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By Dennis Romero

Marijuana legalization could bring big money to Los Angeles, but will people of color see any of that green?
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Because Quality Matters
Elysian Village residents call for bicycle ban after elderly woman is struck by cyclist on L.A. River bike path. **BY JASON MCGAHAN.**

Tim Carey and Santos Uy's latest project, Lost at Sea, gives Pasadena a serious seafood destination, with some growing pains. **BY BESHA RODELL.**

Stan Lee's Comic Con comes to town, Festival Supreme returns for its fourth year, Self Help Graphics in Boyle Heights hosts its annual Dia de Los Muertos celebration and more to do and see in L.A. this week. **GO LA...23**

In ART PICKS, one artist merges the confederate flag with Black Nationalist iconography, and another gives lessons in performance art. In STAGE, Holocaust survivors struggle to make space for a big presence — their daughter — in The Model Apartment. **CULTURE...28**

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**ON THE COVER:** ILLUSTRATION BY DARRICK RAINEY
BIKE BATTLE
Elysian Village residents call for bicycle ban after elderly woman is struck on path

BY JASON MCGAHAN

Residents of Elysian Valley are calling on city officials to ban cyclists from a section of the Los Angeles River Path where an elderly woman was struck by a biker earlier this month.

The narrow path runs along the left bank of the Los Angeles River in Elysian Valley, also known as Frogtown.

The Elysian Valley Neighborhood Watch posted on its website a photo of the woman, whose name was listed only as Mrs. Yu, intubated in a hospital bed in the intensive care unit of USC Medical Center. She was taken there after the accident, which occurred during her regular morning walk.

The author of the post, David De La Torre, told L.A. Weekly that collisions and near-collisions between bikers and pedestrians on the path have been a recurrent problem. De La Torre faulted the city for the design of the path, which was originally an unpaved trail and no longer provides ample room for pedestrians, he said.

The neighborhood watch has called on District 13 City Council member Mitch O’Farrell to immediately ban cyclists from the path pending improvements that guarantee pedestrian safety. In a statement issued Oct. 19, O’Farrell urged cyclists to exercise greater caution on the path but reminded residents that, under California law, access to cyclists is irrevocable.

O’Farrell pledged to have signs posted that notify cyclists of reduced-speed areas where pedestrian foot traffic is heaviest and to ramp up LAPD presence in those areas. “If you are a competitive cyclist in training, the Elysian Valley shared path is not for you,” the statement adds. De La Torre called that “Band-Aid measures.”

In 2014, the neighborhood watch presented city officials with three options for a redesign of the path: Widen it to provide more walking space for pedestrians; reroute it to nearby Riverside Drive; or move cyclists to a separate path on the opposite riverbank. Last year, the neighborhood watch organized a Share the Path walk to call attention to the safety hazard.

De La Torre said that private efforts to post “share the path” stencil signs and banners have had no public agency support. When signs have been posted, the city has removed them every time.

On Oct. 19, a red “Bike Path Closed” sign was chained at the entrance to the path at Riverdale Avenue. It didn’t come from the city, and it didn’t appear to be having much effect on the cyclists. The weather was clear and warm and several opedaled past in either direction in a matter of minutes. One walked his bike right by the sign.

Ted Rogers, editor of the blog BikinginLA, told L.A. Weekly that closing a section of the L.A. River Path to cyclists because of a collision would be just as impractical as closing Wilshire Boulevard because a car hit a cyclist. The highest rule of biking, he said, is to never ride in a way that poses a risk to yourself or those around you.

“That means slow down when you’re around pedestrians, give others the same passing distance you’d expect a driver to give you, and only pass when it’s safe to do so,” Rogers said. “And give pedestrians and slower cyclists an audible warning before you pass, whether that’s a bike bell, politely saying ‘passing on your left,’ or giving them a cheery ‘Good morning!’

“It may annoy some people, but I’d much rather annoy them than see either of us in the ER.”

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That story about Mexican revolutionary Pancho Villa and his men bringing marijuana across the border for the first time in the 1910s and inspiring racist American prohibition against the drug? It’s a riveting tale, often retold by organizers who favor decriminalization. It symbolizes the United States’ history of using drug laws to imprison and subjugate minorities. But University of Cincinnati history professor Isaac Campos, author of *Home Grown: Marijuana and the Origins of Mexico’s War on Drugs*, says the story’s a myth, likely created by a misinterpretation of “La Cucaracha,” sung by revolutionaries not as an ode to marijuana but as propaganda against arch nemesis Victoriano Huerta, an alleged toker and the anthropomorphized cockroach in the song who can’t walk because it’s lacking *marihuana que fumar* — marijuana to smoke. “The pro-marijuana literature has tried to suggest Villa’s soldiers were heroic and smoked marijuana,” Campos says. “But they were singing to smear an opponent.”

While American pop culture sometimes imagines a direct line from Villa’s men to Cheech and Chong, Mexicans generally loathe cannabis. “The *marijuaño Mexicano* is another trophy in the trophy case of Mexican stereotypes,” says San Diego State University literature professor William A. Nericcio, author of *Tex[t]-Mex: Seductive Hallucinations of the “Mexican” in America*.

The Spanish began trading for Central Asian marijuana in the 1500s and brought it to Mexico during the occupation. The first reference to its use in Mexico dates to the 1770s, when some indigenous people used it in a liquid elixir to help them get closer to their deity, Campos says. Seeing this, Spanish rulers banned the drug, and ever since, it’s been viewed in Mexico as a narcotic tool of the lowest classes.

Contrary to the stereotype of the Chicano stoner, Mexicans have such distaste for cannabis that it has seeped into contemporary politics, as opposing sides of marijuana legalization in California are trying to sway Latinos, the state’s largest ethnic or racial group. Opponents of California’s Proposition 64 — which would legalize possession of up to an ounce of weed for anyone over the age of 21 — point to polling that shows comparatively weak support for legitimizing marijuana legali-
The score will be tallied Nov. 8 for Proposition 64, campaign says the measure would keep minorities out of prison and even provide business opportunities — a result of what some predict will be a post-legalization “green rush” — of the kind seen after legal sales began in Colorado in 2014. According to estimates from New Frontier Data and ArcView Market Research, if 64 passes, the pie could be worth $6.6 billion in the Golden State by 2020.

Of course, people of color want a slice. But opponents say medical marijuana hasn’t been good to the state’s barrios, bringing violent robberies, loitering and that skunky smell to minority neighborhoods while providing little in the way of economic opportunity. The score will be tallied Nov. 8 for Proposition 64 and March 7 for UCBA’s Los Angeles Marijuana Regulation and Safety Act, which would license pot shops and possibly expand the number of cannabis businesses in the city, providing opportunities to minority entrepreneurs who want in on the green rush, backers say. For each of those measures, statewide and local, there are opponents who say more marijuana is bad for minorities.

“Minority kids are still getting arrested in Colorado” after legalization there, says political consultant Andrew Acosta, speaking for the No on Proposition 64 campaign. “Crime has not gone away there. Who’s making money? It’s tough to know.” Backers of 64, he says, are “not here for social justice. They’re here to make money.”

Even some marijuana proponents aren’t so sure about 64. Yami Bolanos, a longtime dispensary operator and founder of the Greater Los Angeles Collective Alliance, says California should hold off on recreational weed until medical marijuana regulations are ironed out. Indeed, it took nearly 20 years for the state to enact legislation, known most commonly as the Medical Marijuana Regulation and Safety Act (MMRSA), to create an agency to oversee dispensaries, cultivators and producers starting in 2018. Proposition 64 would largely ride on the coattails of MMRSA’s regulatory system, which requires state and local licenses for pot businesses.

“I’m not exactly jumping for joy with 64,” Bolanos says. “I believe it’s too soon. I think we need to fix medical first.”

Bonita “Bo” Money, the California creator of That Glass Jar, a cannabis-infused topical product, says the financial barriers, including the costs of licensing, in the legal pot business have her wary about how recreational business. Ultimately, it’s going to take all of us working together, ignoring our community to move toward creating a situation where we’re not just consumers but business owners. That’s what I really want to see.”

Opponents say that Proposition 64 is a gateway drug for rich guys like its main financial backer, Facebook co-founder Sean Parker, who has so far sunk more than $7 million into its passage. “That’s hard to prove. The initiative would restrict “large producers from vertically integrating with each other,” according to the campaign, and it would limit the size of growing operations for five years after the law goes into effect. But it would ultimately allow for larger operations, and that’s the point, No on 64’s Acosta argues. “Their goal is to sell more marijuana products,” he says.

Some leaders on the neighborhood level, the source of so much political power in Los Angeles, are wary, too. Dispensaries in traditionally minority communities, such as Boyle Heights, have sometimes brought with them crime and shady customers. While statistics show that crime rates increased around pot shops, there is anecdotal evidence to show that they have attracted violent robbers, who shoot first and ask questions later.

The attraction is drugs and cash. “I absolutely know firsthand that it’s a bad thing for the community, especially our young people,” says Margarita “Mago” Amador, member of the Boyle Heights Neighborhood Council. “There’s an expectation among critics that 64 will increase demand, open the door to new businesses and possibly bring some of the same problems associated with medical pot. Already, there has been concern that illegal dispensaries are spreading in South Los Angeles.”

Carlos de la Torre, co-owner of Eagle Rock’s Cornerstone Research Collective and a supporter of recreational legalization, says, “The barbarians are at the gate. Everyone wants to get involved in this industry. And there are groups who want to use any excuse to preach to the voters.” Even so, de la Torre is in favor of 64 “so people of color are not so disproportionately arrested and imprisoned. I’m 100 percent behind that.

“I would definitely like to see more African-Americans and Hispanics in this industry,” he says. Earlier this month, a rainbow coalition of Proposition 64 supporters and dignitaries gathered downtown at LA Plaza de Cultura y Artes to tout the measure as a game changer for California’s people of color. Not only would legalization keep African-Americans and Latinos out of prison but it also would open the door to minorities who want in on legalization’s profits.

isharing above the high-profile supporters at the rally was Lt. Gov. Gavin Newsom, an early front-runner in the 2018 race to take the governor’s mansion. Newsom is practically the architect of recreational legalization. His Blue Ribbon Commission on Marijuana Policy found in a report last year that “racial disparities in law enforcement have detrimentally impacted minority communities.” And it laid the groundwork for Proposition 64 and its tightrope walk between law and order (toking in public would continue to be illegal) and decriminalization. Newsom told a room full of spectators, mostly press and pot organizers, at LA Plaza that half the people on the commission were opposed to legalization but agreed to give input because they were attracted to the greater goals of ending disproportionate arrests and imprisonment for minority cannabis users. “The folks that are being arrested don’t look like me,” he said.

When L.A. Weekly asked Newsom what’s in this for minorities, he said, “The spirit of the initiative is to right those wrongs.” He also said job...
Non-stop flights to San Jose del Cabo.
> 10) training and small business loans funded under 64’s taxes, including 15 percent at the cash register, would bring minority masses into the legiti pot business, where they could realize “pots of gold.”

Later, a spokesman for Yes on 64 clarified to L.A. Weekly that benefits for minorities would mostly include decriminalization and benefits training. There’s mention of loans in the language of the measure. Sixty percent of the $1 billion in annual tax revenue expected to be generated by Proposition 64 if it passes would be earmarked for “substance use disorder education, prevention and treatment,” according to the California Legislative Analyst’s Office. Twenty percent would be used to clean up any environmental damage caused by pot cultivation. Another 20 percent would fund programs to reduce stoned driving and to mitigate “negative impacts on public health or safety” will start to loosen their rules and understand that this could be a large economic boon for their area and help reduce unemployment.”

Any green rush brought on by masses looking to buy weed without the help of a doctor could indeed create a bottleneck at the local level. Proposition 64 allows cities and counties to continue to outlaw marijuana retailing, even as it says adults can grow six plants at home. Local control is a “fundamental right,” Newsom said.

Experts have said demand could grow multiple times above the current levels at the city's quasi-legal pot shops if 64 passes. That leaves supporters on all sides of the issue a little uneasy. In 2013, city voters passed Proposition D, which provides limited legal immunity for 135 or fewer dispensaries that have been compliant with certain city paperwork since 2007. Those limited legal immunity shops fear a tidal wave of new, illegal retailers should the measure pass. The city’s Proposition D shops have mostly run under two umbrellas, the UCBA’s and GLACA’s. The UCBA’s Los Angeles Marijuana Regulation and Safety Act would allow the City Council to expand the number of pot shops in town and even possibly legalize delivery to expand the number of pot shops in town.

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> By Armando Gudino, state policy manager for Drug Policy Action, the campaign arm of Drug Policy Alliance, the California.

The recreational initiative would allow people with pot felonies on their records to get into the legitimate weed business and get those convictions wiped from their records. Selling pot without a license would make convicts eligible for their records. Selling pot without a license would make convicts eligible for their records. Selling pot without a license would make convicts eligible for their records. Selling pot without a license would make convicts eligible for their records.

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Tim Carey and Santos Uy’s latest project gives Pasadena a serious seafood destination, with some growing pains

BY BESHA RODELL

S
omeone should give Santos Uy a prize. The restaurateur has made a practice of backing projects that have more personality in their door frames than many restaurateurs exhibit in their entirety. These projects include RiceBar, the Filipino rice-bowl counter; and Mignon, a wine bar downtown that also houses Cento Pasta Bar during the daytime. Mignon, in both its daytime and nighttime guises, feels like a space plucked right out of Paris, its jumbled intimacy imbued with the type of vintage bohemia that’s rare in this glam city.

Uy, along with chef Tim Carey, also is behind Papilles Bistro, another tucked-away gem that could be in a Paris neighborhood rather than a Hollywood strip mall. As with all his projects, at Papilles Uy has partnered with a chef and allowed that chef’s specific, oddball personality to shine through, which in Carey’s case means serving a nightly prix fixe meal that is as lovably odd as Uy’s other projects.

What Carey and Uy seem to want to achieve here is fairly straightforward: a neighborhood seafood restaurant with cooking that reaches significantly higher than that of the average fish house, and a wine list that follows suit. Said evening, a master of sauté, cooking over live fire, with its crisp crust and soft flesh underneath, is hard to come by. But near as lovably odd as Uy’s other projects.

There are lots of crudos on the menus at Lost at Sea that are cooked so flawlessly at Papilles is the prix fixe menu and the control and predictability that format allows. There were cooking issues at Lost at Sea that seemed as though they stemmed from a rushed kitchen: a curl of octopus with butternut squash, Fresno chili and meaty lobster mushrooms. There are knife skills and technique in use here that few working chefs even know anymore, let alone use.

And service, too, often has the electric anxiety of being so far in the weeds that you want to get up and take a few orders just to make the place feel more relaxed. One night it took a full 45 minutes after the waitress opened our bottle of wine for her to come back to the table and take our dinner order. There was a large, demanding party nearby, but this is a small restaurant. If our server was too busy to notice us, someone else should have stepped in. When she did finally return, she said, “Do you want to put in an order … before the kitchen closes?” It was only 8:15, so the remark could not be taken literally, but if it was supposed to be a nerve-soothing joke about how long it had been, then there are some lessons in comedy (and hospitality) that need to be learned.

Just as at his other restaurants, I love Uy’s wine list here, full of affordable but offbeat bottles. Uy is often on the floor, but I never was able to talk to him about the list, and instead encountered servers who used a lot of phrases like “dancing minerality” but who also terribly mischaracterized the wines I asked about. I’m not sure if this is a gap in training, or servers pretending to know more than they do. I just know I ended up with wine I didn’t particularly enjoy from a list brimming with good options.

The very thing I love so much about Uy and Carey’s restaurants — that deep sense of humanity — is also the reason for Lost at Sea’s current unevenness. Regardless of salt and service issues, I’d still rather eat here than at half the slickly perfect restaurants in town. Whether you have the same growing-pains patience is probably the thing that should determine whether you want to eat at this joint just yet.

Either way, I have no doubt that eventually, Lost at Sea will grow into a more reliably elegant beast — and when it does, it will join the ranks of lively, personal, human-scale restaurants that make Pasadena such an emphatically pleasant place to dine.

THERE ARE KNIFE SKILLS AND TECHNIQUE IN USE HERE THAT FEW WORKING CHEFS EVEN KNOW ANYMORE, LET ALONE USE.

for the chef who loves the sauté station, there’s no greater expression of a line cook’s artistry than that golden-edged fish. I’ve known a few dudes with that particular penchant, and all of them have said to me one day I want to open a small seafood restaurant. Nothing too fancy. But with things cooked right.

I’m going to assume that Tim Carey is just such a sauté station—loving chef. He’s certainly a fan of doing things the old-school way, of doing things right. This is true at Papilles and it’s true at Lost at Sea as well. And it makes for some subtle, lovely dining in both places.

There are lots of crudos on the menus of L.A. these days, but few of them showcase the flavor and texture of the fish so beautifully as Carey’s fat slices of cobia, which come in a pool of tomatillo aguachile. The aguachile delivers just enough tang for contrast, without overwhelming the buttery sweetness of the fish.

There’s a small porcelain box that holds crudités made from carrots and radishes and peppers sticking up vertically, their tips sitting in a smoked albacore tonnato, creamy and oceanic and tasting lightly singed. Here, as at Papilles, Carey is a master of soups, whether it be the entree-sized seafood soup imbued with the perfume of saffron, or one of his gorgeous veloutés, which manage to be fluffy and creamy and deeply flavored all at once.

I’ve always been impressed with Carey’s dedication to traditional skills over cheffy showboating, his ability to present dishes that adhere more to classic fine-dining standards than they do to modern trends or sloppy rusticism. This is beautifully apparent in his butter-poached lobster, which comes with some of that fluffy velouté as well as sweet batonettes of butternut squash, Fresno chili and meaty lobster mushrooms. There are knife skills and technique in use here that few working chefs even know anymore, let alone use.

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These days, many restaurants emerge fully hatched, so hopped-up on PR and concept that they have no room to be anything other than what the marketing team dreamed up. There are pluses and minuses about this, from a consumer standpoint. The plus side is you’ll probably know on day or week three whether this place is for you, and there’s less room for bumpy experiences caused by actual humans trying to figure it out as they go. The downside is that same loss of humanity, the sense that this is someone’s dream and they’re going to have to struggle to make it work.

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**Acclaimed Latin Chef Hits L.A.**

**Diego Hernandez to Open Verlaine in WeHo**

Diego Hernandez may be about to cement its place as the premier city in the United States for modern Mexican cooking with the announcement that chef Diego Hernandez will be the executive chef of the new Verlaine Restaurant in West Hollywood. Verlaine, which is slated to open this winter, takes the spot where legendary Italian restaurant Dominick’s sat for 67 years. Dominick’s closed in late 2015. Hernandez is part of a new, celebrated generation of Mexican and Latin American chefs, and his restaurant in the Valle de Guadalupe in Mexico’s Baja California peninsula, Corazon de Tierra, is lauded as one of the best in Latin America — it recently was placed at No. 39 on the World’s 50 Best Restaurants of Latin America. In bestowing that honor, the World’s 50 Best list, including Enrique Olvera of Mexico City’s Pujol and Guillermo Gonzalez Beristain of Monterey’s Pangea. This will be Hernandez’s first restaurant project in the United States. According to press materials, “Hernandez plans Verlaine to speak to the philosophies of his award-winning Baja dining room, which offers an intensely focused celebration of local organic farming and fishing communities, culminating into a unique vision of Baja’s historical marriage of Mexican, Mediterranean and Japanese culinary influences.” Hernandez will remain the chef at Corazon de Tierra while also taking on this new project, and will be working with a team of chefs de cuisine to keep both restaurants running while he toggles between the two.

The restaurant is owned by Select Hospitality & Design, the company behind Santa Monica’s Hinterland, and part of the team behind Hudson Clearwater Restaurant in New York City. By bringing Hernandez to the United States, the company is establishing itself as a major player in the direction of L.A. restaurants, and I’m promised that “additional chef-focused restaurants, lifestyle and design projects are slated throughout Southern California in the coming months.” —Besha Rodell

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**True Crimes and Hauntings at L.A. Bars and Restaurants**

Halloween is almost here, and among the costumes and candy corn it seems that people have an insatiable thirst for the bloody real. Podcast My Favorite Murder, documentaries Making a Murderer, The Witness and Amanda Knox, countless TV shows and, of course, O.J. and JonBenét, are still water-cooler fodder long after the coroner’s closed the file.

Los Angeles leads the way in famous gore: Manson, the Black Dahlia, the Night Stalker, O.J. Simpson — hell, that actress who jumped off the Hollywood Sign — but under the hysterical glitz and conspiracy theories, there’s still plenty of violent crime splattered out among the city’s lesser-known mortals.

My book Gourmet Ghosts 2 is another journey into murder, mystery, crime — and ghosts — at L.A.’s bars, restaurants and hotels. It suggests a good cocktail or dinner list, too, so the L.A. Weekly asked me to journey into the darkness and come up with an unusual unlucky seven...

1. **The Ace Hotel** is noted for its buzzing...
scene, but before the impressive United Artists building even came into being, not one but two body parts, a leg and a foot, were found here, the former wrapped in newspaper and tied with string. They came from different (dead) people. More recently, hotel guests have reported the disturbing sounds of children laughing and crying, and the Ace’s stunning Spanish Gothic theater is host to a ghostly woman in white. Get your group together on the rooftop, listen for vibrations and have a communal Union Station cocktail (vodka, gin, cachaça, mezcal, ancho reyes, lemon, agave and lemon-lime soda). Coincidentally, L.A.’s Union Station has been the last stop for assorted limbs, too: trunks full of murder victims. 829 S. Broadway, downtown; (213) 623-3233, unionstationhotel.com.

6. At Tom Bergin’s, a ripping, shamrock-covered Irish pub, there’s whiskey and Guinness galore — and the ghost of old Tom himself. He’s often seen at the bar or at his old table, his cigarette smoke still wafting around, and co-owner Derek Schreck says that many nighttime cleaning crews have quit after he paid them a visit. Calm the nerves with an Irish coffee — allegedly invented right here — and ask Derek about the nice old lady who passed into the afterlife when she was sitting at the bar one night. 440 S. Fairfax Ave., Mid-City; (323) 936-7151, tombergins.com.

7. Hollywood Plaza Hotel is a good place for some late munchies. Now very different from its grand celebrity days, it was the place for the final scene in the Alaskan Blonde scandal of 1954. The date was Feb. 14 and Diane Wells, 34, wrote a note: “My Valentine, I love you” — encased in a heart shape — here after checking out of her room at the nearby Drake Hotel, and walking round to the Plaza. Then she reached for a bottle of pills, determined to avoid her upcoming murder trial.

As for her sad, tabloid-friendly story (and why no one will go on the Plaza’s roof), that’s in the book and can be revealed on another night — but you can console yourself with something sinful at the Chocolate Bar Pastry Café here. 1635 Vine St., Hollywood; (323) 677-7577, chocolatetabarpastrycafe.com. — James Bartlett

WHERE THE CHEFS EAT

Long Beach’s 10 Best Restaurants, According to a Hometown Chef

After spending most of its existence living in the shadow of L.A., Long Beach’s food scene is slowly getting its culinary due. From Trinidadian cuisine at Cal-laloo to the award-winning barbecue at Robert Earls and Big Mista’s to affordable modern Mexican available at places like Thomas Ortega’s Playa Amor and Eddie Ruiz’s Public Beer & Wine, Angelenos already have more than a few reasons to make the trek down to the International City for a meal.

But ask former Fundamental L.A. executive chef Philip Pretty where he eats in his hometown and you’ll get a list of locals-only spots only a native son could know. After traveling around Los Angeles for the last nine years — where he worked as chef de cuisine with Gordon Ramsey at the London and sous chef at Michelin-starred Joe’s in Venice — Pretty is back in the LBC, helming 2-year-old staple Restauration, a small cafe with beachy garden-patio vibes.
a steadfast dedication to seasonal dishes and an always-killer brunch.

When he’s not in the kitchen (or picking vegetables at a local urban farm), here’s where Pretty eats in Long Beach:

1. Taqueria La Mexicana #2: “This place has THE best asada and is a staple for Long Beach residents. Tacos are my favorite food group, and truly, nothing compares to the ones here.” 3270 E. Fourth St; (562) 433-5389.

2. Sushi Kinoya: “One step in and you’re immediately greeted with smiles and salutations. The seafood is fresh and you can’t go wrong with anything on their menu. I recommend sitting at the sushi bar to get the full experience. Go early, the place fills up fast any night of the week.” 5521 E. Stearns Rd; (562) 598-8169.

3. Manaw Thai: “This restaurant is fairly new and doesn’t disappoint. They do a really great job putting a spin on street Thai food. I’m on a mission to try everything on their menu.” 3618 E. Broadway; (562) 433-2574, manawthai.com.

4. Kafe Neo: “I remember when the building was an auto repair shop. After it was renovated, curiosity is what originally got me through the doors. What keeps me going back is their Greek-American food and incredibly friendly service. Breakfast, lunch, dinner ... I’ve had it all. Dine in, take out, you really can’t go wrong.” 2800 E. Fourth St; (562) 497-1210, kafeoneb.com.

5. Starling Diner: “On the weekend, prepare to wait, but for good reason. Their French toast is amazing and the vibe is friendly and quaint. It’s situated right in the middle of a residential neighborhood, so it feels like you’re stepping into a friend’s home for brunch.” 4114 E. Third St; (562) 432-2041, starlingdiner.info.

6. Natraj Cuisine of India: “Go here. If you’re a fan of authentic Indian food, this restaurant is a must. It’s right on Second Street in Belmont Shore, so you can devour delicious cuisine and people watch at the same time.” 5262 E. Second St; (562) 930-0930, natrajlongbeach.com.


8. East Coast Bagels: “This has been a morning go-to spot for me for years. They’re consistently delicious and their bagels are Harvey Specter–worthy.” 2301 E. Fourth St; (562) 434-8265.

9. Number Nine: “I’m a new patron of this restaurant, but their BBQ pork noodles hooked me. It’s a great place to introduce yourself to Vietnamese food. Their mission is to serve high-quality, fresh ingredients, which is something I strongly support.” 2118 E. Fourth St; (562) 434-2009, numbernine.noodles.com.

10. Simmzy’s: “Most people I know have been to at least one Simmzy’s location. It’s casual and high-energy. It’s a place you can enjoy with the kids or kick back solo with a good beer. Simmzy’s, to me, is summertime in the LBC.” 5271 E. Second St; (562) 439-5590, simmzys.com.

—Sarah Bennett
November 5th, 2016 at OUE Skyspace in DTLA

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CONVENTIONS

You Look Marvel-ous
There’s no doubt you’ll see a healthy number of Deadpools and Harley Quinns at Stanford’s Los Angeles Comic Con (founded by Stan Lee’s Los Angeles Comic Expo). But there’s more to this three-day convention than cosplay. Festivities begin Friday evening, giving attendees a few hours to stock up on new comic books and fan art before the events hit full swing on Saturday and Sunday. Want to learn how to sword fight from Highlander’s Adrian Paul? You can do that. Want to meet the voice behind Pinky and the Brain? You can do that, too. The activities here are nearly nonstop, from contests to dances to autograph sessions. (Be aware that some events and autograph signings may cost more.) Nerds with kids should head here on Sunday, when the show floor becomes a trick-or-treat destination. Los Angeles Convention Center, 1201 S. Figueroa St., downtown; Fri.-Sun., Oct. 28-30; $25-$670. (213) 741-1151, stanleeslacomiccon.com. —Liz Ohanesian

DANCE

Traffic Jam
The story goes that Lillian Barbeito and Tina Finkelman Berkett met in a professional ballet class when one walked over to the other and told the other how impressed she was with her dancing — and discovered the feeling was mutual. Since combining their talents as artistic directors of the contemporary troupe BODYTRAFFIC, they have attracted an international following of international ballet and modern dance performers. The company has attracted such internationally known choreographers to create on the L.A.-based troupe BODYTRAFFIC, they have attracted more than 400 artist residencies, including several from renowned choreographers. The company has a tradition of creating a diverse repertoire of works that span classical ballet, contemporary dance, and modern dance. BODYTRAFFIC has been busy in L.A. and internationally, performing at the Hollywood Bowl with Ateg and Benjamin Millipied’s L.A. Dance Project, followed by the Laguna Dance Festival alongside San Francisco’s Lines Ballet and Philadelphia’s Ballet X. Those gigs offered only a taste of what the company has planned for the future. BODYTRAFFIC is excited to be a part of the L.A. ballet scene and is looking forward to continuing to create innovative and thought-provoking works. —Gwynedd Stuart

COMEDY

Supremely Funny
Tenacious D rockers Jack Black and Kyle Gass ask that you not be a “dillweed” or “a douche noodle” and buy tickets to their fourth annual Festival Supreme. This year’s fest is space-inspired and promises to take attendees out of this “global shitswirl.” The more than two dozen comedians and musicians — and some who are both — performing in the Shrine Auditorium’s three spaces are Tenacious D, Flight of the Conchords, “Weird Al” Yankovic, Patton Oswalt, Mac DeMarco, Sarah Silverman, Will Forte, Fred Armisen, Maya Rudolph, Nancy Whang, Eric Andre Live!, composer Craig Wedren and cast members performing the Music of Wet Hot American Summer, Tim Heidecker, Jenny Slate, The Vandals, Garfunkel and Oates, Gelmania, Michael Carbonaro, DJ Douggupond, Brent Weinbach, Fufobb featuring Kyle Newacheck, IHEARTCOMIX Supershow and Jonathan Tobin. Since this year’s event is going galactic, the festival also features a space-themed retro arcade, rides and slides. Shrine Auditorium & Expo Hall, 685 W. Jefferson Blvd., University Park; Fri., Oct. 29, noon-midnight; $20. darkshadows festival.com. —Siran Babayan

FILM

Pop Culture Shock
Rob Schrab is Dan Harmon’s writing partner, the director behind everything from The Lego Movie Sequel to episodes of Childrens Hospital and, when he puts on a wig of ginger ringlets, he’s Miniature “Mini” Coffee, an antebellum Southern damsel and horror movie hostess. For this installment of his live show, Rob Schrab’s Shock Feature Theatre, Schrab (as Mini) screens a pair of B-horrors flicks sure to, at the very least, baffle the audience: Mosquito, a 1994 feature about flying insects that grow enormous when they feed on extraterrestrial blood, and Moontrap, a 1989 robot-alien gem featuring Bruce Campbell. Even if you don’t scream, you’re sure to laugh. Cinefamily, 611 N. Fairfax Ave., Beverly Grove; Fri., Oct. 28, 10:30 p.m.; $12. (323) 655-2510, cinefamily.org. —Owymedd Stuart

TELEVISION

You Go, Ghoul
Just in time for Halloween, it’s Dark Shadows’ 50th anniversary. Debuting in 1966, ABC’s daytime Gothic saga, set in the spooky fishing village of Collinsport, Maine, followed the dramatic goings-on of the Collins family, including the very imposing, 175-year-old vampire Barnabas Collin, not to mention ghosts,werewolves, zombies and witches. To mark the series’ half-century milestone, the Dark Shadows Festival hosts appearances by original cast and crew members, namely actors Lara Parker, John Karlen, Kathryn Leigh Scott, Roger Davis, Nancy Barrett, James Storm, Lisa Richards and James Hall. The convention’s activities feature a costume party, memorabilia market, autographs, photo ops, contests and the launch of Parker’s new novel, Dark Shadows: Heiress of Collinwood. Among the charity auction’s items is brunch with Scott and a visit to Greystone Mansion in Beverly Hills, where the 1991 NBC Dark Shadows miniseries and never-aired 2004 WB pilot were filmed. Women’s Club of Hollywood, 1749 N. La Brea Ave., Hollywood; Sat., Oct. 29 noon-midnight; $20. darkshadows festival.com. —Siran Babayan

ARTS

Beauty Parlor
L.A.-based artist collective Mutant Salon practices radical self-care and transformation through its wildly experimental and interactive performances. In the spirit of honoring the mutant, marginalized and fabulous ancestors who paved the way, the group has organized Festival de Las Muertas, a two-day series of happenings, music, poetry and zines from members of its queer, trans, racially diverse and radically inclusive community. Performers include Ciriza, Jasmine Nyende,
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www.LasVegasHaunts.com
Asylum & Hotel Fear features an interconnected storyline about Mortimer of the Feoray Family and Dr. Vander from the Asylum. Mortimer was admitted to the Asylum where Dr. Vander vowed not to treat...but CURE Mortimer. Claiming a cure, Mortimer returned to the Hotel. He went bazzork and killed everyone in the hotel, forever creating its new name...Hotel Fear! Now these two families: Met by chance, together by fate, bound by horror, are two distinct attractions with a common denominator...FEAR!!

Totaely themed attractions, they were even the sets for the horror movie "RUST!

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

Bound L.A.’s Halloween Party ft. DJ DWOO
Club Bound L.A.
682 Irolo St. Los Angeles, CA 90005
10/29 • 10 pm – 2 am
$20 at the door, 21+
www.wbstudiotour.com/horror-made-here

Movie Screening: The Book of the Living
Sunday, October 30 • 7:00pm
One Colorado Courtyard — 41 Hugu Alley

Events are FREE and open to all!
www.oldpasadena.org
Bead Bazaar
SUNDAY OCTOBER 30, 2016
10AM-5PM
at the Veterans Memorial Auditorium
4117 Overland Avenue at Culver Blvd.
Culver City, CA 90232

ADMISSION $5. FREE PARKING
• Wearable Art & Custom Made Jewelry
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• FREE Jewelry Making Demos

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Project Rage Queen, Kim Ye, Wampum, Jeepneys and others. The Salon will offer a range of beautification and empowerment services, from makeup and nails to tarot readings and bodywork, be sure to RSVP to secure a spot for a haircut from founding member Marvin Astorga. Hammer Museum, 10899 Wilshire Blvd., Westwood, Sat.-Sun., Oct. 29-30, 11 a.m.-5 p.m.; free. (310) 443-7000, hammer.ucla.edu/programs-events/2016/in-real-life/mutant-salon-festival-de-las-muertas.

--Matt Stromberg

Halloween
Original FanGuster
FW. Murnau’s 1922 silent classic Nosferatu: A Symphony of Horror was cinema’s first vampire film, and the visage of its star, Max Schreck, as the twisted, tortured, bulging-eyed bloodsucker looms ever large in the history of fanged filmic fiends, unequaled, some say, even by the great Bela Lugosi. L.A. Opera presents a screening of the film at downtown’s sumptuously restored — and, fittingly, kinda creepy — Theatre at Ace Hotel, for which L.A. Opera artist-in-residence Matthew Aucoin has created and conducts a new score for chamber orchestra, incorporating his own original material and music of composers of Murnau’s time. Theatre at Ace Hotel, 929 S. Broadway, downtown; Mon., Oct. 31, 8 p.m. (also Sat., Oct. 29, 8 p.m.); $59-$99. (213) 972-8001, lapera.org. —John Payne

Halloween
All Dressed Up
Last year’s surprise performer at the oversized block party known as the West Hollywood Halloween Carnaval was Boy George, and such stellar figures as Rihanna, Lisa Vanderpump, Ryan Seacrest and, most fittingly, Queen Latifah have been crowned as the iconic Queen of the Carnaval. The headliner this year hadn’t been announced at press time, but the real stars at this street soiree are the hundreds of thousands of people who show up in elaborately creative, often boldly lascivious costumes. It’s easy to get swept away in the massive throng of walking zombies, dazed ghouls, multigendered Wonder Women, space robots and randy political parodists, so try to find a perch at an outdoor café, whence you can survey the endless parade with relative calm. Santa Monica Boulevard between Doheny Drive & La Cienega Boulevard, West Hollywood; Mon., Oct. 31, 6-11 p.m.; free. (323) 848-6503, visitwesthollywood.com/halloween-carnaval. —Falling James

Comedy
Schtick It to ‘Em
Louis C.K., Lucille Ball and Buster Keaton on the same stage? Not really, but for the past nine years in their native New York, Matt Ruby and Mark Normand have been hosting Schtick or Treat, in which fellow stand-up comics impersonate comedic legends, dead or alive. (A recent event was filmed to air Oct. 27 on Seeso, NBC Universal’s all-comedy streaming channel.) They not only dress as them but perform in character or do original material. For their L.A. debut, Ruby and Normand gather more than 40 local comics, who’ll imitate their favorite famous comedians — and one animated character, MTV’s Daria — including Andy Kaufman, Bob Newhart, Joan Rivers, Johnny Carson, Jerry Seinfeld, Pee-wee Herman, Ellen DeGeneres, Bernie Mac, Roseanne Barr, even Sonny and Cher. After enough drinks and too much Halloween candy, you’ll almost be convinced. The Virgil, 4519 Santa Monica Blvd., East Hollywood; Sun., Oct. 30, 7-10 p.m.; $12. (323) 660-4540, thevirgil.com.

—Siran Babayan

Arts & Crafts
Torn Paper and Tears
Do you think your boss doesn’t appreciate you? Are you feeling more than a little subhuman on this All Saints’ Day? Are you tired of your tears simply going to waste? Come on down to Collage and Cry! This community collage night is your chance to transmogrify your misery and create something beautiful out of all your pent-up hostility. Book Show provides the materials — magazines, scissors, glue, non-judgmentalism — and you provide the vision. Should you feel the need, bring booze to get your creative juices flowing. Book Show, 5503 N. Figueroa St., Highland Park; Tue., Nov. 1, 6:30-9:30 p.m.; $5 suggested donation. (213) 438-9551, bookshowla.com/event/collage-and-cry.

—David Cotner

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HOLIDAYS

I Want Your Skull

Today's a day to remember and honor the dead, which sounds as if it could be kind of dull and maudlin, but not at Self Help Graphics' Día de Los Muertos Celebration. For the 43rd year, the Boyle Heights gallery and nonprofit hosts the free event, which features music from Chicana punk legend Alice Bag, ska band The Paranoias which features music from Chicana punk and Latina record collective Chulita Vinyl, Mark Z. Danielewski reading of dull and maudlin, but not at Self Help Graphics' of Día de Los Muertos Celebration.

COMEDY

A Rae of Light
Smart, Funny and Black is NYC comedian Amanda Seales' monthly game show, an interactive live experience where your favorite funny people have their knowledge of black pop culture tested. This month's L.A. iteration features the breakout stars of HBO's Insecure, a delightful depiction of a black female experience outside of the confining black tropes of Hollywood. The show's creator-star, Issa Rae, and showrunner, Prentice Penny (previously a producer on Brooklyn Nine-Nine and writer on Girlfriends), take the hot seat while Yvonne Orji, Rae's on-screen best friend, shows off her stand-up chops. Nerdist Showroom at Meltdown Comics, 7252 Sunset Blvd, Hollywood; Tues., Nov. 1, 9-10:30 p.m., $10, $5 in advance. nerdmeltla.com.

Meet Bill Rancic

Reading / Discussion / Book Signing
Monday, November 7th, 7PM
Third Street Promenade
1201 Third Street
Santa Monica (310) 260-9110

In this novel from the first winner of The Apprentice, a Chicago couple tells their son about the plane crash they narrowly survived before his birth.

FILM

Great Shakes

Spaceland and Alamo Drafthouse present this 25th-anniversary screening of Shakes the Clown with Bobcat Goldthwait in person. In his 1991 directorial debut, Goldthwait plays Shakes, a depressed, boozy, birthday-party clown from the fictional town of Palookaville, who's framed for his boss's murder. He and his similarly dysfunctional clown friends hang out at a bar called the Twisted Balloon, do drugs and harm mimes. The film is really a satire of the stand-up comedy world, which put Goldthwait on the map in the 1980s, so it's no coincidence it features cameos by big-name and soon-to-be-big-name comics, including Adam Sandler, Julie Brown, Kathy Griffin, Blake Clark, Sanford and Son's LaWanda Page and Tom Kenny, the future voice of SpongeBob SquarePants, not to mention Robin Williams as a caustic mime instructor named Marty Fromage. The Regent Theater, 448 S. Main St, downtown; Thurs., Nov. 3, 7 p.m.; $10-$15. (323) 284-5727, theregenttheater.com.

west

DEADHAUS!!! @Boulevard3

DJ Wreckineyez! You can party like a rock star, else's-to the sounds of LA's best Open Format Escape photo booth. Move your body- or someone else's- and be (or go home with) someone else for a night. So get your costume, posse and designated driver in order and head to West End Nightclub in Santa Monica. Bottle Service: traveis@westendsm.com

DEADHAUS @WestEndsM

Halloween is coming soon, so grab your mask or broom. The City of Temecula will be your host, come dressed as yourself, a witch or a ghost. Games, costume contest, party jams, candy and prizes await. A $5 wristband includes unlimited games, activities, and prizes. Vendor purchases are not included.

south

I Want Y our Skull

LaWanda Page and Tom Kenny, the future voice of SpongeBob SquarePants, not to mention Robin Williams as a caustic mime instructor named Marty Fromage. The Regent Theater, 448 S. Main St, downtown; Thurs., Nov. 3, 7 p.m.; $10-$15. (323) 284-5727, theregenttheater.com.
If yes, you may be able to join a study where you add FDA-approved medication(s) to your HIV-regimen to improve neurocognitive performance.

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

It will help us 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 personal health information if you choose to contact the study team via email.

UCLA CARE
Clinical AIDS Research and Education

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

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

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Art Picks

Losing Their Religion

CHRISTINE WANG INSERTS POLITICAL FIGURES AND TALKING HEADS INTO RELIGIOUS PAINTINGS

BY CATHERINE WAGLEY

This week, one artist merges the confederate flag with Black Nationalist iconography, and another gives lessons in performance art.

Smells like Skid Row

The votive candles installed beneath Christine Wang’s new paintings, ornate and done with gold leaf to mimic 15th-century religious iconography, are supposed to smell like Skid Row. The paintings couple epic heaven-meets-hell imagery with class warfare and political satire. Ann Coulter appears naked in a mess of bodies that includes Hillary Clinton and Donald Trump. Activist Angela Davis is a saint. “This is what I feel like when we fight,” reads the all-caps text running across a Judgment Day scenario.

Night Gallery, 2276 E. 16th St., downtown; through Nov. 12. (323) 589-1135, nightgallery.ca

Rooftop tribute to fierceness

Artist Marjorie Cameron, always known just as Cameron, has a complicated onscreen legacy. In Kenneth Anger’s Inauguration of the Pleasure Dome, she played the Scarlett Woman, which furthered the idea of her as an occult goddess, objectified for her persona but not necessarily acknowledged for her own fierce creativity.

Bradford Nordeen of the Dirty Looks film series hosts a screening and performance event on the Ace Hotel’s roof. With rituals, vintage film excerpts, a short conversation, and a performance, the evening will be a full picture.

929 S. Broadway, downtown; Sun., Oct. 30, 8:30 p.m.; free. (213) 633-3233, acehotel.com/calendar

Falling man

British painter Michael Andrews painted A Man Who Suddenly Fell Over in 1952 for his graduation examination at London’s Slade School of Art. A big, round, bald man in a black suit is toppling onto his side, a forced smile and a hint of surprise on his face. A woman behind him looks shocked by the impact. Andrews would later say that the painting was about “the complete upsetting” of someone’s equilibrium, and their attempt to recover immediately while concealing “that they have perhaps been badly hurt or upset.” The painting hangs in wanting to know where in Africa he came from. Baldwin tries to explain: “I couldn’t find out where it was because my entry into America is a bill of sale.”

London Calling” at the Getty, which also features psychologically complicated work by Andrews and his peers, among them Lucian Freud, Francis Bacon and Frank Auerbach. So many of the paintings seem to be mining biography in sensuously aggressive ways. 1200 Getty Center Drive, Brentwood; through Nov. 13. getty.edu

Confederate flag turned inside out

The familiar shapes and patterns of the confederate flag move across a screen, shifting and multiplying kaleidoscopically. Only they’re the wrong colors: instead of red, white and blue, they’re red, green and black; the colors of the Black Nationalist Party. Artist Hank Willis Thomas calls this video installation, on view at the California African American Museum, Black Riteeous Space. There’s a vintage microphone in the middle of the dark room, so visitors could go up and speak. Usually, though, voices are coming from speakers: James Baldwin recalls a man he met at the British Museum, who kept asking where he was born. He said New York. “But before that where were you born?” the man insisted,

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A research study is currently enrolling patients diagnosed with COPD.
(sometimes referred to as Emphysema or Chronic Bronchitis)

To participate, you must:
- Have a medical diagnosis of COPD
- Be a current or former smoker
- Be able to attend study appointments
- Qualified participants will receive investigational study medication and study-related care at no charge.
- Participants may be compensated for their time and travel.

If you are interested in participating or learning more about this study, please contact Santa Monica Clinical Trials at 310-586-0843 or research@smclinicaltrials.com.
Final Lineup Confirmed!

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

Sips:
1886 Bar at The Raymond  
71ABOVE  
Bar Toscana  
Birch  
Broken Spanish/BS Taqueria  
Chaya  
E.P. & L.P.  
Guelaguetza  
Hinoki & the Bird  
House of Punch  
Hyperion Public  
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Lost Property  
Miro  
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TORUK, The First Flight, inspired by James Cameron’s AVATAR, is coming to the Los Angeles area opening November 11 at Staples Center.

Enter to win at laweekly.com/free/TorukLA

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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
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TOO CLOSE FOR COMFORT

In *The Model Apartment*, a pair of Holocaust survivors struggle to make space for a big presence: their daughter.

BY DEBORAH KLUGMAN

The story of an elderly couple and their efforts to elude the past, *The Model Apartment* — now running at the Geffen Playhouse — unfolds with subtlety and surprise. It’s one of those poignant dramas about “little” people that lingers after the final curtain.

The model apartment of the title is a one-room studio condo where Lola (Marilyn Fox) and Max (Michael Mantell) are bedding down for a couple of days while a real estate company readies the one-bedroom they’ve purchased in a housing development in Florida. The apartment looks great when they first enter, but they soon discover that its attractiveness is a sham; the appliances don’t work and the various knickknacks, candlesticks and ashtrays are nailed down. The circumstance is upsetting to both of them, erstwhile home owners who, we soon learn, have departed their Brooklyn home in large part to get away from their daughter, Debby (Annika Marks), an obese, garrulous young woman who plops herself down in the middle of the space, oblivious to the dismay of her parents who, we soon learn, have departed their Brooklyn home in large part to get away from her. It’s evident from the first moment that Debby is not only a physical misfit, she’s also a disturbed person who’s disconnected from reality — although what her problem is, precisely, is difficult to ascertain.

As Lola and Max engage in an effort to make Debby go away (“There’s no food,” Lola keeps saying, as if that will frighten her daughter off), details begin to emerge about their lives, beginning with the significant fact that the couple are Holocaust survivors; Lola was incarcerated in Bergen-Belsen, while Max spent the war years hiding out in the woods. And Debby’s brought her own surprise with her — a boyfriend named Neil (Giovanni Adams), who’s followed her to Florida and who, like Debby herself, evokes an air of permanent displacement.

As the four engage, subtle changes take place. Initially as disturbed as Max by Debby’s arrival, Lola, suffering pangs of guilt, finds she cannot close the door completely on her child, despite Debby’s tidal wave of need. Max, haunted by the specter of his dead daughter, Deborah (Marks sans fat suit), who died in the camps, cannot bring himself to acknowledge the large, loudmouthed person before him as his own.

All this — and more that I haven’t revealed — plays out with great delicacy under Marya Mazor’s direction. One of the highlights of the Donald Margulies—penned show is a monologue in which Lola recounts her relationship in Bergen-Belsen, while Max spent the war years hiding out in the woods. And Debby’s brought her own surprise with her — a boyfriend named Neil (Giovanni Adams), who’s followed her to Florida and who, like Debby herself, evokes an air of permanent displacement.

The most challenging role, however, and the one that drives the story, belongs to Marks. It’s not easy portraying outrageousness without taking it over the top. But Marks never does, and from first to last makes clear to us the intelligence and hurting humanity inside this massive, wonky woman.

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The Model Apartment
Geffen Playhouse
10886 Le Conte Ave., Westwood
Through Nov. 20
(310) 208-5454 | geffenplayhouse.org
An archeologist, a North Korean dictator, a Norse god, two photographers, the people of Indonesia and a tribal chief — who believes Jesus is actually black American WWII soldier John Frum all look into a volcano and see their fates. That’s not the beginning of a joke; it’s the premise of Werner Herzog’s newest documentary, Into the Inferno. Of course, not all these people (and entities) are looking into the same volcano at the same time, but their lives are in some way intertwined with a bubbling cauldron of molten lava, and Herzog uneartns wildly fascinating stories about them. But to the film’s detriment, each chapter barely skims the surface of these strange people and places, the end result feeling more like a very long trailer for six different, amazing movies than one developed, cohesive film.

Take the John Frum believers, who are adamant that America and their island of Tanna in Vanuatu are connected through an underground channel whose gateway is their local volcano. Holy men make a pilgrimage to the fiery cradle to commune with Frum. While it might be an easy jump for a religion to ascribe a hellish afterlife to a volcano, Herzog’s interviewees are adamant the volcano is a gate to knowledge and a kind of heaven.

What’s off-putting about Herzog’s introduction to this story, however, is that he doesn’t reveal the John Frum elements of their volcanic worship — arguably the oddest, most Herzogian element — up front. Instead, the documentary begins with volcanologist and Herzog surrogate Clive Oppenheimer interviewing Chief Mael Moses before they visit some tribal dances and Moses muses on why these filmmakers would care at all about their volcano. What happens next is akin to the old comedy trick of giving us a freeze frame, a record scratch and “You’re probably wondering how I got myself into this situation” voiceover, in this case followed by footage from the making of Herzog’s 2007 doc Encounters at the End of the World.

The transition seems clever at first, but as the story strays further and further away from Tanna, the shift comes off as a too-convenient cop-out, as if Herzog couldn’t find another way into the film and had to sacrifice the full telling of these people’s story just to get that entry point from the chief. And it’s not exactly clear why the story was split in half as bookends for the film — its narrative punch hits less hard than the story of a photographer couple who for 23 years filmed erupting volcanoes at close range until they were swept up in a “pyroclastic flow” and killed at Mount Unzen in Japan.

What’s strange is that those two photographs — Katja and Maurice Kraft — are a mere footnote in this film, with a handful of gorgeous, surreal, archived video clips of them wandering calmly in head-to-toe silver suits toward churning magma that’s getting flung sky-high. But nothing else is told about them or how they risked their lives all over the world to get footage that would help locals encourage their governments to evacuate citizens. The idea that every bit of knowledge we have about volcanoes comes from people who either risked their lives or gave them entirely to the cause of scientific advancement seems barely interesting to Herzog, but perhaps this is his blind spot — a man who’s sacrificed his own body for his art can’t see how strange that is to other people.

Herzog is usually so adept at gathering these people’s stories behind the headlines, but much of what’s relayed here feels almost textbook, or at the very least Wikipedia-ish. Meanwhile, the North Korean footage could most easily be extracted for its own film — and I’d be surprised if there weren’t a separate Herzog movie soon on the subject.

It’s there, in Pyongyang, that Herzog finds himself distracted by others’ lack of distractions, namely cellphones and computers. It could be that he’s still tracking his line of thought from his other 2016 release, Lo and Behold: Reveries of the Connected World, in which every citizen is craning his or her neck forward toward a tiny screen. Here the director feels compelled to remark on his footage of malls filled with people and no cellphones in sight. But that, again, is a different movie, one that barely has a tangential relationship to volcanoes. Throughout this chapter, I kept having to remind myself of the connections: North Korea has a reverential relationship to a lava-spouting crater, which somehow informs why the country is a dictatorship — maybe.

One of the most satisfying elements of Into the Inferno is something Herzog doesn’t seem entirely comfortable portraying: His friendship with Oppenheimer, an introverted but adventurous scientist, is sweet and storied. At one point, Oppenheimer reassures Herzog, who’s behind the camera, that “it’s quite clear that you’re sane.” There’s a moment’s pause that follows, almost as though Herzog is pondering his friend’s assessment before agreeing. It’s interesting that Herzog’s most salient thought in this film is that volcanoes remind us that, no matter how stable we appear to be, there is something bubbling, boiling, waiting to burst forth beneath. Despite his attempt to stay behind the camera, these beautiful moments of friendship and the questioning of stability desperately call for Herzog to jump into the inferno himself.

**FIRE AT SEA REVEALS PARALLEL LIVES AS THE REFUGEE CRISIS HITS ITALY**

There are two distinct movies in Gianfranco Rosi’s Fire at Sea. The director, an Italian documentarian whose observational films demonstrate a formal rigor that often brings them close to experimental cinema and installation work, has trained his lens on Lampedusa, a sleepy island south of Sicily, perched about 70 kilometers from the African coast. Its geographical position has for years made Lampedusa the landing place for refugees and migrants fleeing the chaos in Libya, Nigeria, Cote d’Ivoire and elsewhere.

But seen through Rosi’s gentle, patient eyes, Lampedusa itself is a quaint little world where the easy pace of daily life has not been entirely disrupted. What little connection these people have to the desperate refugees washing up on their shores is encapsulated in a quick utterance by an aging housewife. When she hears that 60 dead bodies have been recovered from a recent wreck, she mutters, quietly, “Oh, poor souls” without even lifting her head. The horror is already background noise.

That calm, quotidian pastoral is one movie. But Rosi cuts to the other movie, the one that follows those souls fished out of Lampedusa’s coastal waters. Some will criticize Fire at Sea for its pointed disconnect. Half-singing, half-wailing, a man recounts how he and his companions fled the chaos of Nigeria only to find themselves faced with ISIS in Libya. “The mountains could not hide us, the people could not hide us, so we went to the sea,” he cries. Another man cries tears of literal blood. How do you reconcile trauma like this with the easy rhythms of ordinary life? You don’t, Rosi’s film tells us, and to do so would be obscene. —Bilge Ebiri
GROWING GOTH CATHOLIC
IN ZACH CLARK’S MOVING LITTLE SISTER, A FUTURE NUN GETS DOWN WITH GWAR

BY APRIL WOLFE

Writer-director Zach Clark is seemingly obsessed with goody-goody women who hide a darker side. In his breakout indie hit, White Reindeer, a suburban real estate agent copes with her fiancé’s death with compulsive shopping, stripper friends and raunchy sex parties; in Modern Love Is Automatic, a woman leads a secret life as a dominatrix. But Clark’s newest, Little Sister, has far more in common with his first feature, Rock & Roll Eulogy, an ambitious little mess about a Catholic girl who falls in with the bad kids and dabbles in Satan worshipping to comic effect. Little Sister is like the story of that Catholic girl all grown up, on her way to becoming a full-fledged nun.

Addison Timlin is perfectly cast as Colleen, the nun-to-be who’s hidden herself away from her dysfunctional family and formerly suicidal mother (Ally Sheedy) for three years. She stares at the clock while eating her sad taco bowl salad with the other sisters, all decades older than she is, before hitting the club to see an art show — two women dressed as airplanes circle a cardboard replica of the Twin Towers while soundbites from G.W. and Condi blast from a stereo. Little Sister is set in 2008, and if you don’t remember, that was exactly our national art scene during the last Iraq war. Throughout, the news blathers on about Obama, about the war and especially about Colleen’s brother Jacob (Keith Poulson), whose face is ravaged and disfigured by a bomb that hit his convoy. But now that he’s home, Colleen feels the urge to see him and reconnect.

Colleen is meek, lips pursed, doe eyes downturned like Winona Ryder’s circa 1990, but when she transforms herself into old Colleen — the freak with the homemade Manic Panic pink haircut — she’s altogether genuinely goth, performing a lip-synched dance to GWAR’s “Have You Seen Me?” with a bowl of red Jell-O “blood” and two creepy baby dolls. The dance is the only thing able to break Jacob’s cold shell; he’s predictably not feeling like himself now that his face has melted, though Clark refuses to let the narrative devolve into a tearjerker. In fact, this is a remarkably funny and sweet story, carried by subtlety and nostalgia. My only complaint is that the supporting cast does not live up to the high bar set by Timlin and Sheedy; sometimes they act as though they’re in a wacky comedy, when this is clearly a dark comic drama.

As a woman who grew up Catholic, who fell into the comfort of a merry band of sarcastic goth-punks to ease the pain of adolescence and who lost one of those from the crew to the war in Iraq, I feel this movie. And I highly doubt I’m alone in this. Clark taps into a tumultuous period of our recent history, when we were rolling the dice for even a hint of hope. The hero of this story isn’t Obama, though, but a young, devoted woman who keeps the faith when it seems like everything is turning to shit. So, yeah, it’s about a fucked-up family, but Little Sister is also about how everything’s going to be OK.

LITTLE SISTER | Written and directed by Zach Clark | Forager Films | Arena Cinema

STARTS FRIDAY, OCTOBER 28 | EXCLUSIVE ENGAGEMENT
Family is forever in Rob Zombie’s Halloween and Halloween II, which capture the spirit of John Carpenter’s genre-defining slasher flicks more fully than any of the sequels. The musician-turned-director psychologizes the masked, hacking Michael Myers in his remake, showing the troubled little boy behind those dead eyes and reminding us that he’s in (almost) as much pain as his victims. Though Zombie doesn’t have the benefit of Jamie Lee Curtis as the ultimate final girl, his vintage aesthetic and intuitive understanding of horror make him a worthy steward of the franchise. New Beverly Cinema, 7155 Beverly Blvd., Fairfax; Sun-, Mon., Oct. 30-31; 7:30 p.m.; $8. (323) 938-4038, thenewbev.com.

Monday, Oct. 31

It’s probably impossible at this point, but seeing Psycho without the slightest bit of foreknowledge of its many twists is a genuinely unsettling experience. The movie it becomes is not at all the movie it starts out as, and Alfred Hitchcock’s subversion of viewers’ expectations was rarely more masterful than in his foray into the Bates Motel. So much of what the film does have been endlessly imitated and co-opted that it’s easy to forget how revolutionary it was, but seeing it on the big screen might help. Arclight Sherman Oaks, 15301 Ventura Blvd., Sherman Oaks; Mon., Oct. 31, 7:30 p.m.; $14. (818) 501-7033, arclightcinemas.com.

For a more classic horror experience, consider The Wolf Man at your choice of three different Laemmle theaters: the Playhouse 7, NoHo 7 or Monica Film Center. This version, made in 1941 and soon to be remake once more, stars Lon Chaney Jr. as the poor soul whose lycanthropic transformation has proven enormously influential in the creature-feature genre. They don’t make monster movies like Universal used to, not that many (including and especially Universal) haven’t tried. Monica Film Center, 1332 Second St., Santa Monica; Mon., Oct. 31, 8 p.m.; $13. (310) 478-3936, laemmle.com. —Michael Nordin
HARRY RETURNS, UNDIMINISHING IN ITS CRUEL POWER

If you’re a vulnerable young woman who gets hit on by lecherous older men, you might think that you could do worse than having a guy like Henry at your side. He has a low tolerance for ass grabbers, for one; he’s known to take such bimby birds by their hair and give them a smashing or two. This is the impression of Henry that Becky, the sister of Henry’s sole friend and temporary housemate Otis, gets in John McNaughton’s Henry: Portrait of a Serial Killer. The audience gets, well, a different one, complete with Coke bottles, television sets, electric screwdrivers and lamp cords used as instruments of torture and death. Michael Rooker plays Henry with a hangdog expression that ranges subtly from blank to contemptuous; Tom Towles plays his accomplice Otis, a greasy, grimy loser with buck teeth who molest his sister and giggles with good-of-boy glee. They’re perhaps the most despicable movie duo in history, and they’re electrifying.

Shot on location in Chicago in 1985 for a paltry $110,000, Henry, as we now know, turned into an indie thriller cause célèbre. Time has not softened its most chilling moments. The most sickening scenes not only show Henry’s deeds but emphasize the emotional upheaval of the slaughtered. A one-take, 70-second, home-video shot of a whole family’s undoing plays without music in nakedly matter-of-fact fashion. Only psychopaths will be able to shake it from memory.

The restoration looks appropriately dour and grimy. No amount of fine-tuning, however, can fix Henry’s amateurish stylistic qualities. Low budget or not, there is simply no reason for its reliance on clumsy fade-outs. Still, it’s a grue-somely riveting sucker punch of a movie. — Sam Weisberg

Henry: Portrait of a Serial Killer
| Directed by John McNaughton | Written by Richard Fire and McNaughton | Dark Sky Films | NoHo Exclusives |

THE WINDMILL

For a brief time, it almost seems as if Nick Jongerius’ first feature, The Windmill, aspires to follow in the footsteps of Martin McDonagh’s In Bruges as it weaves some sublime moments of European travelleriue into a clever genre film. But after some Amsterdam-set introductions of the main characters and a few loving shots of the canals that keep the Netherlands above water, Jongerius lowers his sights to a more by-the-book spookshow. A countryside tour bus breaks down in the middle of nowhere, within sight of a windmill that isn’t on the map. The tourists — well delineated by a cast that includes Broadchurch’s Charlotte Beaumont and Peaky Blinders’ Noah Taylor — are mostly strangers to one another, and some head off alone to seek help (never a good idea). When people start disappearing, trust issues blossom — and pretty much everyone on the bus has a dark secret, past misdemeanors that they relive in ghastly hallucinations (which aspire to, but never quite reach, the punishment-fits-the-crime fun of The Abominable Dr. Phibes). The film toys with the idea of grace — can a sinner escape damnation by genuine repentance? — but Jongerius’ interest is most interested in the least compelling element, a lurking fiend with a scythe. Don’t fear the other terrifying, R-rated thriller was actually another superhero story. Yes, it’s got trap-pings of psychology and adult thoughtfulness, speeches about the mysteries of the brain, montages of Ben Affleck, hair cut to look like Jared from Subway, poring over ledgers and — as in all movies about math geniuses — intently penning digits onto glass. It’s got a puzzle-piece structure, with some scenes’ significance only becoming clear much later, but that’s all detail work. For all its ancillary characters and interlocking flashbacks and subplots, the movie comes down to Affleck pretending to crunch numbers and then pretending to fight, writing on some windows and then chucking stunned through others. So at its heart, Gavin O’Connor’s film is the origin OF THIS NATURE.

EXCLUSIVE ENGAGEMENT

STARTS FRIDAY Oct 28 – Nov 3
“Outrageous! Funny! Funny! Funny!”
- Peter Bogdanovich

CHIEF ZABU

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5:40pm & 7:50pm Fri & Sat
LAEMMLE MONICA FILM CENTER

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9036 Wilshire Blvd.  Beverly Hills, CA 90211
310-478-3836  laemmle.com

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Oct 28-Nov 3, 2016  Daily at 1:50 4:30 7:10 9:40
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251 South Main Street LA, CA 90012
Tuesday 11/1 1:00, 4:00, 7:00, 9:30
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Thursday 11/3 1:00, 2:00, 4:00, 6:00
Friday 11/4 12:00, 2:00, 4:00, 6:00
Saturday 11/5 12:00, 2:00, 4:00, 6:00
Sunday 11/6 1:00, 3:00, 5:00, 7:00
Monday 11/7 12:00, 2:00, 4:00, 6:00

Claremont, CA 91711
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Sun: 8:00 9:00
Sat: 8:00 9:00 10:00 11:00


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October 28-31

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October 28-31
HOLLYWOOD & VICINITY

**THE WINDMILL**
Fri., Sat., Sun., 9:15, 11:30 p.m.; Fri., Sat., Sun., 11:45, 1:30, 3, 6:15, 9:45, 11:30 p.m.
**Little Sister**
Fri., Sat., Sun., 4, 6, 8, 10 p.m.

**AGRICULTIVE**
Sunset Blvd. at Vine (323) 464-4726

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**HOLLYWOOD BLVD. (323) 461-3331**

**TCL CHINESE THEATRE IMAX**
6025 Hollywood Blvd. (323) 461-3331

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**DOWNTOWN INDEPENDENT**
253 North Spring St. (213) 622-1390

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**RiffTrax Live: Carnival of Souls**
Fri., Sat., 11:59 p.m.; Fri., Sun., 1:20, 4:15, 7, 10 p.m.; Thurs., 8 p.m.; Thurs., 8 p.m.; Thurs., 8 p.m.

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**RAVE CINEMAS BALDWIN HILLS GRESHAW PLAZA 15 & XTREME 4020 Mar Vista Avenue (323) 296-1005**

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**LA WEEKLY**
tale of yet another unbreakable super-dude, in this case a CPA ass-killer whose better-than-human skill set comes not from gamma rays or a super-serum but from autism. Here that complex and variable brain disorder is justification for the traits all leading man superheroes already have, the umbilical bond of the war — just about — and accounting — the same way a Batman movie is about bats. Affleck aspires to a respectful portrayal of a high-functioning autistic man, flattening his effect and avoiding all eye contact. It’s surprisingly close to the occasional “seri-ous” Adam Sandler performance, an actor shuttering down everything charismatic about himself so that the sound of his voice is a puzzle to many of us. Certainly not a courageous leap for a large studio to make, considered the givens of the genre.

**AMERICAN PASTORAL**

“How could a big man like you fuck up like this?” That’s the question that Nathan Zuckerman fears he’s being asked — in Philip Roth’s Pulitzer-winning American Pastoral (1987) — if he were to show the book it’s written about. Roth’s novel is Zuckerman’s attempt to discover through fiction the greater truth of disorderly facts. Zuckerman admires that he’s certainly got much wrong in his fictionalized account of how a mid-century golden boy and his beauty-queen wife could find themselves utterly undone in the face of “the indigenous American berserk.” Yes, the Swede in the face of “the indigenous American berserk.” Yes, the Swede in the face of “the indigenous American berserk.”

The movie is about bats. Affleck aspires to a respectful portrayal of a high-functioning autistic man, flattening his effect and avoiding all eye contact. It’s surprisingly close to the occasional “seri-ous” Adam Sandler performance, an actor shuttering down everything charismatic about himself so that the sound of his voice is a puzzle to many of us. Certainly not a courageous leap for a large studio to make, considered the givens of the genre.

**THEIR BELIEF**

“Forgetfulness is a trick of the mind, 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. Despite the acquaintances, the details of Parker’s 1999 rape trial 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 Nat Turner’s 1831 rebellion. Of course it’s important. It’s everything Hollywood has failed to put onscreen for a century. It elicits not so much black anger or ques- tioning as it does a sense of black power. The director, Nate Parker, who directed and stars as Swede in this staid, stagy reduction. Like the novel, McGregor’s film introduces Zuckerman (David Strathairn) as our narrator, wondering over the fate of the strapping Swede, a good Jewish kid who married the shiksa of his dreams (Jennifer Connelly). The film, though, carries no hint of the novel’s humorous edge. The concept of Zuckerman as author. Instead, the story of the Swede facing the late ’60s crack-up — Newark’s riots; Weatherman-style bombings — plays as flabby objective movie scenes, missing the novel’s richness and urgency. (Alan Scherstuhl)

**AQUARIUS**

Brazil might not want you to know it, but Aquarius is something special. Writer-director Alan Mion’s film follows the similarly excep- tionally neighborly Soundings, was notably not chosen as its country’s submission to the Oscars this year, a decision that may or may not be linked to a protest the film-makers lodged against the new Brazilian government during the Cannes Film Festival. The film’s plot follows an ongoing dispute between the aging Clara (a super-
THU. OCTOBER 28

PRODIGY
COMMISSARY KITCHEN TOUR

THU. OCTOBER 28

HOUSEPARTYLA
FT. DUCKWRTH

FRI. OCTOBER 29

DOLLYWEEN
DOLLY PARTON TRIBUTE SHOW / COSTUME PARTY

FRI. OCTOBER 29

DOLLYWEEN
VOODOO GLOW SKULLS, LEFT ALONE & LA BANDA SKALAVERA

SAT. OCTOBER 30

SKALLOWEEN
VOODOO GLOW SKULLS, LEFT ALONE & LA BANDA SKALAVERA

CLUB 90S
HALLOWEEN NIGHT

MON. OCTOBER 31

NIPSEY HUSSLE
SUPREME HOLLYWOOD GROUP PRESENTS

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10/27 HALLOWEEN SHOW 2016
10/27 BAD HYPER PRESENTS
10/28 AFRODESIA
10/29 BACKBEAT
11/1 THE MOTH
11/3 DBLTAP
11/5 THE WAVE
11/7 PURGE W/ MUMBAI'S DJ DHARAK
11/11 GODS HATE
11/13 GHOSTEMANE
11/18 ANTI POP
11/19 THE UPSIDE DOWN
11/23 BALANCE BALL
11/9 “20 MINUTES” MUSIC VIDEO

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11/11 GODS HATE
11/13 GHOSTEMANE
11/18 ANTI POP
11/19 THE UPSIDE DOWN
11/23 BALANCE BALL
11/9 “20 MINUTES” MUSIC VIDEO

10/27 HALLOWEEN SHOW 2016
10/27 BAD HYPER PRESENTS
10/28 AFRODESIA
10/29 BACKBEAT
11/1 THE MOTH
11/3 DBLTAP
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THU. OCTOBER 28

PRODIGY
COMMISSARY KITCHEN TOUR

THU. OCTOBER 28

HOUSEPARTYLA
FT. DUCKWRTH

FRI. OCTOBER 29

DOLLYWEEN
DOLLY PARTON TRIBUTE SHOW / COSTUME PARTY

FRI. OCTOBER 29

DOLLYWEEN
VOODOO GLOW SKULLS, LEFT ALONE & LA BANDA SKALAVERA

SAT. OCTOBER 30

SKALLOWEEN
VOODOO GLOW SKULLS, LEFT ALONE & LA BANDA SKALAVERA

CLUB 90S
HALLOWEEN NIGHT

MON. OCTOBER 31

NIPSEY HUSSLE
SUPREME HOLLYWOOD GROUP PRESENTS

COMING SOON:

10/27 HALLOWEEN SHOW 2016
10/27 BAD HYPER PRESENTS
10/28 AFRODESIA
10/29 BACKBEAT
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THE BOOK OF ISAIAH

Rapper Isaiah Rashad overcomes his anxieties and addictions to become TDE’s next rising star

BY JEFF WEISS

In an hour, Isaiah Rashad is about to buy his first pair of Air Jordans. In the meantime, he’s sitting in my living room wearing wool socks and Birkenstocks.

“I love Birkenstocks,” Rashad says, clad in designer sweats, Adidas bucket hat and oversized glasses that make him look like the nexus between Mookie and Buggin’ Out from Do the Right Thing. “You don’t see any other rappers wearing them. They need to give me an elevator pitch, mainstream success often remains elusive. This is part of what makes Rashad so singular: his stubborn refusal to pick a side, or even a topic. His wisdom, arrogance, stresses, anxieties, laments and confessions leak out in slickly worded

“I GOT INTO THE HABIT OF THINKING THAT I WROTE BETTER DRUNK.”
pop a pill. If rap stars often gravitate toward extremes, Rashad sought to find the rarefied middle ground. You’re usually a cold-blooded pimp or a star-crossed Romeo, flashy baller or humble Everyman. If you can’t be described in a one-sentence elevator pitch, mainstream success often remains elusive.

Part of the reward is that the record even came out at all. Sometime last year, Rashad nearly got dropped from TDE, a potentially career-killing close call tacitly alluded to on the album’s opening skit, “Where U At.”

“Did I actually think I was going to get dropped? No.” Rashad pauses for a second, deliberating the repeated warnings given by label boss Anthony “Top Dawg” Tiffith. “Did he seriously mean it when he said it? Maybe. Either way, I wasn’t about to try to test whether it was for real or not.”

It’s reasonably safe to say that the threats weren’t idle. After the release of Cilvia Demo, Rashad, 25, returned to his adopted home of L.A. and moved from the TDE compound in Carson to an apartment in Paramount. The idea was to provide a West Coast home for his e-girlfriend and son, but those plans quickly foundered; he soon was bored, isolated and struggling to find creative inspiration. Bouts of depression soon followed, which eventually led to an alcohol and Xanax addiction destructive enough to tear the lining of his stomach.

“The first thing I did every morning was write raps, and I got into the habit of thinking that I wrote better drunk, and that ended up driving me crazy,” Rashad says. “If I didn’t impress myself, it felt like I hadn’t achieved anything, and my day would be ruined. I’d procrastinate and procrastinate and think about what I wanted to write about instead of actually writing. And then I’d drink some more or

Tiffith sent him home to regroup. His background adds up to a blend of swagger, neuroses and Southern bounce that’s allowed him to shed the Kendrick Lamar comparisons that first dogged him upon arrival.

“Maybe it’s that I’m from a small town that makes me obsessed with memories of small moments from my past,” Rashad admits, taking a break to smoke a Newport. It’s caused him to end up somewhere between Larry David and The Pharcyde’s Labcabincalifornia, the midway point between the blistering stress raps of Organized Noise and the slow-rolling funk of Organized Konfusion. He’s obsessed with the Coen brothers and cites Erykah Badu as his ideal career analog. You can see a little of both Mookie and Buggin’ Out in him — or to use the more contemporary analogy from Atlanta, he’s half Paper Boi, half Donald Glover’s “Earn” character. The Birkenstocked hippie and Jordan-clad cool, combined into one.

Sometime in the last two years, skinny, cerebral, small-town kid Isaiah Rashad McClain became the nomadic Isaiah Rashad, fully formed rapper, writer and father.

“The middle story never really gets told,” Rashad says. “I have to rap real good because I got no hook. I don’t gangbang. I don’t dye my hair. I’m not good at skating or sports. I mumble. I’m good at talking but don’t have anything to talk about except myself. I don’t really give a fuck about politics. I’m not trying to be preachy. Maybe it sucks that I don’t have a hook, but really, it’s tight, as long as I figure out how to make it work.”
Stones Throw is so “influential” that it has invalidated the word. You can’t call the Highland Park label “legendary,” “iconic” or “eclectic” without summoning cliché. It has been (accurately) described that way too often for too long.

This month, Peanut Butter Wolf’s eternal experiment celebrates its 20th birthday. In that span, Stones Throw has earned the right to be described without the need for qualifiers or hyperbole. Stones Throw is just Stones Throw, a genre unto itself, one of the greatest independent labels in history, encompassing hip-hop, psychedelic rock and whatever Gary Wilson is. It’s the musical equivalent of the obscure ethnic restaurant that gets discovered and suddenly finds its culinary inventions copied by Michelin-starred kitchens.

In honor of its platinum anniversary, I’m ranking the 20 best Stones Throw albums of all time — because, to quote Madvillainy, “The days of yesterday are all numbered in sum.”

20 GREATEST RELEASES
STONES THROW RECORDS’ 20TH BIRTHDAY ANTHOLOGY
IN HONOR OF ITS 20TH ANNIVERSARY, A LIST OF STONES THROW RECORDS’ 20 GREATEST RELEASES

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The Candidates We Deserve

It's a night off in Durham, North Carolina. I just watched Anderson Cooper interview Melania Trump on CNN. I guess things are not going well, so they had to bring her in for the charm offensive. Unsurprising to hear her accuse Billy Bush of "egging on" Trump, causing him to talk about pussy grabbing and all the rest.

Ms. M then accused the "left-wing media" of bashing her husband. "They want to influence the American people how to vote, and they are influencing in the wrong way," she says. She claims that not one of Trump's supporters gives a damn what he said to Billy Bush or whether any of the allegations of inappropriate behavior are true.

If you want to find out what either candidate thinks of issues outside of the aforementioned, one will wear you out with information and plans. The other one, not so much.

I think Ms. Trump's interview was part of the Trump campaign's post-election defeat strategy for their lives going forward. Between her blaming everything on that damned left-wing media and her husband claiming an election that hasn't happened yet is rigged, it's obvious they have given up and are influencing in the wrong way.

Every night, I look into the audience and see my optimism reflected. Looking back on America as we knew it is a series of catastrophic choices and actions, resulting in not only a staggering body count but also a generational disenfranchisement and misery that should be the lesson, not the legacy. The "great" parts are, for the most part, "what took you so longs."

Examples are plentiful. There's slavery, indefensible by any argument, made unconstitutional in 1865 by the 13th Amendment. Plessy v. Ferguson, the Supreme Court decision in 1896 upholding segregation in public places, the idea of "separate but equal," making American-style apartheid enforceable until it was finally overturned by Brown v. Board of Education in 1954.

Then there's the story of Mildred Jeter, a woman of African and Rappahannock Native American lineage, and Richard Loving, a white man, who ran afoul of Virginia's Racial Integrity Act, established in 1924, making it illegal for people of different races to marry. The Lovings were married in Washington, D.C., but lived in Virginia. Their home was raided and their legally obtained marriage certificate got them both sentenced to a year in prison. Thankfully, they were allowed to leave the state without having to serve the time. In 1967, they took their case to the Supreme Court, who invalidated all such ridiculous antimiscegenation laws.

I am not holding my breath for America to be great. At this point, I'll settle for semi-literate and not as afraid of science as it used to be.

While the country's backstory is splattered with blood-soaked injustice and not at all great, many of the inhabitants are. It is my third night in North Carolina. The days have been perfect early fall, a little warmer than they used to be. Not even House Bill 2 can keep the state from being great. Some of the friendliest, most even-keeled people I meet on tour are here.

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M83, Yeasayer
@ GREEK THEATRE
When M83 aka Anthony Gonzalez released Junk earlier this year, it was the French artist’s first studio album in five years, following up his massive, mainstream-sealing Hurry Up, We’re Dreaming, which culled all the juiciest angles of his electronicized pop-as-future-vision and made the album’s much-imitated “Midnight City” single seemingly inescapable. Gonzalez had done all that, he figured, and set himself fresh challenges by collaborating with the contextually unlikely likes of Beck and hard-rock guitarist Steve Vai on tracks inspired by the classic pop iconoclast of Brian Wilson, Todd Rundgren and Brian Eno alongside the more outré electronic texture-tinkerings of Tangerine Dream, Boards of Canada and Aphex Twin. Opening set by Brooklyn rock tweakers Yeasayer.

Dia de los Muertos
@ HOLLYWOOD FOREVER CEMETERY
The annual Dia de los Muertos gathering at Hollywood Forever is always one of this city’s most visually astonishing spectacles, as thousands of people gather in the graveyard to marvel at lavishly ornate altars that honor the spirits of the dead. It’s more of a celebration than a sad occasion, even as the setting reminds us that we are all just temporarily wandering through this life. This year’s theme, “The Tree of Life,” emphasizes that we are all connected to the same planet. It’s worth arriving early to beat the crowds and admire the folkloric dancers and altars in all their colorful finery, but the festival culminates after dark with Buyepongo’s breezily tropical dance music and a set from headliner Julieta Venegas, the onetime member of Tijuana No! who now prefers a more soothing pop style.

Pet Shop Boys
@ MICROSOFT THEATER
Unlike so many artists of similar vintage, England’s Pet Shop Boys have no dramatic breakups or tearful reunions punctuating their three-decade story. Instead, they’ve pumped out an album at least every four years throughout. Initially combining Hi-NRG sounds with studiodirt, their music features the “raw emotional energy of teenage power-pop,” as well as “the subwoofing low end of your favorite hip-hop albums.”

Minimal Effort
@ L.A. CENTER STUDIOS
The fragrant strip of street at L.A. Center Studios is getting a lot of electronic dance music action of late. Minimal Effort takes over the area for its daytime-into-nighttime Halloween party. Of all the themed events taking place in the city on the weekend leading up to the masked day, this one is relatively affordable, at less than $100 for a 10-hour party, and one of the best in terms of its quality lineup. From the international ambassador of grooves Pete Tong to the perennial electro-house prince Tiga, who will be performing live, plus the accomplished machinations of Kidnap Kid, mood-enhancing selections of Tensnake and the unerring and flawless mixing of veteran Mark Farina, this could be your most civilized yet musically satisfying Halloween yet.

Alice Cooper
@ PANTAGES THEATRE
It’s the night before Halloween, and who better to usher in the bewitching new...
season than Alice Cooper, especially in a magnificent art deco landmark on Hollywood Boulevard? The former Vincent Furnier has had a lot of ups and downs in his lengthy career since his heyday in the 1970s, but, as with the undead, you can never really count him out. In fact, the Coop seems to be on a bit of an upswing lately. Last year, he formed Hollywood Vampires with Joe Perry and Johnny Depp, and his ancient ditty “Elected” has become a sarcastically appropriate anthem for the all-too-scary upcoming presidential election. Cooper has toured with erratic backing musicians over the years, but his current lineup, featuring guitarists Ryan Roxie, Nita Strauss and Tommy Henriksen, is reliably powerful. —Falling James

mon 10/31

Southern Culture on the Skids
@ THE ECHO
A show by Southern Culture on the Skids is always a merry spectacle. Singer-bassist Mary Huff is usually decked out in an outlandish outfit while somehow remaining poised in her towering, ceiling-scraping beehive wigs. Half the audience usually ends up onstage dancing along at some point, and the band is renowned for tossing chicken legs into the crowd as if it’s feeding time at the zoo. One can only imagine what the North Carolina trio have cooked up for tonight’s Halloween soiree. With all the constant onstage distractions, it’s easy to underestimate the group’s excellent original music, which ranges from surf to rockabilly.

On SCOTS’ new album, The Electric Pinecones, singer-guitarist Rick Miller shifts away from his trademark roots-rock makeovers and instead explores such unexpected garage-rock, psychedelic and country inspirations as The Byrds, The Seeds and Buck Owens. —Falling James

tue 11/1

The King Khan & BBQ Show
@ EL REY THEATRE
Montreal-based outfit The King Khan & BBQ Show are renowned underground stars north of the border and they’re doing their best to continue that momentum Stateside. The duo of Arish Ahmad Khan (King Khan) and Mark Sultan (BBQ) are known much for their garage-punk/doo-wop sound (which heavily influenced many bands in the L.A. garage-rock scene) as they are for their kinetic, theatrical live show. Last year they released their fourth studio album, Bad News Boy, a heavy dose of raw soul that shows that The King Khan & BBQ Show remain one of the most exciting acts in rock today. —Daniel Kohn

wed 11/2

Nobunny
@ THE SMELL
It’s Halloween every day for costumed punker Nobunny (well, every day except Valentine’s Day, since he’s really a romantic at heart). The man looks good in a bunny mask and sounds even better when the crowd gets just as crazy, so a Halloween-adjacent set by this much-loved rabbit rocker is something of a must-see. If you don’t know Nobunny, his daddies were a bunch of Ramones records and his litternates had names like “Wild Thing,” Milk ‘n’ Cookies and “Orgasm Addict” — at least, that’s the origin story that best explains the punchy riffs and ribald punchlines that make his songs so hop-pin’. Surely anybody whose diet depends on Burgers and Lolipops can appreciate a chance like this — it’s one more night for trick-or-treating. —Chris Ziegler

thu 11/3

Diamond Head
@ WHISKY A GO-GO
If you’ve read any histories of heavy metal legends Metallica, you’ve likely come across Lars Ulrich referencing this band as a strong influence on the early Metallica sound. During their late-70s/early-80s heyday, Diamond Head were more melodic than the sound that Metallica would eventually bring to the table, but they were still a centerpiece of the movement known as the New Wave of British Heavy Metal, which also birthed acts such as Iron Maiden. Diamond Head took the existing British-rock blueprint of the era, and infused it with the faster and thrasher riffs that were coming from punk rock. Their 1980 debut album, Lightning to the Nations, became one of the more influential albums of the era. Lead guitarist Brian Tatler is the sole original member remaining, but music from a new, self-titled record released this year fits snugly alongside the band’s classics. —Jason Roche

FRIDAY OCTOBER 28TH 19+

LIL JON (DJ SET)
SUPPORT BY
BRKLYN DJ E5QUIRE
BB GUNS

SATURDAY OCTOBER 29TH 21+

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ROCK & POP

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Throw Rag, Throne of Alexandria, Fri., Oct. 28, 8 p.m., $15.

AMOeba MUSIC: 6400 Sunset Blvd., Los Angeles. DJ Lime Green, Fri., Oct. 28, 8 p.m., free. DJ Skeleton, followed by a dog costume contest, Mon., Oct. 31, 4 p.m., free. David Crowder, signing a new album, Wed., Nov. 2, 6 p.m., free.


BROOKLYN Bowl: 1652 N. Vermont Ave., Los Angeles. Ghostly Halloween Ball, with Tim Skold, Sat., Oct. 29, 9:30 p.m., $25-$100.


The Glass House: 100 W. Second St., Pomona. Portugal the Man, Fri., Oct. 28, 8 p.m., $30. MxPx, Mon., Oct. 31, 8 p.m., $20. The Devil Wears Prada, Memphis May Fire, Silverstein, Like Moths to Flames, Wed., Nov. 2, 6:30 p.m., $28. Saul Hernandez, Thu., Nov. 3, 8:30 p.m., $25; Nobunary, Thu., Nov. 3, 10 p.m., $12.

GRAMMY MUSEUM: 800 W. Olympic Blvd., Los Angeles. Bob Forrest, Tue., Nov. 1, 8 p.m., $15.

GRAND ANNEX: 434 W. Sixth St., San Pedro. Nikki J. Crawford, Sat., Oct. 29, 8 p.m., $25-$120.


Hyperion Tavern: 1941 Hyperion Ave., Los Angeles. Ye Diedd Hershe Clubble, with DJ Don Boiles, Wednesdays, 9:30 p.m., free.

The Kibitz Room: 419 N. Fairfax Ave., Los Angeles. The Fockers, Tuesdays, 9 p.m., free.

Kula's Woodshed: 5230½ Laurel Canyon Blvd., Studio City. Singer-Songwriter Open Mic, Mondays, 8 p.m.

Largo at the Coronet: 366 N. La Cienega Blvd., Los Angeles. Jon Bon, Last Friday of every month, 9:30 p.m., Fri., Nov. 11, 9:30 p.m., Fri., Dec. 16, 9:30 p.m., Fri., Dec. 30, 8 p.m.

Los Globos: 3040 W. Sunset Blvd., Los Angeles. Prodigy, Rock of Fella's, Fri., Oct. 28, 8 p.m., $15-$65; Moon Shine, Fri., Oct. 28, 10 p.m., TBA; Dorian, Fri., Oct. 28, 10:30 p.m., TBA; Dollywage: A Costume Party Tribute to Dolly Parton, with Doll Parts, Sat., Oct. 29, 5-9 p.m., $25 & $30. Voodoo Glow Skulls, Left Alone, La Banda Skalavera, Sun. Oct. 30, 3 p.m., TBA; Famous Dex Halloween Party Sun., Oct. 30, 9 p.m., TBA; Jasmine Solano, Edan Agos, King Marie, Mhoro, Thu., Nov. 3, 9 p.m., TBA.

The Love Song: 450 S. Main St., Los Angeles. Spain, Tuesdays, 8:30 p.m.; Through Dec. 27, 8:30 p.m. Thu, Nov 8, free.

Mai Sugar Mill Saloon: 18389 Ventura Blvd., Tarzana, Ford Madox Ford, Sat., Oct. 29, 9 p.m., TBA. The Sold & Bones, Holly Vincent, King Cotton's Aggravation, Mon., Oct. 31, 9 p.m., TBA. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m.


Tears, Ghost Noise, Mini Bear, DJ L.A. Drones, Thu., Nov. 3, 7 p.m., TBA.

Mr. Airplane Man, Anjelica Hollywood, Sun., Oct. 30, 6 p.m., TBA. Wednesday 13, Michale Graves, Sat., Oct. 29, 9 p.m., TBA. Diamond Head, Thu., Nov. 3, 9 p.m., $15.


The Barnyard Restaurant & Bar: 1400 Huntington Drive, South Pasadena. Jack’s Cat’s Swing Sextet, last Friday of every month, 9 p.m. Thu. During Dec. 30, free.


Burbank Moose Lodge: 1901 W. Burbank Blvd., Burbank. Pete Anderson, Mondays, 8 p.m., free. Carol Bach-y-Rita, Luncheon & Bluegrass, Wednesdays, 10 p.m., free.

Catalina Bar & Grill: 7275 W. Sunset Blvd., Los Angeles. Mimi Howard, Sat., Oct. 29, 8:30 p.m., TBA. Carol Bach-y-Rita, Sun., Oct. 30, 11:30 a.m., TBA. Acoustic Alchemy, Sun., Oct. 30, TBA. Heartbeat Brazil, Wed., Nov. 2, 8:30 p.m., TBA. The Wolfgang Schalk Quartet, with Andy Langham, Carlitos Del Puerto & Oscar Seaton, Thu., Nov. 3, 8:30 p.m., TBA. Forward James, Mon., Oct. 31, 8 p.m., TBA.
UPCOMING EVENTS at AMOEBA!
All shows are FREE and ALL AGES
For a full calendar of events, visit AMOEBA.COM

Friday – October 28th – 6pm
DOG COSTUME CONTEST
receive a ticket to attend this special signing
Wednesday • November 2nd • 6pm
Purchase the new album,
DAVID CROSBY
for a full calendar of events, visit AMOEBA.COM
All shows are FREE and ALL AGES

DAVID CROSBY ALBUM SIGNING
Pursnat the new album, Lighthaus (GroundUP Music), in-store at Amoeba Hollywood to receive a ticket to attend this special signing event. Go to Amoeba.com for more details.

Friday – November 4th • 5pm
BAD RELIGION SINGER & AUTHOR SIGNS HIS NEW BOOK, POPULATION WARS: A NEW PERSPECTIVE ON COMPETITION AND COEXISTENCE.
Available for purchase at signing.

UPCOMING EVENTS at AMOEBA!
All shows are FREE and ALL AGES
For a full calendar of events, visit AMOEBA.COM

Friday – October 28th – 6pm
STRAngER THINGS
VINYL RELEASE PARTY!
Soundtrack Vol. 1 comes out on vinyl LP on 10/28 and we’re throwing a party! Trivia contest, photo wall for selfies + more!

Halloween • October 31st • 4pm
DOg COSTUME CONTEST + SPOOKY FUN!
DJ Skeletuna at 4PM and our “Howl-o-ween” Dog Costume Contest at 5PM + candy for the kids. Amoeba Hollywood closes early on Halloween – at 8PM!

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DAVID CROSBY ALBUM SIGNING
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Thursday – November 3rd • 6pm
SAINT MOTEL
Live performance and album signing for their new release, Saintmotelevision (out now on Elektra/Parlophone).

Friday – November 4th • 5pm
GREG GAFFIN
BOOK SIGNING

FORTUNE TELLER: With Brian Wilson, 8 p.m., $42.50, $62.50, $82.50. Gibson Amphitheatre, 8800 Irvine Center Drive, Irvine.

HARVEST DAYS & HALLOWEEN NIGHTS: 6-9 p.m., free. Burton W. Chace Park, 13650 Minidanao Way, Marina del Rey.


THE VIRGIL: 4510 Santa Monica Blvd., Los Angeles. Planet Rock, with DJs Chuck Wild & Canyon Cody flipping hip-hop, disco and house, Saturdays, 9 p.m.-2 a.m., free. Be Kind & Rewind L.A., first Tuesday of every month, 9 p.m., free.

W HOLLYWOOD: 6250 Hollywood Blvd., Los Angeles. Heaven & Hell, Sat., Oct. 29, 9 p.m.-2 a.m., TBA. ZANZIBAR: 1301 Fifth St., Santa Monica. Seductive Saturdays, 9 p.m., TBA. Soundstage, Sundays, 9 p.m., TBA.

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, OCT. 28

BALANCE & COMPOSURE: With Foxing, Mercy Girls, 8 p.m., $15. The Regent, 448 S. Main St., Los Angeles.

CHARLES AZNAVOUR: 8 p.m., $76-540.50. Pantages Theatre, 6233 Hollywood Blvd., Los Angeles.

DENNIS DEYOUNG: 6 p.m., $59-$150. Norris Theatre, 27510 Norris Center Drive, Rolling Hills Estates.


ESCAPE: PSYCHO CIRCUS: With Tiësto, Kaskade, Tchami, Claude VonStroke, The Magician, Four Tet, Billy Kenny, Maximono and others, 4-2 a.m., $119. National Orange Show Events Center, 689 S. "E" St., San Bernardino.

GIRAFFAGE, XXXYXX: 9 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

HARVEST DAYS & HALLOWEEN NIGHTS: 5-9 p.m., free. Burton W. Chace Park, 13650 Minidanao Way, Marina del Rey.

JIMMY EAT WORLD: With The Hunna, 8 p.m., TBA. Arrington Theatre, 1317 State St., Santa Barbara.

KONGOS: With The Joy Formidable, 7:30 p.m.-2 a.m. The Wiltern, 3700 Wilshire Blvd, Los Angeles.


MB3, YEASAYER: With Tennyson, 7:30 p.m., TBA. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles. See Music Pick.

MALO, TIERRA, THEE MIDNITERS: 9 p.m., TBA. Morongo Casino Resort & Spa, 49500 Seminole Drive, Cabazon.

PEPE AGUILAR: 8 p.m., TBA. The Forum, 3900 W. Manchester Blvd., Inglewood.

SWEATER BEATS: With Mark Redito, Basecamp, Different MEEP, 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

TESTIFY TO HIP-MOP: With Tech N9ne, Krizz Kaliko, Atlací Carcione, 7:30 p.m., $20. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

TIGER ARMY: With Agent Orange, Silvertooth Loos & the Willy, 8 p.m., $30. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

SATURDAY, OCT. 29

ARON LEWIS: With Alex Williams, 7 p.m., TBA. Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside.

THE ADICTS: With Generacion Suicida, Slipping Into Darkness, 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

BLOODSUCKERS BASH: With DJs TBA, 10 p.m., TBA. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.


ESCAPE: PSYCHO CIRCUS: 4 p.m.-2 a.m., TBA. National Orange Show Events Center, 689 S. "E" St., San Bernardino.
TIGER ARMY: 8 p.m., $30. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

THE CABINET OF DR. CALIGARI: Carl Wilson manipulates the hall’s massive pipe organ during a screening of Robert Wiene’s classic 1920 film, Mon., Oct. 31, 8 p.m., $31-$61. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

DANIEL RUBINEK: 8 p.m., $25 & $35. Pasadena Conservatory of Music, 100 N. Hill Ave., Pasadena.

L.A. CHAMBER ORCHESTRA: Norwegian violinist Henning Kraggerud links together Sibelius’ Six Humoresques for Violin & Orchestra, and Danish conductor Thomas Dausgaard conducts Beethoven’s monumental Third Symphony (“Eroica”) and the West Coast premiere of Albert Schneeber’s 4 Friak in Burbank, a nod to film director Tim Burton, Sat., Oct. 29, 8 p.m., $52 & up. Alex Theatre, 216 N. Brand Blvd., Glendale, Sun., Oct. 30, 7 p.m., $52-$124. UCLA, Royce Hall, 340 Royce Drive, Westwood.

L.A. PHILHARMONIC: Gustavo Dudamel conducts Andrew Norman’s 40-minute orchestral piece Play and Takakowski’s Fourth Symphony, Fri., Oct. 28, 8 p.m., $58-$120. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.


MORFOSER: Fri., Oct. 28, 7:30 p.m., $25-$56. Musco Center for the Arts, Chapman University, 1 University Drive, Orange. LA. Opera presents a screening of W.F. Murnau’s 1922 silent vampire film Nosferatu: A Symphony of Horror, with a chamber ensemble casting out a live score, which features new music by composer-conductor-pianist Matthew Aucoin and also draws upon such period composers as Schreker, Zemlinsky, Korgold, Webern and Berg. Aucoin is LA. Opera’s new artist-in-residence, Sat., Oct. 29, 8 p.m.; Mon., Oct. 31, 8 p.m., $19-$589. The Theatre at Ace Hotel, 252 S. Broadway, Los Angeles. See GoLA.

THE RIVER SONG QUINTET, DAVID BAKER, MIWA MATREYER: Ohio poet Baker sets his words against the quintet’s music, while artist Matreyer works shadow play into her animations, Fri., Oct. 28, 8:30 p.m., $12-$52. REDCAT: Roy & Edna Disney/CalArts Theater, 631 W. Second St., Los Angeles.

THE TUESDAY MUSICALS OF PASADENA: Mezzo-soprano Nancy Senebach regales with three arias, and pianist Agatha House explores Liszt and Rachmaninoff. Soprano Carol Lande, clarinetist Trudi Aucoin is L.A. Opera’s new artist-in-residence, Sat., Oct. 29, 8 p.m.; Mon., Oct. 31, 8 p.m., $19-$589. The Theatre at Ace Hotel, 252 S. Broadway, Los Angeles. See GoLA.

Violinist Pinchas Zukerman, pianist Shuan Hashokobyan deliver a piano trio by Ignaz Lachner, Tue., Nov. 1, 12:30 p.m., free, Pasadena Central Library, 285 E. Walnut St., Pasadena.

ZAKIR HUSSAIN & NILADRI KUMAR:Tabla performer Hussain collaborates with sitarist Niladri Kumar, Thu., Nov. 3, 8 p.m., free, The护肤品, 6126 Hollywood Blvd., Los Angeles.

THE STRUTS: With The Hunna, Bleeker, 8 p.m., TBA. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

WEEZER: 9 p.m., $60. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

YURIDIA: 9 p.m., TBA. Morongo Casino Resort & Spa, 49500 Seminole Drive, Cabazon.

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME
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Superior Court of California Santa Monica Courthouse located in 1725 Main Street Santa Monica, CA 90401. On 10/06/16, in the matter of petitioner: Albert Bugoff. It is hereby ordered that all persons interested in the matter of change of name having been duly noticed. The following is hereby ordered that all persons interested in the above entitled matter of change of name appear before the above entitled court as follows to show cause why the petition for change of name should not be granted.

1725 Main Street Santa Monica, CA 90401 - Santa Monica Courthouse and a petitioner for change of name having filed with the clerk of this Court, and is appearing from said petition that said petitioner(s) desires to have his/her name changed from Albert Bugoff to Albert Bugoff.

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