

Shibumi's Heavenly Japanese Fare • How Akbar Survived 20 Years in Silver Lake • Prop. HHH and the Fight Against Homelessness

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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

Homelessness is a growing concern for Angelenos.



PHOTO BY PHOTOGRAPHEE.EU / SHUTTERSTOCK.COM

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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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**

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 **(10 »**

» 9) with its pursuant hazards. That's what VR pros call "presence," the result of a fully immersive experience like this.

"I want to create that experience, where you feel that level of comfort and that level of agency," Favreau says, "but also that there are other things to explore and discover, almost like a Disneyland-type feel."

Inside the headset, the hyper-realism transcends anything you'll see at Disneyland. In virtual reality, users are Alice, growing and shrinking as they follow white rabbits into worlds that can thrill, confuse and sometimes even frighten, as only the most vivid dreams do.

In discussions about virtual reality, the pop cultural references are usually based in science fiction: *Neuromancer*, *Snow Crash*, *The Matrix*. But this is Lewis Carroll's realm, a fusion of right- and left-brain functions that results in a bizarre defiance of logic.

"Scale is a very powerful tool in VR and, in the sense that you can be small and go places or be big and feel powerful, it affects the experience tremendously," Favreau says. "I think Alice is a wonderful paradigm for the possibilities. Just like Alice could be very frenetic and off-putting, I think that there is a version of it that is a little more comfortable and feeds your curiosity more than creates spectacle and intensity."

Once an overwhelmingly cumbersome and expensive technology, virtual reality spent the latter half of the 20th century trapped in the confines of military and academic research. For everyone else, it was little more than sci-fi. That almost changed in the 1990s, but a false start gave way to more than a decade of silence. Then, in 2012, a consumer-friendly headset called Oculus Rift hit Kickstarter and shook up the tech world, causing a tidal wave of innovation. Now that the hardware is available, all that's missing is the piece of content that'll get the public to buy in.

At this point it seems that virtual reality really is the next big thing, and Los Angeles is positioning itself as the new industry's creative hub. VR joins together Hollywood, the region's substantial video-game world and its rising tech industry. It's that convergence of big industries that will ultimately shape the worlds that users enter when they put on a headset. For a famed director like Favreau, this is a rare chance to build a new kind of fiction. Virtual reality does away with the fourth wall; that changes how creators approach everything, from character development and narrative structure to art direction.

The new medium came at a perfect time for the film industry, in particular. Film L.A.'s "2015 Feature Film Study" indicated that, while California continues to be at the top of the cinematic-production heap, its dominance is trending downward in favor of cities and countries with more attractive incentives. That drop has been hard on the visual effects industry. Despite the rise of effects-driven blockbusters, business has slowed for the creatives who remain in L.A. In 2014, *The Hollywood Reporter* noted that more than 500 people protested just this fact outside of the Oscars, and Film L.A.'s report 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.

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

"THE IDEA THAT YOU CAN ACTUALLY DO THAT, THAT YOU CAN INHABIT A CHARACTER AND PLAY AS ANOTHER CHARACTER, IS REALLY FREEING AND EXCITING." —ADAM LEVIN



COO Adam Levin, CEO Gil Baron

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 limitation," 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 together in his parents' Long Beach garage. The Oculus Rift was small enough to

work at home and made with inexpensive technology. It wouldn't come cheap, but you didn't need a military budget to afford it, either.

Since then, Oculus has been bought by Facebook for \$2 billion, and the device reached the marketplace earlier this year. So did the similarly immersive HTC Vive, the headset used at the *Gnomes & Goblins* launch. Budget-friendly products like Google Cardboard, as well as the mid-range Samsung Gear, are also available to consumers. "This is the first year where there has been commercially available hardware, where you can walk into a store and buy a Vive or an Oculus Rift," says Adam Levin, executive producer of the Proto Awards and co-founder of VRLA. "That's a sea change for this industry that had been, previously, about either experiencing it at an event or some sort of installation or knowing someone who was in the VR business. Now, you can go to Best Buy."

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 might have 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 Angeles for USC's film school, but the new VR tech had changed his ambitions. On the internet, he found others who shared his newfound interest, and they started a group called VRLA. They were from different backgrounds, different generations, even, but they shared a fascination with technology that has the potential to reimagine everything from entertainment and social media to educational films. The first VRLA meetup took place on a motion-capture stage at VFX company Digital Domain, where one of the co-founders, John Root, was then employed. Matt Groening was among the attendees. (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 on 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 who are 'old-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 mentions 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. Wevr's *theBlu* also won for another year now that its three-episode season is available.

Initially conceived as a 3-D, flat-screen piece, *theBlu* shifted once Neville Spiteri, co-founder of Wevr, got his hands on Oculus' 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 (13»

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 Roosevelt 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 sweatshirt 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

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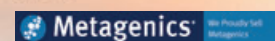
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» 10) later explains by phone from Paris. By 2013, when it looked as if consumer-friendly virtual reality was nearly here, Spiteri and his partners got to work.

The first part of the series, called “Encounter,” takes place underwater, where the user will get close to a massive blue whale. *TheBlu*’s animation director, Andrew Jones, worked on *The Jungle Book*, and when he ducked out of film work to catch a demo of the VR work, Favreau tagged along. The director was so taken by the experience that he spent the night working on a new idea. The following day, he showed Jones a sketch of the gnome he wanted to bring to virtual life.

Favreau had been involved with VR marketing projects for *The Jungle Book*, but *Gnomes & Goblins* was his first stand-alone piece for the medium. The version released in early September was a preview that takes around 10 minutes. Ultimately, the goal is to create a world that a user can explore for hours with a central character whose reactions feed off of theirs. “It was hard because we wanted the character to act differently based on how fast you approached him, how respectful you were, how much trust you gain — almost like training an animal,” Favreau explains. “I think the fun is that the world goes on even when you’re not there, so you want to come back and dip in and see how the world has changed based on what you’ve done and catch up with characters that you know.”

Gigi Pritzker, the Chicago-based film producer of *Drive* and *Ender’s Game*, who is CEO of Century City’s Madison Wells Media, fell for virtual reality while checking out the New Frontier programming at Sundance. Reality One, a VR/AR studio under the Madison Wells Media flagship co-produced *Gnomes & Goblins*. The company also invested in Wevr. Reality One recently struck up a partnership with Sony Pictures. (Sony has also released its PlayStation VR headset.)

“We haven’t been at the advent of a new medium in my lifetime,” she says by phone. “Telling stories in VR is different. It’s not just a way to extend a piece of content that was originally film or television.”

Pritzker notes that you can’t “fade to black” in virtual reality. Those who have been inside a dark headset know that it can feel unnerving, like stepping into a void. “What’s the new way to do the equivalent of a fade to black?” Pritzker asks rhetorically. “It’s a new language with a new set of tools and a new way to tell stories that I think is really fun and really exciting.”

VR has infiltrated events like San Diego Comic-Con, where fans can slip on headsets and step into the worlds of TV and film franchises. It’s come to dominate the New Frontier exhibition at Sundance, where attendance for the tech-forward programming section swelled to 21,000 people in 2016.

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 Kamall 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



“IT’S OBVIOUS TO ME THIS IS GOING TO BE A FUTURE MEDIUM,”

—JAKE ROWELL

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 creatives 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*, who 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 cir-

cles. 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-games systems, and you’ll get a variety of answers.

“We talk about that every day. All day, ad nauseam 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.

Film and television 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 game 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 professionals. It might be 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 encounter 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 smog-capped summer skyline. They are surrounded by corporate L.A., with crowds of people carrying designer briefcases milling through the surrounding streets. (14 »

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» 13) 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,

think that the killer app — and we haven't seen this yet, but everybody is looking for this — it really is going to be, for me, a combination of cinema, gaming and interactive theater."

Maybe for some it seems like too much, too fast. But it's not, especially taking into account how traditional media suffered in the internet age. In July, *Variety* reported a decline in ticket sales during the summer blockbuster season. Also in July, *Billboard* reported that music sales continued to fall as streaming increases in popularity. Meanwhile, Pew Research Center found that newspaper advertising revenue declined in 2015 at a level not seen since 2009. The funds that are being poured into virtual reality now are in a way speculative — companies and individuals are working off the feeling that this is the future of entertainment — but



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. I

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 is innate in them," she says. "The generation that is growing up, they only know about computing, they only know about mobile.

"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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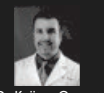
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JAPANESE WHISPERS

Shibumi brings stunning *kappo*-style cooking to downtown L.A.

BY BESHA RODELL

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 feels like a lair you could slither into adds hugely to its appeal, but its dark minimalism speaks to a more meticulous ambition than just making my dive bar-loving soul feel ecstatically at home. That ambition emanates from chef/owner David Schlosser, who stands in a pool of light behind the long, honey-colored bar, which Schlosser had built from a 400-year-old cypress tree he "stumbled upon" while traveling in New Orleans. His head is bent as he works meticulously at a cutting board. Often, another cook observes at a respectful distance, hands clasped behind, like a devoted disciple. The music might say "dive bar," but the calm and focus of the folks behind the bar say "temple."

Schlosser is a chef who has gone about things the old-school way, training under masters of a number of different types of cuisines. He worked at L'Orangerie under Ludo Lefebvre and then went to Paris,

where he held various jobs and internships at highly regarded restaurants including L'Arpege. A transformative trip to Tokyo gave him a new culinary obsession, and back in L.A. he managed to become the first non-Japanese employee at Ginza Sushiko. He then went on to work at Urasawa, got a gig in Japan as the chef for the U.S. ambassador and trained under some of the most renowned *kaiseki* chefs in Tokyo and Kyoto. While in Japan, he realized that America's understanding of Japanese cuisine is limited by our obsession with sushi, and there is a whole other world of dining that hasn't yet made the leap across the Pacific. Shibumi is his effort to right that situation, and it's also the culmination of about 15 years of training and preparation.

While original plans for Shibumi focused on more formal *kaiseki*, a ritualized multi-course meal, Schlosser has settled for now on *kappo*-style cooking and service, which shares some of *kaiseki*'s focus on seasonality and various cooking methods but not necessarily the set course menu. The one 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 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.

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.

"THIS IS A GUY PRESENTING A SINGULAR VISION, AND IF YOU GET ON HIS WAVELENGTH, THIS PLACE CAN SEEM LIKE ENTERING AN ALTERNATE DIMENSION."

Cold seafood dishes are designed to highlight the fish above all else, but Schlosser adds elements that reinforce the silkiness and freshness of a Japanese sea bream, for instance, by contrasting it with the barely there crunch of a ginger bud, its delicate floral flavor shimmering at the edge of your consciousness.

Uni comes draped across a small block of egg tofu that has been doused in a slurry made from fresh nori; the dish provides three kinds of silkiness and two kinds of creaminess that reverberate against one another in ways that are almost musical. Grilled pork and beef are

presented so simply but are of such high quality and have been cooked so well that you're forced to ponder the elemental wonder of deeply flavored flesh and fat, its animal funk and tang. I did not fork over the \$52 for 4 ounces of wagyu rib cap, but I did not need to. The \$28 California strip, served with bracing but creamy fresh wasabi, offered the best bites of beef I've had in months, maybe years.

If all this sounds a little woo-woo metaphysical, it's because the experience of eating Schlosser's food can be just that. This is a guy presenting a singular vision, and if you get on his wavelength, this place can seem like entering an alternate dimension.

I'm not convinced, however, that this dimension will feel comfortable to everyone. Shibumi's focus on texture and simplicity will be a detraction for some. The Japanese affection for what they call *neba-neba* (and we call sliminess) is on full display here, in that fresh nori sauce over the egg tofu and elsewhere. An eggplant dish Schlosser was serving early on presented slick, chilled eggplant drenched in a film made from the innards of okra. It was all wobbly viscosity, a marvel in its own way but determinedly outside of the comfort zone of usual Western tastes. I found the squish and chew of abalone paired with stretchy, fresh mochi winkingly brilliant and highly pleasurable, especially given the almost caramel-like house-made miso that enveloped the dish. But this is not easy-listening food.

The simplicity factor also may prove too stark for some diners. There's not much to distract you from the basic flavor of the ingredients, which means that if you don't really love the earthy smooch of golden beets and the homey musk of barley, you will not love a dish that does little but showcase both.

Even if I did not find Shibumi's food so very pleasing, I would still come here to drink. Schlosser has put together a drinks program that's among the most exciting in town, which includes a sake and shochu collection for the geekiest of enthusiasts, a cider list broken into old world and new world categories (as is the slightly shorter beer list), a 100 percent organic and/or biodynamic wine list and a refreshingly minimalist approach to spirits. Cocktails are engineered to showcase the flavor of the small-batch liquors used rather than the alchemy of mixology. The drinks are so much like the food, you can tell that Schlosser is the brains behind both. It's unusual for a restaurant's philosophy to extend so thoroughly and effortlessly to every aspect of operation, but Shibumi is that rare exception.

This is no laissez-faire creative genius on display, no cool concept or marketing coup. Shibumi is the result of one chef's years-long quest come to fruition, a singular focus on bringing something precious carefully across an ocean and laying it in front of us on polished vintage cypress. Perhaps this is what dive bars are like in heaven.

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Monkey Bar was once the place to dine and be seen.

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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 behind dark shades? 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 big mustache. He had been many things in his life: a party boy at scenes like Studio 54, the boyfriend of supermodel Esme, the owner of a New York boutique called Insport. But most importantly, he was Jack Nicholson's best friend, a crucial member of the fabled "Jack Pack."

It was understood around L.A. that Nich-

olson was a significant backer of Monkey Bar, though when asked, Finkelstein gave 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," 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."

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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 exorcise 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 reopened as a private 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 300 Angeleno 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

AFTER-HOURS DINING

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.

10. Canter's Deli (24/7)

Were Langer's open even until 6 p.m., we'd be tempted to make 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) 651-2030, cantersdeli.com.

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

"The nearest taco truck" is probably the best answer to anyone asking where they should eat late at night in L.A., but given our wealth of grilled meat and tortillas, it's worth calling out the truly great among the throng. Few taco trucks offer such

consistent and reliable comfort as Tacos Leo. It would be worthwhile to break down all the admirable components of Leo's \$1 tacos: the warm and pliable tortillas; the char-kissed, marinated pork freshly trimmed from the spit and dripping with juice; the soothing avocado sauce and musky salsa *roja*; and the dudes who wield long knives and flick shards of pineapple into the air as if they're part of a Benihana performance. You barely notice the low, thunderous drone of butane burners filling the night air while you destroy your taco in a few bites and order another. 1515 S. La Brea Ave., Mid-City. (323) 346-2001.

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 gook soo* (a broth-y noodle and ground beef soup), pork *mandu* (dumplings) at Myung Dong Kyoje 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 boiling pot of diced tofu with seafood, vegetables and red chilis 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 beef 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. Sixth St., Koreatown. (213) 384-9878.

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.

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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 boozy 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 4 a.m. steak and eggs to fortify you for the hangover ahead. 1310 W. Sixth St., downtown. (213) 483-6000; 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 2 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

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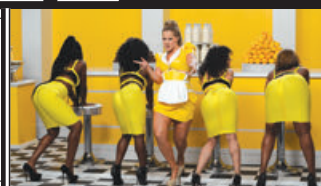


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10/21

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 GHOU (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 Eeckhoutte 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

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, Armagayddon, Phi Beta Negro and The Black Version. The week-end-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

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 Gloria 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

sat

10/22

STORYTELLING

The Shame Game

There's something extremely cathartic about revealing your adolescent humiliations to a roomful of perfect strangers — incidentally, it's also really entertaining for the roomful of strangers. On Saturday, the live storytelling

Carnival of Horrors:
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show **Mortified**, which invites guests to the stage to unburden themselves by reading embarrassing diary entries and the like, hosts its 14th-anniversary show, which is being filmed for an upcoming TV program. (Held in cities across the States, the event was immortalized on film in the 2013 documentary *Mortified Nation*, which is available on Netflix.) At the 6:30 p.m. show, readers include Layla McKay, Maurissa Tancharoen and L.A. Weekly contributor Adam Gropman; the 9:30 p.m. show features Robert Woo, Barb and Vera Duffy and Leonard Hyman. Both shows will have surprise guests. It's always sort of fun to laugh at the misfortune of others — but especially when they want you to. *Wanderlust Hollywood*, 1357 N. Highland Ave., Hollywood; Sat., Oct. 22, 6:30 & 9:30 p.m.; \$20. getmortified.com/live. —Gwynedd Stuart

FOOD & DRINK

New Fest on the Block

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. brandblvdblockparty.com. —Katherine Spiers

HALLOWEEN

This Old Haunt

Depending on your mood — and the time of year — creaky 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



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M-F 10-8, Sat 10-4, Sun 12-4
(818) 243-7550
www.thecostumehouse.com



Glendale Halloween

Halloween Costume Store
221 N. Glendale Ave.
Glendale, CA 91206
(818) 243-7550
www.glendalehalloween.com

Hollywood Toys & Costumes

6600 Hollywood Blvd,
Los Angeles, CA 90028
Hours 10am - 7pm
323-464-4444
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!

Shelly's Dance & Costume





2089 Westwood Blvd.
Los Angeles, CA 90024
10/7-10/31 • Mon-Sat 10am-6pm/Sun 11am-4pm
(310) 475-1400
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

CONT. PAGE 26

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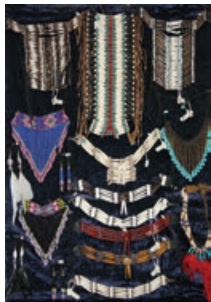
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EVENTS
Asylum and Hotel Fear Haunted Houses

 Meadows Mall
4300 Meadows Lane, Las Vegas, NV 89107
October 20-23, 27, 31
Fri & Sat, 10/27 & 10/31 - 6:30pm-12 am/
Thursdays and Sunday - 6:30pm-10pm
\$15 single haunts, \$25 combo
www.LasVegasHaunts.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 bezerk 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!! Totally 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 Irolo 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. @ClubBound For VIP entry, promos, and tables, contact: 213-247-6486

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
\$75- Price includes screening, tour, and movie
themed treats.
www.wbstudiotour.com/horror-made-here
Herb N Baked Halloween 2016

 915 Mateo St. Ste. 204
Los Angeles, CA 90021
10/29 • 9pm-2am • \$40
(818) 300-8489
herbnbaked.eventbrite.com
#GramsorTreats, Costume Party, "420 Friendly"
Live performances, red carpet, premium open bar,
giveaways, cash prizes, costumes

San Pedro's Dia de los Muertos Festival

 398 West 6th Street, San Pedro, CA 90731
FREE • 3 pm - 9 pm • Sunday, October 30th,
Historic Downtown San Pedro
www.sanpedrodiaofthedead.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!
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

CONT. PAGE 28

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Sunday 10:30 AM - 5 PM

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[thewisewomanofhollywood](https://www.instagram.com/thewisewomanofhollywood) pinterest.com/objetsdartspirit

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USA maxmag

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-square.org/events/calendar/13th-annual-halloween-mourning-tours.*

—Gwynedd Stuart

sun 10/23

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 fans sporting Ginsburg-inspired T-shirts, Halloween costumes, nail polish and even tattoos. Their spinoff biography, with chapter titles named after Notorious B.I.G lyrics, includes a time line that chronicles Ginsburg's life and career, from her Brooklyn childhood to her 1993 appointment to the Supreme Court (only the second woman to take the seat), in addition to photographs, excerpts of her dissents, her exercise regime and her late husband Martin's recipe for pork loin braised in milk. The book will serve as the basis for an upcoming exhibit at the Skirball opening in 2018. *Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Sun., Oct. 23, 11 a.m.; \$15, \$10 students. (310) 440-4500, skirball.org.*

—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. *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

mon 10/24

COMEDY

Kil 'em With Kindness

If you missed **Jamie Kilstein** at Circle V, the Moby-curated, all-vegan animal rights festival at the Fonda Theatre, catch him performing stand-up tonight. Since 2008, the Brooklyn-based political comedian and Allison Kilkenny have co-hosted their podcast, *Citizen Radio*, which has included interviews with Noam Chomsky, Howard Zinn, Dick Gregory, Ralph Nader, Janeane Garofalo and Paul F. Thompkins. This year, Kilstein even set his rants to music when he and his band, The Agenda, released *A Bit Much*, their first album of musical spoken word about Edward Snowden, the NRA, homophobia and Islamophobia. *Trepany House at the Steve Allen Theater, 4773 Hollywood Blvd., Los Feliz; Mon., Oct. 24, 8 p.m.; \$10. (323) 666-4268, trepanyhouse.org.*

—Siran Babayan

tue 10/25

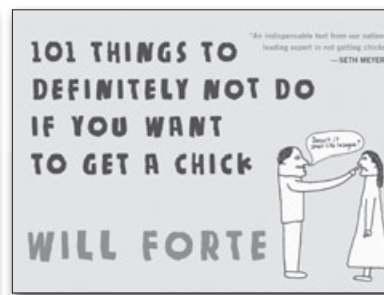
HALLOWEEN

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

Meet Will Forte



Discussion / Book Signing

Friday, October 28th, 7PM

Third Street Promenade

1201 Third Street, Santa Monica (310) 260-9110

The SNL alumnus puts an absurd twist on run-of-the-mill romantic advice in this illustrated guide.

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OCTOBER 22 & 23 2016

11AM - 6PM



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Contest. More info call (626) 256-8246.

The Experiment – A Rockin' Frank + Wighead

Insane Cabaret
 Clinton's Downtown – Shadowbox Basement
 648 S Broadway
 Los Angeles, CA 90014
 10/28-10/29 • \$40
 8 pm – 9:30 pm and 11:00 pm – 12:30 pm
 (310) 804-0223
 www.cacstudios.com
 A Rockin' Frank + Wighead Insane Cabaret – Rocky Horror + Hedwig
 Step into the twisted world of the Experiment, where Dr. Bradley and Nurse Janice welcome you into their private asylum, held at Clinton's Downtown in the exclusive and private "meat locker basement" that is not open to the public.

Temecula Annual Halloween Carnival

Ronald Reagan Sports Park
 30875 Rancho Vista Rd, Temecula, CA
 10/28 • 5:30-8:30 pm • \$5
 www.temeculaevents.org/halloweencarnival
 Halloween is coming soon, so grab your mask or broom. The City of Temecula will be your host, come dressed as yourself, a witch or a ghost! Games, costume contest, party jumps, candy and prizes await. A \$5 wristband includes unlimited games, activities, and prizes. Vendor purchases are not included.

West End Nightclub Santa Monica

1301 5th St, Santa Monica, CA 90401
 FREE before 10 PM / \$10 after
 10/29 • Doors: 9pm
 Westendsm.com
 Celebrate Halloween at Santa Monica's Newest Nightclub featuring sexy goblins & monsters grooving to the beats of DJ Bossa Nova, this revamped super-club is now completed with cutting-edge lighting, the newest sound system, and plush lounge seating for a spooky and sinfully sexy Halloween Night. Tonight is the best excuse to dress provocatively, drink excessively and be (or go home with) someone else for a night. So get your costume, posse and designated driver in order and head to West End Nightclub in Santa Monica.

Bottle Service: travis@westendsm.com
 @westendsm

URBAN DEATH TOUR OF TERROR:

Haunted Theatre Attraction!
 4850 Lankershim Blvd.
 North Hollywood, CA 91601
 10/7-11/5 • 5 performances nightly • \$15
 (818) 202-4120
 ZombieJoes.Tix.com
FRIDAYS & SATURDAYS
 @ 7:30p / 8:30p / 9:30p / 10:30p / 11:30p
 Plus Special Early Performances on
HALLOWEEN: MONDAY, OCT. 31
 @ 7:30p / 8:30p / 9:30p.
 Zombie Joe's Underground Theatre Group's Critically-Acclaimed 4th Annual, all-new fun and frightening, semi-immersive Haunted-Halloween Theatrical Attraction Smash-Hit for 2016, steering theater-goers and thrill-seekers through a terrifying "Urban Death" Performance-Maze of inexplicable horrors, unfathomable monstrosities, and the disturbed spirits that walk among us! Directed & Created by Zombie Joe and Jana Wimer. For Ages 15 and up.

DEADHAUS

6523 Sunset Blvd.
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 10/29 • 9pm-2am • \$50-\$75
 facebook.com/Boulevard3LA
 This Halloween, Boulevard3 becomes DEADHAUS, a Zombie bordello serving both the living and the dead. Zombie vaccination shots shall be administered upon entrance to protect you from what lurks inside our walls. Prepare to Blaze in the Maze and play with your friends in the Zombie Escape photo booth. Move your body- or someone else's- to the sounds of LA's best Open Format DJ Wreckineyez! You can party like a rock star, anytime. But, you can only Party like a Zombie at DEADHAUS!!! @Boulevard3



THE EXONERATED

WRITTEN BY
 JESSICA BLANK AND ERIK JENSEN
 DIRECTED BY
 CYNTHIA ETINGER

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 NOVEMBER 3, 4, 5.
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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 (*Gangsterland*, novels based on the TV series *Burn Notice*), former *Los Angeles Times* book critic David Ulin and KPCC correspondent Adolfo Guzman-Lopez. The event includes additional programs, such as "Rainbows

and Unicorns: L.A. Queers Writing Queerly," "From Vietnam to Operation Iraq" and "Boobs, Vaginas and Brain Tumors," as well as a closing party and speakeasy at the Federal Bar. *The NoHo Arts Center, 11136 Magnolia Blvd., North Hollywood; Wed., Oct. 26, 6 p.m.-mid.; free. 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 Li'l 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 Shake-spears 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

thu 10/27

TRIBUTES

Eternal Love

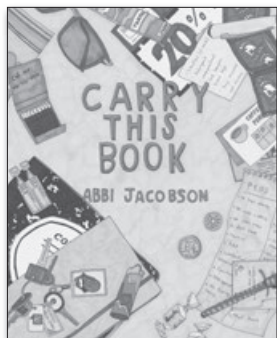
When superstar Mexican singer Juan Gabriel passed away earlier this year at the age of 66, millions of adoring fans mourned with a grief usually reserved for close family members. Affectionately referred to as JuanGa, his ballads and songs of love and loss provided the soundtrack to four decades of weddings, quinceañeras, and countless other special moments. His flamboyant style drew



PHOTO BY DAVID ESPINOZA

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

Barnes & Noble
Events



ABBI JACOBSON

in conversation with **AMY POEHLER**

Carry This Book
Discussion / Q&A

Sunday, October 30th, 3PM
189 Grove Drive, Los Angeles (323) 525-0270

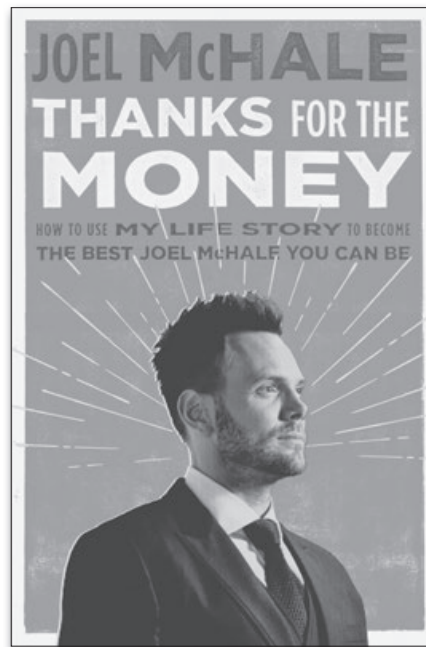
Through intricate, line-drawn illustrations, the *Broad City* co-creator imagines the contents of the bags and pockets of famous people—from Homer Simpson to Michelle Obama.

A limited number of pre-signed books will be available for purchase on the day of the event.

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Get more info and get to know your favorite writers at **BN.COM/events**. All events subject to change, so please contact the store to confirm.

Meet Joel McHale




Book Signing

Tuesday, November 1st, 7PM
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Los Angeles (323) 525-0270

Joel McHale will sign *Thanks for the Money* only. No other books, DVDs or memorabilia, please.

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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

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| <p>MARC MARON SUNDAY SOLD OUT OCTOBER 23</p>  <p>SPECIAL EVENT</p> | <p>JOEL MCHALE FRIDAY NOVEMBER 4</p>  <p>SPECIAL EVENT</p> |
| <p>RON FUNCHES FRIDAY NOVEMBER 11</p>  <p>SPECIAL EVENT</p> | <p>MAZ JOBRANI NOVEMBER 25, 26 & 27</p>  <p>SPECIAL EVENT</p> |

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Peter Alexander (left) and Scott Craig opened Akbar on New Years Eve in 1996.



PHOTO BY PATRICK MCPHERON

Culture //

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 fast-gentrifying downtown L.A.; although it's safe for now, ownership has voiced uncertainty about the bar's future. A few new gay bars have sprung up in gentrifying DTLA, including Redline and Precinct, but many have seen the rise of Grindr, Scruff and other gay hookup apps — which allow queers to meet without ever entering a queer-only space — as the gay bar's death knell, particularly the gay dive bar.

Meanwhile, Akbar is thriving after 20

years, thanks in no small part to a diverse scene that spans generations, welcomes young creatives and still offers a safe space for older gay folks. It's an inclusive atmosphere by design. When owners Scott Craig and Peter Alexander (along with a third partner and his wife) opened the bar in the mid-'90s, the idea was to have a hangout that was obviously gay-leaning — rainbow flag out front and all — but was a bit more mixed than the strictly gay male-only bars they were familiar with.

It first occurred to Craig to open a bar in the early '90s, when the AIDS epidemic was still ravaging the gay community. As early as the mid-'80s, he'd begun organizing gay gatherings at dive bars and clubs, and around that same time, when Craig and Alexander were romantic partners, they used to hit the clubs nearby and in the downtown area. Craig had moved to L.A. in November 1981 from San Francisco, where he grew up; Alexander migrated in from the Valley.

In 1996, Craig walked into Joly's #2, an old gay piano bar at the corner of Sunset and Fountain. Both the bar and the piano inside it were on their last legs.

"I went in and went up to the owner of Joly's #2, and he offered me a figure and I

accepted," Craig says.

When he called Alexander to let him know that he was buying a bar, Alexander responded by saying, "No, we are buying a bar." Craig, who worked in commercials, was often away on business, so doing that and running a bar at the same time didn't seem plausible. But with the two of them on board, Alexander rationalized, the day-to-day logistics would make more sense.

On Dec. 12, 1996, Craig got the keys to the place. One of the things he remembers about first entering the bar was the distinct smell emanating from the piano in the back, where the jukebox and couches were (and still are) located.

"It was a little baby grand piano that smelled of booze and cigarettes, and the keys were slightly out of place," he recalls.

That stinky piano got moved into Scott's garage, making way for a complete redesign of the space. Akbar opened its doors on New Year's Eve 1996, which means its official 20-year anniversary is just months away. From the start, Craig and Alexander decided Akbar would be more of a clubhouse than a club — a place where friends could gather.

"We didn't want it to turn into some place with velvet ropes and some drinks,"

Craig says.

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."

AKBAR, 4356 Sunset Blvd., Silver Lake. (323) 665-6810, akbarsilverlake.com.

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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

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 pa-



COURTESY OF APRIL ROCHA

A film by Chantal Akerman plays in the Gamble House dining room as part of "On the Verge of an Image: Considering Marjorie Keller."

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

jamás 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 narra-

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PHOTO BY JEFF MOLANE

'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 Nitemare*, 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 *Milking 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.

A film by Marjorie Keller plays in the first floor bathroom.

tives. The work appears, brightly lit, in Cherry and Martin's current exhibition, "Photography and Language," of photographs by West Coast artists who knew one another and who all combined deadpan subject matter with text. Hal Fischer's photographs of "Boy-Friends," each a man (often mustached) with a black bar obfuscating his eyes, include clinical-looking captions that describe liaisons. A man in overalls, labeled *The European Visitor*, apparently met Fischer in a bakery: "We noticed each other at the same moment, acknowledg-

THE HOUSE BECOMES A KEY CHARACTER IN THIS SHOW, WHICH IS VERY MUCH ABOUT HOW TO NAVIGATE AND UNDERSTAND PERSONAL SPACE.

ment without a move." Then, on the day before the visitor returned to Berlin, he filled Fischer's apartment with white gladiolus. 2712 S. La Cienega Blvd., Mid-City; through Oct. 29. (310) 559-0100, cherryandmartin.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



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Stage //

COLD WAR COMFORT

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

BY BILL RADEN

The two postwar American novelists laureate perhaps most closely associated with satirically probing the military-industrial banalities of Cold War conformity and midcentury alienation are Thomas Pynchon and Kurt Vonnegut. But if Pynchon is the rhizomatic chronicler of what lit professors once called “the postmodern condition,” Vonnegut, as adaptor-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 surroundings, which fans will readily recognize 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 industry” called the Federal Forge & Foundry (neatly suggested by Brittany Blouch's efficient set, and in lighting designer Kate Leahy's metonymic projections), 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 elaborate practical joke gone bad. Office cutups (Rob Smith and Matt Taylor) play on the gullibility of the office's school-marm-ish secretary of FFF's records section, Miss Daily (the fine Carryl Lynn), by recruiting plant janitor Harry Barker (Rob Beddall) to impersonate a wealthy company shareholder. Though their intention is to substantiate their increasingly implausible fabrications about the tycoon, the gag quickly spins out of control when Miss Daily calls their bluff.

“Poor Little Rich Town” lampoons the aspirations of the picturesque but down-on-its-luck village Spruce Falls, when its leading citizens (Normington, Paul Michael Nieman, Darren Mangler)

pin their hopes 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, Newell Cady (Jason Frost).

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 Plunkett), who haltingly describes his apparently unprovoked assault against Vern Petrie (the amazing Keith Blaney), a



Rob Smith, left, Carryl Lynn and Matt Taylor in The Next Arena's darkly funny *Vonnegut USA*.

PHOTO BY MAIA PETERS

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

Vonnegut, USA's most lyrical passage, 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 with penchants for the twist ending and the too-neatly tied-off platitude. (“Everybody pays attention to pictures of

things. Nobody pays attention to things themselves,” Henry bemoans at the end of “Hundred-Dollar Kisses.”) What's missing is the sobering ironies of technological atrocity (the bombing of Dresden; the nuclear-arms race) that underpinned novels like *Slaughterhouse-Five* and *Cat's Cradle* with the resonant ballast of apocalyptic horror. But Rognlien proves himself a crack storyteller with an eye for emblematic detail (abetted by Kimberly Freed's witty and precise period costumes). And if the stories never quite cohere as the unified vision of a “Vonnegut universe” that the director intends, a deliciously able ensemble of character actors makes *Vonnegut, USA* an irresistibly funny reintroduction to an unjustly neglected master.

VONNEGUT, USA | The Next Arena at Atwater Village Theatre, 3269 Casitas Ave., Atwater Village | Through Nov. 20 | (323) 805-9355, vonnegutusa.bpt.me

FROM BEYOND THE GRAVE

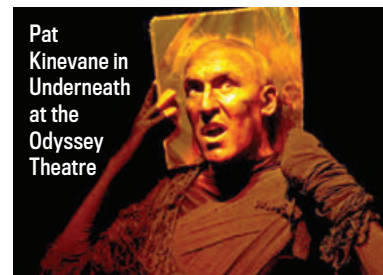
Underneath, a one-person show by Irish playwright/performer Pat Kinevane, should be seen for the poetry and poignancy of its story and the brilliant stagecraft that enhances it.

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 glistening gold fabric stretching from floor to ceiling). She emerges slowly from her crypt, carbon black from head to toe (remarkable costuming 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 Culleton, *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, Katelan Braymer. Kinevane breaks up the grim narrative with anecdotes, improvisation and fourth wall-shattered conversations with individuals in the audience. Some of his satiric commentary relates to contemporary fashion shows and TV makeovers. (It's something of a jolt to realize the story he's spinning is taking place in the here and now, so distant and otherworldly is the place it transports us to.)



Pat Kinevane in *Underneath* at the Odyssey Theatre

PHOTO BY PATRICK REDMOND

Despite the comic intervals, it's impossible not to respond to the searing pain of this unjustly afflicted soul and the unpleasant truth at the core of her experience — the emphasis on appearances in our society as the measure of the worth of an individual. The play can also be seen as an exploration of victimization — the denial of humanity to anyone who may be different in any way, be it one person or, as with genocide, a group. It's a truth whose timeliness, alas, never seems to fade. —Deborah Klugman

UNDERNEATH | Odyssey Theatre, 2055 S. Sepulveda Blvd., Sawtelle | Through Oct. 30 | (310) 477-2055, odysseytheatre.com



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Film //

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 thrilled critics — and made them blush. 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 lovemaking with vague or cheeky innuendo. When I'd 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 telling a dazzling, darkly comic story about two women fed up with the patriarchy. Despite the director's penchant for cartoonish violence, this is his most restrained film, the gore replaced by some of the steamiest sex scenes you'll see on the big screen.

Sookee (Kim Tae-ri) is a brash, young Korean pickpocket and resident of a "baby farm," where orphans are taken in to learn the fingersmith craft. She has followed in the footsteps of her dead mother, who was hanged in public to pay for her crimes, which has imbued her with a "go big or go home" ambition. So when the Count (Ha Jung-woo) saunters into the old house with an elaborate plan to trick the shy Japanese Lady Hideko (Kim Min-hee) out of her wealth and into an insane asylum, Sookee's eyes light up at the thought of a fortune. The Count — who can pass for Japanese, which affords him even more power — plants her as

Hideko's new handmaiden to help in his wooing of her.

Sookee is the perfect opposite of prim and proper Hideko, who's stuck on the sprawling estate of the uncle (Cho Jin-woong) she's supposed to marry. Most of Hideko's time is spent "studying" in a secret, off-limits library — in a word, both women are stifled. Hideko is fascinated with this new woman, who can't even show up to work with both shoes on, and as Sookee longingly describes Hideko's beauty in voice-over, the film quickly turns sensual. Sookee dresses her mistress, her fingers lingering on the silk-wrapped buttons running the length of Hideko's spine, while the lush production design's shades of pale pink, honeydew green and baby blue nicely counter that bottled passion with a kind of warmth and innocence.

Park clips away extraneous characters and scenes from the source material, but the scene from the book that inspired him to make this film in the first place is largely kept intact — and it's certain to go down as one of the sexiest moments in cinematic history. Sookee bathes Hideko, scattering blush-pink rose petals in the tub, and with light pillows of steam rising from the water, the room — sheer cotton-candy drapes, mahogany tub, brass candleabra, all framed by a mint-green wall paint, all colors of fine chocolates and candies — seems to grow smaller, more intimate. Hideko grimaces at a sharp tooth cutting the inside of her mouth, and Sookee fetches a thimble.



COURTESY OF AMAZON STUDIOS / MAGNOLIA PICTURES

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

This scene is indicative of the new relationship between the two, as they play dress-up and devise secret jokes. But don't get too attached. As in any good suspense story, happiness must be upended. While it's always clear that this romance is seen through a man's eyes and sometimes strays to the cartoonish — the cunning scene may have you cringing — men's false perceptions of women and their motives drive this story of deception.

Park departs from his usual tactic of subjecting 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 flourishes 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.

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

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.

THE HANDMAIDEN | Directed by Park Chan-wook
Written by Chung Seo-kyung and Park Chan-wook | Amazon Studios and Magnolia Pictures

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, in as many stages, each titled with his name or nickname: at ages 9 ("Little," played by Alex Hibbert), 16

("Chiron," Ashton Sanders) and approximately 26 ("Black," Trevante Rhodes). The film takes place primarily in Liberty City, a housing project in Miami, where Jenkins grew up.

In the first section, Little finds refuge in a boarded-up dope house and holds an empty crack vial to the light, a stretch of silence that Hibbert, among the most watchful young performers I've ever seen, makes spellbinding. Juan (Mahershala Ali), a local drug kingpin, offers loving counsel: "You gotta decide who you gonna be. Can't let nobody make that decision for you." But others have already made up their minds about who Little is: "soft," "a faggot." The taunting and abuse become worse in *Moonlight*'s middle section, all while teenage Chiron struggles to make sense of his own desire. He is able to explore it with a friend named Kevin (played as a teenager by Jharrel Jerome), who

Moonlight



COURTESY OF ELEVATION PICTURES

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

MOONLIGHT | Written and directed by Barry Jenkins | A24

Rob Zombie's 31



COURTESY OF SABAN FILMS

Film //

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 shown much promise in his second act as a writer/director. He's also yet to fully live up to it.

His latest opens with a dire Kafka quote ("a first sign of the beginning of understanding is the wish to die") followed by a scene in which a ghoulish psychopath addresses a soon-to-be victim. His face covered in white paint and blood, the makeshift clown delivers a chilling monologue before landing the deathblow in the murderous game that lends this film its title. These first moments, all black-and-white cinematography and carefully chosen words, are more than a little reminiscent of *Kill Bill's* prologue — Zombie has always been Tarantino-

adjacent, and here the connection feels more overt than ever.

For all that style, though, there's little sense of forward movement. 31 at first seems a kind of road-trip movie, but Zombie starts spinning his wheels once his doomed victims-in-waiting reach their final destination. Those who've come to appreciate the director's vibe will be unsurprised that this new film again displays his flair for matching grisly imagery with disarmingly lighthearted rock ballads from the '60s and '70s; his banter remains easy to listen to as well:

ROD ZOMBIE CAN DO BETTER THAN 31. JUST WATCH ANY OTHER ROD ZOMBIE MOVIE.

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 psychos whose eccentricities are matched only by their bloodlust. It's too *Purge*-like a 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?

31 | Directed by Rob Zombie | Saban Films

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-Bilge Ebiri, THE VILLAGE VOICE

"AN INTELLIGENT, FUNNY, EROTIC THRILLER."

-Richard Lawson, VANITY FAIR

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-Anthony Lane, THE NEW YORKER

"DAZZLING.

A gripping, snaking, at times laugh-out-loud suspense film, with some of the steamiest sex scenes you'll see on the big screen."

-April Wolfe, LA WEEKLY

★★★★★

A HUGE ENTERTAINING THRILLER. Simmering with genuine sexual tension."

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THE HANDMAIDEN

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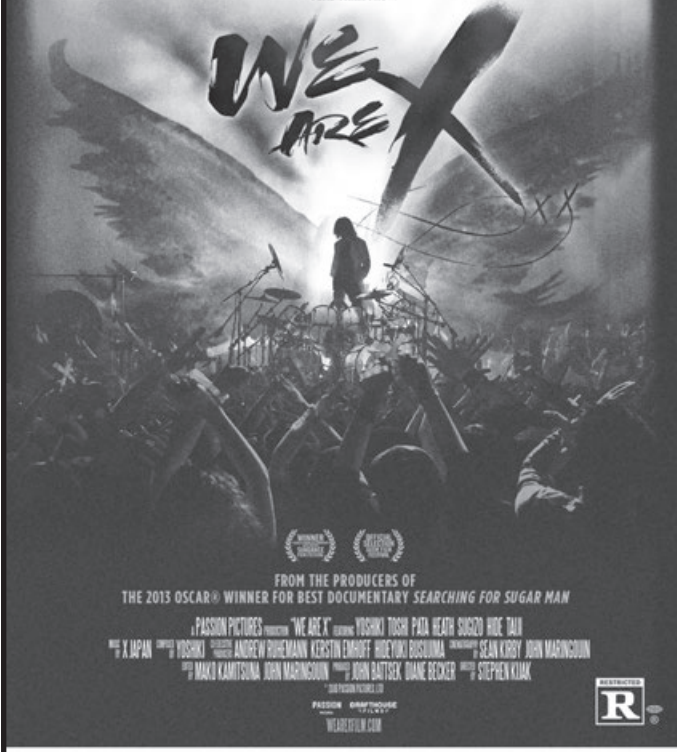
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SUNDAY 10/23 at Regency South Coast Village after the 2:15pm show.

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 L.A.; 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, Glassell 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 rumblings and blood-spewing beds, Craven's dreamscape established a formula so successful that it's been repeated ad nauseam — for better and (mostly) for worse. *Hollywood For-*

ever Cemetery, 6000 Santa Monica Blvd., Hollywood; Sat., Oct. 22, 7:15 p.m. (doors at 5:30); \$16. (323) 221-3343, cinespia.org.

Sunday, Oct. 23

If you ascribe any importance to such things, the fact that *Vertigo* dethroned *Citizen Kane* on the most recent Sight & Sound 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.com.

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 outside 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) 655-2510, cinefamily.org. —Michael Nordine



Bride of Frankenstein: See Wednesday.

COURTESY OF UNIVERSAL PICTURES

OPENING

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's 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 midcentury golden boy and his beauty-queen wife could find themselves utterly 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 small-town post office in protest of the war in Vietnam. What's uncertain — what's made up by

Zuckerman — is just who the Levovs 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 all just one man's impassioned guess. "How could a big man like you fuck up like this?" I can imagine a chagrined Roth devotee asking Ewan McGregor, who directed and stars as Swede in this staid, stogy reduction. Like the novel, McGregor's film introduces Zuckerman (David Strathairn) as our narrator, wondering over the fate of the strapping Swede, a good Jewish kid who married the *shiksa* of his dreams (Jennifer Connelly). The film, though, can't wrap its head around the concept of Zuckerman as author. Instead, the story of the Swede facing the late-'60s crack-up — Newark's riots; Weatherman-style bombings — plays as flatly objective movie scenes, missing the novel's richness and urgency. (Alan Scherstuhl)

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

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 engaging — when focused on the lives of real people. In these heartbreaking moments, *Before the Flood* grows more aggressive in its imagery and argumentation, becoming the climate-change documentary Americans need to see. (Amy Brady)

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 Gulamerian'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 (Bron Boier) who lives above Times Square's M&M 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 Gulamerian's flat, static direction is amateurish and his script is an assortment of monotonous mid-dialogue silences, sluggish action and impenetrable convolutions. (Nick Schager)

GO 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 (Yūko Takeuchi). But the tendrils of his past continue to cling, and he idly begins investigating a family's long-ago disappearance with one of his former detective colleagues. Meanwhile, Yasuko is trying to get to know the new neighbors, particularly Nishino (Teruyuki Kagawa), an awkward recluse with a young daughter and an ailing wife. Kurosawa teases out both threads of the story, hinting at a connection between them long before confirming any misdeeds. The performances are compelling all around, but Kagawa stands out: His Nishino, somehow as cowardly as he is sinister, recalls the oily nervousness of Peter Lorre. Kurosawa's framing makes even the wind seem suspect: Curtains bil-

low and grass ruffles 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)

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 actor's Goodnight 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 macho 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



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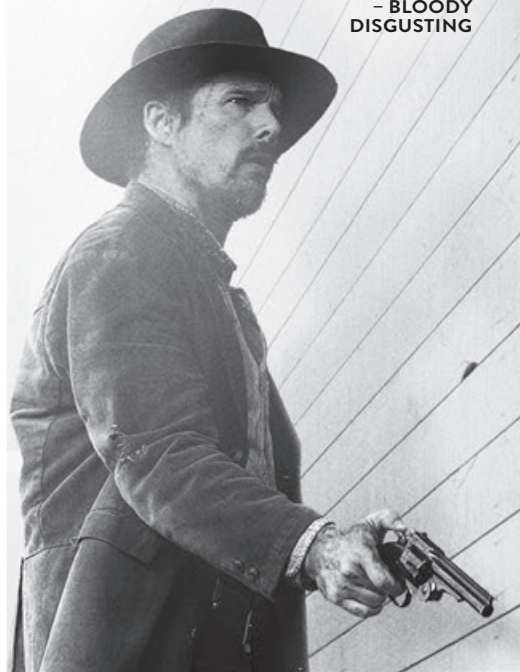
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JOHN TRAVOLTA

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ARENA CINELOUNGE HOLLYWOOD

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Call theater for schedule.

ARCLIGHT HOLLYWOOD Sunset Blvd.

at Vine (323) 464-4226
Oasis: Supersonic Wed., 7:30, 9:30 p.m.

31 Fri., 7:45 p.m.

American Pastoral Fri., 10:10 a.m., 12:15, 2:55, 5:10, 7:30, 10 p.m.; Sat., 10 a.m., 12:35, 2:55, 5:40, 7:30, 9:55 p.m.; Sun., 10:10 a.m., 12:15, 2:40, 5:20, 7:35, 9:30 p.m.; Mon., 12:20, 2:50, 5:25, 7:25, 9:25 p.m.; Tues., 12:25, 2:50, 5:10, 7:25, 9:35 p.m.; Wed., 11:20 a.m., 1:40, 4, 7:20, 10:40 p.m.

The Handmaid (Agassi) Fri., 11:55 a.m., 2:25, 5:20, 7:50, 10:30 p.m.; Sat., 11:40 a.m., 2:50, 5:20, 7:35, 9:20 p.m.; Sun., 11:40 a.m., 2:35, 5:05, 7:50, 10:25 p.m.; Mon., 11:50 a.m., 2:20, 5:10, 7:40, 10:40 p.m.; Tues., 11:55 a.m., 2:40, 5:05, 7:50, 10:10 p.m.; Wed., 11:35 a.m., 2:35, 5:10, 8:20, 10:10 p.m.

Jack Reacher: Never Go Back Fri., 10:15, 11:30 a.m., 12:45, 1:45, 2:30, 3:15, 4:30, 5:30, 7:15, 8:30, 9:45, 11 p.m., 12:15 a.m.; Sat., 10:45 a.m., 12:45, 2:15, 3:30, 5, 6:15, 7:15, 8:45, 9:45, 10:45, 11:45 p.m.; Sun., 10:30, 11:30 a.m., 12:45, 2, 3:15, 4:45, 5:45, 7:15, 8:15, 9:30, 11:30 p.m.; Mon., 11:45 a.m., 12:45, 2:15, 3:15, 4:45, 5:45, 7:15, 8:15, 9:45, 10:45 p.m.; Tues., 11:15 a.m., 12:30, 1:45, 3, 4:30, 5:30, 6, 9:30, 10:30 p.m.; Wed., 11:45 a.m., 1, 2, 3:30, 4:30, 6, 7, 10 p.m.

Keeping Up With the Joneses Fri., 12:35, 2:35, 5, 7:40, 10:30 p.m.; Sat., 12:20 a.m., Sat., 10:10 a.m., 12:05, 2:25, 4:50, 7:55, 10:25 p.m.; Sun., 11:20 a.m., 2:20, 4:35, 7:05, 9:50 p.m.; Mon., 11 a.m., 1:45, 3:45, 5:30, 7:45, 10:30 p.m.; Tues., 11:15 a.m., 1:30, 3:30, 5:15, 8:30, 10:35 p.m.; Wed., 12:20, 2:30, 5:15, 8:25, 10:20 p.m.

Moonlight Fri., 10 a.m., 12:45, 3:15, 4:15, 6, 8:30, 9, 10 p.m., Sat., 10 a.m., 12:30, 3:15, 4:15, 6, 8:30, 10, 11:15 p.m., 12:30 a.m.; Sun., 10:30 a.m., 1, 3:30, 4:30, 6, 7, 9, 9:45, 10:30 p.m.; Mon., 1, 3:15, 6, 7, 9:30 p.m.; Tues., 3:45, 6, 7, 9:45 p.m.; Wed., 12:45, 3:15, 5, 8, 9:45, 11:15 p.m.; Sun., 2:30 p.m.; Fri-Sat., 11:30 a.m., 2:15, 5, 7:45, 10:45 p.m.; Sun., 11:45 a.m., 5:15, 8, 11 p.m.; Mon-Tues., 11:45 a.m., 2:30, 5:15, 8, 10:45 p.m.; Wed., 11 a.m., 1:45 p.m., Fri., 12:05 a.m.; Tues., 1 p.m.

Ouija: Origin Of Evil Fri., 12:25, 2:45, 5:30, 8:20, 10:45 p.m., 12 mid, 12:30 a.m.; Sat., 11 a.m., 1:15, 3:30, 5:45, 8:15, 10:30 p.m.; 12:25 a.m.; Sun., 12 noon, 2:15, 5:20, 8:30, 10:40 p.m.; Mon., 11:20 a.m., 1:10, 3:20, 5:15, 8:20, 10:30 p.m.; Tues., 12:30, 2:45, 5:45, 8:15, 10:45 p.m.; Wed., 12:30, 2:45, 5:30, 8:30, 10:45 p.m.

The Accountant Fri., 10:30 a.m., 12 noon, 2:45, 5:45, 8:15, 9:45, 11:45 p.m.; Sat., 11:30 a.m., 1:30, 3, 5:05, 7, 8, 9:45 p.m., 12:15 a.m.; Sun., 10, 11:45 a.m., 1:45, 3:45, 5:15, 7:45, 9:15, 10:45 p.m.; Mon., 12 noon, 1:30, 2:45, 4:15, 5:30, 8:15, 10, 11 p.m.; Tues., 11:30 a.m., 12:45, 2:30, 4:15, 7:10, 10 p.m.; Wed., 12:15, 2:15, 5:15, 7:30, 10:15 p.m.

Certain Women Fri., 11:20 a.m., 1:10, 4:50, 7:20, 9:50 p.m.; Sat., 10:55 a.m., 1:05, 4:45, 7:05, 10:10 p.m.; Sun., 10:10 a.m., 12:20, 1:20, 2:30, 5:45, 7:15, 9:15 p.m.; Mon., 11:50 a.m., 1:05, 4:05, 7:10, 9:40 p.m.; Tues., 12:20, 2:05, 4:05, 7:10, 10:05 p.m.; Wed., 12:35, 2:55, 4:50, 7:05, 10:20 p.m.

Desierto Fri., 11:05 a.m., 1:10, 3:10, 5:25, 7, 10:20 p.m.; Sat., 10:40 a.m., 12:25, 2:50, 5:25, 8:05, 10:35 p.m.; Sun., 11:25 a.m., 1:35, 3:40, 5:10, 8:10, 10:10 p.m.; Mon., 11:10 a.m., 1:05, 3:10, 5:20, 8:10, 10:20 p.m.; Tues., 11:50 a.m., 1:55, 3:35, 5:05, 8:05, 10:25 p.m.; Wed., 12:25, 2:50, 5:35, 8:10, 11:25 p.m.

Kevin Hart: What Now? Fri., 12:10, 2:55, 5:05, 8:25, 10:35 p.m.; Sat., 10:30 a.m., 12:40, 2:40, 5:55, 8:25, 10:40 p.m.; Sun., 12:25, 2:55, 5:40, 8:20, 10:50 p.m.; Mon., 12:40, 2:55, 5:05, 8:35, 10:50 p.m.; Tues., 12:35, 2:55, 5:35, 8:20, 10:50 p.m.; Wed., 11:40 a.m., 1:50, 4:05, 6:15, 9:20 p.m.

The Girl on the Train Fri., 10:20 a.m., 12 noon, 2, 3:30, 5:50, 8, 10:50 p.m.; Sat., 10:15 a.m., 12 noon, 2:30, 5:45, 8, 10:15 p.m.; 12:20 a.m.; Sun., 12:30, 2:45, 4:40, 6:30, 8, 10:20 p.m.; Mon., 11:15 a.m., 1:15, 3:30, 5:50, 8:10, 10:25 p.m.; Tues., 11:45 a.m., 2:45, 5, 7:30, 10 p.m.; Wed., 11:30 a.m., 2:45, 5, 7:45, 10:35 p.m.

Miss Peregrine's Home for Peculiar Children Fri., 12:05, 2:50, 5:40 p.m.; Sat., 12:10, 2:35, 4:55 p.m.; Sun., 11:35 a.m., 2:35 p.m.; Mon., 2:40, 5:40 p.m.; Tues., 12:50, 3:25, 5:40 p.m.; Wed., 11:55 a.m., 2:55, 5:55 p.m.

Drag Me to Hell Sat., 7:45 p.m.

An American Werewolf in London Sun., 7 p.m.

Alien (1979) Tues-Thurs., 7:30 p.m.

Psycho Wed., 7:45 p.m.

Dracula (1931) Fri., 7:45 p.m.

The Exorcist Director's Cut Mon., 7:30 p.m.

LOS FELIZ 3 1822 N. Vermont Ave.

(323) 664-2169

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

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

The Girl on the Train Fri., 1:30, 4:15, 7, 9:45 p.m.; Sat., 1:30, 4:15, 9:45 p.m.; Sun-Wed., 1:30, 4:15, 7, 9:45 p.m.; Thurs., 1:30, 4:15, 9:45 p.m.

TCL CHINESE 6 THEATRES 6801

Hollywood Blvd. (323) 461-3331

The House Sun., 6 p.m.

The Shining (1980) presented by TCM Sun-Wed., 2, 7 p.m.

In a Valley of Violence Fri., 12:15, 2:45, 5:15, 7:45, 10:15 p.m.; Sat., 1, 4, 7, 10:15 p.m.; Sun., 11:30 a.m., 2, 4:30, 7, 9:30 p.m.; Mon-Tues., 12:30, 3, 5:30, 8, 10:30 p.m.

Jack Reacher: Never Go Back Fri-Sat., 1:30, 4:30, 7:30, 10:15 p.m.; Sun., 12:30, 3:30, 6:30, 9:30 p.m.; Mon-Tues., 1:30, 4:30, 7:30, 10:15 p.m.; Wed., 1:45, 4:30, 7:30, 10:15 p.m.; Thurs., 1:30, 4:30, 7:30, 10:15 p.m.

Ouija: Origin Of Evil Fri., 12:20, 2:45, 5:10, 7:40, 10:20 p.m.; Sat., 12 noon, 2:30, 4:55, 7:20, 9:45 p.m.; Sun., 11:45 a.m., 2:10, 4:40, 7:05, 9:45 p.m.; Mon-Thurs., 12:20, 2:45, 5:15, 7:45, 10:10 p.m.

Kirk Cameron's REVIVE US Mon., 7 p.m.
The Accountant Fri., 1:20, 4:20, 7:20, 10:20 p.m.; Sat., 1:10, 4:10, 7:10, 10:10 p.m.; Sun., 12:40, 6:40, 9:40 p.m.; Mon-Tues., 1:15, 4:15, 7:15, 10:15 p.m.; Wed., 11 a.m., 10:15 p.m.; Thurs., 1:15, 4:15, 7:15, 10:15 p.m.

Max Steel Fri., 12:45 p.m.; Sat., 12:20 p.m.; Sun., 11:30 a.m.; Mon-Thurs., 12:45 p.m.

Deepwater Horizon Fri., 7:15, 10 p.m.; Sat., 9:30 p.m.; Sun-Mon., 10:15 p.m.; Tues., 7:10, 10 p.m.; Thurs., 10 p.m.

Miss Peregrine's Home for Peculiar Children Fri., 1:15, 4:15 p.m.; Sat., 6:30 p.m.; Sun., 3:40 p.m.; Mon., 12:45, 3:45 p.m.; Tues-Wed., 1:10, 4:10 p.m.; Thurs., 12:45, 3:45 p.m.

The Dead Zone Mon., 7 p.m.
Bevilledul Sat., 10 p.m.
Don't Kill It Tues., 7 p.m.

Found Footage 3D Wed., 7 p.m.
Happy Hunting Fri., 9:30 p.m.
Inicuo: The Brotherhood (Inicuo: La Hermandad) Mon., 9:30 p.m.

Lake Bodom (Bodom) Sun., 8 p.m.
Master Cleanse Sat., 8 p.m.
My Father, Die Thurs., 7 p.m.
Quarries Wed., 9:30 p.m.

Shorts Block Sat-Sun., 2 p.m.; Sun., 12 noon; Sat-Sun., 4 p.m.
Shorts Block 1 Sat., 6 p.m.
Student Shorts Sat., 12 noon.

Therapy Sun., 10 p.m.
The Unseen (2016) Tues., 9:30 p.m.

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

Inferno: The IMAX 2D Experience Thurs., 7, 10:15 p.m.
Jack Reacher: Never Go Back The IMAX 2D Experience Fri-Wed., 1, 4, 7, 10:35 p.m.; Thurs., 1, 4 p.m.

Lobbyists & Handprints Tour 12 noon, 12:30, 1:30, 2, 3:30, 4, 4:30, 5:30, 7:30, 8:30 p.m.

TCL Chinese Theatre Tur Fri-Sun., 10, 10:30, 11, 11:30 a.m., 2:30, 3, 3:15, 6:30 p.m.; Mon, 9, 10, 10:30, 11, 11:30 a.m., 2:30, 3, 3:15, 6:30 p.m.; Tues-Thurs., 10, 10:30, 11, 11:30 a.m., 2:30, 3, 3:15, 6:30 p.m.

PACIFIC'S EL CAPITAN Hollywood Blvd., west of Highland (323) 467-7674
Tim Burton's The Nightmare Before Christmas in Disney Digital 3D Tues-Thurs., 12:30, 4, 7:10, 10:35 p.m.

Hocus Pocus Fri-Sun., 12:30, 4, 7:10, 10:35 p.m.

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

Jack Reacher: Never Go Back Fri-Sat., 10:45, 11:50 a.m., 1:30, 2:15, 4:20, 5:10, 7, 8, 9:45, 10:45 p.m.; 12:05 a.m.; Sun., 10:45, 11:50 a.m., 1:30, 2:15, 4:20, 5:10, 7, 8, 9:45, 10:45 p.m.; Mon-Tues., 11, 11:15 a.m., 1:40, 2:20, 5:10, 8, 9:45, 10:45 p.m.; Wed., 10:45, 11:50, 11:30 a.m., 1:40, 2:20, 5:10, 8, 10:45 p.m.

Keeping Up With the Joneses Fri-Sun., 10:25, 11:55 a.m., 1:35, 4, 6:20, 7:15, 8:40, 9:40, 10:50 p.m.; Mon., 10:45, 11:55 a.m., 1:30, 2:05, 4, 6:20, 7:15, 8:40, 9:40 p.m.; Tues., 11:55 a.m., 1:30, 4, 6:20, 7:15, 8:40, 9:40 p.m.; Wed., 10:25, 11:55 a.m., 1:35, 4, 6:20, 7:15, 8:40, 9:40, 10:50 p.m.

Ouija: Origin Of Evil Fri-Sun., 11:15 a.m., 1:40, 3:40, 6:25, 9:55, 11:10 p.m.; Mon-Tues., 11:15 a.m., 1:40, 4:30, 7:15, 9:55, 11 p.m.; Wed., 11:15 a.m., 1:40, 3:40, 6, 8:25, 9:55, 11 p.m.

Tyler Perry's Boo! A Madea Halloween Fri-Sat., 10:30 a.m., 12:45, 3:10, 5:40, 8:10, 10:30 p.m.; 12:10 a.m.; Sun-Wed., 10:30 a.m., 12:45, 3:10, 5:40, 8:10, 10:30 p.m.

The Accountant Fri-Sun., 10:40 a.m., 12:50, 1:45, 2:30, 4:10, 5:25, 7:10, 8:15, 9:20, 10:40, 11:15 p.m.; Mon., 10:40 a.m., 1:10, 1:55, 4:05, 4:40, 7:10, 7:40, 9:20, 10:40 p.m.; Tues., 10:40 a.m., 1:45, 1:55, 4:10, 4:50, 7:10, 7:40, 9:20, 10:40 p.m.; Wed., 10:40 a.m., 12:50, 1:45, 2:30, 4:10, 5:25, 7:10, 8:15, 9:20, 10:40, 11:15 p.m.

Desierto Fri-Wed., 12:10, 4:55 p.m.
Kevin Hart: What Now? Fri-Wed., 10:50 a.m., 1:15, 7:45, 8:30, 10:25 p.m.

The Girl on the Train Fri-Wed., 11:45 a.m., 2:00, 5:05, 7:45, 8:30, 10:25 p.m.

Deepwater Horizon Fri-Wed., 3:25, 5:55 p.m.
Denial Fri-Sun., 11:10 a.m., 12:05, 2:35, 5:15, 7:50, 10:20 p.m.; Mon., 11:10 a.m., 12:05, 2:40, 5:15, 7:50, 10:20 p.m.; Tues-Wed., 11:10 a.m., 12:05, 2:35, 5:15, 7:50, 10:20 p.m.

Miss Peregrine's Home for Peculiar Children Fri-Sun., 10:55 a.m., 1:55, 4:50, 7:40, 10:35 p.m.; Mon., 10:55 a.m., 1:50, 4:50, 7:40, 10:35 p.m.; Tues-Wed., 10:55 a.m., 1:55, 4:50, 7:40, 10:35 p.m.

Storks Fri-Wed., 10:30 a.m., 1:05, 2:25, 4:45, 7:05 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639
Jack Reacher: Never Go Back 1, 4, 7, 9:50 p.m.

DOWNTOWN, S. LOS ANGELES

DOWNTOWN INDEPENDENT 251

South Main Street (213)617-1033

Kizumonogatari II: Neketsu-hen Fri, 7, 8:45, 10:30 p.m.; Sat., 11 a.m., 12:45, 2:30, 4:15, 6, 7:45, 9:30 p.m.

The Royal Opera House: Norma Wed., 4 p.m.

Royal Shakespeare Company: Cymbeline Tues., 4 p.m.

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

The Handmaid (Agassi) Fri-Tues., 11:45 a.m., 3, 6:15, 9:30 p.m.

Asura Fri-Tues., 11 a.m., 1:45, 4:30, 7:15, 10:15 p.m.

LUCK-KEY Fri-Tues., 11 a.m., 1:30, 4, 6:45, 9:45 p.m.

REGAL CINEMAS L.A. LIVE STADIUM

14 1000 West Olympic Blvd.

(844)462-7342 4046

RiffTrax Live: Carnival of Souls Thurs., 8 p.m.
The Metropolitan Opera: Don Giovanni ENCORE Wed., 6:30 p.m.

The Metropolitan Opera: Don Giovanni Sat., 9:55 a.m.

Jack Reacher: Never Go Back Fri-Sat., 1, 4, 7, 10, 11:50 p.m.; Sun-Wed., 1, 4, 7, 10 p.m.

Keeping Up With the Joneses Fri-Sat., 11:40 a.m., 2:20, 5:10, 7:50, 10:40 p.m.; 12 mid.; Sun-Wed., 11:40 a.m., 2:20, 5:10, 7:50, 10:40 p.m.

Ouija: Origin Of Evil Fri., 12:10, 1:40, 3, 4:20, 5:30, 7:10, 8:20, 9:50, 10:50, 11:55 p.m.; Sat., 11:10 a.m., 1:40, 3, 4:20, 5:30, 7:10, 8:20, 9:50, 10:50, 11:55 p.m.; Sun., 12:10, 1:40, 3, 4:20, 5:30, 7:10, 8:20, 9:50, 10:50, 11:55 p.m.; Mon., 12:10, 1:40, 3, 4:20, 5:30, 7:10, 8:20, 9:50, 10:50, 11:55 p.m.; Tues., 12:10, 1:40, 3, 4:20, 5:30, 6:45, 8:20, 9:50, 10:50, 11:55 p.m.; Wed., 12:10, 1:40, 3, 4:20, 5:30, 7:10, 8:20, 9:50, 10:50 p.m.

Tyler Perry's Boo! A Madea Halloween Fri-Sat., 11:30 a.m., 2:10, 4:50, 7:40, 10:20, 11:40 p.m.; Sun-Wed., 11:30 a.m., 2:10, 4:50, 7:40, 10:20 p.m.

Kirk Cameron's REVIVE US Mon., 7 p.m.
The Accountant Fri-Wed., 12:30, 3:40, 6:50, 10:10 p.m.

Desierto Fri-Tues., 11:35 a.m., 2, 4:40, 7:20, 9:40 p.m.; Wed., 11:35 a.m., 2 p.m.

Kevin Hart: What Now? Fri., 1:10, 3:50, 6:30, 9:10 p.m.; Sat., 10:20 a.m., 3:50, 6:30, 9:10 p.m.; Sun-Tues., 1:10, 3:50, 6:30, 9:10 p.m.; Wed., 12:50, 3:30, 6, 10:55 p.m.

Shin Godzilla Sat., 12:50 p.m.
The Girl on the Train Fri-Wed., 11:45 a.m., 2:30, 5:20, 8:10, 11 p.m.

Deepwater Horizon Fri., 11:50 a.m., 2:35 p.m., 3:20, 6:10, 9 p.m.; Sun-Mon., 12:20, 3:20, 6:10, 9 p.m.; Tues., 11:35 a.m.; Wed., 12:20, 3:20 p.m.

Miss Peregrine's Home for Peculiar Children Fri-Sun., 12 noon, 3:10, 6:20, 9:30 p.m.; Mon., 11:35 a.m., 2:40, 10:55 p.m.; Tues-Wed., 12 noon, 3:10, 6:20, 9:30 p.m.

UNIVERSITY VILLAGE 3 3323 S.

Hoover St. (213) 748-6321

Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

LAEMMLE'S AHRYA FINE ARTS

THEATRE 8556 Wilshire Boulevard

(310)478-3836

Sand Storm (Sufat Chol) Fri., 4:30 p.m.; Sat-Sun., 2:10, 7:30 p.m.; Mon., 4:30 p.m.; Wed., 2:10, 7:30 p.m.; Thurs., 7:30 p.m.

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. (Abbey Bender)

KEEPING UP WITH THE JONESES Even those of us with a soft spot for dumb, high-concept Hollywood comedies 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 out the character bits and plot twists and jokes later ... and then never got around to it. It's dispiriting and infuriating. You know the story, even if you don't know the story. Jeff (Zach Galifianakis) and Karen Gaffney (Isla Fisher) are a happy, blah 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 up, because why have a movie otherwise? The ostensible narrative about a mousy couple uncovering their neighbors' secret spy 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. (Bilge Ebiri)

ONGOING

AQUARIUS Brazil might not want you to know it, but *Aquarius* is something special. 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 intimidating visits 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

scarred 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 downing, especially with Braga tending bar — her performance is exactly the kind of late-career showcase you might 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)

GO BEING 17 (QUAND ON A 17 ANS) A young man tramples through the snow in fast, furious, headlong motion in the beginning of Andre Téchiné's *Being 17*, a film that proceeds at a similar clip. Here the psychic disorder advances the story rather than derails it. Téchiné co-wrote *Being 17* with Céline Sciamma, a director 37 years his junior (he was born in 1943; she in 1980). Her three features to date — *Water Lilies* (2007), *Tomboy* (2011) and *Girlhood* (2014) — plumb the erupting 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 Fila. The adopted biracial 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 Tom's own bedridden mom, suggests that the boy move in with them. The ménage invites all kinds of intriguing triangulations, with each character grappling with sexual loneliness. *Being 17* boldly examines the fear of letting go and giving in — the terror of becoming an adult. (Melissa Anderson)

THE BEATLES: EIGHT DAYS A WEEK — THE TOURING YEARS A brisk, busy recap of The Beatles from 1963 to — when they were uniformly mop-topped, clean-shaven and besuited — Ron Howard's documentary often plays as an advertorial gunning 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 are 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

AMERICAN HORROR TOY STORY

Have there ever been entertainment-media product tie-ins like the *Ouija* movies? The shriekingly enjoyable *Ouija: Origin of Evil*, like its less successful 2014 predecessor, *Ouija*, lays out as its best case that the toy it's advertising will destroy your life, maybe kill your family and damn your very soul. Thirty years ago, that idiot Gerald Rivera terrified America into believing that Dungeons & Dragons was feeding young people to Satan. Now, in a series of un-gory but surprisingly grim junior horror films, Hasbro is promising it.

The new *Ouija*, set 50 years before whatever happened in the previous *Ouija*, summons up in an early scene 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



COURTESY OF UNIVERSAL PICTURES

films encourage a less passive viewership than, say, summer's superhero dustups. (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/editor Mike Flanagan (*Hush*, *Oculus*) isn't innovating here. But he's a skilled showman adept at staging and pacing scares so that their jolts amuse rather than upset. He understands the thrill of being the first in a crowd to spot the movement in the shadows behind a movie character. —Alan Scherstuhl

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)

GO CERTAIN WOMEN In the subtle and affecting *Certain Women* (based on stories by Maile Meloy), and following *Meek's Cutoff* and *Night Moves*, Kelly Reichardt — with her usual attention to the humanity among the mundane and absurd — again gives due credit to those who are too busy just getting on to care about big-city trivialities. *Certain Women* is a kind, loving and deeply moving portrait of bighearted small-town people. Laura Dern is hilarious as Laura Wells, a lawyer who can't shake her deluded but sympathetic client Fuller (Jared Harris), their drama culminating in an off-kilter hostage situation that suggests a toned-down Coen brothers flick. Reichardt's become known for her often aching portraits of women pushed to extremes, but watching her deftly handle comedy is a pleasant surprise. The humor also carries forward to the story of Gina Lewis, played by frequent Reichardt muse Michelle Williams. She's a homesteading gentrifier driven to build an "authentic" house with her elderly, distant neighbor Albert's (Rene Auberjonois) sandstone rubble. The breakout star here is actress Lily Gladstone. Her turn as Jamie — a lonely ranch hand tending to some horses through the winter — is an overwhelming heartbreaker. Jamie is nervous and awkward, trying her best to sit still and go unnoticed in a night school class that she's in because she spotted people filing into the building and followed them, only to be charmed by a similarly awkward instructor, Beth Travis (Kristen Stewart). Gladstone's face, even at rest, is absorbing, and if she doesn't get another worthy role soon, it will be a travesty. (April Wolfe)

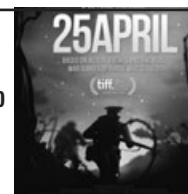
GO MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN The conventional

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 "peculiar," children born with physical and supernatural abilities for which society has rejected them, which is generally how young-adult fiction conceptualizes superpowers. Green creates a flinty, 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)

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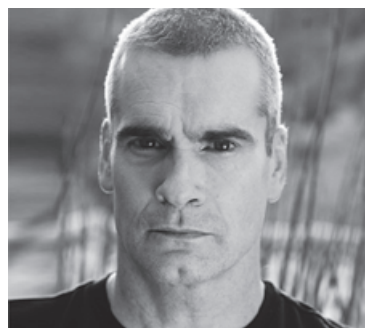
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Henry
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THE PRESIDENTIAL GUTTER CRAWL

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 on 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 telecastrophe 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 pundits 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 decomposition 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.

Of all 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

WHAT ANYONE THINKS ABOUT TRUMP HASN'T CHANGED BUT ONLY SOLIDIFIED.

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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Music //
Bizarre Ride //

A DECADE OF LOW

LOW END THEORY CELEBRATES
 10 YEARS OF PUSHING THE
 OUTER LIMITS OF HIP-HOP AND
 BEAT SCIENCE

BY JEFF WEISS

In 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* wherein someone pulled the

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 birthed 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 branding and social media skills often overshadow



Four Tet
 DJs at
 Low End
 Theory.

PHOTO BY OLIVER WALKER

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* testimonials. 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.

THE PRICE OF ADMISSION REMAINS \$10, DESPITE AROUND- THE-BLOCK LINES.

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

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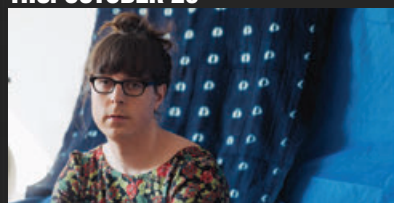
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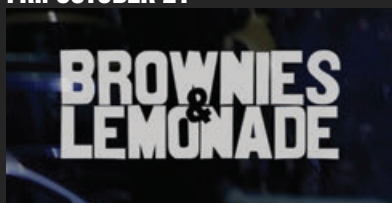
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FRI. OCTOBER 21

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SAT. OCTOBER 22

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NURSES & SPENCER MOODY (OF MURDER CITY DEVILS)

SAT. OCTOBER 22

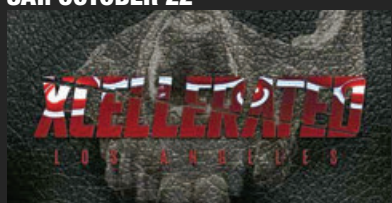
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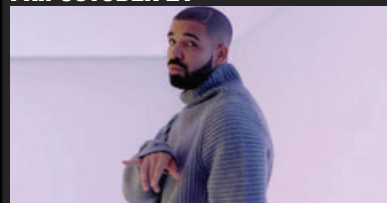
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SAT. OCT. 22 / 3PM



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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 over several solo albums reveals an intriguing range, from deeply satisfying covers of Chilean folk and classic Brazilian tunes to piquant variations on Afro-samba and head-skewing remixes in collaboration with the most talented of L.A.'s electronic artists and DJs. Her excellent latest is a covers collection called *Songbook*. 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 Kamasi Washington, Dexter Story, Miguel Atwood-Ferguson and Carlos Niño. —John Payne

Haunted Summer, The Seshen, Miss Jupiter

@ THE HI-HAT

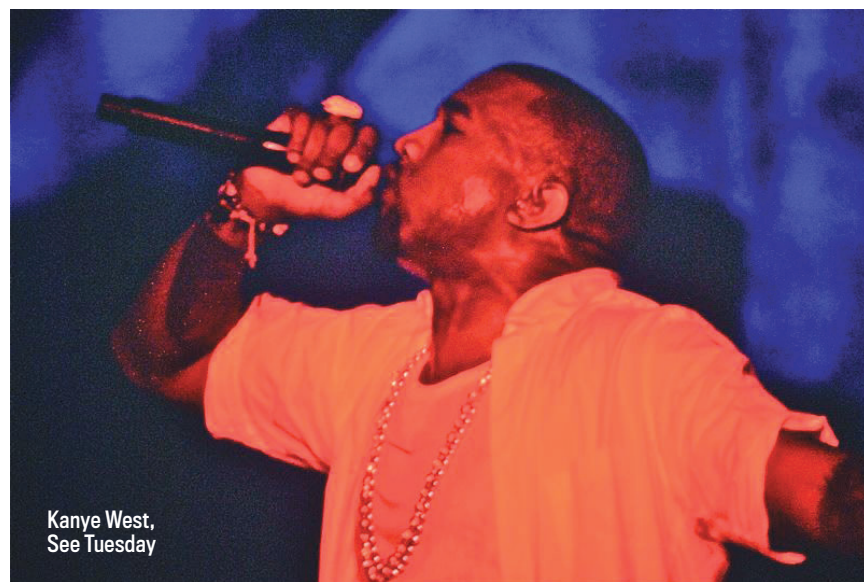
Summer's already gone, but Haunted Summer are nonetheless a band for all seasons — and not just because much of their music is crafted by guitarist John Seasons. He and his wife, singer Bridgette Eliza Moody, conjure entrancing moods that take listeners out of this time and place and transport them into 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' glimmering guitar as Moody softly intones her eerie melodies. Bay Area collective The Seshen pump out more of an electronic 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. —Falling James

sat 10/22

Beach Goth

@ THE OBSERVATORY

There won't be much beach or goth music at this annual fest, but there's seemingly a little bit of everything else. Headlining both days this weekend, The Growlers belie their name with relatively laid-back indie pop, preceded on Saturday by a lineup of disparate performers that encompasses everything from Bon Iver's mellow folk and The Pharcyde's trippy hip-hop to Patti Smith's poetic rambling, TSOL's savagely morbid punk, Chicano Batman's



Kanye West,
See Tuesday

PHOTO BY LINA LECARO

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 ethereally captivating reveries of Canadian diva Grimes — along with the low-key divinations of Unknown Mortal Orchestra, psychedelic folk auteur Devendra Banhart, hazy synth-poppers 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

Alestorm, Nekrogoblikon

@ WHISKY A GO-GO

Well, this should be interesting. In one corner, we have Alestorm, a pirate-themed metal band that pushes the "yo-ho-ho" imagery to the max with its rum and ale, baggy shirts and tricorner hats. In the other, there's Nekrogoblikon, an L.A.-based band whose singer dresses up like a goblin and winds up looking like a cross between Mortiis and Yoda. Fantasy role-play aside, this bill sees two like-minded, super-theatrical thrash-metal bands collide, both blessed with big riffs and very anthemic, old-worldly folkish tunes. The evening will be all about having fun and banging heads to hugely silly songs for the sole purpose of escapism, and there's nothing wrong with that. —Brett Callwood

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 Kilstein hosting. The musical portion begins in the evening, with Moby and the Void Pacific Choir as headliners perform-

ing songs from Moby's freshly released album, the dissonant *These Systems Are Failing*, along with plenty of old favorites. Cold Cave and Blaqk 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 oversize 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 rabble-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

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incomparably rampaging thrillfest.
-Jonny Whiteside

tue 10/25

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'," "Run-away," "Flashing Lights" and others. Also Wednesday-Thursday, Oct. 26-27 and Tuesday-Wednesday, Nov. 1-2.
-Jacqueline Michael Whatley

Black Rebel Motorcycle Club, Death From Above 1979, Deap Vally

@ THE WILTERN
Rock & roll might be dead, but you wouldn't know it from tonight's bill, which is fully loaded with three hard-rocking combos. Each of these bands draws from rock's past, but none of them is truly retro as they find new excitement in that seemingly outdated genre. San Francisco's Black Rebel Motorcycle Club can lay down thunderously rumbling waves of glam-rock riffs, but they also light up such tracks as "Teenage Disease" and "Warning Sign" with hints of psychedelia and grunge. Canadians Death From Above 1979 infuse their tangled riffage with rampant punk-rock energy to stir up a sound that's surprisingly full for a bass-drums duo. L.A.'s Deap Vally are also a duo, combining Lindsey Troy's baleful lyrics ("I am not ashamed of my rage") with towering chords. -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

Haunted Summer,
See Friday



PHOTO BY BOOKER HARRAP

wed 10/26

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

thu 10/27

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 insatiably curious, kaleidoscopic jazz, both onstage and in the studio. Swingy and squelchy single "Censor Me" serves as a relatively structured gateway to 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

CLUBS

ROCK & POP

ALEX'S BAR: 2913 E. Anaheim St., Long Beach.

Farbfart, Spindrift, Batwings Catwings, Rats in the Louvre, Sat., Oct. 22, 9 p.m., \$10. Two Guns, Fellow Bohemian, Gardener's Logic, Shape Pitaki, Sun., Oct. 23, 8 p.m., \$5. The Reverend Peyton's Big Damn Band, Supersuckers, Jesse Dayton, Wed., Oct. 26, 8 p.m., \$20.

AMOEBEA MUSIC: 6400 Sunset Blvd., Los Angeles. DJ Zernell, Fri., Oct. 21, 8 p.m., free.

AMPLIFY: 5617 Melrose Ave., Los Angeles. Crinoline, Grace Freeman, Tye Johnson, Fri., Oct. 21, 7:30 p.m., \$12. Grandson, Lonely Horse, The Dafneys, Sat., Oct. 22, 8 p.m., \$12.

ARROYO SECO GOLF COURSE: 1055 Lohman Lane, South Pasadena. Kal David, Lauri Bono & the Real Deal, Thu., Oct. 27, 7:30 p.m., \$12 & \$18.

BARDOT HOLLYWOOD: 1737 N. Vine St., Los Angeles. Half the Animal, Knox Hamilton, Saint Mesa, Hamish Anderson, Nine Pound Shadow, Mon., Oct. 24, 8 p.m., free.

BOARDNER'S: 1652 N. Cherokee Ave. Element A-440, The Culling, Zano, Sat., Oct. 22, 9:30 p.m., TBA.

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles. Homeshake, Jerry Paper, Boyo, Fri., Oct. 21, 8:30 p.m., \$12. Hiss Golden Messenger, Tift Merritt, Sat., Oct. 22, 8:30 p.m., \$15. Blitztrapper, Sera Cahoon, Sun., Oct. 23, 8 p.m., \$20. Walter, The Paranoyds, Rexx, Tue., Oct. 25, 8:30 p.m., \$7.

Christian Lee Hutson, Leslie Stevens, Sam Burton, Wed., Oct. 26, 8:30 p.m., \$8. Rasputina, Vita & the Woolf, Thu., Oct. 27, 8:30 p.m., \$20.

CAFE NELA: 1906 Cypress Ave., Los Angeles.

Bitchfits, A Pretty Mess, Spider, Skulrot, Stars at Night, Media Blitz, a benefit for the Animal Hope & Wellness Foundation, Fri., Oct. 21, 8:30 p.m., \$10. Mecolodiads, Alien Space Kitchen, Mr. Me, Sunday Morning Sinners, Sat., Oct. 22, 9 p.m., \$5. Peter Lewis & Arwen Lewis, Motorcycle Black Madonnas, Electric Ferrets, Lord Orange, Sun., Oct. 23, 4:30 p.m., \$5. Fuck Ass & the Grease Patrol, The Midnight Six, Jeffzilla, Bright Midnight, Thu., Oct. 27.

CALIFORNIA INSTITUTE OF ABNORMAL ARTS (C.I.A.):

11334 Burbank Blvd., North Hollywood. Plasticsoul, The Armoires, Rob Bonfiglio, Steve Rosenbaum, Fri., Oct. 21, 8 p.m., \$10. The Mormons, Death Cat, The Gitane Demone Quartet, Native Fauna, The Rhythm Coffin, Sat., Oct. 22, 5:30 p.m., \$10; The Garden Party & Zombi Ball, with Poison Darts, Sierra & the Radicals, People Flavor, Sat., Oct. 22, 8:30 p.m., \$10. Evan Stone & the Translucent Ham Sandwich Band, Thu., Oct. 27, 9 p.m., \$10 (see Music Pick).

CANYON CLUB: 28912 Roadside Dr., Agoura Hills.

Sebastian Bach, Fri., Oct. 21, 9 p.m., \$28-\$38. Uptown Funk, Sat., Oct. 22, 9 p.m., \$19.50.

CENTER FOR THE ARTS EAGLE ROCK: 2225 Colorado Blvd., Eagle Rock. The Kidneys, Small Forward, The Anti-Job, Fri., Oct. 21, 8 p.m., \$10.

THE COACH HOUSE: 33157 Camino Capistrano, San Juan Capistrano. Coco Montoya, Fri., Oct. 21, 8 p.m., TBA. The Proclaimers, Sat., Oct. 22, 8 p.m., TBA. The Dirty Knobs, Marc Ford & the Neptune Blues Club, Thu., Oct. 27, 8 p.m., TBA.

CODY'S VIVA CANTINA: 900 Riverside Dr., Burbank. Los

Dos, Fri., Oct. 21, 5:30 p.m., free. The Cody Bryant Experience, Sat., Oct. 22, 7:30 p.m., free. Laura & Cliff, Sun., Oct. 23, noon, free; Debra Lee & Trigger Happy, Sundays, 6 p.m., free. Troy Walker, Mon., Oct. 24, 7:30 p.m., free (see Music Pick); The Brombies, Mondays, 7:30 p.m., free. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free; The Flight 584 Big Band, Tuesdays, 7:30 p.m., free. Cody Bryant, Jimmy Lee Harris, John Palmer, Wednesdays, 7 p.m., free. This Ain't Your Daddy's Big Band, Wednesdays, 7:30 p.m., free. The Glen Roberts Big Band, Thursdays, 7 p.m., free; Rick Shea, Thu., Oct. 27, 7:30 p.m., free; Cody Bryant, Carmine Sardo, Ronnie Mack, Thursdays.

COMPLEX: 806 E. Colorado St., Glendale. Animal Games, The Mercury Wheel, Fri., Oct. 21, 9 p.m., \$8. Magic Sword, Dance With the Dead, Street Fever, Sat., Oct. 22, 9 p.m., \$10. Wake, Theories, Vermin Womb, Teeth, Tue., Oct. 25, 9 p.m., \$10.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Goon, Ford Madox Ford, Fri., Oct. 21, 8:30 p.m., \$9.50. Jowe Head, Sex Stains, Sun., Oct. 23, 10 p.m., \$15. Oyster Kids, Avid Dancer, Kolaj, Midnight Faces, Mon., Oct. 24, 8:30 p.m., free. Thrown Into Exile, Tormenter, Vile Descent, Tetrarch, Tue., Oct. 25, 7 p.m., free-\$5. Dreezy, Wed., Oct. 26, 8:30 p.m., \$14.50.

THE ECHOPLEX: 1154 Glendale Blvd. Andy Shauf, Scattered Clouds, Fri., Oct. 21, 7 p.m., \$11.50. The Rebirth Brass Band, Fri., Oct. 21, 10 p.m., \$28.50. Bear vs. Shark, LVL Up, Sun., Oct. 23, 7 p.m., \$18.50. Supersuckers, Reverend Peyton's Big Damn Band, Jesse Dayton, Mon., Oct. 24, 8 p.m., \$15.50. Warrior King, Arise Roots, Wed., Oct. 26, 9 p.m., \$10 & \$15.

EL CID: 4212 W. Sunset Blvd., Los Angeles. Baby A, He-Monster, Royal Young, Jacaranda, Fri., Oct. 21, 9:30 p.m., \$10. Cassini, Nightjacket, Wages, Sat., Oct. 22, 10 p.m., \$5. Storytelling Soiree: Tales of the Underworld, Sun., Oct. 23, 9 p.m., \$7. Open Mic, Mondays, 8 p.m., \$5. Reggie Watts & Karen, Spookey Ruben, Tue., Oct. 25, 9 p.m., \$10. Short Horror Film Night, Wed., Oct. 26, 8 p.m., \$13, or \$10 in costume.

THE FEDERAL BAR: 102 Pine Ave., Long Beach. The Sovereign Artist, Nate Hancock, Sam Alley, Wed., Oct. 26, 8:30 p.m., TBA. Brewfish, Thu., Oct. 27.

FIVE STAR BAR: 267 S. Main St., L.A. The Pocket Rockets, The Schizophonics, The Fresh Brunettes, Moondreamzzz, Texas Radio Band, Fri., Oct. 21, 8 p.m., \$5. The Lower Echelon, Prison for Kids, The Rouse, Maadwest, Molino, Sat., Oct. 22, 8 p.m., \$5.

4TH STREET VINE: 2142 E. Fourth St., Long Beach. Images, The Thingz, Wed., Oct. 26, 7 p.m., free.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Highway, Long Beach. Knyght Ryder, Fri., Oct. 21, 9 p.m., TBA. Mia Karter, Sat., Oct. 22, 8 p.m., TBA. Erotic City, Sun., Oct. 23, 7:30 p.m., TBA.

GENHIS COHEN: 740 N. Fairfax Ave., Los Angeles. Mason Zgoda, Thu., Oct. 27, 8 p.m., \$10.

THE GLASS HOUSE: 200 W. Second St., Pomona. Common Kings, Ballyhoo, Fri., Oct. 21, 8:30 p.m., \$30. The Dear Hunter, Eisle, Gavin Castleton, Sat., Oct. 22, 7:30 p.m., \$20 & \$50; Alyska, Iris, Fragile Gang, Sat., Oct. 22, 10 p.m., free. Soilwork, Uneathr, Battlecross, Wovenwar, Darkness Divided, Wed., Oct. 26, 7:30 p.m., \$20. Jimmy Eat World, The Hunna, Thu., Oct. 27, 8:30 p.m., \$35.

GRAMMY MUSEUM: 800 W. Olympic Blvd. Sting, Wed., Oct. 26, 8 p.m., \$125. Dawes, Thu., Oct. 27, 8 p.m.

THE HI HAT: 5043 York Blvd., Highland Park. Haunted Summer, The Seshen, Miss Jupiter, Mad Alchemy Analog Liquid Light Show, Fri., Oct. 21, 8 p.m., \$10 (see Music Pick). The T Sisters, Charlie Parr, Sat., Oct. 22, 8 p.m., \$12. Mumblir, LA Font, The Black Heartthrobs, Doctrin, Sun., Oct. 23, 8 p.m., \$7. Harlan Hodges & Translation, Mondays, 8 p.m., free; Troup, Veers, Derde Verde, Mon., Oct. 24, 8 p.m., \$8. Halloween Covers Night, with Polartropica, Dawn of Sequins, Ugly Sweaters, Jonas, REMitation, Tue., Oct. 25, 7:30 p.m., \$8. Sad Robot, Bloody Death Skull, Wed., Oct. 26, 8 p.m., \$10. Arms Akimbo, Braeves, Ride the Wave, Thu., Oct. 27, 8 p.m., \$8.

HIGHLAND PARK EBELL CLUB: 131 S. Avenue 57. Damien Jurado, Wed., Oct. 26, 8 p.m., \$20.

THE HOTEL CAFE: 1623 1/2 N. Cahuenga Blvd., Los Angeles. Josh Kelley, Dear Lemon Trees, Lori McKenna, Laura Jean Anderson, Fri., Oct. 21, 7 p.m., TBA. Justin Michael Williams, Hirsh, Hana Kim, Priska, Katie Ferrara, Katie Pearlman, Sat., Oct. 22, 7 p.m., \$10. Zealyn, Ninet, Jared Lee, Dana Williams, Joey Cook & the PartyRaddlers, Wed., Oct. 26.

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

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

LARGO AT THE CORONET: 366 N. La Cienega Blvd., Los Angeles. Priscilla Ahn, Fri., Oct. 21, 8:30 p.m., \$30. Carrie Brownstein, in conversation with Maggie Nelson, Tue., Oct. 25, 8:30 p.m., \$30.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Casket Fest, with Massgrave, Nausea, Fiend, Stapled Shut, BruceXCambell, Thieves, Sat., Oct. 22, 8 p.m., TBA; Naty Botero, Sat., Oct. 22, 9 p.m.; The Band That Fell to Earth, Thee Commons, The High Curbs, The Cigarette Bums, DJ Joseph, Sat., Oct. 22, 10 p.m., TBA. Teenage Werewolves, DJ Hot Licks Lina, plus Cramps-themed burlesque from Vanessa Burgundy, Wed., Oct. 26, 7 p.m., \$9; Rachel Mason, Wed., Oct. 26, 8:30 p.m., \$5. Plant Tribe, AJ Froman, The Moon Ensemble, Thu., Oct. 27, 9 p.m., TBA.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. The Alley Cats, Electric Children, Angry Samoans Later Years, Fri., Oct. 21, 9 p.m., free. Eric Leach, Kat Lively, Dark Water Rebellion, Vertigo Birds, Sat., Oct. 22, 9 p.m. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Peter Case, Van Dyke Parks, Don Heffington, Dead Rock West, Fri., Oct. 21, 8 p.m., \$25. The Susie

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Glaze New Folk Ensemble, Glenn Houston, Sat., Oct. 22, 8 p.m., \$20. Chad & Jeremy, Sun., Oct. 23, 7:30 & 9:30 p.m., \$30.

THE MINT: 6010 W. Pico Blvd. Amy LaVere, Fri., Oct. 21, 8 p.m., \$12; George Porter Jr., Fri., Oct. 21, 10 p.m., \$18-\$300. Maisey Kay, Sat., Oct. 22, 7:30 p.m., \$15; Melissa Gottlieb & Eleven, The Rave-Ups, Taylor John Williams, J.C. Spring, Ben Allen, Sat., Oct. 22, 9 p.m., \$12. Messer, Arden & the Wolves, Canvas Beta, Adakain, Mon., Oct. 24, 7:30 p.m., \$8. Story Collider, Tue., Oct. 25, 8 p.m., \$12. The Sleepless Elite, Calidonia, Samson, Paloma Rush, The Hearings, Wed., Oct. 26, 7:30 p.m., \$10. VanLadyLove, Cheridomingo, Thu., Oct. 27, 8:30 p.m., \$12.

MOLLY MALONE'S: 575 S. Fairfax Ave. Virgil, Sat., Oct. 22, 11:15 p.m., TBA. Reeve Carney, Mon., Oct. 24, 8 p.m., TBA. The Celso Salim Band, Thu., Oct. 27.

MRS. FISH: 448 S. Hill St., Los Angeles. Intergalactic, DJ Victoria Van Damn, Fri., Oct. 21, 7 p.m., free. Soul Scratch, Gramps the Vamp, DJ Monalisa, Sat., Oct. 22, 7 p.m., free. Leche, DJ Nic Cabrera, Thu., Oct. 27.

MULTIPLY L.A.: 200 S. Hill St., Los Angeles. Leggy, Psychic Heat, Mon., Oct. 24, 7 p.m., free.

PALADINO'S: 6101 Reseda Blvd., Reseda. Scoonie Gee, Best Shot, Wired, Southern Thunder, Fri., Oct. 21, 8 p.m., \$10. Powerload, Priest Unleashed, Black Dog, Tankfarm 2000, Sat., Oct. 22, 8 p.m., \$10.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneerstown Rd., Pioneertown. Johnzo West & the Wayward Souls, Fri., Oct. 21, 8 p.m., free. Zachariah & the Lobos Riders, Chris Laterzo, The Shadow Mountain Band, Sat., Oct. 22, 8 p.m., free. Lisa Lynn Morgan, Mon., Oct. 24, 7 p.m., free. Heaps N Heaps, Thu., Oct. 27, 8 p.m., free.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. Moonraker, Fri., Oct. 21, 9 p.m., \$5-\$10. Broloaf, The Plainfield Butchers, Spaghetti Western, Sat., Oct. 22, 9 p.m., \$5-\$10. Super Unison, Sun., Oct. 23, 9 p.m., \$5-\$10. Blair Sinta, Mon., Oct. 24, 9 p.m., \$5-\$10. Voice of Addiction, Wed., Oct. 26, 9 p.m., \$5-\$10. Shotgun Press, Golden Shower, Strange Imperial, Thu., Oct. 27, 9 p.m., \$5-\$10.

RESIDENT: 428 S. Hewitt St., Los Angeles. Smoky Nights, Who Can Sleep, Sleeping Lessons, Sun., Oct. 23, 8 p.m., \$5. K.I.D., Tue., Oct. 25, 8 p.m., \$10. Matt Chamberlain & Brian Haas, Thu., Oct. 27, 8 p.m., \$15.

THE ROSE: 245 E. Green St., Pasadena. The Spazmatics, Fri., Oct. 21, 10 p.m., \$19.50. The Fab Four, Sat., Oct. 22, 9 p.m., \$38-\$58. Sebastian Bach, Sun., Oct. 23, 9 p.m., \$28-\$38. The Spazmatics, Thu., Oct. 27, 9 p.m., \$19.50.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. The Proclaimers, Jenny O., Fri., Oct. 21, 8 p.m., \$35. Welcome to Hogwarts, Sat., Oct. 22, 10 p.m., \$30. Jimmy Eat World, The Hunna, Sun., Oct. 23, 8:30 p.m., \$37. Kalin White, Njomza, Tue., Oct. 25, 8 p.m., \$23. Sabrina Carpenter, Thu., Oct. 27, 8 p.m., TBA.

THE SATELLITE: 1717 Silver Lake Blvd. Stag, Astrophel, Sympathetic Frequencies, Sun., Oct. 23, 9 p.m., \$8. Kosha Dillz, Mars & the Massacre, Mon., Oct. 24, 9 p.m., free. Doe, Tue., Oct. 25, 8:30 p.m., free. Hannah Georgas, Wed., Oct. 26, 9 p.m., \$10. Jacuzzi Boys, Feels, D.A. Stern, Thu., Oct. 27, 9 p.m., \$12.

SILVERLAKE LOUNGE: 2906 Sunset Blvd. Drac & the Swamp Rats, Mon., Oct. 24, 9 p.m., free. Little Brown Kitty, Shiver, Apache Wilds, Wed., Oct. 26, 8 p.m., \$8; Apache Wilds, Shiver, Little Brown Kitty, Socio, Wed., Oct. 26, 8 p.m., \$8. Orka Odyssey, Thu., Oct. 27.

THE SMELL: 247 S. Main St., Los Angeles. Los Pinos, Sex Powers, Litronix, Channel, Fri., Oct. 21, 9 p.m., \$5. Astroskeleton, Casio Dad, Paladin Shield, The Keyvn Gnantinez Band, Sat., Oct. 22, 9 p.m., \$5. Aldous Harding, Invisible Familiars, Gal Pals, Wed., Oct. 26, 9 p.m., \$8. Spray Tan, Maladjusted, Duderella, Thu., Oct. 27, 9 p.m., \$5.

THE STUDY HOLLYWOOD: 6356 Hollywood Blvd., Los Angeles. Lita Penaherrera, Sat., Oct. 22, 7:30 p.m.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd. Empire Vista Social Club, Fri., Oct. 21, 10:30 p.m., free.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., Los Angeles. Twiddle, Fri., Oct. 21, 8 p.m., \$12. Laith Al-Saadi, Sat., Oct. 22, 8 p.m., \$25. Nekromantix, Tue., Oct. 25, 8 p.m., \$20. Rachael Yamagata, Wed., Oct. 26, 8 p.m., \$20. BoomBox, Thu., Oct. 27, 8 p.m., \$17.

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

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Night Riots, Dreamers, Mainland, Fri., Oct. 21, 7 p.m., \$15. Letters to Cleo, Allison Weiss, Sat., Oct. 22, 8 p.m., \$25. Aaron Lewis, Alex Williams, Mon., Oct. 24, 8 p.m., \$27.50. Trixie Whitley, Rocco

DeLuca, Tue., Oct. 25, 8 p.m., \$17. K. Flay, Nightly, Wed., Oct. 26, 7 p.m., \$15. Portugal the Man, Thu., Oct. 27, 8 p.m., \$35.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Holy Sons & Nurses, Spencer Moody, Sat., Oct. 22, 5 p.m., \$15. D.R.I., Kaustik, Witchaven, Tormentor, Brain Dead, Wed., Oct. 26, 7 p.m. Gothangeles, with Kane Groceries, Miif Mitch, Starfox Laflare, MFK, Luckaleann, Thu., Oct. 27, 10 p.m., \$15.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Saint Vitus, The Skull, Witch Mountain, Fri., Oct. 21, 8 p.m. Abrasive Wheels, The Generators, The Civilians, The Malchicks, Sat., Oct. 22, 8 p.m.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Frank Dimino, Fri., Oct. 21, 7 p.m., TBA. Alestorm, Nekrogoblikon, Aether Real, Sat., Oct. 22, 7 p.m. (see Music Pick). Last in Line, Sun., Oct. 23, 7 p.m., TBA. Crazytown, Thu., Oct. 27, 7 p.m., TBA.

—Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Chuck Alvarez, Fri., Oct. 21, 8 p.m., \$20. Judy Wexler & the Back to the Garden, Sat., Oct. 22, 8 p.m., \$20. The Richard Sherman Trio, Bili Redd, Sun., Oct. 23, 4 p.m., \$25.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Doug Webb, Fri., Oct. 21, 9:30 p.m., \$25. Don Randi & Quest, Sat., Oct. 22, 9:30 p.m., \$20. Thelonious Monkey, Sun., Oct. 23, 9:30 p.m., \$15. Adrian Galysh, Permanent Record, Tue., Oct. 25, 8:30 p.m., \$15. Katja Rieckermann, Wed., Oct. 26, 9:30 p.m., \$20. Malene Mortensen, Thu., Oct. 27, 9:30 p.m., \$20.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. The Gavin Templeton Trio, Fri., Oct. 21, 9 p.m., \$10. Jim Nidero, with John Beasley, Darek Oles & Peter Erskine, Sat., Oct. 22, 9 p.m., \$15. The Wec Trio, Josh Nelson, Sun., Oct. 23, 9 p.m., \$10. Lucian Ban & Matt Maneri, Mon., Oct. 24, 9 p.m., \$15. Alan Ferber, Oct. 25-26, 9 p.m., \$20. Harold Lopez-Nussa, Thu., Oct. 27, 9 p.m., \$15.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. Oleta Adams, Fri., Oct. 21, 8:30 p.m.; Sat., Oct. 22, 8:30 & 10:30 p.m.; Sun., Oct. 23, 7:30 p.m.

COLOMBO'S: 1833 Colorado Blvd., Eagle Rock. Steve Thompson, Fridays, 5:30-9 p.m., free; Blue Soul, Fri., Oct. 21, 9 p.m., free. Dave Victorino, Sat., Oct. 22, 9 p.m., free. Mari Nobre, Sun., Oct. 23, 11 a.m.-2 p.m., free. The Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Tom Armbruster, Tuesdays, 7 p.m., free. Karen Hernandez & Jimmy Spencer, Wednesdays, 7 p.m., free. Trifecta, Thursdays, 7 p.m., free.

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

GROUND ZERO PERFORMANCE CAFE: 615 Childs Way, Los Angeles. The USC Thornton Concert Jazz Orchestra, Wed., Oct. 26, 7 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. Mark Isbell, Sat., Oct. 22, 11 a.m.-2:30 p.m., free. Doug Webb, Sun., Oct. 23, 11 a.m.-3 p.m., free. Ty Bailie, Wed., Oct. 26, 6 p.m., free.

RED WHITE + BLUEZZ: 37 S. El Molino Ave., Pasadena. Looking for Number 7, Fri., Oct. 21, 7:30 p.m., free. Yuko Mabuchi, Sat., Oct. 22, 7:30 p.m.; Wed., Oct. 26, 6 p.m.; Sat., Oct. 29, 7:30 p.m., free. Gil Gunderson, Sun., Oct. 23, 11 a.m.; Sun., Oct. 30, 11 a.m., free. Danny Donnelly, Thu., Oct. 27, 6 p.m., free.

SEABIRD JAZZ LOUNGE: 730 E. Broadway, Long Beach. Ray Goren, Fri., Oct. 21, 9 p.m., free. Alphone Mouzon, Sat., Oct. 22, 9 & 11 p.m., \$20-\$30. Rory Seldon, Thu., Oct. 27, 9 p.m., free.

SPAGHETTINI SEAL BEACH: 3005 Old Ranch Parkway, Seal Beach. The Al Williams Jazz Society, Sat., Oct. 22, 8 p.m., \$25. Austin Gatus, Wed., Oct. 26, 6:30 p.m., \$10; Rick Marcel, Wednesdays, 7:30 p.m., \$10. DW3, Thursdays, 8 p.m., \$15.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Scott Martin's Latin Soul Band, Fri., Oct. 21, 9 p.m., free; The Brian Swartz Quartet, Fri., Oct. 21, 9 p.m., free. Hefti Plays Hefti, Sun., Oct. 23, 7:30 p.m., \$25. Paris Chansons, Tue., Oct. 25, 7:30 p.m., \$20. Candi Sosa, Thu., Oct. 27, 7:30 & 9 p.m., \$20.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Ellen Woloshin, Fri., Oct. 21, 8 p.m., TBA. Nutty, Sat., Oct. 22, 8 p.m., \$20-\$40. The Tribe, Sun., Oct. 23, 7:30 p.m., \$10. DW3, Wednesdays.

THE WORLD STAGE: 4321 Degnan Blvd., Los Angeles. Mia Doi Todd, Gaby Hernandez, Fri., Oct. 21, 9 & 10:30 p.m., \$20 (see Music Pick). Dale Fielder, Sat.,



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Oct. 22, 8 p.m., \$20. Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.

—Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Chris Proctor, Sat., Oct. 22, 8 p.m., \$15.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. The Hot Club of L.A., Mondays, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. The New Intentions, The Susie Glaze New Folk Ensemble, Fri., Oct. 21, 8 p.m., \$18. Guy Clark: An L.A. Songwriter's Tribute, with Ronnie Mack, Chad Watson, Matt Cartsonis, Karen Tobin and others, Sat., Oct. 22, 2 p.m., \$20. The Garlic Band, Sun., Oct. 23, 7 p.m., free. Joe Craven & the Sometimers, Susie Glaze, Thu., Oct. 27, 8 p.m., \$20.

COWBOY COUNTRY: 3321 E. South St., Long Beach. The Rob Staley Band, Oct. 21-22, 9 p.m., \$5. Arnie Newman, Sun., Oct. 23, 5 p.m., free. Brad Johnson, Wed., Oct. 26, 8:30 p.m., \$3.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Doo Wah Riders, Fri., Oct. 21, 8 p.m., free. Whiskey Tango, Sat., Oct. 22, 8 p.m., free. Eli Locke, Sun., Oct. 23, 6:30 p.m., free. Lee Harper, Wed., Oct. 26, 8 p.m., free. Deanna D'Amico, Thu., Oct. 27, 8 p.m., free.

EB'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles. Dinosaur Tooth, Alias Means, Sat., Oct. 22, 7 p.m., free.

THE FRET HOUSE: 309 N. Citrus Ave., Covina. Burning Heart Bluegrass, Sugar in the Gourd, Sat., Oct. 22, 8 p.m., \$15.

IRELAND'S 32: 13721 Burbank Blvd., Van Nuys. Whiskey Sunday, Fri., Oct. 21, 8 p.m., free. Hi-Fi Academy, Sat., Oct. 22, 8 p.m., free. My Last Supper, Wed., Oct. 26, 8 p.m., free. Sarah Dashew, Thu., Oct. 27, 8 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Tex Pistols, Fri., Oct. 21, 9 p.m., free. Punk Rock Barbie, Sat., Oct. 22, 9 p.m., free. Paullie Cerra, Sun., Oct. 23, 8 p.m., free. Dave Stuckey & the 4 Hoot Owls, Mon., Oct. 24, 9 p.m., free. The Big Butter Jazz Band, Tue., Oct. 25, 9 p.m., free. Brian Hogan, Thu., Oct. 27, 9 p.m., free.

SAGEBRUSH CANTINA: 23527 Calabasas Rd., Calabasas. Red Ball Jets, Fri., Oct. 21, 8:30 p.m., free. Sonny Mone, Saturdays, 4:30-8 p.m., free. Carol Casey & the Shakes Band, Mother Mercy, Sun., Oct. 23, 2 p.m., free.

STATE SOCIAL HOUSE: 8782 W. Sunset Blvd., Los Angeles. The Fancies, Fri., Oct. 21, 8 p.m., free.

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

—Falling James

DANCE CLUBS

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

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

AVALON HOLLYWOOD: 1735 Vine St., Los Angeles. Control, with DJs spinning dubstep and more, ages 19 & over, Fridays, 9:30 p.m.; Nadastrom, JSTJR, Rawtek, Fri., Oct. 21, 9:30 p.m., TBA. Cedric Gervais, Atomic Mike, DJ Kash, Sat., Oct. 22, 10 p.m., TBA. Haunt Massive, Wed., Oct. 26, 9 p.m.

BAR ONE TAP ROOM: 12518 Burbank Blvd., North Hollywood. Groove Me, with R&B DJs Stylus, Tech & Joelskee, every third Saturday, 9 p.m., free.

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

CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Noize Fridays, Fridays, 10 p.m.; Will Sparks, Feenixpaw, Fri., Oct. 21, 10 p.m., \$13.51. Bob Sinclair, Sat., Oct. 22, 10 p.m., \$12.65 & up; Arcade

Saturdays, Saturdays, 10 p.m.

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

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

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Dub Club, an eternally mesmerizing night of reggae, dub and beyond from resident DJs Tom Chasteen, Roy Corderoy, The Dungeonmaster and Boss Harmony, plus occasional live sets from Jamaican legends, ages 21 & over, Wednesdays, 9 p.m., \$7. 143, Thu., Oct. 27, 9 p.m., \$10.

EXCHANGE L.A.: 618 S. Spring St., Los Angeles. Awakening, Fridays, 10 p.m.; Feed Me, Fri., Oct. 21, 10 p.m., TBA. Yoshitoshi, Sharam, Hobo, Anthony Attalla, Sat., Oct. 22, 10 p.m., TBA; Inception, Saturdays, 10 p.m.

FUBAR: 7994 Santa Monica Blvd., Los Angeles. Booty Bump, Fridays, 10 p.m.-2 a.m., free. B.F.D., Thursdays, 10 p.m., free.

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

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

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

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Bassakira, Maeili, Archana Sufiana, Fri., Oct. 21, 9 p.m.; Dirty South Joe, Gun\$ Garcia, Magglezz, Fri., Oct. 21, 10 p.m., TBA; Teen Party, Fri., Oct. 21, 10 p.m. Kid Dop3, Jake Lord, Dutch the Dreamer, Tekowa Lakica, Thu., Oct. 27, 8 p.m.; Softest Hard, Erick Hudson, Crux, Niño Francois, Thu., Oct. 27, 9:30 p.m.

THE MAYAN: 1038 S. Hill St., Los Angeles. Saturday Nightclub, with DJs serving Top 40, salsa, house, pop, hip-hop and more, ages 21 & over, Saturdays, 9 p.m.-2:30 a.m., \$20.

RADISSON HOTEL WHITTIER: 7320 Greenleaf Ave., Whittier. EDM Thursdays, Thursdays, 8 p.m.-1:30 a.m. Continues through Oct. 27, \$10.

THE REGENT THEATER: 448 S. Main St., Los Angeles. Funktion, with Black Sun Empire, Phace, Mefjus, Ivy Lab, Kasra, Fallen, Nightstalker, MC Dino, Wed., Oct. 26, 9 p.m., \$17.50.

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

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

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

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. Technasia, Isaiah Martin, Fri., Oct. 21, 10 p.m., \$15-\$30. Brodinski, Tommy Kruiise, Sat., Oct. 22, 10 p.m., \$25-\$35. Maher Daniel, Anton Tumas, Mon., Oct. 24, 10 p.m., \$10 (see Music Pick). Joseph Capriati, Thu., Oct. 27, 10 p.m., \$35.

THE STUDY HOLLYWOOD: 6356 Hollywood Blvd., Los Angeles. Club Gender, Thursdays, 10 p.m.

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

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Outlast Rave, Fri., Oct. 21, 9 p.m., \$15 & \$20; Jay-J, Marques Wyatt, Fri., Oct. 21, 10 p.m., \$10-\$20. Xcellerated, with Annix, Jaydan, North Base, DJ Profile, others, Sat., Oct. 22, 9 p.m., \$25. Monster's Ball, Thu., Oct. 27, 9 p.m., \$10.

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

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

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, OCT. 21

AZIZI GIBSON: 11:30 p.m., \$5. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

BEN FOLDS: 8 p.m., \$30-\$209. Ventura Theater, 26 S. Chestnut St., Ventura.

THE FRAY: 9 p.m., TBA. Morongo Casino Resort & Spa, 49500 Seminole Dr., Cabazon.

GO GARBAGE: 6 p.m., \$47.50. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles.

GETTER: With Tasty Treat, Half Empty, Spock, Sneek, 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

GHOST: 7 p.m., \$30-\$50. The Wiltern, 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.

LEMAITRE: With Chet Porter, Coucheron, 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

THE NEON PAINT TOUR: HALLOWEEN BLOODBATH: 8 p.m.-2 a.m., \$25. The Belasco Theater, 1050 S. Hill St., Los Angeles.

NEXT AVANT: 9 p.m., \$48-\$78. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

SKID ROW: 7 p.m. San Manuel Indian Bingo & Casino, 777 San Manuel Blvd., Highland.

TAKING BACK SUNDAY: 8 p.m., \$35. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

VIOLENT FEMMES: 9 p.m., TBA. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

YOUNG THE GIANT: With Ra Ra Riot, 6:30 p.m., \$30.50-\$40.50. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

SATURDAY, OCT. 22

GO BEACH GOTH: With Bon Iver, The Growlers, King Krule, James Blake, Patti Smith, Violent Femmes, TLC, RuPaul's Drag Race, The Faint, Blaq Audio, Albert Hammond Jr., Corbin, Cold Cave, TR/ST, Wild Nothing, Chicano Batman, The Pharcyde, Leftover Crack, Tricky, Hinds, TSOL, Health, SWMRS, Gang of Four, Yellowman, Timber Timbre, Chela, Brujeria, Tomorrows Tulips, Wild Child, Froth, Sadgirl, The Abigails, Ta'East, Billy Changer, Rey Pila, Heron Oblivion, Avalon, 12 p.m., \$99. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music Pick.

THE DRUMS: With Froth, 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

GRYFFIN: With Quinn XCII, Imagined Herbal Flows, Ayokay, 8 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

JIMMY BUFFETT: 8 p.m., TBA. Irvine Meadows Amphitheatre, 8800 Irvine Center Dr., Irvine.

KADIM AL SAHIR: 9 p.m., \$43-\$179. Honda Center, 2695 E. Katella Ave., Anaheim.

LIL DICKY: With D.R.A.M., Tunji Ige, 8 p.m., \$25-\$40. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

MAJID JORDAN: With DJ TJ, 11:30 p.m., \$28.25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

MARILLION: 9 p.m., \$48-\$89. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

OMID: 8:30 p.m., TBA. Dolby Theatre, 6801 Hollywood Blvd., Los Angeles.

PERLA BATALLA: 7:30 p.m., \$34-\$39. Janet & Ray Scherr Forum Theatre, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

R. KELLY: 8 p.m., TBA. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

RACHAEL YAMAGATA: 9 p.m., \$18. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

RUSS: 11:55 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

SEVEN LIONS: With Pegboard Nerds, Unlike Pluto, Grum, 9 p.m., \$30-\$60. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

SHIN: 7 p.m., \$58-\$298. Pasadena Civic Auditorium, 300 E. Green St., Pasadena.

TAMER HOSNY: 8 p.m., \$59-\$300. The Orpheum Theatre, 842 S. Broadway, Los Angeles.

GO TRANSNATION FESTIVAL QUEEN USA: 8 p.m., \$25-\$125. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles. See GoLA.

GO WE CAN SURVIVE: With Bruno Mars, Ariana Grande, Meghan Trainor, Charlie Puth, G-Eazy,



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OneRepublic, Pitbull, 6:30 p.m., \$49-\$275. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

SUNDAY, OCT. 23

ANNE CARRÈRE: 7:30 p.m., \$40. Theatre Raymond Kabbaz, 10361 W. Pico Blvd., Los Angeles.
GO BEACH GOTH: With Justice, The Growlers, Grimes, Gucci Mane, RL Grime, Nicolas Jaar, Future Islands, Kali Uchis, Unknown Mortal Orchestra, Devendra Banhart, She Wants Revenge, The Adicts, Reel Big Fish, Moving Units, DJ Quik, The Frights, 2 Live Crew, La Femme, Mystic Braves, Slow Hollows, 45 Grave, Surf Curse, Still Corners, Dwight Twilley and others, 12 p.m., \$99. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music Pick.
GO BON IVER, PATTI SMITH: 6 p.m., \$32.50-\$125. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.
GO CIRCLE V: A MUSIC, ACTIVISM & FOOD EVENT: With Moby, Blaq Audio, Cold Cave, 7 p.m., \$10-\$59.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles. See Music Pick.
GARY VALENCIANO: 4 p.m., \$15-\$125. The Greek

Theatre, 2700 N. Vermont Ave., Los Angeles.
GO THE HARRY DEAN STANTON AWARD: AN EVENING OF CONVERSATION & MUSIC: With Harry Dean Stanton, Kris Kristofferson, Father John Misty, Inara George, John C. Reilly, Karen O, Jack Huston, Harper Simon, 8 p.m., \$30 and up. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles. See GoLA.
NIYKEE HEATON: 8 p.m., \$22. The Mayan, 1038 S. Hill St., Los Angeles.
RYAN CAYABYAB & THE RYAN CAYABYAB SINGERS: 6 p.m., \$45-\$75. Cal State Northridge, Plaza del Sol Performance Hall, 18111 Nordhoff St., Northridge.
TONY BENNETT: 7 p.m., TBA. Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa.

MONDAY, OCT. 24

ANNE CARRÈRE: 7:30 p.m., \$40. Theatre Raymond Kabbaz, 10361 W. Pico Blvd., Los Angeles.
GO DEATH FROM ABOVE 1979, BLACK REBEL MOTORCYCLE CLUB, DEAP VALLY: 8 p.m., \$30. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
THE FRAY: With American Authors, 7 p.m., \$44.50-

\$64.50. The Wiltern, 3790 Wilshire Blvd., Los Angeles.
KISHI BASHI: With Busman's Holiday, 7 p.m., \$20. The Belasco Theater, 1050 S. Hill St., Los Angeles.
MAJID JORDAN: With DJ TJ, 8:30 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.
GO OF MONTREAL: 8:30 p.m., \$20. The Regent Theater, 448 S. Main St., Los Angeles.
PARKWAY DRIVE: With We Came as Romans, Counterparts, Mannis, 6 p.m., TBA. Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside.

TUESDAY, OCT. 25

BILLY BRAGG, JOE HENRY: 6:30 p.m., \$39.50-\$55.50. Palace Theatre, 630 S. Broadway, Los Angeles.
GO BLACK REBEL MOTORCYCLE CLUB, DEATH FROM ABOVE, DEAP VALLY: 7 p.m., \$35. The Wiltern, 3790 Wilshire Blvd., Los Angeles. See Music Pick.
THE CAPITOL STEPS: 7:30 p.m., \$27-\$47. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.
THE DEAR HUNTER: With Easley, Gavin Castleton, 7:30 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.
HAMILTON LEITHAUSER & ROSTAM: 9 p.m., \$25. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles.
GO KANYE WEST: 8 p.m., \$29.50-\$205. The Forum, 3900 W. Manchester Blvd., Inglewood. See Music Pick.
LA FEMME: 8:30 p.m., \$15.50. The Regent Theater, 448 S. Main St., Los Angeles.
MAJID JORDAN: With DJ TJ, 8:30 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.
GO NORAH JONES: With Valerie June, 6 p.m., \$34.50-\$68. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles. See Music Pick.
GO THE PSYCHEDELIC FURS: With Bleeker, 8 p.m., \$35. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
TOM ODELL: With Barns Courtney, 6:30 p.m., \$25. The Belasco Theater, 1050 S. Hill St., Los Angeles.

WEDNESDAY, OCT. 26

GOOD CHARLOTTE, THE STORY SO FAR: With Set Your Goals, Big Jesus, 7 p.m., TBA. Fox Theater Pomona, 301 S. Garey Ave., Pomona.
GORGON CITY: 8 p.m., \$27.50. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
GO INGRID MICHAELSON: 7 p.m., \$29.50-\$114.50. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles. See Music Pick.
GO KANYE WEST: 8 p.m., \$29.50-\$205. The Forum, 3900 W. Manchester Blvd., Inglewood. See Music Pick.
NICOLAS JAAR: 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.
SEVENDUST: With Red Sun Rising, Gemini Syndrome, 6 p.m., \$25. The Belasco Theater, 1050 S. Hill St., Los Angeles.

THURSDAY, OCT. 27

AMOR ETERNO: UN HOMENAJE A JUAN GABRIEL: With Angeles Ochoa, Stephanie Amaro, Mariachi Garibaldi, Julian Torres, Blue Agave, Ballet Folklorico de Los Angeles, 6 p.m., free. LA Plaza de Cultura y Artes, 501 N. Main St., Los Angeles.
GO THE DAMNED: 6:30 p.m., \$45. The Belasco Theater, 1050 S. Hill St., Los Angeles.
FINISH TICKET: With Run River North, Irontom, 8 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.
GOOD CHARLOTTE, THE STORY SO FAR: With Set Your Goals, Big Jesus, 7 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.
GO INGRID MICHAELSON: 7 p.m., \$29.50-\$114.50. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles. See Music Pick.
GO KANYE WEST: 8 p.m., \$29.50-\$205. The Forum, 3900 W. Manchester Blvd., Inglewood. See Music Pick.
MACEO PARKER, THE JONES FAMILY SINGERS: 8 p.m., \$25 & \$40. Campbell Hall, UC Santa Barbara, Building 538, Mesa Rd., Santa Barbara.
MODESTEP, MIDNIGHT TYRANNOSAURUS: 9:30 p.m., TBA. The Yost Theater, 307 N. Spurgeon St., Santa Ana.
NICOLAS JAAR: 9 p.m., TBA. The Fonda Theatre, 6126

Hollywood Blvd., Los Angeles.
GO NORAH JONES: With Valerie June, 7 p.m., TBA. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.
TIGER ARMY: 8 p.m., \$30. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

-Falling James

CLASSICAL & NEW MUSIC

BASIANI: The Georgian polyphonic choral ensemble performs hymns and folk music, Sat., Oct. 22, 7:30 p.m., \$60-\$95. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica. Sun., Oct. 23, 4 & 7 p.m., \$38. Old Mission Santa Barbara, 2201 Laguna St., Santa Barbara.
THE YMF DEBUT ORCHESTRA: Yuga Cohler conducts Paul Dukas' *The Sorcerer's Apprentice*, Thomas Adès' *Asyla* and Hector Berlioz's *Symphonie Fantastique*, Fri., Oct. 21, 7:30 p.m., free. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.
GO HILARY HAHN: The eloquently expressive violinist wends her way through sonatas by J.S. Bach and W.A. Mozart, a partita by Abril, and a rondo by Schubert, in a recital with accompaniment by pianist Robert Levin, Wed., Oct. 26, 8 p.m., \$20-\$108. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.
HUNG-TAO LIN: The pianist performs a midday recital, Sat., Oct. 22, 3 p.m., free. First Lutheran Church & School, 2900 W. Carson St., Torrance.
JOHN DEBNEY: The composer debuts his *Hocus Pocus Overture* before a screening of the film *Hocus Pocus*, Fri., Oct. 21, 7 p.m., TBA. El Capitan Theater, 6838 Hollywood Blvd., Los Angeles.
GO L.A. PHILHARMONIC: Conductor Gustavo Dudamel revels in the Ninth Symphony by one of his favorite obsessions, Gustav Mahler, starting Oct. 20, through Oct. 22, 8 p.m.; Sun., Oct. 23, 2 p.m., TBA. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.
PACIFIC SYMPHONY: Conductor Roger Kalia waves his wand over selections from the *Harry Potter* films, Sat., Oct. 22, 10 & 11:30 a.m., \$15-\$40. French violinist Arnaud Sussmann serves up Mozart's Violin Concerto No. 3, and Carl St.Clair conducts the world premiere of Narong Prangcharoen's *Absence of Time*, as well as Tchaikovsky's Fourth Symphony, starting Oct. 20, through Oct. 22, 8 p.m., \$25-\$195. Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa.
SAN FERNANDO VALLEY MASTER CHORALE: Charlie Kim leads the chorus in selections by Moses Hogan, Eric Whitacre and Thomas Tallis, Fri., Oct. 21, 7 p.m., \$20. First Presbyterian Church of Encino, 4963 Balboa Blvd., Encino.
THE SMC WIND ENSEMBLE: Kevin McKeown conducts a program TBA, Sun., Oct. 23, 4 p.m., \$10. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.
GO THE SOURCE: L.A. Opera presents composer Ted Hearne and director Daniel Fish's provocative new opera, which examines the American culture of war through the prism of the life of Chelsea Manning, the U.S. soldier who revealed military secrets on WikiLeaks, starting Oct. 19, through Oct. 22, 8 p.m.; Sun., Oct. 23, 2 p.m., \$69. REDCAT, 631 W. Second St., Los Angeles.
THE L.A. CHILDREN'S CHORUS, LINEAGE DANCE COMPANY: Fri., Oct. 21, 6 p.m., free. Lineage Performing Arts Center, 89 S. Fair Oaks Ave., Pasadena.
TOMATITO: The Spanish flamenco guitarist strums a program TBA, Fri., Oct. 21, 8-10 p.m., \$30-\$57. Wilshire Ebell Theatre, 4401 W. Eighth St..
THE USC PERCUSSION ENSEMBLE: L.A. Phil principal timpanist Joseph Pereira guides the student group, Mon., Oct. 24, 7:30 p.m., free. USC, Newman Recital Hall, 3616 Trousdale Parkway, Los Angeles.
THE USC THORNTON CHAMBER SINGERS & CONCERT CHOIR: The choirs search for Shakespeare within pieces by Bloesch, Bradford, Conte, Elberdin, Harris, Hennigan, Mäntyjärvi, Orban, Shearing and Vaughan Williams, Fri., Oct. 21, 8 p.m., free. USC, Newman Recital Hall, 3616 Trousdale Parkway, Los Angeles.
GO WILDUP: Host Bruce Campbell presents the chamber ensemble as it performs a version of Joseph LoDuca's score to *Evil Dead* during a screening of director Sam Raimi's 1981 horror film, Tue., Oct. 25, 8 p.m., \$26-\$76. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

-Falling James

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| MAR 31 | The Fab Four | NOV 19 | GINO VANNELLI | NOV 4 | DEE SNIDER |
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LA WKLY Expires 12-01-16



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THURSDAY, OCTOBER 27TH

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 HALLOWEEN EDITION

PRODUCED IN ASSOCIATION WITH TONY WEST COAST

\$500 CASH PRIZE
 CALIENTE CAGE RAGE HAPPENS THE LAST THURSDAY OF EVERY MONTH!
*** FIGHTS ARE FOR ENTERTAINMENT PURPOSES ONLY ***

THE LEGEND

WORLD WELTERWEIGHT CHAMPIONSHIP
PACQUIAO VS VARGAS
 SATURDAY, NOVEMBER 5 - 9PM/6PM LIVE ON PAY-PER-VIEW

WATCH IT HERE

THE CHAMP

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 DAMESNGAMES.NET RHINOSUPERSTORE.NET

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 LAWEEKLYFREE EXPIRES 12-01-16

FULL NUDE • FULL NUDE • FULL NUDE • FULL NUDE • FULL NUDE • FULL NUDE • FULL NUDE • FULL NUDE

SPEARMINT RHINO CITY OF INDUSTRY

FREE ENTRY DAILY TIL 8PM!



MONDAYS:
VIP BOOTHS
 3 NUDES \$90

THURSDAYS:
\$100 30MIN. RETREATS
 2 NUDES \$40



1/2 OFF ENTRY
 THIS COUPON IS GOOD FOR ONE 1/2 OFF ENTRY INTO THE CITY OF INDUSTRY SPEARMINT RHINO.
NOT VALID DURING SPECIAL EVENTS. ONE PERSON PER COUPON ONLY. CANNOT BE COMBINED WITH ANY OTHER OFFER.
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15411 E. VALLEY BLVD CITY OF INDUSTRY, CA 91746 (626) 336-6892 SPEARMINTRHINO.COM 18+ f i

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OCTOBER 20TH-22ND

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DAY OF THE DEAD

NOVEMBER 12TH
8PM-2AM

\$125 15MIN. VIPS
FREE ENTRY
W/ COSTUME

1/2 OFF ENTRY

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THE LEGEND WORLD WELTERWEIGHT CHAMPIONSHIP THE CHAMP

PACQUIAO VS VARGAS

SATURDAY, NOVEMBER 5 - 9PM ET / 6PM PT LIVE ON PAY-PER-VIEW

WATCH IT HERE

#PacVargas

OCTOBER 27TH NOVEMBER 24TH DECEMBER 29TH 6:30PM-CLOSE EACH NIGHT

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3 FOR 2 DANCES
2 FOR 1 DANCES

\$6 SIGNATURE BURGERS

\$1 WINGS \$5 JAGER, JAMESON & FIREBALL



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Notices

656 Legal Notices

FICTITIOUS BUSINESS STATEMENT 2016240424 THE FOLLOWING PERSON IS DOING BUSINESS AS BASMA HAMEED CLINIC 436 N. ROXBURY DRIVE SUITE 114, BEVERLY HILLS, CA, 90210. THIS BUSINESS IS CONDUCTED BY A CORPORATION UNDER THE NAME BASMA HAMEED DERMAL MICRO-PIGMENT CLINIC INC. NOTICE-IN ACCORDANCE WITH SUBDIVISION (A) OF SECTION 17920, A FICTITIOUS NAME STATEMENT GENERALLY EXPIRES AT THE END OF FIVE YEARS FROM THE DATE ON WHICH IT WAS FILED IN THE OFFICE OF THE COUNTY CLERK, EXCEPT, AS PROVIDED IN SUBDIVISION (B) OF SECTION 17920, WHERE IT EXPIRES 40 DAYS AFTER ANY CHANGE IN THE FACTS SET FORTH IN THE STATEMENT PURSUANT TO SECTION 17913 OTHER THAN A CHANGE IN THE RESIDENCE ADDRESS OF A REGISTERED OWNER. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED BEFORE THE EXPIRATION. EFFECTIVE SEPTEMBER 29TH, 2016, THE FICTITIOUS BUSINESS NAME STATEMENT MUST BE ACCOMPANIED BY THE AFFIDAVIT OF IDENTITY FORM. THE FILING OF THIS STATEMENT DOES NOT OF ITSELF AUTHORIZE THE USE IN THIS STATE OF A FICTITIOUS BUSINESS NAME IN VIOLATION OF THE RIGHTS OF ANOTHER UNDER FEDERAL, STATE, OR COMMON LAW. (SEE SECTION 14411 ET SEQ. BUSINESS AND PROFESSIONS CODE). THIS STATEMENT WAS FILED WITH THE COUNTY CLERK OF LOS ANGELES ON 09/29/2016. PUBLISHED: 10/06/16, 10/13/16, 10/20/16, 10/27/16. LA WEEKLY

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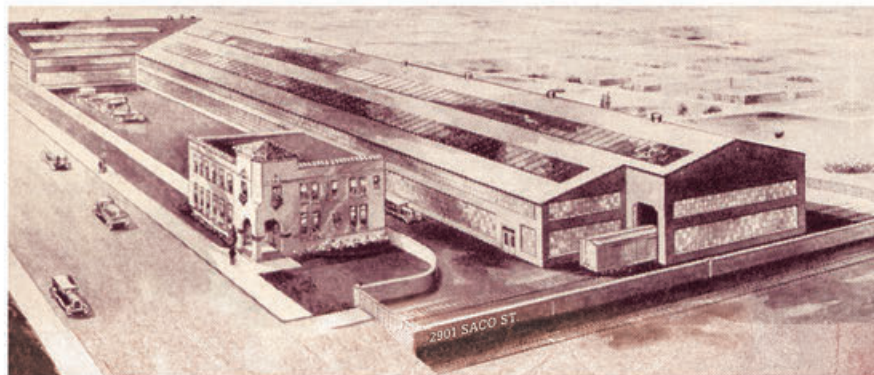
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