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ALICE

RETIRES

HER

BAND

BUT

NOT

HER

RAGE

BY SARAH MAHMOODI





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LAWEEKLY

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CULTURE

YOUR GUIDE TO THE BEST HALLOWEEN EVENTS IN LOS ANGELES 2026

BY GIL MACIAS

If you think Halloween is still over a month away, think again. While most people around the country might associate All Hallows' Eve with the fall foliage, scary movies, and Halloween festivities that normally surface in October, the spooky season has already begun as far as Los Angeles is concerned. Major theme parks around the City of Angels have already kicked off their annual Halloween events. From luminous pumpkin patches and family-friendly trick-or-treat bashes to actual haunted ships and thrill-ride theme parks filled with diabolical mazes and heart-stopping live-actions shows, here are the hair-raising local Halloween events we're most looking forward to.

Universal Halloween Horror Nights

Universal Studios has such sights to show us this year. If you want an intense experience that features hordes of terrifying scareactors roaming the park and mazes filled with some of the most iconic freaks and monsters from the horror movie pantheon, Universal Halloween Horror Nights is unrivaled.

And this year is no exception. The major franchises with attractions this year include *Hellraiser*, *Evil Dead Burn*, *Stranger Things 5*, *Killer Clowns from Out Space*, and the Oscar-winning *Sinners*. Even the Prince of Darkness himself, the late Ozzy Osbourne, has a twisted, hellish maze named in his honor, featuring sights and

sounds inspired by his best-known tracks. Slash of Guns N' Roses also provides the soundtrack to Killceañera: a Día de Los Muertos-themed nightmare crawling with creatures from Latin American folklore. There's also the Terror Tram featuring Art the Clown from the *Terrifier* franchise, who injects the Backlot with his own brand of Yuletide terror. It's not all popular IPs though. In the original maze "Dead, Deader, Deadeater," you'll walk through a creepy funeral home infested with resurrected corpses.

Open now until Nov. 1 on select nights. Ticket prices start at \$77.

PHOTO COURTESY OF UNIVERSAL STUDIOS HALLOWEEN HORROR NIGHTS





PHOTO COURTESY OF KNOTTS SCARY FARM

Knott's Scary Farm

Knott's Scary Farm may not have the IP power that Universal has, but they make up for that with experience and pure imagination. For over five decades — the longest-running Halloween theme park event in the world — Knott's Scary Farm remains the ultimate gold standard for unadulterated haunt culture, transforming the Buena Park theme park into a nightmare-fueled terrain packed with 10 haunted mazes, five scare zones, and three live stage shows — including the triumphant return of the irreverent pop-culture roast, *The Hanging*.

This year's lineup introduces two sinister new mazes: "Inked," where a washed-up 1930s cartoonist brings murderous toon creations to life, and "Unearthed," an excavation site overrun by an ancient, awakened evil. And, of course, there are the ghoulish streets of Ghost Town, where you'll dodge hordes of knee-sliding monsters

through the ghostly fog at every step. If you're hunting for raw horror without the Hollywood gloss, this is your unholy grail.

Open Sept. 17 through Oct. 31 on select nights. Ticket prices start at \$65.

Six Flags Fright Fest

If you want a dose of high-octane adrenaline along with some terrifying mazes to satiate your hunger for Halloween frights, Valencia's "Thrill Capital of the World" is for you, and this year, they're dialing it up to 11.

Fright Fest at Six Flags Magic Mountain 2026 unleashes a relentless barrage of cinematic horror and sinister scare zones, with a maze lineup that leans heavily into heavy-hitting horror IPs. Step into the premonition-filled nightmare of *Final Destination: Death's Playground*, face off against bloodthirsty lycanthropes in *Wolves' Blood*, or brave the revamped, cursed artifacts inside *The*

Conjuring Universe. Also back is *Trick 'r Treat* where you'll follow a twisted candy trail laid out by Sam, the demonic mini-mascot from the horror anthology classic. Scare zones like *Thunderbolt Alley* and *Underworlds of Oz* keep your heart pounding as you traverse from maze to maze or coaster to coaster.

Open Sept. 18 through Oct. 31 on select nights. All Season Haunted Attractions Pass add-on starts at \$49, however, Fright Fest bundles, which include regular park admission with access to haunted mazes, start at \$74.

Los Angeles Haunted Hayride

The Los Angeles Haunted Hayride returns to the dark woods of Griffith Park for its 18th season. The cursed, 1980s-stuck town of Midnight Falls is back with its signature tractor-drawn hayride — complete with sway-pole performers, sinister soundscapes,

and bone-chilling choreography.

This year brings the all-new *Fallen Angel* maze, trapping guests inside a tragic 1980s heavy metal concert gone wrong. Between returning haunts like *Hellbilly Halloween*, mini escape games, and an eerie Scary-Go-Round, guests can now sip 21+ adult spirits at themed bars. The location alone makes this event a quintessential autumn staple. With its unbeatable blend of rustic charm, campy nostalgia, and the surrounding foliage, the atmosphere just oozes with Halloween vibes. But most of all, the Queen of Halloween — Elvira, Mistress of the Dark — returns for her second year. Her maze, Elvira's Trick or Treat Mayhem, is a must-see for fans of the legendary horror hostess and easily one of the highlights of this frightful event. *Open Sept. 18 through Nov. 1 on select nights. Ticket prices start at \$34.99.*



PHOTO COURTESY OF MAGIC OF THE JACK O' LANTERNS

Queen Mary Dark Harbor

Southern California's maritime haunt anchors back in Long Beach for its 13th season, and what better place to host a fright-filled event than on an iconic ocean liner that's widely reputed to be one of the most haunted places in the world?

Dark Harbor delivers six bone-chilling mazes on the grounds just steps away from the Queen Mary, and yes, some of them actually take you through the dilapidated decks of the creepy ship itself. This year's centerpiece, the all-new *Shipwrecked: Brace for Impact*, plunges guests into a blackout collision where drowned souls return for vengeance. Reimagined classics like *Lullaby: Teddy's Revenge* and *Infirmity: The Siren Song* complement neon blacklight bumper cars, alien-themed rides, and live drag and fire performances. Within the mazes, the event's five secretly hidden speakeasies — unlocked with special tokens — offer a unique escape aboard the world's most haunted vessel.

Open Sept. 18 through Nov. 1. Ticket prices start at \$58.99.

Disney's Oogie Boogie Halloween Bash

If you want a dose of Disney magic and a hint of mischief, Oogie Boogie Bash is an after-hours soiree that transforms Disney's California Adventure into a spooky playground from 6 p.m. to 11 p.m. For those worried about the intensity of the experience for the little ones, fret not — this is a family-friendly atmosphere.

You can wander through Villains Grove — an ethereal, fog-drenched lighting experience along the Redwood Creek Challenge Trail — or collect candy on Immersive Treat Trails hosted by iconic Disney villains. The party keeps jumping with “Madame Leota's Swinging Wake,” a Haunted Mansion-themed street bash packed with dancers and spectral characters. Some of the attractions also get spooky makeovers, such as *Guardians of the Galaxy – Monsters After Dark*. Oh, and best of all, Halloween costumes are actually allowed for this event. This is one of SoCal's ultimate fall traditions, so act now, because this event

is known to sell out way in advance.

Open now until Oct. 31 on select nights. Ticket prices start at \$139.

Magic of the Jack O' Lanterns

For an enchanting, family-friendly alternative to the more intense attractions above, Magic of the Jack O'Lanterns returns to Palos Verdes to illuminate the South Coast Botanic Garden with over 10,000 intricately hand-carved pumpkins arrayed along a sprawling, mile-long walking trail.

Guests can wander past glowing light displays, towering inflatables, and themed illuminated scenes — including a whimsical circus, a vibrant Día de los Muertos tribute, and an under-the-sea installation. With magical light shows synchronized to music every 30 minutes, interactive bounce pads for kids, fireside s'mores, and special 3D viewing glasses, it's the ultimate cozy, atmospheric night out for ghouls of all ages.

Open Sept. 18 through Nov. 1. Ticket prices start at \$25.99.

Night of the Jack

Set against the scenic backdrop of Calabasas, Night of the Jack returns to King Gillette Ranch for its ninth season, delivering a glow-up experience packed with family-friendly Halloween magic.

The centerpiece is a completely redesigned mile-long trail featuring thousands of hand-carved jack-o'-lanterns, giant lantern displays, and projection mapping that turns the historic ranch into a shimmering spectacle. Guests can stroll past themed environments — ranging from ancient mythology and dinosaurs to alien abductions and Kraken attacks — before diving into a first-time carnival area with rides, games, and inflatable attractions.

For those 21 and up, you'll find themed cocktails at “The Spookey.” You can also grab a bite from a rotating lineup of top LA food trucks. It's an atmospheric, light-filled autumn celebration without the jump scares.

Open Sept. 25 through Nov. 1. Ticket prices start at \$15.98. [A]



PHOTO COURTESY OF NIGHT OF THE JACK

ALICE BAG RETIRES HER BAND BUT NOT HER RAGE

As the Chicana punk rock legend celebrates the end of the Alice Bag Band era, she gears up for the next fight.

BY SARAH MAHMOODI

In the 1970s, punk rock sprouted like grass out of the cracked city streets of Los Angeles as a local, often chaotic answer to the same working-class restlessness that was already exploding in New York and London. The Ramones, the Clash, and the Sex Pistols would soon give the music a public name, but LA, with its own multi-cultural pulsating scene, one woman who stands out — and who is still too often missing from the official story — was Alicia

Armendariz, better known as **Alice Bag**.

Bag was born and raised in East Los Angeles, the daughter of working-class Mexican immigrants. In 1977, with a circle of teenage misfit friends, she became the frontwoman of **The Bags**, one of the first bands of LA's first punk wave. Onstage, she sang in stilettos, carried her glam-rock taste with her, and delivered an unapologetic feminine rage to crowds that came ready to receive it. Her

ferocious performance style and proud Chicana heritage made her one of the most recognizable frontwomen of the era.

Fifty years later, the most raucous days of punk have passed, and while many of the genre's founding members have slowed down or burned out, Alice hasn't. She still sings in Spanish and English, still writes about politics, resistance, women's empowerment, racism, domestic

violence, queer life and Latin identity, and still performs with the intensity the songs were built for.

On September 9 at the Wiltern, opening for Bikini Kill, the **Alice Bag Band** took their final curtain call. While the band chapter comes to a close, the fight continues, as Alice is a great deal more than a punk singer: an educator, an author, a mother, an archivist of her own scene, and above all a fan. We spoke with



PHOTO: ALFONSO CHOJI ITOJU ROMERO



PHOTO: JOSEF JASSO; HAIR: JON LIECKFELT; MAKE UP: VALERIE VON PRISK

her ahead of the Wiltern date about what she's carrying forward.

LA Weekly: How do you feel about your upcoming show with Bikini Kill?

Alice Bag: I'm excited. These last couple of shows with Alice Bag Band are bittersweet for me. I feel like I've spent a lot of time with this band. They're like family to me. But at the same time, I also can feel my body aging. It's not able to give me the kind of jet fuel I need. I feel like my music needs to be delivered with the kind of energy and intensity that it was written for. As I age, I find it harder and harder to harness that. I want to put a period on the chapter, while I still have the energy, to give the music what it needs.

How long have you had the Alice Bag Band?

When my band The Bags was filmed for *The Decline of Western Civilization*, we had a falling out with our bass player, Patricia (Morrison). She told the director that she had a copyright on the name, and we couldn't use "The Bags." So we tried to come up with other names. I guess we took too long because eventually she just decided to call us Alice Bag Band. My initial response was, Oh, that's terrible! It looked like I kicked out the bass player so I could call the band after my own name. But, in retrospect, it's given the band name recognition.

This is not the same crew I was playing with 50 years ago. I started with this new group in 2016. So it's been a while — about ten years.

Alice and Patricia Morrison met in 1977 while waiting to see Elton John guest on Cher's variety show, and set out to form an all-girl band. After several iterations, including stints as Mascara and Femme Fatale, they settled on the Bags, with Craig Lee, Rob Ritter and Terry Graham. The name came from Alice's habit of performing with a paper bag over her head. The group played its first concert at the Masque on September 10, 1977, and became a fixture of the scene.

Penelope Spheeris shot "The Decline of Western Civilization" across 1979 and 1980 and released it in 1981, capturing Black Flag, the Circle Jerks, the Germs, Catholic Discipline and X. Alice stands out twice over: as one of the few women fronting a band on screen, and as the film's only Chicana.

Today, the Alice Bag Band's formation is Alice, Candace P.K. Hansen, David O. Jones and Sharif Duman. They no longer perform with paper bags on their heads.

This year commemorates the 50 year anniversary of punk music in the U.S. What was the scene like in the 70s?

I think regular people didn't know

what to make of it, you know? I feel like people were a little confused by the idea of these weirdos making weird sounds and hanging out together. I think a lot of times, people thought, "Is that a gang? Are they crazy? Are they gonna hurt us?" So, there was that sense of prejudice. I feel like that's why we had so much trouble keeping venues. Things would get shut down. Neighbors would complain, "There's a bunch of undesirables hanging out in front of this place."

What are your feelings about punk music now? How has this music shaped your life?

I think initially, punk music gave me a sense of power. I had grown up feeling like an outsider, feeling like a weirdo, feeling like I didn't have any power. Meeting my community accepted me for who I was. They accepted me as a weirdo, accepted me as a woman, Chicana, queer... In fact, they not only accepted me, but embraced me. I really felt like I found my way home.

I've described this before — time stops on stage. I remember being on stage and watching people look at me, move with me, dance with me, and

react to my performance. They would connect with me in a way where I felt like, oh, we are all in this together. We are all one.

I remember one time there were lights on stage, but the rest of the room was completely dark. I remember looking out into the distance, and I couldn't see the end of the room. It was an epiphany for me, because I realized this thing that we have, where we're all connected, and we're all moving in the same direction, and we all are acting as one. This feeling is limitless. I couldn't see the end of the room, and I can't see this power stopping anywhere. If we act together, and we're on the same wavelength, and we're dancing to the same beat. We can move mountains. We can change the trajectory of our country right now.

What does it mean to have been there at the creation, not only as a woman but as a Mexican American?

Truthfully, it hasn't always been important to me to feel like my part in that should be recognized. But then as I started to meet other young Chicanas, I realized it's important for them to see that I was there. To see them realize

that there was a place for them. That people like them, who looked like me, were here from the beginning. People who maybe sing in Spanish. People who are queer. Women who are strong and don't feel like they have to fit into industry mode to be successful. I feel like all those things are important because I want other generations to see that they can't be excluded. That some of us were the originators. That's important to me.

Whether my name is connected to that or not, is much less important. I want women to know. Not just Chicanas, but women of color. People who are not typically seen as rockers, even within our own community. If we make it, if we own it, and we decide to make music that's punk rock, then we turn punk rock into a more inclusive movement. If there's people out there who say punk rock is just for White people, then I'd say, you're wrong. That's just like saying only Mexicans can eat Mexican food, you know? It's for everybody who feels it, and it should be open to everyone.

What do you think about punk music nowadays? Are there any artists

you'd like to shout out?

I like The Groans a lot. I love Linda Lindas. Fea, Ratatouille, There's a band called Tórax y las Extremidades in Mexico City that I love and another one called Soga. It's really punk rock in your face, with a feminist edge.

After the Bags, Alice became a teacher. She started college at East Los Angeles College and finished at Cal State LA, where she earned a degree in philosophy, then taught bilingual education in LA schools. In 1986 she traveled to Nicaragua as part of a literacy education campaign during the period following the Sandinista Revolution — an experience that became her second book. She has since spoken at colleges about punk, feminism, immigration and growing up Chicana in East LA.

Alice wasn't just a part of LA's punk explosion, she became one of its historians and archivists. Since 2004, Alice has maintained a digital archive called "Women in L.A. Punk," where she interviews and documents female musicians, photographers, writers, and other women involved in the movement who were written out of male-centered histories.

She has documented her own history in her critically acclaimed memoir "Violence Girl: East L.A. Rage to Hollywood Stage: A Chicana Punk Story." Published in 2011, her memoir shares stories from her life growing up in East L.A., her family, becoming involved in the punk movement, and the rise and aftermath of The Bags. This year marks the 15 year anniversary of the book. Her second book, "Pipe Bomb for the Soul," came out in 2015 and draws heavily on her experiences in Nicaragua.

This year marks the 15-year anniversary of Violence Girl. Congratulations.

Thank you. I'm really happy. It almost went out of print! On a count of some changes in ownership of the publishing company. Luckily, I was able to call them and they got it back.

Is there a new edition, or a new book, coming?

My publisher, Christina Ward, asked if I wanted to come out with a new edition, but said that for a new edition I'd have to add 30% new material, which I'm not quite sure I want. I do have the option of writing another book, which I've considered. But I'm not ready to sit down.

One of the things that facilitated my writing of the book was my living situation in Phoenix, Arizona, where I had a lot of free time to just sit and write. Now that I'm back in Los Angeles, I'm usually really busy with friends and family. I try to stay active writing music, going to shows, performing. So right now my life's not conducive to sitting down and writing. But I think



PHOTO: MELANIE NISSEN

there may be a time when I have a few things that I have to take care of that are gonna require me to slow down for a little bit, and maybe I'll do some more writing. It's one of the things I do want to do. So there might be another book in the future. A part two.

What about your life nowadays? What do you fill your time doing?

I still like to see bands, especially new bands. I went to see Fea, Ratatouille, and The Groans at the Redwood recently. It was a great concert. I do occasionally go out to see my friends who have been around for longer and do shows still, but I'm especially inspired by watching young bands. To see what they do and how they address what's going on in our country. Whether they have a political stance, or even if they're just doing something that's really creative, I like to see that. It keeps me feeling like I want to write music, too. Even if it's not punk rock, although it usually is punk rock, because it's my *rasquache* (a Chicano aesthetic of making do resourcefully with what's at hand).

What else do you listen to, outside of rock?

I love ranchera music, especially when I'm in Mexico City. When I'm there, I really let that side of me take over. What I love about mariachi music and rancheras in general is that it feels like anyone can sing them. Not everyone can sing them well, but people feel empowered to sing them loudly, with their heart. Singing with your heart is not so much about technique, it's about connecting with the emotion. And I feel like that's very punk rock.

Your band is opening for Bikini Kill in LA and San Francisco. We heard you might be collaborating with Kathleen Hanna on a new project?

I do know Kathleen Hanna. She once very graciously invited me to a party at her house before I'd even met her. Of

course, I knew who she was. I'd seen her film *The Punk Singer* and I was familiar with her music. When we met she was very sweet. She wanted to talk to me about my book, how she had read it, and she told me she was thinking of writing her own. Now I've read her book, and it's awesome.

Later, when I was recording, I had invited Allison Wolfe (of Bratmobile) to sing on the record. She was very close with Kathleen and asked if I would want her to join us. I said I'd love to but that I didn't know her that well. To my utter shock and surprise, Kathleen said yes and showed up at the studio.

Kathleen Hanna provided guest and backing vocals on Alice Bag songs "77" and "Turn It Up" from her 2018 album "Blueprint."

What are you working on next?

I have a few projects I'm working on. I have a new record coming out with Juanita & Juan.

In November, I'm going to start working on a project with Kathleen Hanna, Adele Bertei, and Andrew Springer in a rendition of *Pussy, King of the Pirates*, which is a book by Kathy Acker, with music by Mekons. We're doing our own version of it, and I'm really excited about that. It's a different kind of performance for me. It's almost more like theater. I'm looking forward to that.

(That project is bigger than she lets on. "Pussy, King of the Pirates" will get its world premiere as a punk operetta at CAP UCLA's Nimoy on January 8 and 9, directed by Bertei and starring Bertei, Hanna and Alice. Acker performed the piece only in the months before her death in 1997.)

Bag, cont'd: I'm also helping a friend of mine, Teresa Covarrubias, who's the singer of a band called The Brat. She's a fantastic singer and songwriter. I'm trying to help her get her songs and

poetry organized so that she can do a release of both projects.

I also sang on a couple of songs with Trap Girl — I forgot to mention them as one of my favorite LA bands. I love Trap Girl and Drew's energy. She very sweetly invited me to write a couple of their songs and sing on a couple of their tracks. It was a blast. I loved it.

You were recently at the Palacio de Bellas Artes in Mexico City for the International Chicx Art Gathering held alongside the exhibition *Aztlán, túnel del tiempo*. How was that?

I was kind of surprised that they invited me, because I thought this was a visual art exhibition. I thought, am I supposed to be here? But when I got there, everybody was super cool. They knew my work and they were interested in what I was doing. It was beautiful. I love being able to say I did a presentation at Bellas Artes, because it's such a gorgeous place. This building has stained glass, beautiful marble pillars, and inside you see murals by Diego Rivera and Siqueiros — the great Mexican artists. It was interesting because it felt like a mix of elite, affluent art patrons and then people who were doing art for the people, like those muralists.

I had a chance to do an interview with Chaz Bojórquez, who talks about East LA street art and shows the importance of that street art. To see it all in a place like Bellas Artes — I saw that art isn't just meant to be housed in these institutions. It really starts with the people. It takes somebody to say this is worthy of your attention. So I felt honored to be included.

For Bag, that sense of community remains central to punk — and to what she wants music to provide now. Beyond music, she's a powerful voice of her generation whose passion for justice, human rights, and dignity for all has shaped her life. She continues to be a pillar of the community and inspiration to her fans and fellow artists. Rather than ending with the Alice Bag Band, her current chapter points toward new collaborations, new music and a continued investment in the artists coming after her.

Is there anything else you want to say to the people?

I want to say, there's been times in history where people shut up because it wasn't happening to them. And if there's one thing that I've learned, it's that you can't be silent. You can't stand back just because it's someone else that's being taken, kidnapped, or their rights being stripped away. Right now, they're coming for immigrants, and they're coming for entertainers who speak their minds. Even newscasters are being punished for speaking the truth. Our democracy is being

destroyed. I feel like we need to stand firmly together as a community and continue to resist. We need to mount a resistance and an offensive. We need things to change and we can't stop until they do.

Don't get discouraged because it's a long fight. If you're marching or protesting, it can be draining. So you need to take time to go out and celebrate. This is where music comes in handy. Shows are places where you can refuel and reaffirm your sense of community — that you're doing this together and feel supported enough to continue the fight. It's gonna be a long fight, so we got to hang together, and take time to renew our strength. **[A]**

Follow Alice Bag at alicebag.com and on Instagram @alice_bag.



PHOTO: ALFONSO CHOJI ITOJU ROHERO

LA WEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

Market Research Analyst, F/T. Master's in Business, Economics, Management or any related. Mail resume: Mash Accounting & Consulting LLP, 500, N Central ave, ste 600, Glendale, CA 91203

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