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16/17

Celebrity Opera Series at The Broad Stage supported by a generous gift from Lloyd E. Rigler - Lawrence E. Deutsch Foundation

Jazz at The Broad Stage made possible by a generous gift from Richard and Lisa Kendall

Beethoven, Bagels & Banter made possible by a generous gift from Barbara Herman



JAZZ

OCT 7 & 14, 2016
Angel City Jazz Festival

10/7:
Steve Lehman Trio & David Binney Trio

10/14: Extreme Bass Night



The Broad Stage

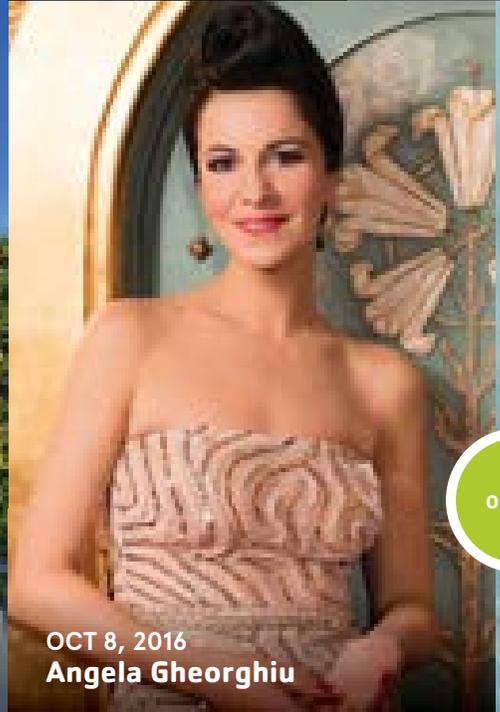
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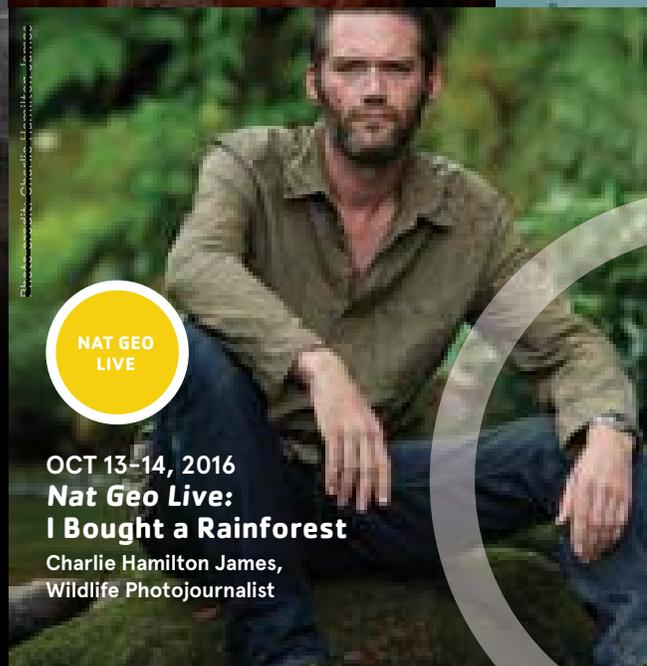
SANTA MONICA COLLEGE PERFORMING ARTS CENTER

KCRW Room&Board MERIDIEN KUSC CLASSICAL fm 91.5



OPERA

OCT 8, 2016
Angela Gheorghiu



NAT GEO LIVE

OCT 13-14, 2016
Nat Geo Live: I Bought a Rainforest
Charlie Hamilton James, Wildlife Photojournalist



JAZZ

OCT 15, 2016
Joey Alexander



CLASSICAL

OCT 16 /
NOV 20, 2016
**Beethoven,
Bagels & Banter**



WORLD

OCT 22, 2016
Basiani



THEATER

OCT 17, 2016
The Broad Stage
presents Res Ipsa Media's
**Trial by Jury:
The Case of
the N-Word**



DANCE

OCT 27-29, 2016
BODYTRAFFIC



FAMILY

OCT 23 & NOV 13, 2016
Family Workshop



NAT GEO LIVE

NOV 10-11, 2016
**Nat Geo Live:
Mankind to Mars**

Andrew Fazekas,
Space Correspondent



**INDIE/
FOLK**

NOV 12, 2016
The Slocan Ramblers



**"A TRIUMPH FOR
PLÁCIDO
DOMINGO"**

— LA WEEKLY

MACBETH

by GIUSEPPE VERDI

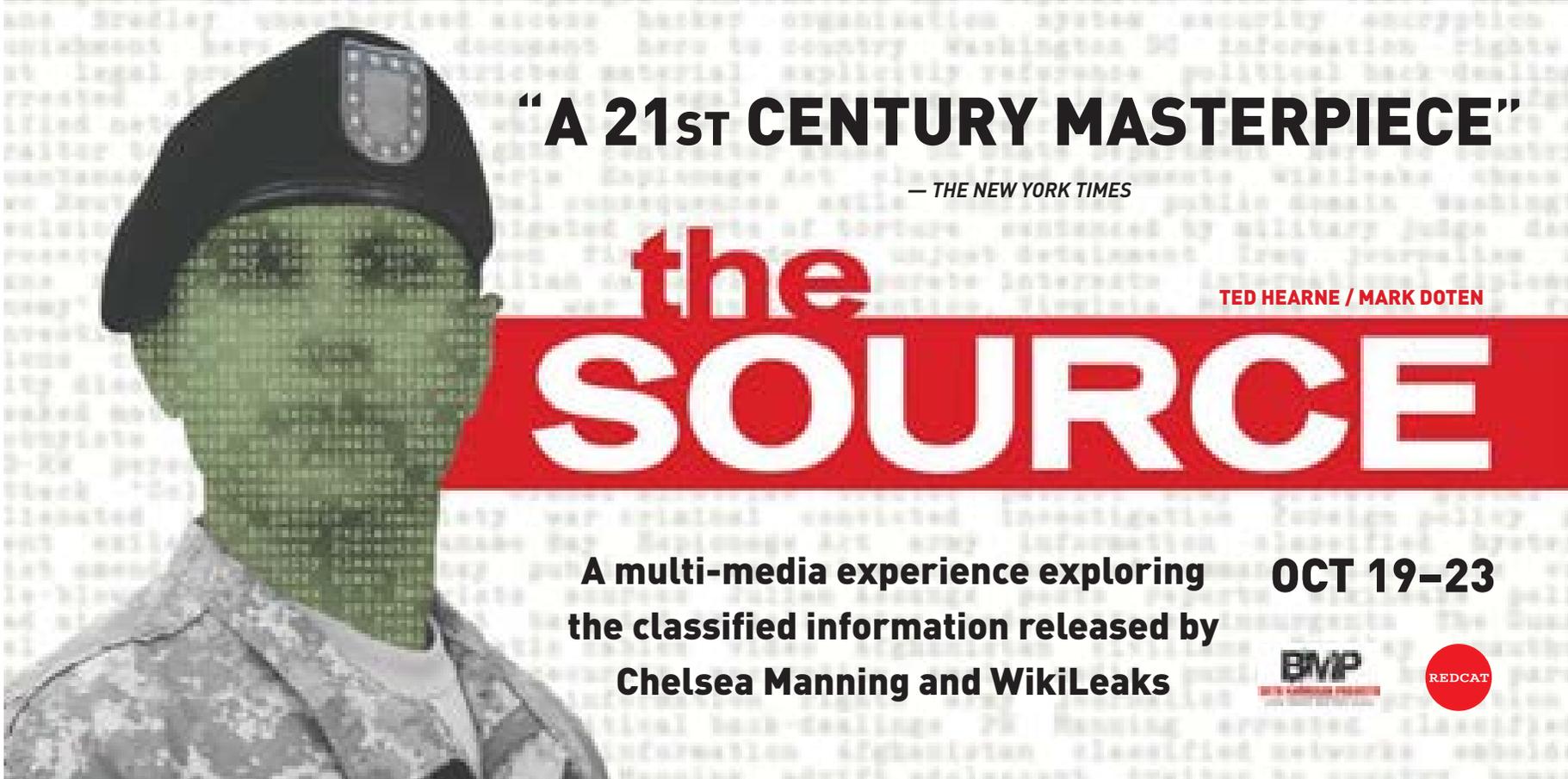
CONDUCTED BY JAMES CONLON

NOW THROUGH
OCT 16

photos: Karen Almond



4 WAYS TO FALL IN LOVE



"A 21ST CENTURY MASTERPIECE"

— THE NEW YORK TIMES

the SOURCE

TED HEARNE / MARK DOTEN

A multi-media experience exploring
the classified information released by
Chelsea Manning and WikiLeaks

OCT 19-23





**“UNFORGETTABLE...
MAGNIFICENT”**

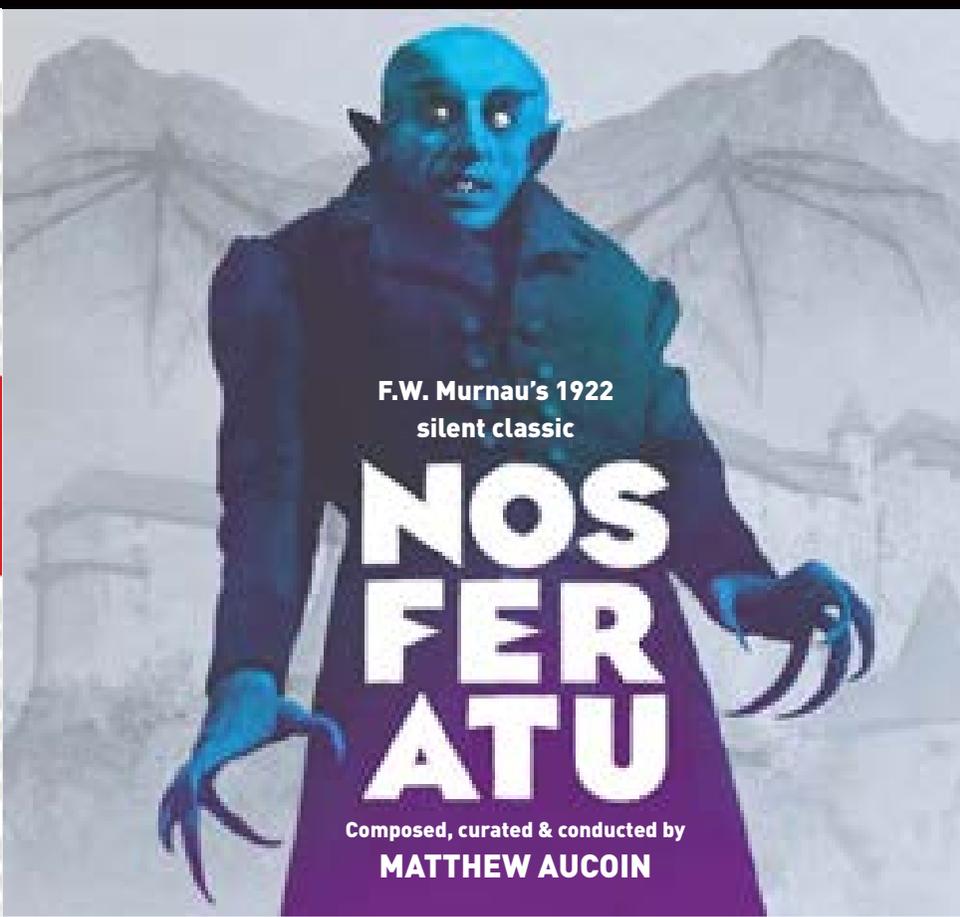
— THE INDEPENDENT (UK)

PHILIP GLASS
AKHNATEN

WARNING: Contains nudity.
Parental discretion advised.

**NOV
5-27**

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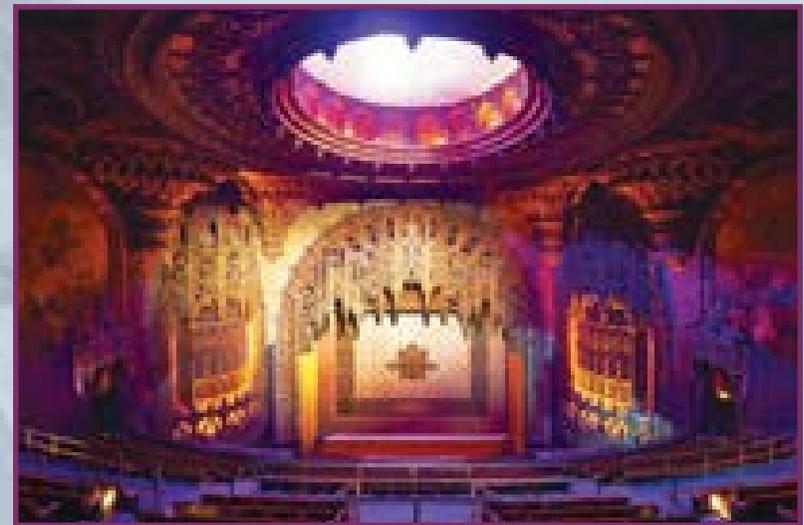


F.W. Murnau's 1922
silent classic

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of Adolphus Tips

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▶ THEATER

For the Record: Scorsese
*The American Revolution**
Merrily We Roll Along
*Morgan's Journey**
Kneehigh's *946: The Amazing Story of Adolphus Tips*
Edward Albee's
At Home at the Zoo
Filter Theatre & RSC's
Twelfth Night
Complicite/Simon McBurney's
The Encounter
*Elephant & Piggie's We are in a Play!**
Peter Brook's *Battlefield*
The Pride
Hershey Felder's
Our Great Tchaikovsky
* Theater for Young Audiences

▶ MUSIC

Harlem Quartet
Zukerman Trio
Kyle Riabko:
Bacharach Reimagined
JACK Quartet
The Brubeck
Brothers Quartet
Joyce Yang
The Kalichstein-
Laredo-Robinson Trio
Stephen Schwartz
Dan Zanes & Friends
Ralph Kirshbaum
& Shai Wosner
Colburn Piano Extravaganza
feat. Thibaudet
Eddie Palmieri
Latin Jazz Septet
Andsnes & Hamelin
Diane Schuur
Santa Cecilia
Orchestra Trio
Benjamin Grosvenor
Brooklyn Rider
Gay Men's Chorus of LA

▶ DANCE

Carmen de Lavallade's
As I Remember it
Jacob Jonas The Company
Limón Dance Company
Paul Taylor Dance Company
Matthew Bourne's Early Adventures
Ezralow Dance

**NEW COLLECTION
INSTALLATION**

CREATURE

OPENS NOV 5

Works by **JEAN-MICHEL BASQUIAT, THOMAS HOUSEAGO, JEFF KOONS, TAKASHI MURAKAMI, CINDY SHERMAN, KIKI SMITH, ANDY WARHOL** and more from the Broad collection.

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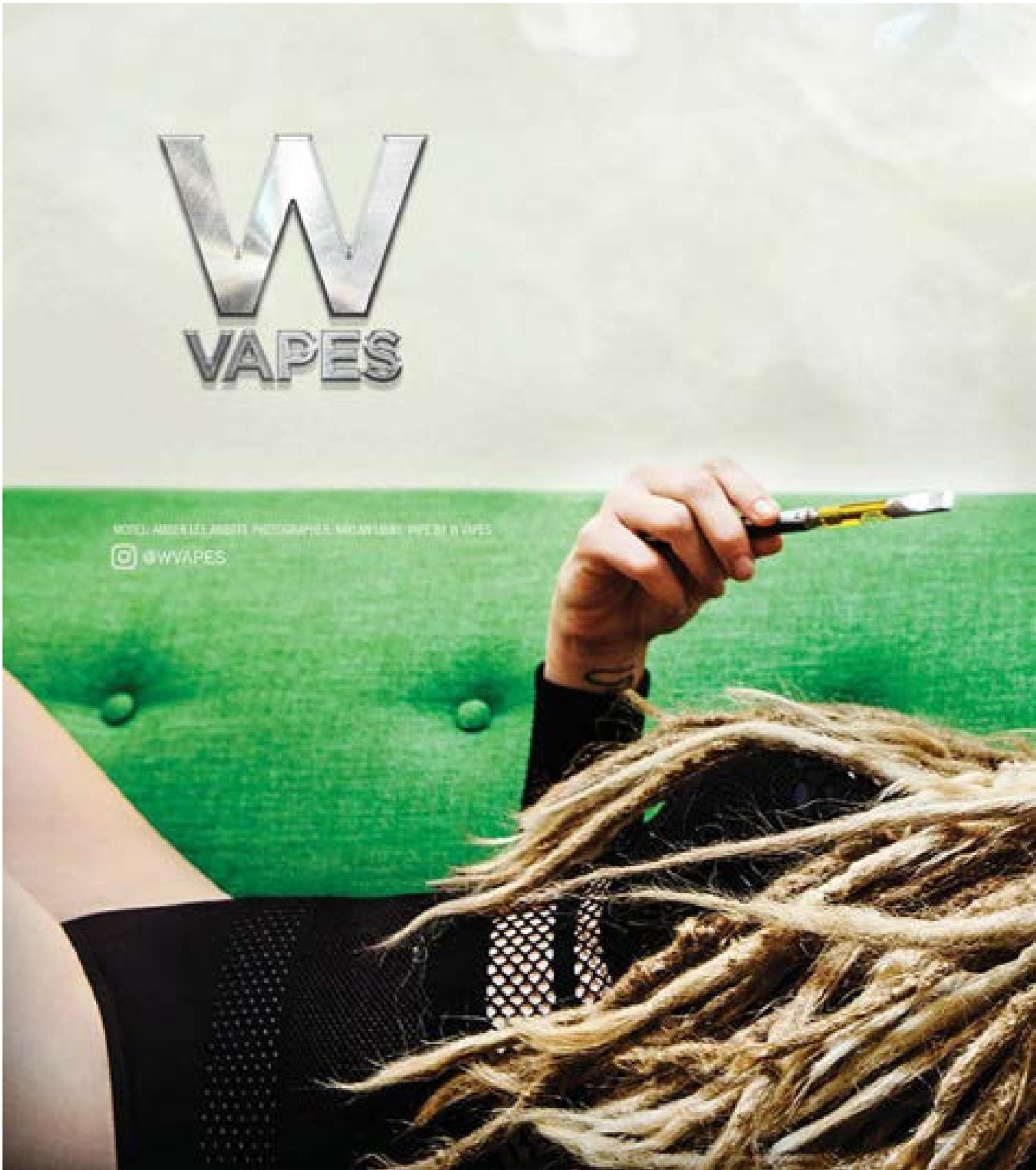
© Thomas Houseago. Courtesy of the artist and Gagolian.

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SAT., OCT. 8TH, 11am-5pm

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Enjoy Pasadena's Largest Culinary Celebration!

Live Music Schedule

12pm * Nick Valentini Collective

Eight-piece, fusion musical collective blending indie, jazz, and experimental psychedelic soul, The Nick Valentini Collective is being dubbed the "Jazz fusion Radiohead".



1pm * James Supercave

James Supercave is a psych pop artist out of Los Angeles California who has been featured on NPR and Vice.



2pm * The Shelters

The Shelters are an American Rock band whose debut EP was produced by none other than Tom Petty.



3pm * Chairlift

Chairlift is an American synth-pop duo whose music was featured in an Apple commercial and was nominated for an MTV VMA award.



4pm * Atlas Genius

Atlas Genius is an alternative rock band from Australia whose debut album "When It Was Now" peaked at No. 34 on the US Billboard 200 and spawned two hits Trojans and If So.



With KCRW DJ Raul Campos spinning between sets

Cooking Demo Schedule

12pm * Luisa Fabbri

Owner of Contessa. Luisa Fabbri's demo includes cooking with ancient grain pasta imported directly from Italy.



1pm * Chef Daniel Shemtob

Award winning chef of TLT Food uses bold, culturally-inspired flavors to create eclectic California cuisine.



2pm * Ronald Russell

Renowned vegan and raw food chef and co-owner of celeb hangout Sun Cafe in Studio City.



3pm * Chef Yvonne Ardestani

Creator of the My Eclectic Kitchen cook-book app and blog, proves that vegan and gluten-free cooking is absolutely delicious.



★ ★ ★ *Complimentary* ★ ★ ★

Parking and Admission for All Ages

Parking Available at 251 S. Lake Avenue (enter on Del Mar Blvd.)



For complete details and updated information, scan the QR code or visit www.southlakeavenue.org. *Details subject to change.



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— Los Angeles Times

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Directed by **COLMAN DOMINGO**

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— StageSceneLA.com

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— BroadwayWorld.com



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 —Charles McNulty, *Los Angeles Times*

Courtesy of Berkeley Repertory Theatre. Photo by Chesire Isaacs.

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 DIRECTED BY **GARRY HYNES**

Druid

“Wildly funny, deeply affecting and grotesquely macabre” —Charles Spencer
Daily Telegraph (London)

(L-R) Aisling O’Sullivan and Marie Mullen. Photo by Matthew Thompson.

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 DIRECTED BY **Robert Egan**
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3'0"



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5'0"



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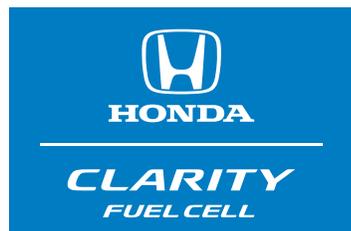
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OCTOBER 7 -13, 2016 // VOL. 38 // NO. 46

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CULTURE...174

In ART PICKS, sports stars play in stilettos in one artist's collages and another artist paints hippie scenes in which houses, flora and fauna blend together. In STAGE, playwright Mary Laws discusses skewering the American dream in her new work, *Blueberry Toast*.

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ON THE COVER:
 ILLUSTRATION BY SCOTT ANDERSON

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BEST OF L.A.

2016

COVER & SECTION ILLUSTRATIONS BY
SCOTT ANDERSON

What does it mean to be the Best of Los Angeles? In this seemingly impossible city, there are 10 million people in L.A. County; 92 languages are spoken in LAUSD schools; and we have more than 150 cities and neighborhoods housing the world's largest populations of Saudis, Salvadorans, Mexicans and Armenians outside of their home countries.

It's the city that is home to the itinerant masses of Skid Row as well as the entire Kardashian (and Kayne) clan. It's a region where spacecraft are built just miles from where movies are realized, from the seed of an idea scrawled by screenwriters on the back of a Silver Lake bar napkin to the outsized productions in Burbank studio lots.

Top-notch taco stands in auto-shop parking lots coexist with rarefied restaurants showcasing sculptural sushi,

like edible gems plucked from our adjacent ocean. You can get Chinese food *and* doughnuts from the same strip mall. This is a city of opposites, mashups and re-inventions, an ever-evolving mass whose only constant is change.

While it seems like a Sisyphean task, we're always up for a challenge, so we proudly present to you our 2016 edition of *L.A. Weekly's* Best of Los Angeles. Assembled with the combined powers of our editors and critics and our trusty cadre of culturephiles, this issue captures a snapshot of our town now.

This compendium can be used by newcomers to our city — those wide-eyed tourists and dream seekers alike — as well as those who have been here for decades. After all, Los Angeles is a city that can never fully be comprehended or entirely experienced. It's the knot that you can never untie, that endless coil that reveals new turns as you try to get to its center.

And our city has no center, either — there's awesomeness everywhere. From beachside bonfires at Dockweiler to hikes scaling the San Gabriel and Santa Monica mountains and everywhere in between, we've sought out the best and brightest our city has to offer. There's the Sonoran al fresco eatery Salazar, enveloped in savory mesquite smoke billowing under the dimly starlit sky, and Gwen, the uber-high-end culinary hot spot from chefs Curtis and Luke Stone. We've shopped everywhere from Compton-based fashion house Drifter to the rare vintage shirts of Filth Mart, and dredged for vinyl at record shops from Pomona to Long Beach. We've explored ganja gyms, cryotanks, even a pet crematorium.

Naturally, this issue is not the whole photograph representing L.A., but we hope, with these vignettes, to can assemble the larger portrait of who we are and what our great city is all about.

—Drew Tewksbury

WEEKLY BEST OF L.A. 2016

READER'S POLL

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2439 Riverside Drive, Elysian Valley, 90039. (323) 486-7785, facebook.com/SalvareGoodsLA.

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5210 Melrose Ave., Larchmont, 90038. (323) 462-1900, osterialabuca.com.

BEST BURGER**Osteria La Buca**

5210 Melrose Ave., Larchmont, 90038. (323) 462-1900, osterialabuca.com.

BEST CHEF**Cameron Slaugh**

Osteria la Buca, 5210 Melrose Ave., Larchmont, 90038. (323) 462-1900, osterialabuca.com.

BEST COCKTAILS**Westbound**

300 S. Santa Fe Ave., Suite N, downtown, 90013. (213) 262-9291, westbounddtla.com.

BEST COMEDIAN**Sam Brown**

twitter.com/sambrown42069

BEST COMEDY VENUE**The Pack Theater**

6470 Santa Monica Blvd., Hollywood, 90038. packtheater.com.

BEST COMIC BOOK STORE**Meltdown Comics**

7522 Sunset Blvd., Hollywood, 90046. (323) 851-7223, meltdowncomics.com.

BEST DANCE CLUB**Sound Nightclub**

1642 N. Las Palmas Ave., Hollywood, 90028. (323) 656-4800, soundnightclub.com.

BEST DISPENSARY**Rose Collective**

411 Rose Ave., Venice, 90291. (310) 392-3890, facebook.com/RoseCollectiveVenice.

BEST DJ**Anthony Valadez**

kcrw.com/music/shows/anthony-valadez.

BEST DOG PARK**Silver Lake Dog Park**

1850 W. Silver Lake Drive, Silver Lake, 90026. (323) 644-3946, laparks.org/dogpark/silverlake.

BEST DOUGHNUT**Donut Friend**

5107 York Blvd., Highland Park, 90042. (213) 995-6191, donutfriend.com.

BEST FOOD TRUCK**Okamoto Kitchen**

okamotokitchen.com

BEST GAY BAR**The Abbey**

692 N. Robertson Blvd., West Hollywood, 90069. (310) 289-8410, abbeyfoodandbar.com.

BEST GYM**Paradiso CrossFit**

711 Hampton Drive, Venice, 90291. (310) 450-6870, paradisoisocrossfit.com.

4113 Redwood Ave., Marina del Rey, 90066. (310) 823-1383.

BEST HAPPY HOUR**Brü Haus**

11831 Wilshire Blvd., Brentwood, 90025. (310) 473-2337, bruhauspub.com.

BEST HIKE**Griffith Park**

4730 Crystal Springs Drive, Griffith Park, 90027. (323) 913-4688, laparks.org/griffithpark.

BEST INSTAGRAMMER**Caroline Vreeland**

@carolinevreeland

BEST KARAOKE**Brass Monkey**

3440 Wilshire Blvd., Koreatown, 90010. (213) 381-7047, cafebrassmonkey.com.

BEST MEDITATION CENTER**The Self-Realization Fellowship Lake Shrine**

17190 Sunset Blvd., Pacific Palisades, 90272. (310) 454-4114, lakeshrine.org.

BEST MOVIE THEATER**ArcLight Hollywood**

6360 W. Sunset Blvd., Hollywood, 90028. (323) 464-4226, arclightcinemas.com.

BEST MUSIC VENUE**Hollywood Bowl**

2301 N. Highland Ave., Hollywood Hills, 90068. (323) 850-2000, hollywoodbowl.com.

BEST NEW BAR**Westbound**

300 S. Santa Fe Ave., Suite N, downtown, 90013. (213) 262-9291, westbounddtla.com.

BEST NEW RESTAURANT**Recess Eatery**

5022 York Blvd., Highland Park, 90042. (818) 507-0592, recesseatery.com.

BEST OUTDOOR DINING**Gracias Madre**

8905 Melrose Ave., West Hollywood, 90069. (323) 978-2170, graciasmadreweho.com.

BEST PILATES STUDIO**Club Pilates**

1119 S. Hope St., downtown, 90015. (213) 204-6900, clubpilates.com.
(Also in Echo Park, Glendale, Granada Hills, Hollywood, Manhattan Beach, Westlake Village, Woodland Hills.)

BEST PIZZA**Osteria La Buca**

5210 Melrose Ave., Larchmont, 90038. (323) 462-1900, osterialabuca.com.

BEST PODCAST**The Dollop**

thedollop.libsyn.com.

BEST PUBLIC POOL**Annenberg Community Beach House**

415 Pacific Coast Highway, Santa Monica, 90402. (310) 458-4904, annenbergbeachhouse.com.

BEST RAPPER**Kendrick Lamar**

kendricklamar.com



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6400 Sunset Blvd., Hollywood, 90028.
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(310) 473-2337, bruhauspub.com.

BEST ROOFTOP BAR

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448 S. Hill St., downtown, 90013. (213)
802-1770, perchla.com.

BEST SALON

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90232. (310) 913-0022, thecompound
salon.com.

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651-1553, sportiela.com.

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adele.com

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1028, larchmont
sanctuary.com.

BEST STREET ARTIST

Shepard Fairey

obeygiant.com

BEST SURF SHOP

Rider Shack

13211 W. Washington Blvd., Culver City,
90066. (310) 821-7873, ridershack.com.

BEST SUSHI

Sugarfish

212 N. Canon Drive, Beverly Hills, 90210.
(310) 276-6900, sugarfishsushi.com.
(Also Brentwood, Calabasas, downtown,
Hollywood, Mid-City, Marina del Rey,
Santa Monica, Studio City.)

BEST TACO

Guisados

2100 E. Cesar Chavez Blvd.,

Boyle Heights, 90033. (323) 264-7201,
guisados.co.
(Also Burbank, downtown, Echo Park,
West Hollywood.)

BEST TATTOO SHOP

Body Electric

7274 Melrose Ave., Fairfax, 90046.
(323) 954-0408, bodyelectrictattoo.
com.

BEST THEATER COMPANY

The Pack Theater

6470 Santa Monica Blvd., Hollywood,
90038. packtheater.com.

BEST TWITTER FEED

Patton Oswalt

@pattonoswalt

BEST VEGAN RESTAURANT

Gracias Madre

8905 Melrose Ave., West Hollywood,
90069. (323) 978-2170, graciasmadre
weho.com.

BEST VINTAGE STORE

Buffalo Exchange

131 N. La Brea Ave.,
Fairfax, 90036.
(323) 938-8604,
buffaloexchange.
com.
(Also Santa Monica,
Long Beach,
Sherman Oaks.)

BEST VISUAL ARTIST

Mark Bradford

art21.org/artists/
mark-bradford

BEST WINE SHOP

Silverlake Wine

2395 Glendale Blvd., Silver Lake, 90039.
(323) 662-9024, silverlakewine.com.
1948 E. Seventh St., downtown, 90021.
(213) 335-6235.

BEST YOGA STUDIO

YogaWorks

230 N. Larchmont Blvd., Larchmont,
90004. (323) 464-1276, yogaworks.com.
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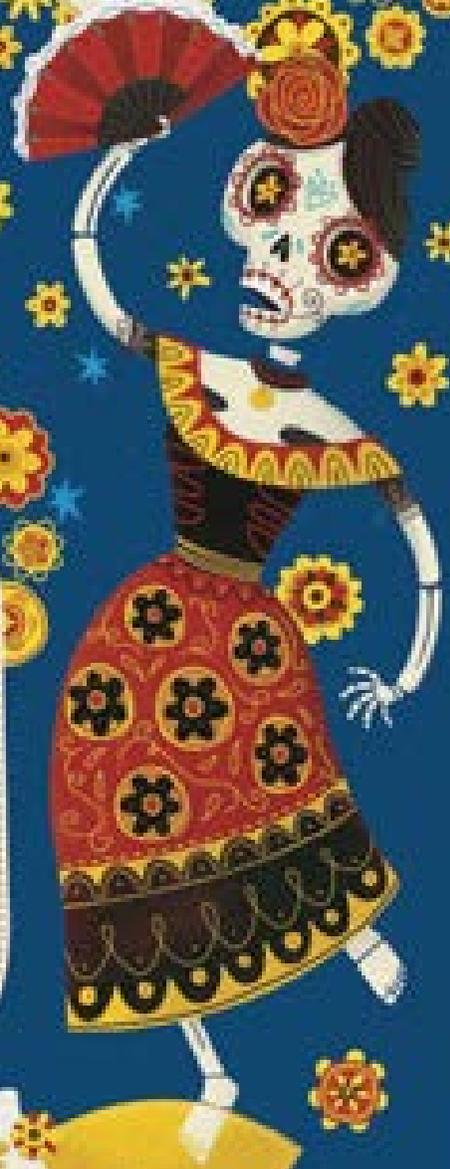
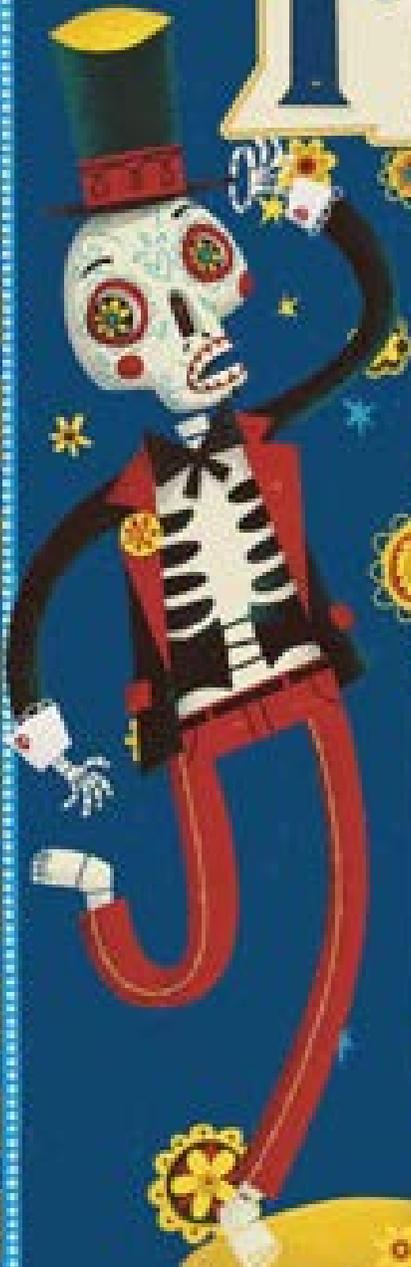
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FOOD & DRINK

BEST NEW RESTAURANT

Gwen

6600 Sunset Blvd., Hollywood, 90028. (323) 946-7512, gwenla.com.

After the success of Maude (which last year earned our Best Restaurant in L.A. award), the world has been watching to see what Aussie mega-star chef Curtis Stone would come up with next. It turns out, Gwen does not disappoint. For the project, Stone brought his brother Luke over from Australia, and became the importer for some serious quality Australian beef that

was hitherto unavailable in the States. Fronted by an old-fashioned butcher counter, the restaurant is like a gleaming art deco shrine to meat. On one side of the room, a glass case holds hanging carcasses and charcuterie; in the back of the restaurant, you can watch as animal parts cook over and around various kinds of flame in the open kitchen. The format is a five-course tasting menu, starting with charcuterie and salad, moving on to handmade pasta, and then comes the meat. You might get lamb cooked a variety of ways, or you can supplement the meal with a hunk of dry-aged Wagyu. A flurry

of vegetables complements the meat course, and the bright rusticism on display in these dishes might be the highlight of the evening. Gwen is not a cheap thrill, and tickets must be bought ahead of time. But, similarly to Maude, Stone has proven again that sometimes spending a silly amount of money on dinner is well worth it. —*Besha Rodell*

BEST CHEF

Michael Cimarusti

The exceptional food served at Provi-

dence would be enough to earn Michael Cimarusti the title of best chef in the city. The fact that he brought us L.A.'s best New England-style seafood house with Connie & Ted's only ups the stakes. But Cimarusti's dedication to sustainable seafood, his efforts to educate the public about the problems facing our oceans, and his new seafood shop, Cape Seafood, give us even more reason to sing the dude's praises. Now, whether you're in the mood for an amazing lobster roll or looking for a beautiful piece of fish to take home and cook yourself, Cimarusti's got you covered. The best



PHOTO BY ANNE FISHBEIN

BEST MODERNIST KOREAN HEALTH FOOD

Baroo

5706 Santa Monica Blvd., Hollywood, 90038. (323) 819-4344, baroola.strikingly.com.

It's almost impossible to describe to the uninitiated, and yet Baroo inspires instant devotion from many who venture through its unmarked door in a Hollywood strip mall. As much an exercise in philosophy as an actual restaurant, Baroo's chefs Kwang Uh and Matthew Kim take all kinds of inspiration from disparate sources and somehow manage to meld them into some of the most interesting, soulful food anywhere. Uh's fine-dining experience (he spent time at Noma, among other world-renowned kitchens) meets his Korean background along with a heavy focus on fermentation, or, as Uh puts it, "To serve food with respect and love to nature and people, we try to use local, sustainable and organic ingredients with wit, open mind, free spirit and fermentation as much as possible." What does that mean, exactly? It means kaleidoscopic dishes with dozens of elements that are stunningly beautiful, and nourishing in more than one sense of the word. One example is the *noorook*, a mix of grains including Job's tears, farro and kamut, shot through with roasted koji beet cream, concentrated *kombu dashi*, seeds, nuts, finger lime and rose onion pickle. The space is sparse, the two men are the only employees, and they sometimes close up shop for weeks at a time in order to travel for inspiration. But when you're sitting there with your bowl of food and an elderflower kombucha, it barely matters how undefinable this place is. You're just intensely grateful it exists at all. —*Besha Rodell*

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PHOTO BY ANNE FISHBEIN

BEST SEAFOOD PLATTER

Cassia

1314 Seventh St., Santa Monica, 90401. (310) 393-6699, cassiala.com.

Chef Bryant Ng has brought to Cassia some of the sensibility that made his now-shuttered Spice Table such a favorite, but the context here is slightly different: He's riffing on the interplay between French and Vietnamese cuisines, both the influences that are born of the historical French occupation of Vietnam and crossovers born of Ng's imagination. Cassia is part grand brasserie and part modern Asian eating house. The menu, too, is huge and follows the laws of a brasserie, with offerings from the raw bar, a charcuterie section, small plates and larger plates. You *must* order a chilled seafood platter, which comes in various sizes. Rather than the tower of chilled crustacean bits that's customary, you get a sampling of Ng's cooked and raw cold seafood creations: a bowl of large prawns bathed in an aromatic Vietnamese hot sauce; smoked salmon dip topped with fresh salmon roe and served with grilled country bread; hunks of raw scallop in chili oil with tiny bits of ham and corn and gobs of fresh herbs; long spindly king crab legs cut lengthwise so the sweet meat is easy to access, topped with a lemongrass fish sauce and a flurry of shiso leaves. At \$45 for the small platter, which also comes with six raw oysters, this is an incredible treat. —*Besha Rodell*

evidence for his talent, though, remains the elegant, measured, gorgeously presented food at Providence, L.A.'s most special of special-occasion restaurants. —*Besha Rodell*

BEST RESTAURANT

Trois Mec

716 N. Highland Ave., Hollywood, 90038. troismec.com.

Every year, when considering this award, I sit back and think through the last 12 months of meals. Which was the most memorable? Delivered the most

pleasure? Made me giddy with joy? And once again, I have to admit — that meal happened at Trois Mec. I'm still dreaming about a bowl containing tender chunks of bay scallop and foie gras swimming in a matsutake mushroom and miso broth, which was flecked with pickled sunchoke and hazelnut oil. Over the summer, the restaurant's vegetable dishes seemed to draw inspiration from some of the most exciting cooking happening in Paris, with elegant, playful takes on asparagus and citrus, and a chanterelle crudite that was at once foresty and fresh. As the restaurant's chef/owners Ludo Lefebvre, Jon Shook

and Vinny Dotolo march on to ever more crowd-pleasing projects, it's nice to know that their most personal little fine-dining spot retains all of its weird magic. —*Besha Rodell*

BEST RESTAURANT

DESIGN

Otium

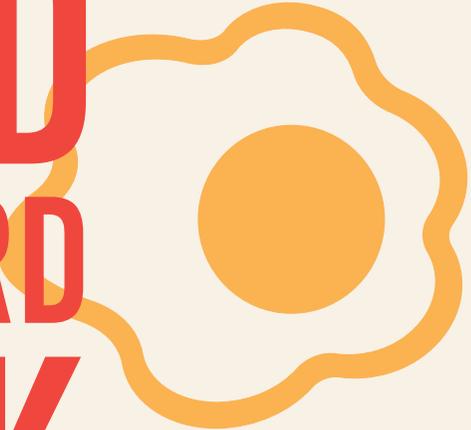
222 S. Hope St., downtown, 90012. (213) 935-8500, otiumla.com.

When a restaurant is built as part of the Broad, one of the most highly anticipated modern art museums in the West,

it comes as no surprise that it, too, is a work of art. Otium is an eye-catching masterpiece that pleases your visual palate even before you've tasted chef Timothy Hollingsworth's playful edible creations. The building, designed by architect Osvaldo Maiozzi, is a cubic, modernist shell, and a designer consortium collaborated to outfit it both inside and out. The Studio Unltd firm teamed up with House of Honey to create a modern rustic space. Handmade glass light fixtures by Neptune Glassware dangle from above, shedding a glow on the yellow wall tiles from Heath Ceramics. The bright colors juxtapose with re-



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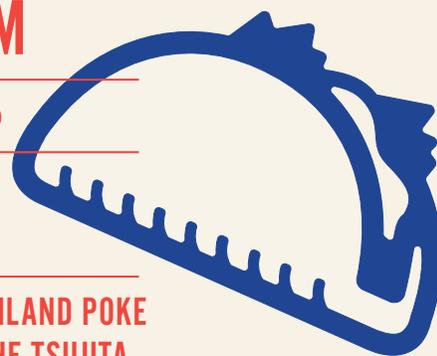
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FOOD & DRINK

claimed wood from District Millworks, while custom pieces by chef/furniture maker Chris Earl make for comfortable seats in which to watch chefs in the stunning open kitchen. There, they use herbs and flowers from the rooftop garden. And it wouldn't be an art-museum restaurant without an enormous Damien Hirst fish mural on the outside wall, so there's that, too.

—Heather Platt

BEST OUTDOOR PATIO Salazar

2490 Fletcher Drive, Elysian Valley, 90039. salazarla.com.

Salazar, the wonderfully smoky-smelling new taqueria from chef Esdras Ochoa, has officially put Frogtown (aka Elysian Valley) on the map as one of Los Angeles' favorite new dining destinations, thanks to mesquite-grilled meats,

homemade tortillas, tequila-heavy *bebidas* and lots of outdoor seating. But what makes Salazar's patio stand out in a city of many patios is that the entire restaurant is, essentially, a patio — so much so that while sipping a margarita, one might wonder what exactly the owners would do should it rain. The indoor portion of Salazar consists of the bar and only a handful of tables, a small part of the large, unique space. Even the entrance and host area is located outdoors

on a gravel lot. Built on the grounds of a former auto body repair shop, the sprawling 100-plus-seat outdoor dining area is replete with trees, succulent landscaping and enough umbrellas to keep the sun-averse shaded. And after the sun sets behind the L.A. River, as the sky turns from blue to pink and stars begin to sparkle overhead, stay for one more *cerveza* because Salazar stays open late.

—Heather Platt

PHOTO BY ANNE FISHBEIN



BEST FISH TACOS Cheko El Rey del Sarandeado

343 E. Market St., Long Beach, 90805; (562) 422-4888.

Chef Sergio Peñuelas, who gained a devoted following at Coni'Seafood and, before that, at Mariscos Chente, recently moved to Long Beach's Cheko El Rey del Sarandeado. Peñuelas is justly famous for his *pescado zarandeado*, the Sinaloan specialty of whole grilled snook. But equally worth driving for are his marlin tacos, beautifully salty, cheesy and almost austere, topped with one perfect slice of avocado. Peñuelas' marlin tacos here seem a little more substantial than I remember from Coni'Seafood, the marlin meatier and the cheese less overwhelming. I've heard these tacos compared to a tuna melt, and while it's true that the two preparations share some spiritual DNA, to me the current version is much more elemental — it has more brawn and less smooch. If you're a marlin taco newbie, these will make you rethink the whole concept of a fish taco, in the best possible way. —Besha Rodell

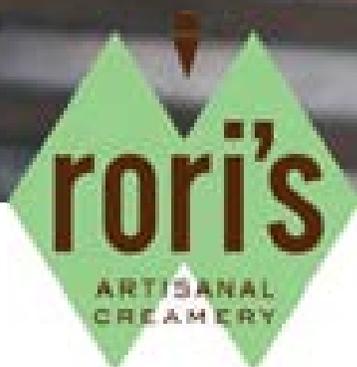
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PHOTO BY ANNE FISHBEIN



BEST BAR FOOD

ERB

1936 E. Seventh St., downtown, 90021. (213) 335-6166, erbla.com.

The Arts District got lucky when ERB (short for Everson Royce Bar) landed earlier this year in a former Señor Fish location on Seventh Street. A collaboration between Silverlake Wine co-owner Randy Clement and former Mozza chef Matt Molina, ERB is the watering hole everyone wishes they had in their own neighborhood. Molina is turning out classic bar food from all over the world: Chinese-style pork buns, Mexican taquitos and an all-American burger. Little spin is given to these dishes — the pork bun is as you'd expect it to be, stuffed with pork belly roasted just enough to make it soft but not too wobbly, crisp but not too chewy, with a simple pickle and hoisin sauce, wrapped in a warm, springy bun. The taquitos are filled with smoky pureed potatoes and drenched in a textbook tomatillo salsa. And that burger is a triumph of beefy gratification — a single medium-thick, prime chuck patty cushioned in a crisp, compact bun and topped with Tillamook cheddar. It packs a wallop of buttery, meaty flavor. You should order the Kennebec french fries to go alongside, which taste like the beautiful, shameful love child of Belgium and McDonald's. —*Besha Rodell*

BEST VEGGIE DISH

Moruno

Original Farmers Market, 6333 W. Third St., Fairfax, 90036. (323) 372-1251, morunola.com.

You could eat a 100 percent vegetarian meal at Moruno and be totally satisfied, despite the fact that there's plenty of meat on the menu. There's a ton of meat-

free fun to be had — the roasted butternut squash with *dukkah* deserves its own cheering section — but vegetable dish of the year goes to the rotisserie cabbage. Served with a creamy and tart pickled-mushroom yogurt, it comes blackened on the outside and soft on the inside, the leaves melting into a juicy wonder of funk and vegetal sweetness. It shows a whole new side of cabbage, and eating

it is as wonderful as discovering that a beloved old friend has a mind-blowing talent you never knew about.

—*Besha Rodell*

BEST PRIX FIXE DINNER DEAL

Papilles Bistro

6221 Franklin Ave., Hollywood Hills. (323) 871-2026, papillesla.com.

When you say “prix fixe” in L.A., it generally means some kind of ultra-expensive tasting menu at one of our fine-dining restaurants. But at Papilles Bistro, the prix fixe qualifies as a bona fide bargain. Chef-owner Tim Carey serves a daily menu for around \$36, which is a hell of a good deal given the quality of the food. You might start with a velouté, perhaps butternut squash or



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cauliflower, a dish that serves as an apt intro to Carey's training, in particular his time spent at Patina. In the impossibly silky cauliflower version, garnishes of pepita, pomegranate and tiny pickled cauliflower florets all burst in different ways, the cauliflower releasing just enough fruity, puckery vinegar to make your palate tingle. Proteins, such as fish and flatiron steak, are cooked so perfectly that it's like eating in another era, when technique was king and creativity a distant second. The dining room is a homey space, untouched by time, trends or pretension, and it's one of the rare restaurants in town that actually deserves the title of "underrated." All that and it's affordable, too? How very refreshing.

—*Besha Rodell*

BEST UPSCALE MEXICAN Broken Spanish

1050 S. Flower St., downtown, 90015.
(213) 749-1460, brokenspanish.com.

Ray Garcia has been hinting for years that he's capable of greatness, and at Broken Spanish he lives up to that promise. Located in the former Rivera space downtown, Broken Spanish gives the chef the creative freedom to explore the place where his Mexican heritage and his fine-dining background meet. His menu offers plenty of comfort food that's exciting as well as soothing: You can have tamales stuffed with lamb neck, or with a delightful mix of favas, peas and Swiss chard. There are touches of true modernism, too, such as a beautiful jumble of snap peas, sea beans, black sesame and creamy requesón cheese. Garcia is playing with an inventiveness that feels natural, and he puts deliciousness first. Broken Spanish is a heartening step forward for a chef who was obviously meant to be at the forefront of the modern Mexican food revolution.

—*Besha Rodell*

BEST RESTAURANT/ARCADE Button Mash

1391 W. Sunset Blvd., Echo Park, 90026.
(213) 250-9903, buttonmashla.com.

There's something about Button Mash and its dingy, ringing energy, about the mix of customers, old and young and hip and dorky and unpredictably diverse in the best possible way, that is massively appealing, even if you're not here for the impressive collection of old-school video games. The restaurant/arcade is a collaboration between owners Jordan Weiss, Gabe Fowlkes, and Nguyen and Thi Tran, who for years have been known for their nomadic pop-up project, Starry Kitchen. The involvement of Starry Kitchen is an obvious draw, though this food isn't an exact replica of what was served at any of the pop-up's iterations. Instead, the menu is



BEST BRISKET Maple Block Meat Co.

3973 Sepulveda Blvd., Culver City, 90230; (310) 313-6328, mapleblockmeat.com.

My main beef with most barbecue joints outside of the South is their failure to recognize the benefits of regionality and instead try to do too much, to be all barbecue to all people. Maple Block Meat Co. is just such a place — but it works. Chef Adam Cole moved around the South as a kid, living in Texas, Georgia and North Carolina, and he developed a taste for quite a few different barbecue styles. His restaurant, unsurprisingly, pays homage to all kinds of traditions. He spent some time training with a competition barbecuer, and at Maple Block he's smoking whole animals in J&R wood smokers that are built in Texas. Cole is not adhering to any particular style or region; what he does do very well is smoke meat — brisket in particular. The tender slices of beef are intensely smoky, the ratio of fat to lean meat is just right, and the peppery crust on the outside delivers just enough prickly flavor. I wasn't the first to notice the superiority of Maple Block's brisket; Daniel Vaughn, barbecue editor for *Texas Monthly* and perhaps the most respected barbecue writer in the game, penned an essay in *Los Angeles Magazine* late last year declaring his admiration for Cole's efforts. After quipping that "California has sunshine and great wine — they're not supposed to have great brisket, too," Vaughn declared Maple Block's brisket the best in California. I must concur — and would suggest that its superiority extends even beyond the Golden State. This brisket is as good as any I've had outside of Texas and far better than 90 percent of what the other 49 states have to offer.

—*Besha Rodell*

more like a greatest-hits album of Asian and American drunk food: crispy tofu balls, appropriately lacquered double-fried chicken wings, and a cheeseburger that is — like the games — pure old-school nostalgia. When your burgers and beer come wrapped in such original, joyful revelry (with tofu balls and *galanga* thrown in for good measure) it somehow feels fresher than half the serious restaurants in town.

—*Besha Rodell*

BEST CRAB CURRY Luv2Eat

6660 Sunset Blvd., Hollywood, 90028;

(323) 498-5835, luv2eatthai.com.

In a seemingly unremarkable strip-mall restaurant, three blocks south of the tourist-mobbed clusterfuck that is Hollywood and Highland, sits a hypnotizing, Phuket-style curry brimming with blue crab. Adapted from a recipe by co-owner Noree Pla's mother and ladled into generous-sized soup bowls, Luv2Eat's crab curry is murky, earthy and stained with turmeric, as wonderfully complex as it is searingly spicy. You pick apart the poached meat from the bisected crab body and toss in a few sprigs of herbs, chopped long beans and daikon pickles. The bouncy rice noodles called *kanom jeen* are meant to be pulled from

a tangled bundle, as you would with one of those packaged mozzarella sticks, and soak up as much liquid as possible. Some assembly is required — quite a bit, actually — but if you're willing to sniff out oddball Thai cooking in the middle of Hollywood, you probably won't mind getting your fingers a little messy.

—*Garrett Snyder*

BEST PLACE TO WATCH A ROBOT SLICE YOUR NOODLES Shanxi Noodle House

18219 Gale Ave., Suite A, City of Industry, 91748. (626) 839-8806.

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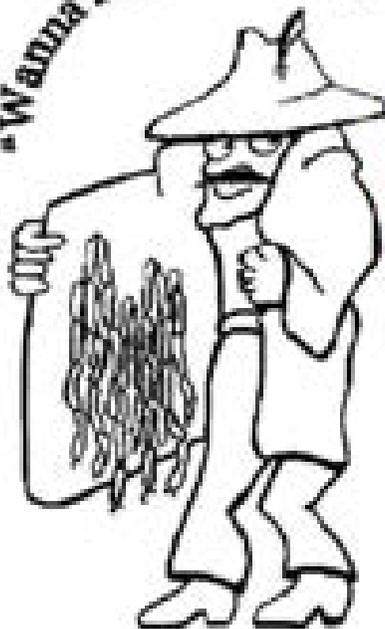


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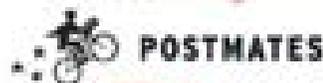
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FOOD & DRINK

Robots are taking on more and more tasks formerly done by human hands. For example, slicing noodles. Robot noodle slicers are a thing in China, but instead of applying for a passport to see one in action, you can just head to the eastern San Gabriel Valley and Shanxi Noodle House. Behind the glass of a kitchen in full view of diners, the noodlebot does its job. About three feet tall, the robot is decked out with a mannequin head, chef's toque and a rubber hand wielding a peelerlike blade. A loaf of dough is placed on a board, a button is pushed and the arm rapidly shaves the noodles (known as *dao xiao mian* or knife-cut noodles) to order for a human chef to gather up and prepare. Shanxi Province is known for its wide array of noodles, and with several versions of *dao xiao mian* on the menu, there are plenty of opportunities to watch the bot do its thing. Come for the robot, stay for the noodles.

—Jim Thurman

BEST HONG KONG-STYLE DESSERTS

Premier Dessert Art/ Premier Dessert Kitchen

Premier Dessert Art: 501 W. Garvey Ave., #107, Monterey Park, 91754; (626) 293-8188. *Premier Dessert Kitchen:* 921 S. Baldwin Ave., Suite E, Arcadia, 91007, (626) 462-1968; 10514 Lower Azusa Road, El Monte, 91731, (626) 350-1988; 3646 S. Nogales St., Suite A, West Covina, 91792, (626) 965-9789.

Hong Kong cuisine has long blended traditional Cantonese styles with Western influences, as is especially apparent when it comes to desserts. At the four locations of Premier Dessert, you'll find classic Cantonese desserts alongside contemporary Hong Kong-style ones, all prepared so stylishly that they are almost too pretty to eat. With a focus on tropical fruits such as lychee, mango and durian — the notoriously stinky "king of fruits" — Premier Dessert features an extensive menu of options. Among the favorites are rolls and Hong Kong-style pancakes. The rice rolls are like those you'd be familiar with from dim sum, but sweet instead of savory, and come filled with mango, banana or durian, while the pancakes are small crepes wrapped around mildly sweet whipped cream and a choice of fruits. You also can get pancakes made from pandan, a plant whose leaves are popularly used in many Southeast Asian des-

serts and create a radiantly green-hued pancake. Lava puddings, tofu custards, taro balls, steamed egg-white dishes and snows are just some of the other sweets to choose from. —Jim Thurman

BEST SUSHI

Shunji

12244 W. Pico Blvd., Sawtelle, 90064.
(310) 826-4737, shunji-ns.com.

There's more expensive sushi than Shunji and there is certainly cheaper. But this Westside favorite falls somewhere in the middle, in a perfect sweet-spot where melt-in-your-mouth fish meets unpretentious service and spending a little extra on dinner is actually worth it. Shunji charms with easy parking in the adjacent lot and a welcome so warm you

feel as if you've arrived at your best friend's house. Only this time your best friend is chef Shunji Nakao, who, after opening Matsuhisa and Asanebo, opened this endearing sushi spot in an oddly circular

building (it was originally a restaurant named the Chili Bowl). Scan the room and notice guests' eye-

brows lift as they place pieces of raw fish such as halibut, black snapper, beltfish, Scottish salmon, mackerel and scallop in their mouths. Order the live spot prawns and you will be served the tail raw, and offered the head fried or in miso soup — choose fried and finish with a blue crab hand roll. At the end of the meal, before the chef politely says goodnight to his guests, you might see him stretching his arms as though he just played a tennis match. If that were to be the case, he definitely won. —Heather Platt

BEST MALAYSIAN COMFORT FOOD

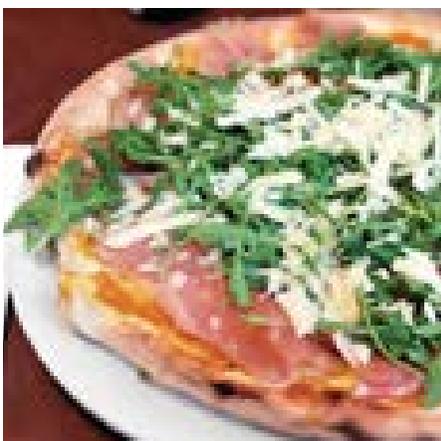
PappaRich

500 N. Atlantic Blvd., #116, Monterey Park, 91754. (626) 872-0464, papparichusa.com.

With its blend of Chinese, Malay and Indian influences, Malaysian cuisine is one of the most unusual and fascinating in the world. It's also in short supply around Los Angeles. Enter PappaRich, a Malaysian chain with more than 100 outlets in 11 countries. At its flagship U.S. location in Monterey Park, PappaRich serves Malaysian favorites in a casual, coffee shop setting. Find satays, noodles, rice dishes and *roti*, an Indian-



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RiceBar

419 W. Seventh St., downtown, 90014; (213) 807-5341, ricebarla.com.

We use the term “hole-in-the-wall” as a folksy cliché, but RiceBar truly is a hole in the wall, a teeny kitchen with a door on downtown’s Seventh Street. The entire space — kitchen, storage, fridges, dining area — is 275 square feet. The master of those 275 square feet is chef Charles Olalia, an exceedingly friendly dude who often looks kind of happily stunned to find himself here. It is quite amazing to find him here, given that his last job was executive chef at Patina in Walt Disney Concert Hall, one of the ritziest restaurants in California. Before that, he worked at the French Laundry in Napa Valley and Guy Savoy in Las Vegas. At RiceBar, the focus is not on fine dining but rather heirloom, fair-trade Filipino rice bowls in a variety of flavors. The menu is built around the four large steamers in the front window, each holding a different kind of rice. Kalinga Unoy is a rust-colored red rice, grown on ancient terraced fields in Kalinga in the Philippines, then sun-dried. The flavor is lightly nutty and sweet, and it delicately complements RiceBar’s suggested topping, *bistek tagalog*: tender, pan-seared, soy-marinated beef. There’s black rice covered in hunks of lush avocado, crisp radish, sweet pops of marinated grape tomatoes and tiny, pointy, salty, crunchy fried anchovies. Pork *longganisa*, a sausage that’s made in-house, comes sliced and accompanied by pickled veggies; it has an almost floral and aromatic yet funky flavor that leaves a light, fatty sweetness behind. Olalia will recommend you order this over garlic fried rice and also that you add a fried egg. He’s a wise man in both regards.

—Besha Rodell

influenced wheat flatbread served with curries on a *thali*, one of which features *kaya*, a coconut-egg jam. Among the rice dishes, you’ll find *biryanis* and *nasi lemak*. Considered the country’s national dish, *nasi lemak* is steamed rice in coconut milk, served with either chicken or beef and a variety of sides to mix in. Noodles include *laksa*, coconut milk curry and *asam laksa*, a regional variation using tamarind. For dessert, there’s the Malaysian favorite abbreviated as “ABC” — shaved ice topped with red beans, sweet corn and grass jelly (which isn’t grass at all). The chain’s signature Pappa Buns are lightly sweetened with a crunchy, mildly mocha-flavored crust and a buttery interior.

—Jim Thurman

BEST PLACE TO GET UZBEKISTAN'S NATIONAL DISH Tashkent Produce

5340 Laurel Canyon Blvd., Valley Village, 91607. (818) 752-7222.

Plov, a one-pot, long-simmered rice pilaf, is the national dish of Uzbekistan. The dish is deeply woven into the fabric of the Central Asian country that was formerly part of Russia. Near the back of Tashkent Produce, a small market named for the capital city, you’ll find a room off to the side that holds a kitchen and a takeout counter. Fronting the kitchen are display cases filled with pastries, cooked fish and meat dishes, along with a counter of metal tubs filled with

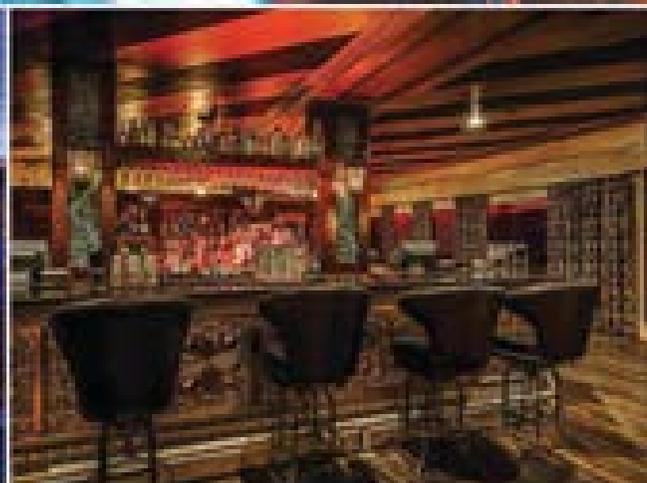
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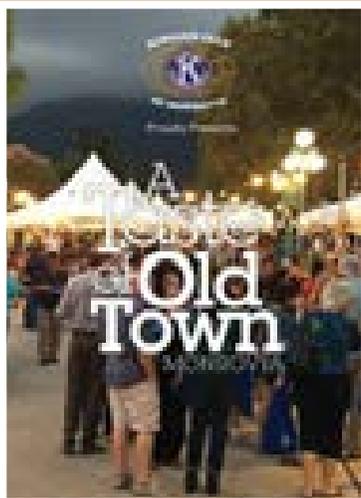


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FOOD & DRINK

colorful salads. The sparse labeling is in Cyrillic script, but getting *plov* could not be simpler. Next to the counter are Styrofoam boxes marked “*plov*,” stacked and ready to go. With no seating, it's takeout only — grab a Russian beverage of your choice, perhaps the soda with Tolstoy's *Pinocchio*-inspired Buratino on the label, and head to a nearby park, or even your car, to dig in. Opening the container, the redolence of garlic, spices and seasonings hit you before you get to the rice, beef and vegetables — sometimes chickpeas, sometimes carrots, or both — in a rich, stewlike pilaf. It's truly one of the best rice dishes in L.A.

—Jim Thurman

BEST SRI LANKAN FOOD WHERE YOU'D LEAST EXPECT IT

Baja Sub

8801 Reseda Blvd., Northridge, 91324.
(818) 993-7064.

To get some of the best Sri Lankan food in L.A., you need to get to Baja Sub. Wait — what?

There's a logical explanation, though. Baja Sub was already established in the community when a Sri Lankan owner took over, and he simply added Sri Lankan items to the existing Mexican menu. Baja Sub serves burritos, carne asada and other Mexican food, but it's the Sri Lankan items you should order here. An island nation located in the Indian Ocean, Sri Lanka has a unique cuisine, which is often quite spicy. The spicy fare includes *kottu roti*, a stir-fry of *roti* bread chopped with vegetables, egg and/or meat and spices, mixed and re-chopped. There's also a great *biryani* available only on weekends. Among the other items featured are a curry of the day and *malu paan*, buns filled with a mixture of potatoes, onions, chilies, chili powder, curry powder, curry leaves, spices and either chicken or fish.

—Jim Thurman

BEST MODERN FILIPINO CUISINE

LASA

727 N. Broadway, #120, Chinatown, 90012. (213) 443-6163, lasa-la.com.

When it comes to the Filipino food movement in Los Angeles, which is reinventing the city's experience of the cuisine, there is one restaurant that stands out as the beacon of its most

modern expression: LASA. Helmed by brothers Chase and Chad Valencia, LASA (the Tagalog word for flavor) can be found inside chef Alvin Cailan's culinary incubator Unit 120, operating as a long-term pop-up on weekend evenings. Inside the transformed space you'll find Dr. Dre playing on the stereo and patrons sipping San Miguel beer. Chase maintains the front of house with natural ease as Chad prepares the nightly offering in the kitchen. The tasting menu rotates monthly, featuring dishes such as red snapper *kinilaw*, a Filipino ceviche of sorts, with black plum, fermented Fresno chili, lemon cucumber and sugar cane vinegar; twice-cooked pork belly with smoky eggplant *bagoong*, summer vegetables and *ampalaya* powder; or a cassava cake of toasted fig leaf *tres leches* and black mission figs. While the menu may very well be different on your

visit, it's safe to say the experience won't be.

—Hillary Eaton

BEST ROASTED WHOLE ANIMAL

Logmeh

facebook.com/logmehlosangeles.

If you're looking to stoke your primordial senses, Logmeh (morsel in Farsi), a pop-up by duo

Alex Jermasek, head butcher of Curtis Stone's Gwen, and Belcampo's Debbe Michail, is the perfect dining experience. Each dinner is dedicated to one animal, from succulent game birds to an entire goat, cooked in a myriad of ways on a crackling open fire, seasoned with Middle Eastern spice and cooking techniques. The meal is paired with wine and cocktails and served family-style on long communal tables (most recently at Hollywood's gorgeous event space the Lombardi House). Guests bring wine to share with their tablemates and enjoy a culinary experience inspired by Michail's time spent with Bedouins in the Negev desert and her Iranian heritage. Dinner may include dishes such as *naan sangaak*, a large seeded flatbread cooked over pebbles, to scoop up *kask o' bademjan*, eggplant cooked over almond wood and finished with whey, burnt garlic and bright mint; or a pleasantly smoky grilled quail *feysenjoon* to be eaten with your hands. Dinners take place every few months. Guests can keep up with the upcoming dates and purchase tickets (which tend to go quickly) for this one-of-a-kind experience on Facebook or Instagram.

—Hillary Eaton



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FOOD & DRINK

BEST LAB TO TASTE UP-AND-COMING RESTAURANT CONCEPTS

Unit 120

727 N. Broadway, Unit 120, Chinatown, 90012. (213) 537-0053, unit120.com.

The state of L.A.'s restaurant landscape will have you invoking Charles Dickens. It's gotten easier to find new restaurants and more difficult to settle on a favorite. Consistency is an issue and hype is ubiquitous. Chefs and restaurateurs face steeper-than-ever startup costs, while the city has (finally) received recognition for its populist culinary character. Enter Alvin Cailan's Unit 120, where Detroit-inspired pizza, Cali-Filipino fare and oxtail potato risotto remind us of what the city is built on. Stripped of pomp, the culinary incubator shape-shifts according to the day of the week and the talents of those who gather there. Cailan wields his success from Eggslut as a platform for meet-cutes of various ilk: chefs

to chefs, investors to tested ideas, our palate to their creativity. You can say that Los Angeles has been rich with incubators, be it food truck or pop-up dinner, for years now. Cailan just formalized what we've come to love about eating here.

—Christine Chiao

BEST MONGOLIAN BBQ

Mongol King

24012 Vista Montana, Torrance, 90505. (310) 375-1513.

For many people, Mongol King is not just a restaurant, it's a ritual. It rewards the self-gratifying element inherent to Mongolian barbecue — selecting your own ingredients before handing them off to machete-wielding men with woks — unlike any other. Mongol soup, essentially chicken broth with a few wontons and scallions thrown in for good measure, is far more flavorful than it has any right to be. The frozen yogurt used to be labeled “ice cream” and is especially good when paired with a complimentary fortune cookie. On the weekend, it's all-you-can-eat or nothing — no single servings allowed. All of this is as endearing as it is delicious, and unchanging as well: Mongol King has remained essentially the same for more than a decade. It crafts a distinct and exceptionally delicious experience out

of familiar ingredients, both edible and experiential, and the South Bay might actually be a culinary destination if more people were aware of it. And since practice makes perfect, Mongol King only gets better with each visit.

—Michael Nordine

BEST RIVERSIDE EATS

Elysian L.A.

2806 Clearwater St., Elysian Valley, 90039. (323) 522-6625, elysianla.com.

It's only a matter of time before Frog-town, an isthmus-shaped neighborhood set along the L.A. River, became as hopping as nearby Echo Park and Atwater Village. If you've been to Elysian L.A. in the past year, you get what we're talking about. Behind the slatted gate of this unassuming restaurant on Clearwater Street lies a tangled garden, and behind that is a semi-shaded patio and an airy, modish dining room, where chef David

Thorne serves up “Medi-Cali” cuisine. Baked goods come from recently hired pastry chef Amanda Broder-Hahn, while bar director Mark Hendrix mixes drinks.

Though currently closed for renovation and weddings, Elysian L.A. plans to be back on track come November, offering dinner four evenings per week under twinkly lights and L.A. night skies. Here's hoping that some version of the pork pâté toast remains on the menu. —Chelsee Lowe

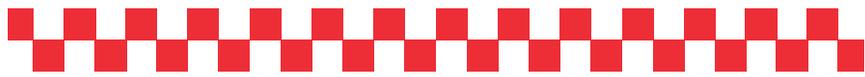


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Great Society Cider & Mead

601 E. Broadway, Long Beach, 90802. (562) 270-5625, greatsocietycider.com.

Craft beer might be getting all the attention right now, but it's all cider all the time at Great Society Cider & Mead, the first bar in Southern California dedicated to sourcing and serving America's historic boozy beverage in all its modern-day glory. The long-awaited bar and eatery opened in Long Beach over the summer with a 20-deep tap list that reads more like a craft beer lineup from a beautiful, alternate gluten-free universe than like those liquid Jolly Ranchers we've become accustomed to: Hard apple ciders dry-hopped with Centennial, Cascade and Columbus hops; wine barrel-aged and wild-fermented varieties; dry, crisp, unfiltered



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BEST STONER BREAKFAST

Trois Familia

3510 Sunset Blvd., Silver Lake, 90026. (323) 725-7800, troisfamilia.com.

It's a lot of fun to imagine the genesis of the menu items at Trois Familia, that "duuuude, wouldn't it be cool if..." flash of inspiration that created dishes such as churro French toast and maple-chili glazed bacon. At the Silver Lake French/Mexican brunch restaurant opened by Jon Shook, Vinny Dotolo and Ludo Lefebvre, the dishes may sound ridiculous — garlic-butter bean burritos? Hash brown chilaquiles? — but they taste incredible, all the more so if you put yourself back into that "duuuude" mindset. Sure, high-end stoner food is almost a genre unto itself these days, one that Shook and Dotolo are partly responsible for creating. But Trois Familia proves that there's still plenty of originality to be milked from the stoner-chef mentality, and also that late morning is probably the best time of day — other than 4 a.m. — to eat this way. Now, if only the threesome would open a late-night version, we could have our breakfast fix at both ends of the a.m.

—Besha Rodell

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ciders; and fermented apples and pears infused with adjuncts such as charcoal, ginger, basil and agave nectar, among others. Then there are the meads, the other slice of Great Cider's uncommon focus, made from fermented honey and available on tap or as ultra-rare bottle pours — meads made from sage and wildflower honey, blended with apricots and hops; and fermented with Brettanomyces and Belgian ale yeast like your favorite Trappist beer. It's a selection you can't find anywhere else right now, making Great Society the only place in L.A. to get a taste of America's growing craft cider revolution.

—Sarah Bennett

BEST NEW BREWERY

Brouwerij West

110 E. 22nd St., Warehouse No. 9, San Pedro, 90731. (310) 833-9330, brouwerijwest.com.

With new breweries opening in Los Angeles County at the same rate as taco trucks, it's hard not to get jaded by the

onslaught of above-average pale ales and West Coast IPAs. But when a local, Belgian-loving contract brewery that's had bottles on shelves since before #LABeer was even a thing finally gets a 72-year-old decommissioned Port of Los Angeles warehouse to call its own, it's enough to perk up even the weariest of palates. Enter San Pedro's Brouwerij West, which, in addition to having a breathtaking space to park its brew-house and tasting room (think: exposed wood beams in an airplane hangar), also makes some of the most exciting mixed-fermentation Belgian-style beers around. The Brilliant but Lazy, Get Back and My First Rodeo are made by mixing multiple microorganisms — usually the ever-evolving house yeast and some tart-making bacteria — into an otherwise "clean" brew. The end results are sour, funky, fruity and highly nuanced creations, many of them made with specialty grains from small farms, that pair well with the three things Brouwerij West offers every weekend: food, punk shows and fresh ocean air.

—Sarah Bennett



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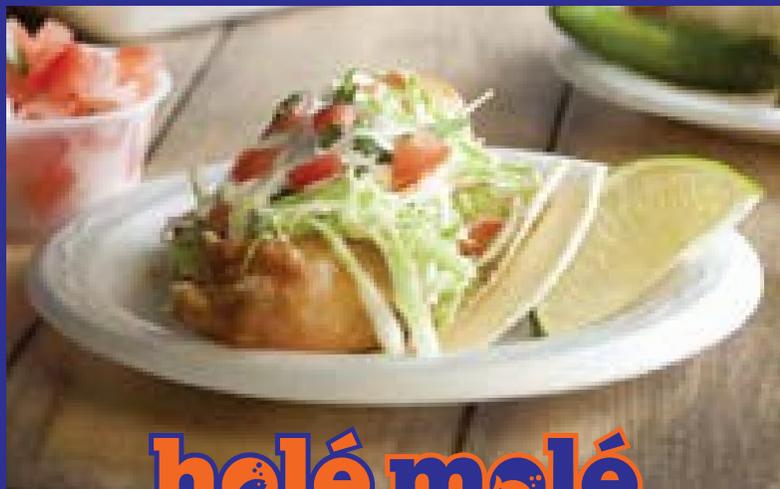
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FOOD & DRINK

BEST OLD DELI TURNED BEER BAR

Uncle Henry's Deli

7400 Florence Ave., Downey, 90240.
(562) 927-0114, unclehenrysdeli.com.

The first thing you notice when you open the door to tiny Uncle Henry's Deli in Downey is the hypnotizing wall of taps along the back wall. With three rows of more than 30 handles each closely stacked on top of one another, it's hard for beer lovers not to be drawn to the absurdly dense selection of local and rare brews from some of the industry's most hyped names. That the taps — as well as shelves and refrigerators stocked with equally rare bottles — were all installed over the last six years inside a fully functioning 1950s-era deli is just a nostalgic bonus. Before George Gaul Jr. (the 20-something grandnephew of the real Uncle Henry) got his hands on it, this local institution was a liverwurst and Budweiser kind of place, a sandwich-sliding holdover from the days when European immigrants brought their penchant for salty animal parts straight into the American suburbs. But just as craft beer landed in L.A., Gaul decided to add his own touch to the deli's offerings, converting the family legacy (which still served stacked-high sammies) into a craft beer destination in the spirit of San Gabriel's longtime import-focused Stuffed Sandwich, with a youthful twist.

—Sarah Bennett

BEST MEZCAL COCKTAIL

Valley of the Dark Lords at La Cueva

5922 N. Figueroa St., Highland Park, 90042; (323) 255-6871, lacuevitabar.com.

An eminently versatile spirit, mezcal works itself into some of the city's most inventive cocktails. The other agave distillate of Mexico is unfairly pigeonholed as a smoke monster — in reality, its flavor transcends mere smokiness. Supple sweetness, barnyard funk, vegetal earth, metallic minerality — these are a few of the common modifiers used to describe the many mezcals competing for shelf space behind L.A. bars. Southern California, in fact, consumes more of the spirit than any other major market in the United States. Amid an ever-expanding landscape of inventive mixologists in Highland Park, La Cueva bartender Sol Trece stands out — sometimes finding inspiration in science fiction, as in her Valley of the Dark Lords cocktail. "This one is 100 percent inspired by *Star Wars*," she says. "We wanted a cocktail that, if you were looking at it through a telescope from another planet, you would see sand and living creatures." The "sand" is provided in the form of powdered turmeric, the critters courtesy

of a bar spoon of chia seeds. A grassy mezcal from Los Javis floats below, lending a gentle, floral backbone to this thoughtful Blood and Sand variation.

—Brad Japhe

BEST CRAFT MICHELADA

The Bellwether

13251 Ventura Blvd., Ste. A, Studio City, 91604; (818) 285-8184, thebellwetherla.com.

Micheladas — the savory, often spicy beer cocktails that originated in Mexico — have become increasingly over-the-top in L.A., where you now can find them garnished with shellfish or sticks of candy. Yet given that craft beer is booming in L.A., it's surprising that so few places actually use craft beer in their micheladas — most versions dress fancy but still rely on bland, mass-market Mexican lagers. The Bellwether chef Ted Hopson and his partner/beverage director Ann-Marie Verdi both worked at Father's Office, so they clearly know their way around craft beer. At their seasonal restaurant in Studio City, the beer offerings are a bit more freewheeling. For instance, Verdi's Easy Like Sunday Michelada (\$10) combines tomato juice, A1 Steak Sauce, lime juice, Ballast Point Longfin Lager and house carrot-habanero hot sauce, which leaves a lingering spice on the tongue. Each pint comes with a salted rim and lime wedge garnish. Add a float of house-infused habanero vodka for \$5 to really bring the heat.

—Joshua Lurie

BEST INTERNATIONAL MARKET IN THE VALLEY

Sunland Produce

8840 Glenoaks Blvd., Sun Valley, 91352.
(818) 504-6629, sunlandproduce.com.

The San Fernando Valley has a broad range of international markets, but one stands head and shoulders above the others in terms of diversity: Sunland Produce. A shopper can easily lose track of time perusing aisles and freezer cases filled with imported foods from Russia, Eastern Europe, the Baltic states, the Middle East and the Mediterranean. It's the kind of place where you might see a bottle of Russian pear soda next to a bottle of Armenian golden walnut soda, a shelf below Peru's Inca Kola. The bakery aisle is a wondrous place with everything from pita breads and lavash to Russian Borodinsky bread and Riga Latvian rye. There's a full-service deli counter with a good selection of olives, deli meats and the best halvah we've ever had. Need cheese? There's everything from Cypriot halloumi and Georgian smoked *sulguni* to Bulgarian feta. There's a wine and beer selection, with Armenian, Lebanese and Russian beers among those available. Many of

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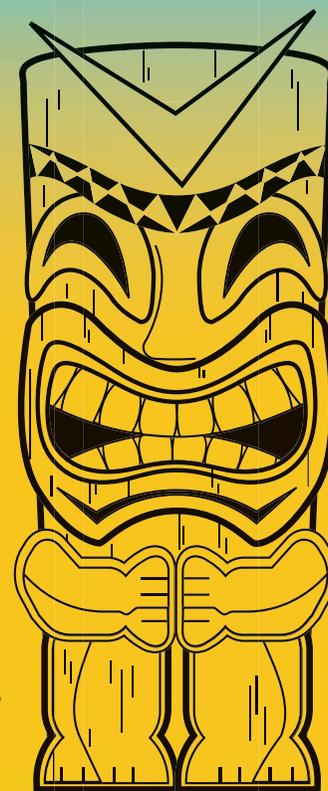
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FOOD & DRINK

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BEST BURGER WORTH DRIVING 30 MILES FOR

Bergie's

16404 Delone St., Canyon Country, 91387. (661) 251-3133, bergiesbar.com.

Perched cliff-top at Santa Clarita's eastern extreme, between Interstate 14 and the Santa Clara River, Bergie's serves namesake burgers (actually named after a previous owner) worth setting the sat nav for. If its strip-mall exterior, padded vinyl bar and sports channel-tuned TVs suggest a stereotypical suburban dive, the menu is defiantly, if subtly, different. Twenty-three patty-based creations are presented with almost disarming friendliness here, including the bracing jalapeño burger topper, chili-smothered Texas red burger and a bacon-laced Cowboy burger. Apparently incapable of doing anything bland with a half-pound puck of ground beef, Bergie's kitchen neglects neither flavor nor texture in crafting its toasted-bun beauties. Reinvigorated last year by new owner (and former LAPD officer) Renee McAlonis, Bergie's caters mostly to regulars from suburban Canyon Country and the adjacent equestrian community of Sand Canyon. Expect at least one dually truck outside and many a workboot within. The bar can get loud, especially on karaoke and live music nights, and, despite its dedicated dining room and mountain-view patio, Bergie's isn't classically romantic. Yet sinking into one of its lived-in booths with a loved one for hearty, heavenly hamburgers remains an incongruously intimate indulgence. —*Paul Rogers*

BEST LOCAL COFFEE ROASTER

Trystero

2974 Glendale Blvd., Atwater Village, 90039; (323) 913-0204, trysterocoffee.com.

Over the past few years, roasters from across the globe have brought their beans to the City of Angels as part of the continuing coffee boom. That includes nationally known names looking to expand — Intelligentsia, Blue Bottle,

Stumptown, Verve and Counter Culture, for instance — as well as coffee shops such as G&B, Blacktop and Dinosaur Coffee, which source their coffee beans from highly regarded roasters from across the country. That's all good news, but what if you want to support local roasters? One of L.A.'s best-kept coffee secrets involves Greg Thomas, a bicycle and literature enthusiast, who launched a small roasting business out of his garage in 2014, distributing his beans via bike. Trystero is slightly larger in operational scope these days, but the only way to get your hands on Thomas' stellar, reasonably priced coffee is to order via

email (delivery range is limited) or stop by Trystero's Atwater Village garage on roast days. Even then, it's best to reserve your coffee beforehand. Trust us, it's worth it.

—*Garrett Snyder*



BEST MEXICAN KOSHER ICE CREAM

La Reyna de Michoacán

7147 Lindley Ave., Reseda, 91335. (213) 321-1547.

Some of the most unusual ice cream flavors in L.A. can be found at a small, strip-mall shop located behind a Reseda 7-Eleven. Among the more interesting ones are *lucuma*, a Peruvian fruit whose taste is often likened to sweet potato; *membrillo* (quince); *guanabana*, a large, white-fleshed fruit also known as soursop; *queso*, with chunks of real cheese; and *leche quemada*, a caramelized milk candy popular in Mexico. Those flavors alone would set La Reyna de Michoacán apart from other places, but there's something else that makes it truly one-of-a-kind — it's kosher! Chilean-Jewish owner Rafael Algaze has been making homemade ice cream for seven years. After being asked repeatedly when he was going to make a kosher version, he set about adapting popular Mexican, Central and South American flavors to kosher standards. Algaze also makes nondairy sorbets and more common flavors such as coffee and cookies and cream, all with natural ingredients and real fruit. The phrase "only in L.A." is kind of a cliché, but it fits perfectly here. —*Jim Thurman*

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FOOD & DRINK

If you eat eggs or dairy, a doughnut missing those things often tastes like a pastry *don't*. Until you've bitten into one of the Caffeinated Kitchen's 35 baked renditions, found in more than half a dozen Long Beach (and several Orange County) cafés. Not leaden, and certainly not gummy or mealy, the doughnuts blur common perceptions of vegan pastries — perhaps not following a plant-based diet herself has helped owner Jen Hackler pinpoint what can be missing in many of them. With her standards set to a wider customer palate, she tweaked her recipe, which calls for ingredients such as coconut oil and applesauce, to make a lighter cake. Since turning her blog into a business in 2013, her clientele has grown so much that she's been considering a brick-and-mortar spot to keep up with the demand. When you try the popular churro or chocolate ganache with sea salt, you know why. The most telling validation comes in the lack of awareness that these treats are even vegan — Hackler notes that they're not often labeled as such in her clients' cafés. —*Christine Chiao*

In its first five days of business in April, Howlin' Ray's sold more than 1,500 pounds of hot chicken. Inside the cramped brick-and-mortar location of the popular Nashville-inspired fried chicken food truck, you'll find a few counters, a handful of high-top tables, a mural that reads "I got my hot chicken in L.A." and an open kitchen where you can watch the staff batter and fry each piece to order, then douse it in as much lip-searing cayenne pepper as your mouth can handle. The heat levels range from "country" (no heat) to "howlin'" (spiked with Carolina Reaper peppers). Even compared with the hot-chicken stalwarts of Nashville, Howlin' Ray's is turning out some serious yardbird: The devilishly spicy skin — we recommend the "hot" spice level — is crunchy and well-seasoned, while the meat inside remains exceptionally moist. Even better might be the two-fisted fried chicken sandwich, constructed with coleslaw, pickles and tangy "comeback sauce" on a toasted bun. —*Garrett Snyder*

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FOOD & DRINK

world of fast food this past year, it would be LocoL. Conceived by chefs Roy Choi and Daniel Patterson, LocoL's ethically driven fast-food concept opened its first location in Watts. (It also just launched a food truck.) Focused on bringing prosperity to the neighborhood and providing more nutritious, affordable food options to a community in the middle of a food desert, LocoL is a model of what fast food could — and arguably should — be. At LocoL, Choi and Patterson have created a menu void of french fries, full of more nutrient-packed takes on classics such as an absolutely delicious barbecued turkey burger or the LocoL “burg,” a healthier take that uses fermented grains, kombu and fish sauce to amp up the flavor. With their approach, nothing is wasted; veggie scraps are used to make sauces or thrown in to flavor braises. There's also breakfast, featuring egg-in-the-hole-style sandwiches, fresh fruit, yogurt and granola, and one of the best coffees (\$1 per cup) in the entire city, a blend created by Tonx just for LocoL. Beyond the food, what makes LocoL special is the care it takes in fostering community and creating a support system for the staff, uplifting and strengthening from the inside out. LocoL has gone on to open in Oakland, with plans for more locations

in other states to come.
—Hillary Eaton

BEST KOMBUCHA THAT WILL CURB YOUR AMBIVALENCE

Fine Feathers Kombucha

2296 Long Beach Blvd., Long Beach, 90806. (562) 552-6692, finefeatherskombucha.com.

Kombucha is not brewed for the fermentationally timid. Fizzy, often tart, sometimes too pungent, the tea can prove a barrier point for even the most health food-forward — unless you start with the jasmine peony or the lemongrass oolong from Fine Feathers Kombucha. Husband-and-wife Jay Penev and Jodine Penev West have been crafting a better 'bucha impression one bottle and keg at a time since 2012. Unlike other versions on the market that use black tea as a base, theirs begins with a white or green varietal, which lends a more refined, almost delicate tone as a result. Available mostly in Long Beach cafés, restaurants and bars, with a handful of shops in cities like South Pasadena, the couple's recipe for great kombucha informs their business approach. To cultivate quality, they moderate quantity, each batch unique to certain cultures. They

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FOOD & DRINK

transformed a former flower shop into their first store, opening the doors in August 2014 to workshops, regular keg refills, and conversations about, what else, kombucha.

—Christine Chiao

BEST DROOL-WORTHY INSTAGRAM

@hangrydiary

@hangrydiary

Instagram may be inundated with food pics, but let's face it, some of them look like they were taken on your parents' old BlackBerry. When we need a trusty food-porn fix, we turn to Hangrydiary, an expertly curated account that gives us an inside look into some of the most decadent, adorable and drool-inducing dishes in L.A. and across the Pacific. L.A.-based sisters and jetsetters Jocelyn and Justine Wong have an eye for detail, snapping photos that make us linger a bit longer, like that seductive cheese-pull or mesmerizing chocolate drizzle. Their posts run the gamut — Hello Kitty dim sum, lobster feasts, and bowls of *khao soi* noodles. We rarely get to see their faces in their posts (the focus is on the food here!), but we can always spot their well-manicured nails, sporting Cookie Monster or Mickey Mouse

designs. It adds that human touch, and lets us know that the Wong sisters are right there with us as we peer into their culinary diary. —Jean Trinh

BEST NEW SOUTH BAY RESTAURANT

Baran's 2239

502 Pacific Coast Hwy., Hermosa Beach, 90254; (424) 247-8468, barans2239.com.

The still-booming South Bay restaurant scene has seen its share of splashy openings in the past — the new-wave Asian fusion at Little Sister, the pristine seafood at Fishing With Dynamite, the lush Cal-Ital at Love & Salt — but it's fair to say that Baran's 2239 arrived with much less fanfare. Perhaps that's why it's so easy to fall in love with the place. The brainchild of brothers and first-time restaurateurs Jonathan and Jason Baran, Baran's 2239 is inspired by their family's historic Pasadena restaurant, the Brothertons Farmhouse, which opened in 1937 and served down-home comfort food at 2239 E. Colorado Blvd. for half a century. Most nights you'll find the brothers pouring drinks or greeting diners out front while their collaborator, chef Tyler Gugliotta, runs the kitchen. Gugliotta, a Torrance native who most recently worked at the Tasting Kitchen in Venice,

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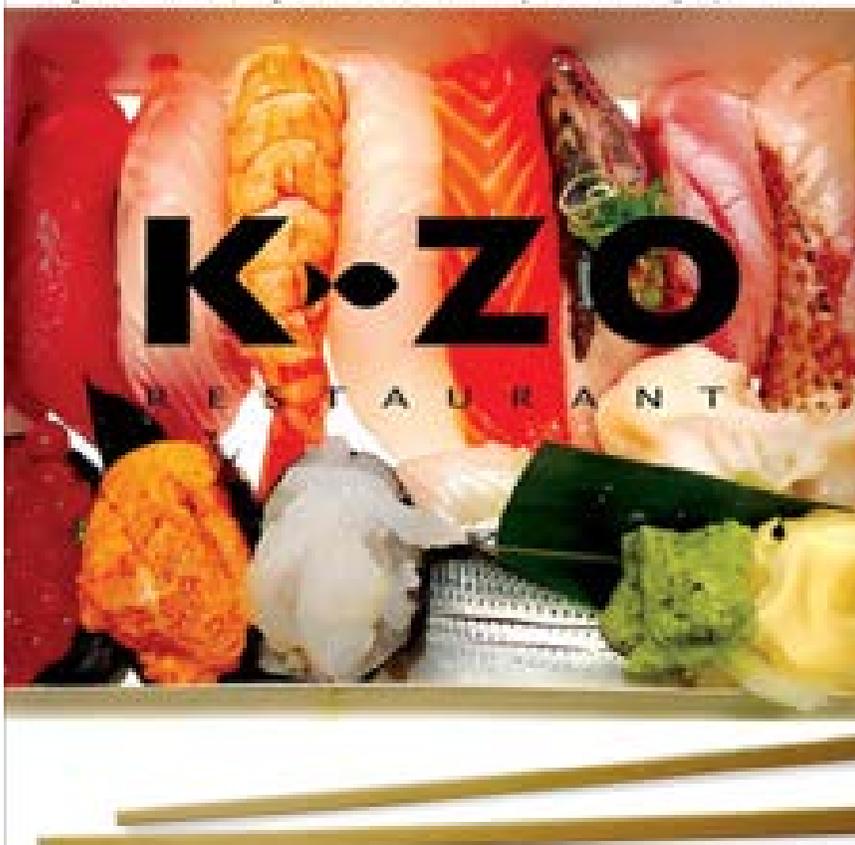
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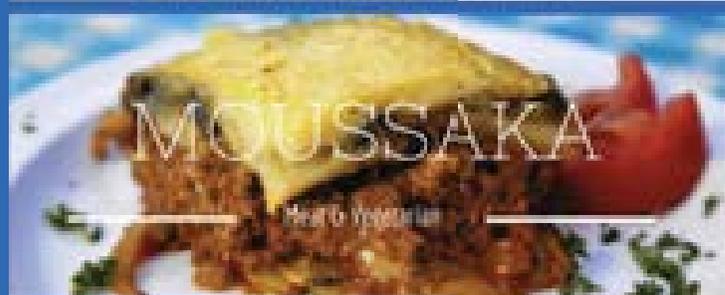


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FOOD & DRINK

has an interesting family tree of his own. His aunt and uncle, owners of Weiser Family Farms, are known for their choice vegetables (and for being name-checked on countless menus around town). Rest assured, Gugliotta does right by his aunt and uncle's produce — but it quickly becomes apparent that Gugliotta's inventive global cooking doesn't need to hang its hat on the farm-to-fork ethos alone. He also makes impressive use of his Italian; the gnocchi here blows away anything you'll find strolling along the boardwalk.

—Garrett Snyder



BEST POKÉ Sweetfin Poké

829 Broadway, Santa Monica, 90401; (310) 395-1097, sweetfinpoke.com.

Few recent food trends have reached the scale of the explosion of poké, the Hawaiian-inspired diced raw fish bowl. What

once was limited to South Bay diners and delis has spread like wildfire across L.A. Even with so many options — from chef-affiliated restaurants to beach takeout windows — Sweetfin Poké stands out. With its gorgeous blond-wood interior, celebrity chef affiliation (*Top Chef* alum Dakota Weiss) and stylish clientele, this

Santa Monica poké restaurant would be as much at home in the pages of *Vogue* as *Bon Appétit*. It's not all about looks, though. Sweetfin takes the toppings game to another level with additions such as wasabi-toasted coconut, pickled shiitake mushrooms and blistered shishito peppers. There's usually a chef's special on the board, which might include seasonal flourishes such as pomegranate ponzu or shaved black radish. Prices are a touch higher than most, but what you receive feels and tastes as if it was designed by a chef, rather than tossed together via checklist.

—Garrett Snyder

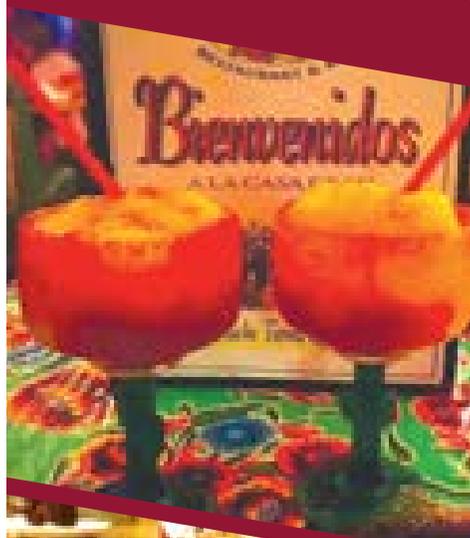
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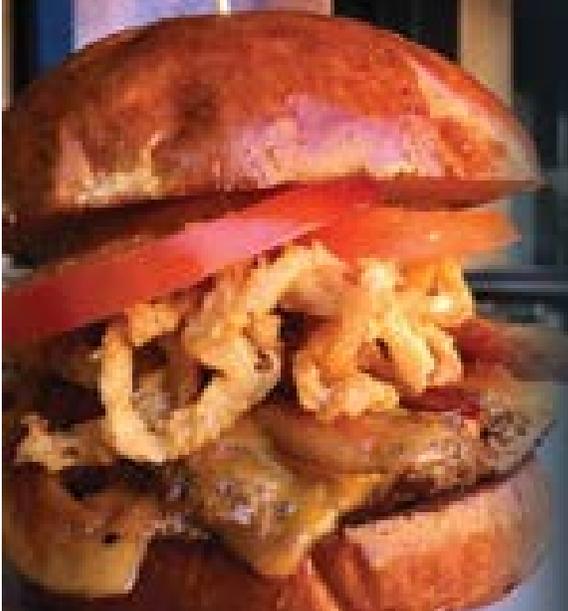
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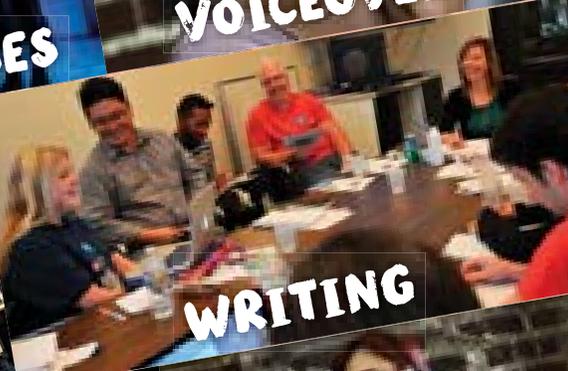
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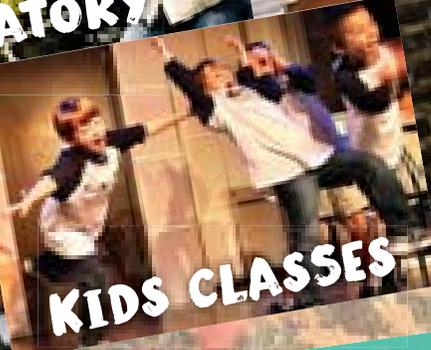
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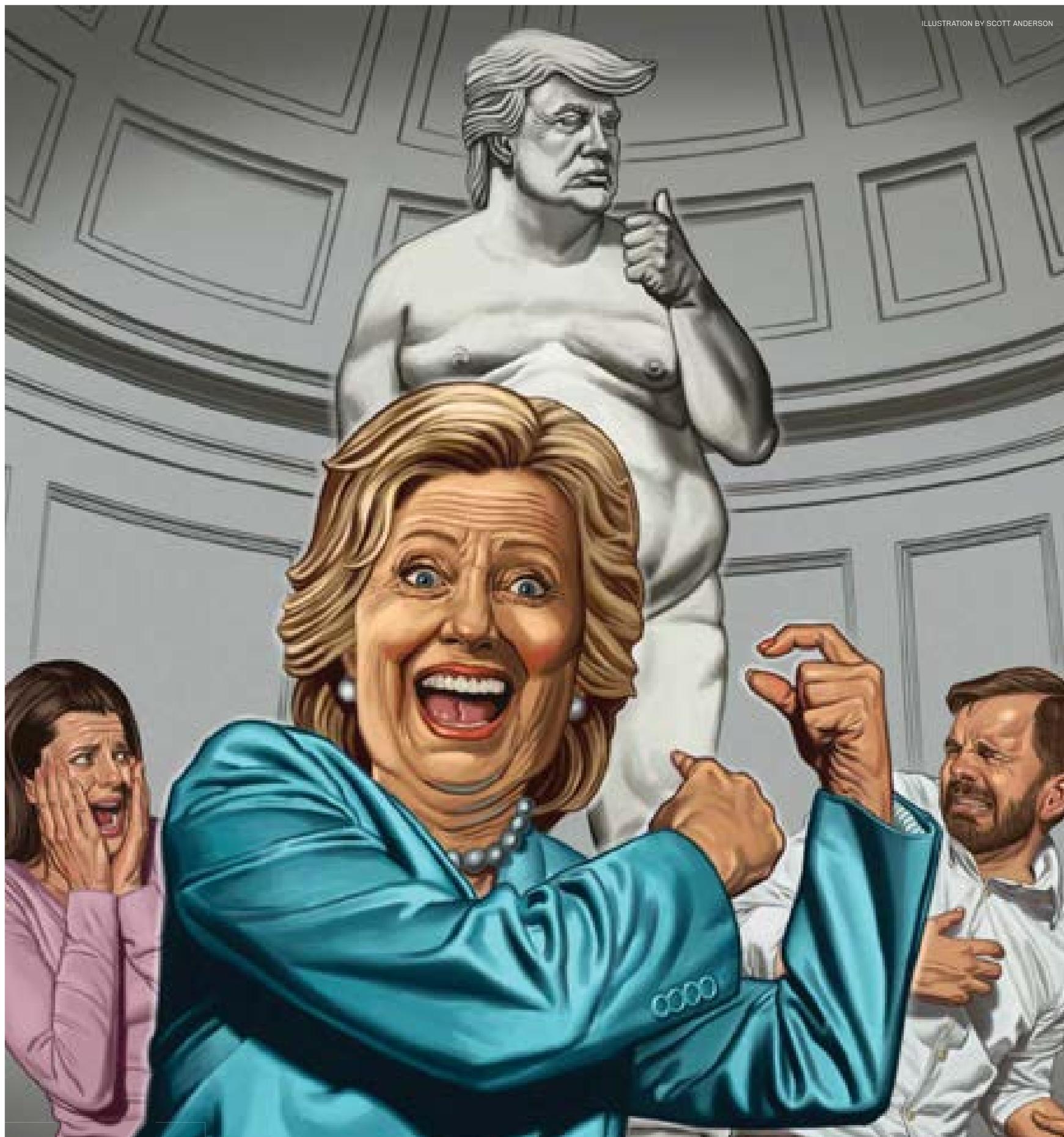
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ARTS & ENTERTAINMENT

BEST L.A. ATHLETE TWEETER

Brandon McCarthy

@BMcCarthy32

The Dodgers' Brandon McCarthy is a good pitcher. Not a great pitcher, a good pitcher. But he is a great tweeter. And by the standards of most athletes, he's Sandy Koufax. The 33-year-old journeyman's tweets are refreshingly oddball, the kind you'd usually find on a struggling comedian's timeline. "Life hack: treat airplanes like a prison yard. Fear = respect," he tweeted, and then, as an example, added: "Just opened my tuna sandwich and left it on the armrest when my seatmate moved his arm. A real power move." Or: "Curiosity is up on Mars alone right now doing science which is cool, but mostly sad 'cause of crushing loneliness. Yes, I have taken my ambie." Best of all, McCarthy, a right-hander who's played for six teams over the course of his 11-year career, tweets like a true left coast-ian. He dislikes Republicans and loathes Donald Trump. And he likes soccer! —*Hillel Aron*

BEST INSTAGRAM ACCOUNT THAT IS SOOOO L.A.

@overheardla

@overheardla

@Overheardla, which its anonymous founder describes as "sort of like group therapy for the L.A. experience," is an Instagrammed anthology of the ridiculous things people have heard other people say in and around L.A. Say what you will about Angelenos (lookin' at you, NYC), but at least we know how to laugh at ourselves. The idea for @overheardla hit its creator while he was on a trip to trendy health food store Erewhon's West Hollywood location. He was eavesdropping on absurd conversations and thought it would be funny to post the conversations he overheard on his personal account. When that happened, he says, "I noticed I went from an average of about 12 likes [per post] to an average of about 30 likes." Then one day a Hollywood screenwriter friend suggested the page go public given that it's "soooo L.A." Populated by a steady stream of submissions from the account's followers, @overheardla has more than 250,000 followers and the number keeps climbing. Here's a recent favorite, overheard at Vicious Dogs in North Hollywood: "This city can be so Third World sometimes. The valets don't take credit cards and the restaurants don't even have phone chargers."

—*Christina McDowell*

BEST L.A.-CENTRIC PODCAST FR/BLCK/PR

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BEST NEW FORCE IN L.A. DANCE

Jacob Jonas

240 26th St., #3, Santa Monica, 90402. jacobjonas.com.

Jacob Jonas emerged over the past two years as an important player on the L.A. dance scene, but he took something of a scenic route before emerging as a local force. His L.A. dance roots go back to when, as a teen, he joined a street-dance group performing at Venice Beach and then went on to tour with them. Jonas also did a stint in Seattle mentored by the legendary Donald Byrd before gaining recognition in New York for his choreography. Since 2014, his Santa Monica-based Jacob Jonas The Company has attracted attention for its effective blending of street moves with ballet and modern-dance elements. Beyond the high quality of the dancers he attracts and his distinctive choreography, Jonas reaches new audiences through imaginative use of film, photography and social media. An instigator of Dance in L.A., a Facebook group that has become an important virtual gathering place for L.A.'s far-flung dance community, Jonas' efforts reflect a canny ability to think outside the box about larger issues confronting L.A.'s dancers and their audiences. —*Ann Haskins*



tual treasure in Los Angeles. Since the early '90s, the Leimert Park native has expressed complex thoughts about the intersection of racism, history, economics, politics, technology and culture as a rapper affiliated with the Project Blowed experimental hip-hop collective. Busdriver (born Regan John Farquhar) is still putting out amazing music to this day, but he's recently expanded into podcasting with *FR/BLCK/PR*, aka *Free Black Press Radio*. Like Busdriver's rapping, *FR/BLCK/PR* can be fast, intriguing, long-winded and still compelling. The first episode starts with a soul jazz-type saxophonist blazing over a singing choir while Busdriver announces that the episode will be about the founding of the KKK. Over the next 18 minutes Busdriver takes the listener through a compelling analysis of the racist and classist history

of this country's past, and its continuing hold on the present, occasionally punctuated by the return of the blaring saxophone and jazz band of the intro. It's kind of like reading Frantz Fanon in the middle of Hollywood Boulevard as the guy dressed as Superman pokes you in the side. This is Los Angeles. —*Sam Ribakoff*

BEST LATINO-THEMED SOCIOPOLITICAL RADIO TALKFEST

Pocho Hour of Power

Fridays at 4 p.m. on KPFF 90.7FM. kpff.org/programs/91-pocho.

In an age of casually informative, independent-minded, highly entertaining podcasts, it's great to hear such an edifying show on good ol' terrestrial

radio. While L.A.'s 90.7 KPFF, part of the Pacifica Radio Network, is not generally known for humor or colorfully exuberant personalities, there are a few exceptions, and the *Pocho Hour of Power* is a notable one. Billing itself as "the nation's only English-language, Latino-themed political satire program," the show and its hosts — Patrick Perez, Lalo Alcaraz, Jeffrey Keller and Esteban Zul — along with music DJ Boxy Dee, maintain a sense of freewheeling fun, deftly weaving thoughtfully respectful discussions on art, politics and personal anecdotes with a vibe of controlled chaos bordering on merry pranksterism. Perez is a film producer-director-writer, Alcaraz the author of nationally syndicated comic strip "La Cucaracha," Zul a writer and former rap producer, and Keller a stand-up comedian. Together

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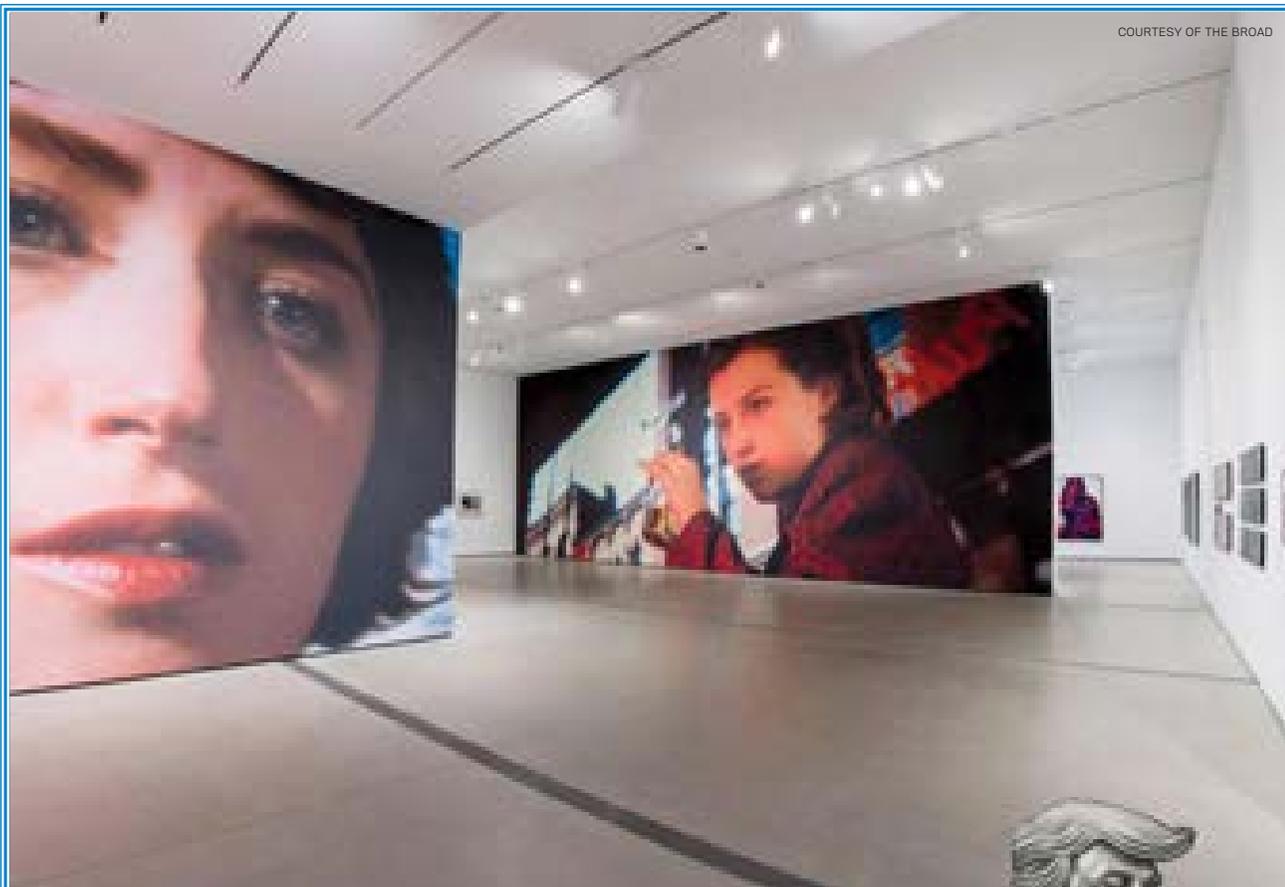
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BEST FIRST YEAR

The Broad

221 S. Grand Ave., downtown, 90012. (213) 232-6200, thebroad.org.

In a feature we published in advance of the Broad's grand opening last September, we gave voice to the unease surrounding the free modern art museum, a \$140 million monument to a wealthy couple's priceless collection, like a Great Pyramid minus the mummies. But something about the museum has struck a chord with average Angelenos and visitors alike. Last month, the museum announced 820,000 visitors had entered its doors in its first year (triple pre-opening projections), 62 percent of whom identify as something other than Caucasian; nationally, only 23 percent of art museum patrons are non-Caucasian. In terms of programming, summer ushered in "Cindy Sherman: Imitation of Life," the museum's inaugural exhibition, which was equal parts thorough and accessible, as well as the Broad's

Nonobject(ive): Summer Happenings, an incredibly well-curated series of nighttime parties with music, performance art and other surprises. —*Gwynedd Stuart*



they're a kind of super team, fusing Latino consciousness with the broader landscape of Los Angeles and the world, bringing in acclaimed artists, writers, comedians and activists as guests for an hour that's poignant, funny and fast-paced. —*Adam Gropman*

BEST PODCAST FOR PEOPLE WHO LIKE MURDER

My Favorite Murder

feralaudio.com/show/my-favorite-murder

Some girlfriends gossip about guys and clothes; other girlfriends gossip about the grisly ways in which people have ended other people's lives. L.A.-based comedian-friends Georgia Hardstark and Karen Kilgariff indulge their mutual desire to gab about horrifying crimes on

their weekly podcast, *My Favorite Murder*. Over the course of 30-plus episodes, the duo has discussed everything from child pageant queen JonBenét Ramsey's long-unsolved and gruesome murder to the mysterious death of Elisa Lam, whose nude body was discovered in a water tank atop a DTLA hotel (Lam's death was actually ruled an accidental drowning, but the internet's armchair detectives are dubious). Besides well-known true-crime cases, Hardstark and Kilgariff solicit stories from listeners (aka Murderinos) and friends about murders and horror stories from their hometowns. Their banter is extremely funny — it's a comedy podcast, ultimately — but you never get the sense that they're laughing at other people's tragedies. It's more like laughing at what a genuinely awful place the world can

be. —*Gwynedd Stuart*

BEST STREAMABLE COMEDY DUO

Laurie Kilmartin and Jackie Kashian

nerdist.com/podcasts/the-jackie-and-laurie-show

Conan staff writer Laurie Kilmartin and *The Dork Forest* host Jackie Kashian are survivors of the '80s comedy boom who've seen, done and, most importantly, dealt with everything the stand-up industry can dish out. As tenets and tastes continue changing, so too do Kashian and Kilmartin's perspectives on what it means — and takes — to succeed. Since January, the duo has co-hosted *The Jackie and Laurie Show*; they've bitched, waxed poetic, named names, lauded an up-and-coming Female Comic

of the Week and shared the bittersweet antics of Laurie's newly live-in mother every Monday on the *Nerdist Podcast Network*. Or as Kashian put it on the first episode, "As opposed to middle-aged white guys talking about comedy, it's middle-aged white ladies talking about comedy!" No guests or format gimmicks; just hysterical, invaluable insight on how the business really works and how it really feels to be a female in comedy. (Hint: At times frustrating, to say the least.) —*Julie Seabaugh*

BEST COMEDY TO BRIDGE THE GENERATION GAP

Crabapples

8162 Melrose Ave., Beverly Grove, 90046. (323) 651-2583, hollywood.improv.com.

Every Tuesday at 10 p.m. in the Improv Lab, '80s comic whirlwind turned genre-defying director Bobcat Goldthwait joins decades-younger San Francisco transplant Caitlin Gill (the *Oddball*, *Bridgetown* and *Outside Lands* festivals) to co-ringlead *Crabapples*, a variety circus of nontraditional locals and out-of-town pals who proudly rally around a certain freak-flag mentality. (Margaret Cho has been a frequent drop-in guest since the show's March debut.) Gill and Goldthwait were formerly assistant and boss, but now the pair are unlikely real-life roommates in a hectic house positively begging for the sitcom treatment. *Crabapples'* welcoming vibe and collective spirit embody the all-inclusive nature of the current stand-up boom, giving the audience a de facto living-room view of personal revelations, Goldthwait's outlandish stories from the past and the day-to-day travails of two transgenerational kindred spirits who'd pretty much be lost without the substitute-family support the comedy community provides for those most in need. —*Julie Seabaugh*

BEST COMEDY-SCENE BOOSTER

Jeremiah Watkins

jeremiahwatkins.tv

Midwest transplant Jeremiah Watkins began performing as a kid, won national awards in broadcasting throughout high school and landed a Kansas City radio station gig at age 19. Today the Second City and Groundlings veteran maintains supporting roles on *Roast Battle* and *Goddamn Comedy Jam*, both of which are beloved L.A. stand-up shows-turned-trendsetting Comedy Central properties. Watkins also hosts the monthly improvised show *Stand-Up on the Spot*, is half of musical-comedy duo Regan & Watkins and every Saturday night co-hosts and plays saxophone on late-night, party-heavy variety show *Midnight Snack*. Meaning — particu-



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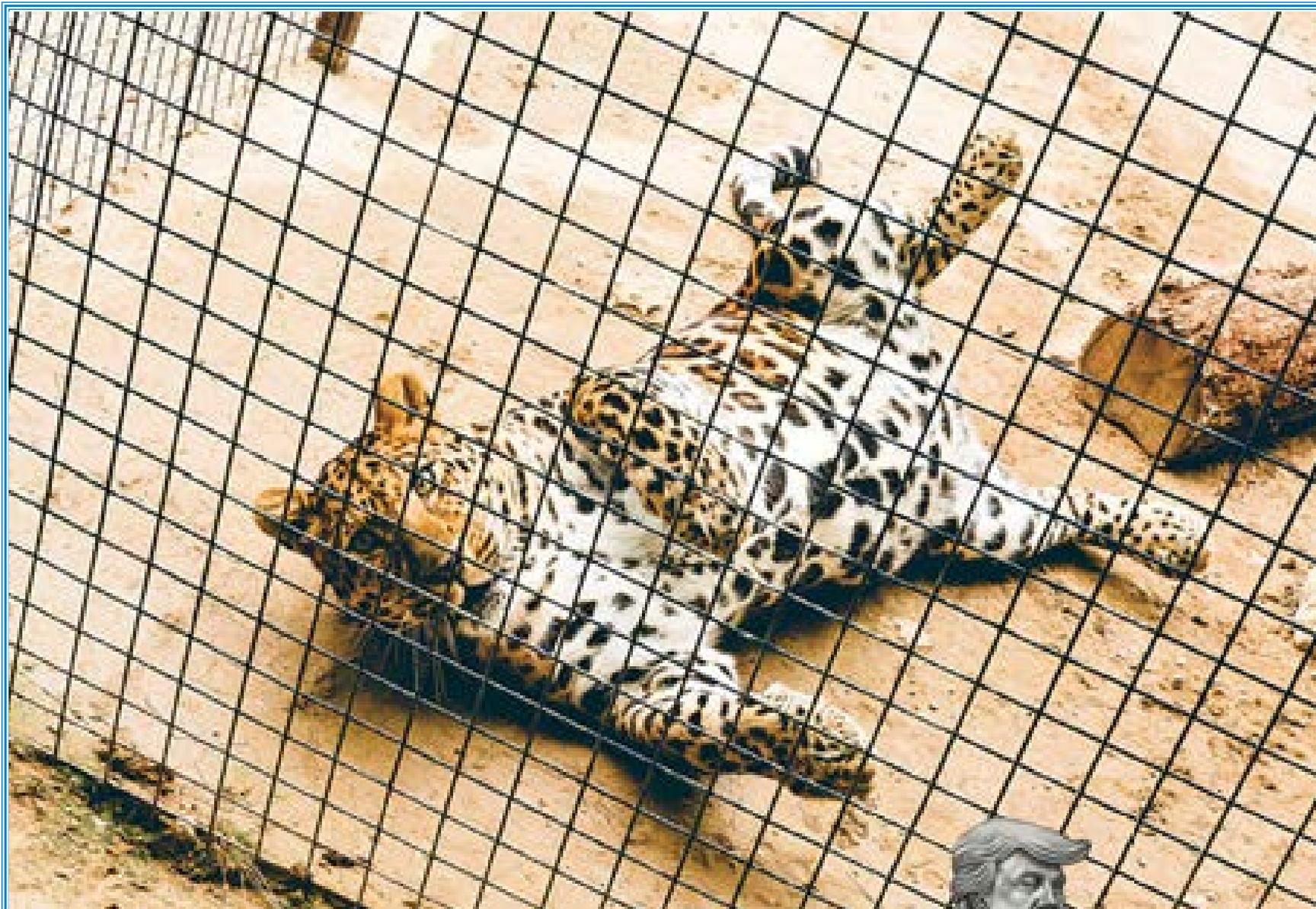


PHOTO BY RYAN ORANGE

BEST LITTLE CATHOUSE IN SOCAL

Exotic Feline Breeding Compound

3718 60th St. W., Rosamond, 93560. (661) 256-3332, cathouse-fcc.org.

Hidden away in a dusty corner of the high desert, the Exotic Feline Breeding Compound, aka the Cat House, is one of our more eccentric animal sanctuaries, functioning as sort of a feline zoo. Inexpensive to visit (\$5 to \$7), tiny (you can see everything in less than an hour), slightly odd (you share the grounds with wandering peacocks), the EFBC also has a critical mission: It is literally saving some of the world's rarest wild cats from extinction. Many of these species cannot sustain a genetically diverse population due to declining habitat and poaching; the center provides a quiet place for the 70-plus cats to breed. Luckily for us, humans are allowed to see them up close. Visitors can quietly peer at lithe giants like tigers, jaguars and pumas, along with quirky smaller species such as Pallas' cats, black-footed cats and fishing cats. You can stand five feet away from the friendly serval, watch the mysterious jaguarundi slither around his enclosure, or even be on hand when a handler feeds hard-boiled peacock eggs to the leopard. For those who are deeply concerned about wildlife conservation, and for people who just like cats, the EFBC continues to serve and fascinate. —*Suzy Beal*



larly for a local up-and-comer — he's got red-hot irons in an inordinate number of comedy fires, all the while exuding an easygoing, community-focused appreciation for the opportunities L.A.'s local scene offers. A handful of indie flicks and a *Jimmy Kimmel Live!* appearance round out an acting résumé aimed at landing the ultimate dream gig: *Saturday Night Live* cast member. We're rooting for him. —*Julie Seabaugh*

BEST BREAKOUT COMEDIAN

Tiffany Haddish

twitter.com/tiffanyhaddish

When Tiffany Haddish was a 9-year-old growing up in South-Central L.A., her childhood effectively ended when her mother was in a catastrophic car accident. The oldest of five children, Haddish, who's of Ethiopian Jewish descent, navigated

her way through the foster-care system and homelessness, but eventually broke into the stand-up scene and made her way to *Def Comedy Jam*, *Chelsea Lately* and *The Tonight Show With Jay Leno*. She launched a successful acting career, too, landing roles on *That's So Raven*, *My Name Is Earl* and *It's Always Sunny in Philadelphia*, but her career hit its stride when she was cast as a regular on NBC sitcom *The Carmichael Show*. This year, Haddish

also appeared in Keegan-Michael Key and Jordan Peele's debut film, *Keanu*, and stole the show at Just for Laughs Montreal's annual (and infamous) *The Nasty Show*. Next summer she'll appear with Queen Latifah, Jada Pinkett-Smith and Regina Hall in the feature *Girl Trip*; she'll also be expanding her Chuckles Not Knuckles anti-bullying program in area high schools. Her star is on the rise and doesn't appear to be slowing down. —*Julie Seabaugh*



"A fantasy—about pain"
—The New Yorker

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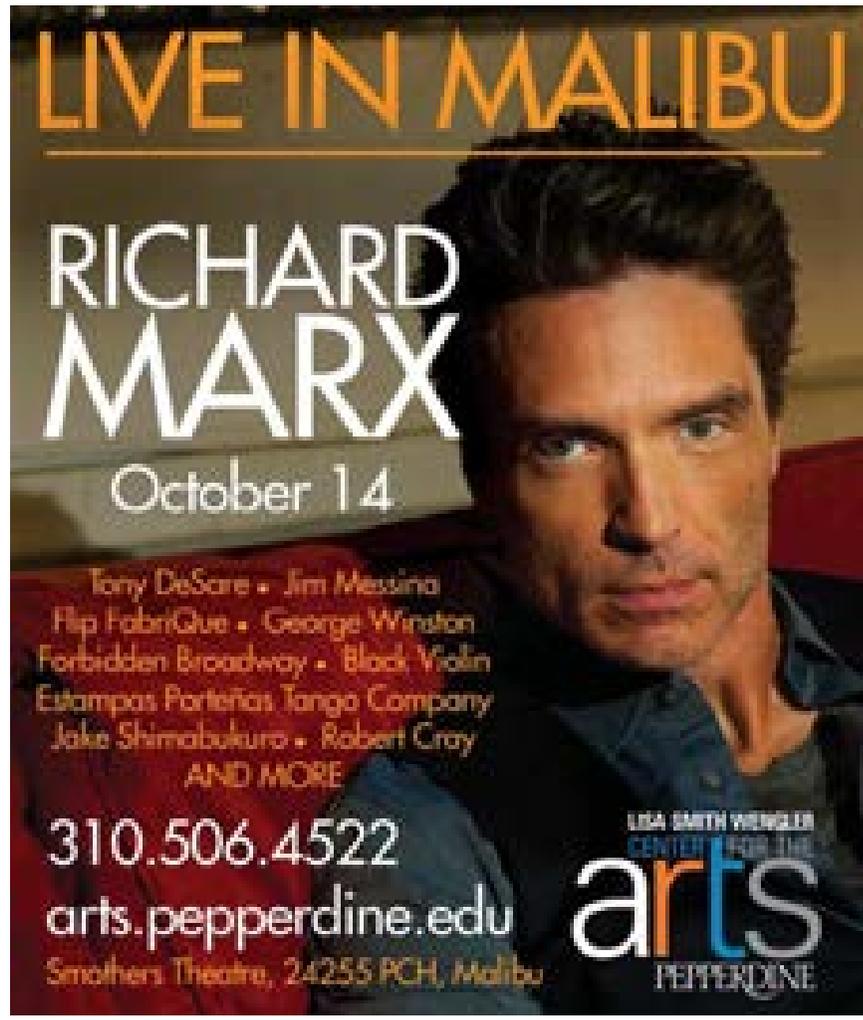
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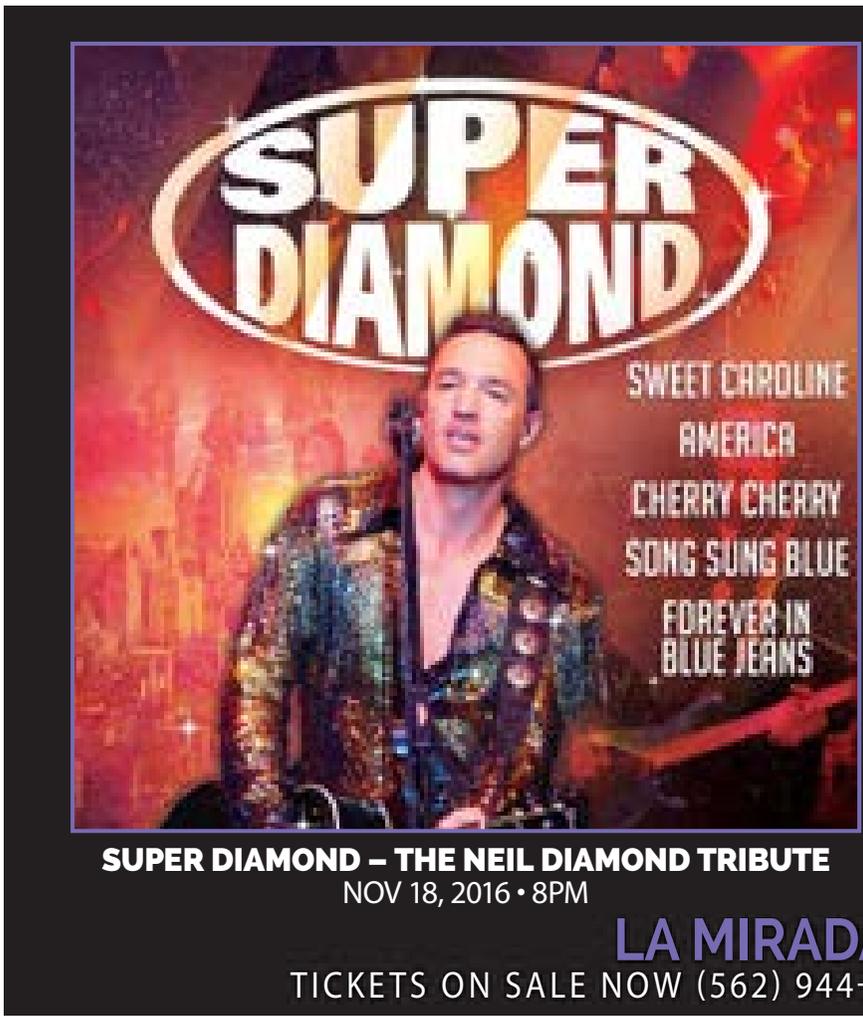
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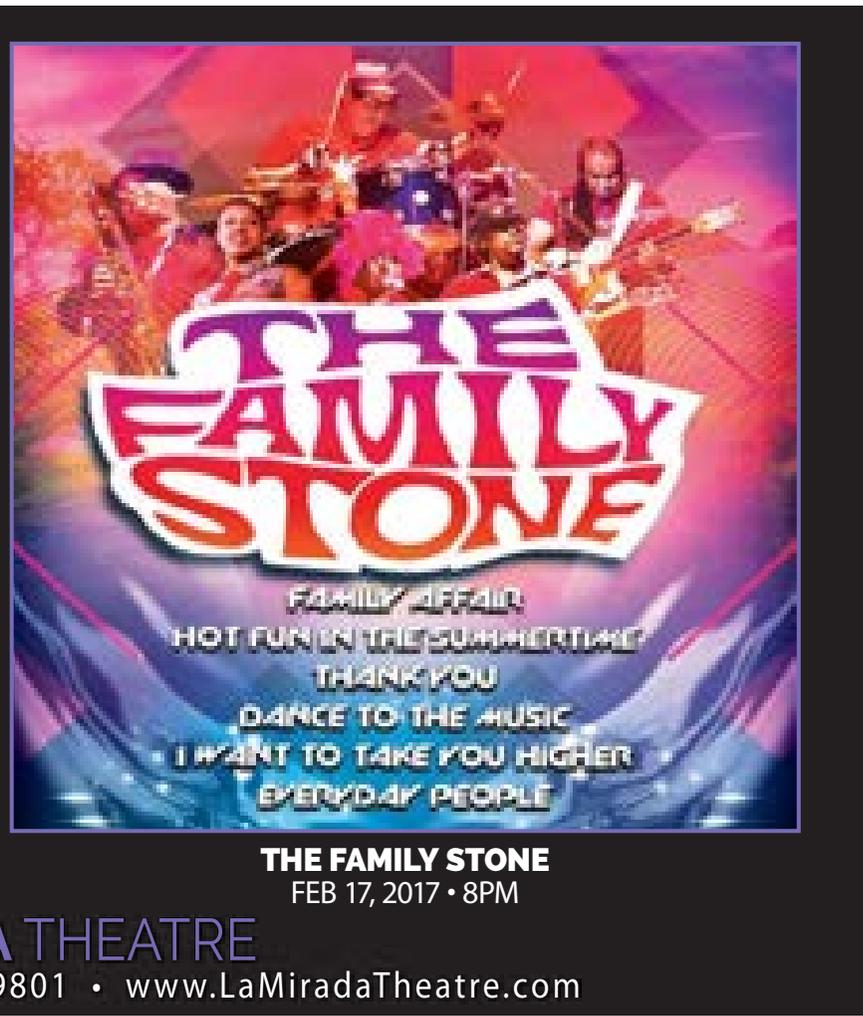
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BEST LOCAL COMEDY AUTHOR

Kliph Nesteroff

twitter.com/classicshowbiz

Since Kliph Nesteroff's *The Comedians: Drunks, Thieves, Scoundrels, and the History of American Comedy* (Grove Press) was released last November, fans including Bob Odenkirk and Steve Martin have raved about it on social media and bought multiple copies apiece to share with like-minded peers. The Canadian transplant has appeared on panels with Lewis Black, Gilbert Gottfried and Triumph the Insult Comic Dog; scored gigs with TBS, CNN and Viceland; landed his own forthcoming Earwolf podcast, *Classic Showbiz*; and is the curator at the National Comedy Center, where among other current projects he's working on a George Carlin exhibit with George's daughter, Kelly Carlin, an L.A. resident and author in her own right. *The Comedians*, which is right up there with *I'm Dying Up Here*, *Live From New York: An Uncensored History of Saturday Night Live* and *Drunk, Stoned, Brilliant, Dead: The Story of the National Lampoon*, in terms of thoroughness, engagement and lasting significance, is available in paperback on Nov. 8, while Audible.com promises an audiobook version soon as well.

—Julie Seabaugh

BEST PLACE FOR FEMALE COMEDIANS TO CUT THEIR TEETH

Tao Comedy Studio

7466 Beverly Blvd., 2nd floor, Fairfax, 90036. (323) 697-8287, bobbieoliver.net/SUA_tao.htm.

Considering the amount of bro energy that can course through the average comedy club, it's no wonder female comedians — especially newer ones — would be on the lookout for a more welcoming space. For plenty of women pursuing their stand-up dreams, Tao Comedy Studio has become a place to explore and assert themselves creatively in an honest, fearless way. The cozy, colorful space above a nail salon on Beverly Boulevard was founded by comedian, author and teacher Bobbie Oliver as a "safe space" away from the misogyny, bullying and lowbrow, bigoted material she felt was common at mainstream clubs. Tao hosts comedy classes, open mics — some of which are female-only — and booked showcases, with plenty of male comedians mixed into the lineups. Oliver's act is actually ribald, ferocious and far from politically correct, and Tao's audiences dig the smart, personal, uncensored material coming from comedians of either gender. Just in case anyone was expecting a soft, gentle, comedy version of Lilith Fair.

—Adam Gropman



PHOTO BY DENISE LEITNER

BEST WAY TO GET A TASTE FOR L.A. DANCE

Los Angeles Dance Festival

Diavolo Performance Space & Brockus Project Studios, Brewery Arts Complex, 616 Moulton Ave., Lincoln Heights, 90031. (562) 412-7429, ladancefest.org.

Each spring, Deborah Brockus rides herd on roughly 20 of L.A.'s best dance companies as producer of the Los Angeles Dance Festival. L.A. has a number of dance fests, but since its debut in 2012 as a joint endeavor with Brockus' neighbor Diavolo — Architecture in Motion, LADF has emerged as the insider's choice to sample a concentrated and carefully curated array of locally based troupes, especially contemporary ensembles. Inspired by the revered Jacobs' Pillow Dance Festival, the four-day LADF offers four varied programs in seven performances inside Diavolo Performance Space while Brockus' studios next door brim with classes and workshops led by the participating companies and choreographers drawn from all over metro L.A. In May, the 2017 LADF will offer the next delicious chance to taste dance that otherwise requires many miles of driving. —Ann Haskins



BEST PLACE TO TELL YOUR STORY

Lyric-Hyperion Theatre & Café

2106 Hyperion Ave., Silver Lake, 90027. (323) 540-0935, lyrichyperion.com.

The Lyric-Hyperion Theatre & Café has been a Silver Lake institution for some time, but it wasn't until recently that its calendar got shored up with some top-notch storytelling events. Like many L.A. storytelling shows, there's usually a side element of stand-up comedy, but every show has a different theme, which invariably means a wide swath of genres and styles. There's a new one called *Haunted*, which (shocker) is about ghosts and the paranormal. Then there's *Killer Unicorns*,

where people reach deep into their pasts to tell their most horrifically hilarious childhood stories. *Ordinary Phreeeks Storytelling Show* is a New York-born show that just moved west to bring a taste of dark sideshow humor to the stage, while *Cara & Jen's Sleepover Party* encourages everyone to put on their jam-jams and get comfy for long-form comedic stuff. No matter what you're into, you can hang out on the venue's patio and catch a show while enjoying some pretty good drink specials. —April Wolfe

BEST MONTHLY SHORT-FILM NIGHT IN A FLAMENCO CAVERN

El Cid Short Film Night

4212 Sunset Blvd., Silver Lake, 90029. (323) 668-0318, elcidla.com.

Sure, El Cid is known for killer flamenco, but it transforms into an off-the-beaten-path theater for the monthly El Cid Short Film Night. Michael McCarthy, a longtime music booker for the venue, had the idea to bring the same spirit of rock shows to a film screening, with a "community" that comes back again and again, instead of just a one-off night when you might have to support whatever weird short your co-worker made. Unlike a traditional film screening in a regular theater, El Cid seats you at a long table for full dinner service (and bar service), so it's an all-in-one date night. If more people start submitting silent films, El Cid can do screenings outside on that

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ARTS & ENTERTAINMENT

oasis of a garden patio it has, but for the time being, show up at 8 p.m., grab a drink and take a seat inside to cheer on your fave local filmmaker and their crew. And if you're into that kind of thing: network.

—April Wolfe

BEST ALLY FOR THE INDIE FILMMAKER

Seed&Spark

seedandspark.com

Seed&Spark, founded by Emily Best, has taken crowdfunding to an entirely more sophisticated level for filmmakers. What started out as a way to select only the best, most innovative projects to promote to a motivated network of small-time crowdfunding “investors” has now become everything from a video-on-demand distribution portal to an incubator for cutting-edge virtual reality projects. S&S has helped indie filmmakers of all experience levels find the capital to make their movies and has championed up-and-coming directors such as Meera Menon (who went on to helm the Sony Pictures feature *Equity*). With indie film collectively becoming the financial equivalent to any one of the studios, S&S is rolling out a new monthly membership plan: For \$10 a month, you get access to 1,300 films S&S ushered through production, and five of those dollars go to support a new project of your choice from its healthy collection of ongoing crowdfunding campaigns. S&S is giving some much-needed organization to the renegades, even partnering with new-media companies to actively give more opportunity to some newly proven talent.

—April Wolfe

BEST UNDERGROUND FILM SCHOOL FOR WOMEN

Film Powered

filmpowered.com

Film school is fucking expensive. And even if they get to film school, women still run the risk of having to deal with an old guard that probably thinks Title IX is a long-lost Orson Welles experiment they'll pretend to know about at parties. Luckily, filmmaker Jen McGowan (*Kelly & Cal*) saw a gaping hole in the educational and mentor system for female filmmakers and created Film Powered, a volunteer-run, knowledge-sharing community for women looking to break into Hollywood — or independent filmmaking. Its varied offering of courses runs the gamut from three-hour workshops on the basics of storyboarding to a hands-on RED camera intensive. Men and women alike donate their time to teach and mentor the next generation of auteurs, but membership is a little exclusive, because to take free courses, you must be able to teach other ones in trade. Film Powered has partnerships with Alliance of Women

Directors, Film Fatales, the Producers Guild of America, Film Independent Fellows and a few other groups whose members can take or teach classes. If you're not included in the lengthy list of eligibles on its website, it might be time to urge your organization to make a deal with Film Powered. —April Wolfe

BEST PLACE TO SEE NEW MOVIES FOR FREE

Ray Stark Family Theatre

900 W. 34th St., University Park, 90007.
cinema.usc.edu/events.

With wages stagnating and the price of movie tickets forever increasing — not to mention the endless amount of movie and TV options available online (legally or otherwise) — Angelenos can be forgiven for not going out to the movies more often. Still, there's something to be said for the experience of watching a film in a theater. In a city where the grand

movie palaces are kind of like Roman Catholic cathedrals, the Ray Stark Family Theatre on the campus of USC is like a small temple to film. Set in the Cinematic Arts building, the wood-paneled theater seats about 100 people in its air-conditioned confines. Several nights a week the theater offers free screenings of upcoming independent movies, oftentimes with somebody from the cast or crew on hand to take questions from the audience after the screening. The theater is small enough to be intimate and still provide that communal movie-watching experience of the past — plus, it's free. All you have to do is pick a screening and RSVP via the website. —Sam Ribakoff

BEST PLACE TO SEE YOUR FAVORITE MOVIES BROUGHT TO LIFE WITH NEW FANTASY CASTS

LACMA's Live Read

5905 Wilshire Blvd., Mid-Wilshire, 90036.

(323) 857-6000, lacma.org.

Film Independent's on a roll (or reel?), bringing film to the people. As a facet of its partnership with LACMA, Film Independent at LACMA's Live Read series, directed by Jason Reitman, brings A-list actors to the stage to read aloud classic scripts such as *Network*, *True Romance*, *Dr. Strangelove* and *Ferris Bueller's Day Off*. And without the fancy camerawork, the script actually gets to feel important — words matter! Ever wonder what *The Big Lebowski* would have been if Michael Fassbender had been cast as the Dude? OK, what about Mae Whitman as Matthew McConaughey's iconic stoner sleazebag Wooderson in *Dazed and Confused*? Live Reads lets you know in real time. This year, they stunned with a touching and hilarious reading of classic coming-of-age flick *Stand by Me* with an all-female cast, including Charlyne Yi, Ellen Page, Kaitlyn Dever, Molly Ephraim, Kristen Schaal, Sarah Thyre, Rosemarie DeWitt and Collette Wolfe. With Reitman



PHOTO BY BRIAN FEINZIMER

BEST PIMPED-OUT MUSEUM

Petersen Automotive Museum

6060 Wilshire Blvd., Mid-Wilshire, 90036. (323) 930-2277, petersen.org.

If you've been in the vicinity of Wilshire and Fairfax in the past several months, there's little chance the new look of the Petersen Automotive Museum has escaped your attention. Covered in stainless steel ribbons meant to represent speed and movement — and, ostensibly, zebras — the museum's new façade makes clear that this isn't the place you remember from school field trips. An ostentatious \$125 million makeover has turned the museum into something that's more than just a place where fans of car porn can go to rev their engines. On the first floor, the “Artistry” floor, ambient music pours out of the speakers and the walls are covered with fractal art, blissful art deco beauties. On the second floor is the comprehensive “Industry” section, where you see how a Maserati goes from concept to road. And on the third floor is the popular “History” section, where Los Angeles' love affair with the automobile is put on display. There's also an exhibit for kids inspired by the *Cars* movies, a high-end competitive driving experience, a slew of vehicles from movies and TV shows, plus the Vault, an add-on attraction of even more shiny things to ogle. Look out, too, for the motorbikes, hood ornaments, old maps and other ephemera of car culture. The mix of interactive education and show-stopping hunks of metal here is as hot as the hot rods in the collection. Frankly, it's worth the drive even if you just want to check out the exterior. —James Bartlett

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departing the series after 40 successful scripts, here's hoping co-creator Elvis Mitchell will team up with a new director to keep this phenomenal series going.

—April Wolfe

BEST THEATER TO MAKE OLD NEW AGAIN

Antaeus Theatre Company

110 E. Broadway, Glendale, 91205. (818) 506-1983, antaeus.org.

As it prepares to move from a black box on Lankershim to a new, custom home in Glendale, the Antaeus Theatre Company is producing some of the most insightful, powerful theater in Los Angeles. In a community where the focus often falls on new work and innovation, Antaeus consistently proves that the classics are vital works of art ripe for reinvention and exploration. While producing shows from stalwarts such as Chekhov and Shakespeare, Antaeus also has added the likes of Tennessee Williams, William Inge and Caryl Churchill to its seasons, proving the very definition of classical theater bears re-examination. With its work, Antaeus preserves and promotes the stories that connect us to the most visceral parts of our humanity. The company's commitment to carrying the flame of these universal stories extends beyond productions to community outreach via its arts education program and training professional actors in classical technique through its academy. Antaeus is poised to make an even bigger splash when it opens its new home in Glendale toward the end of this year — the space will include an 80-seat theater, a 40-seat black box, a classics library and more — which will allow it to grow audiences and expand its reach.

—Maureen Lenker

BEST VOYAGE TO THE FUTURE OF LIVE PERFORMANCE

Live Arts Exchange/LAX

liveartsexchange.org

Paris has its Théâtre de l'Œuvre, Zurich has the Cabaret Voltaire, Austin has the Fuse-box Festival and New York has its COIL — revolutionary launch pads of contemporary performance where the “live arts” have taken a quantum leap into the cultural unknown. Since 2012, Los Angeles has joined that cosmopolitan company with Live Arts Exchange/LAX, the annual festival of local and international experimental theater so unprecedented and boundary-

breaking that it feels like messages from the distant future. Sometimes it is. In 2014, LAX featured *An Evening With William Shatner Asterisk*, a video-puppetry manifesto on 23rd-century art delivered by Captain James T. Kirk, cut together from every filmed syllable of Kirk dialogue from the original *Star Trek* TV series. But LAX also has presented radical deconstructions of American stage classics, genre-defying interdisciplinary opera and dance, and immersive Wi-Fi soundscape concerts that took audiences around the city and — to paraphrase a certain astral explorer — to where no art has gone before.

—Bill Raden



MOST EXTREME AUDIENCE IMMERSION

ABC Project

annielesser.com/abc

It's difficult to express the exhilarating sense of the uncanny produced by an Annie Lesser immersive stage show. Since her L.A.

debut at the 2015 Hollywood Fringe Festival, the experimental theater auteur has fearlessly explored a densely poetic, deeply intimate and intensely personal dimension of the actor-audience relationship where few other directors have dared to go. How intimate? Let's just say it's hard to imagine being more in extremis with a performer this side of a Tinder hookup. 2015's *Getting to Know You* used the in-your-lap proximity of eight actors to probe eight different points in a relationship in rotating one-on-ones. This year, she debuted the ABC Project, her large-scale play cycle, which, over the next four years, will survey the full alphabet of intense catharsis and connection from A to Z. Her first piece, the site-specific *A (Partment 8)*, locked audience members in the bathroom of a Hollywood flat with a murdered woman (Keight Leighn). The second play in the series, *B(us)*, is set to premiere in November. —Bill Raden

BEST THEATER SERVING ITS COMMUNITY

CASA 0101

2102 E. First St., Boyle Heights, 90033. (323) 263-7684, casa0101.org.

CASA 0101, founded by Latina playwright and community spokeswoman Josefina Lopez in 2000, was birthed in a humble converted storefront in Boyle Heights, catering from the start to a neighborhood audience that has supported it with gusto. In 2011, the company acquired a second location — a larger, more modern complex, with an art gallery and a learning center in

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ARTS & ENTERTAINMENT

addition to a fully equipped 99-seat theater and a schedule of classes for kids and adults in writing, acting, improv, singing, dance and spoken word. Casa 0101 productions, held in both locations, explore and celebrate the Latino experience in music, comedy and drama, generating packed houses that belie the notion that live-theater audiences are shrinking and exemplifying how art can be vital to a community and vice versa. Coming up this fall, for example, is the play *Mariela in the Desert*, about a couple, friends of Diego Rivera and Frida Kahlo, struggling to keep their family together in the Northern Mexican desert.

—Deborah Klugman

BEST ACCESSIBLE ARTS SPACE

CIELO galleries/studios

3201 Maple Ave., Historic South-Central, 90011. [facebook.com/cielogalleriesstudios](https://www.facebook.com/cielogalleriesstudios).

For Skira Martinez, the founder of CIELO galleries/studios and its Liberation School, accessibility is not just about making sure people can get in the building — it's about ensuring folks have the means, ability and confidence to show up in the first place. All CIELO's events welcome children, so parents who don't have childcare can still come. There's also a carpool system for people who don't have a way to get there, plus plenty of indoor bike parking. Those with social anxiety can join workshops via Skype, and therapists are on hand for triggering events. The programming centers on black and indigenous artists, ranging from documentary screenings and poetry readings to crocheting circles and classes on aquaponics. Some events are open to all, such as a workshop on abolishing policing; some are open to all but focused on certain groups, like the Blk Grrrl Book Fair; and some are intentional spaces open only to some, like black healing circles and movie nights. CIELO also draws big names. Sheila E. just shot a music video there for her song "Girl Meets Boy," a tribute to Prince. As Martinez puts it, the space is whatever it needs to be.

—Jessica Langlois

BEST YOUTH ARTS PROGRAM

Las Fotos Project

2658 Pasadena Ave., Lincoln Heights, 90031. (213) 537-2829, lasfotosproject.org.

Promotoras traditionally bring health education to the underserved neighborhoods where they live. Las Fotos Project's Digital Promotoras are also community ambassadors, but rather than providing medical

resources they wield cameras — tools to document stories of resilience and activism among their friends and neighbors. There's the story of the young feminist from Compton who gives workshops connecting "post-traumatic slave syndrome" with eating disorders; the 64-year-old cook in Boyle Heights who is fighting to legalize street vending; the 14-year-old LGBT-rights advocate; the high school student who broke free from gang life and became a musician. Each year, about 220 teenage girls from socioeconomically challenged homes in south, east and central L.A. complete Las

Las Fotos workshops, where they receive one-on-one mentoring from professional artists. In addition to giving them a way to advocate for their communities, the workshops equip the girls with career skills, connect them with teens from other areas and teach them to use art to cope with stress, anxiety and depression. Established in

2010, Las Fotos recently opened its first studio/gallery space in Lincoln Heights, where the girls can exhibit their work and gather to create and collaborate — something many of them have never had the chance to do. —Jessica Langlois

BEST ART SHOWS IN A BATHROOM

Chimento Contemporary

622 S. Anderson St., Space 105, downtown, 90023. (424) 261-5766, chimentocontemporary.net.

Like most galleries, Chimento Contemporary has a main room and a smaller space for smaller projects. Unlike most, however, it also has a "Curated Loo" — or art shows in the bathroom. When the gallery opened in September 2015, artist Allie Pohl inaugurated the loo with a series of photographs called "Hot Seats." They're self-portraits of the artist sitting on toilet seats in various bathrooms (at high-end clothing stores, Hearst Castle or In-N-Out). Each photo has the same general composition: You see colored or patterned underwear stretched across a woman's knees and — usually — tiled floors beneath. Later, artist Jessika Wood hung her "X-Rated" needlework in Chimento's bathroom, images of nude women with splayed legs stitched into linen. The fragile, skinlike shapes that Margarethe Drexler made of sugar hung on a wooden stick and looked a bit like underthings left to dry. This fall, the loo will feature the messages and images people send one another through dating apps, an installation that's bound to be squirm-inducing. Thankfully,





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artnightpasadena.org

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ArtNight is an ongoing partnership among many cultural institutions and the Cultural Affairs Division of the City of Pasadena. More information: 626 744-7887. Accessibility and alternative formats: 626 744-7062; Para español, visite artnightpasadena.org.

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ARTS & ENTERTAINMENT

you can lock yourself in and experience it alone. —Catherine Wagley

BEST CHANGE OF ADDRESS Michael Benevento Gallery

3712 Beverly Blvd., Koreatown. (323) 874-6400, beneventolosangeles.com.

For years, Michael Benevento Gallery was on Sunset Boulevard in West Hollywood, right near a smoke shop and a tattoo parlor. Now it's on Beverly, a few doors down from the Ambassador Dog and Cat Hospital, in a neighborhood with no other contemporary galleries (at least for now). The new space is barely marked, so you might miss it even if you know where you're going. Inside, it has a series of small rooms on two sides, separated in the back by an office and a hallway out to the parking lot. Together, these rooms could easily function as a maze, if any one artist got it in her mind to confuse her viewers. This hasn't happened yet, but back in January, artist David Snyder did turn two galleries into ruined office spaces. Well-used lamps lit plywood infrastructure held up by potted plants and upturned shopping carts. Later, Polly Apfelbaum put crushed, dyed velvet on the floor so it looked like a static explosion. She also hung porcelain balls on strings that led up to a festive painting by Dona Nelson, in which two yellow arms encircled many bumpy orbs. More good shows undoubtedly are on the way.

—Catherine Wagley

BEST ARTIST-RUN SPACE IN AN UNLIKELY PLACE Egyptian Art & Antiques

170 S. Beverly Drive, Ste. 320, Beverly Hills, 90212. (310) 490-7004, egyptianart.la.

Daniel Bowman and Spencer Gauthier used to have a pop-up project they called Gauthier Bowman. They would rent out places for a night and make the experience as memorable as they could. One time they hung curtains over artworks, then cut the cloth away at the opening for the perfect "ta-da" moment. A little over a year ago, they decided to start staging shows again, and found an East Hollywood building that had been a shop called Egyptian Art & Antiques. They lost that space but kept its name. Now, Egyptian Art & Antiques is a small gallery in Beverly Hills, along a carpeted hallway, above the watch shop where Bowman and Gauthier both work. They aim to show artists who don't get

enough play in L.A., including young artists from overseas. Their end-of-summer show featured painter Alexander Meadows, who comes up with his ideas while in a sensory deprivation tank. In one Meadows painting, puckered red lips hover at the edge of an oil spill. A previous show, called "Hunks," included a hydrocol mobile that artist Timo Fahler suspended on a red linen ribbon. It looked like a cross between a lamp and a UFO. —Catherine Wagley

BEST CREATORS OF POLITICALLY ESSENTIAL ART SHOWS

Los Angeles Poverty Department

440 S. Broadway, 2nd floor, downtown, 90013. (213) 413-1077, lapovertydept.org.

The Los Angeles Poverty Department, aka the "other" LAPD, has been making art on and around Skid Row for 30 years. Founded by artist John Malpede, the collective primarily consists of homeless or formerly homeless collaborators.

Their work is often unflinchingly political, like when they developed a performance in response to the 2015 police shooting of Charly Keunang, who went by "Africa" and was mentally ill. The group celebrated its anniversary with a dense and excellent exhibition at the Armory in Pasadena called "Do you want the cosmetic version or the real deal?," which ran from January to mid-May. It overflowed with videos and installations and could easily eat up hours. One video featured a tour of Skid Row led by three residents. They pointed out the self-segregation among the homeless, outed employers who took advantage of the disenfranchised and made jokes, such as the one about the crazy guy who tried to kill Reagan. As part of the exhibition, the LAPD did a performance called *What fuels development?* In it, Skid Row residents fought against downtown developers who were forcing them out in favor of an "alcohol-fueled entertainment" economy. This, of course, was not at all fiction. —Catherine Wagley

BEST UP-AND-COMING ARTIST Carmen Argote

carmenargote.com.

Each Wednesday during the run of her recent show at Commonwealth and Council, Carmen Argote brought her cat Wampa to the gallery. Her sister, Alex, often came too, since the sisters had collaborated on





the art. Alex appeared, sometimes masked and costumed, in the film that looped in the main gallery, and items from her small Boyle Heights home populated the hand-made adobe altars Argote laid across the gallery floor. So the show became a family affair. Over the past two years, Argote has exhibited a number of ambitious projects that blur together private life and bigger sociopolitical realities. Her parents' immigration from Guadalajara plays a prominent role in her explorations. Her father had dreamed of working at the neoclassical Mansión Magnolia, once a government house and now an event space. Argote went back to Guadalajara to photograph the mansion, finding, among other things, a bouncy castle on top of the gorgeous checkered floors. She also recently completed artwork for the 17th Street/Santa Monica College Expo Line stop. She borrowed clothing from people living nearby and photographed it all together. She then had the photos transferred onto porcelain enamel steel, making diverse patterns and colors from people's closets seem durable and permanent. —Catherine Wagley

BEST ARTIST TO HOLD A MIRROR UP TO AMERICAN CULTURE

Celeste Dupuy-Spencer

celestedupuy-spencer.tumblr.com

Earlier this year, before Donald Trump received the Republican nomination, L.A. artist Celeste Dupuy-Spencer made a drawing of his fans. Some wear "Make America Great Again" hats. Some have shirts that say "Blue Lives Matter" and a few in the back wear white KKK hoods. The Trump fans grinned, but mostly they looked unmoored. A banner flying overhead said, "Trump: 'Cause We Don't Know What the Hell Is Going On." The drawing clearly has a political bias (Dupuy-Spencer does not support Trump). Yet one of the best things about her work is its fairness. Whether she's painting blue-collar kids in an alley, rich people at a party or L.A. hipsters, all of her subjects seem just as lost, unsure how to navigate the world they find themselves in. Dupuy-Spencer, who's based in L.A., has captured — with empathy but little subtlety — a shared malaise that coexists with sometimes misdirected political urgency. Another of her drawings from this year shows four people at a pizza parlor, laughing at misogynistic jokes they've pulled up on their iPhones. One woman with butterflies and stars tattooed on her arms



has her head thrown back. "I'll see your hot mess and raise you a walking disaster," her T-shirt says. —Catherine Wagley

BEST JACK-OF-ALL-TRADES ARTIST

Kelman Duran

cargocollective.com/kelmanduran

It's hard to make it as an artist. As such, people who make art often do more than one thing at once. Sometimes that multitasking becomes an art in itself, with one goal or attitude driving all the different roles. Kelman Duran is one such artful multitasker. Early in 2015, Duran curated a show at Human Resources in Chinatown about artists working in Tijuana. He had lived there for six months and watched artists try to engage with border politics there, exploring stereotypes, activism, drugs, migration and deportation. The show included a video by Guillermo Gómez-Peña, *Mexercize*, in which guys who look like thugs lead exercise routines. Later that year, in response to the fatal shooting of Michael Brown by police in Ferguson, Missouri, Duran wrote an essay about black bodies, failed democracy and language. In spring 2016, at L.A. Contemporary Archive downtown, he inaugurated the "Friends" series, in which two friends in

the arts world talk about intimacy and creativity.

The first talk turned into a charged discussion on how to create a sustainable, noncapitalist arts community. All the while, Duran makes his own work, including an ongoing film project on the Pine Ridge Lakota Reservation, and DJs at L.A. clubs, championing Dominican reggaeton. —Catherine Wagley

BEST COMMUTER EYE CANDY

L.A. Metro art

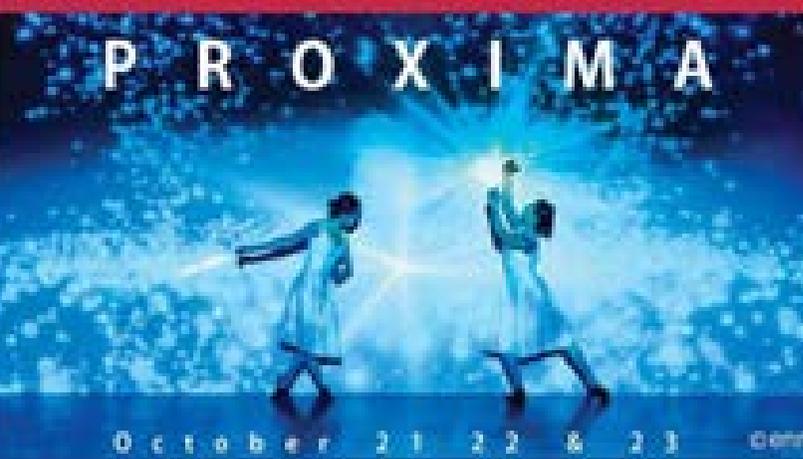
metro.net/about/art

Ride Metro and you'll always find a lot of art along the way. The public transportation plan has included art projects in its stations from the beginnings of the Red and Purple lines and, as the routes have expanded, so has L.A. Metro's collection of art. Longtime commuters are no doubt familiar with now-classic pieces of subway station art, such as the mural *Hooray for Hollywood!* by influential artist Gilbert "Magu" Lujan at Hollywood/Vine. Less familiar might be *The Museum of Space Information* at the Redondo Beach Green Line stop, a fun tribute to sea and space from Carl Cheng. In the past year, though,

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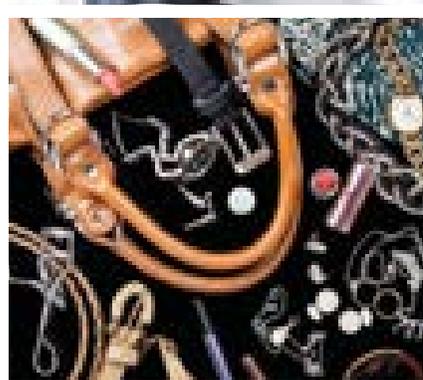
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ARTS & ENTERTAINMENT

there have been new works on display with the latest additions to the Metro expansion. Head to the Palms station on the Expo Line to check out *Artist Educators* by Shizu Saldamando. The works include pencil drawings on wood and collages made with washi paper. Not far from there, at the 26th Street/Bergamot Station, check out "Local Color," a series by Constance Mallinson, which includes images of found objects she spotted on walks. Metro offers tours of the art collection as well. Check its website for dates.

—Liz Ohanesian

BEST OUR LADY OF GUADALUPE SIGHTING

Del Amo Plaza

2787 E. Del Amo Blvd., Compton, 90221. (310) 762-6262, delamoplaza.com.

Our Lady of Guadalupe is an L.A. street-art staple; the apparitions turn up far and wide across the county. Typically, her image is as traditional as the ones you'll see inside Catholic gift shops. Every now and then, though, Our Lady gets a modern update. That's the case with Ruthy Jane and the Love Crew's collaboration on an exterior wall of Compton's Del Amo Plaza. Ruthy Jane maintains a reverence for the Virgin Mary but lets the influence of comic book and animation art shine. Love Crew's multicolored background brings the word "love" into focus, complementing the serenity of the Lady.

—Liz Ohanesian

BEST RECURRING CELEBRATION OF A DOMESTICATED ANIMAL

Cat Art Show L.A.

catartshow.com

It doesn't get much more zeitgeisty than an art show that consists exclusively of representations of cats. Proof perfect: the line that stretched down Maple Avenue on the opening night of "Cat Art Show L.A. 2: The Sequel" at Think Tank Gallery downtown in March. Kids wearing cat ears, adults wearing cat ears and regular people not wearing cat ears perused 118 cat-themed artworks by Kat Von D, Norman Reedus, Mark Ryden, Tracey Emin, Shepard Fairey and dozens of other artists. Among the most eye-catching works was a painting by James Seward that featured a pensive Patrick Swayze with a tan tabby; both subjects are surrounded by glowing white auras of light, much

like Swayze's character Sam at the end of *Ghost*. Cat Art Show founder Susan Michals, who owns a cat named Miss Kitty Pretty Girl, is in the process of selecting artists to participate in "Cat Art Show 3," which will return to Think Tank Gallery in spring 2017. —Gwynedd Stuart

BEST (AND BRIGHTEST) COMEBACK

Museum of Neon Art

216 S. Brand Blvd., Glendale, 91204. (818) 696-2149, neonmona.org.

There's been a lot of buzz surrounding the Museum of Neon Art's recent reopening — incidentally, there's a lot of buzz inside, too. Originally established in 1981 in a space downtown, MONA bounced around for several years before landing in its new permanent location in Glendale, right across from the Americana at Brand. The placement sort of makes sense. At present, the bulk of the collection on display consists of neon signage advertising long-defunct businesses, some local, others not: Economy Meats, Van de Kamp's bakery and, the centerpiece of the current display, the Brown Derby. It's a glowing, flickering monument to American commerce and a window into a colorful past that we often get to see only in black-and-white images. Besides the main exhibition space, the museum has a large gift shop (I'm kicking myself for not buying the 1988 commemorative calendar, whose dates all jibe with this year's) and a classroom where, for around 500 bucks, neon fanatics can learn to actually bend glass and create their own neon art. —Gwynedd Stuart



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BEST REBUFF TO URBAN LIGHT

Bureau of Street Lighting Historic Museum

1149 S. Broadway, downtown, 90015. bsl.lacity.org/museum.html.

By now everyone and their dog has taken a selfie at *Urban Light*, the LACMA landmark composed of 202 glowing street lamps (which went half dark earlier this year for repairs). Subvert expectations: Go somewhere that's hidden inside the austere Department of Public Works building downtown and check out 100 years' worth of L.A. streetlights. Open one Friday morning a month — by appointment only — the Bureau of Street Lighting



ARTS & ENTERTAINMENT

Historic Museum opened in February 2015 and showcases some of the beautifully designed street lamps that have illuminated our fair city over the course of the past century. Up close, the lights are surprisingly large and ornate, and they're all here, from the earliest light attached directly to a power line to the latest LED variety, art deco treasures with dragons and fruit designs, the Hollywood Special, the Five Globe Llewellyn, the Paragon Senior and a dozen or so "ornamentals," all glowing for your pleasure. The city has around 220,000 streetlights in all, and they come in 400 different types, so next time you're outside at night, take a moment to look up — plenty of these classics will still be hard at work when the sun goes down. —*James Bartlett*

BEST MUSEUM IN A MALL Museum of African American Art

Baldwin Hills Crenshaw Plaza, Macy's third floor, 4005 Crenshaw Blvd., Baldwin Hills/Crenshaw, 90008. (323) 294-7071, maala.org.

But you didn't think you would find art at the mall. If you doubt that fine art and the Southern California shopping mall experience could go hand-in-hand, head to Baldwin Hills Crenshaw Plaza. Enter Macy's and travel up to the third floor. Round a few corners and you'll find the Museum of African American Art.

Founded in 1976 by Dr. Samella Lewis, an artist and art historian, the museum operates out of a space donated by the department store. At first glance it appears tiny, more comparable in size to a small gallery than a museum. But the museum swells after you travel through hallways that seem almost secret. The crown jewel here is the Palmer C. Hayden collection of paintings. A noted artist of the Harlem Renaissance, Hayden's work explored daily life, religion and culture with an emphasis on the African-American experience. While you can check out his works through the museum's website, you really should see them up close. In addition to a permanent collection, the Museum of African American Art hosts regular exhibitions. —*Liz Ohanesian*

BEST HYPER-LOCAL HISTORY MUSEUM South Pasadena Historical Museum

913 Meridian Ave., South Pasadena, 91030. (626) 799-9089, ci.south-pasadena.ca.us/index.aspx?page=69.

The South Pasadena Historical Museum holds a collection of weird artifacts from a city whose first claim to fame was having the nation's biggest ostrich farm — not for eating but for the fashionable feathers. You'll be hard-pressed to find any information about its offerings on the web, which makes a visit to the Meridian Iron Works building, one of the town's first structures, a pleasant surprise. Packed with old photos in adorably ramshackle display cases, the museum is run by a group of volunteers, including Bill, who's there every Saturday to answer any question you may have about the first Raymond Hotel, the creepy black-and-white photos of which easily rival the Overlook in terms of "harbingers of doom" (it definitely went up in flames). Matchbooks, stationery, maps and, of course, pictures of children riding ostriches line every inch of this quaintly cluttered space. If you're lucky, Bill will take out an ostrich egg and let you hold it with all the trust in the world. The museum is undergoing renovations now to get a turn-of-the-century replica kitchen, fix up the outside and make the upstairs area suitable for a larger collection. If you don't think small-town charm exists in L.A., step into this museum and wait to be dazzled.

—*April Wolfe*



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Being a true comic book devotee can be a costly proposition. For fans who don't want to break the bank every time they discover a buzzy new author or artist, Hoopla is a good way to get a fix. Los Angeles Public Library cardholders who log into the Hoopla app via tablet, smartphone or computer can access the library's digital collection of audiobooks, movies and — most important — comic books. The audiobook and movie selection is pretty sparse, but the comic book selection is great, and includes digital comics from publishers such as DC Comics, Vertigo, Image, Dark Horse and Disney (but no Marvel titles, sadly). If you've been meaning to read titles like *The Killing Joke*, *Flashpoint*, *Suicide Squad*, *The Walking Dead*, *Sex Criminals*, *Saga* or *Sandman*, Hoopla's a good option. The offerings aren't necessarily the most current issues, but it's a good way to catch up on older comics, especially if you have a long road trip or flight ahead of you — up to 15 books a month can be downloaded for offline reading. —*Katie Buenneke*

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8311 W. Third St., Beverly Grove, 90048, (323) 651-5445, facebook.com/DouglasFirStore.

This sartorial throwback on parking-challenged Third Street is a comforting refuge for even those guys who hate shopping for clothes. An emporium without mannequins, fancy window dressings or extensive racks, Douglas Fir is a minimalist delight, precisely because it offers customers so little to choose from. Proprietors John Noble and Tino Abarca personally select stylish and classic inventory from designers in Italy, Japan and beyond, and have done so with such care and taste that you can't help but come away with at least one George Esquivel button-down or a pair of Italian suede oxfords. Looking for a necktie? You'll have only a precious handful to consider — all courtesy of General Knot & Co. Never has "less is more" been so meaningful and helpful. A tailor comes in once a week to make sure everything's a perfect fit. If only parking were as easy.

—Jeffrey Burbank

BEST CLUB-KID CLOTHIERS

Joyrich

7700 Melrose Ave., Fairfax, 90046. (323) 944-0631, joyrich.com.

The term "streetwear" has, in many ways, come to mean the literal opposite. These days it's flashy and even trashy, with a blingy, sporty vibe that's as caustic as it is comfortable. It's basically club-kid chic. And no L.A.-based brand has tapped into what this should look like better than Joyrich. Founded by Angeleno Tom Hirota with help from creative director David Melgar in 2007, the brand started off reinterpreting retro style with a modern flair, and along the way it evolved into a defining brand all its own, popular with ravers, rappers and rockers alike. From luxury designer logo tweaks to big-time hip-hop star collabs, Joyrich's hoodies, dresses, jackets and more demand notice, emblazoned with everything from Nagel art and Fiorucci angels to Mickey Mouse and the Playboy Bunny itself (all licensed, natch). Joyrich is an L.A. style smoothie that never ceases to lose flavor, and its funky, floral-printed flagship store on Melrose is where everyone can get a taste of the latest trends. —Lina Lecaro

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BEST LAST-MINUTE GIFT SHOP

Soap Plant Wacko

4633 Hollywood Blvd., Los Feliz, 90027. (323) 663-0122, soapplant.com.

Los Feliz's Soap Plant Wacko is an extraordinary emporium of odds and ends (mostly odds). Its stock is so fascinating and diverse, it can be perused for hours or burst into like a bat out of hell when you're desperate to find the perfect last-minute gift. Between its selection of unicorn statuettes, taxidermy beetles and rare art books — and that's barely scratching the surface — there really is something for everyone. Owner Billy Shire has personally managed the merchandising since he took over the family business in the early 1980s. What originally began in 1971 as a handmade soap shop in Los Feliz eventually moved to Melrose Avenue when Shire took the reins, then found its current home on Hollywood Boulevard in 1995. Since then, Soap Plant Wacko has become an L.A. landmark with its vibrant murals, which can be spotted blocks away. Aside from offering an unparalleled assortment of prized collectibles and curious baubles, Soap Plant Wacko's La Luz de Jesus art gallery has been displaying the works of underground artists for the past 30 years, showcasing California's so-called lowbrow art movement. —Rebecca Pardess



getting a sweet suit that doesn't break the bank. Nestled among the myriad stores of downtown's Fashion District, Al Weiss Men's Clothing offers top-quality custom suits for not a lot of bucks. From name-brand designers like Ralph Lauren to anonymous labels, its menswear runs the gamut of colors and cuts, and the numerous, slightly sweaty sales associates in sharp suits are ready to attend to any need. For just over \$100, guys can slip into a sharp new getup. Need the suit tailored? No problem. Their pal has a shop around the corner, where a team is poised to snip and stitch your suit in record time, at rock-bottom prices. Al Weiss has been outfitting dudes for decades, providing custom suits that will make you a total winner at every wedding. —Drew Tewksbury

BEST SHOES

The Palatines

Various locations. thepalatinesshoes.com.

How rad is the Palatines? The elegant, minimalist, fashion-forward footwear, designed by local lady Jessica Taft Langdon, is super reasonably priced, considering the old-school craftsmanship (they're handmade in L.A.) and the quality of the soft, yummy leathers from which they're made. Sold in a handful of thoughtful, well-curated boutiques throughout the city, these are the shoes you slip on when you want to look effortlessly chic, vaguely European, and possibly like an Olsen twin. Whether it's a sculptural wedge, a lace-up slide sandal or a simple yet thoroughly lust-worthy mule in the

world's most perfect shade of camel, the Palatines is the urban sophisticate's favorite footwear. Treat yourself to many a pair, immediately. —Dani Katz

BEST SOUTH L.A. FASHION LABEL

Drifter

3323 Hyland Ave., Costa Mesa, 92626. (714) 617-4894, drifter.com.

Based in Compton, this new casual-fashion label showcases a post-punk-alyptic style suitable for those who prefer rock & roll yoga or listen to metal while meditating. Sure, the health-goth aesthetic was so 2014, but Drifter's steez skews more to the athleisure-wear side, sporting a swagger that works whether

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BEST ANTIQUES

Necromance

7220 Melrose Ave., Fairfax, 90046. (323) 934-8684, necromance.com.

Not much has changed in the 26 years since Necromance opened its doors on Melrose. Its jars of preserved bats and jewelry made from human bone are still the shop's best-selling items. Necromance is one of the only stores in L.A. that sells taxidermy — numerous deer and moose heads stare blankly out from the shop's turquoise walls — and it's impressively affordable. The heads go for between \$300 and \$500. A stuffed cheetah sitting in the front window sells for \$2,800. "We try to keep our prices low," says owner Nancy Smith. "Maybe that's why we're still in business." Among other curiosities, the store sells preserved butterflies, jackrabbit skulls, fox tails, badger claws, deer legs, turtle shells, vintage poison jars, miniature shrunken heads and human teeth. Or, for something a bit less macabre, you can pick up a gorgeous natural history print — as old as 1817 — for around \$30. —*Hillel Aron*



you're at a Yeezy runway show or playing an extra in *Mad Max: Fury Road*. For women, Drifter's amorphous apparel often obliterates the silhouette, wrapping the body in flowing fabric, or turning a patchworked pastiche of materials into an almost assemblage-art fashion piece. The menswear includes deconstructed hoodies turned inside-out, minimalist T-shirts and sweats that celebrate artfully distressed tears that resemble hand-me-downs from Edward Scissorhands. Drifter recently opened a flagship store in Costa Mesa, but its collections can be found at major clothing stores around L.A. After all, the best days in Los Angeles are entirely unpredictable; you can bounce from the art studio to a backyard chillout to a high-end haunt all within the same day, but Drifter keeps you outfitted in versatile attire that looks cool

wherever you go. —*Drew Tewksbury*

BEST DESIGNER

Brendan Ravenhill

2142 Cypress Ave., Glassell Park, 90065. (323) 977-8532, brendanravenhill.com.

There's a subtlety to the creations of Los Angeles-based designer Brendan Ravenhill, whose lighting fixtures and furniture populate some of the city's hippest restaurants and shops, from Osteria La Buca and L&E Oyster Bar to the Springs spa in DTLA. You might even miss them on a first visit; they almost blend into their surroundings. But the more you look at them, the more their genius literally shines through. Then you can't stop staring at his minimal, paper-thin hood sconces and geometric

chandeliers celebrating sleek, industrial simplicity. His Grain pendant sports a flying saucer-like hood, whose golden-fleck interior lights up like the Medieval illuminated manuscripts of the Getty's permanent collection. Then there's his signature bulb, with glass surrounding the socket, too, emitting a warm glow from both ends. His fixtures even cast light inside the South L.A. church designed by esteemed architect Rudolph Schindler, whose functionality-forward design aesthetic inspired Ravenhill. Best of all, he manufactures his pieces in Los Angeles, creating partnerships with the city's best fabricators to make his design dreams come true. Once you recognize Ravenhill's works, you start seeing them everywhere, and with good reason: He's bringing a new light to local design.

—*Drew Tewksbury*

BEST PLACE TO SHOP WHILE WAITING FOR RAMEN ON SAWTELLE

Black Market

2023 Sawtelle Blvd., Sawtelle, 90025. (310) 966-1555, blackmarketla.com.

Amid all the trendy eateries that have sprung up in Sawtelle Japantown, there is a thriving gift shop, Black Market, that is one of the city's best choices for hip outfitters. Owner Jisook Lee has succeeded in curating a quirky and diverse inventory that ranges from dime-store novelty items — selected Fred-branded offerings, for example, include a pushpin set mimicking sea-urchin-roe sushi — to trendy accessories including Penfield wallets, Tsovet watches, Naked & Famous shirts and Fjallraven Kanken backpacks. In an age where online shopping is the default option, this hipster haven is an exception, inviting exploration and enabling a lyrical and whimsical voyage of palpable discovery. —*Jeffrey Burbank*

BEST BOOKSTORE

Vroman's

695 E. Colorado Blvd., Pasadena, 91101. (626) 449-5320, vromansbookstore.com.

The Last Bookstore may be the most gorgeous bookstore in L.A., but the city's best bookstore is actually the first. It's also in Pasadena. Founded in 1894, Vroman's is Southern California's oldest and largest independent bookstore. This is not a bookstore for Instagramming; it is a bookstore for people who love books, love to read them and buy them and talk about them. It's no mistake that its onetime neighbors, Borders and Barnes & Noble, have gone out of business, while Vroman's is thriving like never before. The selection is enormous, but the real selling point is its sales staff. "We don't try to compete with Amazon," says Vroman's president-CEO, Allison K. Hill. "We can't compete on price. Customers come here for the community. You can talk to booksellers who love books as much as you do. As much as we all live online, it's nice to have a space in the physical world where you can connect with people." —*Hillel Aron*

BEST COMIC SHOP

Mega City One

7301 Melrose Ave., Fairfax, 90046. (323) 934-3373, megacityone.com.

In a city where a majority of millennials spent their summer hunting Pokemon, it's safe to say L.A.'s geek culture has evolved into a mainstream zeitgeist. Angelenos seeking to slake their nerd thirst need look no further than Melrose's Mega City One. This longtime comic book purveyor edges out its competition for a number of factors. First, it gives 20 percent off new issues all week long. Additionally, MC1 encourages patrons to

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hang around. The narrow store offers tables for customers to sit and combat each other via Magic: The Gathering and other card games. But its biggest strength is its diverse selection of comics. Fans of the genre can attest that, ever since Disney bought out Marvel, its emphasis has been on spoozing out blockbuster films at the expense of the integrity of its comic series. MC1 knows fanboys have been taking solace in the more intelligent and artistically credible independent comics, so it carries titles that others don't, such as *Saga*, *Sex Criminals*, *Paper Girls* and anthology magazine *The Island*. Oh, and the shop is located within the center of a heavy Pokemon Go radius, so you can let your geek flag fly! —**Michael Ciriaco**

BEST ROMANCE NOVEL SHOP The Ripped Bodice

3806 Main St., Culver City, 90232. (424) 603-4776, therippedbodice.com.

If Jane Austen's heroines ever became entrepreneurial and opened a bookshop, the Ripped Bodice would be it. Owned by sisters Bea and Leah Koch, the store has become a haven for romance lovers and bookish women with its pink and white confection of an interior. The Ripped Bodice offers friendly, personal customer service — the sisters know so much about the romance genre that they can easily recommend a book to seasoned and new readers alike. The sisters' eye for detail expands beyond the shelves to their

monthly themed window displays and thematically curated book-club menus, which have featured elderflower punch for a Regency-era novel. What really sets the store apart is its events schedule, which includes standard bookshop fare such as author signings, a community book club and monthly reading salons. They also host monthly stand-up romantic comedy nights and special one-off evenings, such as a "Welcome Summer" party. At this cheery, feminist business, happily-ever-afters abound, in both the books on the shelves and the opportunity for customers to gather in an unapologetically female space that's all about celebrating sex, love and romance.

—**Maureen Lee Lenker**

BEST STATIONERY Muji

7021 Hollywood Blvd., Hollywood, 90028. (323) 785-2013, muji.com/us.

Muji is like the Japanese Ikea, except for office supplies. And travel gear. And housewares. And clothes. Forget the showrooms, the primary colors or the Swedish meatballs. OK, maybe it's nothing like Ikea. No matter. Muji, now conveniently located in Hollywood, has the world's most bitchin' collection of pens and notebooks and sticky notes and staplers, to say nothing of its carry-on travel containers, and its cotton knit beanies. It's easy to fall in love with pretty much everything in the store, as it's all affordably priced and designed with a neutral, minimalist aesthetic. Grab one of the mesh shopping baskets conveniently stacked at the entrance, because even though you might think you're just darting in for a recycled-material journal and a refillable gel pen, you're probably gonna leave with at least a dozen other exceptionally well-designed objects that will organize and decorate your life for the better. Muji offers an hour of validated parking at the Galaxy Shopping Center lot (enter from Sycamore), so you don't have to worry about getting lost while trying to find your car after you've blown your weekly produce budget on everything that does a writer good. —**Dani Katz**

BEST STORE FOR SYNTH NERDS

Perfect Circuit Audio

2405 W. Empire Ave., Burbank, 91504. (818) 709-1727, perfectcircuitaudio.com.

You might not consider yourself a synth nerd, but a trip to Perfect Circuit Audio can fix that. The spacious Burbank shop is lovingly filled with vintage gear and unusual modern finds. This is the place to go when you want an indie-made module for the custom Eurorack of your dreams or a big ol' synth to give your band an '80s vibe. If you're already in the game of buying and selling gizmos, check out the "Recycle Your Gear" program — you might be able to trade in the stuff you no longer need for the items you really want. The shop is dialed in to L.A.'s synth community, too. Be on the lookout for demos and other in-store events. Definitely give this shop a like on Facebook, where you can watch fun videos of synths in action. While the synthesizer collection attracts the most attention, Perfect Circuit Audio also is stocked with items like headphones, pedals and other odds and ends you might need to make and play music. —**Liz Ohanesian**

BEST PLACE TO BUY AFRICAN TAPES

Little Ethiopia

Fairfax Avenue between Olympic and Whitworth



PHOTO BY BOBBY FORSYTH

BEST ANTIDOTE TO GUITAR CENTER

Mugzey Muzic

18350-A Soledad Canyon Road, Canyon Country, 91387. (661) 299-1133, facebook.com/MugzeyMuzic.

With neighborhood mom-and-pop music stores increasingly being barged out of business by soulless big-box behemoths like Guitar Center and online outlets, Mugzey Muzic flips an unfashionable finger in the face of pure-profit maximization. Opened in 2012 by 25-year musical instrument retail veteran, and former Guitar Center employee, Louie Concotilli, it has not only survived but multiplied. It moved into much larger premises last year, just a few doors deeper into the easy-to-miss Canyon Country strip mall it shares with a recycling center, massage parlor and pawn shop. Mugzey Muzic defiantly thrives on patient, personal service, which is unwavering, regardless of a customer's budget or intentions. It also has pleasant-surprise prices, and community-building features such as its "Acoustic Kitchen" jam room and "Vinyl Vault" full of used LPs. At any given time the ever-genial Concotilli, who boasts an incredible instant-recall memory for names, offers around 75 mostly used guitars, as well as amps, drums and keyboards, plus repairs, rentals and lessons. —**Paul Rogers**





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As music streaming services such as Spotify have created an open archive of zillions of musical styles from around the universe, it seems there are few new sonic discoveries to be made. Crate-digging DJs scour L.A.'s record stores, depleting our city's precious supply of vinyl. If you want to experience mostly unheard jams, take a turn to the pre-digital days of Africa, where cassettes reflected the delightfully diverse music made across the continent. To find some gems in L.A., head to Little Ethiopia and peruse the buckets of cassettes by the checkout counters at the various thrift stores and corner markets. There you'll find seldom-heard tapes of emotive Ethiopian crooner Mahmoud Ahmed, Saharan bluesmen Tinariwen or jazzman Mulatu Astatke, bringing African musical flavors to the SoCal palate. —*Drew Tewksbury*

BEST SKATE SHOP

Mike's Bike and Skateboard Shop

5507 Pico Blvd., Wilshire Vista, 90019.
(323) 935-4338.

Back when skateboarding exploded into a full-on sport in the 1970s and '80s, you usually had to go to your neighborhood bike shop to get decks, trucks, wheels, bearings and grip tape. Mike's Bike and Skateboard Shop in the traditionally African-American Wilshire Vista neighborhood of Mid-City brings you back to that special place. "You're going to walk into my shop and smell that smell," owner Michael Lohr says. "I've watched grown men turn into 15-year-old boys in front of their wives and girlfriends." The visuals — rare, reissued and vintage decks from the likes of Dogtown, Powell-Peralta and Santa Monica Airlines — tend to inspire some nostalgic time travel. While Mike's is known for its four-wheeled collectibles, it also has contemporary, complete street setups starting at about \$100. You'll find decks from the usual suspects: Baker, Girl, Chocolate and more. So bring the kids, too, big man. —*Dennis Romero*

BEST SURF SHOP

Rider Shack

13211 W. Washington Blvd., Culver City, 90066. (310) 821-7873, ridershack.com.

From Duke Kahanamoku's California conquest to the legend of Dogtown and Z-Boys, our urban shores helped to spread the worldwide gospel of surf and skate culture. Yet the genuine, Santa Monica Bay outlets of this scene, including Randy Wright's Horizons West surf shop and Cesario "Block" Montano's Venice Originals skate shop, are no more. Luckily Rider Shack on the edge of Venice keeps the locals' spirit alive. Husband-and-wife Jeff and Lacey Glass started this endeavor in a nearby garage



PHOTO BY PETER VINCENT

BEST RAVE RECORD STORE

Dr. Freecloud's Record Shoppe

18960 Brookhurst St., Fountain Valley, 92708. (657) 888-4695, drfreeclouds.com.

Who needs Beatport? New and classic rave vinyl is still available at SoCal's last and greatest dance music record shop: Dr. Freecloud's, owned by DJ legend Ron D. Core and his wife, Helen Liang Dedmon. No-where else can dance DJs crate-dig to their heart's content, preview records on fully equipped listening stations, fight over rare treasures with local all-star DJs like Lostboy, R.A.W. and DJ Dan, and then end up in the middle of a dance party inside the store when said DJs or special guests like Frankie Bones pop in to make an appearance. —*Joel "DJ Deadly Buda" Bevaqua*

10 years ago. Now their full-fledged retail shop on Washington Boulevard carries boards by one of the area's favorite shapers, Guy Okazaki, as well as from Lost, Channel Islands, Shred the Gnar, Donald Takayama Collection (by Surftech) and more. Wet suits? The shop has both kinds: Rip Curl and O'Neill. There are skateboards, bikinis, board shorts and ding repairs for your stick right on site. You can even rescue one of Rider Shack's dozens of used boards just to make sure it doesn't end up as furniture or wall art at an Abbot Kinney interior design boutique. Be a hero.

—*Dennis Romero*

BEST BIKE SHOP

Budget Pro Bicycles

2750 W. Colorado Blvd., #5, Eagle Rock, 90041. (323) 254-4160, budgetprobikes.com.

At most bike shops, unless you come clacking in wearing carbon-fiber road shoes and full Spandex, the staff will barely give you the time of day. But newbies and casual riders are as welcome as the diehards at Budget Pro Bicycles in Eagle Rock. Tucked away in a tiny strip mall just off the 2 freeway, Budget Pro doesn't look like much from the outside, but the surprisingly expansive shop carries a full line of bikes, clothing and accessories from all the major brands, including Trek, Gary Fisher, Bontrager, Giro, Shimano, you name it. Prices are reasonable and the laid-back but knowledgeable staff won't make you feel like an idiot if you walk in not knowing the difference between a beach cruiser and a mountain bike. They're great with repairs, too; \$50 gets you a full tune-up with zero upsells (but if you want to spring for the fancy Maxxis tires, they've got them).

—*Andy Hermann*

BEST STORE FOR RUNNERS

A Runner's Circle

3216 Los Feliz Blvd., Atwater Village, 90039. (323) 661-8971; 745 N. La Brea Ave., Fairfax, 90038. (323) 857-1832; arunnerscircle.com.

It's a lesson many newbies learn the hard way: Running sucks if you're wearing the wrong shoes. Before you lose toenails and faith in yourself, head over to the good folks at A Runner's Circle. The employees are all avid runners themselves, and whether you are entering your first 5K or your seventh marathon, they'll get you in the right shoe to cross the finish line. You can get a shoe recommended for you based on your individual stride and gait — and you can even take sneaks for a test spin around the block before deciding. (Once you've settled on a pair, they'll accept your old ones, which are sent as donations to needy runners in Africa.) More seasoned running addicts will



SHOPPING & SERVICES

love this place for its assortment of gels, Garmins and other gear. The stores also organize free fun runs through Griffith Park for folks at all paces every Thursday night at 6 p.m. —*Tess Barker*

BEST SOCCER SHOP

Soccer Stores

520 S. Brand Blvd., Glendale, 91204. (818) 243-7790, soccerstoresinc.com.

All but hidden in the mass of car dealerships in the bland part of Glendale lies Soccer Stores — or one of them, at least — part of a small Southern California chain. In this densely packed shop you'll find it all: the new Hypervenoms, the new Mercurials, the new Adidas 16s without shoelaces. And on the walls you'll find the jerseys — Barcelona, Real Madrid and Manchester United, of course, but also a number of smaller clubs, from Roma to Monaco to Porto. But the best part is the sale rack. New jerseys are expensive — a new Arsenal jersey will set you back at least \$90. Here, you can find jerseys from a year or two ago for as little as \$20. There's a helpful sales staff and best of all, there's always a game on the TV.

—*Hillel Aron*

BEST MARIJUANA LIFESTYLE STORE

Daddy's Pipes

14430 Ventura Blvd., Sherman Oaks, 91423. (818) 817-9517, daddyspipes.com.

If you roll your joints too loose and need a proper smoking implement, people in the know will tell you to go see daddy. Daddy's Pipes on the Ventura Boulevard strip in Sherman Oaks opened on April 20 (that's 4/20), 1998, only two years after California legalized medical marijuana. You can find a basic pipe for \$5, or you can splurge on handmade pipes from Illadelph Glass, Roor and Sheldon Black, some limited editions of which can run \$800 and more. In fact, some of Daddy's celebrity buyers are known to display their purchases as art. The shop also has clothing from Growing Gardens, the High Rise Co., Primitive and Daddy's own label. One of the best parts of this shop, however, is not what it sells but its address, which happens to be right next to a dispensary. You can purchase a conveyance and fill 'er up in one stop. Who's your daddy now? —*Dennis Romero*

BEST FACE WEED

Mackenzie Medicinals Topical Face Serum

Various locations, mackenziemedicinals.com.

Cannabis is one of nature's most powerful healing plants. Ancient cultures used it for everything from hemorrhoids to hair loss. Our 21st-century medical paradigm

is particularly fond of its capacity to treat pain and inflammation, which is what makes Mackenzie Medicinals Topical Face Serum such a phenomenal product. My neighbor rubs it on her arthritis-mangled hands daily and calls the serum "a real-deal miracle." Another friend applied some to a steam burn and marveled at how quickly her finger healed. Me? I smear it on my face. Made with the highest quality cannabis oil, as well as tamanu, copaiba and emu oils, this rich, silky serum does a complexion good, and by "good" I mean, makes it smooth and

radiant and awesome. William Mackenzie is the visionary alchemist behind the face weed, which is sold through local dispensaries. He makes it himself, right here in Los Angeles, which makes it all the easier to stock your medicine cabinet with the stuff. —*Dani Katz*

BEST DISPENSARY

The Higher Path

14080 Ventura Blvd., Sherman Oaks, 91423. (818) 385-1224, thehigherpath.com.

Weed enthusiasts know CBD is the new THC, which is why the Higher Path feels like a breath of fresh air. It offers a wide variety of CBD products in addition to its THC oeuvre. All of the flower and concentrates sold at the Higher Path are of excellent quality, and the budtenders there are friendly and knowledgeable, which gives the whole place a welcoming and fun vibe. (It's 2016. No need to feel annoyed while buying weed.) On the last Tuesday of the month, even those without medical marijuana recommendations can visit the Higher Path for "Lit," a stand-up

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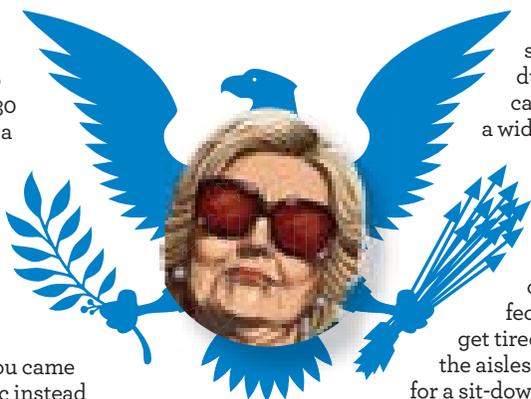
with Hot Cactus, a tiny shop in Echo Park precariously packed with the prickly plants. Each piece has personality, like the tall ocotillo, whose spiny tendrils reach to the heavens, or the fuzzy-looking cholla, whose spines you'd want to pet, if it wouldn't send you to the hospital. Cacti are stark and tough, but once you get to know one, it makes a good friend. They don't need much, just an occasional sip of water and a big drink of sunlight, and they'll stick with you for years. Cactus collectors are a rare breed, too. Co-owner John Morera is a cactus man who began in the plant world by collecting bonsai trees. Like the wind-twisted gnarls of those Japanese trees, cacti too have an almost sculptural form that's eye-catching whether they're guarding the front yard or occupying a corner of your home. Morera and his compatriots sometimes travel long distances deep into the desert to acquire these pieces from various cactus collectors and farms along the Mexican border. And their adventures yield great results, bringing unusual specimens from the most arid areas to the urban expanses of our city.

—Drew Tewksbury

BEST VINTAGE Filth Mart

1038 N. Fairfax Ave., West Hollywood, 90046. (323) 848-8613, filthmart.net.

Located in West Hollywood, Filth Mart curates '60s and '70s vintage pieces, and its selection has a heavy focus on music. Think: Authentic Rolling Stones T-shirts and anything you could've worn to a Sting concert 30 years ago. It has a great selection of jackets — army jackets, denim, etc. — for somewhere in the range of 60 bucks, and records everywhere. Even if you came to shop for music instead of clothes, set aside a few bucks for some threads. —Maya Kachroo-Levine



BEST PLACE TO BUILD YOUR TIKI BAR

Oceanic Arts

12414 Whittier Blvd., Whittier, 90602. (562) 698-6960, oceanicarts.net.

Oceanic Arts is a sizable warehouse packed with everything you need to build a tropical paradise in Los Angeles. Tiki fiends will find thatch and bamboo to dress up patios. You'll need a truck or van to haul some of these pieces, like massive tiki and hula statues, but they'll look

great poolside, so it's worth the effort. Looking to "Pacific-ify" your living room bar? There are smaller, carved wood statues, paddles and masks available for retrophiles. And gifts are ubiquitous, including themed jewelry and mugs. Oceanic Arts has been around since the original U.S. tiki craze back in the day, when it was involved in adding exotica flare to venues such as the Las Vegas Tropicana and Disney World's Polynesian Village Resort Hotel. Today, it can provide all the goods for you to turn your home into a swinging, Singapore Sling-ing party pad.

—Liz Ohanesian

BEST PLACE TO GET A TASTE OF MEXICO WITHOUT CROSSING THE BORDER

El Mercado de Los Angeles

3425 E. First St., Boyle Heights, 90063.

Cultures around the world each have their own distinctive version of the public market. The Middle East has the souq, in Asia it's the night market, and in Mexico it's the Mercado. Established almost 50 years ago in Boyle Heights, El Mercado de Los Angeles is arguably the most authentic example of this sprawling Mexican market to be found north of the border. Despite its nickname, "El Mercadito," or little market, there's nothing little about it, with three floors packed full of vendors hawking all kinds of Mexican wares. Food stalls offer *elote*, *aguas frescas*, *raspados*, churros and more, while clothing and craft shops have cowboy

boots, traditional dresses, pottery and piñatas for sale. In the produce section, you can take home a wide selection of moles, meats and spices, as well as hard-to-find Mexican fruit, cheese and confections. Once you get tired of wandering the aisles, head upstairs for a sit-down meal at one of several restaurants, including

El Mercadito Mariachi, which features performances from dueling mariachi bands. Outside in the parking lot, a large shrine dedicated to the Virgin of Guadalupe, the patron saint of Mexico, watches over it all. —Matt Stromberg

BEST BOUTIQUE WINE SHOP Lou Wine Shop & Tastings

1911 Hillhurst Ave., Los Feliz, 90027. (323) 305-7004, louwineshop.com.

Los Angeles' best-kept secrets often are found in strip malls. One such secret is Lou Wine Shop & Tastings in Los Feliz.

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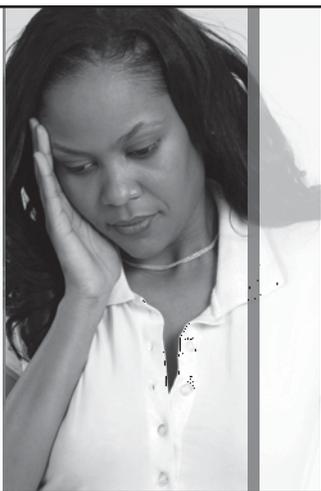
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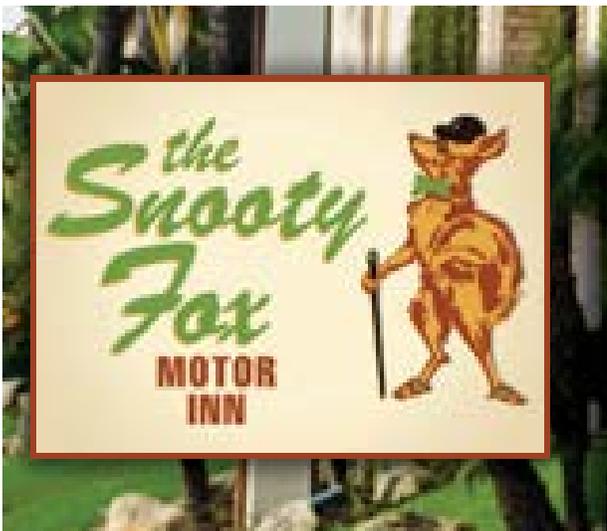
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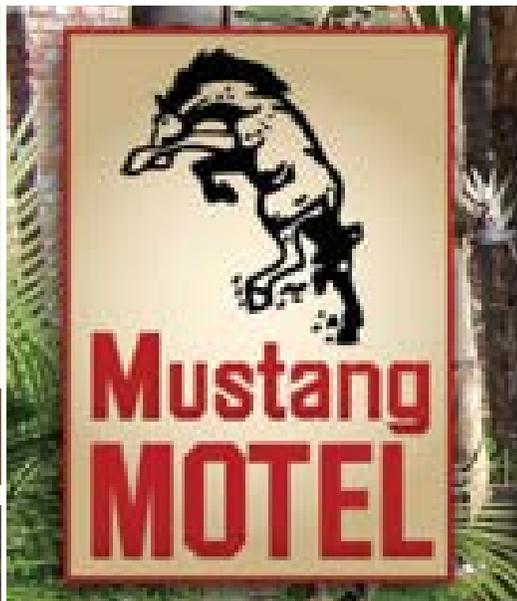
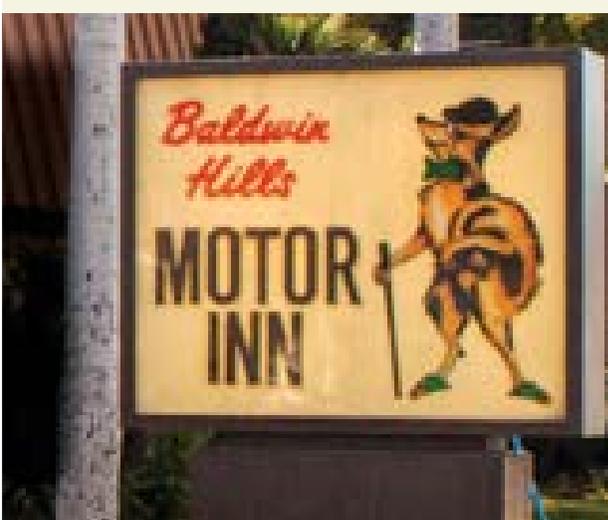
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This temple to obscure and exceptionally tasty wines was opened by the city's cult wine guru, Lou Amdur, who briefly had the shop Lou Wine & Provisions next to East Hollywood's ever-happening Sqirl, before opening his current Hillhurst Avenue locale. Amdur is an occasional columnist for *Los Angeles Magazine*, where he shares his expertise and culinary tastes, but if you have a vino-related question for him, you can simply pop in to his minimalist Barbara Bestor-designed shop and ask him yourself:

What's the best *vinho verde*? Or what exactly is the new volcanic wine trend all about? Inside you might find a picnic-ready rosé or, if your timing is right, there will be a tasting. Past weekly spreads have included fresh uni alongside French wines, or fried chicken with flights of Champagne. Amdur isn't afraid to get a little funky. The shop recently had a "raunchy wine theme" night, in which he noted that earthy flavors speak to our lizard brains and primal desires, warning: "Some wines will be decanted."

—Sophia Kercher

BEST JAM-OF-THE-MONTH CLUB

Sqirl

720 N. Virgil Ave, #4, East Hollywood, 90029. (323) 284-8147, sqirlla.com.

Before Sqirl became the hippest brunch spot in town, and before its chef, Jessica Koslow, became the brightest rising star in California's culinary constellation, it was a jam company. Crafting in her kitchen, Koslow birthed seasonal fruit spreads in fashionable jars offered at lucky local farmers markets — these became our first introduction to her hyper-local style and penchant for Southern California's sun-kissed harvest. Sqirl, of course, gets its jam on. Those hankering for a taste of the cafe — who want to skip the ever-growing line snaking out the door — can get Sqirl delivered direct to their home (or their homies) with a two-pack of the latest seasonal jams every four or six months, or for an entire year. Order, or gift, the carefully created preserves with Koslow's signature creative offerings such as the hybrid plum/apricot aprium, Persian mulberry, raspberry cardamom or "shady lady" tomato.

—Sophia Kercher

BEST COMFORT FOOD DELIVERY

Canter's Deli

419 N. Fairfax Ave., Beverly Grove, 90036. (323) 651-2030, canterdeli.com.

The number of food-delivery options currently available in Los Angeles is downright mind-boggling. Take your pick: Postmates, Caviar, Eat24, GrubHub, Seamless, ChowNow, DoorDash, Deliver.com, LABite, Amazon Prime, UberEats — and that's not including the places you can just pick up the phone and order from, like Canter's Deli.

Most people don't realize that this 24-hour Fairfax institution delivers (though only from 8 a.m. until 10 p.m.) — and doesn't matzo ball soup in bed during a nasty cold sound like a brilliant idea? There's the famed pastrami reuben, too, along with all sorts of diner favorites, such as scrambled eggs and lox, chopped salad, pickled tongue, tuna melts and the three-decker club sandwich. The only thing you'll miss is the tufted vinyl booths. —Garrett Snyder

Most people don't realize that this 24-hour Fairfax institution delivers (though only from 8 a.m. until 10 p.m.) — and doesn't matzo ball soup in bed during a nasty cold sound like a brilliant idea? There's the famed pastrami reuben, too, along with all sorts of diner favorites, such as scrambled eggs and lox, chopped salad, pickled tongue, tuna melts and the three-decker club sandwich. The only thing you'll miss is the tufted vinyl booths. —Garrett Snyder

BEST BAKERY

Proof

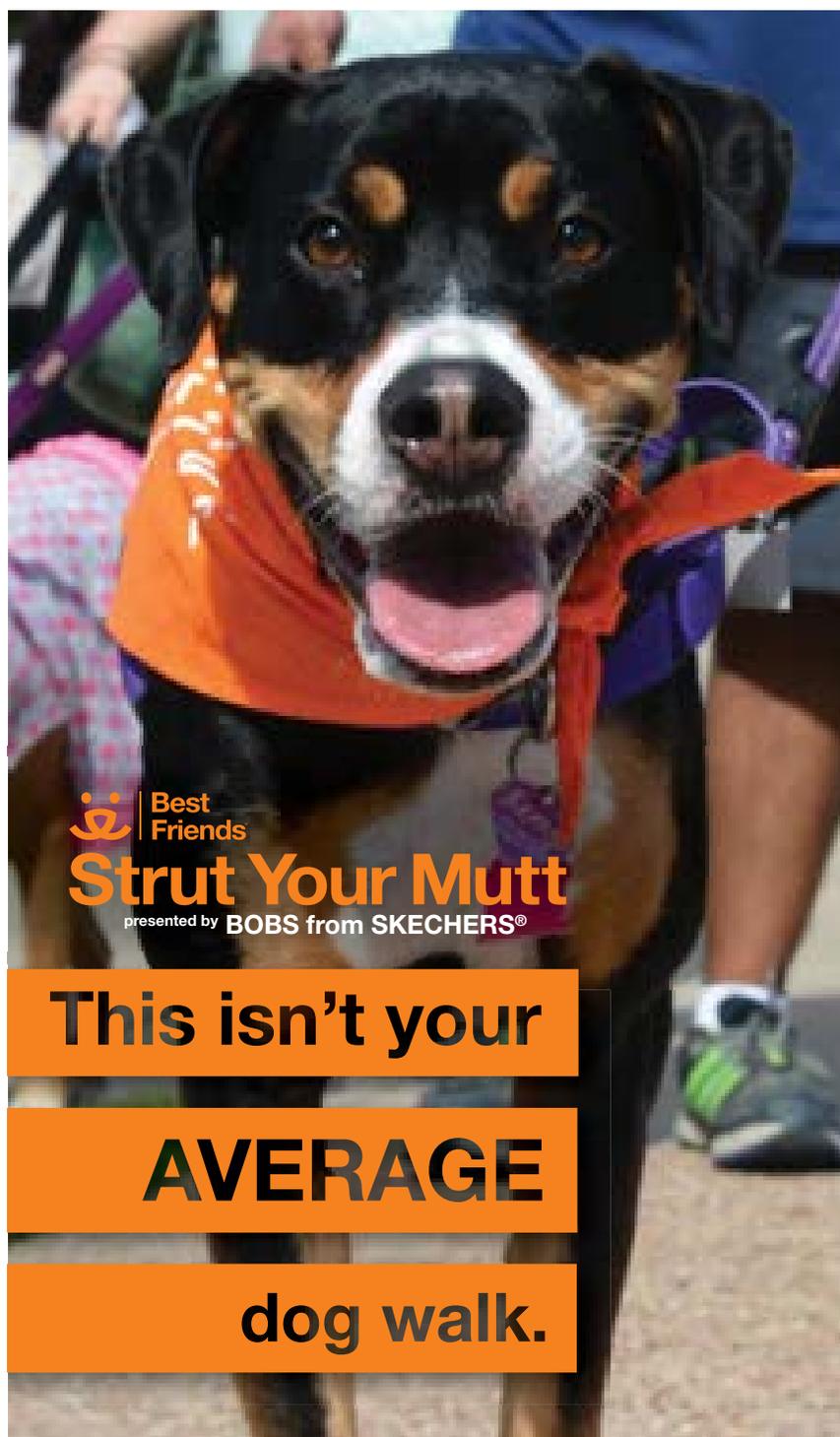
3156 Glendale Blvd., Atwater Village, 90039. (323) 664-8633, proofbakery.com.

Pity the poor tourists who show up to Proof, in Atwater Village, at 2 p.m. looking for its famously light and flaky croissants: They're usually sold out by 10 or 11 a.m. The tiny gray box of a bakery has set the gold standard for any number of pastries, to say nothing of its deliciously simple, \$8 baguette sandwiches and premade, reinvented croque-monsieurs. Pastry chef Darby Aldaco calls Proof "Atwater Village's living room." Customers show up multiple times throughout the day and all seem to know one another. But on weekends, the line for croissants and morning buns stretches out the door and down the block. Proof is the brainchild of Na Young Ma, the South Korean-born chef who studied the art of classical French pastry baking at the Culinary Institute of America at Greystone, in Napa. "She's a perfectionist," Aldaco says. "She's never happy with it. Nothing here is ever complete." —Hillel Aron

BEST SALON

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90036. (323) 653-1299, facebook.com/goosalon/

Good friends are good listeners, and great hairdressers feel like both. Whether you're in for a quick trim or a total transformation, stylist and owner Molly Scargall and her collaborator Joshua Kaplan, who opened Goo with her back in 1999, will give you something rare: the style you actually want. Both Scargall and Kaplan are inspired colorists and highly skilled with a pair of scissors. They're also funny, personable and deliciously into pop culture. If you're in need of an idea for your 'do, they might offer up a celeb from one of their *Us Weekly* magazines as inspiration. Scargall and Kaplan are hip without being pretentious and honest without being pushy. Drop into their bright and funky space, and you'll leave feeling happy and beautiful. —*Tess Barker*



BEST EYELASH EXTENSIONS GBY Beauty

2502 Main St., Santa Monica, 90405.
(877) 797-4540;
3120 Sunset Blvd., Silver Lake, 90026.
(323) 816-9628;
7922 Melrose Ave., Beverly Grove, 90046.
(323) 816-9628, gbybeauty.com.

When it comes to eye-popping sex appeal, nothing makes a bigger difference than lush lashes. But mascara can only do so much and fakes aren't

exactly fun — you have to glue them just right or the symmetry of your face is compromised, and they can fall off while you're out sweating on the dance floor. Plus they look overdone in the light of day. There's only one way to attain a bodacious yet natural-looking blink 24/7: extensions. GBY Beauty offers a fun and chill alternative to pricey salons and risky rooms in the back of the local nail place. GBY roams about various WAX studios in Silver Lake, Hollywood and Santa Monica, and it's worth following, especially for owner Courtney Boeette Casgraux, whose lash game has been honed over the past eight years; her staff all have three or more years experience. Casgraux's touch is gentle yet precise, and she knows exactly what's right for every lady's individual lid. Yes, glue is involved, but she uses a special formula made especially for GBY, and the process is painless and easy. Unlike other extension glues, you can even use eye makeup remover, which is kinda essential for her cosmetics-obsessed clientele. Brand ambassadors include music stars like Brooke Candy. Whether you crave a mod Twiggy look or something more low-key, GBY will make you "ditch the strip" (its slogan) and get your lookers a lot of love.

—*Lina Lecaro*

BEST NAIL ART Nail Swag

204½ W. Sixth St., downtown, 90014. (213) 458-5989, nailswag.com.

To say gals like over-the-top nails these days is to merely scratch the surface.

BEST BARBERSHOP Rudy's Barbershop

4451 W. Sunset Blvd., Los Feliz, 90027.
(323) 661-6535, rudysbarbershop.

Back in the day, L.A. had only two options for guys to get their hair did. There was Supercuts or the zillion-dollar salons. So when Rudy's Barbershop came on the scene with cheap cuts by cool barbers, it seemed like a godsend from hair heaven. Today there are a lot of options for a good trim for guys, with man cave-esque shops all over town. But few compare to the original, where a buzz and a beard trim will set you back 30 bucks, tops. Best thing, you can stop by Caffe Vita next door for a coffee before, and you can hit up Tiki Ti around the corner for a cocktail after. —*Drew Tewksbury*

BEST SPA Barai Day Spa

2316 Hyperion Ave., Ste. A, Silver Lake, 90027. (323) 644-1051, thebaraispa.com.

There are certain locations in the city that transcend time and space. The small, tranquil Barai Day Spa is one such place. Here, in a room sectioned off by curtains to create personal sanctuaries, Barai offers affordable (and last-minute) Thai and Swedish massages that may make you forget worries, pains and sense of time and space. During the massage session, don't be surprised if you welcome a small adult to walk on your back, stretch

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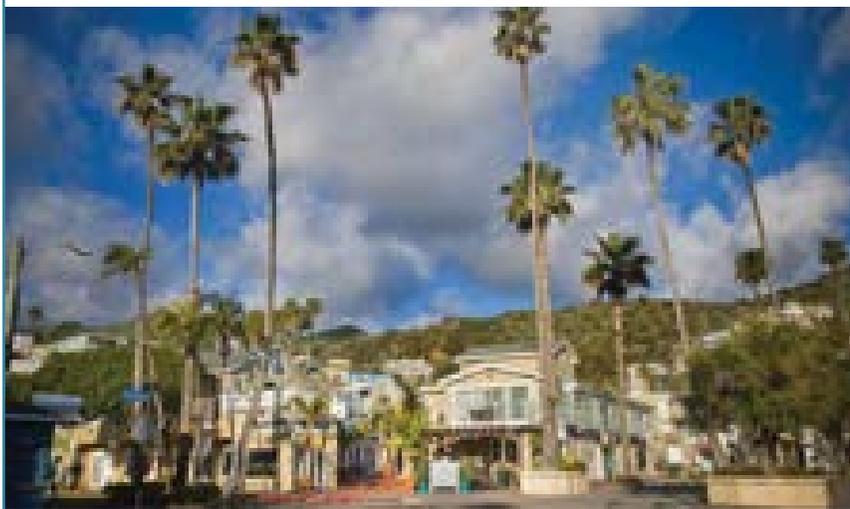
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SHOPPING & SERVICES

For many, it's an art form and their fingertips are nothing less than tiny canvases. Nail Swag's gel nail studio takes creative claws to a mind-blowing level, with a squad of artists who always seem to be experimenting with color and design as well as texture, hues and embellishments. Nail Swag's services go more than skin-deep: Techs use only "Japanese" gel for higher quality and pigment, and toenail work is done via a "heated bead pedicure" with water beads to promote water conservation and limit bacteria. The mani and pedi process includes a free consultation and multitiered options: Tier 1 includes popular designs such as ombre, blends, marbles and foil; Tier 2 features more intricate line work and embellishments, sticker work or gems and rhinestones; and Tier 3 is custom, imported designs by studio artists using multiple nail-art techniques. Oxygen Network just started airing a TV show featuring Swag's work, but you can get it yourself at the downtown studio by appointment only.

—Lina Lecaro

BEST ALTERNATIVE TO GLAMOUR SHOTS

Iconic Pinup

2718 W. Avenue 31,
Glassell Park,
90065. (323)
662-5411,
iconicpinups.com.

The days of gaudy mall glamour photography are thankfully long gone, and in their place a thriving, decidedly more diva-driven retro aesthetic has become all the rage: pin-up shoots. Who wouldn't want to look like a Bettie Page-style bombshell or Vargas girl vamp, right? Iconic Pinup offers the whole shebang and makes the shoot process as important — and fun — as the final product. Helmed by artist Stacy Lande and photog Carol Sheridan, the shoots come with full pin-up makeover (hair, makeup, styling) and a selection of snazzy backdrops (each lady has midcentury modern-adorned home studio) running the gamut from tiki fantasy to retro record room. The results are stunningly authentic-looking cheesecake fantasies that celebrate and enhance the female form, and harken back to a time when curves were crush-worthiest. In this age of Instagram selfies, everybody's a model on some level, but the va-va-voom aesthetic conjured here isn't just about boosting self-confidence, the attention of friends on social media or beguiled awe

in boyfriends or hubbies. It's about turning oneself into a gorgeous old-school art form that as tantalizing as it is timeless.

—Lina Lecaro

BEST DOGGY DAYCARE WagVille

2400 N. San Fernando Road, Glassell Park, 90065. (323) 222-4442, wagville.com.

Glassell Park's WagVille sets itself apart from L.A.'s myriad doggy daycares by checking off every item on the enthusiastic dog parent's list. Will Fluffy get to play out in the sunshine? Yup, it has got indoor/outdoor playgrounds. Is there proper air conditioning for sweltering summer temperatures? Sure thing, with outdoor pools, an indoor swamp cooler and staff who look for signs of overheating. Can Muffin get a manicure, a massage, anesthesia-free teeth cleaning and a personal training session? Your wish is WagVille's command. But what really stands out about this holistic dog daycare center is the staff. The employees show affection for every pooch that trots through the door, be it a handsome young husky or an aging pirate pug with one eye. And it's not merely an act from

the front-of-house

staff. There are

four 24/7 web-

cams that allow

helicopter dog

parents to watch

their furry friend

in action and

witness the

attendants

providing a

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ronment for

every pup. Rates are

competitive at \$35 for

daycare, \$50 for overnight

kennel-free boarding. Plus,

your dog has the option of sleeping

on a comfy cot or in an actual bed with a

pet human. They think of everything.

—Rebecca Pardess

BEST PET CREMATORIUM Cal Pet Crematory

9595 Glenoaks Blvd., Sun Valley, 91353.
(323) 875-0633, calpet.com.

Despite dealing in dead pets (and heart-break) day in and day out, the staff at Cal Pet Crematory remains exceedingly warm and gentle. If you can find the little stucco beacon of empathy, tucked in an industrial labyrinth in Sun Valley, you might be greeted by owner and poodle fanatic Mark Stine or one of his sundry relatives, who have kept the crematorium family-owned for an astonishing 69 years. Individuals who have entrusted several





SHOPPING & SERVICES

generations of deceased pets to Cal Pet stream through the doors, accepting condolences and catching up on the state of the staff's pets. Stine's uncle Alvin Carveth launched the business after finding a dearth of suitable crematory options for his own beloved pooches. (Yes, it was considered a curious idea in 1947.) Cal Pet stresses dignity above all: Pets are cremated individually rather than communally, and owners can opt to watch. And no pet is too small or humble to be handled with care — there are itty-bitty urns available for rats, birds, snakes, even frogs. Stine believes cremation is especially suited for hyper-mobile Angelenos: "You can take their ashes with you wherever you go." —*Lila Seidman*

BEST MOVERS

Real Rock & Roll Movers

1024 W. Burbank Blvd., Burbank, 91506. (323) 254-7625, realrocknroll.com.

One thing everyone can agree on: Moving sucks! For music obsessives with sizable record collections and/or memorabilia, it can, in fact, be a nightmare. Some movers just don't understand the precious cargo they are hauling. Your vinyl is important and those framed, signed posters are prized if not precious. At Real Rock & Roll Movers, they get it.

The company, started by a local musician, only employs other musicians. But don't let their long hair, tattoos or lanky frames fool you — these guys work as hard as they probably play onstage. Rocking out gives you endurance, after all. Others have attempted to duplicate Real RnR Movers' friendly and hip yet efficient brand of heave ho-let's go, but there's something about the originals that rule. It's like cover bands versus the real deal: They've been in the biz a long time, and it shows. From their cool, all-black, skull-emblazoned trucks to their taste in tuneage while lifting, maneuvering and carrying your stuff from your old pad to your new palace, RNR Movers turn a stressful endeavor into an (almost) joyful jamboree. —*Lina Lecaro*

BEST BALLET CLASS FOR OVER-THE-HILL DANCERS

Rock the Barre

3327 Sunset Blvd., Silver Lake. (323) 953-8089, thesweatspotla.com.

It's so humbling, adult ballet. As if star-

ing at your Lycra-clad body in a mirror for 90 minutes isn't harrowing enough, there's the actual ballet part. Because ballet is hard — like, really hard — and because you're nowhere near as strong or flexible as the teenage version of yourself, and so it is that you spend a good part of most every class waging an onslaught of existential angst while your leg shakes in a sad and crooked attitude on a wobbly relevé, faced as you are with such an intense reflection of your impending demise. That sort of neurotic self-delusion is pretty much impossible while you're taking Kristin Campbell-Taylor's Rock the Barre ballet class at the Sweat Spot. A veritable force of feminine power and confidence, KCT (as everyone calls her) puts her Saturday morning class devotees through their paces — at the barre, the center and across the room — to the likes of Björk, FKA Twigs and The Go-Go's, imploring her bunhead devotees to imagine jewel-emblazoned clavicles, and to focus our gazes upon tempestuous imaginary lovers in the invariably super sassy routine she teaches after taking us through our classical paces. Kudos for rock & roll ballet, and empowered teachers who encourage us to feel sexy and amazing while grunting our way through petit allegro. —*Dani Katz*

BEST TATTOOIST

Freddy Negrete

9026 Sunset Blvd., West Hollywood; (310) 271-9664, shamrocksocialclub.com.

A couple of different origin stories exist as to how black-and-gray tattooing ended up as one of the prominent body-art forms in SoCal, and each likely would require a book to tell. Regardless of who you believe, they'll almost definitely agree that Freddy Negrete has been there since the beginning. To hear the whole story, you'll have to head over to Mark Mahoney's Shamrock Social Club on the Sunset Strip and ask the man himself. But you can just look at his portfolio to see the impact he's had on the industry as a whole (particularly in Los Angeles). While some living legends have seen their work deteriorate over the last decade or so, Negrete seems to be getting better with age. Still, you'll want to get tattooed sooner rather than later, just in case he decides to hang up his needles sometime soon.

—*Josh Chesler*



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CAREER & EDUCATION SPECIAL SECTION

GUIDE

Generational Shift

How "Millennial-ization" is Changing the American Workplace

WRITTEN BY PAUL ROGERS



Last year marked a quiet but significant watershed for American workplaces. For the first time, millennials – people between the ages of 18-34 – became the largest generation in the U.S. workforce (according to a 2015 Pew Research Center analysis of U.S. Census Bureau data). One in three American workers is now from the millennial generation, also known as Generation Y.

With many millennials still in college and more baby boomers retiring, Gen Y's workplace predominance will inevitably increase in the near future, and this "millennial-ization" will likely change the very nature of work in America.

We spoke to three employment experts to find out how and why Gen Y will shake up the workplace.

Millennials now make up the majority of the U.S. workforce. How is this impacting the feel and function of America's workplaces?

"It's important to make a distinction between 'millennial' as a generation ... and 'millennial' as both an attitude and influencer group," explained Caroline Siemers, owner of Los Angeles-based employee strategies agency Corplandia. "It's the latter that I've seen have the most impact on the workplace. Millennials, enabled by technology, the demise of playground competition, and rise in 'helicopter' parenting, have brought attitudes and abilities that are changing the nature of work, not just the workplace."

What qualities can millennials bring to the workplace which older

workers often can't?

"[Millennials] aren't biased by years of experiences and old assumptions. They only know a world that is changing at exponential speed and can adapt easily," said Ira S. Wolfe, President of Pennsylvania-based employment testing provider Success Performance Solutions. "Despite the myths and stereotypes, they are more pragmatic and realistic about their future than baby boomers and Gen X were at the same age."

Some 3.6 million baby boomers are expected to retire this year and already more than a quarter of managers are millennials. How can we expect the latter's leadership style to differ from that of their predecessors?

"While millennials tend to be more collaborative and team oriented, they are still focused on themselves and management is about getting work done through others and developing talent," said Joni Daniels, Principal of Baltimore-based management and organizational development consulting practice Daniels & Associates. "It's a huge shift of focus and is not likely to be handled successfully without a lot of coaching."

It's been said that millennials are more interested in working together rather than in more traditional "command-and-control" hierarchies. Would you concur?

Siemers: "Command and control is 'bad parenting' to this group. It's



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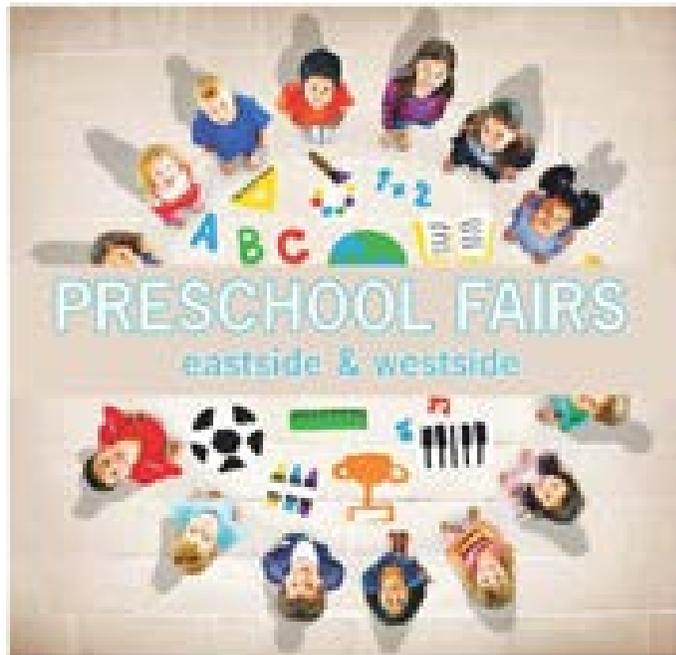
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uncomfortable and unwelcome. Millennials want to share their special insights and expertise, and feel ‘unheard’ when that doesn’t happen. They don’t mind doing what they’re told as long as their contribution has been accounted for.”

Will this mean less of a corporate “ladder” and more of a “lattice”?

Daniels: “Things may get more fragmented : a manager to mentor, a manager to delegate, a manager to train, a manager to lead the team - less well-rounded managers. We may see more steps on the ladder but shorter distances between rungs. Millennials like continuous growth and advancement.”

If “flattening” means fewer titled management positions, how will leadership emerge, be exhibited and be recognized/rewarded in “delayed” companies?

Siemers: “Performance becomes a more discrete and important metric. Exceeding the remit will become what is recognized, even if that recognition includes ‘going for it’ in addition to ‘achieving it’. Even within millennials, there are natural leaders – these people will continue to outperform their counterparts and emerge as leaders.”

Will more millennial managers mean a different attitude to life/work integration? Will the workplace now be more about results than about “in-your-chair” time?

Daniels: “With the electronic leash of phone and PC, you don’t have to be in your chair to get work done. But you *do* have to be in the halls to be seen and develop relationships that help move your career. The skills that will become invaluable [are] the effective virtual team manager who gets things done *and* develops solid relationships.”

Many millennials grew up in an “everyone-gets-a-prize” culture, where they were rewarded simply for participation rather than only for performance. How does this affect their attitude to the workplace?

Wolfe: “Research is beginning to show the older millennials (who were at the forefront of trophy kids) are fiercely competitive yet collaborative ... As

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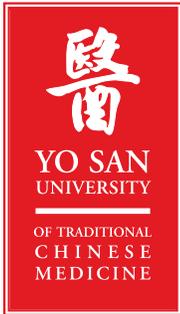


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millennials age, the whole narcissist, free-wheeling, socially immature stereotype seems to subside.”

With more millennials in the workplace and more millennial managers, will we see the end of the annual performance review in favor of more frequent feedback, praise and appreciation, which is what many millennials were used to from their teachers and parents?

Siemers: “‘Continuous conversations’ and ‘coaching’ is definitely a performance management trend. And I think it does stem from parent/teacher experiences ... Because one thing I do believe is that millennials do not flourish in ‘sink or swim’ situations.”

Surveys suggest that millennials expect to change jobs (and to “boomerang”) more frequently. How will this impact workplace culture and continuity?

Daniels: “Constant turnover is a huge expense. You lose history, experience, cultural knowledge, and it’s more difficult to be seen as a developer of talent when your talent is always departing ... Exit interviews can uncover some information about why people are leaving and organizations can learn how they might stem the tide.”

How are older workers reacting to all this?

Siemers: “The smart ones are using it all to their advantage: Increasing their own ‘brand’ and value, negotiating smarter, and using their vacation days! ... Older workers who still fear/hate work will resent these young ‘uns and their entitled ways.”

Finally, how do you see the “millennial-ization” of workplaces impacting their character and culture over, say, the next decade?

Wolfe: “Millennials will impact [workplaces] more than workplaces will shape them. The only group large enough to impact the millennials is the baby boomers and they are shrinking in numbers and influence.”



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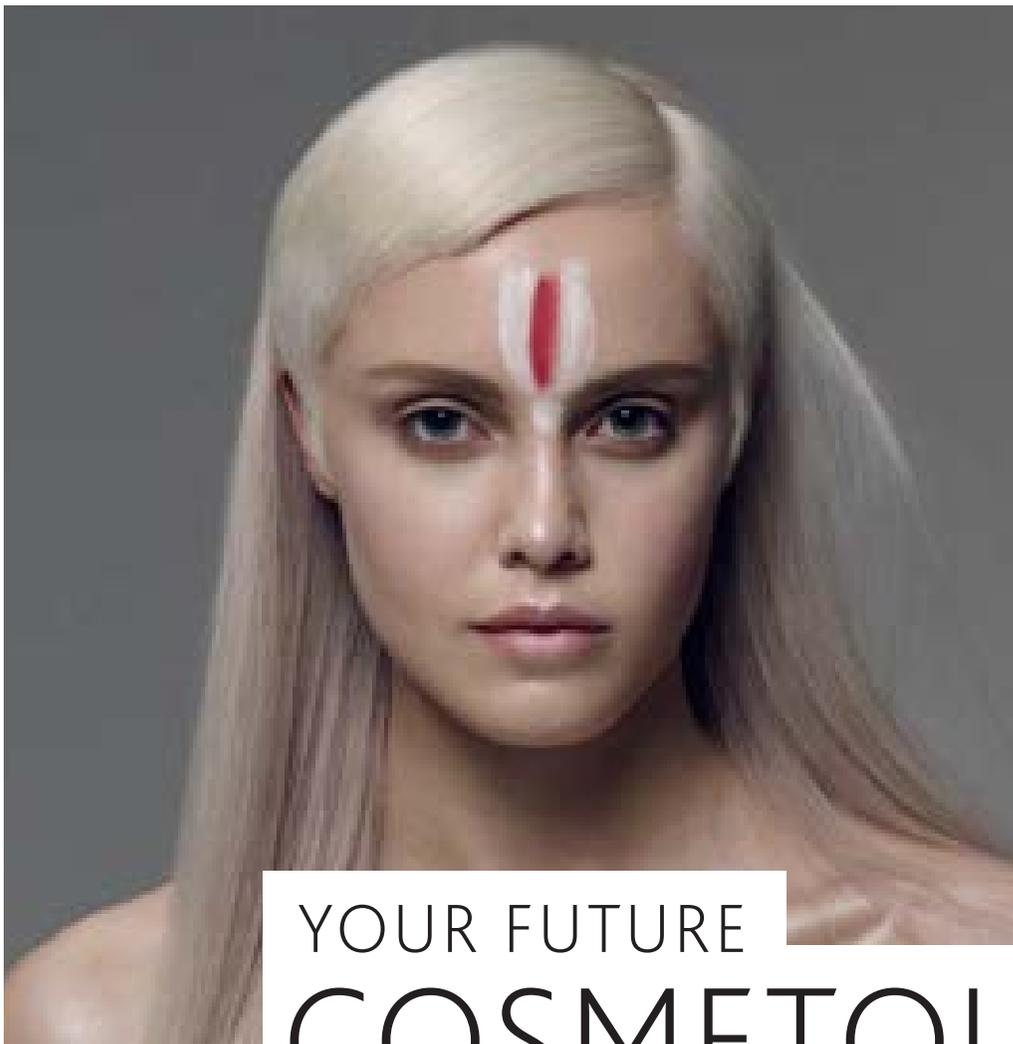
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ARTS APPLIED

Creative Careers Abound in the Digital Age

WRITTEN BY PAUL ROGERS



Art careers aren't restricted to just fine arts such as painting, drawing and sculpture. The digital revolution has spawned more, and more varied, professional opportunities for "artistic types" than perhaps ever before. So now is the time to earn an education which could open the door to monetizing your creativity.

"We live in the most visually saturated culture humanity has ever experienced ... As such the variety and volume of demand for creative media will only continue to grow exponentially," said Meggan Joy, a Seattle-based fine art photographer and digital collage artist.

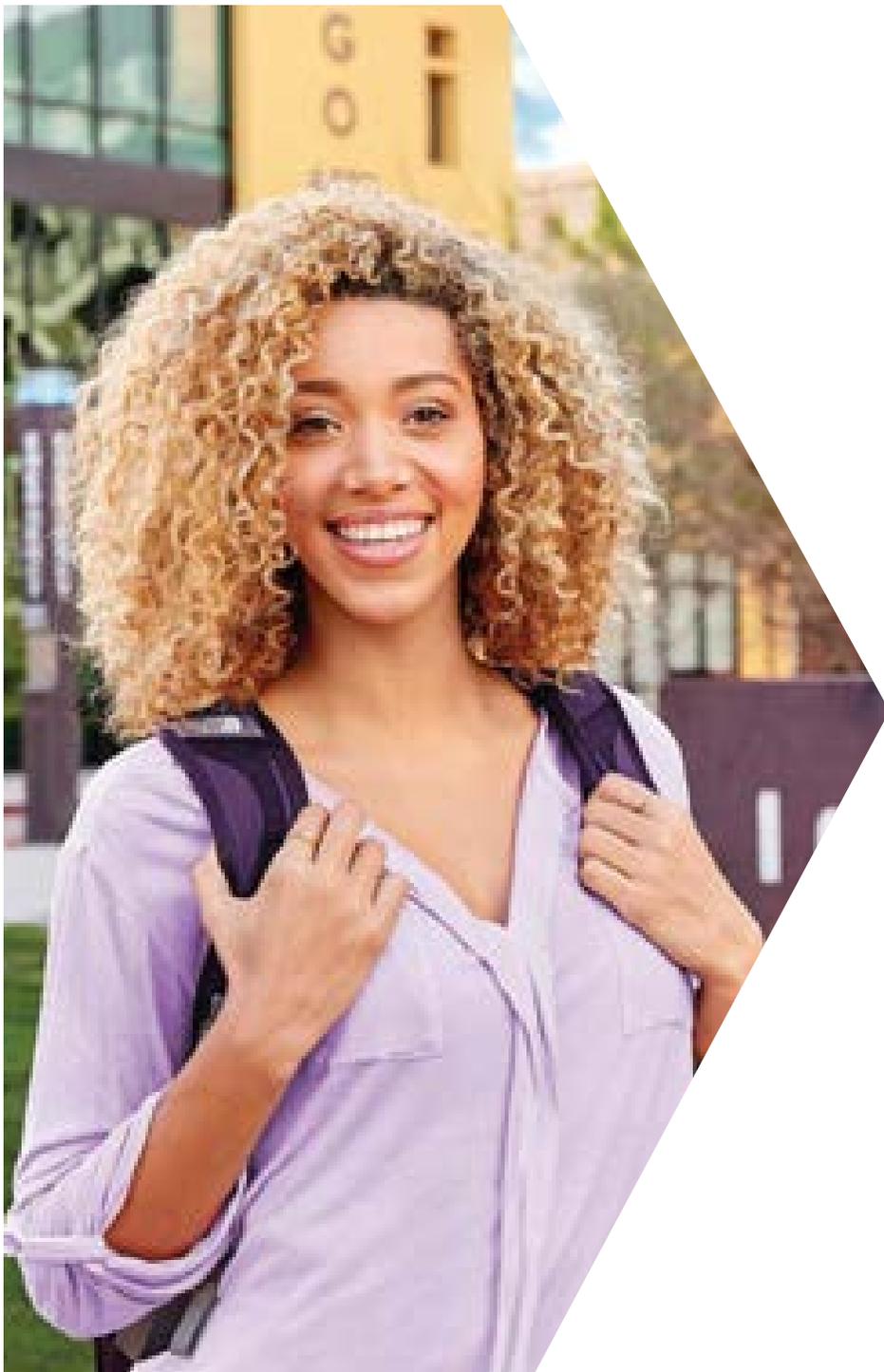
"I personally spend my week making work that people hang in their art collections, which is probably what most people envision when they think of the arts as a job. But the truth is art-based careers are as varied as designing ADA-compliant parts on airplanes to building specialty booths for Comic-Con or designing the logo of a new trending app."

The ubiquity of digital technology, the Internet and, more recently, smart phones has dramatically impacted both the creation and dissemination of art, and in turn created whole new career fields for artists.

"The Internet has exposed more humans than ever to art – giving them unprecedented access, and making the arts more accessible to, a more diverse audience," said Roger Hosn, campus president of The Art Institute of California – Hollywood. "It, together with digital mediums, has changed how we create art, how we view arts and, in some cases, what we consider to be art."

Illustrating today's breadth of arts careers, Hosn's school offers more than 20 areas of focus.

"We believe art comes in many forms. That's why we offer programs to meet the educational needs of creative professionals across a variety of industries," said Hosn. "That includes areas such as visual design, interior and product design,



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marketing, animation and effects, film and production, gaming and technology, fashion and culinary.”

Aesthetics loom large in contemporary, visually-driven culture, and cutting-edge educational institutions have responded with expanded arts curricula.

“It’s a great time [to pursue an art career] because there is so much focus on the role of creativity in our lives,” said Victoria Plettner-Saunders, an arts consultant in San Diego. “There are more resources for training now than ever before.”

The Art Institutes is a system of more than 50 schools located throughout North America which extends back nearly a century. Founded in 1991, The Art Institute of California – Hollywood is a campus of Argosy University. With nearly 90,000 square feet of classroom, computer lab, library and office space, it prepares students for entry-level careers in fashion, design, media and culinary arts.

“Our programs are created and updated with the feedback and input of

professional advisory committees to help ensure our curriculum is industry-relevant,” said Hosn. “We offer a specialized curriculum, small classes, experienced faculty, hands-on education, industry-related technology [and] nationwide career services.”

The current proliferation of art-based careers does not mean that a newbie can expect to simply stroll into a well-paid position or successful freelancing career, however.

“There is a persistent stereotype that artists are flighty and live a party lifestyle, that is not particularly true – at least not the successful ones,” Joy explained. “You will need to be organized and disciplined enough to stick to a deadline – it is a business, after all. You also need to take rejection like a champ and ultimately be decisive enough to know when an idea is worth pursuing or dropping.”

Creative occupations tend to have high rates of self-employment, which requires elevated levels of self-motivation and time-management discipline. For example, 60 percent of photographers and 57 percent of art directors work for themselves, compared with an average of 6.5 percent across all occupations, according to the U.S. Bureau of Labor Statistics.

As The Art Institutes’ website puts it, in “the business of ideas ... attitude matters as much as skill”.

“It’s one thing to be a skilled professional, no matter your discipline. It’s another thing altogether to have a passion for your craft and a desire to move forward in it,” said Hosn. “You can have all of the ability in the world but if you don’t have the drive for it, the passion for it, you’re not going to reach your potential. Skill

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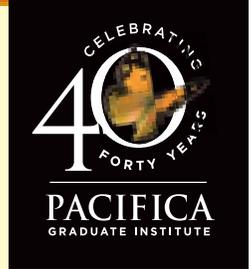
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can, in many cases, be taught; passion can't."

Before launching into an art education and career, an individual should carefully assess their personal qualities, relationship with creativity, and career and life goals.

"There are [art-based] jobs that pay very well and those that don't pay well enough to make it on your own without side jobs," said Plettner-Saunders. "So knowing what you need for your own quality of life can really help you make clearer choices about how to use the creative skills and talents you have."

The Art Institute of California – Hollywood offers internship programs and co-op partnerships with local companies to help students grow their portfolio and gain work experience while still in school. Each Art Institutes school also has a dedicated Career Services office to help students navigate the job market both before and after graduation. The Art Institutes have frozen the cost of their tuition for the past five years, with financial aid available to qualified individuals.

"Graduates have gone on to work for national brands, apparel companies, sports organizations, news organizations, retailers, resorts, restaurants, architects, academic institutions and creative agencies," said Hosn.

The future is bright for creative types who have a work ethic to match their innate talents and the persistence needed to ride-out the almost inevitable rough patches in what have become very competitive fields.

"Anything related to technology, digital media, and video production are hot ... This is a huge area for growth especially in game design, animation and video production" said Plettner-Saunders. "It will only get bigger as we gain speed into the 21st century. In the Southern California region there are a lot of opportunities in this arena."

"The creative life isn't for the faint of heart," Hosn noted. "It's for those who believe in themselves enough to trust their instincts, leave their comfort zones, and push their talents to the limit. If you're up for it, keep going."



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MIND & BODY

**BEST DOG PARK****Hermon Dog Park**

5568 Via Marisol, Montecito Heights, 90042. hermondogpark.org.

More than manicured lawns or stunning views, what really distinguishes a good dog park is the community that congregates there, human and canine alike. Nestled alongside a stretch of the Arroyo Seco River in Northeast L.A., Hermon Dog Park is bucolic yet modest. It features two fenced-in sections with ample room for both large and small dogs to run off-leash, as well as an agility course that offers a playful challenge for more athletic pooches. The ground surface is decomposed granite, helping to eliminate both mud and dust, and plentiful parking means you don't have to waste time circling the block. The park's real charm, however, lies in the unpretentious diversity of people who frequent it — old and young, families and solo visitors — and their four-legged companions. Friends of Hermon Dog Park regularly hosts events, such as monthly Yappy Hours, dog photo shoots and a Howl-oween Costume Contest (on Oct. 25 from 3 to 5 p.m. this year), which add to the overall sense of bi-species camaraderie. Once your pup's gotten her ya-yas out, the Hermon Park proper makes a great spot for a picnic. —**Matt Stromberg**

BEST BEACH FOR A BONFIRE**Dockweiler State Beach**

12000 Vista del Mar, Playa del Rey, 90293. beaches.lacounty.gov.

Every beach in L.A. has its own culture, its own vibe, its own rules, from the baby boomer thugs who try to keep outsiders away from the beautiful beaches of Rancho Palos Verdes, to the always surprising mass of weirdos and eccentrics populating Venice Beach. Chances are, there's a beach somewhere that suits you. If you're a nighttime beach sort of person, Dockweiler State Beach in Playa del Rey is ideal. As the sun prepares to slink beyond the horizon, hordes of Angelenos descend upon Dockweiler's cement fire pits, building bonfires, cooking s'mores or grilling dinner, depending on how prepared they came (tip: If you want to grill, bring the round metal grill from your Weber at home). Of course, there's plenty of reason to get there earlier, too. Situated right below the LAX runway, Dockweiler offers a gorgeous panoramic view of the ocean and is easily accessible as a break from Westside traffic; you can park your car right off of Vista del Mar street and the end of Imperial Highway. —**Sam Ribakoff**

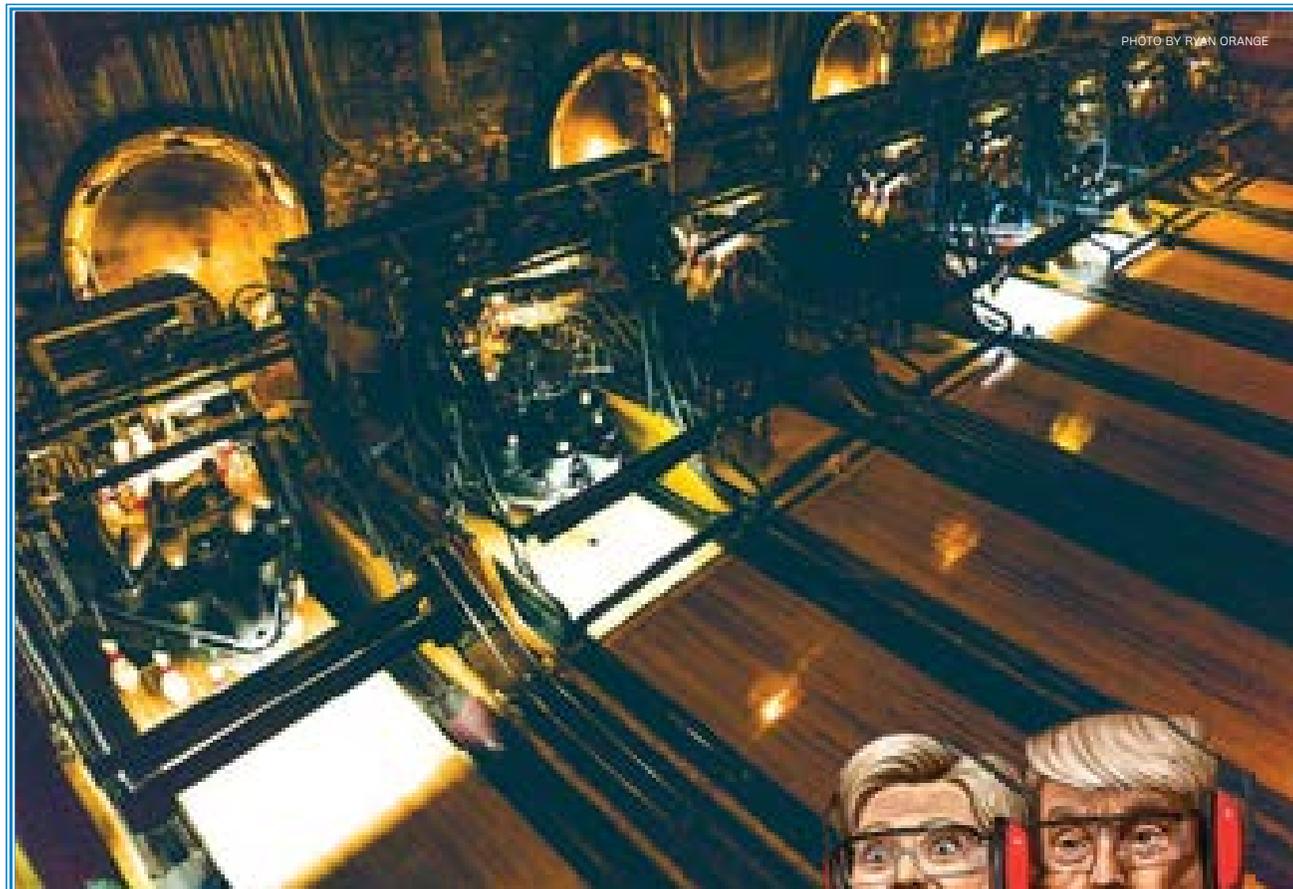
BEST UNCROWDED PARK**Kenneth Hahn State Recreation Area**

PHOTO BY RYAN ORANGE

BEST BOWLING ALLEY**Highland Park Bowl**

5621 N. Figueroa St., Highland Park, 90042. (323) 257-2695, highlandparkbowl.com.

It would be easy to see Highland Park Bowl as a veritable parody of hipster culture, with its fetishization of all things vintage and rather high prices (\$60 per hour per lane, though that can be split between six people). However, the bowling alley/bar wins you over with its sheer beauty and astonishing attention to detail. The project, after all, is a restoration of a 1920s bowling alley/speakeasy. "Highland Park Bowl is the oldest bowling alley in Los Angeles," says co-owner Dimitri Komarov. "We just thought it would be rad to bring it back to its original glory." If it weren't for the Neapolitan pizzas coming out of the kitchen and the overhead monitors that automatically keep score, you might actually forget you're not bowling in the 1930s. —**Hillel Aron**

4100 S. La Cienega Blvd., Ladera Heights, 90056. (323) 298-3660, parks.lacounty.gov/wps/portal/dpr/parks/kenneth_hahn_state_recreation_area.

Angelenos should be proud that one of the first images that comes up when you Google search "Los Angeles" isn't a picture of the Hollywood Sign (although those show up, too) but a majestic, wide-angle shot of downtown's skyscrapers in the foreground, with the majestic, snow-capped San Gabriel Mountains in the background. This picture — and many a similar photo — was taken from the Kenneth Hahn State Recreation Center near Baldwin Hills. Often overlooked by people north of the 10, Kenneth Hahn offers much-needed green space in South L.A. With beautiful views of the city, plenty of picnic tables to hang out at, spaces where California woodland oaks grow, a gentle flowing rock stream and the occasional sighting of a rabbit or a

fox, the park is lively but rarely crowded, and a wonderful example of the importance of maintaining open green spaces for all — not just affluent white communities. Oh, and if it's your first time, and something about the park seems familiar, parts of the video for Dr. Dre's "Nuthin' But a G Thang" were filmed there. —**Sam Ribakoff**

BEST BEACH RUN**The Strand Santa Monica Path**

Pacific Coast Highway and Temescal Canyon, Pacific Palisades

Nothing kills the momentum of a run like a traffic light every other block. Escape the delays and the car exhaust with a refreshing waterside run. Park on Pacific Coast Highway anywhere just south of Temescal Canyon Road and you'll see the

Strand, a cement path that can be taken as far south as Redondo Beach (with a few brief sections just past the Venice Boardwalk where it's necessary to dip into neighborhoods). If you're on a moderate, three- to five-mile run starting from Temescal, the Santa Monica Pier gives you a nice visual to run toward. The Venice Boardwalk is a great halfway-point marker, and also offers the chance to let a street performer briefly distract you from the aching sensation in your quads. This path is a solid option for marathon or half-marathon training runs, as you can get in as much mileage as you need with plenty of places to easily fill up your CamelBak. —**Tess Barker**

BEST BIKE PATH**The Rose Bowl**

1001 Rose Bowl Drive, Pasadena, 91103. (626) 577-3100, rosebowlstadium.com.

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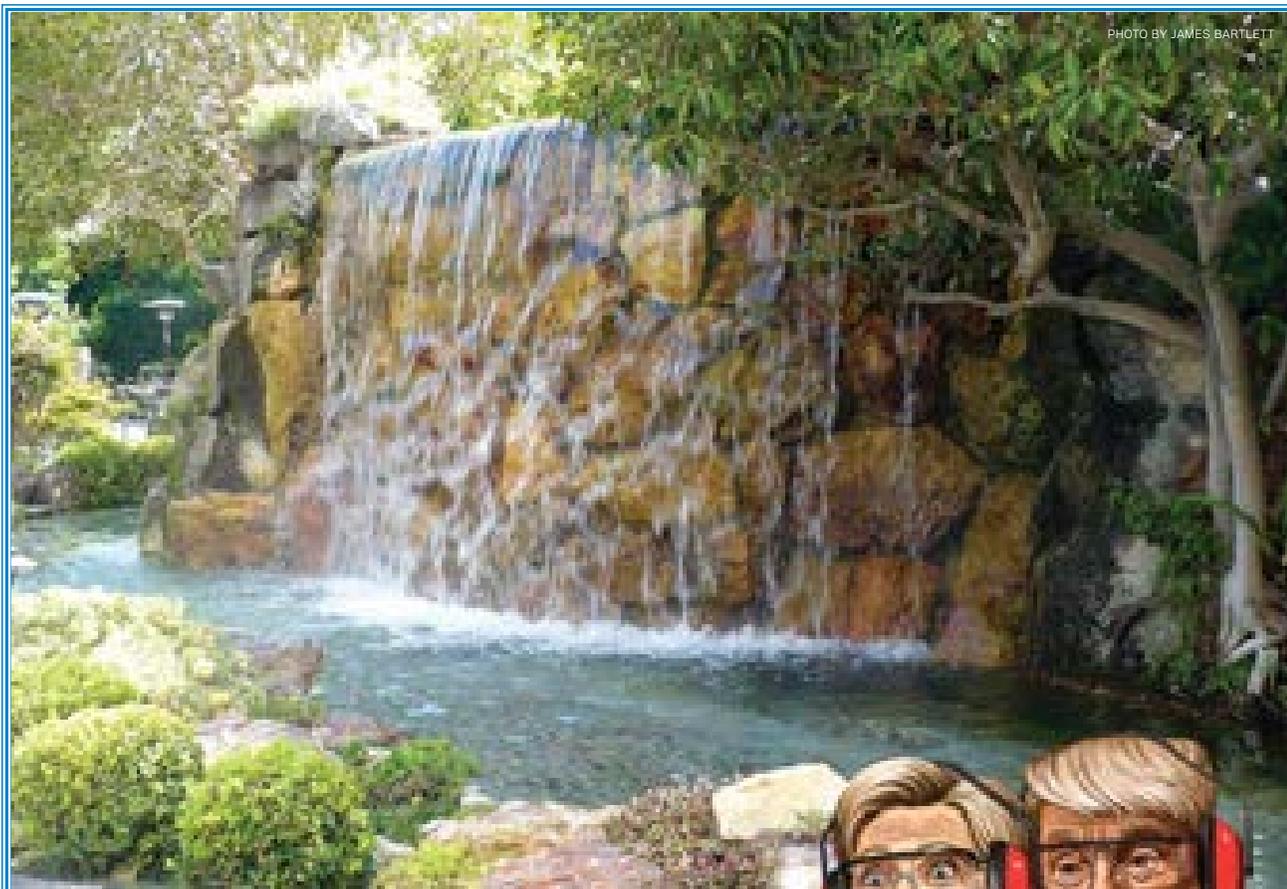


PHOTO BY JAMES BARTLETT

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The Kyoto Garden

120 S. Los Angeles St., downtown, 90012. (213) 629-1200, doubletreeladowntown.com.

We're all searching for that special somewhere to hide from the daily craziness, and who would have thought there was a secret garden in a hotel that's a favorite hangout for lawyers, politicians and other suits? Hidden atop the DoubleTree by Hilton, the Kyoto Garden is an oasis that's the perfect hideaway — even a place to top up your tan. Inspired by an ancient garden that was established for the 16th-century samurai lord Kiyomasa Kato as a gift to the residents of Tokyo, it's really meant for guests, but walk in casually and take the elevator to — where else — the Garden Level. Then you can let the traffic buzz below melt away as you stroll round a half-acre of fountains, ponds, statues and greenery, then find a quiet corner or grab one of the tables, and maybe even feel the wind in your hair. —James Bartlett

At just over three miles, the loop around the Rose Bowl is an ideal length for those looking to pedal their way to a healthy day. Do it once for a quick, brisk ride, or circle around a few times for a more substantial jaunt. Triathletes can even end the day with a trip to the Rose Bowl's elite-level aquatic facilities for a well-rounded session. The loop is about half uphill and half downhill, which is ideal if you're training for a course with mixed elevation levels. The mountains surrounding the path offer a refreshing view, and there is plenty of people- and dog-watching to keep you entertained. (Just don't stop by on the day of a UCLA football game, or you'll spend most of your ride dodging drunk fans.) —Tess Barker

BEST FREE WORKOUT

The Baxter Stairs

2101 Baxter St. to 2100 Park Drive, Echo Park, 90026.

Just down the block from Fix Café, past the elementary school, hidden behind a wild and sometimes grassy knoll (drought depending), is a super secret and extra bitchin' slew of stairs that doubles as a shortcut to the backside of Elysian Park, as well as a highly effective ass workout. Known as the Baxter Stairs, the 231 steps cut a zigzag pattern up the hillside and — when summited with consistency and just the right playlist — do wonders for the thighs, booty and spirit. From the top, you can follow the road to the left and then cut through the brush to skitter your way down to the trail, which you'll probably want to follow to the meadow that doubles as an Eastside dog park. There you can stretch and cool down and, if you're feeling really ambitious, get in some crunches, while gloat-

ing because you're in L.A., and you're working out for free. —Dani Katz

BEST REASON TO HANG THE "GONE FISHER" SIGN

Troutdale

2468 Troutdale Drive, Agoura Hills, 91301. (818) 889-9993, allyoucanfish.com.

A tranquil, parklike setting called Troutdale, tucked away on a winding canyon road, offers a unique fishing experience for children and beginners, or anyone who wants to take a break from life's hustle and bustle. Two man-made ponds surrounded by rustic wooden benches are well-stocked with trout and shaded by trees to form a peaceful place for relaxation, contemplation and fishin'. Admission to this family-owned business, in operation since 1938, includes a

bamboo pole and corn bait, but real-deal fishing poles are available for rental as well. There's an additional charge for each fish you catch, which you can then have cleaned and filleted on premises. A grassy area with BBQ grills and picnic tables can turn your fishing trip into a complete afternoon of old-fashioned fun.

—Nicole Kreuzer

BEST PLACES TO REVISIT

THE COLD WAR

Project Nike

coldwarla.com.

As the Cold War fades into history, physical reminders of its very real menace still exist here and there throughout Los Angeles. Begun in 1953, Project Nike consisted of rings of Hercules anti-aircraft missile batteries built around major U.S. cities as defenses from Soviet bombers. L.A.'s 16 decommissioned Nike sites have since morphed into everything from a moon rocket test bed (base LA-98, whose "Magic Mountain" nickname was later adopted by the nearby theme park) and prison camp (Conservation Camp #16 on Mount Gleason, which was overrun by the 2009 Station Fire with the loss of two inmate firefighters) to a SWAT team training facility (LA-88, on Oak Mountain north of Chatsworth) and a storied make-out spot (LA-94 Los Pinetos, overlooking Newhall). By far the best-preserved area Nike location is LA-96 on San Vicente Mountain in Encino, which boasts information panels, benches and restrooms. The others can require some serious hiking (or biking), are in decidedly varying states of degradation and/or offer only limited (legal) access. A 13-mile round-trip trudge to the former Magic Mountain fire-control base is rewarded with hulking, graffiti-blighted concrete test stands for 1960s Apollo rocket engines — or, as some conspiracy theorists assert, the remains of faked lunar landings.

—Paul Rogers

BEST CREEPY HISTORY HIKE

Spahn Ranch

Rocky Peak and Santa Susana Pass roads, Simi Valley, 93063. (818) 784-4849, lamountains.com/parks.asp?parkid=123.

For outdoor explorers who like their hikes with a helping of history and a frisson of dread, Santa Susana Pass is your kind of place. Several trails here wind through the ruggedly scenic Simi Hills, along with an unofficial trail that takes you through the former Spahn Ranch, onetime home of the Manson Family. This site is now part of Santa Susana Pass State Historic Park, and you'll want to explore the whole, Joshua Tree-like landscape with its Native American mortar holes, 19th-century artifacts and absurdly steep Old Stage Road. To access the park's north trailhead, locate the fire road south of the



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118 freeway, just east of the Rocky Peak Park exit; continue east past this road and go up the second trail. A smaller trail branches off to the left, which you follow through a mile or so of chaparral to find the infamous “Manson Cave.” You can double back to the fire road and travel south over the ridge into the rest of the park. Start early — footing is rough and there is zero shade. But with recent trail improvements, you can enjoy fantastic scenery and get a peek at one of our most notorious sites without feeling like you’re about to get lost, or die. —*Suzy Beal*

BEST GEOLOGY HIKE Towsley Canyon

24335 The Old Road, Newhall, 91321.
(661) 255-2974, lamountains.com/parks.asp?parkid=10.

For hikers in Greater L.A. looking for new areas to explore, Santa Clarita Valley offers an ever-increasing number of world-class hiking trails. While this summer’s wildfires have affected some of the most scenic canyons in the SCV, fortunately one of the best is still largely intact: Towsley Canyon. The first half of the 5.3-mile loop trail in the canyon’s Ed Davis Park heads west along a stream that trickles through some of California’s most ancient rock formations. Thousands of shell fossils, some over 5 million years old, speckle the low cliffs of the recently scorched Elder Loop trail on your right, while the bulbous outcroppings of the Towsley formation signal your arrival to the mysterious Towsley Gorge. In this exposed section of the Pico Anticline, marine mammal fossils have been discovered since the 1930s. The trail circles over the mountain into Wiley Canyon, passing

oil seeps and remnants of 1920s-era oil wells. Bears, coyotes and deer can be seen in this steep, heavily forested habitat, along with mountain lions, bobcats, foxes and unusual birds. Whether your interest is in wildlife, water-weathered boulders or just working out, Towsley Canyon is an outdoor treasure everyone can enjoy.

—*Suzy Beal*

BEST ISOLATION TANK Just Float

76 N. Hudson Ave., #120, Pasadena, 91101.
(818) 639-3572, justfloat.com.

It’s hard to imagine that the words “sensory deprivation” and “luxury spa experience” could comfortably coexist, but with the aid of 250 gallons of water set at 93.5 degrees and a generous 1,300-pound

dash of Epsom salt, Just Float in Pasadena seems to have managed it. The reported benefits of the “deep soak” tub include increased relaxation, heightened creativity and improved visualization, plus reduced insomnia, depression and anxiety. It’s also cool if you’re just looking for something different as a specially curated mini escape from the sensory overload of daily life. There are several floating facilities in the L.A. area, but Just Float claims to be the biggest, boasting 11 streamlined private suites with showers and dressing areas. The nice thing is that the experience is made to order — you can float in total darkness and silence, or adjust the lighting and soft music to your liking. The cucumber water, hot tea and adult coloring books are nice touches, too. —*Kylie Krabbe*

BEST NEWFANGLED MEDITATION

Dream Reality Cinema

8800 Charleville Blvd., Beverly Hills, 90211. (310) 912-8674, dreamrealitycinema.com.

Devised by a husband-and-wife team who split their time between Hungary and Beverly Hills, where their cozy storefront meditation center is located, Dream Reality Cinema is basically a 40-minute guided meditation spent in a prolonged twilight state. Seated in a zero-gravity chair — a really comfortable La-Z-Boy with an extreme recline — and outfitted with headphones and a pair of virtual-reality glasses, patrons watch a “movie” that walks them through a four-part meditation with instructional, empowering audio and trippy visuals. The point is to stay awake enough that your eyes are open to receive the imagery but fall asleep enough that you reach a different plane of consciousness called “dream reality.” I’ll let the website explain: “Dream reality is an always-changing, intermediate state in which the nervous system regains its variability and flexibility.” In waking life we’re dumbed-down machines, the narrator explains. Via dream reality, we can tap into a vast amount of potential that’s inaccessible when we’re just plain-old conscious. Besides facilitating relaxation in the short term, the program — over the course of at least five sessions (at \$45 a session, or \$200 for a month’s unlimited-use pass) — is supposed to promote restful sleep (and, in turn, more wakeful days), eliminate nightmares and help people who want to learn how to lucid dream. The final stage of the meditation — empowered awakening — is equal parts empowering and amusing. As the narrator offers affirmations such as “You are unique” and “You are the creator of your life,” the viewer is treated to a montage of stock footage in motion: an American flag flapping in the wind, a businessman raising his arms in triumph, a woman enjoying a glass



PHOTO BY
KYLIE KRABBE

BEST GYM FOR ASPIRING WARRIORS

Fortune Gym

7574-B Sunset Blvd., Hollywood. (323) 845-4755, fortunegym.com.

With an owner who was a former heavyweight boxing contender (he fought the legendary Lennox Lewis), as well as the current trainer and/or conditioning coach to more than 15 world champions in pro boxing and MMA (including superstar Manny Pacquiao), Justin Fortune’s Fortune Gym supplies the best of both worlds when it comes to field-tested, professional-grade fight training in three easy pieces. With daily classes, as well as private training available in boxing, Muay Thai and Jiu-Jitsu, the instruction is as no-nonsense as the gym’s training mantra: Go hard or go home. With facilities that offer unexpected touches of 1950s graphic-design glamour that would seem at odds with the stark but effective workouts within, many classes automatically include one-on-one sparring sessions with active professional fighters. —*Kylie Krabbe*

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of juice. Ultimately, it's relaxing as hell and a fun challenge for the open-minded skeptic. —*Gwynedd Stuart*

BEST SOUND BATH The Sound Space

4688 Eagle Rock Blvd., Eagle Rock, 90041.
(323) 839-6251, sound-bath.com.

A few years ago, meditative sonic sessions could be found only near Joshua Tree at the Integratron — the acoustically awesome white-domed, parabolic structure erected in 1959 by the aeronautical engineer

George Van Tassel (who believed that aliens showed him how to build it). Now in L.A., metaphysical pop-up shops host soothing evening sound baths with crystal singing bowls. Hip

Westiders flock to Guy Douglas aka the Gong Guy's intensive sound baths at Unplug Meditation in Westwood. But the mother of the sound bath movement in L.A. is Jamie Ford. She's been practicing sound healing for nearly a decade, and last spring opened her own studio in Eagle Rock devoted entirely to sound baths, called the Sound Space. In this intimate space, attendees in loose attire recline on yoga mats and blankets as Ford invites the room of eight to 12 to quiet their minds as she manipulates sounds from her 17 gongs tuned to the orbital properties of the planets, moon and sun — which may explain why some bathers describe her sessions as "otherworldly." Sound proponents, such as Ford, say the sessions relax brainwave patterns, lower heart rate, reduce stress and pain and even relieve anxiety. Bathers often leave recharged, or at peace — either way, they go home feeling a little trippy. —*Sophia Kercher*

BEST PILATES STUDIO In & Up Pilates

2023 Riverside Drive, Elysian Valley, 90039. (323) 906-9908, inuppilates.com.

Located near the Los Angeles River, in the stretch of Frogtown that has been made hip by spots like Coco's Variety Bike Shop and the architectural salvage store Salvare Goods, is In & Up Pilates. Pilates is an exercise trend that became big in the mid-2000s, but despite Angelenos' love for the newest and trendiest exercise, whether it's aerial classes or faux-drumming fitness, Pilates' stretch-heavy

exercise shows no signs of losing popularity. It's also developed a reputation for fussy, high-maintenance clientele — but that's not the case at In & Up Pilates. Here, alongside chill moms, laid-back film folks or bearded fellows, the knowledgeable instructors teach the classics of Pilates in group or one-on-one sessions with precise instruction and a sprinkling of humor. Owner and instructor Stephanie Herrman is particularly inclusive of those who are stiff-limbed, and she specializes in helping people with pain issues. Beginners can get introduced to the ab-engaging exercises in mat classes or

use the reformer machine with instructors who have been honing their Pilates methods for more than a decade.

The Pilates machines might look like torture devices, but don't be fooled by the contraption — after a few

sessions you might skip out on that buzzed-about Zumba-paddleboard class,

because you'll be too busy gliding along at In & Up Pilates with surprising strength. —*Sophia Kercher*



BEST ROLLER WORKOUT L.A. Derby Dolls

4900 Alhambra Ave., El Sereno, derbydolls.com.

If you want a cool and sexy workout, consider taking beginning or intermediate roller derby classes with the L.A. Derby Dolls. All of the hits are real, and if you're skating with someone you care about, hitting her the hardest while on the track proves that you love her enough to want to make her stronger for the experience. Men are welcome, but it's exclusively a woman's world when it comes to the competition circuit (men can become referees). Once you're in, you're way into a rich subculture with many rollers better known to one another by their roller derby aliases. The vibe is decidedly insular but more than worth the cost of immersion. —*Kylie Krabbe*

BEST UPSCALE GYM David Barton Gym

12100 W. Olympic Blvd., Sawtelle, 90064. (310) 836-8000; 1950 Century Park East, Century City, 90067. (310) 789-1111; davidbartongym.com.

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MIND & BODY

fitness haven for gym rats and newbies alike. David Barton's is less crowded and more affordable than Equinox, and has more panache (and cleanliness) than L.A. Fitness or 24-Hour — and if the natural (and low) lighting doesn't make exercising more meditative, a cool shower in the granite-filled, spalike locker rooms will. The trainers, many of whom are experienced athletes, not only teach instructive one-on-one sessions but you also can sweat it out at their challenging classes, or step into the boxing ring, which anchors the facility. There are also filtered water stations, Wi-Fi and a spate of other posh amenities (and fitness courses) to add an extra spring to get you through your workout routine.

—Sophia Kercher

BEST WEED WORKOUT

10th Planet Jiu Jitsu

1314 S. Grand Ave., downtown, 90015. (323) 816-8970, 10thplanetji.com.

Sharpen your mind. Strengthen your body. Smoke before class. At Eddie Bravo's 10th Planet Jiu Jitsu school, practitioners of all skill levels are invited to learn Bravo's renegade approach to Jiu Jitsu, which, unlike most other forms of Jiu Jitsu, is practiced without a gi. In addition to being a fitness and self-defense guru, Bravo is an advocate for the use of marijuana while exercising. While pot is not used in class, its use is prevalent throughout the 10th Planet community, and cannabis-consuming athletes will find many a like-minded workout buddy here. —Tess Barker

BEST GYM Crunch

8000 Sunset Blvd., West Hollywood, 90046. (323) 654-4550, crunch.com.

It's a Los Angeles institution for a reason. Crunch, so often the butt of gym-rat jokes, is still the best place to get your bootie looking good. High-end classes can run you an arm and a leg in this town, and Crunch offers elite instruction in things like yoga and aerial movement without the commitment of making that your sole form of exercise. This is certainly ground zero for personal trainers and would-be fitness models, but people who are less serious about weightlifting will find plenty to choose from in the many open-level classes. The machines here are clean, the locker rooms are nice and, let's face

it, the beautiful people are fun to look at. —Tess Barker

BEST BODY-TONING CLASS FOR THE PATHOLOGICALLY LAZY

CelluliteFIT at PlateFit

309 N. Kings Road, Beverly Grove, 90048. (323) 782-1770, platefit.co.

There's this teeny, tiny exercise studio that has these machines that vibrate, like really hard, and a lot. The machines are called PlateFit, and they were designed for Russian astronauts to stay in shape in space, but they're now being used by L.A. fitness fanatics to keep their bodies smokin' hot. While the studio offers a slew of different classes, my favorite is the CelluliteFIT, if for no other reason than I can do it in a

coma. It's only 30 minutes long, during which time the movie-star-gorgeous instructor guides his students as they lie, sprawled across the platform, in various configurations of prone and angled just so, meant to target cellulite-prone areas (butt, thighs, belly, upper arms) with its state-of-the-art SFA (*shake the fat away*) technology. All you really have to do is get yourself there, and then grunt from one position to the next, while the machine does all the work for you. Yay for technology, right? —Dani Katz

BEST AERIAL CLASSES AIR Aerial Fitness

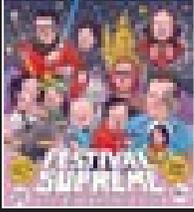
8474 W. Third St., Beverly Grove. (203) 305-8447, airfitnow.com.

If you've ever had the desire to channel your inner acrobat, AIR Aerial Fitness is for you. Fitted with innovative but effective silk loops hanging from the ceiling just begging to be climbed on, twisted, scaled, swung upon and cocooned into, you can choose a high-energy, high-resistance fitness class or a more mellow and contemplative yoga class, which ends with complete envelopment into your own private, silky-soft bat cave. Predicated on the theory that hanging upside down can help with increased lung capacity and inner flow, much of what AIR turns on its head are the basic tenets of rigorous athletic conditioning, ballet, Pilates and yoga. There's a palpable thrill to mastering some of these moves. If at first you don't succeed, it's guaranteed that you will have a ball try, trying again to stick that workout pose in grand, core-strengthening style. —Kylie Krabbe



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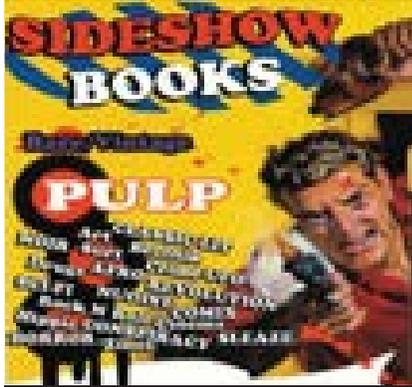
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WEDNESDAY, OCTOBER 26 AT 7PM



CHEF, AUTHOR AND RESTAURATEUR

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with former L.A. Times food editor and columnist **RUSS PARSONS**
discussing his latest cookbook
MARIO BATALI: BIG AMERICAN COOKBOOK

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[ALOUD]

Thurs, Oct 13, 7:15 PM
The Black Panthers: Portraits from an Unfinished Revolution

Erica Huggins, Phyllis Jackson, Norma Mtume, Molina Abdullah
In conversation with Bryan Shih, co-editor of the new anthology

Free Reservations:
lfa.org/aloud

LA WEEKLY



ED? Try this Weird Trick

To Go Longer And Harder

It's something men have been telling unsatisfied women for years: "This never happens to me."

But for about **30 million American men**, it does happen... and not just once in a while.

These men have erectile dysfunction...which keeps them from achieving hard, repeatable erections. **ED has been linked to a number of causes, like poor circulation, stress, and too little testosterone.**

And even if they don't have ED, almost all men report at least occasional trouble getting erections.

Doctors and scientists have released dozens of drugs designed to fight erectile dysfunction. Unfortunately, many are made of chemicals that cause erections artificially, and quite a few have potentially harmful side effects and don't treat the root cause of the problem.

In fact, drugmakers make so much money on these prescription drugs, many believe they don't WANT them to work better...for fear of losing out on their billion-dollar repeat business.

But one nutrition specialist from Los Angeles is taking on "Big Pharma"...by telling people about a proven ED breakthrough from the past.

John Lawrence became an expert on the body through an unusual and effective route. He spent several years as an adult-film performer and a semi-pro boxer. And for years, he too struggled with erectile dysfunction, and experienced the harmful side effects of many ED products.

But at a wellness seminar held last month at New York City's Javits Center, Lawrence hosted a presentation about his new health method...that he says has changed his life forever.

This method is built around five all-natural herbal ingredients that anyone can obtain. They've all been used for centuries to help men get and keep strong erections and have longer more satisfying sex. But Lawrence's method is the first to combine these ancient ingredients...and best of all, he's backed them up with modern science that proves they work.

The results he's getting have been tested over and over...it not only works, it works better than the treatments people pay hundreds of dollars for.



Lawrence presented a video explaining in detail how his method works to improve circulation, boost testosterone, and create firm, lasting erections.

This video, which Lawrence recently released online, and has already gone viral having over 4 million views, caused a stir with its tale of the powerful results men who use his method can expect.

Lawrence was bold about his hopes for this video: "If I had my way, the whole world would know about this method," Lawrence said.

Erectile dysfunction is no joke. Even one time you can't get hard...is one time too many. This method will help you put even that once-in-a-while ED in the past...where it belongs.

Best of all, having a longer, harder erection won't just give you a more intense orgasm...it's also been shown to give your partner a more intense orgasm as well.

Of course, many big pharmaceutical companies understandably are not happy about Lawrence posting this video... which challenges everything people know about mainstream ED pills.

The video is expected to be taken down soon, although when we last checked it was still posted online. You can learn everything about John Lawrence's new sexual health method here at www.PHGH9.com before it's too late.



MIND & BODY

BEST SPIN STUDIO

AuraCycle

8231 W. Third St., Beverly Grove, 90048. (323) 570-0570, auraworkout.com.

Spin class, ideally, should feel like a combination of church and a dance club, and the classes at AuraCycle perfectly strike this balance. The teachers here are inspirational and highly adept at pushing you to the next level, but the vibe feels decidedly less corporate new-age than what is served at behemoth spin chains like SoulCycle. The stadiums here are dark and lit with bright, tripped-out lights that pulse and change color and help you stay in the zone. Instructors and desk staff are very welcoming to beginners, and happy to help with things like seat adjustment. Themed classes like the Beyoncé Ride also help keep things interesting while you're keeping your heart rate up. —*Tess Barker*

BEST BOXING GYM

Prevail

5957 W. Third St., Fairfax, 90036. (323) 452-0101, prevaillosangeles.com.

When it comes to bare-bones, high-intensity regimens, boxing as a core workout is a great way to go for those who don't want to get too precious or too fancy while getting and staying fit. Nevertheless, if you are intimidated or even repulsed by the idea of going to an old-school, hole-in-the-wall boxing gym, Prevail has a refreshingly modern, high-intensity twist sans grit. As a rule, the crowd in attendance is serious but decidedly young and modern, so any newcomer, regardless of skill set, is sure to find his or her way to the clear-cut regimen on offer. With little more than a giant digital timer affixed to the wall and a pristine row of hanging heavy bags facing a floor-length mirror, high-intensity, quick-interval training is the order of the day, with some serious sweat as a well-earned reward. —*Kylie Krabbe*

BEST DODGEBALL

World Dodgeball Society

worlddodgeballsociety.com

As a postmodern return to those innocent childhood activities that kept us entertained as well as fit, dodgeball has been making a huge resurgence for adults as a workout and a social activity.

With a low initial fitness level required, dodgeball allows anyone to compete with the best. The competition can get fierce, but that hasn't stopped many dodgeballers from finding love on the court. With a nonprofit focus tied closely to Los Angeles Recreation and Parks, the World Dodgeball Society has leagues in West Hollywood, Echo Park, Westchester, West L.A., Silver Lake and Long Beach. If you are still worried about coming off as being uncoordinated or uncool, never fear. Most participants begin with absolutely no game but after a few skirmishes start to emerge as real devils on the field. As they say, great dodgeballers are made, not born. —*Kylie Krabbe*

BEST POOL

Hollywood Pool

1122 Cole Ave., Hollywood, 90038. (323) 460-7030, laparks.org/aquatic/summer/hollywood-pool.

Hollywood is chock-full of swanky-ass hotel pools. While people are seeing and being seen at the Roosevelt Hotel, everyone's having a much more laid-

back time about a mile southeast at Hollywood Pool. The facility was completely renovated in 2015 but retains its midcentury charm — plus it has shaded bleachers, a diving board and a spiral waterslide, for which there might be a line. But pool admission is only \$3.50 for adults, \$1 for kids, and it's a waterslide

in the middle of the city, so whatever. The best part: The pool has a designated adults area, so grown-ups who don't have kids can relax without getting splashed or kicked or cannonballed. The facility closed for the season on Sept. 25 (last year it stayed open until late October — boo) but expect it to open back up late next spring. —*Gwynedd Stuart*

BEST JUICE BAR FOR CHILLING — LITERALLY

Renew Juicery Wellness Center

12460 W. Washington Blvd., Culver City, 90066. (310) 280-8483, renewjuicery.com.

Raw, organic, cold-pressed juice certainly isn't new or revolutionary in the realm of health fads. The practice of raw juicing, which involves use of a hydraulic press to extract juice from fruits and vegetables, has proven merits but, seeing as it's been around for decades, the thrill's worn off. But at Renew Juicery Wellness Center,



Do you suffer from jet lag?



If so, you may be able to take part in an observational research study of jet lag disorder.

Participation in the study is possible if you:

- Are in good health as determined by a medical and psychiatric history and physical examination
- Are between 18-75 years old
- Have a valid passport for international travel
- Are fluent in English

Qualified participants may receive at no cost:

- Study-related medical examinations and laboratory testing
- Airfare and study accommodations at a European sleep center
- Guided tour of European destination
- Compensation for time

If you are interested and would like more information, contact:

Santa Monica Clinical Trials

310-586-0843 ▪ research@smclinicaltrials.com

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This study is for HIV-positive people who also have HIV-associated neurocognitive disorder (HAND) as defined by the Frascati criteria.

It will help us to identify if adding Maraviroc (MVC) and/or Dolutegravir (DTG) to their current antiretroviral therapy will improve neurocognitive performance. Participants will be enrolled in this study for about 96 weeks. Compensation will be provided.

To join you must be:

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

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

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



Protocol ID:IRB#15-000159 UCLA IRB Approved Approval Date: 12/16/2015 Through: 12/15/2016 Committee: Medical IRB 1



The main purpose of this clinical trial is to see if pitavastatin can prevent heart disease and heart disease related deaths in people living with HIV infection who are taking antiretroviral medications. Pitavastatin is a type of medication that, along with diet, has been approved by the FDA for the treatment of high cholesterol. It also lowers triglyceride levels in the blood. This study may last up to 6 years (total of 21 visits) and you may be eligible if:

- ✓ You are living with HIV
- ✓ You are between the ages of 40 and 75
- ✓ You have been on antiretroviral therapy (ART) for at least 6 months
- ✓ You have a CD4+cell count at or above 100
- ✓ You are not currently using a statin drug
- ✓ You have no history of cardiovascular disease (heart attack, stroke, etc.)

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

UCLA CARE Outreach Hotline

310.557.9062



Protocol ID:IRB#15-000073 UCLA IRB Approved Approved Date: 12/2/2015 Through: 12/1/2016 Committee: Medical IRB 1



MIND & BODY

the mojo's been jump-started by a Whole Body Cryotherapy regimen courtesy of a state-of-the-art Cryosauna. The cylindrical sauna is entered standing up, with only the head free of the pod. The treatment lasts between two and three minutes, as the chamber fills with liquid nitrogen reaching temperatures nearing minus-250 Fahrenheit, causing blood to circulate to the center of the body. Originally conceived of in the 1970s as a treatment for rheumatoid arthritis, cryotherapy claims to offer results such as reduced inflammation, increased energy, decreased injury-recovery time, boosted metabolism, improvement of migraines, tightening of the skin and the burning of 500 to 800 calories in mere minutes.

After just three months in the biz, Renew Juicery's devoted and steadily growing client base includes celebrities and professional athletes, from surfers to bodybuilders to UFC fighters. Why let them keep this futuristic manna from heaven all to themselves?

—Kylie Krabbe

BEST EYEBROW GURU

Helena Tamargo

636 N. Robertson Blvd., West Hollywood, 90069. (323) 944-0600, helenatamargo.com.

The *bruja* of brows walks among us in Los Angeles. Her name is Helena Tamargo. The spellbinding Chilean-Californian beautician is perhaps best known for perfecting Selena Gomez's eyebrows and working her face-framing magic — waxing the bushy or reviving the threadbare. She worked at the pink-and-white dollhouse Benefit Cosmetics in Beverly Grove for nearly a decade, but in late summer broke out on her own. If you're lucky enough to land an appointment, Tamargo will examine the angles of your face to wax and tweeze your eyebrows into enviable shapes; she's also an expert at tinting brows, which helps give your furry bad boys a more defined look. Have sensitive skin? She'll skip the wax and use a threading technique to wrestle your brows into submission. Along with Tamargo's cool-girl style, complete with a sprinkling of fanciful tattoos, bold lips and fat gold hoops, she makes you feel like you're a fast friend — and to spend a moment in her chair is to become a cool girl/fella, too, making every sting and wince from the wax removal worth it.

—Sophia Kercher

BEST PLACE TO PLAY A WIDE RANGE OF BOARD GAMES

Game Empire

1795 E. Colorado Blvd., Pasadena, 91106. (626) 304-9333, gameempirepasadena.com.

The simple joy of playing a game is a great way to socialize. And a great place to do this is at Game Empire. The store offers a wide selection of weekly play of both card-based and board games, with special nights devoted to board games. Tuesdays are "Newbie Night," designed for new players or those who want to try a new game. Each Tuesday features three games, with staff members on hand to help you learn to play them. Recent

Newbie Nights have seen games where players built their own medieval kingdoms, or were snake oil salesmen in the Old West or monsters trying to evolve into the ultimate beast.

Wednesdays are board game night, offering everything from classics to recent releases. There's far more to gaming than sci-fi or sword and sorcery, though Wednesdays are Dungeons & Dragons night as well. There's also a stash of games at the back available for anyone to play anytime. —Jim Thurman

BEST PLACE TO GET YOUR POLKA ON

Slovene Hall

8425 Cypress Ave., Fontana, 92335. (909) 357-6907, polkabob.com.

Secreted away in a wood-paneled lodge in Fontana, Slovene Hall echoes most weekend afternoons with that unmistakable oom-pah-pah beat, as polka bands take the stage. Known mostly by locals, this hidden niche of old-world dancing has an attached bar with reasonable prices, a pool table and a large selection of a Eastern European beer. It offers a great chance to practice polka dance steps with seasoned regulars, hear music with plenty of accordion and eat Slovenian favorites such as sauerkraut, kielbasa, pierogi and apple strudel. At times, the place can seem a bit surreal and David Lynch-like; don't be surprised to find yourself caught in the middle of a Slovene line dance, or spinning around the room with an 80-year-old world polka champion. —Nicole Kreuzer

BEST ASTROLOGICAL BODYWORK

Ryan Seaman

(310) 346-6699, backtobasycs.com.



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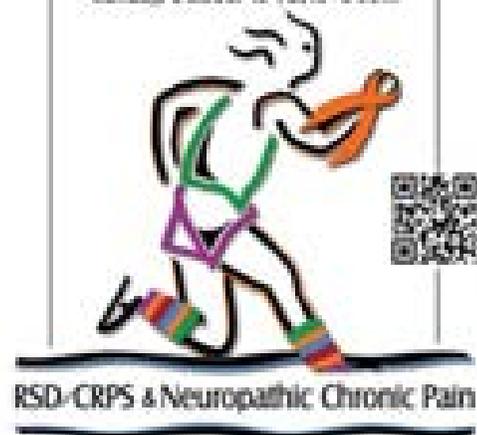
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MIND & BODY

Ryan Seaman is a maestro when it comes to massage. He's strong, intuitive and likes to dig really (really) deep, bending the laws of space and gravity and physics to reach otherwise inaccessible nooks and crannies in desperate need of touch and release. He's also notably shamanic, which means that during your session you can expect impromptu rosewater spritzes and the odd crystal placed upon your sacrum, while smelling the wafting tendrils of palo santo directed your way with a rhythmically flapping owl wing. This is L.A., where next-level bodywork proffered by magical, mystical types is pretty much standard fare, but Seaman takes it up a notch by being an astrologer, too. Before he digs into your car-crunched spine, he unpacks a full chart reading, wherein he explains your transits, your conjuncts and all that unruly karma to which those oddly aspected planets in your first house are pointing. No worries if you're not versed in the language of planets and asteroids; Seaman's got a knack for effortlessly translating those astral archetypes with metaphors and some really dazzling hand gestures. All before putting his magical hands on your body and continuing the conversation on the table. His studio is in Venice, and he also makes housecalls. —Dani Katz

BEST PLACE TO GO APE The Gibbon Conservation Center

19100 Esguerra Road, Santa Clarita, 91390.
(661) 296-2737, gibboncenter.org.

Communing with the animal kingdom can be a welcome break from city life, social media and politics. Apes, in particular, can put us in touch with our primal ancestors and give us a much-needed reality check. The gibbon, native to Asia, is known as nature's greatest acrobat and is particularly fun to watch. The Gibbon Conservation Center was established in a dusty part of Santa Clarita in 1976 to study and conserve these small, endangered apes; it's open to the public on Saturday and Sunday mornings. While watching these social primates swing from branch to branch and do their tricks, visitors may be lucky enough to hear the gibbons sing to one another in a call-and-response manner. Their harmonizations can be heard up to two miles away. The GCC participates in gibbon rescue programs throughout Southeast Asia and has successfully bred seven different species. Public tours are available on weekends with no reservations, while private tours can be scheduled any day of the week. —Nicole Kreuzer

BEST HOME-BASED SPA EXPERIENCE Pampered People

11745 Hortense St., Valley Village, 91607.
(818) 766-7836, pamperedpeople.com.

If Stacy Cox looks familiar, that's because

you've seen her on television programs like *The View* and *The Dr. Oz Show*, or read her tips on any number of beauty blogs such as Makeup.com. The beauty and lifestyle expert's focus is on affordable pampering, and the most pampered you can get is at the hands of Cox herself in her personal spa, Pampered People. The feeling that you're stepping into another dimension happens as soon as you ring the doorbell of the house, tucked away in a quiet residential street in Valley Village. Wander through the tranquil garden, with its inviting benches and stone Buddha statues, to Cox's back house and garage, which she has converted into a tiny but complete spa. Delicate aromas of refined scented candles greet you as you enter, and continue to calm you as you change into a luxurious waffle terry towel that snaps around your chest. Pillow slipped under your knees, a freshly laundered blanket tucked around you, and you're ready for one of Cox's professionally administered, signature beauty treatments. From facials to waxing to massage to makeup, this is the ultimate in relaxation and, of course, pampering.

—Nicole Kreuzer

BEST PLACE TO DO MORE THAN READ A BOOK

Los Angeles Central Library

630 W. Fifth St., downtown, 90071.
(213) 228-7000, lapl.org/branches/central-library.

The Los Angeles Central Library is and has always been a great place to scour the shelves for exactly the right book, find exactly the right nook and read to your heart's content. Located on Fifth Street in DTLA, the art deco edifice — designed by New York architect Bertram Goodhue and constructed in the mid-1920s — has so much more to explore. An official L.A. historical landmark, the library has an exterior that features high- and low-relief sculptures, conceived by a University of Nebraska professor and themed "The Light of Learning." Inside, on the upper walls of the rotunda, a fabric mural by Dean Cornwell depicts California's history in rich, orange-y hues that conjure a SoCal sunset. Period-appropriate lighting fixtures and dense mahogany tables make the library feel grand but comfortable. If you need an excuse to visit, we recommend checking out the Library Foundation of L.A.'s ongoing discussion series, ALOUD, which this month hosts speakers including Emma Donoghue, author of *Room* (Oct. 19), and Hisham Matar, author of *In the Country of Men* (Oct. 24). The library's also home to an impressive collection of DVDs and VHS tapes, with titles you aren't likely to find on Netflix anytime soon. The library is plenty good for some quiet reading — but there's so much more to do, too.

—Sam Ribakoff

CABELA'S CALL RECORDING SETTLEMENT

A proposed \$3,850,000 class action settlement has been reached in the lawsuit *Saunders, et al. v. Cabela's Wholesale, Inc.*, San Francisco County Superior Court Case No. CGC-14-537095. The lawsuit claims that Cabela's Wholesale, Inc. recorded telephone calls of persons calling its toll free customer-service lines without telling callers that the calls may be recorded, allegedly in violation of California law. Defendant has denied the claims. Nonetheless, Defendant and the Class Representatives have agreed to settle the dispute to avoid the uncertainty and costs of further litigation and trial.

Who is a class member?

You are a class member if you are a natural person who: (1) during the period December 12, 2012 through February 18, 2014, inclusive, placed a call while physically located in California to one of Cabela's toll free telephone numbers and spoke with a representative of Cabela's; and (2) was either a California resident at the time such call was made or used a phone number with a California area code to place such call regardless of your residency. This settlement covers those calls.

What are my legal rights?

This notice is only a summary. You may obtain more complete information by visiting www.CabelasRecordingSettlement.com and viewing the full class notice, by writing to the address at the bottom of this notice, or by calling the Claims Administrator at 1-844-528-0183.

To receive a settlement payment, eligible class members must submit a timely claim. **It is expected that eligible class members who submit a timely and valid Claim Form will receive approximately \$100 per qualified call but not more than \$5,000 per call.** The amount of each individual settlement payment will depend on the total number of claims filed.

Unless you take steps to exclude yourself from the settlement, you will be bound by all of the Court's orders if the Court approves the settlement, whether or not you submit a claim. This means you will not be able to make any claim that is covered by the settlement against Cabela's or other Released Parties in the future.

If you wish to submit a claim, visit www.CabelasRecordingSettlement.com or contact the Claims Administrator at 1-844-528-0183 to get a claim form. The deadline to submit claims is December 21, 2016.

If you do not wish to be a member of the settlement class, you must submit a letter to the Claims Administrator at the address below postmarked by December 21, 2016. If you opt-out you cannot submit a claim form. Visit the settlement website for more information.

If you wish to object to the settlement, you must do so by submitting your objection to the Claims Administrator at the address below postmarked by December 21, 2016. Visit the settlement website for more information.

A final hearing will be held on Tuesday, January 31, 2017 at 1:30 p.m. in Department 305, San Francisco Superior Court, 400 McAllister Street, San Francisco, CA 94102. The Court will decide whether the settlement is fair, reasonable, and adequate. The Court will also determine attorneys' fees and costs and plaintiffs' service awards. The motion for attorneys' fees and costs and plaintiffs' service awards will be posted on the settlement website after it is filed. You may attend the hearing, but you do not have to.

This is only a summary regarding the settlement. For detailed information including, the full text of the Amended Settlement Agreement, the Class Notice and the Claim Form, visit www.CabelasRecordingSettlement.com, call 1-844-528-0183, or write to: Saunders v. Cabela's Settlement, c/o Heffler Claims Group, P.O. Box 59239, Philadelphia, PA 19102-9239.

1-844-528-0183

www.CabelasRecordingSettlement.com

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You may qualify to participate if you:

- Are a woman age 55 or older OR a man age 65 or older
- Wake up often during the night, or too early in the morning
- Have had insomnia at least 3 times a week for at least 3 months

If you are interested & would like more info contact:

Santa Monica Clinical Trials
(310)-586-0843
research@smclinicaltrials.com

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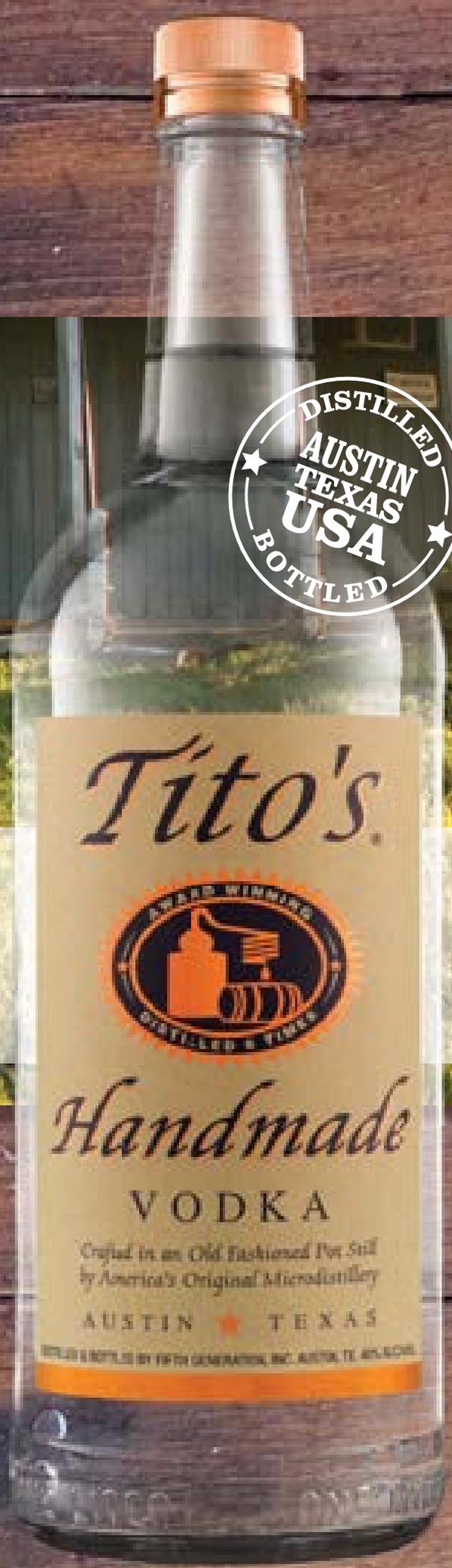
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LA WEEKLY BEST OF L.A. 2016

MUSIC & NIGHTLIFE





PHOTO BY RYAN ORANGE

BEST RAPPER

YG

4hunnid.com

The rest of the country only recently caught on, but Los Angeles has long been riding for YG. Listen, and you'll hear him everywhere: That fat-bottomed bass line booming out of the '69 Chevy hittin' switches on Rosecrans belongs to his G-funked-up "Twist My Fingaz." His sparse, Drake and Kamaiyah-featuring mantra "Why You Always Hatin'?" spins hourly on Power 106. Clubs still bang his gleefully raunchy 2008 wham-bam classic, "Toot It and Boot It." He's even become ubiquitous at political rallies; his and Nipsey Hussle's menacing anthem "Fuck Donald Trump" has become the year's de facto protest song. He's so omnipresent that even people who've never set foot south of Staples Center refer to Compton as "Bompton," in deference to the Blood slang he's helped popularize. But YG didn't capture the heart of the city just with great records. Like most natives, he's not "Hollywood." He still kicks it in his 'hood. He dresses, in his words, like a cholo. He prefers a lowrider to a #raplife Rolls-Royce Phantom. In other words, he's one of us. To answer the question posed in one of his biggest singles: Who do we love? YG. —*Rebecca Haithcoat*

BEST MUSIC VENUE

Teragram Ballroom

1234 W. Seventh St., Westlake, 90017. (213) 689-9100, teragramballroom.com.

When New York interloper Michael Swier of Bowery Ballroom fame opened his downtown-adjacent, 600-capacity club in the summer of 2015, it seemed like a dubious venture at best. How

could an outsider, even one with local partners like Monty Bar's Joe Baxley and Aquarium Drunkard's Scott Simo-neaux, compete for talent in a crowded market against local heavyweights like Spaceland Presents and Goldenvoice? But right from Teragram Ballroom's opening night, which featured Spoon doing a serious underplay, Swier and his partners have established themselves

as major players, scoring such impressive bookings (especially for such an intimate venue) as Guided by Voices, Beth Orton, Dinosaur Jr., Lydia Lunch, Queens of the Stone Age, Television and Gary Numan. The main room has great sound and sightlines, and two additional bar areas provide a good beer selection and decent eats. And, not insignificantly, parking doesn't

suck — there's an affordable auto-pay lot just a couple blocks away (avoid the pricy valet lot directly across the street, though). It didn't seem as if Los Angeles needed another mid-sized music venue, but Teragram is a welcome addition to the concert landscape that will keep the competition on its toes.

—*Andy Hermann*

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BEST BAND

The Dead Ships

thedeadships.com

Two weeks after The Dead Ships' sold-out release party for *Citycide*, frontman Devlin McCluskey was slogging through video edits for the title track. "It's a weird rotoscoping process that's taking a ridiculous amount of time," he explained, before cheerfully volunteering that the project "for sure won't pay off the way I'm hoping." But given how 2016 has unfolded, McCluskey should be more confident. After playing Coachella at the invitation of founder Paul Tollett, landing a string of dates with The Cult, playing Milwaukee's massive Summerfest and recording a four-song Daytrotter session, The Dead Ships debuted *Citycide* to near-universal praise, with single "First Mistakes" leaping to a top-five spot on KROQ's influential Locals Only playlist. "Even the one sort-of negative review still said it was a must-listen album," says the lanky 31-year-old, "so it was like, oh well, I think we did a good job here." For now, McCluskey is enjoying being home, "writing a ton of songs, and feeling really good and hopeful about what's coming up," meaning fans have good reason to be hopeful, too. —*John Coyle*

BEST SOLO ARTIST

Steady Holiday

steadyholiday.com

In L.A., the next great undiscovered songwriter can be right under our noses, putting in the legwork for years as a sideperson in other people's bands before finally taking the plunge herself. Such is the case with Steady Holiday, the project helmed by Dre Babinski. Babinski's been playing the violin since she was 10, and has long provided studio and tour support for a range of acts big (Fitz and the Tantrums, .fun) and small (Dusty Rhodes & the River Band, Hunter Hunted). Steady Holiday, though, is Babinski's first attempt at something to call her own, and with a slot at this year's Coachella ahead of the June release of her debut album, *Under the Influence*, it's safe

to say things are going well. Babinski plays violin and guitar on compositions that are often elegant and fully realized, akin to the early work of St. Vincent. Babinski's widely attended June residency at the Satellite unveiled a musician of disparate tastes, incorporating tender, solo guitar ballads with muscular, full-band covers of Paul McCartney and The Flaming Lips. If Babinski waited her whole life to finally own the spotlight, her project is all the better for it. She's ready for the attention, and deserving of it. —*Philip Cosores*

BEST HEAVY METAL BAND

Holy Grail

holylgrailofficial.com

It's been a long time since Eddie Van Ha-

len tore into "Eruption" at Sunset Sound in 1977, or Slayer and Megadeth escalated the thrash-metal arms race in the early '80s. But Pasadena's Holy Grail prove L.A. is still a haven for behemoth riffs, breakneck solos and metal shrieks to raise the dead. Their 2016 concept album, *Times of Pride and Peril*, is a 45-minute thrill ride, pairing the pyrotechnics of guitarists Eli Santana and Alex Lee with the piston-pumping rhythms of drummer Tyler Meahl and bassist Blake Mount and James Paul Luna's operatic vocals. While their biggest inspiration is clearly New Wave of British Heavy Metal bands like Iron Maiden and Judas Priest, they inject serious doses of rumbling thrash metal and symphonic prog, all of it undergirding massive hooks that are all their own. Like the L.A. metal warriors that came before them, Holy

Grail have done their time on the stages at the Roxy and the Whisky, but they're also true road dogs, having already crisscrossed the country multiple times this year alone. Stick around after the show and you might even be treated to a few of Lee's insane yo-yo tricks. —*Chris Kissel*

BEST BAND NAME

L.A. Drones

facebook.com/L.A.DronesXX

Take out the periods and push together the letters of the name of this local electronic duo and you get *ladrones*, which means "thieves" in Spanish. That word-play becomes clearer when L.A. Drones hit stages across the city. The duo, who go by the stage names Kontrol Remoto and Darlingtonia Brackets, perform with faces covered in black cloth, like the comic book images of old-fashioned robbers, and their music is heavily based on stealing — er, sampling — from their synth-pop forebears. They play with synths and the occasional sax, singing lines like, "Give me all your money, give me all your love" (from "Don't You Want to Dance?"). L.A. Drones are for the electro kids, making music that would fit between '80s classics and turn-of-the-century artists like Miss Kittin & The Hacker, served with charm, energy and a good sense of humor. —*Liz Ohanesian*

BEST DANCE CLUB

Lot 613

613 Imperial St., downtown, 90021. (323) 464-7300, lot613.com.

Tucked away on a downtown block of concrete nothing, just a few strides from the baby Brooklyn vibes of the Arts District, Lot 613 occupies a unique space in the landscape of Los Angeles clubbing. It has the aesthetic of a renegade warehouse — a stripped-down, industrial cave with few frills — but is fully licensed and legal, and often stays open until 4 a.m. It is the home base of Prototype, a party series that consistently features the best underground dance bookings in the city — Åme, Nina Kraviz and local legend DJ Harvey have graced 613's unadorned decks in the past few months alone. Its massive outside area, replete with full bar and taco operation, provides needed respite from the booming bass and heaving bodies of Lot 613's shadowy inner den, where you'll find a much wider demographic of Angeleno hip kids getting down than at any Hollywood club. While L.A. nightlife has a somewhat deserved reputation for flashy materialism, Lot 613 is about the music and nothing else. —*Jemayel Khawaja*

BEST DJ

DJ Harvey

facebook.com/HarveyDJay

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"You can't understand the blues until you've had your heart broken, and you can't understand my music 'til you've had group sex on ecstasy." DJ Harvey's self-description says it all. He is house music's rock star. Harvey Bassett has been bringing a subversive, punk edge to dance music since the '80s, when he popularized the disco re-edit and was an early resident DJ at London's famed Ministry of Sound. And he's done it all with a scruffy yet debonair air that has made him a cult figure and a style icon. The grizzled, mustachioed veteran shacks up in Venice Beach but still roams the world dropping the marathon, eight-hour sets for which he's famed. Trends come and go, styles change, but DJ Harvey will always be the coolest motherfucker at the party. —*Jemayel Khawaja*

BEST UNPRETENTIOUS CLUB NIGHT Funkmosphere

At the Virgil, 4519 Santa Monica Blvd., East Hollywood, 90029. (323) 660-4540, mixcloud.com/funkmosphere.

Usually when you see someone in an L.A. club wearing a fedora, you know you're in the wrong club. But on Thursday nights at the Virgil, when Funkmosphere is in full swing, the only fedoras in attendance will be plush red ones worn by older gentlemen holding court at the bar, spitting game about playing bass for the funk band Lakeside and hanging out with Wilt Chamberlain. Funkmosphere is the brainchild of modern funk evangelist Dam-Funk, who launched it as a club night devoted to boogie music — sweaty

and sweet deep grooves from the late '70s and early '80s, somewhere in between slowed-down disco and smoothed-out funk — and boogie's contemporary incarnation, modern funk. Although Dam himself occasionally makes DJ appearances, resident DJs Billy Goods, Randy Watson, Laroj, Eddy Funkster and Matt Respect, plus great guest DJs, continue Dam's mission of creating a positive and unpretentious night of high-grade funk for your ass to move to. —*Sam Ribakoff*

BEST SPOT FOR HOUSEHEADS Unity

At One666, 1666 N. McCadden Place, Hollywood, 90028. facebook.com/unitygathering.

Resident DJs and hosts Christi Mills and Mr. Bootsauce keep the househeads in Hollywood on Thursday nights with Unity. The weekly party goes down on a cozy dance floor where the residents are joined by guests culled from the local house scene and tour circuit. Recent guests include genre legend Jesse Saunders and London-based DJ/producer Giom. The party also has a good track record for booking women; in fact, for Mills' birthday recently, the lineup was all-female. Deep house is the sound of choice, and the DJs cater to a crowd with discerning tastes: It's the kind of party where you'll see DJs on the dance floor when they aren't playing, and where even the bouncer can catch a groove. Covers vary depending on the guest bookings but veer toward the low end for Hollywood. Follow Unity on Facebook to keep up on lineups, locations, covers and drink specials. —*Liz Ohanesian*

BEST BARTENDER Thom Sigsby

2141 W. Sunset Blvd., Echo Park, 90026. (213) 483-2337, mohawk.la.

It's not hard to find a decent mixologist in Los Angeles, what with the buses emptying them out by the thousands at Hollywood & Highland every day like Okies from the Dustbowl. Some of them come here with sparkling personalities; some come with extensive knowledge of their craft; a select few have the hospitality finesse of 19th-century stewards. But rarely do you come across a triple-threat like Mohawk Bend's Thom Sigsby. Of all of the barkeeps we've encountered across the city, Sigsby is the one most likely to demonstrate his skills and scholarship humbly without ever leaving your glass empty — be it beer, wine or mixed drinks. I've seen him pull off cocktails perfectly paired to vegan dinners, unforced new twists on classic drinks and seasonally appropriate yet somehow unpretentious new concoctions, doing it all with class and conviviality whether his bar is deserted or five deep on three sides.

—*Paul T. Bradley*

BEST ROOFTOP BAR Mama Shelter

6500 Selma Ave., Hollywood, 90028. (323) 785-6666, mamashelter.com/en/los-angeles.

With foosball tables and a nightly DJ, the lobby bar of Mama Shelter is easily a place you could spend all night and never get bored. But stay on the ground floor of the year-old Hollywood hotel and you'd be missing out on one of the city's most spectacular views, five stories up. The rooftop bar/restaurant — which can be reached from the elevator around the corner from the check-in counter — offers a sweeping panorama of the Hollywood

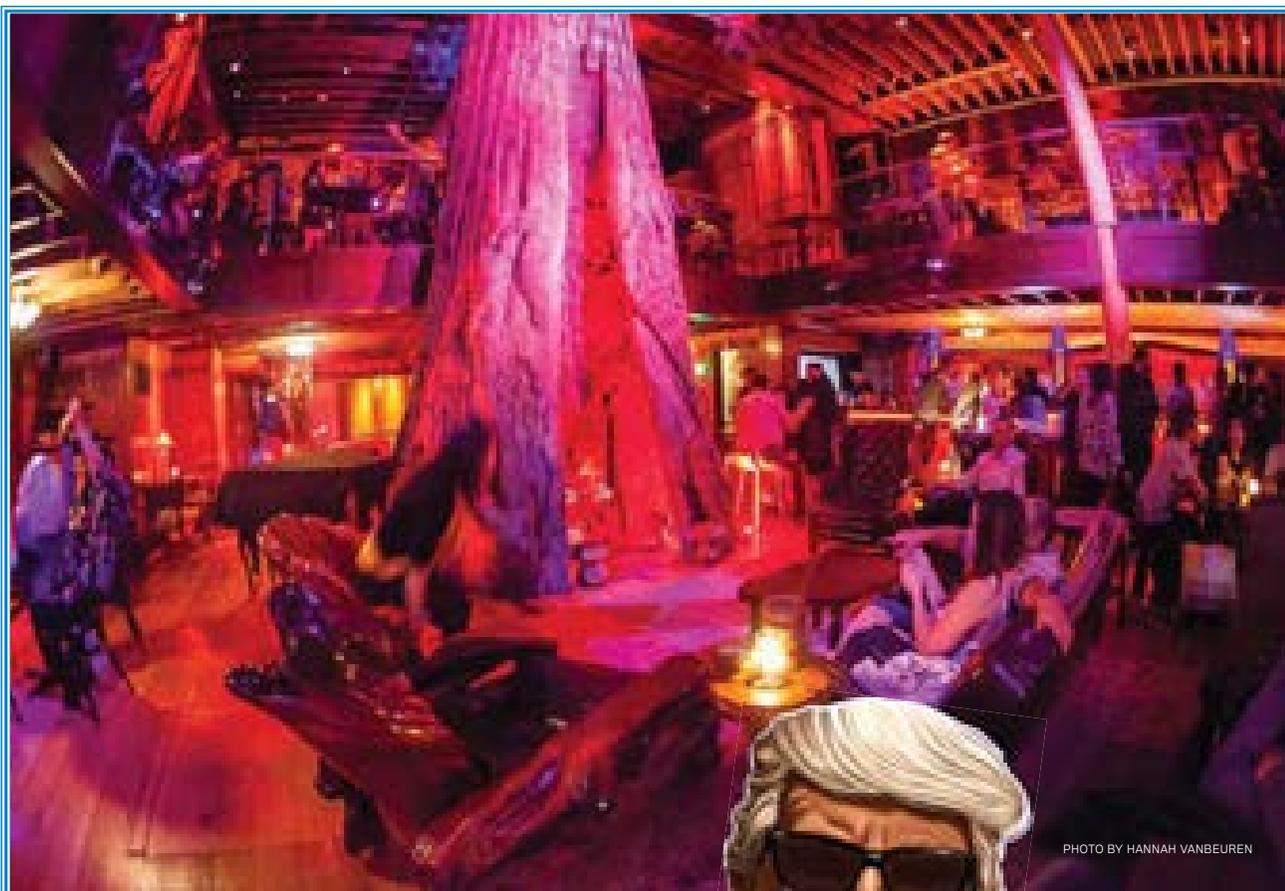


PHOTO BY HANNAH VANBEUREN

BEST NEW BAR Clifton's Cafeteria

648 S. Broadway, downtown, 90014. (213) 627-1673, cliftonsla.com.

Since reopening in late 2015 with a deeply etched facelift, the historic Clifton's Cafeteria on Broadway downtown has developed an unlikely cult status as a favored venue for locals and intrepid drinkers alike. The cafeteria downstairs is still heavily frequented by tourists and geriatric day-trippers, but Clifton's four bars can be a totally different story. Centered around a massive, multistory faux redwood tree, the environs can feel like an amusement park log cabin at times, but there's a warm charm and quirky, immersive quality to be found amidst the taxidermed animals and ornate wooden furniture. The drinks menu is both ambitious and creative, but almost despite itself Clifton's manages to be approachable, despite its heavy layers of kitsch. Climb up its many staircases and you'll find three floors of bars, boudoirs and hidden nooks all decked out in fanciful style. Everywhere you turn has some strange novelty to ogle, and Clifton's wealth of environments and arrangements can turn an evening into an immersive adventure. That you're drinking in one of the most historic spots in all of Los Angeles just adds to the magic. —*Jemayel Khawaja*

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Hills, the downtown and Century City skylines and even the Pacific Ocean if you squint on a clear day. Strewn with lights and adorned with potted palms, the rooftop is just swanky enough to make you feel like you're on vacation (if not, the \$14 cocktails will), but the brightly colored lounge seating and game tables lend it the vibe of a casual backyard garden party. Grab a seat at the bar or head to the opposite end of the wooden deck to get comfy on a beanbag chair and watch classic movies projected on a pop-up screen.

—Jennifer Swann

BEST DAY-DRINKING BAR

Block Party

5052 York Blvd., Highland Park, 90042.
(323) 741-2747, blockpartyhlp.com.

It's been open since late last summer, but modern beer garden Block Party recently expanded its weekend hours to open at noon, making it the ultimate hangout for early birds looking for cool drinks on warm days. Boozy snow cones, margarita slushies and micheladas topped with *paletas* are among the hits here. They're also some of the most Instagrammable beverages in town, if you're a do-it-for-the-'gram type of drinker. We suggest skipping the photo session and opting for a friendly game of shuffleboard on the back patio instead. When hunger strikes, ask the bartender to see a menu binder — you can order whatever local eats your heart desires and bring them right back to go with some craft beers. On select evenings, food trucks and pop-up patio dinners make a walk to pick up your food unnecessary. —Chelsea Lowe

BEST OLD-SCHOOL MEXICAN BAR

The Mexican Village

3668 Beverly Blvd., East Hollywood, 90004. (213) 385-0479, themexicanvillage.com.

Los Globos. La Cita. El Cid. So many of central L.A.'s Mexican haunts have been transformed, if only by the new people who now use them to rest their elbows. Hats off to the owners of those three for retaining some of their original cowboy-boots flavor. But if you want to see an old-school Latino bar original and unrestored, in the parlance of car collectors, then head over to the circa-1965 Mexican Village. Yes, it has a contemporary tequila bar and hard-to-find, south-of-the-border beers. But the immigrant crowds dancing to *banda* and reggaeton DJs are so for real that, if you speak English, some patrons will look at you as if you just came from outer space. Or Echo Park. Founder Abel Olivares died in June. His son of the same name has vowed to carry on the bar's adobe-style authenticity despite offers from trendy nightlife groups to sell out. Godspeed. —Dennis Romero

PHOTO BY MICHAEL CIRIACO



BEST NEW GAY PARTY

Queen Kong

357 S. Broadway, downtown, 90013. (213) 628-3112, precinctdtla.com.

Two years ago, DTLA was devoid of gay bars. Now, not only does the culturally resuscitated neighborhood flaunt a troika of queer watering holes to choose from, but one of them hosts the hottest new gay party in Los Angeles. Supplanting the traditional muscle shrines of West Hollywood and homo hipster hangouts of Silver Lake, every Friday night Queen Kong attracts a motley crew of drag divas, neon-clad Burning Man tribes, scruffy leather daddies and Latino twinks to Precinct, DTLA's first and most prominent LGBT establishment. This booze-soaked bacchanal is presided over by the Boulet Brothers, the twincestuous party power couple who have gifted L.A. with such filthy fetes as the pan-sexual Miss Kitty's, the nocturnal beauty pageant Dragula and Hollywood hook-up hub Beardo Weirdo. What sets Queen Kong apart from their other endeavors is the overt performance aspect of the party. Each week this drag dyad packs Precinct's tiny stage with a multi-act production of performance artists, porn stars, indie bands, comedians and a who's who of *RuPaul's Drag Race* alumni. Think of it as the Kit Kat Klub of the new millennium. —Michael Ciriaco

BEST THAI BAR

Thai Angel

149 N. Western Ave., Koreatown, 90004.
(323) 798-5575, facebook.com/thaiangelbar.

This is kind of a trick category because there aren't really any other full-on Thai bars in L.A. Sure, the Houston brothers are of Thai descent, and they've been killing it in the hipster bar scene. And restaurants such as Darabar Secret Thai Cuisine on Hollywood Boulevard's Thai Town strip have full alcohol licenses — but they're essentially late-night eateries. Thai Angel is the opposite, a locals' bar on the edge of Koreatown with Thai beer (Singha, Chang), bar snacks (chicken skewers, Thai sausage, pork jerky) and plenty of dive-style flavor. There are plans

for DJ and karaoke nights, but for now you'll have to make do with the Southeast Asian-style cocktails, available on a special menu, and cozy red banquettes that recall the bar-hopping of yesteryear. In a town filled with speakeasies that aren't speakeasies and theme bars that require gimmicky passwords and hidden entrances, it's refreshing to find a watering hole that's just that, with real Thai flavor to boot. —Dennis Romero

BEST BAR TO TAKE YOUR BABY TO

Bar 326

6333 W. Third St., Fairfax, 90036. (323) 272-4928, farmersmarketla.com.

There's this idea that new parents long

for nothing more than a trusty babysitter and a date night out so they can feel a little saucy once again and rekindle that fabled spark. It's not true. At all. Moms and dads of teeny babes are tired AF, so once that kid goes down at twilight, they happily do the same. Still, the parenting struggle is real, and sometimes mama needs a *drank*. That's why day drinking is essential, and Bar 326 in the Original Farmers Market is the perfect place to do it. First of all, it's outdoors, so baby's getting some fresh air and a little Vitamin D. Second, it's a daytime place, so it's not full of drunk creepers (usually). Third, the Farmers Market is a colorful wonderland, so there's a ton of stuff that will set off fun firecrackers in baby's tiny developing brain. Strap that kid in a carrier and take advantage before he

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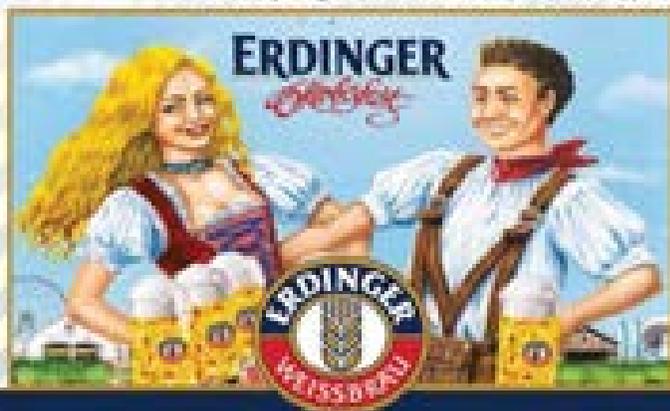
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develops pesky traits like free will.

—Ali Trachta

BEST PLACE FOR READING AND DRINKING

The Semi-Tropic

1412 N. Glendale Blvd., Echo Park, 90026.
(213) 568-3827, thesemitropic.com.

Few spots in Los Angeles transition competently from day to night, from free-lancing time to fun time. Billions (yes, billions) of coffee shops both Eastside and Westside make fantastic reading nooks and scriptoriums, but what happens when 3 p.m. rolls around and you're thirsty for something palliative yet you're not done reading? What happens when the smell of stale coffee and desperation starts to harsh your mellow? You're not ready to go home. You can't go to a loud bar with too many trappings of unwoke civilization, like TVs and a jarring electro-pop soundtrack, can you? Certainly not. Enter the Semi-Tropic, the Echo Park boho-chic cafe/bar perfectly designed to mix suds and literary sensibility. With a bank of sound-baffled couch alcoves, low tables and a just-low-enough-to-be-calming lighting scheme, Semi-Tropic makes you feel comfortable cracking the spine of a good book and losing yourself in its pages without completely hiding away from the world. —Paul T. Bradley

BEST SPEAKEASY THAT ACTUALLY USED TO BE A SPEAKEASY

Del Monte Speakeasy

52 Windward Ave, Venice, 90291. (310) 392-4040, townhousevenice.com.

These days, any vaguely old-timey watering hole where a bartender in an apron and arm garters takes 20 minutes to make you a \$14 drink fancies itself a "speakeasy." But the origins of the term are far more specific. During Prohibition, when consumption of "intoxicating liquors" was banned, a speakeasy was a hidden bar that required a membership card, a password or both to enter, in order to keep the cops, G-men and Anti-Saloon League zealots at bay. Few bars in L.A. ever operated during Prohibition as actual speakeasies, but the Del Monte Speakeasy, tucked away in the basement of the Townhouse bar in Venice, is one of them. Back then, what is now the Townhouse was a grocery store, and the Del Monte was a dimly lit dungeon of smuggled hooch, accessible only via

trapdoor. Today you can take the stairs, and the vibe is considerably less illicit — though the room's low ceilings and antique wallpaper still give it the feel of a *Boardwalk Empire* set, especially when it's hosting a jazz or burlesque night.

—Andy Hermann

BEST HAPPY HOUR

Nirvana Sports Bar

314 E. First St., Little Tokyo, 90012. (213) 625-0066.

Sure, there are flashier spots with craft brews on tap and Starbucks-sterile, reclaimed-wood decor that'll give you a measly dollar off your overpriced pint. But there's only one place where, from 4 to 8 p.m. weekdays, an old-school bartender will hand you an ice-cold glass of \$3 Sapporo and a \$5.50 plate of spicy calamari, and say *arigato* with a big smile. At Nirvana Sports Bar in Little Tokyo, step back into the pricing, hospitality and atmosphere of the early '90s. The bar is always filled with a mix of out-of-town businesspeople, locals just off of a shift and a couple of sports fanatics watching the game, and I've never once been there when all those strangers didn't become

fast friends.

When it's close to happy hour last call, the bartender will let you buy extra drinks at the discounted price, placing a turned-over shot glass in front of you like a drink ticket you can redeem when you're ready. This is how bartenders of old used to do it before they were called "mixologists." No frills, good drinks, great people-watching — Nirvana is the least pretentious happy hour you'll find anywhere in L.A. —April Wolfe



BEST GAY BAR

Bar 10

8933 Santa Monica Blvd., West Hollywood, 90069. (323) 332-6445, bar10weho.com.

With the shuttering of Here Lounge back in February, and the Abbey's inevitable devolution into a nightly bachelorette party, West Hollywood has been thirsting for a traditional, quintessential gay bar. Like nectar from heaven, Bar 10 has come to wet the gayborhood's collective whistle. Rejecting the garish camp of nearby Hamburger Mary's or the tequila-stained trashiness of Fiesta Cantina, Bar 10 opts instead for casual dignity. The brick walls and sturdy wooden tables





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reflect an unspoken masculinity, where gym-chiseled guppies go for a stiff drink — not a cosmo or a glass of pinot noir, but a Jack and Coke. The menu offers a solid selection of American comfort cuisine, ideal for entertaining a queer business associate, but your best bet is to hit up Bar 10 for brunch. Its patio sits equidistant from Robertson and San Vicente, practically VIP seating to judge the cavalcade of queer craziness stumbling down Santa Monica Boulevard as you sip your bottomless mimosa. Much like the men around you, expect it to be strong, too. —*Michael Ciriaco*

BEST GAY JOCK BAR

Gym

8737 Santa Monica Blvd., West Hollywood, 90069. (310) 659-2004, gymsportsbar.com.

One of the biggest criticisms of West Hollywood's bar scene is its lack of variety. Although the physical layouts may differ, the mood, crowd and ambience of nearly every establishment along the Santa Monica strip are pretty interchangeable. As one drag queen once put it, "It's just the same songs in a different order." The beauty of Gym, lauded as the first and only gay sports bar in Los Angeles, is that it caters to a specific niche within the LGBT community. Even in the 21st century, the realm of athletics, whether on the field or simply within the ranks of armchair quarterbacks, is often a straight boys' club. Gym provides a welcoming, queer-friendly sanctuary for gays and lesbians to scream at their favorite teams every Sunday afternoon. It also serves as the de facto clubhouse for the various gayborhood athletic leagues, from basketball and softball to post-ironic dodgeball, where they revel in their victories or drown their losses in pitchers of beer. Light beer, obviously. It's still WeHo. —*Michael Ciriaco*



BEST SECRET FETISH BAR

The Bullet

10522 Burbank Blvd., North Hollywood, 91601. (818) 762-8890, bulletbarla.com.

Hidden behind a taxi garage on a dead-end street in North Hollywood, the safe word for the Bullet is "anonymity." Pull back the blackout curtain at the front entrance, and you're transported into

a pre-Grindr time capsule of assless leather chaps, handlebar mustaches and amyl nitrate. This gay dive bar caters primarily to a Tom of Finland-era demographic, although recently millennials have been quietly flocking to its shadowy seclusion to publicly play out their fetish fantasies. Bullet hosts a number of kink-catering nights, such as Spank Karaoke, Crisco Disco and Pitch Your Tent, but patrons tend to dictate the theme of the evening themselves. Don't be surprised to walk in and find the space overrun by a gaggle of Diaper Lovers waddling around in adult-sized Huggies, or a pack of Pup Play enthusiasts prowling in their canine hoods and doggy-tail butt plugs. Often, the more vanilla regulars will interact with their edgier counterparts, sometimes even experimenting in a new predilection. It's cool; Bullet can keep a secret. —*Michael Ciriaco*

BEST BAR FOR A GIRLS' NIGHT OUT

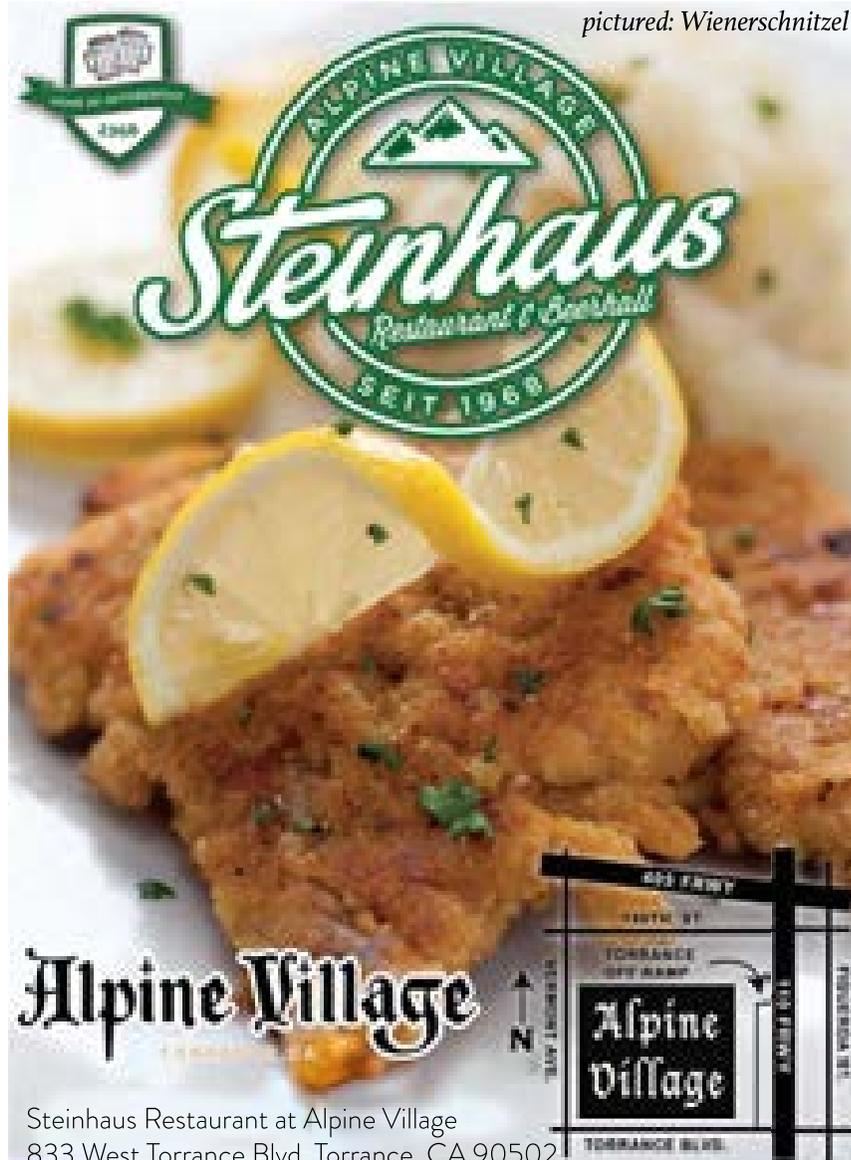
The Powder Room

1606 N. Cahuenga Blvd., Hollywood, 90028. (323) 469-5001, powderroomla.net.

When Cahuenga Corridor fave St. Felix Hollywood decided to open a little bar next door geared toward party-girl tastes, management smartly kept the femme touches subtle. The Powder Room always has a soft, pink-lit hue, but the atmosphere is stylish enough to appeal to both sexes with its glossy marble bar and baroque, mirror-smattered walls. But the real draw at the Powder Room is the cocktail program, a colorful assemblage of alcoholic indulgences that might seem "girly" when you look at them but possess potent and complex flavors for all palates.

Take Cake or Death, a creamy, cherry-infused sipper with egg whites, gin and chartreuse; or the refreshing Mango Tango Jimador margarita. The gold-dusted "milkshake" with sweet liqueurs and Belgian chocolate got a lot of attention when Powder Room opened, but it's the basics and cool new craft cocktails that draw a gaggle of "girls night" gatherings, including the Monster Energy Women's Ultra Mixer, an evening of entertainment biz chicks who get together for media domination-driven mingling. Open Fridays and Saturdays only, it's also popular with couples seeking a nightcap and a sexy refuge from Cahuenga's chaos. —*Lina Lecaro*

pictured: Wienerschnitzel



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MUSIC & NIGHTLIFE

BEST INOFFENSIVE DIVE BAR MAKEOVER

Crawford's

2616 Beverly Blvd., Westlake, 90057. (213) 568-3133, instagram.com/crawford sbarla.

Linda's Place, a dank room with a liquor license, was once the dive bar of gin-soaked dreams. It earned no writeups and made few (if any) "best of" listicles. Certain Bukowski-T-shirted dive poseurs might have found it, shall we say, lacking in literary charm. So, when Linda's ascended to watering-hole Valhalla, new owners arrived earlier this year and took away the dank. Instead of turning it into an eight-kinds-of-IPAs yuppie playpen, they opted for Budweisers and fried goddamn chicken. While Crawford's is not the paragon of authenticity, it sure gets the job done. With red naugahyde booths, a pool table, Buck Hunter, crazy crap on the walls, a canoe on the ceiling and the general atmosphere of a Southern biker bar (or your cool uncle's basement), Crawford's should be beloved by working folks just as much as the people raising the rents in the neighborhood. —Paul T. Bradley

BEST NEW MUSIC VENUE

The Hi Hat

5043 York Blvd., Highland Park, 90042. (323) 258-4427, hihat.la.

After the closing of Mr. T's Bowl and the short-lived, doomed-from-the-start run of the unlicensed Church on York, it was beginning to feel as if Highland Park was jinxed when it came to live music venues. How could a neighborhood so thick with bars, record stores and tattooed bass players lack a good place to see bands? Finally, in January of this year, the Hi Hat not only filled the void but quickly established itself as one of the best rooms in the city to catch local acts plying their trade. The former pool hall is spacious yet intimate, with high ceilings and exposed-brick walls that provide surprisingly good acoustics. The door charge is usually \$10 or less, and a good selection of beer, wine and bar snacks (no hard liquor, though the owners say it's coming) is equally well-priced. Talent buyer Britt Witt, with occasional help from Buzzbands.la's Kevin Bronson, keeps the focus on local artists but has been increasingly mixing in some impressive national bookings, most notably a packed underplay by progressive hardcore leg-

ends The Dillinger Escape Plan. The Hi Hat has been a fantastic addition not just to Highland Park but to the entire L.A. music scene. —Andy Hermann

BEST DIVE BAR WITH LIVE MUSIC

Cafe NELA

1906 Cypress Ave., Cypress Park, 90065. cafenela.net.

Transformed from a Mexican ranchera bar to a raucous punk hub where you're more likely to see purple hair and Doc Martens than cowboy boots and Stetsons, Cafe NELA has slowly become the venue of choice for hardcore bands and local legends to let it all out. Three years



rocking and still going strong, the Cypress Park hole-in-the-wall is a proud and proper dive that's remained gloriously untainted by the area's surrounding gentrification. It features the requisite Christmas lights, cheap cover charges, cheaper beer (brews only, in fact), a lot of bar neon and a worn-in

feel that's earned, not evoked by some design team. Booked bands are typically loud, quirky and badass. The Insect Surfers, Pu\$\$y-Cow, Betty Blowtorch, The Gears, Haunted Garage, I See Hawks in L.A., Lucky Otis, Gitane Demone and Keith Morris all have graced the stage. NELA conjures a vibe that seasoned clubbers will recall from seminal spots like Al's Bar, Raji's and Mr. T's, a place where the room temp, volume and performances meld into a sweltering, vociferous assault on the senses, making for a gritty, no-frills hot mess of a good time, as any authentic punk-rock experience should be. —Lina Lecaro

BEST ALTERNATIVE CLUB

The Lash

117 Winston St., downtown, 90013. (213) 687-7723, thelashsocial.com.

From its sleek architectural lines and semi-industrial aesthetics to its boisterous, underground party-house vibes, the Lash may be the ultimate hip-kid haven in downtown or maybe all of L.A. Apparently "lash" is slang for getting smashed, and it's fitting because excess and escapism always seem highly appropriate inside this dark, hidden hot spot, which kinda feels like a chic dive in Europe. If it wasn't for the very L.A. crowd (you know, people with healthy social media

LA WEEKLY SIPS & SWEETS



Sips for this year's Sips & Sweets event provided by



- Sweets:**
- Crème Caramel LA
 - McConnell's Fine Ice Creams
 - Copenhagen Pastry
 - WP24 by Wolfgang Puck
 - Bearclaw Kitchen
 - The Gourmandise School
 - Choctál Single-Origin Ice Cream
 - Westbound
 - Red Bread
 - Alexander's Steakhouse
 - Salt & Straw
 - Ococoa
 - Mercedes Binge Desserts
 - Beverly Hills Beignet
 - The Broadway Baker
 - Mascarpone Cheesecake
 - Nickel Diner

- Sips:**
- The Roger Room
 - The Bar at Belcampo Santa Monica
 - E.P. & L.P.
 - Birch
 - House of Punch
 - The Lucques Group
 - Sassafras
 - Miro
 - Broken Spanish/BS Taqueria
 - Lost Property
 - Hinoki & the Bird
 - 71ABOVE
 - Sonny's Hideaway
 - Sotto
 - Otium
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followings and unhealthy sleep schedules), the Lash could be somewhere far, far away. But the promotions here are, in fact, some of the most interesting in town, like Mustache Mondays, which has found gregarious new life for its long-running gay grind-a-thons after leaving La Cita; Heav3n, which attracts hordes of uber-hip Technicolor-tressed and -dressed club kids; and '90s Goth Klub, which fills up with the flashback-minded fishnet set. In a city where fabulousness is governed by fuzzy memories and fickle favoritism, the Lash has managed to keep its buzz for three years now, and from the looks of things, it's gonna keep on swinging for a while. —*Lina Lecaro*

BEST MEMBERS-ONLY CLUB Cloak & Dagger

1666 N. McCadden Place. Hollywood, 90028. [facebook.com/CloakandDaggerLA](https://www.facebook.com/CloakandDaggerLA).

Many of Los Angeles' best goth-themed dance clubs have been alive and kicking for years, but that doesn't mean there isn't room for new blood. At Cloak & Dagger, a new breed of black-clad vamps undulates in darkness to the sounds of Bauhaus, Siouxsie and Ministry, but the mix is decidedly more hip and mysterious. DJ Adam 12 (She Wants Revenge, Giorgio's) and producer Michael Patterson have made D&G a members-only club, which means you must have a coveted "black card" to get into the main basement dance area, no exceptions. How to get the card is something of a mystery, but knowing the hosts helps. They are also sticklers here when it comes to their "all black everything" dress code, meaning a sliver of white or purple or even red in your dress will be frowned upon and maybe even denied. The rules make for an ultra-exclusive feel, which attracts an intriguing mix of model types and familiar fiends and faces from the music world. I can't tell you about the unique ritual/initiation thing they do for select new members because they make you take an oath, and if you tell, you're cursed by evil club spirits for eternity ... or something. Now that's goth. Every Tuesday.

—*Lina Lecaro*

BEST KARAOKE All Star Lanes

4459 Eagle Rock Blvd., Eagle Rock, 90041. (323) 254-2579, [allstarlanesbowling.com](https://www.allstarlanesbowling.com).

When you're itching to sing in front of strangers who won't judge you, you'll feel right at home at the All Star Lanes bowling alley. Every Friday and Saturday night, the bar is packed with punks, hipsters and so many normal, working-class people you'll feel like you're back in Milwaukee. The bartenders are fast and give no fucks, and nobody's got a bad attitude. But what makes this karaoke the

best is the resident KJ, who'll sing backup to your songs if you're in need of a lift but doesn't ever steal the thunder from his singers. He's funny, jovial and makes the show great, but you seriously can't beat the audience. There's always *someone* willing to dance to your "Dirty Deeds Done Dirty Cheap." They're also welcoming to the weirdos, so you might see the punk dude whip out his Twister mat (or you might get to spin the dial for him) while he screams nu-metal. It's a breath of fresh karaoke air in a sea of showoffs and wannabes. —*April Wolfe*

BEST STRIP CLUB Cheetahs Hollywood

4600 Hollywood Blvd., East Hollywood, 90027. (323) 660-6733, [cheetahclubhollywood.com](https://www.cheetahclubhollywood.com).

The overflowing mugs of Bass pale ale, the soaking-wet bar and the tattooed vixens once gave Jumbo's Clown Room a sense of authenticity that can be hard to find in an ever-changing Los Angeles. But then a tide of weekend warriors arrived, and it erected an all-wrong velvet rope policy to corral all those tourists hoping to see the stage reportedly once used by Courtney Love. Meanwhile, about a mile down the road, Cheetahs Hollywood retains all that grit with none of the pose. Here's a locals' spot with \$10 tequila-and-beer combos and all the tattoos and heels you could ask for. The music is rarely so loud that it stops the mild chit-chat at the bar, and the staff is the definition of unpretentious. *Playboy* launched an online column about a dancer's life here, and the publication recently shot video of some of the performers in action. But otherwise the place is as laid-back as Jumbo's used to be, which is perfect so long as a tsunami of hipsters doesn't ruin the vibe. —*Dennis Romero*

BEST JAM NIGHT AT WHICH TO HEAR ACTUAL JAMS The FOCKRs

419 N. Fairfax Ave., Fairfax. (323) 651-2030, [facebook.com/thefockrs](https://www.facebook.com/thefockrs).

In L.A., jam nights these days are often an assemblage of all-star musicians who come together to play the classics, usually prepped with a rehearsal or at least prior knowledge of what they will be performing. They're often stellar-sounding, brag-worthy spectacles, but they tend to lack spontaneity and the organic magic of what a true "jam" can be. But for nearly 25 years every Tuesday, the Kibitz Room at Canter's Deli has hosted an intimate gathering of musicians — calling themselves The FOCKRs — doing it garage-style: throwing out song choices on the fly and inviting their pals to jump onstage and join in. Along the way, this little jam has thrived with its own big-time pop-ins, including Slash, Lenny Kravitz, Rickie



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Lee Jones, Dave Navarro and even The Pointer Sisters. Many of the FOCKRs rockers play the other jams around town, too, but at Kibitz they're more relaxed, getting to work shit out. Rollicking, raw and in real time, they often play for 2½ hours straight, reinterpreting rock and soul hits both instrumentally and vocally, and keeping the old-school jam concept's element of surprise alive. —*Lina Lecaro*

BEST GEEK PARTY

Geek Pride

[facebook.com/geekprideentertainment](https://www.facebook.com/geekprideentertainment)

Geek is chic, and the adorkable Chris Riley, mastermind behind this summer's cosplay takeover of Downtown Art Walk, taps into that zeitgeist with his monthly superhero-themed party, Geek Pride. Like a comic-book cabaret, these nerd nights feature live musical and burlesque performances, as well as screenings of original videos, such as the *Buffy the Vampire Slayer* homage "In the Garden of Whedon." But the biggest bonus is the Kryptonian physiques of this costume enthusiast crowd. Here, normally mild-mannered Clark Kents can strip down to their revealing geekouture and reign as sexy, scintillating Supermen. The event has traditionally been hosted at Hollywood's Dragonfly, home of such kink cavalcades as Miss Kitty's and Black Unicorn Fetish Fantasy Affair. But Geek Pride is spreading its cape and taking flight. Upcoming L.A. locations include DTLA gay watering hole Precinct and WeHo shame hole Fubar, so check online for details.

—*Michael Ciriaco*

BEST RADIO DJ

Travis Holcombe

kcrw.com

Like a lot of KCRW listeners, I first stumbled across Travis Holcombe while driving home from a Tuesday night concert. It was sometime in 2012, after midnight, and a then-unknown Holcombe was laying down a set that was, by KCRW's increasingly conservative standards, almost mind-blowing: Brainfeeder and Ninja Tune left-field beats mixed with ATLien hip-hop, deep house, even some catchy millennial electro-pop I didn't hate. Fortunately, someone at the station has been paying attention to Holcombe's talents as a selector and tastemaker; his rise through KCRW's ranks has been

relatively swift, and he now occupies the high-profile 10 p.m.-to-midnight weeknights slot, where he continues to surprise. A typical Holcombe set, if there is such a thing, might move from British rapper Kate Tempest to TDE upstart Isaiah Rashad to Sylvan Esso to Young Thug to Thundercat. He's the still-influential NPR affiliate's brightest rising star, which bodes well for the future of KCRW and L.A. radio in general. —*Andy Hermann*

BEST ROCK RADIO SHOW

Part Time Punks

Thursdays from 3 to 6 p.m. on KXLU, 88.9 FM. parttimepunks.com.

If you're looking for rock radio stations in L.A., your choices most days of the week are basically the station that plays alt-rock from the mid-2000s and the two stations that play jock rock from the '70s. That's why it's always a moment of instant joy to hear the messy jangle of Television Personalities' song "Part Time Punks" on Thursdays at 3 p.m. on KXLU

— it's the theme song for Michael Stock's punk-music show of the same name. What's great about the show is Stock's knowledge and love of the whole spectrum of punk music, from the funk-punk of A Certain Ratio to the proto-pop-punk of Big Star. Equally important is his love and support of L.A.

punk bands and musicians, from the heyday of the Smell to kids making noise and pissing off their parents now.

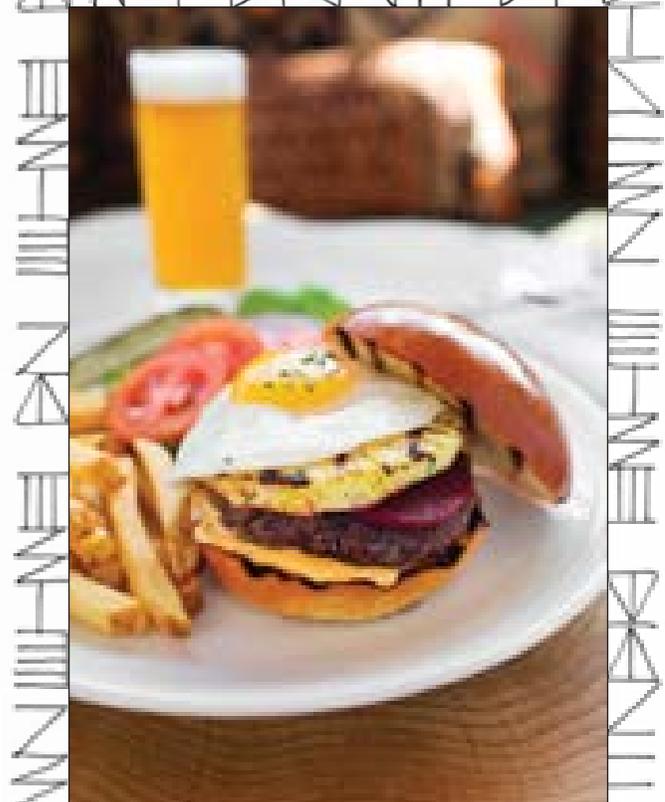
—*Sam Ribakoff*

BEST DANCE MUSIC RADIO SHOW

One Track Mind

Fridays from 10 p.m. to midnight on KPFFK, 90.7 FM. kpffk.org.

Los Angeles is a city best experienced at night and in motion, and the best soundtrack for your after-dark walk, drive or bus ride is house music. In a club setting, a good house DJ can read the crowd and give them what they didn't even know they wanted. DJ Kristi Lomax is somehow able to do the same thing on the radio, reading the collective mind of Los Angeles every week on her KPFFK show, *One Track Mind*. Starting at 10 p.m. on Friday nights, Lomax takes her listeners through the soul-imbued deep house of people such as Moodymann, the tech-house of artists like K-Hand and the footwork-inspired glitches of Machine-



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drum, along the way offering interesting reflections on the music and the artists behind it. It's a much-needed service to a genre with a progressive, revolutionary history that newer fans might otherwise never discover. —*Sam Ribakoff*

BEST RECORD STORE Mount Analog

5906½ N. Figueroa St., Highland Park, 90042. (323) 474-6649, climbmountanalog.com.

Mount Analog isn't just the best record store in Los Angeles — it's the only one of its kind. The Highland Park shop caters to those who delight in cassette-only noise label samplers, for instance, or double-LP collections of Persian psychedelia, records that are otherwise available only via underground distributors and specialist online shops. It also acts as a hub for L.A.'s underground-music community — a home base for heads to meet and pick over healthy collections of techno, Krautrock and industrial. In its few short years of existence, Mount Analog has defied the popular logic about record stores and their unsustainable niche customer base by doubling down on curation, taking the vinyl-shop ideals of discovery and surprise into adventurous new territory. —*Chris Kissel*

BEST PLACE FOR VINYL SURPRISES Record Jungle

2459 W. Whittier Blvd., Montebello, 90640. (323) -725-0940, recordjungle.com.

Record Jungle is not the place to visit when you know exactly what you want on your turntable. The Whittier Boulevard record store should, however, be your destination when you can dedicate at least an hour to flipping through the bins. Yes, you will absolutely need the surprises that you find hidden amidst Record Jungle's vinyl overgrowth. That 12-inch dance single of a song you last heard in the 1980s? That's yours now. The overlooked sophomore album from a band whose sole major hit you heard far too often? Yeah, you need that, too. The obscure funk band who you're certain was sampled on one of your favorite hip-hop tracks? Grab it! It's pretty easy to get carried away inside this store, so stick to a budget if you can, even though the prices are fairly reasonable as far as

L.A.-area shops are concerned. There are temptations aplenty hidden in those bins. —*Liz Ohanesian*

BEST CONTEMPORARY CLASSICAL SERIES Jacaranda

(213) 483-0216, jacarandamusic.org.

Jacaranda is both a genus of purple-bloomed tree that flourishes along Los Angeles streets and the name of our burg's most curiously beautiful series of contemporary classical concerts. The year 2012 saw the launch of the series' first concerts at the excellent environs of the First Presbyterian Church of Santa Monica, as well as at select area concert venues and site-specific events. Wonderfully un-stodgy curation by Jacaranda founders Patrick Scott and Mark Alan Hilt and performances by acclaimed and expert musicians make for ear-cleansing dives into bracingly new music composed largely by living composers, as well as unplayed-to-death music of the past century. They've done Messiaen, Cage, Boulez, Schoenberg and Glass, but some pretty special things, too, like a salute to Scandinavian music with pieces by Esa-Pekka Salonen, Per Nørgård, Magnus Lindberg and Kaija Saariaho, or little-performed works by Peter Maxwell-Davies, Thomas Ades, David Lang and Julia Wolf. The reasonably priced series runs fall through spring; this year's highlights include works by John Adams, Scott Joplin, Duke Ellington and Steve Reich. —*John Payne*



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run free with joyous abandon; handsome young men and women lounge around with cans of Bud; vintage Western shirts and cowboy boots hang for sale on racks by the side of the stage. It's the music, though, that keeps fans coming back every week, with hot-shot local acts such as country-fried rocker Elijah Ocean and the flawless bluegrass harmonies of Dear Lemon Trees sharing the stage with touring Americana acts. Can't-miss special tributes, like those dedicated to Merle Haggard and Townes Van Zandt earlier this year, bring out scores of L.A.'s finest roots singers and musicians. If you squint hard enough, you could mistake the whole affair for a Nashville house party circa 1978. —*Chris Kissel*

BEST RECORD LABEL Brainfeeder

brainfeedersite.com

Flying Lotus' Brainfeeder may seem an odd choice in this category, since it hasn't had many new releases in 2016 (excellent and oddly slept-on LPs by Jameszoo and JP Moregun notwithstanding). But as anyone who attended the experimental hip-hop/electronic/jazz/whatever imprint's recent, triumphant showcase at the Hollywood Bowl can attest, it's just the calm before the storm. New signee and funk godfather George Clinton has already confirmed he'll release his next album on Brainfeeder, and the label also appears to have new material in the works from Taylor McFerrin and Thundercat. Kamasi Washington reportedly is helping Brainfeeder expand its jazz roster. Then there's WOKE, the "supergroup" featuring FlyLo, Thundercat and Ishmael Butler of Shabazz Palaces, who have "like nine songs kind of floating around," Lotus told *Pitchfork* last year. It all points to Brainfeeder being set to dominate the conversation in 2017 — even more so than it already does. —*Andy Hermann*

BEST DANCE MUSIC LABEL L.A. Club Resource

soundcloud.com/la-club-resource

If John Carpenter made techno, it probably would sound like an L.A. Club Resource record. The label, founded and run by Delroy Edwards, ostensibly is in the business of putting out dance music, but this isn't the fun, disco-imbued sound of Chicago house or the shiny anthems of EDM. L.A. Club Resource puts out the grimmest, most lo-fi, distorted, four-on-the-floor techno and house records around, a lot of it made by L.A. producers and DJs. This is music that sounds like it was spewed straight out of an old tape deck, or like the pulsating, nagging thump in your head when you're driving home from a club in the early hours of

the morning. Ultimately, it's the beating-heart soundtrack for the millions making their way through the struggle to survive in Los Angeles. —*Sam Ribakoff*

BEST UNDERGROUND RECORD LABEL

Leaving Records

leavingrecords.com

Leaving Records, an imprint of L.A. hip-hop heavyweight label Stones Throw, is a mostly cassette (and occasionally vinyl) operation curated under the inspired vision of boss Matthew McQueen. McQueen, aka Matthewdavid, is a spiritual seeker whose own musical output ranges from burbling new age to viscous, unearthly hip-hop. That extraterrestrial sensibility forms the basic parameters of Leaving's aesthetic, encompassing releases such as Guy Blakeslee's spacious guitar odyssey *The Middle Sister* and Benedek's breezy electro-funk EP *Coolin'*. McQueen has a particular passion for the analog spirituality of old new-age tapes, and has even commissioned a "Modern New Age" tape series featuring select local artists while continuing to reissue old and largely forgotten tapes by the legendary Laraaji and the totally obscure SunPath. McQueen's label does what a great underground label should: It delivers a wide-ranging, adventurous output while hanging on to a defined aesthetic — one focused on elevating the consciousness while keeping its feet firmly planted in the cassette deck. —*Chris Kissel*

BEST MUSIC FESTIVAL Echo Park Rising

epr.la

OK, so they didn't book Kendrick Lamar or Guns N' Roses. There's no VIP tent serving seven-course tasting menus, and the sound quality can vary dramatically from stage to stage. But Echo Park Rising is the most fun you'll have at any music festival in Southern California precisely because of how casual and free-form the whole thing feels. Taking place over four days in roughly 30 venues throughout Echo Park, EPR books a staggering array of mostly local bands, playing everything from punk to cumbia to garage-rock to electro-pop. This year, in one stretch, you could go from hearing psych-pop maverick Rudy de Anda playing inside a clothing store, to the Latin soul grooves of Chicano Batman on the festival's main outdoor stage, to reunited "coyote rockers" Wiskey Biscuit at the Echo, to solo fuzz-rockers Colleen Green inside a banquet hall at the back of Taix French Restaurant. Best of all, it's free, so you can discover your favorite new local band without dropping a dime on anything except beer and maybe a slice of Two Boots. —*Andy Hermann*

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GO»LA

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fri

10/7

BOOKS

Curls Just Want to Have Fun

Brooklyn-based stand-up comedian Phoebe Robinson discusses her new book, *You Can't Touch My Hair: And Other Things I Still Have to Explain*, with actress Michaela Watkins of Hulu's *Casual*. Robinson, who's worked as a consultant on season three of Comedy Central's *Broad City*, also hosts the podcasts *2 Dope Girls* and *Sooo Many White Guys*; the latter is executive produced by Ilana Glazer, one of *Broad City*'s co-stars. Robinson's essay collection tackles race and gender in the entertainment industry and society in general from the point of view of a millennial of color, one of the topics being the beauty and politics of black women's hair. "Outside of skin color, nappy hair is probably the biggest in-your-face reminder of blackness, of Otherness," she writes. *Skylight Books, 1818 N. Vermont Ave., Los Feliz; Fri., Oct. 7, 7:30 p.m.; free, book is \$16. (323) 660-1175, skylightbooks.com.* —Siran Babayan

ART

The King of Pop

Pop artist Roy Lichtenstein's technique was inspired by commercial advertising and comic strips. The Skirball Cultural Center's "Pop for the People: Roy Lichtenstein in L.A." features more than 70 examples spanning four decades, showcasing how Lichtenstein and the pop art movement made visual art appealing to the public. Among the items on display are the rarely exhibited *Ten Dollar Bill* (1956) and famous pieces *Sunrise* (1965) and *Shipboard Girl* (1965); comic book works; and prints from Lichtenstein's longtime partnership with Los Angeles print workshop Gemini G.E.L., currently the subject of a 50th-anniversary retrospective at LACMA. The collection also includes an interactive re-creation of Lichtenstein's 1992 *Bedroom at Arles*, which is based on Vincent van Gogh's painting series *Bedroom in Arles*. *2701 N. Sepulveda Blvd., Brentwood; opens Fri., Oct. 7; runs through March 12; \$12, \$9 seniors and students, \$7 children, free under 2. (310) 440-4500, skirball.org.* —Siran Babayan

Mad Monster Party:
See Sunday.



PHOTO BY RANKIN-BASS PRODUCTIONS

sat

10/8

DANCE

On Pointe

After two seasons affirming its ability to stage ballet's full-length classics, **Los Angeles Ballet** shifts gears with a triptych of shorter works to open its 11th season. The newest is Canadian choreographer Aszure Barton's *Untouched* set to music by saxophonist/composer Curtis Macdonald, pianist Njo Kong Kie and Russian-born violist Lev "Ljova" Zhurbin. Dipping into its repertoire, LAB reprises George Balanchine's architectural and elegant *Stravinsky Violin Concerto* and the exuberant, tambourine-infused *Tarantella* and *pas de six* from August Bournonville's *Napoli*. After this week's opening in Glendale, the company continues its metro tour in Redondo Beach and then UCLA, beginning a new decade as L.A.'s own professional ballet company bringing great dance to Greater L.A. *Alex Theatre, 216 N. Brand Blvd., Glendale; Sat., Oct. 8, 7:30 p.m.; \$29.50-\$84, discounts for children, seniors & military. (310) 998-7782, losangelesballet.org.* —Ann Haskins

BOOKS

Baby, I'm an Anarchist

Back after a three-year absence, the **Los Angeles Anarchist Bookfair** invites radical thinkers of all stripes — anarchists, anti-capitalists, anarcho-virgins — who are looking to learn, connect and push the same agenda: political and social change. This year's daylong, family-friendly event is themed "displacement, gentrification and ecological crisis" and features speakers, music by DJ Moondoughcorp and workshops on such topics as "Anarcha-Feminist Perspectives" and becoming an "Urban Soul Farmer." The book fair includes literature and zines from small presses, as well as representatives from community groups. *Cielo Galleries/Studios, 3201 Maple Ave., Historic South-Central; Sat., Oct. 8, 11 a.m.-7 p.m.; free. la.anarchistbookfair.com.* —Siran Babayan

and Jules Bass churned out in the '60s and '70s are most frequently associated with Christmas time: *Rudolph the Red-Nosed Reindeer*, *Santa Claus Is Comin' to Town*, *The Little Drummer Boy*. But in 1967, the duo released the Halloween-time romp *Mad Monster Party*, a full-length feature starring Frankenstein, Dracula, Dr. Jekyll and Mr. Hyde, and Phyllis Diller as Frankenstein's party co-host (who's basically Phyllis Diller). With its frenetic pace and psychedelic musical numbers — there's a groovy band made up of skeletons with page-boy haircuts — it's long been a seasonal favorite of kids and LSD-heads alike. For the former, the New Beverly hosts a Kiddee Matinee this weekend. *The New Beverly, 7165 Beverly Blvd., Fairfax; Sun., Oct. 9, 2 p.m. (also Sat., Oct. 8); \$6. (323) 938-4038, thenewbev.com.* —Gwynedd Stuart

FOOD & DRINK

On the Sauce

Few rivalries run as deep as those related to food, with regional adherents willing to fight and die for their local style of BBQ, chili or pizza. One of the longest-running competitions, however, is between the Pueblo and Oaxaca styles of mole, the rich and complex Mexican sauce with an origin

sun

10/9

KIDS STUFF

They've Created a Monster

The stop-motion specials Arthur Rankin

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that dates back hundreds of years. Moles can contain upward of 30 ingredients — chili peppers, chocolate, seeds, nuts and fruit — and comes in numerous varieties, from sweet to savory, green, red, black and yellow. Long-held family recipes are guarded like national secrets. Billed as “The Largest Mexican Food Festival in the USA,” **La Feria de los Moles**, or Mole Fair, returns to Olvera Street to let the public decide which regional taste they prefer. Alongside vendors offering up mouth-watering mole dishes, there will be live music, folkloric dancing, even the crowning of a Ms. Mole. *Olvera Street, downtown; Sun., Oct. 9, 10 a.m.-6 p.m.; free. (323) 246-6430, feriadelosmoles.com.* —Matt Stromberg

COMEDY

Fast and Furious

Yom Kippur, the holiest of the Jewish holidays, this year begins on the evening of Oct. 11 and ends after the next day’s sunset; it’s observed with self-reflection, repentance and starving oneself. But before you start the 25-hour fast (and find ways to break it) and make amends for your sins (you know what you did), laugh at other sinners at UCB’s annual **Yom Kippur Show of Atonement**. Hosted by performer-writer Jonny Svarzbein, who plays a rabbi named Judge Reinhold — no relation — the comedy show takes place near the Dead Sea and features a council of judges who decide whether to forgive fellow UCB cast members for their transgressions. Winners get to eat

a corned beef sandwich at a deli, and losers are banished somewhere else with a gentile. *UCB Franklin, 5919 Franklin Ave., Hollywood; Sun., Oct. 9, 7:30 p.m.; \$5. (323) 908-8702, franklin.ucbtheatre.com.* —Siran Babayan

mon 10/10

COMEDY

Hey, Jude (and Alex)

Two comics take the ultimate leap of faith in **Alex & Jude: What a Time to Be Alive!** — think whimsy and aggression kicked into one of those transporter pods that turned Jeff Goldblum into the Fly and you’ll get the idea. Tonight’s salon is equal parts stand-up and sketch comedy; the titular Alex (Hanpeter) and Jude (Tedmori) moved here last year from back East to pay their dues on their way to comedy Valhalla. Plumbing each other’s psyches, the agony they’ll dredge up and transmute into laughs is either your greatest entertainment value (the show is free) or a crushing test of their devotion. *The Virgil, 4519 Santa Monica Blvd., East Hollywood; Mon., Oct. 10, 10 p.m.; free. (323) 660-4540, thevirgil.com/calendar/2016/10/10/alex-jude-what-a-time-to-be-alive.* —David Cotner

CHARITY

A More Perfect Union

Pasadena’s Union Station Homeless

Services estimates that on a single night there are more than 40,000 homeless in Los Angeles and 3,000 throughout the San Gabriel Valley. Since 1973, the nonprofit has provided meals, housing, employment, medical and mental-health services to homeless and low-income adults and families. Among the agency’s annual events is Evening for Union Station, an annual jazz concert, which in the past has included music and appearances by Jeff Goldblum, Hector Elizondo, Sergio Mendes and Sheila E. Last year, the fundraiser was revamped to become **Evening for Union Station: Homelessness Is No Laughing Matter**, bringing comic relief to a serious topic. This year’s lineup features Nikki Glaser, Jackie Kashian, Ian Karmel, Drennon Davis, Phoebe Bottoms and host Ed Salazar. *ArcLight Pasadena, 336 E. Colorado Blvd., Pasadena; Mon., Oct. 10, 6:30-9:30 p.m.; \$40. (626) 240-4550, unionstationhs.org.* —Siran Babayan

tue 10/11

FILM

Dark for Disney

The year 1983 was a weird time for monster movies. The slasher cycle was winding down, the real-life horror of Vic Morrow’s death on the set of *Twilight Zone: The Movie* cast a long shadow, and Disney released a dark and challenging Ray Bradbury adaptation into cinematic consciousness. Tonight’s screening of **Something Wicked This Way Comes** pits Jonathan Pryce’s sinister Mr. Dark against regretful Jason Robards amidst Dark’s Pandemonium Carnival, where wishes are granted at a horribly depressing cost. It’s a fable about abandoning your guilt trips and savoring life with as much joy as possible, because that’s what tends to defeat the satanic and the parasitical. There will be puppets. *Bob Baker Marionette Theater, 1345 W. First St., Echo Park; Tue., Oct. 11, 7 p.m.; \$12. (213) 250-9995, cinefamily.org.* —David Cotner

wed 10/12

EXPERIMENTAL FILM

A State of Flux

An overflowing cornucopia of moving images spills all over your orbitofrontal cortex when **Flux, Fall 2016** unveils the latest in snazzy short films, mind-melting music videos and other strides made in short-form cinematic arts. Courtesy of creative studio Flux — a Venice-based catalyst for creative change spearheaded by Jonathan Wells and Meg Grey Wells — you’ll see the essence of their curatorial labors distilled into this cavalcade of films created by their crack team of artists, writers and designers from around the world. *Hammer Museum, 10899 Wilshire Blvd., Westwood; Wed., Oct. 12, 7:30 p.m.; free. (310) 443-7000, flux.net/flux-screening-series-at-the-hammer-los-angeles-30.* —David Cotner

thu 10/13

BOOKS

The Life of Bryan

He’s played a president of the United States, a Preparation H salesman (the early-’80s commercial is on YouTube) and, perhaps most famously, a math teacher turned ruthless drug manufacturer. **Bryan Cranston** has covered a lot of ground, and tonight he offers up his memoir, *A Life in Parts* (Scribner, \$27), discussing it with Jay Roach, who directed him as LBJ in Broadway and HBO smash *All the Way*. From his off-kilter childhood to captivating turns in everything from *Seinfeld* to *Malcolm in the Middle* to his current position as pop culture touchstone and all-around nice guy, Cranston bears out Aristotle’s philosophy that the whole is, in fact, greater than the sum of its parts. *Bar-nam Hall, Santa Monica High School, 600 Olympic Blvd., Santa Monica; Thu., Oct. 13, 8 p.m.; \$45-\$75. (310) 395-3204, livetalksla.org/events/bryan-cranston.* —David Cotner

MEDIA

Never Forget

An initiative of the Donald W. Reynolds Journalism Institute, **Dodging the Memory Hole 2016: Saving Online News** aims to preserve the online news content that makes up our modern cultural memory. You’ll hear how journalists, librarians and archivists are working to preserve online news content — and how you can help save years of history before future generations scorn us for our tragic love of Flash websites. Forgetting is the true pitfall of the memory hole, and there’s scads of doom waiting out there for those who forget — or just can’t read up on — their history. *Charles E. Young Research Library, Main Conference Room 11360, 280 Charles E. Young Drive E., Westwood; Thu.-Fri., Oct. 13-14, 8 a.m.-4 p.m.; free. (310) 825-4732, happenings.ucla.edu/all/event/210780.* —David Cotner

BOOKS

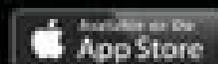
Before #BlackLivesMatter

This year marks the 50th anniversary of the founding of the Black Panther Party for Self-Defense. To commemorate the milestone, the Central Library’s ALOUD series hosts a panel discussion on new book **The Black Panthers: Portraits From an Unfinished Revolution**, featuring its co-editor, photojournalist Bryan Shih; former Black Panthers Ericka Huggins, Phyllis Jackson and Norma Mtume; and Melina Abdullah, organizer of the Black Lives Matter movement’s L.A. chapter. Co-edited by historian Yohuru Williams, the anthology focuses less on the militant black organization’s famous leaders Huey P. Newton and Bobby Seale and more on its little-known members, including women and Asian-Americans, and features 45 interviews paired with images by Shih, as well as essays by scholars. *L.A. Central Library, Mark Taper Auditorium, 630 W. Fifth St., downtown; Thu., Oct. 13, 7:15 p.m.; free, standby only. (213) 228-7500, lfla.org.* —Siran Babayan

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HE'S GOT LEGS

PRO ATHLETES TRY HEELS ON FOR SIZE IN KALEN HOLLOMON'S SHOW DOWNTOWN

BY CATHERINE WAGLEY

This week, sports stars play in stilettos in one artist's collages, and another artist paints hippie scenes in which houses, flora and fauna blend together.

Ball players in pumps

Remember those effortlessly sexist Easy Spirit pumps commercials from the early 1990s? Female basketball players dribbled across the court in heels, then swooshed off to the locker room to pull on pencil skirts without showering first — ladies don't sweat! Michael Jordan appears with shaved legs and other sports stars wear heels in Kalen Hollomon's collages, which are included in "Tailgate," the current show by nomadic, artist-run BBQLA. The show also includes older work by L.A. painter Jonas Wood, imperfect portraits of baseball big shots (Roger Clemens staring blankly with arms akimbo) and sculptural collages by Julie Henson. In one work by Henson, film noir images overlay the smooth, wood cutout of a basketball player. A woman's surprised face appears on the ball he's holding over his head. *2315 Jesse St., downtown; through Oct. 15. bbqla.net.*

Funny Western woman

L.A. artist Kyla Hansen's current show at Emma Gray's Five Car Garage is titled "Rib Mountain," named after a Wisconsin bluff that is Paul Bunyan's mythical burial site. Hansen's whole show has a folksy vibe. You can almost imagine a tough but eccentric lady spending evenings in a porch rocking chair, with a handcrafted, comical-looking weapon in her lap instead of a gun. Hansen's show includes a few large quilts; one says "Cave Bacon" in blocky, almost illegible letters. Another, made up of corduroy pants and other found fabrics, has a vaginal void at its center. Fake geodes made of resins, plastics, sinks and discarded headlights are scattered around the garage, on the floor and on shelves. They're sparkly and attractive but also hackneyed, products of a twisted ingenuity that makes fun of natural wonders. *Santa Monica, exact location on request; open by appointment. (310) 497-6895, emmagrayhq.com.*

Sleeping devil

The two figures in New York-based icon Rosemarie Trockel's paintings, hanging one above the other in Ibid's newly opened Boyle Heights space, look like they're pretending to sleep. Their eyes are closed, but they have mischievous grins on their faces. One is called *Small Devil* and the other *Small Angel*, but it's difficult to tell the difference; "devilish" and "angelic" appear to be mat-

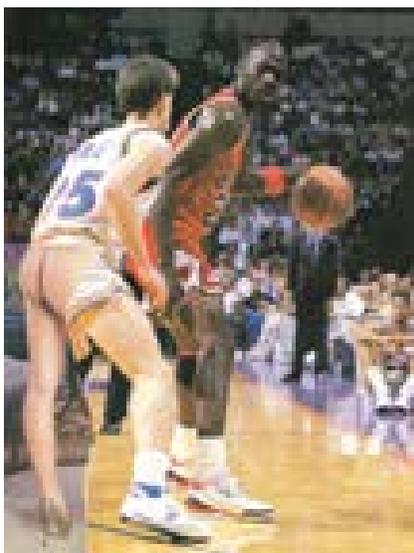


PHOTO BY JEFF MCLANE

Kalen Hollomon's *The Best Defense* (2016)

ters of interpretation. Trockel's paintings are part of a show called "Sleep," organized by Italian artist-curator Paolo Colombo. Nearby hang seascapes by the chimerical Paul Thek, simple, dumb paintings of a blue sky above a blue sea that's too peaceful to believe. *670 S. Anderson St., downtown; through Dec. 17. (323) 395-8914, ibidgallery.com.*

Naked in the desert

Domestic scenes dissolve into loose landscapes and clusters or cascades of leaves and pebbles in Sarita Dougherty's paintings in "the love in our belly," her current show at Visitor Welcome Center. In *Naked Grasses on Our Naked Bodies* (2016), two figures, male and female, appear conjoined in an orange pool while cacti and grasses float above them. It's Adam and Eve meets flower children, and the scene — like others in the show — celebrates off-the-grid living in a way that's holistic and compellingly nuanced. *3006 W. Seventh St., Suite 200A, Koreatown; through Oct. 29. (213) 703-1914, visitorwelcomecenter.org.*

Cartoon creatures fight back

In one of Kathy Rose's early animations, made back in the 1970s, her characters revolt. The artist is shown drawing one quirky creature after another. And one, in a squeaky, whining voice, protests, "We don't want to be in your film!" Another says, "I don't like my voice!" The artist is at a loss, but eventually she and her animated characters reach a compromise: If they can name the film, wresting some control of the narrative from her, they will agree to appear onscreen. Rose's more recent films bear only passing resemblance to her early experiments. They are psychedelic collages that mix animations with live-action. Figures (often Rose herself, with a collaged-on still photograph of her face in place of her head) split open, or double, as if they're inside a kaleidoscope. If you suspend judgment and submit to their awkward, fluid aesthetic, these newer films can be hypnotic. A number of Rose's past and present shorts screen at Velaslavasay Panorama this weekend. *1122 W. 24th St., University Park; Sun., Oct. 9, 7:30 p.m. 213-746-2166, panoramaonview.org.*

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Blueberry Toast, starring Jacqueline Wright and Albert Dayan, was inspired by Mary Laws' upbringing in a planned community in Texas.



PHOTO BY DARRETT SANDERS

| Stage //

TOAST OF THE TOWN

Playwright Mary Laws' dark, violent comedy *Blueberry Toast* takes on the American Dream

BY JENNY LOWER

Mary Laws' newest play holds up a funhouse mirror to that most cherished of American institutions: the wholesome suburban family.

A self-described "big-time Texan" ("I fucking love Texas," she says), Laws, who's just 30, moved to L.A. after graduation from the Yale School of Drama to pursue a career in screenwriting. She writes for AMC's *Preacher* and NBC's *Patient Zero*, but she was eager to maintain her ties to the theater community. So she sought out Echo Theater Company in Atwater Village, a group known for taking chances on emerging writers.

Laws wrote *Blueberry Toast*, her dark absurdist comedy now playing at the Echo, in just two days while at Yale. Directed by grad school classmate Dustin Wills, the play follows a nuclear family on a cartoonishly domestic set as a hot breakfast turns progressively more violent. As the adults squabble in the kitchen, siblings Jack and Jill stage a play of their own.

Laws spoke with us about growing up an outsider in suburbia, the loss of childhood innocence and the character she most identifies with. (The interview has

been condensed for clarity.)

L.A. WEEKLY: Tell me a little bit about the play itself — about the literal plot, and what you were trying to do with it.

MARY LAWS: It's about a middle-class suburban family — which sounds really boring, but it's not, I promise. The play is about a woman who makes breakfast for her husband, and he doesn't want it. And throughout the course of the play she continues to try to get him to eat this breakfast that she's made — blueberry toast — and he won't and he won't and he won't. It just sort of turns into this chaotic conversation about what the American Dream looks like and how desperate we are to be loved and accepted. I don't know, it's got a lot of shit. It's definitely dark, it's definitely absurd, it's very funny.

What motivated you to write this?

I had been reading the Ted Hughes adaptation of Ovid's *Metamorphoses* while I was writing this play, and I was just totally fascinated by the way that Ovid changes people into animals and animals into people — so the rage of a man can turn him into a bear, and a mother and son can fly up and become stars in the sky. As I was writing *Blueberry Toast*, I was thinking a lot about the way that humans treat each other, and the way that

humans can often treat each other like animals or in an inhumane way. So that became a big part of the play as well.

I grew up in the suburbs, in this town called the Woodlands, which is like a master-planned community. I was captivated by this sort of veneer that was over the town all the time. This was supposedly the version of the American Dream that everyone wanted to have, and yet there was a lot of darkness, a lot of depression, a lot of drug abuse and unhappy marriages. I have always been fascinated by where I grew up, because my family and I were never really part of that world, so we had a bit of an outside eye.

Why didn't your family feel part of the planned-community culture?

Well, I grew up relatively poor. I didn't grow up on welfare or anything — we weren't without ever. But we didn't have a great deal of money. My parents are both United Methodist ministers. They're incredible people who've basically sacrificed a lot of financial stability in order to care for other people in really low-paying jobs their whole lives. When we moved to this master-planned community, it was in the earlier days. It grew into this extremely wealthy suburb. There were a lot of blessings. But my parents didn't really subscribe to a lot of the trivialities or materialism.

"I THINK I DEAL WITH THAT IN A LOT OF MY PLAYS — THE MOMENT WHERE CHILDHOOD FANTASY MERGES WITH THE HORRORS OF BEING AN ADULT."
—MARY LAWS

You've said that a lot of people find the play's ending problematic, and you think it's because the play isn't as feminist as some people want it to be. Were you trying to make a comment about femininity?

I think people wish that I was, but I wasn't. I'm just making a comment about how I see the world. But I am feminist, and so I feel like everything that comes out of me is through a feminist lens, just like I'm also a Christian, so everything that comes out of me comes through the lens of a person of faith.

I do have this memory of being a young girl and hearing something that another person had done, and sort of experiencing devastation in a way that I hadn't before. The expression that your world shatters around you, it feels like that. You can hear it. You can actually hear that sound of what you know to be "truth with a capital T" breaking down. I think I deal with that in a lot of my plays — the moment where childhood fantasy merges with the horrors of being an adult in the world. You lose your childhood, you lose your innocence, you lose your imagination, you lose the freedom of just being. You begin at that point to forget about how magnificent everything in the world is created.

Would you say the play is more about the kids than the adult characters?

There are many days that I think it's about the little boy, Jack. He is the one who seems to be writing the play in a way. He's writing the kids' play. He's the one who's the most aware of what's actually going on, whereas all the other characters either have growing awareness or they have no awareness at all. A lot of days I think I am that little boy character of Jack. Then other days I think, no, I'm actually all the characters.

What's your next project?

I'm really interested in *Phaedra*. A lot of playwrights have done adaptations of it — Racine, Eugene O'Neill, Sarah Kane. It's about an older woman who falls in love with her stepson while her husband is away. I'm always very interested in female sexuality. In some versions they have an affair, in some versions it's chaste, in some versions she says that he raped her. In some versions it's very bloody — the husband comes home and murders everyone, or murders the stepson. I think in one version he gets pulled apart by wild horses. It's very brutal and dark and bloody, so I love it.

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Photo: Mikhail Baryshnikov by Luci Jansch

Film //

A DIFFICULT BIRTH

Nate Parker's audacious slave-rebellion thriller seeks absolution

BY ALAN SCHERSTUHL

Forgiveness is tricky and personal, and you can't be blamed for not offering it. Buying a ticket to Nate Parker's slave-revolt drama *The Birth of a Nation* demands at least some measure of it. As you've probably heard, while a student at Penn State, Parker — the film's star, director and screenwriter — was charged with the rape of an 18-year-old woman. At question was whether the sex, which followed a night of heavy drinking, was consensual. Parker was acquitted in 2001; his friend Jean McGianni Celestin, who receives story credit on the film, was convicted in the same incident, but that conviction was overturned on appeal years later, after witnesses had moved away and prosecutors declined to retry the case. Despite the acquittals, the details remain sickening, and as the case is retried in the press today the victim is not around to speak up for herself — she committed suicide in 2012.

For all that, we have *The Birth of a Nation*, in theaters across America, a film fully deemed important before anyone outside of Sundance had seen it. (Parker's past, though in the public record, did nothing to quell distributors' bidding frenzy.) It's a passion project, an indie stab at an African-American Braveheart, a bluntly potent revenge thriller spun from the truth of Nat Turner's 1831 rebellion. Of course it's important, whether or not you can stomach paying to see it. It's everything Hollywood has failed to put on our screens for a century. It dares not to soften black anger or question its righteousness. It is, as Woodrow Wilson might have it, history reclaimed with lightning.

It's also a movie in which Parker the actor, in the Turner role, gets to stare down with cool mightiness accusations that he has stained a white woman's honor. Later he acts out vengeance against a rapist himself. Such incidents belong in a Nat Turner story, of course, but in this Nat Turner story they disquiet for more than their depiction of American cruelty and injustice. The historical has bound up with the personal in ways beyond Parker's control — in ways that lessen the impact of the history.

Parker crafts scenes, a little generically, to suggest the four-century continuum of white brutality against the flesh and

spirits of African-Americans, but he also crafts them, in that Mel Gibson way, so that they seem to emphasize his own moral certainty and indomitability. He's playing a folk hero, not a person, a man beset by cowards, touched by God and never in doubt about what he must do next to achieve the impossible. Since Parker's the writer/director/leading man of a movie the money men didn't want until it was made, it's no surprise that his portrayal is at least convincingly zealous.

Yes, *The Birth of a Nation* offers a troubling tangle of the personal and historical. But above all else it's commercial, an entertainment of purpose and some power. Parker knows how to juice a crowd. As the plantation life he depicts grows increasingly violent, I heard gasps and "oh no"s even from the audience of unpleasable critics that I saw this with. As a storyteller, Parker is good at the things that Hollywood is still good at: the anticipation of violence; scenes of beating and humiliation; men shouting the truths that motivate them; the pleasures of retribution; men forging bonds through such bloody work. The rousing scene of Turner's army of freed slaves each stating what he would be doing at that moment if he were still on the plantation almost makes up for the earlier horror-film jump scares.

Most shots, some of them striking, are designed to communicate one big and simple feeling; the film grows more convincing as the feelings it's after get more upsetting. There's some nice montage work, especially of plantation labor, and



The Birth of a Nation

COURTESY OF FOX SEARCHLIGHT

Parker and editor Steven Rosenblum adeptly handle leaps in time. But when it turns to love, *The Birth of a Nation* becomes quaintly pretty: A wedding-night tableau of Turner and bride Cherry (Aja Naomi King) is all nude silhouettes, a wash of moonlight and a pair of candles melting into each other. (Maybe write the happy couple some dialogue?) The occasional stabs at richness or complexity don't amount to much — Turner's first victim, his longtime master (Armie Hammer), crawls across the hardwood of his own home as he bleeds out, and we see between him and Turner a gently lit cross in a stained-glass window. Is Parker suggesting God's approval? Indifference? Is this a vision of Turner's? Of the dying man's?

Turner's conception of God is a mystery in *The Birth of a Nation*. Celebrated as unusually intelligent, young Turner (played by Tony Espinosa until Parker takes over) is given a Bible by the plantation owner's sister (Penelope Ann Miller), and soon he's taken to preaching sermons for slaves. We get spirited glimpses of these, but Parker exhibits no curiosity about what the child believes or how he reconciles the good news of the gospels with the everyday reality of his own bondage. Later, when Parker's Turner is dispatched to sermonize at neighboring plantations, the slave preacher hits upon the idea of Bible stories as code. It's an invigorating scene, with Parker shouting

about kings and iniquities, and the white overseers gazing on in confusion. But it's also unclear: Has there been a shift in his belief in the word, or has there been a shift in his understanding of its usage?

This matters because the film — and Turner's life — turns on a question of belief. Fascinatingly, it's also a question of forgiveness. The incident that inspires the beating that stirs in Turner the conviction to kill his master plays out quickly and strangely: A white sot has been barred from every church in this patch of Virginia, and, scared for his soul, he at last turns to the famous slave preacher to ask to be baptized. Parker's Turner agrees to this with his usual steely purpose.

Just seconds of screentime after his introduction, the sot gets to wade in the water, washed of his sins by a man without freedom. This is a profound choice on Turner's part, and a profound risk, an act of grace for which he will suffer greatly. But *The Birth of a Nation* doesn't give Turner a moment to weigh this decision, to show us what it means to him or to let us know that he has considered the consequences. Turner absolves the man that nobody else will, and the writer/director/actor doesn't bother to dramatize why. That's how tricky and personal forgiveness is — even Nate Parker can't wrap his head around it.

THE BIRTH OF A NATION | Directed and written by Nate Parker | Sony Pictures Classics | Citywide

THE GIRL ON THE TRAIN OFFERS STEADY SUSPENSE, BUT WHERE DOES IT GET YOU?

It takes all of two minutes of listening to Emily Blunt's voice-over in *The Girl on the Train* before you have to wonder whether this narrator might be unreliable. As her Rachel rides Metro-North in and out of Manhattan, detailing her obsession with the ostensibly perfect couple she steals glimpses of outside their two-story home each morning and night, the red flags pop up. What is she projecting onto these two that she lacks in her own life? The answers are coyly withheld in this adaptation of Paula Hawkins' novel directed by Tate Taylor, who has brought the page-turner to the

screen with all the unexciting competency of a commuter-rail dispatcher.

That beautiful young wife isn't a perfect stranger to Rachel, of course — she actually lives two doors down from, and works as a nanny for, our forlorn train rider's ex-husband (Justin Theroux) and his new wife (Rebecca Ferguson). And then the first twist: The object of Rachel's projection goes missing the same night that Rachel herself blacks out.

Blunt often shines in roles that rarely seem written as showcases. In her early scenes, she forgets an important rule of portraying drunkenness: She comes across as a sober person pretending to be sloshed rather than as a drunk trying to act sober. But Blunt's great skill shines through once Rachel takes it upon herself to act as detective. It's as if the movie itself wakes up hungover 20 minutes in and spends the next



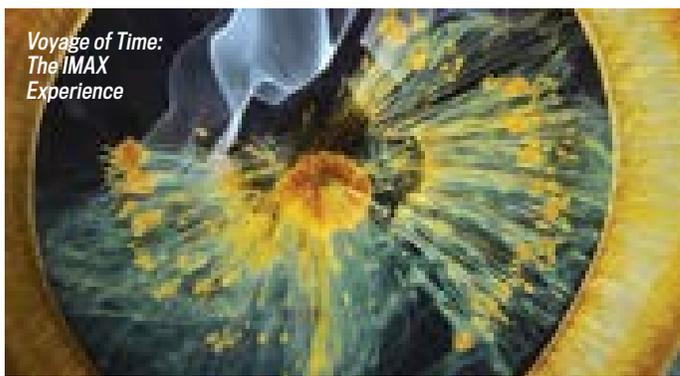
The Girl On The Train

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hour and change reconstructing the events of the night in question piece by piece. That's an all-too-common means of slowly teasing out story information in mysteries, but at least form matches content here. —Michael Nordine

THE GIRL ON THE TRAIN | Directed by Tate Taylor | Written by Erin Cressida Wilson | Universal Pictures | Citywide

Voyage of Time:
The IMAX
Experience



COURTESY OF IMAX

Film //

GAZE OF HEAVEN

MALICK'S IMAX LULU GAPES AT THE ROOTS OF THE TREE OF LIFE

BY BILGE EBIRI

Voyage of Time: The IMAX Experience might be the most narrative film of Terrence Malick's career. The enigmatic director's recent work has been marked by a turn toward elliptical, stream-of-consciousness meditations, pretty much discarding any semblance of conventional storytelling. But going as far back as *Badlands* (1973), he's had a complicated relationship with things like plot and character development — often opting for dreamy cutaways to the natural world when other filmmakers would tighten focus and build suspense. Some wags have complained that Malick cares more for trees and birds than he does for people. So it is simultaneously perverse and totally appropriate that this 40-minute IMAX nature doc narrated by Brad Pitt would find Malick in the guise of storyteller.

That's not to say that he's stopped being a poet. Malick opens with onscreen text addressed to a child, announcing that the film will trace the origins of life, reveal the birth of the stars and demonstrate that we all "belong to the same story." Images of a young girl wandering through an empty lot and a verdant lawn, gazing around in curiosity, quickly give way to almost-abstract patterns moving in the darkness meant to represent the beginnings of the universe — amorphous, ever-changing shapes, slowly gathering in size and luminescence.

Malick worked with natural historian and NASA consultant Andrew Knoll and visual-effects designer Dan Glass to imagine what the earliest forms of matter and space might have looked like. What they've conjured is endlessly fascinating and varied:

We might see something that resembles the inside of a crystal, only to cut to what looks like a bubble suspended in flame.

You could get high before you see the movie, but what's the point? You can also get high just from watching it.

Voyage of Time could be seen as a companion to Malick's 2011 masterpiece, *The Tree of Life*, which framed the autobiographical tale of a Texas family in the 1950s and '60s with the beginnings of the cosmos, the emergence of life on Earth and the eventual consumption of our planet by the sun. To make things more confusing, a 90-minute version of *Voyage* did the festival rounds last month. That one, subtitled *Life's Journey* and narrated by Cate Blanchett, is a more searching, lyrical affair — more "Malickian" — and has yet to find a release date. I don't think either cut of *Voyage* uses any actual footage from *Tree of Life*, though some moments suggest the earlier film. This new, shorter IMAX version is tighter, more focused. Its scope is cosmic but its ambitions are curiously modest.

Pitt's narration embodies that tension between the metaphysical and the educational, between wonderment and authority. He'll tell us that centuries of rainfall helped cool the surface of our blazing planet — as we see exploding volcanoes and streams of lava hardening — before asking, quietly, "When did dust become life?" This questioning quality is reflected in the varied nature of the images. Malick's great feel for metaphor serves him well. He represents the various stages of life through the specific examples he and his team have created and captured, but there's always a sense that he's leaving the door open to alternatives. *Voyage of Time* is authoritative but never

insistent. As always with Malick, there's an overarching humility to his visions.

And so the movie hurtles forward in time — whispered and hesitant, sure, but also precise and swift — as it leaps millennia and Earth ages. After the Earth cools, bacteria begin to form communities in shallow pools. Schools of jellyfish undulate through silent seas, their bodies opening and closing with hypnotic grace. Huge cuttlefish slowly drift along the deep, bumping against rocks, their giant eyes peering out at us. A vampire squid hovers in the current like some kind of prehistoric ghost or priest. (A spiritual dimension is hinted at but ever-present.) The migration of life from sea to land is represented by what appear to be black millipedes squirming around a tide pool. Dinosaurs make a cameo — even shorter than in *The Tree of Life* — and are wiped out by an asteroid. The camera wanders over a dead land — "Earth is covered in a pall of dust," Pitt tells us — and then, suddenly, we see monkeys hopping in trees and giraffes padding around a stretch of grass.

Throughout, the images and the narration circle around the themes of destruction and creation. Ever since *The Thin Red Line* (1998), Malick has quietly obsessed over this "war in the heart of nature," the idea that death and violence live in eternal, elemental co-dependence with love and cooperation. It shapes *Voyage of Time*. We cut from the eyes of a dying whale to the first human hands, chasing after a bug.

The idea gains even more resonance as Malick follows these first *Homo sapiens* in a quick succession of cuts. An early man sees his reflection in a pool of water, after which we catch glimpses of a violent confrontation, followed by a lifeless figure beside a dead tree. Someone wanders into the desert as if headed into exile. Then we see a mother and child wearing animal skins, and a settlement built into the face of a cliff. And suddenly, a modern city agleam with light as the camera glides over Dubai's Burj Khalifa.

There we have it: From an insect caught in a patch of prehistoric dirt to the tallest tower of our world — the tale of humanity, of conflict and civilization, expertly crammed into a few brief shots. It's merely one enthralling part of this inspiring cinematic journey — full of overwhelming beauty, and ready to set the curious viewer's mind aflame.

VOYAGE OF TIME: THE IMAX EXPERIENCE | Written and directed by Terrence Malick | IMAX | THEATERS TK

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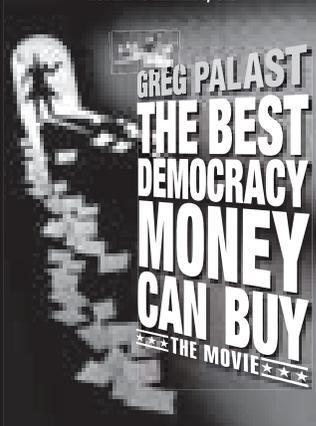
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37: A FINAL PROMISE Shot in New York by Danish director Puk Grasten, 37 chronicles a story that has become synonymous with the city's fabled indifference to the pain of others. The 1964 murder of Kitty Genovese in Kew Gardens, Queens, became a national talking point when a *New York Times* article accused 37 people in the surrounding apartments of witnessing the attack without offering help or calling the police. More than 40 years later, Grasten's film attempts to resurrect the controversy by dramatizing what, exactly, was going on in those apartments. Grasten's re-envisioning of the incident isn't the most entertaining in recent memory; in a clever comic device, a recent episode of HBO's *Girls* turned it into an environmental-theater piece that the attendees ironically bulldozed with their own personal drama. As Grasten frames it, the original crime also was overrun with the mundane de-

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tails of private lives: The neighbors (including *Orange Is the New Black*'s Samira Wiley and Maria Dizzia) weren't guilty of indifference — they were just really busy with seething marital conflicts, inconsistent disciplinary tactics and miserable family dinners. For all its postures of humanism, the film is remarkably cold toward the victim herself, who appears only briefly. As it happens, the attack, heard from afar and glimpsed by certain characters, most directly touches three local children; having been emotionally manipulated by their guardians throughout the film, their pleas to help the lady outside go duly ignored. The great irony is that the aspect of the story that was largely fabricated by the press — our selfish disregard — remains the focus here, while the actual details of the attack are left unexamined. Grasten's film succeeds in muddying the moral backwater dredged up by the *Times* story even further, but viewers who don't come forearmed with background knowledge will find it hard to stick with. (Abby Garnett)

ALL IN TIME With the wholesomely bland vibe of an ABC Family show, *All in Time* uses the familiar premise of an uptight protagonist letting go and pursuing his dreams as a springboard for awkwardly executed magical realism. It's 1996, and Charlie (Sean Modica) decides to quit his banking job to manage The Damnsels, an annoyingly named if passably post-grunge band struggling to maintain an audience in his Pennsylvania hometown. The film halfheartedly incorporates science-fiction elements as Charlie decides that The Damnsels' big comeback moment will be a time travel-themed concert. Time travel ends up being real — and barely explained. *All in Time* is frustratingly uncertain about what it wants to be: As *Almost Famous*-style nostalgia, it lacks a rock & roll edge. The time-travel elements recall *Back to the Future*, but the filmmakers don't fully commit to the sci-fi aspect, and the screenplay is weighed down by cliché lines such as "Life is about the detours." Charlie's girlfriend Rachel (Vanessa Ray) is a charismatic presence, but the time-travel twist involving her character is contrived. *All in Time*'s most memorable sequence is a montage in which a band comes together before our eyes. Laura (Laura Shay), shy but strong-voiced, is a singer-songwriter managed by Charlie. As she sings, the film cuts to "Musician Wanted" ads, and one by one we see the respondents appear, joining the performance until the band is fully formed. For these moments, the musical process is whimsical and easygoing. *All in Time* is best when it's not forcing its slight narrative toward fantasy. (Abbey Bender)

GO AMONG THE BELIEVERS *Among the Believers* is shocking for its kindness. This documentary, which depicts ISIS supporter Abdul Aziz Ghazi's efforts to

bring Sharia law into public practice in Pakistan, refuses stereotypes, easy conclusions and pandering to Western viewers. Instead, it insists on seeing its subjects' humanity — something rare in the Western press, particularly when reporting on Islam, and especially fundamentalism. Directors Hemal Trivedi and Mohamed Ali Naqvi make an anti-fundamentalist practice of asking, listening and witnessing; the result is urgent and unsettling. Allied with the Taliban and eager to overthrow the Pakistani government, Abdul Aziz Ghazi is best known for his Red Mosque network, which runs madrassas that teach fundamentalist Islam. Despite the destruction Aziz preaches, the filmmakers consider his trauma, too; in 2007, the government destroyed his mosque, killing his wife, son and brother in addition to more than 100 students. *Among the Believers* also follows two of his students: a boy planning to become a suicide bomber and a girl who leaves the Red Mosque for a mainstream school routinely threatened by the Taliban. What power or salvation would Talha receive from the promise of blowing himself up? What power or grounding or hope would make Zarina risking her life just to go to class worth it? The film allows complicated people to speak for themselves, listening closely in interviews and panning over crowds joined in movement and sorrow. It's so clear: Each person's actions here are not theirs alone, but part of a network of complicated needs and conflicting ideologies that make up contemporary Pakistan. Some of the stories are difficult to hear, but they must be listened to. (Diana Clarke)

GO AS I OPEN MY EYES (À PEINE

J'OUVRE LES YEUX) "My country, oh my country, land of dust," sings 18-year-old Farah (Baya Medhaffer) as stage lights halo her curls in blue. "Your gates are closed, and bring misfortune." Following her alt-rock band through the capital's garages and bars, *As I Open My Eyes* offers a view of Tunisia teetering before the Arab Spring. Farah loves performing so much that she can't help smiling through the lyrics' furious nihilism. But for all her passion, it's unclear whether she's weighed the risks of these punk provocations. "We all have worries!" her handsy lute-nist boyfriend (Montassar Ayari) scoffs. "Why else would we play music?" Those around Farah strive to protect her from the adult world that we glimpse here only in abrupt, sometimes frustrating flashes. That blissful ignorance feels uneasy, then unsafe. Director Leyla Bouzid's camera establishes an easy intimacy, which soon gets interrupted by a cooler eye: a side character's camcorder. Is his footage recording memories or gathering evidence? Here, adolescent drama takes on a dangerous political edge, and those

anthems about oppressive confinement get real. Switching to the perspective of Farah's watchful mother, Hayet (Ghalia Benali), the film briefly misplaces its confidence — it's as if the cinematography gets the jitters. Still, Bouzid and her co-writer, Marie-Sophie Chambon, invest this side of the intergenerational gap with empathetic energy; the song of innocence becomes one of experience. This debut feature earns its grown-up wisdom without selling out its youthful idealism. Bouzid hears a girl finding her voice, but she knows that the real question is, "Who's listening?" (Sophia Nguyen)

GO THE BATTLE OF ALGIERS (LA

BATTAGLIA DI ALGERI) (1966) *The Battle of Algiers* has a permanent parking spot in the film canon. After taking home the Golden Lion at the 1966 Venice Film Festival, it was nominated for three Academy Awards, and now ranks in the top 50 in *Sight & Sound*'s all-time poll. It's so clear-eyed and thorough in its tick-tock dramatization of a failed uprising of Algerian natives against their French occupiers that it's been studied and celebrated by revolutionaries and counter-revolutionaries alike. It's proven relevant at almost every anxious turn of post-colonial global politics, speaking to questions of terrorism, torture, guerrilla resistance and racial profiling. For all that, it also can be difficult to appreciate as a movie, to see it for the genre-promiscuous procedural thriller it is. Like a Billy Wilder noir, Gillo Pontecorvo's film starts at the end, with a distressed (and likely tortured) Algerian man coughing up the hiding place of Ali La Pointe (Brahim Hadjadj) and three comrades from the National Liberation Front (FLN). Pontecorvo toggles to a mode popularized by his elder countrymen, that of Italian neo-realism, and from there events hustle forward, toward a present tense. Cinematically, it's simply astonishing. The clock-as-monster device evokes Kubrick's *The Killing*, the montage of faces just before they're made to suffer recalls Eisenstein's *Battleship Potemkin*, and the interwoven acts of violence offer a blueprint for the ritual score-settling of the *Godfather* films. Yet Pontecorvo's most innovative way was to crib from observational documentary, shooting whole sections as if his incidents were being spontaneously recorded. This formal audacity is one of the film's most enduring provocations. It certainly serves the movie, but has it served reality, especially as this fictional account of the uprising remains the definitive one? (Eric Hynes)

GO BLUE JAY Cinematographer Alex Lehmann expresses the wholehearted romanticism of *Blue Jay*, his directorial debut, primarily through the nonverbal communication between Amanda (Sarah Paulson) and Jim (Mark Duplass), small-town high school sweethearts whose unexpected encounter triggers sweet and bitter memories. When they find themselves in the same aisle of their hometown supermarket, each initially tries to ignore the other. Lehmann keeps his camera on Paulson, who hesitates and fidgets, small gestures that convey her distress and decision-making. She then greets Jim with a warm smile that Paulson infuses with

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"POTENT AND STIRRING"

NEW YORK POST



PRODUCED BY NATE PARKER, p.g.a. KEVIN TUREN, p.g.a. JASON MICHAEL BERMAN, p.g.a. AARON L. GILBERT PRESTON L. HOLMES STORY BY NATE PARKER & JEAN MCGIANNI CELESTIN SCREENPLAY BY NATE PARKER DIRECTED BY NATE PARKER

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politeness and curiosity. Jim's expression couldn't be more pained if he'd been blindsided by a grocery cart. Duplass is both producer (it's the first of four movies Mark and brother Jay are producing for Netflix, which will stream *Blue Jay* later this year) and screenwriter, and his pared-down dialogue shifts from general inquiries of long-estranged lovers to the specifics of their relationship. It's the antithesis of the *Before Sunrise* model, where Julie Delpy and Ethan Hawke barrage each other with conversation. Paulson and Duplass slowly release the tension of their initial meeting and fall into a familiar physicality, allowing Amanda and Jim to revisit the devoted adolescents who believed they'd grow old together. They glide along on nostalgia before hitting the third rail of their breakup. Lehmann shot *Blue Jay* in gorgeous black-and-white that looks like silver gelatin prints (the photographic process that captures boundless gradations of gray), which complements the story's heartfelt simplicity. Even after 20 years apart, Amanda and Jim can ask each other the questions no one else would dare to, and understand the answers that go beyond words. (Serena Donadoni)

THE GREASY STRANGLER They say there's no accounting for taste, and here to prove it is *The Greasy Strangler*. A fringe-inhabiting genre provocation destined for a self-selecting audience with strong stomachs, co-writer/director Jim Hosking's feature-length whatsit tests sensibilities, but Hosking forgets that oddity isn't a substitute for quality. The film offers a chance to see Los Angeles as you've never cared to before via Big Ronnie's Disco Tours, a family business run by middle-aged Brayden (Sky Elobar) and his father, Big Ronnie (Michael St. Michaels). We first meet the business partners/roommates in dad's bedroom, their guts hanging over their underwear as they discuss the merits of grease (or lack thereof: Brayden reports that too much of the ubiquitous substance is unhealthy, which he read in a fitness magazine found on a bus). "You're such a gross-out," the younger of the two says to his oil-obsessed father in a moment of pure audience surrogacy. "I think I might barf." Take it as a sign of things to come, if not an outright warning. The title alludes to Big Ronnie's nighttime activities: covering himself in mounds of buttery grease, ending some poor soul's life with his bare hands and cleansing himself by walking through a drive-thru car wash. In between, father and son fight over the affections of a woman many years their junior (Elizabeth De Razzo) whom they first met during one of their tours. Rinse, repeat, and on *The Greasy Strangler* goes for 90 minutes of increasingly diminishing returns. (Michael Nordine)

THE GREAT GILLY HOPKINS In this hokey but effective adaptation of Katherine Paterson's 1978 young-adult novel, 13-year-old Gilly Hopkins (Sophie Nélisse), who's spent her life in foster care, arrives at the Maryland home of Maime Trotter (Kathy Bates), a big-hearted eccentric whose other charge, 7-year-old W.E. (Zachary Hernandez), barely speaks. Gilly resists all friendly overtures, but she hatches a plan to join her long-lost birth

YOUR WEEKLY TO-DO LIST

A Week of Horror

Friday, Oct. 7

Delve into the Necronomicon at the Nuart, where the original *Evil Dead* screens on 35mm at midnight. Anyone familiar with the more tongue-in-cheek tenor that Sam Raimi's horror franchise eventually took may be surprised at the dead-serious tone of the original, which is less amusing but also more unsettling than its predecessors. Unlike those later installments, Bruce Campbell's one-liners don't lighten the mood here. *Nuart Theatre, 11272 Santa Monica Blvd., West L.A.; Fri., Oct. 7, 11:59 p.m.; \$11. (310) 473-8530, landmarktheatres.com.*

Saturday, Oct. 8

Much to the delight of night owls and genre fiends, New Beverly presents its annual **All-Night Horror Show**. The precise identities of the six movies that comprise the program are a closely held secret that shan't be revealed until each one starts, but we have it on good authority (read: the New Bev's website) that they're of the utmost rarity. Also on the 12-hour program: a variety of trailers, cartoons and shorts to be played between the half-dozen features. Tickets are sold out, so you'll have to face the horror of the standby line. *New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Sat., Oct. 8, 7:30 p.m.; \$25. (323) 938-4038, thenewbev.com.*

Still the best in the series — *désolé*, *Aliens* partisans — the original *Alien* introduced H.R. Giger's iconic creature design and made a leading lady of Sigourney Weaver, whose Ellen Ripley at first appears to be a supporting character. If you've never witnessed the Nostromo drift through space, have

never come into planet LV-426's orbit and don't know how "xenomorphs" (as they're semi-officially known) reproduce, here's a word you may not have heard before but are unlikely to forget after seeing Ridley Scott's sci-fi benchmark: *chestbuster. Electric Dusk Drive-In, 2930 Fletcher Drive, Glassell Park; Sat., Oct. 8, 7:30 p.m. (doors at 6:30); \$10 lawn, \$14 car, \$60 VIP. (818) 653-8591, electricduskdrivein.com.*

All due respect to *Night of the Living Dead*, whose influence on all subsequent zombie pictures is unparalleled, but George Romero's defining work remains *Dawn of the Dead*. Beyond Fest presents the U.S. premiere of the 3-D version, which was supervised by producer Richard P. Rubinstein — who happens to be introducing this not-so-thinly-veiled statement on rampant consumerism. Among its many other virtues, *Dawn of the Dead* can lay claim to one of the most chilling taglines of all time: "When there is no more room in hell, the dead will walk the earth." *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sat., Oct. 8, 10 p.m.; \$15. (323) 466-3456, americancinemathequecalendar.com.*

Sunday, Oct. 9

As you might have gleaned from the word itself, there's no noir like French noir. The Aero has been proving it all week with the aptly named **The French Had a Name for It** series. Said program concludes tonight with a double bill of Henri-Georges Clouzot's Golden Lion-winning *Manon* and René Clément's *The Damned*, the former on a 35mm print. As he has throughout the entire rarity-focused program, noir expert Don Malcolm will introduce the screening. *Aero Theatre, 1328 Montana Ave., Santa Monica; Sun., Oct. 9, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.*



COURTESY OF UNITED FILM DISTRIBUTION COMPANY

Tuesday, Oct. 11

Before Billy Idol there was Georges Franju, whose *Eyes Without a Face* more than lives up to the promise of its ominous, evocative title. The sight of Edith Scob in her expressionless mask is one of the most indelible images in horror cinema, and the mad-scientist narrative behind it will have you wondering what hath Franju wrought. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Oct. 11, 1 p.m.; \$4. (323) 857-6000, lacma.org.*

Thursday, Oct. 13

Robert Bresson's *The Trial of Joan of Arc* isn't a horror movie, but anyone hoping for light viewing will find that this really isn't their week. CSUN screens the French master's tribute to that most famous of martyrs as part of its semester-long retrospective celebrating his work. Bresson's shortest feature is also typical of his stripped-down aesthetic, which is marked by nonprofessional actors and dialogue transcribed from Joan of Arc's actual trial. *CSUN, 18111 Nordhoff St., Northridge; Thu., Oct. 13, 7 p.m.; free. (818) 677-1200, csun.edu. —Michael Nordine*

mother (Julia Stiles) in San Francisco after receiving a surprise postcard, even if that means stealing cash from a half-blind neighbor (the great Bill Cobbs). Screenwriter David Paterson, adapting his mother's novel, and director Stephen Herek embrace the story's old-world conventions — *The Great Gilly Hopkins* could easily take place during the Depression. To help sell the many plot contrivances, which include a surprise rich grandmother for Gilly, Herek has packed the film with seasoned pros, including Octavia Spencer as Gilly's English teacher and Glenn Close as that wealthy grandma, who shows up in the third act to steal Gilly away from the world she's slowly come to love. Kids are sure to enjoy a bit involving a paper airplane and its magical effect on W.E., along with Gilly's ill-fated attempt at running away. Bates is a shameless ham throughout, but when she works her magic on Trotter's end-of-movie speech to Gilly, resistance is futile. (Chuck Wilson)

THE LATE BLOOMER There's probably an insightful movie about modern masculinity to be culled from hockey player and entertainment journalist Ken Baker's memoir about how an otherwise benign tumor inhibiting his testosterone kept him from undergoing adolescence until he was 27. But Kevin Pollak's sex farce *The Late Bloomer* isn't it. Thirty-year-old Peter Newmans (Johnny Simmons) is an asexual sex therapist famous for advising people to not have sex. His tumor is discovered and removed after he gets hit in the crotch while playing basketball. He then begins experiencing puberty in a big way, which

both allows him to acknowledge his attraction to next-door neighbor Michelle (Brittany Snow) and gets in the way due to the assholishness that's part and parcel of being a teenage boy regardless of biological age. Though Pollak's direction in his first narrative feature is solid, *The Late Bloomer* is mostly an excuse for predictable sex jokes and ample toplessness. The majority of the laughs come from the terrific supporting cast, including Kumail Nanjiani as Peter's best friend, plus J.K. Simmons (no relation) and Maria Bello as the kind of wacky parents perfected in *Easy A*. And in case you're lacking a degree in film theory, Peter is slang for penis, and he becomes a New Man. Comedy symbolism! (Sherilyn Connelly)

THE LENNON REPORT Instead of dwelling on Mark David Chapman and his famous victim, Jeremy Profe's night-a-Beatle-died drama *The Lennon Report* focuses on the professionals unexpectedly pulled into the center of a cultural maelstrom. With echoes of *The Taking of Pelham One Two Three*, we see the city's systems intersect in reaction to John Lennon's murder. The surgeons, nurses and police all have jobs to do; so does Alan Weiss (co-writer Walter Vincent), a television producer who happens to be in the ER due to a motorcycle accident when the high-profile John Doe is brought in. The first half of the movie cuts between the medical team (led by Evan Jonigkeit as young surgeon David Halloran) attempting to restore Lennon's circulation and the injured Weiss struggling to confirm the story and call his newsroom. The film's businesslike nature

means the moments of grief, when they hit, deliver body blows: Halloran reluctantly agreeing to call time of death; Yoko Ono (Karen Tsen Lee) feeling the weight of solitude in a private waiting room. *The Lennon Report* loses some steam in its second half as the immediacy of the operating theater dissipates in press conferences and obituary voice-overs. Even so, Profe does an admirable job walking us through the day's events, weaving together the accounts of people on the scene. (Rob Staeger)

LONDON TOWN Derrick Borte's *London Town* works overtime to warm the cockles of your heart. It's extremely likable, but sentimental is the last thing a tale about growing up poor and angry in working-class, late-1970s England should strive to be. What a volatile time for U.K. youth: racial segregation, the rise of Thatcherism, The Clash becoming the iconic thinking man's punk group. One such adolescent, Shay (Daniel Huttlestone) — yes, numerous leftist characters he encounters think his name is spelled "C-h-e" — lives out in the sticks with his struggling, workaholic single father (Dougray Scott) and little sister, whom he's forced to care for. Shay is estranged from his mother (Natascha McElhone), a rock musician who left for London years back, and meets a beautiful teen Clash fan (Neil Williams) whose ribald manner intimidates him. After his dad suffers an accident, this suddenly independent 15-year-old learns all the trappings of manhood: sex, running a business, brawling, self-defense. All the ingredients for a gritty — if familiar — coming-of-age story are here. But *London*

Town, though spirited, is consistently tension-free. The supposedly tough dad is a total pushover; the mom, who's meant to be a wastrel, is an apologetic angel; the foul-mouthed punk rockette is just a naive, virginal sweetheart (as is Shay, despite his tantrums). Any time the content threatens to become provocative, Borte resorts to feel-good musical montages. His corniest conceit is re-creating the late Clash frontman Joe Strummer (played by an overzealous Jonathan Rhys Meyers) as a flesh-and-blood guardian angel to Shay. If this plot device doesn't make Strummer spin in his grave, it will likely yield one or two "Bollocks!" (Sam Weisberg)

PASSAGE TO MARS If we're going to ship people to Mars, that toxic frozen ball of dust storms and mystery, NASA figures we should first be able to brave the least hospitable stretches of our own planet. Jean-Christophe Jeauffre's nuts-and-bolts wilderness doc follows and celebrates a very Earthbound NASA expedition: the test-driving of a prototype Martian Humvee Rover 2,000 miles across the sea ice of the Northwest Passage. The journey isn't quite comparable to a road trip across the red planet's Vastitas Borealis, but in terms of hardship, danger and dead-silent isolation, it's as close as we can get without a rocket. Zachary Quinto narrates the six-person adventure from the participants' own journals, and he's fine and excitable reading lines that sometimes sound shakily translated: "Will we make our first contact with a new life form beneath the Martian fog?" More effective is a great stoner's question Quinto poses

AVA DUVERNAY TACKLES RACISM HEAD-ON IN *13TH*

You might have let yourself act surprised as the waters have risen and the floods have come. But you can't anymore, not after *13th*, Ava DuVernay's kinetic cine-history of the criminalization of American blackness. Few films shake and astonish like this one, even though nothing in it should surprise. Here, in its fleet first minutes, is the headwater of our moment of police shootings and mandatory-minimum sentences: the prison boom, just after the Civil War, when freed slaves were jailed on pretenses and put right back to work rebuilding the South. With terrifying vintage headlines ("Negro Boy Was Killed for Wolf Whistle") and photos of lynchings, DuVernay shows the storms that have always raged — and that much of white America prefers to pretend to have nothing to do with today's bad weather.

The first voice we hear in the film is Barack Obama's: "The United States is home to 5 percent of the world's population but 25 percent of the world's prisoners." For 100 brisk, despairing minutes, DuVernay exposes the historical continuity of anti-black law and order, that unrelenting abuse of black bodies in the name of white safety.



13th

COURTESY OF NETFLIX

She draws bold correspondence between back then and right the hell now, tracing the incremental and systemic cruelties and stupidities that have, over decades, officially institutionalized that fearful white impulse — and dressed it up as tough-on-crime common sense.

The archival footage is fresh, crisp, often either thrilling or horrifying, the images juxtaposed with the purposeful density of a Public Enemy track. Her talking heads — Van Jones, Jelani Cobb, Angela Davis, Bryan Stevenson, Henry Louis Gates Jr. — lay bare the history in quick piercing clips, an urgent mosaic of hard truths. —Alan Scherstuhl

13TH | Directed by Ava DuVernay | Written by Spencer Averick and DuVernay | Netflix

when the crew has to risk turning off the rover's engine so that they can do some repairs. "Do Humvees dream of electric sheep?" he asks, lightening the film's only tense scene: There's a chance, we're told, that the engine might not come back on. But it's hard not to wish that narration would go away — and that the film would slow down — during the many sequences of the rover and a couple of snowmobiles plowing through the vast Arctic emptiness, an alien world of lonely white. *Passage to Mars* is almost apologetic about being stuck on our world; to make up for it, it continually cuts to digital explorations of Mars itself, while Quinto asks more haunting questions. It's a thrill to see so careful a re-creation — and some actual footage — of Martian geography. (Alan Scherstuhl)

GO PHANTASM: REMASTERED

Supernatural horror classic *Phantasm: Remastered*, American cult filmmaker Don Coscarelli's newly restored 1979 mood piece, presents a uniquely disturbing vision of an adolescent's grief. We see its world through the hysterical eyes of Mike (A. Michael Baldwin), a jumpy teen who paradoxically both grapples with and avoids thinking about his parents' unexpected deaths by trying to stop the never-named "Tall Man" (genre icon Angus Scrimm) from abducting a local cemetery's corpses. Secondary characters, like horn-dog older brother Jody (Bill Thornbury), may see and be creeped out by the Tall Man, but Mike is the only one obsessed with Scrimm's quiet antagonist. His quest to stop the Tall Man, a superhumanly strong bodysnatcher with a coterie of cloaked little minions, gives voice to his fears of abandonment: If mom and dad can go away, why would Jody choose to stick around? Mike's imagination runs wild, as when he cuts off one of the Tall Man's fingers and the still-twitching digit shape-shifts into a vicious little monster that looks like a cross between a dust bunny and Iron Maiden's Evil Ernie mascot. This bugfuck weird transformation

perfectly exemplifies the unpredictable nature of the Tall Man-centric scenes. Coscarelli (*The Beastmaster*, *Bubba Ho-Tep*) makes Scrimm look like a force to be reckoned with by shooting the 6'4" amateur thespian in slow motion, often from a distance. In this way, the Tall Man always seems to be approaching, but never materializes near Mike until he's suddenly on top of him. Like Scrimm's performance, *Phantasm: Remastered* is still as jarring and vivid as a long-forgotten nightmare. (Simon Abrams)

UNDER THE SHADOW The anxieties of motherhood have fueled many a great horror movie, from *Rosemary's Baby* to *The Babadook*, and in Babak Anvari's mostly terrifying *Under the Shadow*, maternal angst does battle not just with demons from the beyond but also social and political upheaval. The film is set in Iran in the late 1980s. Saddam Hussein's bombs have just started to fall on Tehran when we meet our protagonist, Shideh (Narges Rashidi), a once-promising medical student who had to leave school after being accused of left-wing activity. Shideh refuses to take her young daughter Dorsa to her mother-in-law's, away from the big city with its big targets. To her, such advice sounds awfully like patronizing criticism of her abilities as a mother. Shideh is a modern woman who discounts her neighbors' talk of spirits as superstitious hokey. Soon enough, Dorsa is seeing things and speaking to invisible figures — figures that seem to suggest that they'd do a better job of parenting than Shideh. As neighbors flee the city, mother and child are stuck at home, forced to contend with bombs on one side and evil spirits on the other. *Under the Shadow* starts out with some clunky backstory and facile psychologizing, and it doesn't entirely reimagine some of its more predictable horror conventions: mute boy, creepy doll, child speaking to "secret friends." But the tension builds nicely and gathers complexity. As supernatural forces tighten the screws on Shideh, so do the

not-so-supernatural ones: She runs out of her building in fear and is promptly picked up by the religious police for not covering her head. (Bilge Ebiri)

ONGOING

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. Though the cast includes a large number of peculiar children, Burton stamps each one with individual quirks, wardrobes and Burton-y silhouettes. Jake, the film's most important peculiar, is also its dullest. But the film mostly makes up for him with some great moments: Emma's resurfacing of a long-sunk luxury ocean liner; the marshalling of an army of furious skeletons for a battle with monsters; almost everything that Eva Green says and does. (Chris Packham)

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Phantasm: Remastered Fri., 7:30 p.m.; Sat., 5, 7:30 p.m.; Sun.-Tues., 5 p.m.

Vakhtangov Theatre: Eugene Onegin Sun., 7:30 p.m.

The Australian Ballet: The Sleeping Beauty Mon., 7:30 p.m.; Tues., 1 p.m.

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

The Birth of a Nation Fri., 7:05, 9:45 p.m.; Sat., 8:30, 11 p.m.; Sun.-Thurs., 7:05, 9:45 p.m.; Fri., 1:45, 4:30 p.m.; Sat.-Sun., 11:15 a.m., 1:45, 4:30 p.m.; Mon.-Thurs., 1:45, 4:30 p.m.

The Girl on the Train Fri.-Sun., 7:30, 10 p.m.; Mon., 7, 10:30 p.m.; Tues.-Thurs., 7:30, 10 p.m.; Fri., 2:30, 5 p.m.; Sat.-Sun., 12 noon, 2:30, 5 p.m.; Mon., 1:30, 4 p.m.; Tues.-Thurs., 2:30, 5 p.m.

Under the Shadow 7:15, 9:15 p.m.; Fri., 2, 5:15 p.m.; Sat.-Sun., 12:30, 2:45, 5:15 p.m.; Mon.-Thurs., 2, 5:15 p.m.; Tues.-Thurs., 7, 9:30 p.m.; Fri., 2:15, 4:45 p.m.; Sat.-Sun., 12:10, 2:15, 4:45 p.m.; Mon.-Thurs., 2:15, 4:45 p.m.

Snowden Fri., 2:40 p.m.; Sat.-Sun., 11:30 a.m., 2:20 p.m.; Mon.-Thurs., 2:40 p.m.

Other People 10:10 p.m.

Sully 7:45 p.m.; 5:30 p.m.

LAEMMLE'S MUSIC HALL 3

9036 Wilshire Blvd. (310) 274-6869

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10250 Santa Monica Blvd. (888)AMC-4FUN

The Accountant Thurs., 7, 10:15 p.m.

Kevin Hart: What Now? Thurs., 7, 9:45 p.m.

The Metropolitan Opera: Tristan und Isolde ENCORE Wed., 6:30 p.m.

Batman: Return of the Caped Crusaders Mon., 2, 7:30, 10 p.m.

The Metropolitan Opera: Tristan und Isolde Sat., 9 a.m.

The Birth of a Nation Fri., 7, 10 p.m.

The Girl on the Train Fri., 2:30, 5:30, 8:30, 11:30 p.m.; Sat., 11:30 a.m., 2:30, 5:30, 8:30, 11:30 p.m.; Sun., 11:30 a.m., 2:30, 5:20, 8:10, 10:55 p.m.; Mon.-Tues., 2, 5, 8, 10:45 p.m.; Wed., 11 a.m., 2, 5, 8, 10:45 p.m.

Harry Potter and the Deathly Hallows - Part 2: The IMAX 2D Experience Thurs., 10 p.m.

Harry Potter and the Sorcerer's Stone: The IMAX 2D Experience Thurs., 6:30 p.m.

LAEMMLE'S ROYAL THEATER

11523 Santa Monica Blvd. (310) 477-5581

Shin Godzilla Tues.-Wed., 7:30 p.m.; Thurs., 9:55 p.m.

LANDMARK'S NUART THEATER

11272 Santa Monica Blvd. (310) 473-8530; No Texting Allowed

The Battle of Algiers (La Battaglia di Algeri) (1966) 1, 4, 7, 9:40 p.m.

The Evil Dead (1981) Fri., 11:59 p.m.

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

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

The Dressmaker Fri.-Sun., 2:45, 5:30, 8:15 p.m.; Mon., 3:30 p.m.; Tues.-Thurs., 2:45, 5:30, 8:15 p.m.

LANDMARK WEST L.A.

10850 W. Pico Blvd. (310) 470-0492; No Texting Allowed

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CINEMARK 18 & XD

6081 Center Drive (310)568-3394

The Accountant Thurs., 7:10, 9:10 p.m., 12:10 a.m.; Thurs., 7:10, 8, 9:10, 11 p.m., 12:01 a.m.

Kevin Hart: What Now? Thurs., 7, 9:30 p.m., 12:01 a.m.

Priceless Premiere With For King & Country Thurs., 7:30 p.m.

The Metropolitan Opera: Tristan und Isolde ENCORE Wed., 6:30 p.m.

Shin Godzilla Tues.-Thurs., 7:30 p.m.

The Metropolitan Opera: Tristan und Isolde Sat., 9 a.m.

Rooster Teeth: Let's Play Live Sat., 5 p.m.

The Birth of a Nation Fri., 11:05 a.m., 12:30, 2, 3:25, 5, 6:20, 7:50 p.m.; Sat.-Wed., 5, 7:50 p.m.

The Girl on the Train Sat.-Mon., 4:50, 7:35, 10:20 p.m.; Tues., 11:20 a.m., 2:05, 4:50, 7:35, 10:20 p.m.; Wed., 4:50, 7:35, 10:20 p.m.

Middle School: The Worst Years of My Life Fri., 12:10, 2:35, 5, 7:25, 9:50 p.m.

Mirzya Fri., 9:30 p.m.

Voiceless Fri., 11:45 a.m., 2:25, 5:05, 7:45, 10:25 p.m.

Premam (Telugu) Fri., 12:25, 3:35, 6:45, 9:55 p.m.

Deepwater Horizon Fri., 11:25 a.m., 2:05, 4:45, 7:25, 10:05 p.m.; Fri., 11:25 a.m., 12:45, 2:05, 3:25, 4:45, 6:05, 7:25, 8:45, 10:05 p.m.

M.S. Dhoni: The Untold Story Fri., 2:10, 6:05, 10 p.m.

Masterminds Fri., 12:10, 2:40, 5:10, 7:40, 10:10 p.m.

Miss Peregrine's Home for Peculiar Children Fri., 11:50 a.m., 5:50 p.m.; Fri., 11:50 a.m., 1:20, 4:20, 5:50, 7:20, 10:20 p.m.

Miss Peregrine's Home for Peculiar Children 3D Fri., 2:50, 8:50 p.m.

The Magnificent Seven Fri., 1:30, 4:35, 7:40, 9:15, 10:45 p.m.

Queen of Katwe Fri., 1:20, 4:20, 7:20, 10:15 p.m.

Storks Fri., 11:55 a.m., 2:20, 4:45, 7:10, 9:35 p.m.

Sully Fri., 1, 3:30 p.m.

Don't Breathe Fri., 3:10, 5:35, 8 p.m.

Sausage Party Fri., 12:45, 10:30 p.m.

American Graffiti Sun., 2 p.m.; Wed., 2, 7 p.m.

Remo (Tamil) Fri., 6 p.m.

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Shin Godzilla Tues.-Thurs., 7:30 p.m.

Batman: Return of the Caped Crusaders Mon., 2, 7:30, 10 p.m.

Rooster Teeth: Let's Play Live Sat., 5 p.m.

The Birth of a Nation Fri.-Wed., 10 a.m., 1, 4:15, 7:30, 10:45 p.m.

The Girl on the Train Fri.-Wed., 10:10 a.m., 1:10, 4:10, 7:10, 10:10 p.m.

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MARKETPLACE 13455 Maxella Ave. (800) 326-3264 704

Kevin Hart: What Now? Thurs., 7, 10 p.m.

The Birth of a Nation Fri.-Sun., 7:45 p.m.

The Girl on the Train Fri.-Sun., 7 p.m.

PACIFIC CULVER STADIUM 12

9500 Culver Blvd. (310) 360-9565

Kevin Hart: What Now? Thurs., 7, 9:15, 11:30 p.m.

Batman: Return of the Caped Crusaders Mon., 2, 7:30, 10 p.m.

The Birth of a Nation Fri., 11:45 a.m., 9:45 p.m.; Sat., 7:15 p.m.

The Girl on the Train Fri., 8:30 p.m.

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Santa Monica, Malibu

AMC SANTA MONICA 7

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Kevin Hart: What Now? Thurs., 7, 9:30 p.m.

The Birth of a Nation Fri.-Sun., 11 a.m., 1:50, 4:40, 7:30, 10:20 p.m.; Mon.-Thurs., 1:50, 4:40, 7:30, 10:20 p.m.

The Girl on the Train Fri.-Sun., 10:50 a.m., 1:40, 4:20, 7, 9:40 p.m.

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Kevin Hart: What Now? Thurs., 7, 9:45 p.m.

The Metropolitan Opera: Tristan und Isolde ENCORE Wed., 6:30 p.m.

Batman: Return of the Caped Crusaders Mon., 2, 7:30, 10 p.m.

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- 10/20 Night Lights, LAYNE, Fever Charm
- 10/23 Smoky Knights, Who Can Sleep, Sleeping Lessons
- 10/25 K.I.D.
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- 10/28 The Goth Ball 2016 with LA Girlfriend
- 11/7 Peter Silberman of The Antlers, Timmy Minkoff
- 11/8 Purling Hiss
- 11/9 Garrett Klahn (of Texas Is The Reason), Last Days of April, Cutlass Supreme
- 11/11 #FeministFriday Presents Jenny Hval
- 11/12 Adam Torres + Thor & Friends
- 11/13 Crater / Natasha Kmetz
- 11/14 Golden Suite (Fred Nicolaus of Department of Eagles)
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WHEN YOU'RE A G

SOUTH CENTRAL RAPPER
G PERICO IS COMING UP FROM
THE STREETS — AND NOT EVEN
A BULLET CAN SLOW HIM DOWN

BY JEFF WEISS

At first, G Perico refused to go to the hospital. Despite the fresh bullet in his hip and blood flowing down his leg, the South Central rapper said medical attention was unnecessary. Besides, he had a show that night at the Roxy that he couldn't miss.

The attack occurred as the rising star left his South Broadway studio near his home turf of 111th and San Pedro. You'd think a murder attempt seven months prior would have left lingering outrage, but Perico speaks with the slightly irritated nonchalance of waiting too long in line at a drive-thru.

"Man, I was in that motherfucker for an hour," he says about his brief hospital visit. "It was like, clean me up ... I'm leaving. I played the show with blood dripping down."

**"I DON'T GAMBLE MONEY, BUT YOU COULD SAY I'M GAMBLING MY LIFE."
—G PERICO**

Despite his career having just begun, Perico's gift for mythmaking is fully formed. He's already among the most popular L.A. street rappers to emerge in the last two years, and his latest project, last week's outstanding *Shit Don't Stop*, cements his claim as one of the city's best.

If most of his peers emulate YG, Perico splits the difference between vintage Too \$hort and DJ Quik — down to his already iconic Jheri curl. The nasal timbre of his voice comes with a built-in sneer like Eazy-E's. He's steeped in the missions and tradition of West Coast gangsta rap, but his sonics and well-scripted narratives of moneymaking schemes offer a modern feel.

When asked if he knows who shot him, he slyly smiles.

"I might have an idea," Perico says in a different studio in North Hollywood. "But it's like, shit, you gon' retaliate and go backwards? I've been working hard and it's finally starting to materialize.



PHOTO BY JORGE PENICHE

Another case and they'll forget about me that quickly. It'll just be like, 'Damn, another good one tricked out of position.' I can change people's lives. I can't fumble now."

Wearing one of his own T-shirts from his So Way Out store on South Broadway, Perico speaks with a folk hero's charisma, a born survivor's savvy and the weariness of someone who saw too much too young. His myriad tattoos offer a road map of his life and fierce allegiance to his 'hood. There's the WB logo, representing the Broadway Gangster Crips, plus his grandmother's name, a dead friend, the phrase "two up" (slang for "goodbye").

If you'd never heard his music, you could guess some of its themes from his other tattoos, which read "Fuck You Pay Me," "Bitch Please" and "Get Money." He talks about stints in juvenile hall and jail, the years trying to make a name on and off Broadway, houses raided, friends murdered, others condemned to life. Just a few weeks ago, a trial started for some of his closest friends, who got swept up in a larger federal indictment. Several have already been found guilty and sentenced to decadelong bids.

If the streets raised him, music offers his lone salvation — a fact that Perico is all too aware of. Having suffered through terrible bouts of pessimism, his goal is to motivate people with his stories and encourage those like him to start a business, go to college or get a regular job.

"My risk-taking is pretty much done," Perico says. "The biggest risk I take is just still being around, because motherfuckers will try to kill me. I don't gamble money, but you could say I'm gambling my life a little bit. I'm prepared, though."

So was being shot a wake-up call? "Yeah, a wake-up to keep your strap on you," he says, laughing. "A reminder that now that you're successful, it's all coming. It's coming at you."

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

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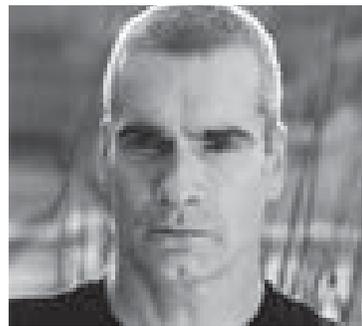
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The Column!



THE GREAT NONDEBATE

I watched as much of the presidential debate as I could before remembering life is short and there are a lot of options. I know that for some, it was one of those “get your popcorn and settle in” opportunities. But for me, it was just more of what I already know and an absolute waste of time.

I blame it all on how the O.J. Simpson case was turned into a soap opera.

The success of the recent dramatized version of the Simpson trial was one of the many byproducts of an unbelievably gruesome double homicide, which was adroitly transformed into a mega-lucrative worldwide reality thriller and one of the most talked-about events in USA history. The actors in the aforementioned docudrama probably are more popular than the actual people involved. Both get yet another star turn. The image of prosecutor Marcia Clark, smiling as she stood with actress Sarah Paulson at the Emmys, brings the whole thing together to its mediological conclusion.

I wonder how the Simpson, Brown and Goldman families felt if they were watching it. If Simpson had been allowed to make an appearance, he would have brought the house down. His 15 minutes haven't even started yet.

If Simpson is ever released from prison, he will have a great career in entertainment. He provided and continues to supply top-shelf entertainment to millions of people all over the world. That is worth something. Simpson has been transformed from an actual person to a media cash generator, up-armored and supersized. His biggest payday is perhaps yet to come. It's not good for reality, but it's great for ratings.

That's what has happened in the 2016 presidential election. The primary contenders on the Republican side were all comic book characters, foes with flaws. Only one of them, despite his lack of political experience, possessed TV chops, awareness of the audience and the ability to find the right moment to sink a memorable one-liner like a dagger into the chest of his target. The others were not camera-ready, and it cost them plenty.

Trump became the nominee and might become president. If that happens, it won't be the first time USA has had a conny actor in the executive office. History can take the next few years off and stop writing new material and bide its time watching reruns. The ratings and the ad buys have been

at the forefront. The issues, not so much.

But back to the debate show. From the contenders to the consumers, I bet that no one's mind was changed after the dust settled. Trump and Clinton probably both thought they did great, as did their respective bases. Was there anything surprising about this made-for-television event?

Moderator Lester Holt didn't see it as his responsibility to keep either candidate on the truthy straight and narrow. At this point, it's not policy or the future of a nation that's at stake — it's political NASCAR and he'd best not get in the way of the trading of paint. Not only were the candidates left to flail in the great intellectual wide open, like untethered astronauts outside the module, but so were the citizens. That's not irresponsible. That's freedom.

Meanwhile, very real issues are waving emphatically, hoping to be addressed, as one more unarmed person is brought to the ground by a police officer's bullets.

One hundred million watched a non-debate. At least the Romans cut the crap and used lions. We just make up drinking games and eviscerate each other. It seems that, for the most part, the electorate is looking every possible way but at the grim challenges that face its country. The distraction is so well-produced, how could it do otherwise?

It absolutely matters who the next president is. But the road to the election is now just an advertiser's display, a multimonth walk through the duty-free shops in the international terminal on the way to our final destination. It's everything but what it should be.

In their own way, both Clinton and Trump are dead serious. I get the idea that Trump thinks the job of president is dramatic and exciting, that he'll be closing big deals and slamming down the phone after telling another world leader to go fuck himself, as his staff roars with laughter and high-fives go around the room. I don't think he's ready for the unbelievable boredom and crushing drudgery that being president entails. The endless meetings, hours of reading and one photo op after another. There will be no jamming back to NYC on Friday afternoon for martini weekends and private golf course tee offs in Florida. Putting Trump in Camp David with world leaders on a policy summit retreat would be tantamount to torturing the guy.

On the other hand, Clinton is built for the long sit. I can see her now, keeping her staff all weekend as they read a 1,200-page bill one more time. All good presidents have a massive nerd streak, which I don't see with Trump.

Look at what eight years of wrestling Congress did to President Obama. Look at that face! The man is exhausted. Whenever I see a photo of him smiling, it makes me wonder if he is thinking that in a few weeks this will all be over and it will be someone else's turn to bore through stacks of paper, make one agonizing decision after another and get raked over the ratings-generated coals as he or she tries to govern a country whose electorate is, for the most part, so easily distracted.

Is there any point to having another debate? What would be achieved? If Trump didn't show up, would it affect his popularity? I bet it would make his fans dig him even more.

The USA Democracy bus is on the side of the road, engine seized. No one wants to fix it, only blame the other side for the breakdown.

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Desert Trip

@ EMPIRE POLO CLUB

Most of the classic rockers at this weekend fest have toured the area extensively in recent years, but there's something intriguing about seeing them all together outdoors — a sort of midlife-crisis Woodstock in the Mojave. What makes Desert Trip especially interesting is the possibility of these British and American musicians interacting onstage. Saturday's headliners, Paul McCartney and Neil Young, have jammed on "A Day in the Life" and "Only Love Can Break Your Heart" at each other's gigs. Friday's assigned roommates, The Rolling Stones and Bob Dylan, have shared guitarists (Mick Taylor) and covered each other's tunes live ("Like a Rolling Stone" and "Brown Sugar," respectively). The Who also have remade songs by the Stones and lyrically tipped their hat to Dylan. While only Young, Dylan and McCartney continue to write compelling new material, the foreboding presence of the relatively reclusive Roger Waters raises expectations for Sunday's finale. Also Saturday-Sunday, Oct. 8-9, and Friday-Sunday, Oct. 14-16. —Falling James

Peaches, Christeene

@ THE WILTERN

Challenging times require wise leaders, and who better to lead us into battle than Peaches? The former Merrill Nisker has smashed the patriarchy with such defiant electro-punk records as *Impeach My Bush* and *Fatherfucker*, and she's just as subversive — politically and sexually — on last year's dance-floor showdown *Rub*. "I could never understand the trust in politicians, boring/They say lead, but mission always lead itself to shitty whoring," she coolly declares on "Sick in the Head." After kicking against the pricks with such guests as Sonic Youth's Kim Gordon, Peaches closes with a relatively vulnerable affirmation, "I Mean Something," an airily purposeful duet with Feist. Trans-gressive drag empress Christeene Vale is a self-proclaimed "human pissoir of raw, unabashed sexuality," who takes the teaches of Peaches even further with a bawdy, rudely hilarious stage spectacle. Also at Pappy & Harriet's, Saturday, Oct. 8. —Falling James

Sasha

@ SOUND NIGHTCLUB

A superstar DJ from back in the day when that was a rare title to bestow on someone, Sasha came to international fame in the 1990s as half of the duo Sasha & Digweed. Today, he is still a force on the global circuit, jetting to parties from Ibiza to Los Angeles. He returns to Hollywood's Sound Nightclub armed with the music that will bring both the veteran ravers and the new-school club kids to the floor. His monthly *Last Night*

Warpaint:
See Thursday.



PHOTO BY MIA KIRBY

on *Earth* podcasts, taken from parties across the world, are dynamic dance experiences, guaranteed to get you off your ass even when you're sitting at the desk. Sasha's use of propulsive beats smattered with well-placed, ethereal vocal tracks will make you feel as if this is the world's final night and you don't want it to end. —Liz Ohanesian

sat 10/8

Sia

@ HOLLYWOOD BOWL

Few mainstream pop singers are as fascinating as Sia Furler. The Australian native and former member of Zero 7 is that rare commercial diva who writes or co-writes her own songs. While her music often has the same anthemic structures, relatively simple self-help lyrics and slick production as most hits on the charts, Sia delivers it all with a charismatic force and onstage presentation that are unrivaled. Her theatrical appearances at Coachella earlier this year were enlivened by wildly creative costumes and set design and a large crew of celebrity friends. Instead of causing a distraction, these visual elements emphasized and added to the emotional intensity driving such songs as "Alive" and "Breathe Me." It should prove interesting to see how Sia will fill the Bowl with her big voice and even bigger visions. Also Sunday, Oct. 9. —Falling James

Cali Punk Fest

@ LOS GLOBOS

Los Globos takes a break from its frequent DJ nights to host Cali Punk Fest, an all-day, all-ages, all-antiestablishment festival. Two stages unite local acts and legends, from SoCal powerhouses The Voids to hardcore spearheads MDC to East Coast veterans The Casualties. For true punk fans, the lineup features two rare treats: Oi! icons One Way System, all the way from the U.K., and a set by Naked Aggression, featured in Penelope Spheeris' quintessential gutter-punk documentary *The Decline of Western Civilization III*, who celebrate their 25th anniversary as a group this year. So dust

off your steel-toed boots (or, better yet, leave 'em dirty) and prepare for some serious pits. —Artemis Thomas-Hansard

sun 10/9

Diversion Block Party

@ LOT 613

If last week's Mad Decent bash has you worked up for another block party, Diversion provides just the thing, albeit with music of a different kind, plus a few extras. One day only, Diversion starts early Sunday afternoon on Imperial Street in DTLA and ends at a respectable 10 p.m. Featuring three stages, the mainspace musical attractions include Germany's steadfast uber-DJ Dixon, a live performance by KiNK and the multi-faceted Danny Daze. Inside Lot 613 is the house and disco space, with Cooper Saver back-to-back with Jen Ferrer and the hybrid concoction that is Matt Damon (Damon Eliza Palermo and Matthew McDermott), among others. The Springs offers the chill food and sound space with organic and vegan fare, as well as an ambient area, the RevoLounge, in its parking lot with Matthewdavid DJing and Earthen Sea live. For the nonvegans, Eat Bearded will be curating a variety of food trucks. —Lily Moayeri

Patty Larkin

@ MCCABE'S GUITAR SHOP

In an age of bombast and technology, Patty Larkin is a throwback to simpler, gentler times. The songs on the Boston native's most recent album, *Still Green*, are intimate, low-key snapshots of restless lovers and "cold working stiffs who sit in their well-heated cars tightly lipped." The record exudes a rustic naturalism. Even when the guitars are plugged in, they tend to be muted, as Larkin reels in her images and arranges them carefully. "The man in the hallway is cleaning up grief, while travelers chase after time like a thief," she muses in "Best of Intentions." It's one of several rueful tracks where hope and reality meet uneasily, even as Larkin's vocals sail through her characters' lives with

BEST FALL CONCERTS

10/13
El Rey

ERIC HUTCHINSON with Magic Giant & Anya Marina

10/14

Fonda Theatre

HONNE with Raven Lenae

10/14

The Novo

CLUTCH with Jake Saltburn & Fing

10/15

Fonda Theatre

DANNY BROWN with Muro Cream & Zoloper!

10/16

Greek Theatre

GLASS ANIMALS with Sam Gellatry

10/16

Fonda Theatre

JOHNNYSWIM with Perry and Sparrow

10/16

El Rey

QUANTIC (LIVE) with Jemetta Rose and The Great Unknown & KICKA

10/16

The Novo

MESHUGGAH with High on Fire

10/20

El Rey

TRICKY PRESENTS: SKILLED MECHANICS with Rituals of Mine

10/20

Fonda Theatre

TAKING BACK SUNDAY with You Blew It!

10/21

The Novo

GILMORE GUYS LIVE:
A Stars Hollow Town Meeting

10/23

The Mayan

NIYKEE HEATON

10/25

El Rey

THE DEAR HUNTER with Esley & Gavin Costello

10/26

Fox Theater Pomona

10/27

The Novo

GOOD CHARLOTTE & THE STORY SO FAR
with Set Your Goals & Big Jesus

10/28

Greek Theatre

M83 with Teeshafer & Teatyson

10/29

Microsoft Theater

PET SHOP BOYS:
The SUPER Tour

10/29
El Rey

THE ADICTS

10/30

The Mayan

PRAYERS + the All Saints Eve Costume Ball

10/31

Fonda Theatre

COCOROSIE with Omar & Roadriver

11/2

Fonda Theatre

SHOVELS & ROPE with Indecent

11/4

Fonda Theatre

NAKED & MEDICINE FOR THE PEOPLE
with Patrick Baker

11/10

El Rey

JAMESTOWN REVIVAL with Jenny Fritz

11/15

The Novo

DAN + SHAY with Walker Hayes

11/16

Fonda Theatre

JOSHUA RADIN
with Good Old War & Olsson

11/16

The Mayan

LAPSLEY with Aquilo

11/17

The Novo

MARIA BAMFORD

11/17

El Rey

THE RECORD COMPANY
with The Marcus King Band

11/18

The Novo

M8

11/29

Fox Theater

Pomona

THE NAKED AND FAMOUS
with KYLD & The Chain Gang of 1914

12/3

The Novo

OLD DOMINION with Steve Moulder

12/17

Microsoft Theater

THE BRIAN SETZER ORCHESTRA

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soothing folk melodies. —Falling James

mon 10/10**Fred and Toody**

@ THE BOOTLEG

Fred and Toody Cole were the husband and wife who led the mythical Dead Moon, the long-lasting Northwest rock institution with Wipers-style guitar growl, 13th Floor Elevators mysteriousness and a commitment to DIY punk so pure that they cut their self-released records on their own vinyl lathe. Now as the Coles trek toward their 70s, they're playing out as a not-quite-acoustic duo, with a set list that includes a few Fred and Toody new ones and plenty of Dead Moon classics. Yes, their famous "It's OK" probably will make an appearance, but maybe they can sneak in "Johnny's Got a Gun" or "54-40" or hopefully even "Poor Born," which is as much a manifesto as the Coles ever had or needed. As the song goes: "I ain't been broken/I'm still churning and burning inside/And I can't stop smokin'/I'm pissed off, pissed off, pissed off!/It's just the way I am!"

—Chris Ziegler

tue 10/11**The Selector**

@ REGENT THEATER

Thanks in part to DJ Don Letts spinning a whole bunch of reggae records for the punks at London's Roxy Club, the English ska scene was born in the late 1970s. The ethnically diverse West Midlands was ground zero, and bands like The Specials, The (English) Beat and The Selector went against the punk grain by adding dancehall fun and removing much of the nihilism, though none of the topical lyrical intensity. Coventry's The Selector, led by force-of-nature Pauline Black, had a string of hit singles before calling it quits in 1981. This current tour is part of the second reunion Black has instigated, and Arthur "Gaps" Hendrickson of the classic lineup is back in this time. The band put out a new studio album, *Subculture*, in 2015, and they're sounding fierce. —Brett Callwood

wed 10/12**Zhu**

@ THE SHRINE

When "Moves Like Ms. Jackson," a house-driven mashup of several OutKast songs, appeared on SoundCloud in early 2014, dance-music fans were instantly mesmerized by its mysterious creator, Zhu. An EP, *The Nightday*, followed shortly thereafter and caught the attention of BBC and Triple J radio, along with influential tastemaker Pete Tong. Zhu's secretive persona and sophisticated brand of deep house allowed him to build a large fan base before he finally revealed himself as 27-year-old Steven

Tobacco:
See Thursday.

COURTESY OF THE ECHOPLEX

Zhu shortly before the release of his debut full-length, *Generationwhy*, in July. His Coachella set was one of this year's most hyped, and for many it delivered. Even at this early juncture in his career, Zhu has a keen understanding of how to create a diverse sound that appeals to many, along with a sharp, visually engaging live show.

—Daniel Kohn

thu 10/13**Warpaint**

@ THE FONDA THEATRE

Warpaint wanted to do something different for their third album, *Heads Up*. The local quartet have conjured an entrancingly mysterious vibe on their previous recordings, but this time they tried to infuse their past inspirations with a consciously dance-focused sound. Their multiple vocalists, led by Emily Kokal, continue to unwind their ghostly vocals over Kokal's and Theresa Wayman's shape-shifting guitars, and Jenny Lee Lindberg still pumps out shadowy, post-punk bass lines. But there are new hints of disco and dance music in drummer Stella Mozgawa's rhythms on such tracks as the aptly titled "New Song." Kokal coos serenely on "Whiteout" amid Lindberg's funky low bass and Wayman's celestial guitar tones. "There is an anchor, I'll put it in my heart," Kokal promises, as the rest of the world spins heedlessly around her.

—Falling James

Tobacco

@ THE ECHOPLEX

You may know — or not know you know — Tobacco from the intro to HBO's *Silicon Valley*, but it only gets weirder from there. The Black Moth Super Rainbow frontman's solo albums are full of mangled synths and inhuman vocoder melodies and the kind of atmosphere you could cut with a sharp knife. His recent *Sweatbox Dynasty* (Ghostly) is like a John Carpenter score produced with the sci-fi/lo-fi feel of the *Hardcore Devo* demos and then processed through the audio equivalent of the sunglasses from *They Live*. Tobacco songs seem to work on the idea that if beauty is truth and the truth is ugly, then ugly is beautiful, right? And these records sound truly, beautifully ugly. —Chris Ziegler

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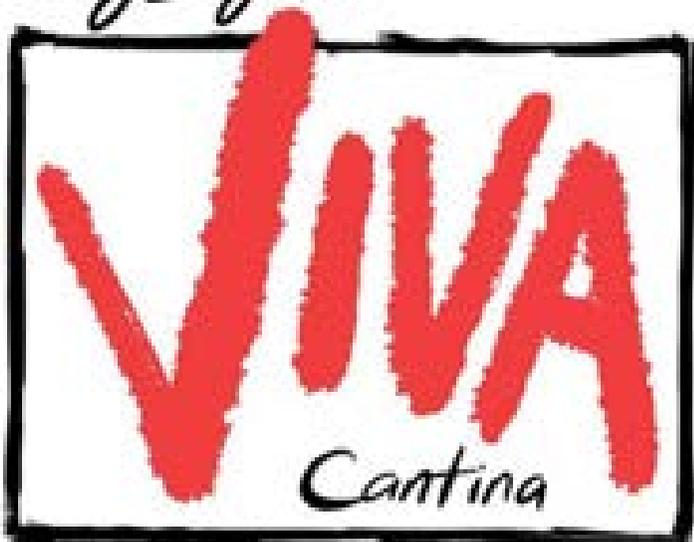
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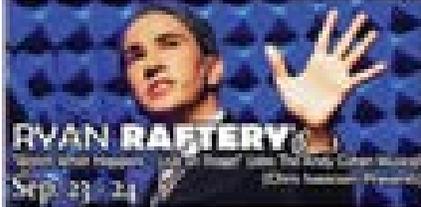
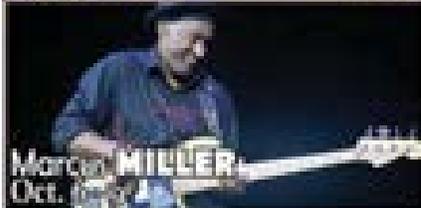
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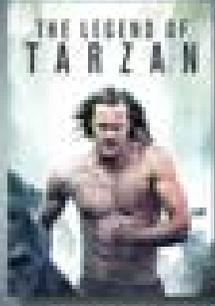
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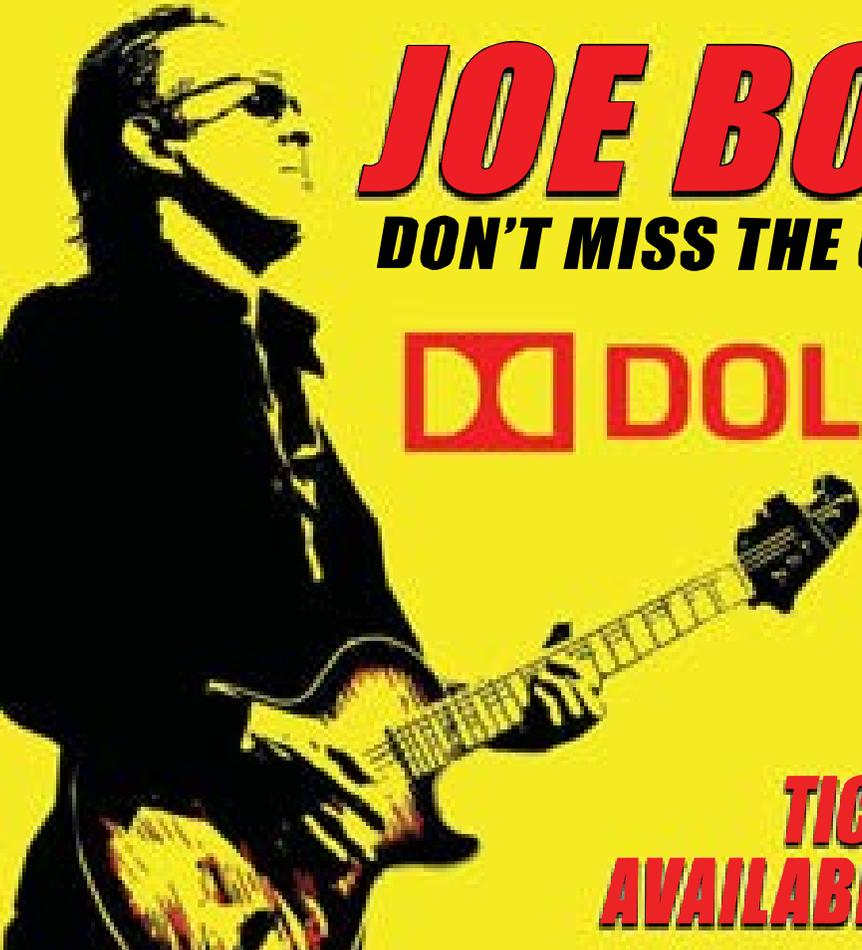
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ALL STAR LANES: 4459 Eagle Rock Blvd., Los Angeles. The Slow Poisoner, The Vigils, Shut Up, Plasmic, Surgeon Marta, Sat., Oct. 8, 8 p.m., \$5.

AMOeba MUSIC: 6400 Sunset Blvd., Los Angeles. DJ Bob Forrest, Fri., Oct. 7, 8 p.m., free. Gaby Moreno, Tue., Oct. 11, 6 p.m., free. Lemon Twigs, Thu., Oct. 13, 6 p.m., free.

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

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles. Bogan Via, Luna Aura, Emily Gold, Sun., Oct. 9, 8:30 p.m., \$10. Fred & Toody, Mon., Oct. 10, 8:30 p.m., \$16-\$18. (See Music Pick.)

CAFE NELA: 1906 Cypress Ave., Los Angeles. Death Cat, CXA, New Evil, Pet Sex, Present, Fri., Oct. 7, 8:30 p.m., \$5. Amadans, Extra Frothy Dynamite, Badwater Bob, Sat., Oct. 8, 8:30 p.m., \$5. The Moonlight Trio, Craic Haus, Hoist the Colors, Quaranteds, The Rocketz, The Vouduo, Emmer Effer, Sun., Oct. 9, 4:30 p.m. The Rosemary Reyes Band, Scotch Apostles, Somos Mysteriosos, Exploding Pintos, Thu., Oct. 13, 8:30 p.m., \$5.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. The Spazmatics, Sat., Oct. 8, 10 p.m., \$19.50. Smokey Robinson, Thu., Oct. 13, 9 p.m., \$88-\$158.

THE COACH HOUSE: 33157 Camino Capistrano, San Juan Capistrano. Trevor Hall, Fri., Oct. 7, 8 p.m. Super Diamond, Sat., Oct. 8, 8 p.m. Eric Hutchinson, Thu., Oct. 13, 8 p.m.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. The Woody James Big Band, Fridays, 1-3 p.m., free; Rio Bravo, Bluestrash, 3 Balls of Fire, The Greg & Chris Show, Fri., Oct. 7, 6 p.m., free. The Cody Bryant Experience, Sat., Oct. 8, 8:30 p.m., free. The Bluegrass Ghosts, Brantley Kearns, The Bullfish Band, Sun., Oct. 9, 2 p.m., free; Debra Lee & Trigger Happy, Sundays, 6 p.m., free; Pete Anderson, Sun., Oct. 9, 6 p.m., free. 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. Sanity's Sake, Thu., Oct. 13, 6 p.m., free; The Glen Roberts Big Band, Thursdays, 7 p.m., free; Cody Bryant, Carmine Sardo, Ronnie Mack, Thursdays, 9 p.m., free.

DOLL HUT: 107 S. Adams St., Anaheim. Go Betty Go, The Two Tens, Popsical, Fiasco Don't Asko, Tragical Radicals, Sat., Oct. 8, 7 p.m., TBA.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Miniature Tigers, Psychic Jiu-jitsu, Rick Alvin, Fri., Oct. 7, 8:30 p.m., \$13.50. Moonchild, Patrick Paige II, Sat., Oct. 8, 5:30 p.m., \$14.50. The Felice Brothers, Aaron Lee Tasjan, Mon., Oct. 10, 8:30 p.m., \$11.50-\$17.50. Japandroids, Moaning, Tue., Oct. 11, 8 p.m., \$25. Poster Children, State to State, Batwings Catwings, Wed., Oct. 12, 8:30 p.m., \$19.50. Ryley Walker, Circuit des Yeux, Big Search, Thu., Oct. 13, 8:30 p.m., \$13.50.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Ex-Cult, Power, Enemy, Fri., Oct. 7, 8:30 p.m., \$11.50. The Budos Band, Solar Sons, Sun., Oct. 9, 8:30 p.m., \$21.50-\$25.50. Oyster Kids, Rozes, Frankie, Mon., Oct. 10, 8:30 p.m., free. Goblin Cock, Sand, Barrows, Tue., Oct. 11, 8:30 p.m., \$11.50. Tobacco, High Tides, Odonis Odonis, Thu., Oct. 13, 8:30 p.m., \$9.50-\$15.50. (See Music Pick.)

EL CID: 4212 W. Sunset Blvd., Los Angeles. Ralphy, Low Country Kingdom, Fox, Birth Day, Fri., Oct. 7, 9:30 p.m., \$10. Decorations, Braeves, MainMan, Sat., Oct. 8, 10 p.m., \$5. Dynasty Handbag, Lizzy Cooperman, Atsuko Okatsuka, at Weirdo Night, Sun., Oct. 9, 8 p.m., \$7. Open Mic, Mondays, 8 p.m., \$5. The Ukulele Orchestra of the Western Hemisphere, Tue., Oct. 11, 8 p.m., \$8. Come What May, Thu., Oct. 13, 8 p.m., \$20.

THE FEDERAL BAR: 102 Pine Ave., Long Beach. Blockhead, Lusine, Thu., Oct. 13, 9 p.m., TBA.

FROGGY'S TOPANGA FISH MARKET: 1105 N. Topanga Canyon Blvd., Topanga. Paul Mars Black, Sat., Oct. 8, 6:30 p.m., free.

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Highway, Long Beach. Knyght Ryder, Fri., Oct. 7, 9:30 p.m., TBA. These Handsome Devils, Sat., Oct. 8, 9 p.m., TBA.

GENGHIS COHEN: 740 N. Fairfax Ave., Los Angeles. J.T. Teller & Hunter Scott, Wed., Oct. 12, 8 p.m., TBA.

THE GLASS HOUSE: 200 W. Second St., Pomona. La Sera, Springtime Carnivore, Fri., Oct. 7, 7:30 p.m., \$15. Discharge, Eyehategod, Holocaust, Tue., Oct. 11, 7:30 p.m., \$28. The Selecker, Half Past Two, Wed., Oct. 12, 8 p.m., \$20.

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

THE HI HAT: 5043 York Blvd., Highland Park. John Isaac Watters, Rocco Deluca, Lael Neale, Fri., Oct. 7, 8 p.m., free. Batwings Catwings, Deep Fields, Young Lovers, Sat., Oct. 8, 8 p.m., \$5. Terry Malts, Devon Williams, Susan, Shannon Lay, Sun., Oct. 9, 8 p.m., \$10. Harlan Hodges & Translation, Mondays, 8 p.m., free. Orchin, Ferbus, Tempest le Mans, Wistappear, Wed., Oct. 12, 7:30 p.m., \$7. Wee Beasities, Hate Drugs, The Grinns, LiquidLight, Thu., Oct. 13, 8 p.m., \$7.

HML157: 3110 N. Broadway, Los Angeles. The IXth Annual Druid Underground Film Festival, Fri., Oct. 7, 9 p.m., \$10. The Jack Curtis Dubowsky Ensemble, performing a live score to the film *The Phantom Carriage*; plus, Sun Riah, Sat., Oct. 8, 7 p.m., \$10.

THE HOTEL CAFE: 1623½ N. Cahuenga Blvd., Los Angeles. Shelley Segal, Thu., Oct. 13, 7 p.m., TBA.

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

LARGO AT THE CORONET: 366 N. La Cienega Blvd., Los Angeles. Robyn Hitchcock, Emma Swift, Sun., Oct. 9, 8:30 p.m., \$30.

THE LAST BOOKSTORE: 453 S. Spring St., Los Angeles. Illicit Ghost, Thu., Oct. 13, 8 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. People Flavor, The Great Indoors, Haring, Fri., Oct. 7, 8 p.m., TBA; Montana of 300, Fri., Oct. 7, 8:30 p.m., TBA. Cali Punk Fest, with The Casualties, The Voids, One Way System, M.D.C., Naked Aggression, Decry, Total Chaos, Agression, Wartorn, The Bad Samaritans, Urban Decay, South Central Riot Squad, Fatal Riot, The Dictions and others, Sat., Oct. 8, 3 p.m., \$20. (See Music Pick.) Trails & Ways, Shunkan, Vug Arakas, Thu., Oct. 13, 8:30 p.m., TBA.

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

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Suzzy Roche, Lucy Wainwright Roche, Sat., Oct. 8, 8 p.m., \$25. Patty Larkin, Kenny White, Sun., Oct. 9, 8 p.m., \$20. (See Music Pick.)

THE MINT: 6010 W. Pico Blvd., Los Angeles. DJ Williams & Shots Fired, Anna Rose, ESP Evolution, General Mojos, The Gorgeous Knights, Frankie & the Honey Bees, Fri., Oct. 7, 8 p.m., \$12. Drift, Dignitary, The Kagawa Underground, Fiction Nonfiction, Can Attack, Sir Video, Sat., Oct. 8, 7:30 p.m., \$12. Trade Heroes, Block Ali, A-Mac DZ, Operation Mockingbird, The Dirty Cakes Band, Sun., Oct. 9, 7 p.m., \$8. The Carlos Fischer Power Quartet, Jose Riaza, The Summons, Tue., Oct. 11, 8:30 p.m., \$10. LiquidLight, The 100 Year War, The Mud Howlers, Hundred Hounds, Dead Poet Society, Wed., Oct. 12, 7:30 p.m., \$10. The Band of Heathens, Jesse Wilson, Joe Fletcher & the Wrong Reasons, Thu., Oct. 13, 8 p.m., \$15.

MOLLY MALONE'S: 575 S. Fairfax Ave., Los Angeles. Restheration, Fri., Oct. 7, 9 p.m., TBA; Everly Snodgrass, Fri., Oct. 7, 10 p.m., TBA. Kasey Lansdale, Sat., Oct. 8, 7 p.m., TBA; Clare Means, Sat., Oct. 8, 10 p.m., TBA. The Filth, Wed., Oct. 12, 9:30 p.m., TBA. Tim Eriksen, Thu., Oct. 13, 8 p.m., TBA.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Road, Pioneertown. Allah Las, Tops, Fri., Oct. 7, 9 p.m., \$15. Peaches, Christeene, Sat., Oct. 8, 9 p.m., \$25. (See Music Pick.) The Sunday Band, Sundays, 7:30 p.m., free. Open Mic, Mondays, 7 p.m., free.

POP OBSCURE RECORDS: 735 S. Los Angeles St., Los Angeles. The Gitane Demone Quartet, at a reception for the "We Got Power" exhibit of photos by David Markey & Jordan Schwartz, Sat., Oct. 8, 7-9 p.m., free.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. The Schizophonic, The Freeks, Waxy, Fri., Oct. 7, 9 p.m., \$5-\$10. The Folks & Company, Dead Horse Rhythm, Burnt Foot, E.V. Dub, Sat., Oct. 8, 9 p.m., \$5-\$10. Hollywood Blues Destroyers, Sun., Oct. 9, 3 p.m., TBA. Blair Sinta, Mon., Oct. 10, 9 p.m.; Mon., Oct. 24, 9 p.m., \$5-\$10. Ramona, Rebuilder, Last Good Sleep, Tue., Oct. 11, 9 p.m., \$5-\$10.

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CUTE IS WHAT WE DO FOR DINNER	LA CERC	DELIA MARCE	YSLATER
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CROWN BLESS	THE SILENT	THE SILENT	QUITAPENAS

NOVEMBER 4 NOVEMBER 5 NOVEMBER 6 NOVEMBER 10

THE GLASS HOUSE
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Control Test, Tenement Rats, Downers, Death March, Bootsie Bois, Thu., Oct. 13, 9 p.m., \$5-\$10.

RESIDENT: 428 S. Hewitt St., Los Angeles. Minibear, Cassandra Violet, DJ Jules Medeiros, Fox Brigade Dancers, Fri., Oct. 7, 8 p.m., free. Fémina, Sun., Oct. 9, 8 p.m., free. French Horn Rebellion, Mon., Oct. 10, 8 p.m., \$5. Highlands, Must Be the Holy Ghost, Big Air, Tue., Oct. 11, 8 p.m., \$5. Ian Moore, Wed., Oct. 12, 8 p.m., \$12. Simon Joyner, Itasca, David Nance, Thu., Oct. 13, 8 p.m., \$10.

THE ROSE: 245 E. Green St., Pasadena. Donovan, Fri., Oct. 7, 9 p.m., \$49-\$79. The Ultimate Stones, Sat., Oct. 8, 10 p.m., \$19.50. Nashville Unplugged, Thu., Oct. 13, 7 p.m., \$20.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Kula Shaker, Kirtaniyas, Sat., Oct. 8, 9 p.m., \$30. Discharge, Eyehategod, Toxic Holocaust, Mon., Oct. 10, 7:30 p.m., \$30. Skeletonwitch, Iron Reagan, Oathbreaker, Tue., Oct. 11, 7:30 p.m., \$18.

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

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Kosha Dillz, Mars & the Massacre, Addison Scott, CloudTalk, Mon., Oct. 10, 9 p.m., free. Mr. Gnome, Soto Voce, Madeline Spooner, Wed., Oct. 12, 9 p.m., \$12. Distant Cousins, Act as If, Groves, Thu., Oct. 13, 9 p.m., \$12.

THE SMELL: 247 S. Main St., Los Angeles. The Urinals, Traps PS, Rexx, Fri., Oct. 7, 9 p.m., \$5. Playboy, The

High Curbs, The Grinning Ghosts, Caterwall, Sat., Oct. 8, 9 p.m., \$5. The Screaming Multitudes, Thu., Oct. 13, 9 p.m., \$5.

SOL VENUE: 313 E. Carson St., Carson. Inna Vision, Low Tops, Kua'ana, Fri., Oct. 7, 7:30 p.m., \$10.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd., Los Angeles. Shifting Sands, Rough Church, Fri., Oct. 7, 10:30 p.m., free.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., Los Angeles. DJ Questlove, Sat., Oct. 8, 8 p.m., \$20. Lucky Chops, Mon., Oct. 10, 8 p.m., \$16. Drive-By Truckers, Tue., Oct. 11, 8 p.m.; Wed., Oct. 12, 8 p.m., \$30. Temples, Thu., Oct. 13, 8 p.m., \$25.

TRIBAL CAFE: 1651 W. Temple St., Los Angeles. Open mic, Tuesdays, 7 p.m.; Sundays, 4 p.m.

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

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Mystic Braves, The Dream Ride, The Creation Factory, The Turns, DJ Green Slime, Fri., Oct. 7, 8 p.m., \$15. Bastille, Oct. 9-10, 7 p.m., \$40. Margo Price, Oct. 12-13, 8 p.m., \$20.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Leafar Legov, Ateq, Alvin Aronson, Fri., Oct. 7, 10 p.m., \$12-\$20. Sektacore, Raskahuele, Matamoska, SCS, No Moral, Libertadores, Happy Drunk Cartel, La Muerte, 23 Skunks, Rebellion 68, The Gritty End, Sun., Oct. 9, 6 p.m., \$18-\$25. Olga Bell, Powder, JoJo

Armani, Miya Folick, Thu., Oct. 13, 9 p.m., \$12.

THE UNIVERSAL BAR & GRILL: 4093 Lankershim Blvd., North Hollywood. Too Tough 2 Die, Fri., Oct. 7, 9 p.m., \$7.

VIBIANA: 214 S. Main St., Los Angeles. Ry X, Kiani del Valle, Airspace, Tue., Oct. 11, 7 p.m., \$18-\$43.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Tsunami Bomb, Go Betty Go, The Two Tens, The Roxy Gunn Project, Fri., Oct. 7, 8 p.m., TBA.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Enuff Z Nuff, Fri., Oct. 7, 7 p.m., TBA. Skindred, Hed PE, Sat., Oct. 8, 7 p.m., TBA. Beach Bums, Red Pears, Kid Adamz, Sun., Oct. 9, 7 p.m., TBA. Steve Grimmett's Grim Reaper, Fortress, Lethal Night, Mon., Oct. 10, 7 p.m., TBA. Mushroomhead, Thu., Oct. 13, 7 p.m., TBA.

—Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Robert Sarzo, Sat., Oct. 8, 8 p.m., \$40. Innisfree, Sun., Oct. 9, 4 p.m., \$20.

AU LAC: 710 W. First St., Los Angeles. Louie Cruz Beltran, Sat., Oct. 8, 7:30 p.m., \$10-\$25.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Tony MacAlpine, Fri., Oct. 7, 9:30 & 11:30 p.m., \$30 & \$35. Dean Brown, Sat., Oct. 8, 9:30 p.m., \$25. Jason Harnell, Sun., Oct. 9, 9:30 p.m., \$15. Monday Night Jammz, Mondays, 9:30 p.m., \$10. Buzz Wizards, Tue., Oct. 11, 9:30 p.m., \$20. Andrea Miller, Wed., Oct. 12, 9:30 p.m., \$15. Ohm, Thu., Oct. 13, 9:30 p.m., \$20.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Dick Oatts, Bob Mintzer, Fri., Oct. 7, 9 p.m., \$15. The Elijah Jamal Balbed Quintet, Sat., Oct. 8, 9 p.m., \$15. Samuel Blazer & Gerry Hemingway, David Gilmore, Sun., Oct. 9, 9 p.m., \$20. Jens Kuross, Mon., Oct. 10, 9 p.m., \$10. Billy Childs & Prophecy, Tue., Oct. 11, 9 p.m., \$15. Mike Viola, Larry Goldings, Kaveh Rastegar & Abe Rounds, Wed., Oct. 12, 9 p.m., \$15. Sarah Elizabeth Charles, Thu., Oct. 13, 9 p.m., TBA.

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

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. Marcus Miller, Through Oct. 8, 8:30 & 10:30 p.m.; Sun., Oct. 9, 7:30 & 9:30 p.m., TBA; Tierney Sutton, Thu., Oct. 13, 8:30 p.m.; Fri., Oct. 14, 8:30 p.m.; Sat., Oct. 15, 8:30 p.m., TBA.

COLOMBO'S: 1833 Colorado Blvd., Eagle Rock. Steve Thompson, Fridays, 5:30-9 p.m., free. The Elliott Caine Quartet, Sat., Oct. 8, 9:30 p.m., free. The Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Tom Armbruster, Tuesdays, 7 p.m., free. Karen Hernandez & Jimmy Spencer, Wednesdays, 7 p.m., free. Trifecta, Thursdays, 7 p.m., free.

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

DEL MONTE SPEAKEASY: 52 Windward Ave., Venice. Brad Kay's Regressive Jazz Quartet, fourth and second Saturday of every month, 8 p.m., free.

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

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

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

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

HARLOWE: 7321 Santa Monica Blvd., West Hollywood. Brent Canter, Mondays, 8:30 p.m., free.

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

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

IL PICCOLO VERDE: 140 S. Barrington Place, Los Angeles. David Marcus & Chris Conner, Tuesdays, Thursdays, 7:30 p.m., free. David Marcus & Jon Alvarez, Thursdays, 8 p.m., free.

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

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

NOHO ARTS DISTRICT: Lankershim & Magnolia Blvd., North Hollywood. Jody Jaress & Linda A., second Saturday of every month, 10:30 a.m.-2:30 p.m., free.

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

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

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

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

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

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

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Scott Whitfield & Ginger Berglund, Fri., Oct. 7, 9 p.m., free. Patrick Tuzzolino, Sun., Oct. 9, 6:30 p.m., free. Judy Wexler, Tue., Oct. 11, 7 p.m., free. Excursion, Wed., Oct. 12, 6:30 p.m., free. Dear Amy, Thu., Oct. 13, 8 p.m., \$30.

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

THE WORLD STAGE: 4321 Degnan Blvd., Los Angeles. Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.

—Falling James

LATIN

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

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

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

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

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

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

COUNTRY

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Tom Freund, Fri., Oct. 7, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. The Deltas, Tue., Oct. 11, 8:30 p.m., free.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Chad Watson, Mondays, 8 p.m., free.

EB'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles. Hollywood Blues Destroyers, Donna Lynn Caskey, Sat., Oct. 8, 7:30 p.m., free.

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

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Lee Harper, Fri., Oct. 7, 9 p.m., free. Decadent Decades, Sat., Oct. 8, 9 p.m., free. The Deep Cuts, Sun., Oct. 9, 8 p.m., free. Sitara Son, Wed., Oct. 12, 9 p.m., free. Lil Sue & the Cow Tipsters, Thu., Oct. 13, 9 p.m., free.

STATE SOCIAL HOUSE: 8782 W. Sunset Blvd., Los Angeles. The Fancies, Fri., Oct. 7, 8 p.m.; 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.

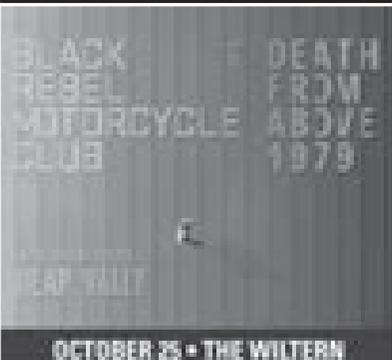
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SAT. NOVEMBER 5 • THE WILTERN

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- OCT 14 HOW TO DRESS WELL
- OCT 18 THE TEMPER TRAP
- OCT 20 OPETH
- OCT 25 TOM O'BELL
- OCT 27 SEVENDUST

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THAO & THE GET DOWN STAY DOWN • GARY WILSON
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KIEV • FEELS • CELLARS • MIND MELD • SOLAR SONS • SLOPPY JANE
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L.A. WITCH • JJUJJUU • YONATAN GAT • THE MATTSON 2
DRAB MAJESTY • THEE COMMONS • DEATH HYMN NUMBER 9
GLITTER WIZARD • BODEGAS • MULTIMEDIA DANCE PERFORMANCE BY WIFE

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TEEB'S W/ LIVE BAND • LUMERIANS • PART TIME
SUGAR CANDY MOUNTAIN • THE DREAM RIDE • NUMBER
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10/22 - ALESTORM
10/23 - LAST IN LINE
10/30 - DOPE
10/31 - MICHAEL WATTS/WEDNESDAY 11
11/3 - DIAMOND HEAD
11/5 - FLOTSAM AND JETSAM
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FRIDAY - OCT. 7
RALPHY, LOW COUNTRY KINGDOM,
FOX, BIRTH DAY

SATURDAY - OCT. 8
BRAEVES, MAMMAL, DECORATIONS

SUNDAY - OCT. 9
WEIRDO NIGHT! w/ DYNASTY HANDBAD

TUESDAY - OCT. 11
THE URKULE OCESTRA O.T. W.H.

THURSDAY - OCT. 13
COME WHAT MAY

SATURDAY - OCT. 15
SWERVE

THURSDAY - OCT. 20
ANNIE HARDY (OF GIANT DRAG),
JOEL JEROME

SATURDAY - OCT. 22
NIGHTJACKET, WADES, CASSINI

TUESDAY - OCT. 25
REGGIE WATTS & KAREN

SATURDAY - OCT. 29
GAYC/OC, SUGAR FLY

& over, Fridays, 9:30 p.m.; Esta, Alexander Lewis, Dan Sena, Fantom Freq, Fri., Oct. 7, 9:30 p.m., TBA. Chuckie, Sat., Oct. 8, 10 p.m., TBA.

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

CANA RUM BAR: 714 W. Olympic Blvd., Los Angeles. DJ Canyon Cody, dropping in with global soul, reggae, salsa and funk, Fridays, 10 p.m., free. DJ Jose Galvan, spinning Caribbean and funky Latin sounds, Saturdays, 10 p.m., free.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Emma Hewitt, Fri., Oct. 7, 10 p.m., \$12.65 & up; Noize Fridays, Fridays, 10 p.m. J. Millionaire, T-Pain, Arab Muzik, Sat., Oct. 8, 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, 21 & over, Saturdays, 10 p.m., \$5. DJ Alex Transistor, Sun., Oct. 9, 10 p.m., \$8.

THE ECHOPEX: 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, 21 & over, Wednesdays, 9 p.m., \$7.

EXCHANGE L.A.: 618 S. Spring St., Los Angeles. Jay Hardway, Elephante, Fri., Oct. 7, 10 p.m., TBA; Awakening, Fridays, 10 p.m. Inception, Saturdays, 10 p.m.; Valentino Khan, Gladiator, Sat., Oct. 8, 10 p.m., TBA.

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, 21 & over, Fridays, 9 p.m., \$8. Barrio Funky, second Saturday of every month, 9:30 p.m.-2 a.m., \$5-\$10. Night Shift, Thu., Oct. 13, 9 p.m.; Thu., Nov. 10, 9 p.m.; Thu., Dec. 8, 9 p.m.; Thu., Jan. 12, 9 p.m., free.

HONEYCUT: 819 S. Flower St., Los Angeles. DJ Ladymonix, DJ Whitney Fierce, waxing disco, Wednesdays, 10 p.m., free.

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

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Club 90s, Fri., Oct. 7, 10 p.m. Kid Kobra, Kid Hooligan, Jesus Juice, Sun., Oct. 9, 10 p.m., TBA. Astronomar, Egyptian Lover, DeeJay Theory, Von Kiss, Thu., Oct. 13, 9 p.m., TBA.

LOT 613: 613 Imperial St., Los Angeles. Diversion, with Dixon, Kink, Danny Daze, Weval, Droog, Jeniluv, Cooper Saver, Jen Ferrer, Sun., Oct. 9, 2-10 p.m., \$20-\$50. (See Music Pick.)

THE MAYAN: 1038 S. Hill St., Los Angeles. Electric Mass Fridays, 21 & over, Fridays, 9 p.m.-2:30 a.m., \$12. Saturday Nightclub, with DJs serving Top 40, salsa, house, pop, hip-hop and more, 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. Thru Oct. 27, \$10.

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. Dance Yourself Clean, Saturdays, 9:30 p.m., \$5.

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

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. Sasha, Fri., Oct. 7, 10 p.m., \$30 & \$35. (See

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DEMILICH 19	12 ENCHANTMENT UNDER THE SEA DANCE
CHRCH 20	13 SUBROSA
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WAKE 25	18 STAR WARS HOLIDAY SPECIAL
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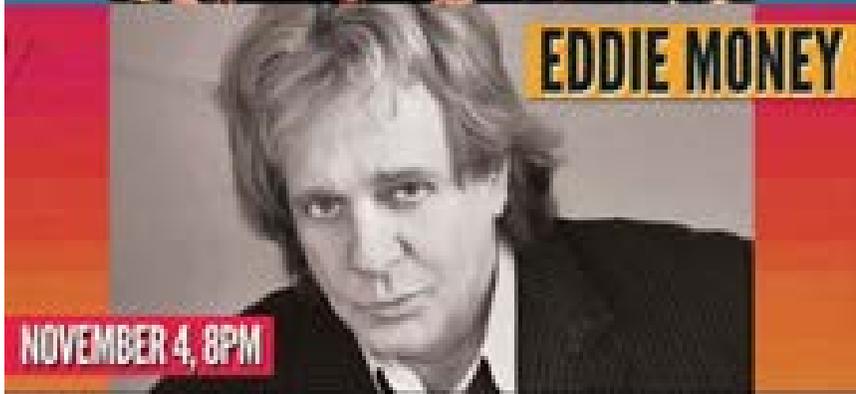
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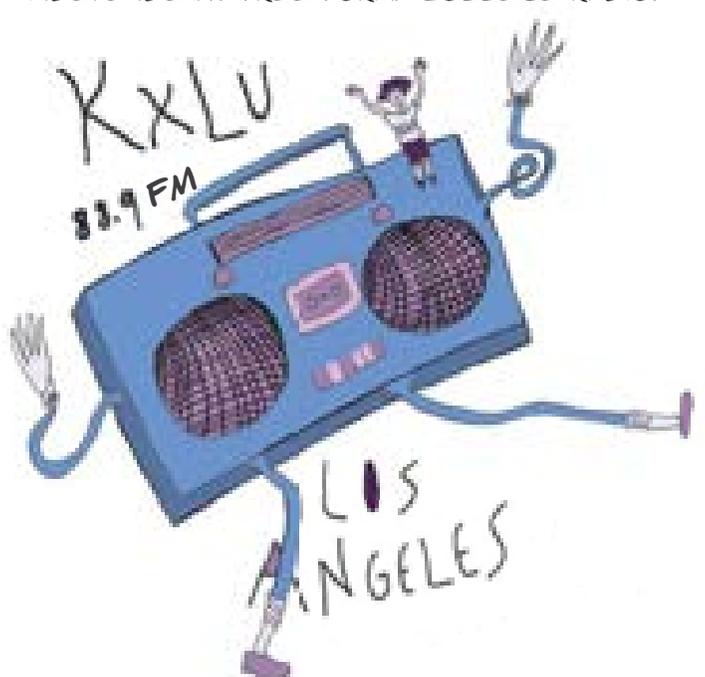
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SATURDAY, OCT. 8

ALEGRIA L.A.: With DJ Isaac Escalante, DJ Renato Cecin, 9 p.m., TBA. The Belasco Theater, 1050 S. Hill St., Los Angeles.

ALLAH-LAS: With Tops, 8 p.m., \$21.50. The Regent Theater, 448 S. Main St., Los Angeles.

BAKERMAT, SAM FELDT: 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

GO DAVID LYNCH'S FESTIVAL OF DISRUPTION: With Robert Plant, Lykke Li, St. Vincent, Sky Ferreira, DJ Questlove, plus film, lectures and art exhibits, 12 p.m., TBA. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

DISCHARGE: With Eyehategod, Toxic Holocaust, Graf Orlock, Plagues, Teeth, in the Constellation Room, 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

DIXIE CHICKS: With Elle King, 7:30 p.m., \$59-\$150. The Forum, 3900 W. Manchester Blvd., Inglewood.

DONOVAN: 7 p.m., \$38-\$58. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

FESTIVAL OF PRAISE: With Pastor Hezekiah Walker, Israel Houghton, Regina Belle, Casey J, Earthquake and others, 8 p.m., \$41.25-\$76.25. Pantages Theatre, 6233 Hollywood Blvd., Los Angeles.

FLORIDA GEORGIA LINE: With Cole Swindell, The Cadillac Three, Kane Brown, 3:30 p.m. Irvine Meadows Amphitheatre, 8800 Irvine Center Drive, Irvine.

JAZZ 100: 8 p.m., \$30-\$50. Golden Eagle Ballroom, Cal State L.A., 5151 State University Drive, Los Angeles.

MADEINTYO: With Salma Slims, Mynameisphin, Noah Woods, 11 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

MARC ANTHONY: 8 p.m., TBA. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

MARTIN NIEVERA: 7:30 p.m., \$48-\$128. John Anson Ford Amphitheatre, 2580 Cahuenga Blvd. East, Hollywood.

MIGUEL: 7 p.m., TBA. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

MUSIC FOR THE SOUL: With Phil Ingram, Avery Scott, The Full Mixx Band, 5 p.m., \$40. Madrid Theater, 21622 Sherman Way, Canoga Park.

PARTY FAVOR: 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

GO PAUL MCCARTNEY, NEIL YOUNG & PROMISE OF THE REAL: 2 p.m., \$199-\$1,599. Empire Polo Club, 81-800 Avenue 51, Indio. See Music Pick.

GO SIA: With Alunageorge, Miguel, 7 p.m., \$35-\$175. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles. See Music Pick.

ST. LUCIA: 8 p.m., \$30. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

STEVE VAL: With Tony MacAlpine, 7 p.m. Fox Performing Arts Center, 3801 Mission Inn Ave., Riverside.

TEARS FOR FEARS: 8 p.m. Pechanga Resort & Casino, 45000 Pechanga Parkway, Temecula.

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

THRICE, LA DISPUTE: With Nothing Nowhere, 8 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

WYNTON MARSALIS: With The Lincoln Center Jazz Orchestra, 8 p.m., \$43-\$85. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.

SUNDAY, OCT. 9

THE CASUALTIES: With 8 Kalacas, J.F.A., The Voids, Starving Wolves, River Ratt, 7 p.m. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

GO DAVID LYNCH'S FESTIVAL OF DISRUPTION: With the music of *Twin Peaks*, Rhye, Kaitlyn Aurelia Smith, plus films, art, and lectures with Frank Gehry, Debbie Harry & Chris Stein and others, 12 p.m., TBA. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

FESTIVAL DE TROVA COINCIDIR 2016: 4 p.m., \$45-\$95. The Regent Theater, 448 S. Main St., Los Angeles.

GROOVIN' ON SUNDAY: 3 p.m., \$30. John Anson Ford Amphitheatre, 2580 Cahuenga Blvd. East, Hollywood.

MIGUEL: 6:30 p.m., TBA. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

GO ROGER WATERS, THE WHO: 2 p.m., \$199-\$1,599. Empire Polo Club, 81-800 Avenue 51, Indio. See Music Pick.

GO SIA: With Alunageorge, Miguel, 6:30 p.m., \$35-\$175. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles. See Music Pick.

THRICE: With Kowloon Walled City, Nothing Nowhere,

7:30 p.m., \$34.50. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

MONDAY, OCT. 10

BOB WEIR: 6:30 p.m., \$48-\$78. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

CHRIS TRAVIS & XAVIER WULF: With Ta Double Dolla, Black Smurf, Idontknowjeffrey, 8 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO DIXIE CHICKS: With Elle King, 7 p.m., \$35-\$175. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

TUESDAY, OCT. 11

BEARTOOTH: With Every Time I Die, Fit for a King, Old Wounds, 8 p.m., \$23. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

COLBIE CAILLAT: With Justin Young, High Dive Heart, 7 p.m., \$39.50-\$59.50. John Anson Ford Amphitheatre, 2580 Cahuenga Blvd. East, Hollywood.

MACHINE GUN KELLY: With Mod Sun, 7 p.m. Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside.

GO THE SELECTER: With The Delirians, 8:30 p.m., \$21-\$30. The Regent Theater, 448 S. Main St., Los Angeles.

ST. LUCIA: With Baio, 7:30 p.m., \$27.50. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

WEDNESDAY, OCT. 12

BEARTOOTH: With Every Time I Die, Fit for a King, Old Wounds, 6 p.m., \$25. The Regent Theater, 448 S. Main St., Los Angeles.

ERIC HUTCHINSON: With Magic Giant, Anya Marina, 8:30 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

THE LOVELY BAD THINGS: With Criminal Hygiene, Melted, Uniform, in the Constellation Room, 7 p.m., \$8. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

NEIL YOUNG & PROMISE OF THE REAL: 8:30 p.m., TBA. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

YANDEL: With Plan B, Gadiel, DJ Lobo, 6:30 p.m., \$54.50-\$99.50. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

GO ZHU: With DJDS, Cosmo's Midnight, 8 p.m., \$29.50-\$39.50. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

THURSDAY, OCT. 13

ALESSIA CARA: With Ruth B, Nathan Sykes, 6:30 p.m., \$37.50-\$47.50. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

BEACH FOSSILS: With Slow Hollows, 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

IAMX: With Cellars, 8:30 p.m., \$27.50. The Regent Theater, 448 S. Main St., Los Angeles.

MACHINE GUN KELLY: With Mod Sun, 6:30 p.m., \$16-\$38. The Belasco Theater, 1050 S. Hill St., Los Angeles.

NEIL YOUNG & PROMISE OF THE REAL: 8:30 p.m., TBA. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

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

VAN MORRISON, TOM JONES: 7:30 p.m., \$39.50-\$350. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

GO WARPAINT: With Facial, Goldensuns, 9 p.m., \$30. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

WEEN: 7 p.m., \$49.99. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

XAVIER WULF, CHRIS TRAVIS: 8 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

UPCOMING

OCTOBER

THE 1975: Fri., Oct. 14, 8 p.m., \$29.95-\$59.95. The Forum.

CRYSTAL FIGHTERS: Sat., Oct. 15, 9 p.m., TBA. El Rey Theatre.

DANIEL PEARL WORLD MUSIC DAYS CONCERT: With The Harmony Project and The Mark Bell Ringers, Sun., Oct. 16, 3:30 p.m., free. Mount Olive Lutheran Church.

DANNY BROWN: Sun., Oct. 16, 8 p.m., \$28. The Observatory.

DESTRUCTO, E-40: With Vindata, Sita Abellan, Sat., Oct. 15, 11 p.m., \$25. The Observatory.

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10/20 MOUNTAIN BROWNE/PT. BOSSO/DEBUCA RELEASE
10/21 TONY
10/24 THOMP/PT. RELEASE
10/25 HALLWORTH COVERS NIGHT
10/26 SAG/NOCK RECORDS SHOW
10/27 JAMES MARIANO
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FRI 28 DJ JON / DJ ESQUIRE / BROTH
SAT 29 DIRTY SOUTH (EXTENDED SET) HALLOWEEN SPECIAL

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SAT 05 NICK WARREN / DANNY HOWELLS / DAN SEAMAN
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FRI 18 MILO & OTIS / NICK CATCH DUBS / FOUR COLOR ZACK
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DIA DE LOS MUERTOS: With Julieta Venegas, Buyepongo, Alejandro y Maria Laura, Mitre, Mariachi Flor de Toloache, Sat., Oct. 29, noon-midnight, \$20. Hollywood Forever Cemetery.

FITZ & THE TANTRUMS: With X Ambassadors, Tyler Glenn, Fri., Oct. 14, 6 p.m., \$29.50-\$59.50. The Greek Theatre.

FLIGHT FACILITIES: With Cleopold, Fri., Oct. 14, 8 p.m., \$25. The Mayan.

THE FOREIGN EXCHANGE: Mon., Oct. 17, 9 p.m., TBA. El Rey Theatre.

GHOST, MARISSA NADLER: Tue., Oct. 18, 7 p.m., \$32-\$275. Riverside Municipal Auditorium.

GLASS ANIMALS: Sun., Oct. 16, 7:30 p.m., TBA. The Greek Theatre.

GWEN STEFANI: With Eve, Sat., Oct. 15, 7 p.m., \$29.95-\$170. With Eve, Sun., Oct. 16, 7 p.m., \$20-\$149.95. The Forum.

HELADO NEGRO: Sun., Oct. 16, 9 p.m., \$10. The Observatory.

HIROE SEKINE: Fri., Oct. 14, 6 p.m., free. LACMA.

INSANE CLOWN POSSE: Tue., Oct. 18, 7 p.m., \$25. The Observatory.

JASON STOLL: A recital by the pianist, Sat., Oct. 15, 7:30 p.m., \$15. Cal State Northridge, CSUN.

JETHRO TULL: Sat., Oct. 15, 8 p.m., \$46.50-\$86.50. Pantages Theatre.

THE JOEY ALEXANDER TRIO: Sun., Oct. 16, 7 p.m., \$25 & \$40. Campbell Hall, UC Santa Barbara.

GREEN DAY: Mon., Oct. 17, 6:30 p.m., \$59.50. Hollywood Palladium.

KYGO: Fri., Oct. 14, 8 p.m., \$29.50-\$125. Sat., Oct. 15, 8 p.m., \$29.50-\$125. Hollywood Bowl.

THE LEGENDARY PINK DOTS: With Orbit Service, in the Constellation Room, Mon., Oct. 17, 9 p.m., \$25. The Observatory.

LONG BEACH ZOMBIE FEST: Fri., Oct. 14, 5-10 p.m.; Sat., Oct. 15, 2-10 p.m.; Sun., Oct. 16, 2-10 p.m., \$13. Rainbow Lagoon Park.

MOSES SUMNEY: Sat., Oct. 15, 8 p.m., \$20. Mon., Oct. 17, 8 p.m., \$20. Immanuel Presbyterian Church.

MULTITRIO: Pianist Ewa Poblocka, soprano Ewa Leszczynska and cellist Maria Leszczynska combine their superpowers in a program TBA, Sun., Oct. 16, 6 p.m., free. LACMA.

PETER ALSOP: With Tom Allard, Matt Cartsonis, Ian Flanders, Ellen Geer, Victoria Hilyard, Janis Liebhart, Melora Marshall, Dan Ubick, Brian Chapman, Sat., Oct. 15, 7:30 p.m., \$25. Will Geer Theatricum Botanicum.

PIERCE THE VEIL: With Neck Deep, I Prevail, Sun., Oct. 16, 6:30 p.m., \$28.50. Hollywood Palladium.

RJD2: With Daddy Kev, Fri., Oct. 14, 8 p.m., \$5. The Observatory.

ROCKIN' THE WHARF: With Betty Blowtorch, LocJaw, Symbol Six, Motor Gun Hotel, Street Walkin Cheetahs, Dr. Noxious, The Bourbon Saints, Inazuma, The Honkys, The Originalites, Kill Kill City, Midnight Staggers and others, Sat., Oct. 15, 12-11 p.m., \$20. Queens Wharf.

THE SMC JAZZ BAND: Sun., Oct. 16, 4 p.m., \$10. The Broad Stage, Santa Monica College Performing Arts Center.

SMOKEY ROBINSON: Sat., Oct. 15, 9 p.m., \$78-\$158. Saban Theatre.

STORMZY: With Darnell Williams, AC Slater, Fri., Oct. 14, 9 p.m., TBA. El Rey Theatre.

THE TREEHOUSE MUSIC & ARTS FESTIVAL: With Kimya Dawson, Jade Castrinos, Mariel Loveland, Lily Kershaw, Frith, The Active Set, Kodiak, Emily Gold, Jaden Larue, Living More, Urias, Marigold, Andrea Silva, Ora the Molecule, Highland Kites, Crush Club and others, Sat., Oct. 15, 11-midnight, \$35. Ambassador Auditorium.

VAN MORRISON: Sat., Oct. 15, 7:30 p.m., \$55-\$305. Santa Barbara Bowl.

VNV NATION: Fri., Oct. 14, 7 p.m., \$40. The Belasco Theatre.

YELLOWCARD: Sat., Oct. 15, 8 p.m., \$35. The Observatory.

CLASSICAL

ANGELA GHEORGHIU: The Romanian soprano unleashes her majestic, expressive voice in a recital with tenor Calin Bratescu, backed by an orchestra conducted by Tiberiu Soare. The program includes arias and other operatic selections by Gounod, Cilea, Bizet, Verdi, Enescu, Catalani and, inevitably, Puccini, Sat., Oct. 8, 7:30 p.m., \$80-\$170. The Broad Stage,

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DEAP VALLY
 Lindsey and Julie return to the Amoeba stage to celebrate their newly released album, *Femejism*, out now on Nevado Music. Purchase your copy of *Femejism* at Amoeba and bring your receipt with you to get your copy signed after their live performance.

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GABY MORENO
 Los Angeles-based singer/songwriter from Guatemala -- known for her soulful indie pop and jazz-influenced stylings, celebrates her new album, *Illusion* (out now on Metamorfosis/Sony) with a live performance and signing at Amoeba.

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 The Lemon Twigs are teen brothers Brian (19) and Michael (17) D'Addario, from Long Island, New York. Get their debut album, *Do Hollywood* (4AD) at the in-store to get your copy signed - and receive a free Lemon Twigs 7" with purchase of the album at the in-store performance!

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Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

CAMERATA PACIFICA: The chamber musicians peruse pieces by Lera Auerbach, Shostakovich, Chopin and Tchaikovsky, Thu., Oct. 13, 8 p.m., \$56. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles.

THE ICELAND CONCERT: Overtone Industries presents composers O-Lan Jones and Emmett Tinley's new opera, which features vocalist Cesili Williams, a 10-piece chamber ensemble, a 12-person choir and choreography by Ken Roht, Fri., Oct. 7, 8:30 p.m., \$30-\$65. John Anson Ford Amphitheatre, 2580 Cahuenga Blvd. East, Hollywood.

THE KRONOS QUARTET: The daring San Francisco string quartet explores composer Aleksandra Vrebalov and filmmaker Bill Morrison's *Beyond Zero: 1914-1918: A Work for Quartet With Film*, following a set of pieces by Garth Knox, Fodé Lassana Diabaté, Tanya Tagaq, Franghiz Ali-Zadeh, Nicole Lizée and Kala Ramnath, Fri., Oct. 7, 8 p.m., \$29-\$59. UCLA, Royce Hall, 340 Royce Drive, Westwood.

L.A. PHILHARMONIC: French pianist Pierre-Laurent Aimard unwraps Ravel's Concerto in G, and Spanish conductor Pablo Heras-Casado ignites Stravinsky's *The Firebird*, Fri., Oct. 7, 8 p.m.; Oct. 8-9, 2 p.m., \$20-\$190. Star violinist Joshua Bell extends himself with Johannes Brahms' Violin Concerto, which conductor Gustavo Dudamel bookends with the West Coast premiere of Matthias Pintscher's *Towards Osiris* and Richard Strauss' *Don Juan* and *Till Eulenspiegel's Merry Pranks*, Thu., Oct. 13, 8 p.m.; Fri., Oct. 14, 11 a.m.; Sat., Oct. 15, 8 p.m.; Sun., Oct. 16, 2 p.m., \$20-\$201. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

LUDOVICO EINAUDI: The Italian pianist pares out selections from his 2015 album, *Elements*, Sat., Oct. 8, 8 p.m., \$49-\$79. UCLA, Royce Hall, 340 Royce Drive, Westwood.

THE LYRIS QUARTET: The string quartet premieres new works by Billy Childs, Bruce Broughton, Kurt Rohde and Peter Knell, Sat., Oct. 8, 8 p.m., free-\$50. First Presbyterian Church, 1220 Second St., Santa Monica.

MACBETH: Plácido Domingo is impressive as the murderous title character, in L.A. Opera's presentation of the Shakespearean opera, composed by Giuseppe

Verdi with a libretto by Francesco Maria Piave and Andrea Maffei. Forceful Russian mezzo-soprano Ekaterina Semenchuk leads the ambitious and deviant Lady Macbeth, Sat., Oct. 8, 7:30 p.m.; Thu., Oct. 13, 7:30 p.m.; Sun., Oct. 16, 2 p.m., \$27-\$329. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles.

MUSICA ANGELICA: Sat., Oct. 8, 7 p.m., \$40-\$50. Center Theater, 300 E. Ocean Blvd., Long Beach Convention & Entertainment Center, Long Beach.

PASADENA SYMPHONY: Mexican-American violinist Elena Urioste enchants with Mendelssohn's Violin Concerto, and David Lockington conducts other selections by Norman and Brahms, Sat., Oct. 8, 2 & 8 p.m., \$35. Ambassador Auditorium, 131 S. St. John Ave., Pasadena.

PEPE ROMERO: The Spanish acoustic guitarist performs a solo recital as part of L.A. Sound Foundation's Guitarra del Mar series, Sat., Oct. 8, 8 p.m., \$30-\$50. Pasadena Presbyterian Church, 585 E. Colorado Blvd., Pasadena.

PETRONEL MALAN: The South African pianist lays down Scarlatti's Three Sonatas; Mozart's Sonata in F major, K. 332; and Rachmaninoff's *Moments Musicaux*, Op. 16; in the Bing Theater, Sun., Oct. 9, 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

PITTANCE CHAMBER MUSIC: Soprano Summer Hassan sparks tunes by Chausson and Mozart, and members of the L.A. Opera Orchestra unfold Mozart's Clarinet Quintet in A major, K. 581; and Dohnanyi's Sextet, Op. 37, Sun., Oct. 9, 3 p.m., \$10-\$35. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles.

SALASTINA MUSIC SOCIETY: Violinist Kevin Kumar and pianist Steven Vanhauwaert cycle through César Franck's Sonata in A major for Violin & Piano, in Barrett Hall, Sat., Oct. 8, 8 p.m., \$40. Pasadena Conservatory of Music, 100 N. Hill Ave., Pasadena.

THE SMC SYMPHONY ORCHESTRA: James Martin conducts selections by Schubert and Stravinsky, Sun., Oct. 9, 4 p.m., \$10. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

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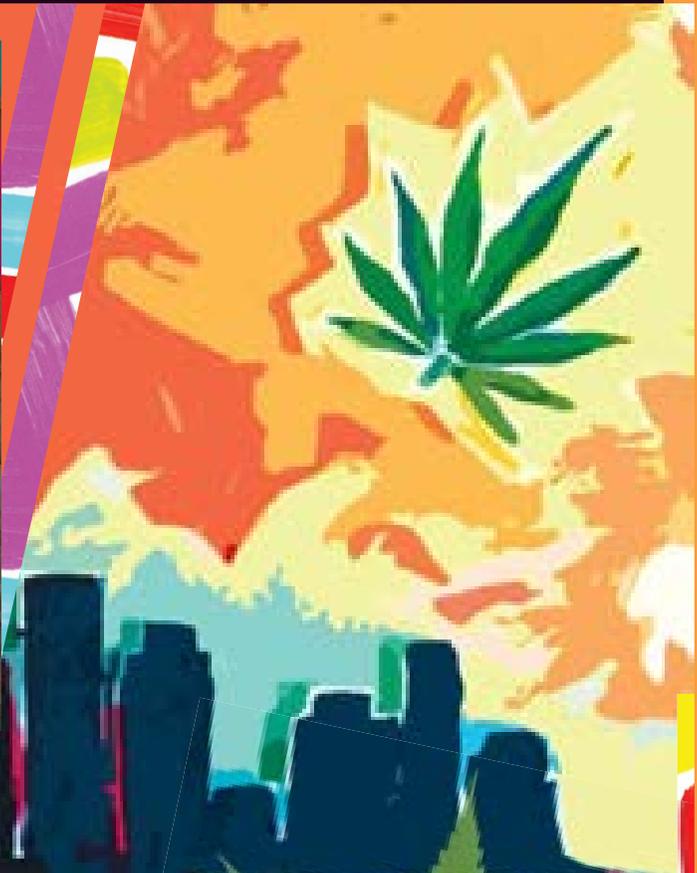
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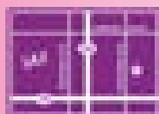
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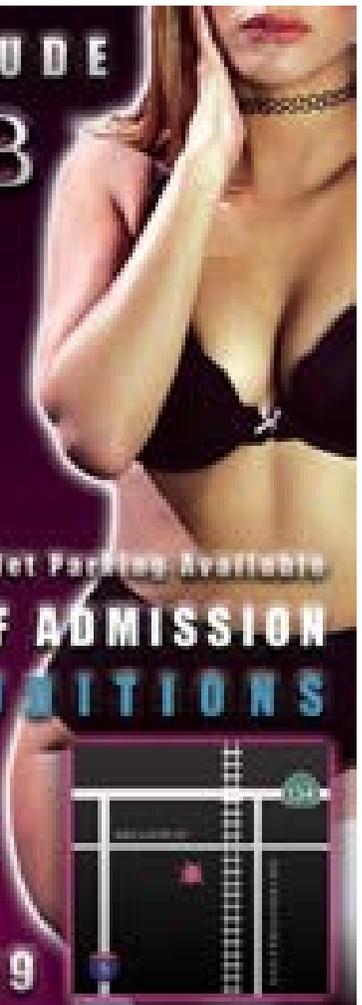
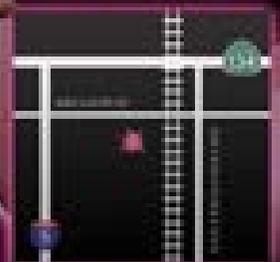
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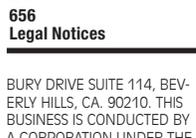


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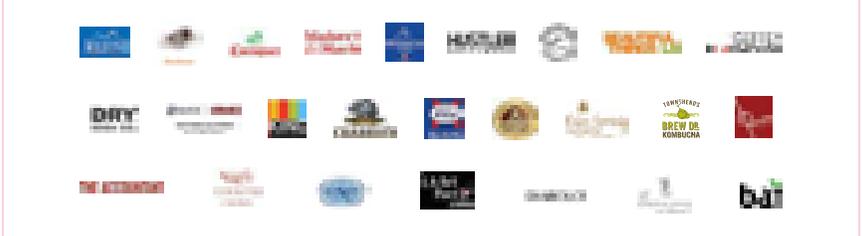
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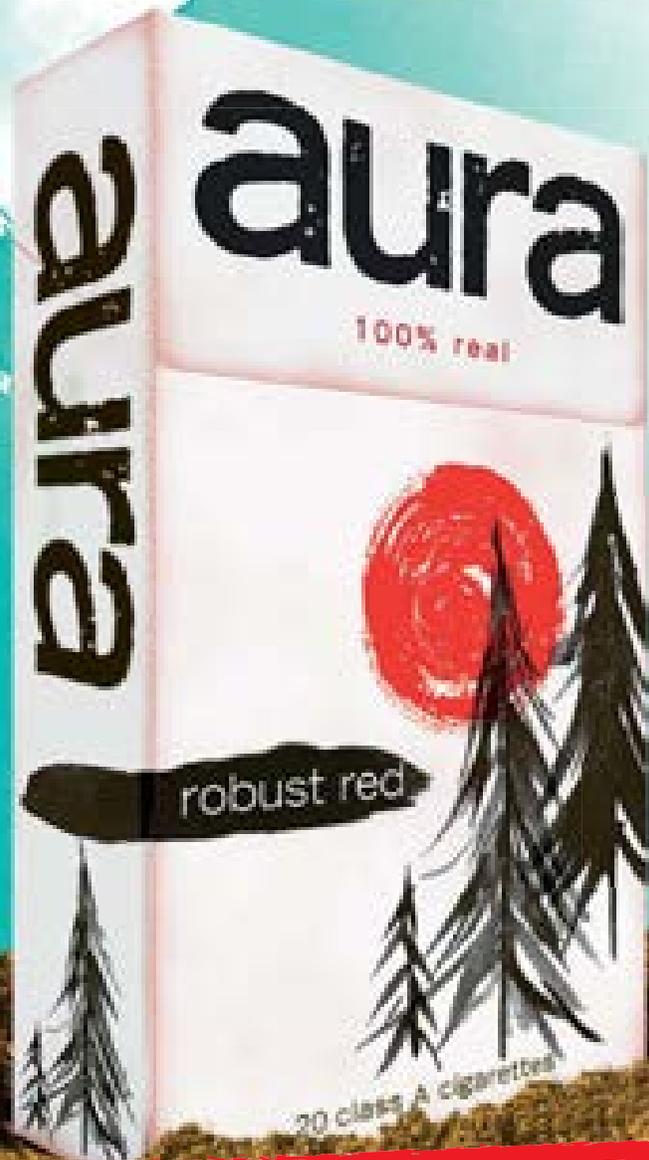
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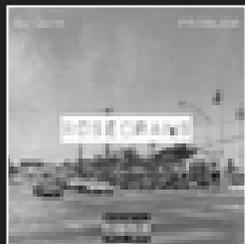
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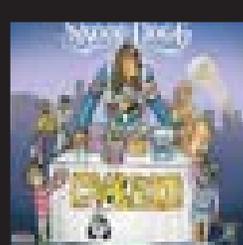
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