

UNHOUSED: HOW TO HELP THE HOMELESS? • UNFAIR: BEN SHAHN FIGHTS FOR JUSTICE • UNDETERRED: SINGER WITH HEARING LOSS

LAWWEEKLY

OCTOBER 19-25, 2018 / VOL. 40 / NO. 48 / LAWEEKLY.COM



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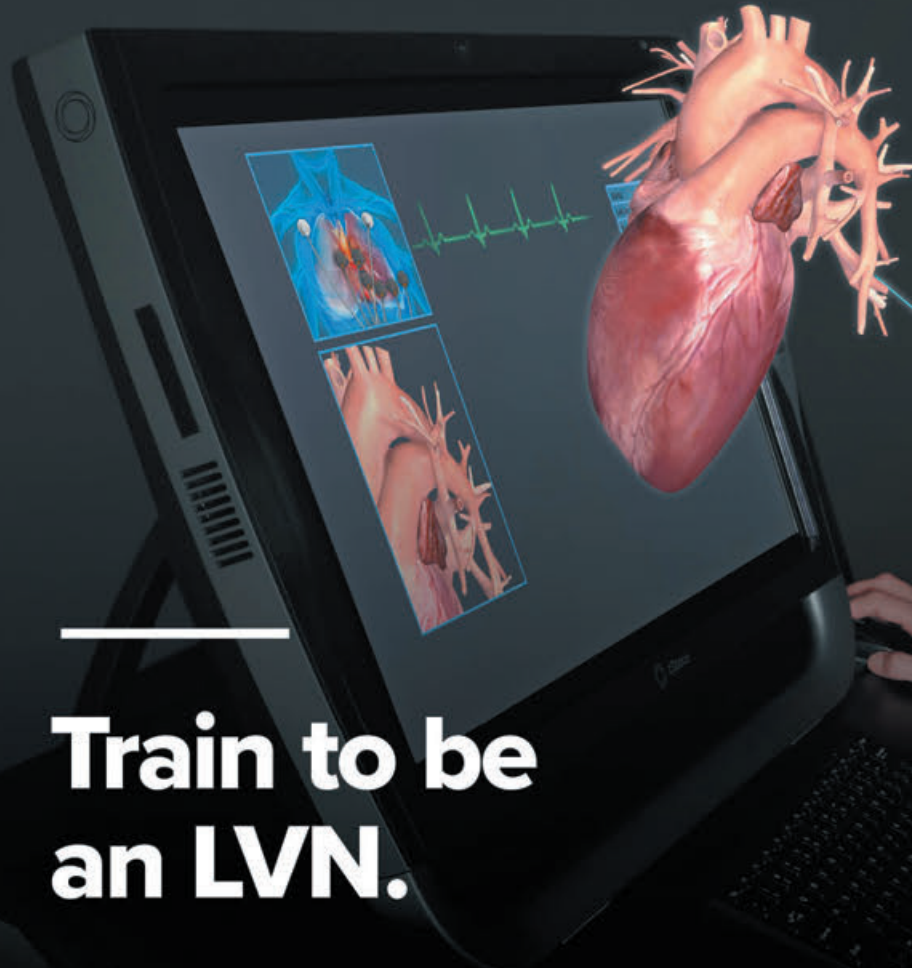


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BY BETH LAPIDES

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GO LA

FRI 10/19

CULTURE

Blood and Brains

Thanks to recent films, TV and books, you might have zombie fatigue. But pop culture is still obsessed with the undead. And you'll find plenty of them marching and hungry for fresh brains at the annual **Long Beach Zombie Fest**. In addition to the zombie walks happening each day, the event features tribute bands, interactive mazes, scavenger hunts, live-action role-playing, sideshows and reptile exhibits, as well as various contests and free zombie makeup by professional Hollywood artists for anyone who wants to look like rotting flesh. And if you've always wanted to learn the moves from the most famous zombie music video ever made, a Michael Jackson impersonator will teach you to dance like the King of Pop in "Thriller." *Rainbow Lagoon*, 400-403 Shoreline Drive, Long Beach; Fri., Oct. 19, 5-10 p.m.; Sat.-Sun., Oct. 20-21, 3-10 p.m.; \$5-\$20, 12 & under free. (562) 570-3100, longbeachzombiefest.com. —SIRAN BABAYAN

ART

Making a Comeback

Everything old is new again and everything wrong is right again at tonight's **Triforium Friday**, the first of three evenings celebrating the reactivation of the Triforium, a six-story, 60-ton artwork that cut a singular figure in the downtown L.A. of 1974. The brainchild of Joseph Young, this creative colossus married nearly 1,500 colored glass cubes with a glass bell carillon to create deeply dreamlike spectacles. Tonight's iteration also features the Bob Baker Marionette Theater, Jherik



L.A. Opera performs Philip Glass' *Satyagraha*: See Saturday.

PHOTO BY KEN HOWARD

Bischoff's Quartet, Dublab DJs and Reggie Watts, with the extra added artistic dimension of odors from the Institute for Art and Olfaction. *Fletcher Bowron Square*, North Main and West Temple streets, downtown; Fri., Oct. 19, 6 p.m.; free, RSVP required. (213) 473-7014, eventbrite.com/e/triforium-fridays-night-1-tickets-50452314230/triforium.la. —DAVID COTNER

SAT 10/20

ART

Feeling Is Believing

"Things That Can't Be Seen" might sound like a funny name for a visual art show, but in the strange and lovely universe of DABSMYLA, it makes perfect sense. Known for the savvy whimsy of their crisp, colorful, saturated style, the couple's collaborative work has expanded the fields of pattern, scale, abstraction, character, fantasy and story. From murals to design objects, paintings, prints, sculpture and, increasingly, installation art, DABSMYLA's art is about shared flights of imagination and emotion. After the pair's star turn with a show-stealing flower-based installation at "Beyond the Streets" this summer, BTS curator Roger Gastman now presents this must-see solo project, featuring some 20 new large-scale paintings as well as drawings and ceramics, inside an environmental installation with a great deal to see but, true to the title, even more to experience and feel. 8070 Beverly Blvd., Beverly Grove; opening reception: Sat., Oct. 20, noon-7 p.m.; runs thru Nov. 11. free. dabsmyla.com. —SHANA NYS DAMBROT

OPERA

Freedom Fighter

L.A. Opera opened its new season with a rousing, traditional version of Verdi's *Don Carlo* that was highlighted by the vocal star power of tenor Ramón Vargas, the always entrancing Ana María Martínez and the company's legendary leader, Plácido Domingo. But L.A. Opera's new production of Philip Glass' *Satyagraha*, a modernist, operatic look at Mahatma Gandhi's sojourn in South Africa, promises to be anything but traditional in director Phelim McDermott's staging, which features gigantic, stilt-walking creatures and Kevin Pollard's inventive costumes. While McDermott's fanciful production of another Glass opera, *Akhnaten*, for L.A. Opera was sometimes overly busy and cute, it was nonetheless a similar three-ring circus of merry distractions and dramatic visual flair. *Dorothy Chandler Pavilion*, 135 N. Grand Ave., downtown; Sat., Oct. 20, 7:30 p.m.; thru Sun., Nov. 11, 2 p.m.; \$21-\$294. (213) 972-0777, laopera.org. —FALLING JAMES

SUN 10/21

ART/BOOKS

West Coast Talent

In a sense you could say that most days are already like an art book fair at A.G. Geiger, an independent bookseller in Chinatown with a focus on rare, unique, eccentric, often artist-made catalogs, periodicals, monographs and zines. Nestled among a small but mighty concentration of galleries

and creative businesses on a charming and historic pedestrian plaza, A.G. Geiger also is a bit of social hub, hosting a printing studio on-site and making a point of stocking titles by local artists and writers. But once a year, the convivial atmosphere gets turned up a few notches, as the shop hosts its all-day **Art Book Fair**, which spills out its doors and across the plaza with literary organizations such as Beyond Baroque, Hat & Beard Press and REsearch, plus galleries and art institutions from Secret Headquarters to LACE and Honor Fraser showing off their titles. *A.G. Geiger*, 502 Chung King Plaza, Chinatown; Sun., Oct. 21, 1-7 p.m.; free. (213) 505-6957, aggeiger.com. —SHANA NYS DAMBROT

CULTURE

Run for Your Life

Being chased by cattle at the annual Running of the Bulls in Pamplona, Spain, is dangerous, but it's not as scary as being followed by a herd of clowns at the fifth annual **Running of the Clowns**, a parody event in Pasadena. Actually, bulls are not innately violent creatures and have to be poked, prodded and lanced to get them to chase humans, whereas clowns are simply terrifying no matter how you look at it. Folks are invited to dress up in all white as victims/runners or to dress up as clowns for the mad chase along the streets of Pasadena. The route starts at Big Bang Theory Alley and concludes at Dog Haus. 23 E. Colorado Blvd., Pasadena; Sun., Oct. 21, 4-7 p.m.; free. facebook.com/events/398552090677002/. —FALLING JAMES

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FOOD & DRINK

All You Can Eat

Silver Lake plays host to a charitable food and drink smorgasbord this week. The fifth edition of the **Eastside Food Festival** features a trove of vendors as well as live music and educational demonstrations and talks. Confirmed restaurants include Kismet, El Cochinito, Fat Dragon, Little Beast, Stick Rice, Bourbon Steak, Jeni's Ice Cream, Ventura Spirits and a couple dozen more; better yet, it's all-you-can-eat and all-inclusive with your ticket. Further your foodie journey with a mixology demonstration from Rossoblu bar director and mixologist Brynn Smith and a panel on "The New Expression of Wine." Neil Frances, Alex Winston and The Radio Fliers will perform, with a yet-to-be-unveiled special guest as well. VIP tickets get you in an hour early, and proceeds help PATH, which supports homeless Angelenos. *Mack Sennett Studios, 1215 Bates Ave., Silver Lake; Sun., Oct. 21, 4-7 p.m.; \$69, \$95 VIP. eastsidefoodfest.com. —AVERY BISSETT*

MON 10/22

ART

Clash of Styles

This early-evening salon might be plainly titled "An Evening With Female Artists: Catherine Opie and Marilyn Minter" but there likely won't be a dull moment as these two provocative and disparate artists exchange words and ideas. Minter's work is rich with sensual, glittery imagery, such as her close-up views of colorful, sparkle-encrusted eyes, vibrantly luscious lips and perilous high heels frozen moodily in midstep. Opie's fine-art photographs are contrastingly austere portraits in which her non-glamorized subjects of all genders and body types are the stark and primary focus. And yet both artists upend the idea of what is considered sexual and beautiful with their own distinctively dramatic flair. *Marciano Art Foundation, 4357 Wilshire Blvd., L.A.; Mon., Oct. 22, 5:30 p.m.; \$70-\$500. (424) 204-7555, eventbrite.com/e/an-evening-with-female-artists-catherine-opie-and-marilyn-*

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—FALLING JAMES

TUE 10/23

ART/POLITICS

Ace Ventura: Political Cartoonist

Actor and secretly deadly serious court jester to the world **Jim Carrey** has taken up a practice in visual art in recent years. His giant and well-stocked painting studio is the envy of oil-and-canvas lovers everywhere, but it's been his work as a political cartoonist that has truly caught fire and revealed the best part of his newfound skills to a global audience of adoring Instagram fans. He brings the same full-on intensity, fearless dark comedy, gift for mimicry and knack for emphatic satire from his performances to his pen and paper, creating haunting, hilarious, supremely funny and utterly unsettling editorial pictures. The many works on display in "IndigNation" at tony Eastside gallery Maccarone have been made in the last two years, and are timed to be on view through the upcoming midterm election (It's Nov. 6! Register!). Spoiler alert: Carrey isn't exactly 45's biggest fan. *Maccarone, 300 S. Mission Road, Boyle Heights; Tue.-Sat., 11 a.m.-6 p.m.; runs thru Dec. 1; free. (323) 406-2587, maccarone.net. —SHANA NYS DAMBROT*

PHOTOGRAPHY

The Man in Black-and-White

In the new book *Johnny Cash at Folsom & San Quentin: Photographs* by **Jim Marshall**, which includes a great foreword by singer Marty Stuart and text by Scott B. Bomar, there is, of course, a chapter dedicated to "The Finger." Accounts of why Cash flipped the bird have always varied, and the infamous shot wasn't really widely used until the 1990s. But it's just one of many black-and-white and color images of Cash performing in prisons in 1968 and 1969 that are featured in the Grammy Museum's new exhibit, "The Prison Concerts: Folsom and San Quentin (Jim Marshall's Photographs of Johnny Cash)." Marshall, who died in 2010, was

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 with Judd Apatow
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OCT 23
 Aratani Theatre, Los Angeles



Yotam Ottolenghi
Ottolenghi Simple
OCT 26
 Moss Theatre, Santa Monica



RuPaul
GuRu
OCT 28
 The Montalban Theatre, Hollywood

A series of on-stage conversations featuring writers, actors, musicians, humorists, artists, chefs, scientists and thought leaders in business.

Woodstock's chief photographer and also was responsible for more than 500 album covers. Both the book and the exhibition capture not only Cash but the Carter Family, Carl Perkins and The Statler Brothers, in addition to Cash interacting with inmates, namely Glen Sherley, whose song "Greystone Chapel" was recorded by the country legend. In conjunction with the collection's opening, the museum hosts a panel discussion with Bomar and Marshall's former assistant, Amelia Davis. *Grammy Museum, 800 W. Olympic Blvd., downtown; Tue., Oct. 23, 7:30 p.m.; exhibit runs thru February; \$10. (213) 765-6800, grammymuseum.org.* —SIRAN BABAYAN

WED 10/24

DANCE

A Stylistic Melting Pot

In five short years, Jacob Jonas The Company has built a public and critical following for its athletic blend of ballet, street and contemporary dance. One of Jonas' talents is incorporating dancers with different backgrounds and styles into a distinctive L.A. brew that still allows each particular style full reign. Jacob Jonas The Company's stature was further confirmed when the Wallis selected the troupe as its 2018-19 company in residence, with the funding and heightened visibility that brings. These performances will be followed by a different show next spring, but for this opening sortie Jonas augments two of his own dances with commissioned works from guest choreographers Donald Byrd (who was one of Jonas' mentors) and Latino choreographer Omar Román de Jesús. *Wallis Annenberg Center for the Arts, Lovelace Theater, 9390 N. Santa Monica Blvd., Beverly Hills; Wed.-Fri., Oct. 24-26, 8 p.m.; Sat., Oct. 27, 2 & 8 p.m.; \$35. thewallis.org/jacobjonas.* —ANN HASKINS

THU 10/25

ART

Humble Work

Most of the time, curators have an idea and organize an exhibition, and then a prom-

inent critic or historian will write an essay contextualizing its ideas. While not quite a full reversal, in the case of "One Day at a Time: Manny Farber and Termite Art," the essay definitely came first. Manny Farber (1917-2008) was a noted critic of art and especially of film, as well as a talented and prolific painter, whose maverick style in both pigment and prose was impassioned and subversive, academically rigorous and flat-out gorgeous. In 1962 he wrote a landmark essay in which he coined the phrase "termite art" in making a case for visual and cinematic art that luxuriates in details of ordinary existence rather than chasing the elusive, vainglorious masterpiece. Directly inspired by the ideas Farber laid out, this exhibit was curated by Helen Molesworth and Rebecca Lowery (who leads tonight's walkthrough), and features examples of Farber's work along with some 30 other artists working in painting, sculpture, photography, film, video and sound, dating from the 1950s to the present. *MOCA Grand Avenue, 250 S. Grand Ave., downtown; Thu., Oct. 25, 7 p.m.; exhibit runs thru March 11; free. (213) 621-1741, moca.org.* —SHANA NYS DAMBROT

STAGE

Animal Farm

Artist-actor Amy Raasch shines a fascinating light into the world we live in by telling her stories from the point of view of animals instead of focusing merely on human creatures. As part of the Solo Queens Fest, Raasch performs *The Animal Monologues*, directed by Matthew McCray, with an inventive score by noted producer-songwriter David Poe. Among other fanciful yet pointed fables, a sage donkey weighs in on the hysteria stirred up by quarterback Colin Kaepernick's kneeling protest, and a descendant of the "last living 9/11 search-and-rescue dog" tries to find meaning and hope amid the wreckage of the World Trade Center. *Bootleg Theater, 2200 Beverly Blvd., Echo Park; Thu., Oct. 25, 7:30 p.m.; Fri., Nov. 2, 7:30 p.m.; Sun., Nov. 4, 1 p.m.; Thu., Nov. 8, 7:30 p.m.; Sun., Nov. 11, 3 p.m.; \$10 & \$20. (213) 389-3856, bootlegtheater.org.* —FALLING JAMES



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Tom Hanks
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NOV 14
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Chip Conley
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There are two worlds in the United States these days, and they've been existing separately — often side by side and in plain sight of each other — for a long time.

You could say that the two worlds are at war with each other, and yet most of the inhabitants of one of these worlds are blissfully — and willfully — unaware of the existence of the other side. This divide between the inhabitants of these two separate but unequal countries-within-a-country is far greater than the perceived divisions between the right and left wings today.

For all their marked cultural and geographic differences, liberals and conservatives still live on the same planet, drink the same water and eat the same food, more or less. They use the same currency, speak the same languages and often inhabit the same social spaces, schools, movie theaters, sports arenas, polling booths and neighborhoods.

But a person can quickly disappear from public view, even while continuing to walk the same streets as everybody else, because of something more damning than politics or fashion or some other cultural difference.

All it takes is a whole lot of nothing. A loss of a job. A sudden illness without health insurance. The absence of friends or family. A traumatic accident or attack. A lack of money and a safe place to live.

One hates to use the word “homeless” to define anybody, because the moment that somebody is labeled as homeless, the attention of the other people around them subtly shifts away, and that person virtually vanishes from the world we all live in. That disappearance can be sudden or it can take place in phases over years, but once it occurs, it can be final and fatal.

What does it mean to be homeless? Not all homeless people live on the street, masking a problem that has already reached enormous proportions. Since the various levels of government (city, county, state, federal) have failed to provide housing and jobs for so many and for so long, it often ends up being the responsibility of charities and religious organizations, which also have been unable to do much collectively to turn the rising tide. Some homeless people today stay with family or on the couches of friends. Some are lucky enough to have cars they can live in. Many homeless people have jobs, or even multiple jobs, and yet they still can't make enough money to find housing.

The quaint stereotype of the homeless person as a grizzled wino who chooses to drink all day and be lazy is quickly becoming a mythical cliché of the past. Of course, living on the streets is a job in itself, from finding safe food, water and restrooms to avoiding predation



NEWS

WELCOME TO GARCETTIVILLE

Home is where the heart is, but does this city have a heart for the homeless?

BY FALLING JAMES

and assaults from both criminals and the police. Try panhandling all day at a busy intersection or freeway offramp and discover how much hard work — and public humiliation — is required.

Imagine living in the wealthiest country with the most resources in the history of this planet. Imagine living there, though, with no real safety net, as politicians from both parties over the past few decades have pilfered from and torn apart the basic protections that used to give the poor and the middle class something resembling an even footing with the rich. There was a time when many places, such as Santa Monica, had only a few dozen homeless people. But these numbers swelled into the thousands virtually overnight along the city's streets and

cliffs when President Reagan's policies in the mid-1980s, including the federal defunding of mental hospitals, led to a mass expulsion of patients who were forced to live on the streets.

But even that sudden rise in homelessness in major U.S. cities in the '80s pales in comparison with the explosion of thousands of newly homeless people who are attempting to survive on the streets in most cities and towns across the country today. Los Angeles' Mayor Eric Garcetti boldly bragged that he was going to solve the problem of homelessness in this city before the end of his term. But instead of building or finding more housing for veterans and other victims of this supposedly thriving economy, Garcetti has chosen to make their lives even more difficult by

criminalizing their behavior and taking advantage of their vulnerability at a time when they need help the most. Not only has Garcetti allowed the LAPD to step up its destruction of homeless camps and property but he also has permitted changes in zoning, making it a criminal offense for homeless citizens to park overnight in cars in many residential neighborhoods.

Garcetti isn't the first canny politician to talk airily about helping the homeless

GARCETTI ISN'T THE FIRST CANNY POLITICIAN TO TALK AIRILY ABOUT HELPING THE HOMELESS WHILE PUNISHING THEM FOR SLEEPING ON THE STREETS.

while simultaneously punishing them for sleeping on the streets and not having anywhere else to go. The political heir clearly recognizes that although homeless people are also citizens of this city, they don't have the same political clout as the businesses and developers that are boldly gentrifying neighborhoods across Los Angeles, with many longtime residents and tenants now finding themselves joining the ranks of the homeless. Garcetti's pragmatic choice of favoring business interests at the expense of real human beings might help fill his coffers in the short term and perhaps even vault him into higher office one day, but it also permanently cements his legacy as the father of a thousand new Hoovervilles, which really should be redubbed Garcettivilles, which likely will pock this city's landscape long after the mayor has fled for greener pastures.

The problem is so overwhelming, so seemingly impossible to fix, that do-gooders and go-getters simply give up and look away. It's easier to glance away than to look deeply in the eyes of a person begging for food or money. At most, people give the homeless person a few bucks and then quickly walk away before they are required to do even more — like care, or learn the person's name or backstory, or imagine being in their ragged shoes. The streets of downtown Los Angeles are livelier now, filled with a greater mix of people than ever before in most of our lifetimes, and yet half of its current population might as well be living on the other side of thick glass walls like shell-shocked animals in a public zoo. But the homeless never changed their humanity; it's most of the rest of us who changed and allowed it happen.

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HOW
UNCABARET
 MANAGED TO
 REACH ITS 25TH
 BIRTHDAY

A PLACE IN THE UN

PHOTOS BY KREMER/JOHNSON

BY BETH LAPIDES

I had to laugh. Darrick Rainey, the editor of *L.A. Weekly*, called me with notes on this piece. “You need to say what UnCabaret is. Right up top. Your story is too conversational.” “Well, Darrick,” I said smiling, “that’s exactly what UnCab is. Conversational.” But of course I knew what he meant, and here it is.

UnCabaret is the original so-called “alternative comedy” show. It’s a place where comedians set aside their acts and tell stories ripped from the headlines of their lives. They do risky, intimate sets about how they’re changing — raw, unpolished stories, rants about the zeitgeist. It’s a place where comedians explore ideas they will polish and develop elsewhere, or just let go of.

UnCabaret is also a loosely knit collective of aligned and brilliant comedy voices in conversation with one another. The mind-blowingly talented original group includes Patton Oswalt, Bob Odenkirk, Janeane Garofalo, Kathy Griffin, Dana Gould, David Cross, Scott Thompson, Julia Sweeney, Margaret Cho, Tim Bagley, Mike McDonald, Terry Sweeney, Mary Lynn Rajskub, Karen Kilgariff, Merrill Markoe, Ellen Cleghorn, Taylor Negron, Moon Zappa, Judy Toll, Blaine Capatch, Paul F. Tompkins, Henriette

Mantel, Warren Hutcherson, Michael Patrick King, Bob Goldthwait, Laura Milligan, Andy Kindler, Greg Behrendt, Rick Overton, Andy Dick and Jeff Garlin. Jon Stewart, Sarah Silverman, Louis C.K. and Bill Maher all dropped in. It’s more female and gayer than most comedy shows. And we’ve always had a sense of urgency rather than of fooling around and killing time.

UnCabaret is about stories, so people often ask if it’s like the *Moth*. Yes, but tilted wildly toward comedy. And, also, having one’s notes onstage is no problem at UnCabaret. Because if comedians are willing to get up and find the funny in things like confronting a creepy uncle, braving the dildo of radiation, escaping Scientology or getting busted on location, then I have zero issues with a notebook, scrap of paper, index card or even a hand covered in Magic Marker notes as a map. Also, UnCabaret isn’t like the *Moth* because it started before the *Moth*. (14 »

» 13) It was the late '80s. The comedy boom was on. *Seinfeld* and *Roseanne* were on the verge of becoming blockbusters. Clubs were littered with comedians doing "tight 10s," the 10-minute set that could become your late-night talk show set and ultimately, if you were luckiest, a sitcom. But even comedians who didn't get their show were making decent bank on road work, writing gigs and holding deals.

And me? I was new in town. An idealistic, willful, not yet ex-New Yorker, mid-cross fade from performance art to comedy. I never intended to live in Los Angeles. Or to be a comedian. I'd moved to New York, the city of my dreams, to be an artist and made something of a splash as a performance artist. But I had an are-we-really-going-to-grow-old-together feeling about my relationship with performance art. I started looking around. And I fell in with comedy. Right around the time I also fell in love with a media maven named Greg Miller.

Greg was about to launch a screenwriting career. He needed to be in L.A. We tried the difficult bicoastal scenario, then sublet our East Village pad. Bye-bye Hell's Angels. Hello City of Angels. I figured there were comedy clubs both places. No big deal. Right? So not right.

I just didn't get how completely Los Angeles was about show business, not the process of making the work. Maybe it was being a fish out of water that helped me see there was something missing in the comedy world. I sensed something unheard, untold, unknown. Dots unconnected. I was looking for this thing and there was nothing to swipe right on. It had to be conjured. But what was it? That question was the beginning of UnCabaret.

I toggled back and forth between art spaces and comedy rooms. From Beyond Baroque to the Laugh Factory. From Cal-Arts to a one-nighter in West Covina. From Highways to the Improv.

Then, one night I'm waiting to go on at the Comedy Store. Andrew Dice Clay is onstage. He's woman-bashing as per usual. I'm hating him, hating the audience for laughing at him, hating myself for hating them. Even hating myself for hating him. And I don't do well with hate. Hate and anger make some people funnier. Not me. And then I have this thought. There has to be a better way.

I know now that the "better way" has two parts. The first is a shift in your internal state. I wasn't looking for that yet. The second part is circumstantial. That's the part I was ready to look for. *There has to be a better way* began running through my mind like a news ticker.

Then one night, driving home after a particularly unsatisfying gig on a comedy stage in Encino, I remembered how, as a hospitalized 5-year-old, I freaked out because the other kids were playing doctor. We were in the hospital. Couldn't we play

anything else? School, house, astronaut? I remembered thinking, "There has to be a better game." And I realized I'd come full circle. I'd never suggested a different game at 5. But now I had another chance. So like

the last time you laughed?" I asked. "We don't laugh," they answered. "We're women, we're artists and we're lesbians. At comedy clubs they make fun of us." "I'll make you a comedy show," I said. "It will be unho-

"I'LL MAKE YOU A COMEDY SHOW," I SAID. "IT WILL BE UNHOMOPHOBIC, UNXENOPHOBIC, UNMISOGYNIST. IT'LL BE THE UNCABARET."

— BETH LAPIDES ON UNCABARET'S GENESIS



countless smitten lovers, rather than walk away, I decided to try to change the object of my affection, flummoxed though I was as to how.

After a gig at the legendary Women's Building one night, I was doing postshow chat, pumped up with adrenalin. The crowd had been beyond receptive — they seemed starved for laughter. "When was

phobic, unxenophobic, unmisogynist. It'll be the UnCabaret." It was a download. One of those ideas that feel different from other ideas. Like God, the Big Thing, whatever you call it, is speaking directly to you and through you.

So UnCabaret was conceived conversationally. But what was it exactly? I only knew these three awful things it wasn't. And a fourth, unnamed in the moment: unhacky.

We did a few shows at the Women's Building, experimenting. Then they lost their funding and I moved UnCabaret to Highways, where we gestated. I got more specific, booking just Judy Toll and Taylor Negron. Taylor was so L.A. Born and bred. Filled with contradictions. Known for his over-the-top film and TV roles and also so dada. Poetic. And on the sexually ambiguous spectrum. Judy was confessional. Emotional. I tended to be conversational, heady and new age-y. We were all friends. The DNA of UnCab was formed.

I took a break to run my historic campaign to make first lady an elected position during the '92 election. Afterward, I knew it was time to get UnCabaret back up. America was changing. There was a lot to talk about. So I started looking at clubs, theaters, art spaces. Nothing seemed right. Then Jean-Pierre Boccarda called. Jean-Pierre was the impresario who'd created both Lhasa Club and Cafe Largo. He had an even bigger vision now.

In his beautiful Parisian accent he asked me if I'd like to do something in his new venue, LunaPark. Yes, please. I'd like to do this comedy show, UnCabaret. "Will it be funny?" he asked. "No," I joked. We booked it for three Sunday nights. It ran for seven years.

The decision to do UnCabaret on Sundays was intuitive. Lucky. Sunday proved to be the perfect night. Sunday is the day we expand. The big Sunday newspaper, church, family, naps. And on Sunday night, industry suits come out but sans the actual suits. I wanted UnCabaret to be real — a show, not a showcase. Of course I see now: Everything is a showcase for something else.

The venue was ideal. The restaurant and outdoor lounge made it easy to hang out after the show. And there were two great showrooms, both almost always filled, creating a vibe of happeningness. David Byrne talks about how the architecture of CBGB helped shape the music. The same is true for LunaPark and UnCabaret.

You'd walk through the chic restaurant and open a door into a stairwell, beginning to put the rest of the world behind you. Then down a flight of stairs, to face yourself in an enormous mirror. The comforting "look check." Big, elegant crystal chandelier overhead. At the landing, you turned away from your reflection, from ego, and walked down another flight of stairs to the basement. The subconscious. Then into the showroom, which was womblike. Smallish with low ceilings, perfect for comedy.

It was in this room Bob Odenkirk met his wife, Naomi. Julia Sweeney told the stories that would become *God Said Ha!* on Broadway and beyond. It's where I came to understand that for me, gifted funny people talking about their now is the best kind of funny. Not always the funniest kind of funny. But sublime in a way that sure-fire material just can never be. (16 »

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» 14) **UnCabaret, though rebellious**, was at the same time very Hollywood. Our ambitious performers were all navigating the choppy waters of fame culture. So, along with stories of romance, friendship, family and sex, there were uncensored stories, as they were unfolding, from the belly of the beast. In this way it was a uniquely L.A. show. Bob Goldthwait on tour with Kurt Cobain. Greg Behrendt on a set with Tom Cruise. Mike McDonald on the phone as Faye Dunaway's comedy coach. Julia Sweeney at the SNL reunion. Kathy Griffin trying to find a manager. Margaret Cho in post-*All American Girl* recovery.

Judy Toll used to say UnCab was "the comedy of love." Meaning not only that we were free to talk about things we loved but also, importantly, the essential setup was unconfessional — we were free to love the audience. Our audience is the unsung hero of UnCabaret. More than fans, they were co-conspirators. The room was filled with L.A. intelligentsia, leaning heavily toward writers from shows like *The Simpsons*, *Letterman*, *Murphy Brown*, *Will & Grace*, *The Ben Stiller Show*, *Sex and the City* and *Politically Incorrect*. Also directors, producers, actors, musicians and even artists.

intro. Someone from the show would do something funny each night. Memorably Odenkirk used to do a "Sunday, Sunday, Sunday..." thing that always made me laugh. Anyway, whoever was onstage had said something a little confusing. It happens with new material. I could feel the audience had a question. Unanswered questions prevent people from laughing. So I grabbed the "back mic" and asked the question.

Whoever it was onstage answered. It felt natural. Conversational. One of my other inspirations for UnCab had been that I always thought my friends were funnier on the phone than onstage. How could we make a show more like our phone calls, I'd wondered. Some comedians loved the back mic and begged me to do it more. Some, not so much. I tried to use it judiciously. To help whoever was onstage get to their best material, or to get them into the moment. Sometimes, I admit, I used it to get a laugh.

So we were still in our first year, trying to keep the room full. One morning, on my way out for a walk in the Los Feliz hills, I picked up the *L.A. Times*. And there we were. Above the fold of the Calendar section. On a Friday. When everyone still read the paper. "A New Breed of Comedians." I'm ever

THE FACT THAT PEOPLE KEPT COMING BACK GAVE RISE TO THE INFAMOUS UNCAB RULE: DO NEW MATERIAL.

— BETH LAPIDES

Quentin Tarantino once told me we had ruined regular stand-up for him because now he could see it was just tricks. Matt Groening compared us to the Blue Note in the '60s. The Beastie Boys came in costume. John C. Reilly, Sarah Jessica Parker, Johnny Galecki, Brooke Shields, Maynard James Keenan, Roger Corman, Dave Foley, Robin Williams, Emo Phillips — they were all there.

And the fact that people kept coming back gave rise to the infamous UnCab Rule: Do new material. It's actually beautifully ironic. We were aiming for liberation but were known for the rule. Well, boundaries create freedom, right?

The new-material rule also gave rise to one of our other defining features, the somewhat controversial "back mic." It happened like this. I was in the back of the room, at the booth with Greg, who had thankfully jumped in to help. Greg's unique combination of journalistic, editorial and producing skills, his enthusiasm for cutting-edge work and his love of performers, made him a perfect producing partner for UnCabaret. I really couldn't have done it without him.

So Greg was in the booth. He was running the board and recording the show, and there was a mic, which we'd set up for the show

grateful to Chuck Crisafulli for his championing us in that piece. And to the editors and writers who made noise about a cultural revolution happening in what was believed to be a cultural wasteland.

We exploded. Lines around the block. Second shows. Over-packed houses, a fire marshal situation. It felt like there wasn't a single breath between struggling to fill the room and struggling to fit everyone in. I had somehow, and not completely gracefully, evolved into a gatekeeper.

UnCabaret became the rhythm of my life. Sunday after Sunday. While we did the Comedy Central show and my daily radio shows. While my MTV show was greenlit and then canceled, while I was writing, while we were moving, during earthquakes and family crises. Every Sunday. Like church.

After seven years, LunaPark closed and we closed UnCabaret, too. For maybe a minute. I've closed UnCab so many times, but I keep reopening it. Or I should say, it keeps reopening. Because UnCabaret often tells me what it wants to do. It's conversational.

And along the way the stakes somehow kept getting higher. We were running at the HBO Workspace during 9/11. Everyone kept saying it was "too soon for comedy." But

it wasn't too soon for UnCabaret. Because we weren't doing jokes, and it's never too soon to tell your story.

When the HBO Workspace closed, I closed the show again. But it was a time of expanding consciousness; the shift was hitting the fan. UnCabaret told me that instead of closing, we should move in two directions at once. Really? Yes, it said. Expanding consciousness required it. So at the same time we were periodically at both the classy Skirball Cultural Center and regularly at the divey Mbar, which Michael Patrick King, writer-director-producer of *Sex and The City*, once brilliantly described as the inside of Bob Guccione's cufflink box. It was from these two very different vantage points and with a group that had expanded to include Larry Charles, Judd Apatow, John Riggi, Dan Harmon, Cindy Caponera, the Sklars, Jerry Stahl and Jill Soloway that we launched Uncabaret spinoffs Say the Word and The Other Network. It was an uncertain time; we were all in a state of becoming.

And then that state of becoming accelerated for me. I needed to let my big story unfold without reporting in every week. I become interested in different un's. The unseen. Unknown dimensions. Unhappiness. And I let UnCabaret go. I didn't close it, no announcement or fanfare. I just stopped talking to it.

During that time I wrote a new show: *100% Happy 88% of the Time*. I told the story of getting evicted. And how it was part of our giant eviction from a kind of unconsciousness. The story involved signs and healing, and the big conversation I was having with God. I wanted to write it as a book as well, and worked with a fancy agent on a proposal. The feedback from editors was consistent: Love her writing but nothing bad enough happens in this book. It was then that I knew in my heart: Something "bad enough" was about to happen.

And it did. I became unmarried, un-homed, undrunk and uncertain. It was ironic. In the show I'd theorized that we can't be 100 percent happy 100 percent of the time but we can be 100 percent happy 88 percent of the time if we're willing to be 100 percent unhappy 12 percent of the time. Sometime during the run of that show I realized I'd been unwilling to do exactly that. How embarrassing.

While I was writing the show, I'd connected with Mitch Kaplan. Mitch is an extraordinary musician, a writer-producer and, among other things, the longtime musical director of comedian Sandra Bernhard. We started working together and adding music to the show. It helped. Singing is vowels. Comedy is consonants. Together they were the whole alphabet. You need the whole alphabet for a good conversation.

And then a friend of Mitch's from group therapy suggested we come check out the venue where he worked. It was an unlikely

source for a good room. But we both needed gigs. It turned out to be a swanky jewel box of a room, with a cool speakeasy vibe. They wanted to hire us. Mitch suggested UnCabaret. I said, "No, that show is dead to me." "Let's just do one," he suggested. "For your birthday. I'll do it with you. We'll add music. It'll be fun." Maybe.

Then on the way out I saw we were on the corner of First and Hope. I'd been carrying around a card with a picture of a street sign for Hope Street and a one-way traffic sign that a friend had given me in my worst days. "But I don't believe in hope," I told her. Hollywood had taught me it's the hope that'll kill you. The New Age insisted hope is about the future and we need to live in the now. But as we left the club I saw it was actually called First and Hope, and was on the corner of First and Hope Streets. I thought of the card. Hello. Sometimes the signs are actually signs.

So we did one UnCabaret. Then 400 more. The music changed the show in a way that needed changing. The world had become more difficult. We worked to make it explicitly uplifting. I wanted to be inspired and be inspiring. Adding music meant the comedians could go dark and we could still leave the crowd feeling hopeful, energized for Monday. And of course we expanded the group and now included Maria Bamford, Tig Notaro, Justin Sayre, Jen Kirkman, Kira Soltanovich, Erin Foley, Rory Scovel, James Adomian, Julie Goldman, Jackie Kashian, Alex Edelman, Eddie Pepitone, Rachel Bloom, Lauren Weedman, Alec Mapa, Byron Bowers, Rebecca Corry, Baron Vaughn, Ali Wong, Jennifer Coolidge, Drew Droegge and Sam Pancake, among others.

After seven years that showroom closed and we find ourselves at another crossroads. We're on hiatus from Sundays and are fully focused on gathering together for our 25th anniversary on Nov. 18 at the beautiful Theatre at Ace Hotel. It was originally the United Artists Theatre. United. Artists. How perfect. Love that. I'm so excited to come together for this very big conversation. With our family of choice. Right before Thanksgiving. Under the auspices of the wonderful arts organization CAP/UCLA. Just blocks from the Women's Building. It feels very full-circle. Or as I like to think of it, full spiral, because you arrive back home but at a new level.

And then? Sometimes I feel UnCabaret's completed. But then I look at the Louis C.K./Bill Cosby/#metoo landscape. I see mostly men on lineups. And some of the biggest female comedians ghettoized/liberated with vagina comedy. I wonder why Hannah Gadsby doesn't know there is a comedy that goes past the joke, and there has been for years. I want her to come and feel free with us.

So I'm asking UnCabaret what's next. And listening for answers. You know. Having the conversation.

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Brunch is the perfect, cleverly monikered union of two meals: breakfast and lunch. But should there be a special term for vegan brunch? Bregan? Brunan? Vunch?

Regardless of the terminology, plant-based brunches are popping up everywhere. It's easier than ever to find a morning or midday meal that's 100 percent free from animal products.

With that in mind, here are 10 of the best spots in L.A. for vegan brunchers. From sausage sandwiches to cinnamon buns to fried chicken and waffles, this is your guide to weekend eating.

Jewel

This violet-hued eatery is known for its realistic, plant-based meats and clean, airy interior. Included on the breakfast/brunch menu are some unique "gems" including smoky beet pastrami (smoky pastrami cured beets, spicy cashew cheese, pickled mustard seeds, turmeric kraut and warm slaw on rye); and a loaded breakfast burrito with crispy potatoes, guacamole, black beans, carrot habanero sauce, scallion and vegan sour cream. Breakfast foods are available all day every day, too (except the breakfast burrito), so you don't need to limit your brunching to the weekend.

654 N. Hoover St., Silver Lake; (323) 522-6927, [Jewel-la.com](#). Breakfast/brunch Mon.-Fri., 8 a.m.-4:30 p.m.; Sat.-Sun., 9 a.m.-4:30 p.m.

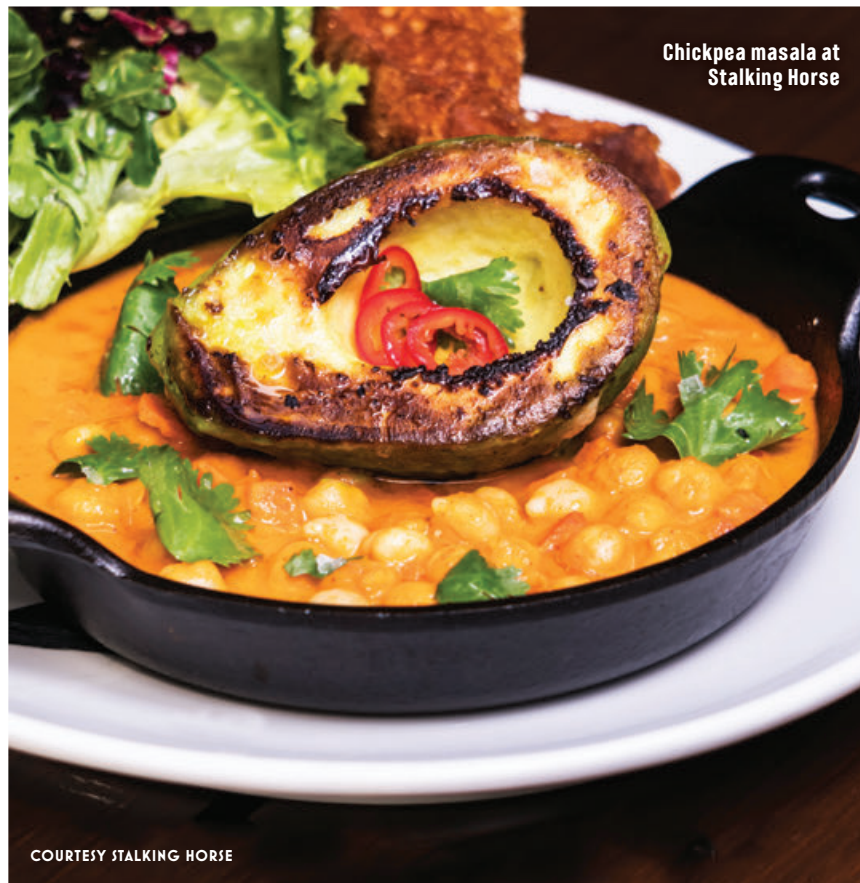
Modern Times Dankness Dojo

The menu at this popular brewery is so undetectably vegan, the servers actually have to tell guests that everything is plant-based — to avoid any confusion. The brunch lineup features an array of veganized classics including a breakfast sandwich with a vegan egg, Beyond Meat breakfast sausage, American coconut cheese and spicy mayo, all piled on an English muffin; Stacks on Stacks pancakes with three sweet corn cakes, jalapeño butter, corn nut and pepita crumble, and bourbon barrel-aged maple syrup; and *chilaquiles* with corn tortilla chips, coconut cheese, chili verde, cashew crema, a vegan egg and avocado. Plus beer mimosas and micheladas, obviously.

830 S. Olive St., downtown; (213) 878-7008, [ModernTimesBeer.com](#). Brunch Sat.-Sun., 11 a.m.-3 p.m.

Crossroads Kitchen

With a concept dreamed up by all-star chef Tal Ronnen (whom Oprah once called "America's best vegan chef"), this celeb-studded eatery is known for its creative, sophisticated cuisine — and brunch is no exception. Selections include fried "chicken" and waffles with warm maple hot sauce; the Crossroads benedict with herb chickpea panisse, sauteed kale, shiitake bacon and tomato hollandaise; and a savory crepe with wild mushrooms, Brussels sprout leaves, baby kale, caramelized on-



Chickpea masala at Stalking Horse

COURTESY STALKING HORSE

FOOD & DRINK

UN-MEAT

10 great vegan brunches to satisfy everyone

BY HANNAH SENTENAC

ions and chardonnay cheese sauce.

8284 Melrose Ave., Beverly Grove; (323) 782-9245, [CrossroadsKitchen.com](#). Brunch Sat.-Sun., 10 a.m.-2 p.m.

Little Pine

Musician Moby's cozy, philanthropic (all profits go to animal charities) Silver Lake spot is always buzzing during brunch time. Guests are all about the pastries (including doughnuts, biscuits and a rare find — vegan croissants!); grilled cheese with house-made cheddar cheese and tomato soup; avocado toast with red chili flakes, lemon, olive oil and Maldon sea salt; and the breakfast sandwich with house-made sausage, tofu, red onion, avocado and romesco on grilled bread.

2870 Rowena Ave., Silver Lake; (323) 741-8148, [LittlePineRestaurant.com](#). Brunch Sat.-Sun., 10 a.m.-3 p.m.

Beelman's

This downtown spot did a total overhaul of its menu in 2017, reinventing everything with a plant-based twist. Among the unique brunch items at this pub-style bar and eatery are the "Harissa Explains It All"

with fried grits, seared tofu with togarashi, roasted potatoes and rainbow carrots, kale and house-made harissa; chilaquiles with tortilla chips, guajillo chile salsa, pinto beans, crumbled tofu, cashew cheese, sour cream, scallions and cilantro; and a breakfast burrito with tater tots, soyrizo, smoked tofu, pinto beans, avocado lime salsa and *gochujang* crema in a flour tortilla.

600 S. Spring St., downtown; (213) 622-1022, [Beelmans.com](#). Brunch Sat., noon-3 p.m.; Sun., 10 a.m.-3 p.m.

by CHLOE

The L.A. branch of this pop culture-inspired chain serves up colorful, plant-based versions of familiar comfort foods — all with healthier ingredients. Popular brunch items include the daily pancake with whipped maple butter; the Sunrise with scrambled tofu, spicy seitan chorizo, black bean salsa, avocado and tofu crema on a whole wheat tortilla; and the smoothie bowl with granola, banana, apple, blueberry, goji berry, chia seeds, coconut and raw almond butter.

Whole Foods Market 365, 2520 Glendale

Blvd., Silver Lake; (424) 675-7617, [EatByChloe.com](#). Brunch Sat.-Sun., 10 a.m.-4 p.m. Flore Vegan

Flore's insanely extensive menu includes breakfast classics; country comforts; scrambles, omelettes and burritos; sandwiches and salads; and shakes and smoothies. Popular favorites include the chicken and waffles (fried "chicken" with potatoes, mushroom gravy and a banana waffle); the breakfast burrito (scrambled tofu, potatoes, tempeh bacon, avocado and cashew cheese); biscuits and gravy (two biscuits, mushroom gravy and house-made nut sausage); the Tofu Benediction, grilled tofu on a French batard layered with tomato, kale and avocado, topped with vegan benedict sauce; and the blueberry buckwheat bliss, buckwheat pancakes with blueberries, walnuts and blueberry apple preserve.

3818 Sunset Blvd., Silver Lake; (323) 953-0611, [FloreVegan.com](#). Brunch Sat.-Sun., 10 a.m.-1 p.m.

Gracias Madre WeHo

Serving upscale Mexican cuisine in a super-chic atmosphere, this WeHo spot is the perfect place for a celebration brunch — or a treat-yo'self Sunday. Brunch items include the Tower of Spuds with roasted potatoes, chorizo, cashew nacho cheese, pico de gallo and guacamole; crab cakes with hearts of palm, chipotle aioli, bread crumbs, micro cilantro and bay laurel; and plantain French toast with rustic wheat toast, maple syrup, pecans and coconut cashew cream.

8905 Melrose Ave, West Hollywood; (323) 978-2170, [GraciasMadreWeHo.com](#). Brunch Sat.-Sun., 10 a.m.-3 p.m.

Mohawk Bend

Every weekend is a vegan brunch bonanza at this Echo Park eatery, but football season brings a special Sunday buffet featuring "eggs," potatoes, vegan sausage and more. On the regular brunch menu are items like the scrambled tofu with house-made vegan sausage, caramelized onions and grape tomatoes; the Angry Vegan pizza with tomato sauce, almond ricotta, vegan mozzarella, fresh serrano chilies, Calabrian chilies, house-made cashew Parmesan, chili oil and oregano; and French toast with peanut butter or maple syrup and strawberries.

2141 W. Sunset Blvd., Echo Park; (213) 483-2337, [Mohawk.la](#). Brunch Sat.-Sun., 9:30 a.m.-3 p.m.

Stalking Horse

For something a little bit different, this British pub-style eatery serves up veganized versions of Cornish classics. Dig into the Welsh rarebit, melted pub cheese with chives and crisp bread; the baked chickpea masala with griddled avocado, crusty bread and Fresno chilies; or the Stalking Horse breakfast, a twist on the U.K. classic with griddled avocado, crispy bread, baked beans, roasted tomato and dipping chips.

10543 Pico Blvd., West L.A.; (424) 832-7511, [TheStalkingHorsePub.com](#). Brunch Sat.-Sun., 10 a.m.-3 p.m.

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Saturday Night Live notwithstanding, some of the biggest, most beloved movie stars of all time have come not from academic acting programs or theatrical stage ensembles but from comedy stages. Stand-up is the most challenging school of all for comic actors. Comedians must learn timing, pacing and material appropriateness (or inappropriateness, as the case may be) for various audiences, and they have to contend with hecklers, haters, drunkards and those who simply don't get what they're trying to convey.

Thankfully, alternative comic environments are plentiful as well, from open mics and showcases like Beth Lapidès' UnCabaret to revered improvisational groups such as the Groundlings, the Improv and Upright Citizens Brigade. Alt-comedy has provided a place for upstarts and superstars alike to spread their wings and learn new ways to tickle our fancies and our funny bones, and most of them take what they learn in these environments with them as they make the transition to TV and film.

The stars of the new movie *An Evening With Beverly Luff Linn* are notable examples. Both Aubrey Plaza and Craig Robinson are known for their signature wit and deadpan droll charm in film and TV, and both got their starts on the alternative-comedy circuit and small theater stages, something each shared with *L.A. Weekly* during recent press interviews for the film. Both say what they learned as part of alt-comedy groups was invaluable as they honed their comedic craft, and in their new movie together they play off each other in unforgettable fashion.

The story is driven by Plaza's character, Lulu Danger, who embarks on a weird journey to connect with a mysterious man from her past (Robinson), whom she sees in a commercial on TV. She encounters thievery and magic along the way, and an unpredictable romantic romp emerges.

The unconventional setup and storyline put these two unique actors together in a fresh and novel way that just might show off a new range of comedic skills they haven't revealed before. Though Plaza says many fans assume she and Robinson have worked together before — they've both been in seen Judd Apatow films — they hadn't, but their paths were sort of similar.

Plaza trained at Upright Citizens Brigade in New York, while Robinson came up as part of Second City Improv in Chicago. On the basis of her training, Plaza says that UCB, which expanded to sketch comedy over the years, is all about the essence and honesty of actor interactions. "The kind of mission statement is teaching truth in comedy, and the whole kind of philosophy [is] when you're doing a scene — a comedy scene — the way that



Aubrey Plaza in *An Evening With Beverly Luff Linn*

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ENTERTAINMENT

PIMP MY CAREER

How Aubrey Plaza and Craig Robinson went from alt-comedy upstarts to TV and movie stars

BY LINA LECARO

you find the comedy is through the truth of the scene and the truth of the characters and not just trying to be funny or trying to make a joke. It's about actually committing to the truth of the scene and then heightening whatever odd thing happens. Then that becomes what's funny about the scene."

Plaza says she's carried a lot of what she learned at UCB with her throughout her career. "Commitment is one thing ... committing to the character and committing to the scene," she explains. "And being a supportive scene partner and collaborating with other people, because improv is really a group activity, and so it's a lot about taking care of your scene partner and focusing on supporting rather than bringing the focus on yourself. And a lot of times that makes things funnier, if you're able to, as they call it, 'pimp your scene partner out.'"

Plaza's pitch-perfect pimpin' got her noticed right away, and her quirky delivery and mannerisms helped her stand out among some impressive ensembles, such as those on NBC's *Parks and Recreation* and FX's *Legion* as well as films like *Scott Pilgrim vs. the World*, *Life After Beth*, *Dirty Grandpa*, *Mike and Dave Need Wedding Dates* and *The Little Hours*.

She's also become something of a viral video star for her oddball appearances on the talk show circuit. Fans have spliced together her interactions with TV show hosts over the years and the result is pure hilarity, though she says it's a natural, not contrived thing. "I think when I go on those talk shows, it always feels like a little bit of a performance," she explains. "It's ironic because I really try to just relax and be myself, but that's my defense mechanism, to make jokes. I think there's something about the format of those

shows that feels — speaking of improv — like it goes against everything I've learned. It's such a fabricated kind of scenario. I'm used to being spontaneous and kind of going off, so I think it's just like a perfect storm for me of just all my insecurities on display."

Plaza's roles convey a similarly layered types of personalities. In her latest, at

PLAZA SAYS SHE'S CARRIED A LOT OF WHAT SHE LEARNED AT UCB WITH HER THROUGHOUT HER CAREER.

working with a stellar cast including Robinson (as well as Emile Hirsch and *Flight of the Conchords* Jemaine Clement), really bring it out, especially co-star Robinson, whose character the film is named after.

Robinson's role as Beverly Luff Linn entails more physical comedy than we've seen from the actor previously. As he tells it, his time spent on alt-comedy stages, taking classes with immersive-theater groups and working as a stand-up performer all come into play in this film.

"I loved going to the Improv," Robinson says. "They had eight-week classes and I did every single one, and kept going back.

"Every project I do, pretty much 90 percent, you know, has a fun run or a play-around time, and it's almost expected of you to improvise," adds Robinson, who is known for roles in *This Is the End* and *Hot Tub Time Machine* as well as *The Office*.

"Being in Second City was incredible because you didn't know what they were going to throw at you. ... It gave me that confidence. So later, being on *The Office* and working with Danny McBride and Seth Rogen, Larry David, Bernie Mac, it allowed me to play around and also come with it, when I also didn't know what was coming. It all turns out pretty nice."

Robinson says working on *An Evening With Beverly Luff Linn* was "an absolute blast since it was so many different comic styles mixed all together." He's excited about the role and audience reaction to it. And he's got a lot more coming up: a role in Eddie Murphy's movie *Dolemite Is My Name*, a Disney film, a stand-up tour and music (he's the singer) with his new band, Nasty Delicious, is a serious funk and R&B project that he says he brings some comedy along with its world-class players — but "when you hear 'em play, there's nothing funny about it."

Clearly, both actors are great at pimping, not only their scene partners but whatever they've got going on, and we'll be seeing plenty more of them in the future.

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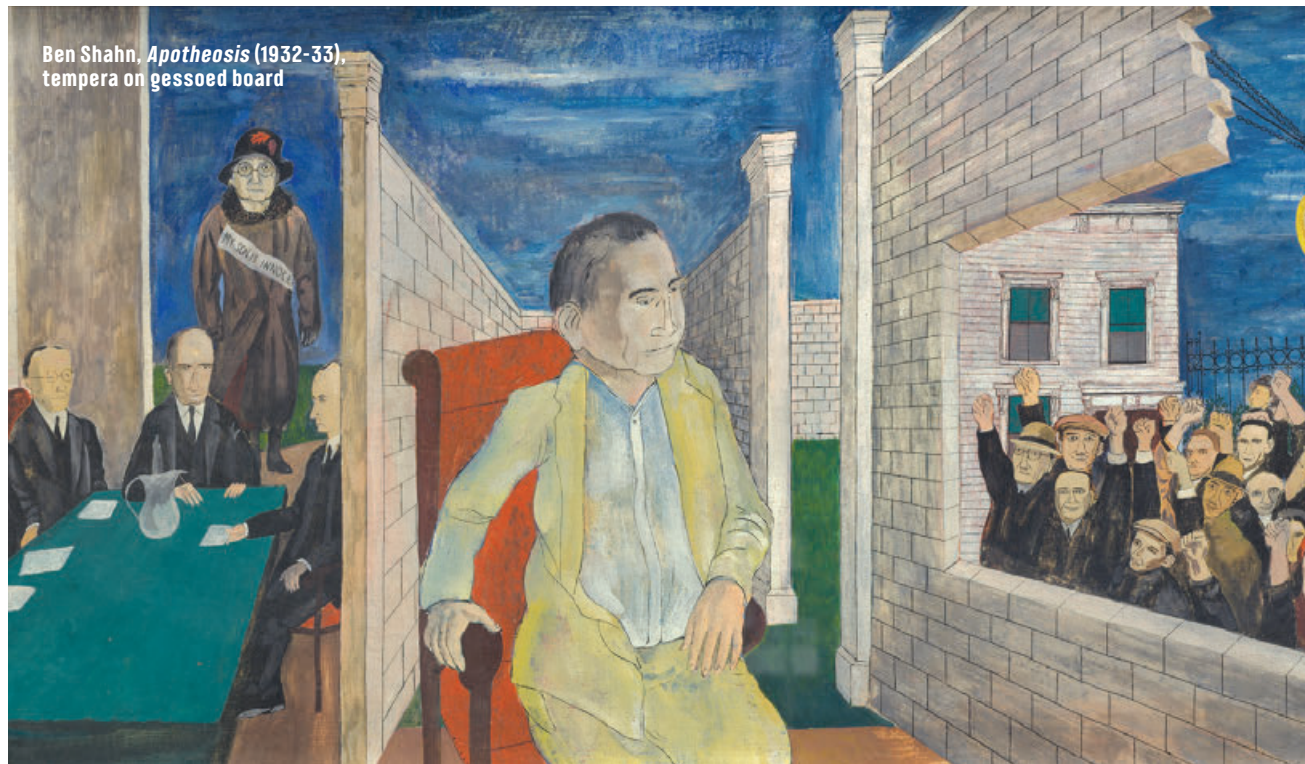
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Ben Shahn, *Apotheosis* (1932-33),
tempera on gessoed board

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ARTS

POLITICAL PAINTER

A powerful look at one artist's quest for social justice, more than 80 years later

BY SHANA NYS DAMBROT

You may not be familiar with the 1916 case of Tom Mooney, a labor rights activist convicted of a San Francisco parade bombing that by all accounts he did not commit, but who nevertheless spent 22 years in prison for the crime. Though he's far from a household name today, at the time his situation was quite a scandal, and a lightning rod for political progressives from Emma Goldman to L.A.'s own Aline Barnsdall, who campaigned tirelessly for his release. Mooney eventually was pardoned in 1939, and died in 1942. Woody Guthrie wrote a song about it. And perhaps most notably, artist Ben Shahn painted about it.

Shahn was an active, respected and outspoken painter and photographer who had immigrated to New York City from Lithuania in 1906, as his family fled repercussions for a combination of their Jewishness and his parents' political activism. Though

Shahn studied art, a strong current of political engagement and an unerring sense of social justice fueled his entire career.

He was especially aligned with issues of labor rights and economic imbalance, frequently chronicling scenes of blight with his camera before translating them into stylized, allegorical paintings. Though he caucused with the social realism movement in art, in truth his work expresses a more populist, folksy aesthetic in the American vernacular. In any case, there was rarely any room for doubt when it came to his messages.

It's no wonder he was attracted to the Mooney case, as it offered a lot of material to work with: corrupt politicians, witnesses bribed to lie, politicians and industrialists with their own agendas, a complacent state supreme court, a grieving mother, sensational newspaper headlines and an entourage of high-profile defenders having a proxy culture war. For two years, 1932-

33, Shahn thought of little else.

He made some 16 paintings on the story, each one a vignette, a character study or an allegory of corruption, many based on his own or newspaper photographs. Eventually he would combine these images into a single panoramic tableau — the 30-by-60-inch tempera-on-board painting *Apotheosis*. Intended as a proposal for a large-scale mural, which perhaps unsurprisingly was rejected, this painting is the most complete version of the cycle in existence. And in 2012, LACMA bought it for its permanent collection. It's a California story, after all.

Now a poignant exhibition based on the work gathers several of those original paintings, along with a wide-ranging selection of contemporaneous ephemera and source materials from pamphlets (aka zines), news reels (aka viral video), editorial cartoons (wicked satire), photographs (journalism) and some truly curious limited-edition merch, for the most thorough look yet at this intimate masterpiece. Many of the small gouache works are on loan from private collections and venerable institutions from Harvard Art Museums to MoMA and the Smithsonian — which gives a sense of the influence of this series in both art and political history.

But despite the scholarly gravitas, what truly makes the project come alive is its readily apparent resonance with our current political situation. After all, mass demonstrations, government corruption, an epidemic of incarceration, widespread poverty, rigged elections and the domination of old white men in policymaking are commonplace now. (There's one painting of the California Supreme Court that heard the case that's particularly heart-

breaking.) At our own crucial moment of political strife, art is one of the most powerful tools in the fight to reach people and change minds — we just may not be accustomed to that art looking so refined and nuanced as Shahn's. Our resistance is a bit louder now.

That said, Shahn himself got pretty loud sometimes. His Mooney series won the praise of Diego Rivera, and he worked on the team that executed Rivera's infamous

“APOTHEOSIS” MEANS CULMINATION, BUT IN THIS WORK WE ALSO WITNESS THE ORIGIN STORY OF A POWERFUL ARTISTIC VOICE.

Rockefeller Center mural in 1933 — the one that was hidden and later destroyed over actual Nelson Rockefeller's objections to its overtly pro-communist imagery. Word is, Shahn was a bit of a rabble-rouser in that scenario.

No matter, by 1935 Shahn was employed as a photographer for what became the Farm Security Administration, working with peers like Walker Evans and Dorothea Lange — itself one of the most enduring examples of how art can help prompt real change.

With the inclusion of an FSA photograph in Edward Steichen's famed “Family of Man” exhibition in 1935 at MoMA, and his 1954 star-turn showing paintings and once-censored poster designs alongside Willem de Kooning representing the United States at the Venice Biennale, Shahn's career served to elevate the way photography and graphic design were shown and appreciated as true fine art forms. I'm looking at you, Shepard Fairey, Jenny Holzer, Barbara Kruger, Hank Willis Thomas, Robbie Conal, Guerrilla Girls ... you get the idea.

Shahn continued to make art and write extensively on the intersection of art and social change for the rest of his life. But in a profound way, the exhibition at LACMA offers an in-depth look at the ideas and the work that started it all. “Apotheosis” means culmination, but in this work we also witness the origin story of a powerful artistic voice — one that a new generation of activists would do well to study, as the fearless man of principle and honored art-historical trailblazer he remains.

SHAHN, MOONEY AND THE APOTHEOSIS OF AMERICAN LABOR | LACMA,

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There are two opposing films running simultaneously in David Gordon Green's *Halloween*, a reboot/sequel of an endlessly rebooted/sequelized series. One, led by Jamie Lee Curtis reprising her role as Laurie Strode, pushes the horror genre into more cerebral, violent terror, with an eye on the very real effects of childhood trauma and assault. The other larger, dumber film drags that first one screaming back to the '80s like some 50ish guy thrusting his high school yearbooks into your face to shriek about how cool he was in the greatest American decade — *bruh!*

Yeah, I know John Carpenter and Debra Hill's first *Halloween* was released in 1978, not the 1980s. But Green's film's slasher lineage doesn't even stretch back to his supposed source material; it's as if *Halloween's* knockoffs had replaced the original in the director's mind. What made the 1978 version work was the overwhelming sense of dread from being the third party to Michael Myers' surveillance of these teens. The serial killer watches, and sometimes we watch him watch, and other times we simply wait to see him watching. Too often, in this version, Green doesn't seem to know where to put the camera to elicit that sense of surveilling or being surveilled. Worse, that incompetence often works hand in hand with overwrought dialogue.

Take a scene of two bumbling police officers staked out in a car once Michael Myers is on the loose. The camera's POV is what it would be in a comedy, inside the car, cutting back and forth between the cops as they debate báhn mì sandwiches. Characters chattering amid murders in a horror movie often add crucial texture, as in the original *Halloween*, when Lynda, Laurie and Annie bitch about school. In that case, though, we have already been shown that Michael is watching the girls from a distance. What they're saying isn't important; what matters is their carefree attitude in juxtaposition with a homicidal maniac. Here, there's no tonal friction. Green's setups signal us to listen to every inane bit of dialogue, drawing time and energy away from the dread with vanity comedy.

But let's get to what really works here: Curtis. We meet Laurie in her super-sealed woody compound, almost 40 years to the day after the murders that took place in 1978 — this film negates all the previous *Halloween* sequels. Laurie is a tactical assassin now, training in knives, combat and armory, but not so adept that it becomes implausible. She's not Rambo; she's just employing the Malcolm Gladwell rule that expertise comes with 10,000 hours of practice, so she can kill her old assailant if the chance ever presents itself. Soon, a couple of British journalists fash-

FILM

TRICK AND TREAT

Jamie Lee Curtis rules, but the new *Halloween* works against her

BY APRIL WOLFE



ioned in the vein of *Serial* investigative podcasters pay Laurie for an interview. (Quick aside: Journalists really don't pay for interviews, guys.) They think Michael Myers' transfer to a maximum-security prison and subsequent life sentence is a bum deal for him, because maybe he could be rehabilitated, and maybe Laurie just needs to talk with him. Yeah, no.

Donald Pleasance's Loomis gave Michael a full-on *Diagnosis: Evil* decades earlier, and Laurie is not about to extend him any sympathies. What I enjoy most about

this hardened, hurting version of Laurie Strode is that she could actually exist. Curtis portrays this infamous victim as bearing all the signs of PTSD: She's claustrophobic, jittery, a tsunami of conflicting emotions who never sits with her back to a door. She's also not a great mom. Green and his co-writers, Danny McBride and Jeff Fradley, have succeeded in creating one compelling antiheroine, but it's Curtis who acts the shit out of the role.

Too bad that Laurie's story is only one of this *Halloween's* two movies. Whoever

made the decision to slash up some hot and horny teens to round out the movie has seriously undercut what might have been a horror achievement of the weight and importance of *Get Out*, a film in which older women finally get their justice. That vital storyline is not just undercut; this *Halloween* makes a mockery of it.

Do you know how fucking good Judy Greer is? Do you know how much incompetence it takes to completely waste her in a role like the one she has here, as Laurie's annoying and futile daughter, Karen? The majority of Karen's screen time is shared with her dumpy husband (Toby Huss). He actually declares at one point, "Oh, I got peanut butter on my dick," interrupting Karen's dialogue, and frankly her entire character's development, for no other reason but to indulge the filmmakers' giggles. And then, shoe-horned into that mother-daughter tale is

THE HUBRIS IT TAKES FOR THREE MEN TO SIT DOWN AND THINK THAT THEY'VE CHURNED OUT THE #METOO MESSAGE WE NEED RIGHT NOW IS JUST BREATHTAKING.

another mother-daughter tale, with Allyson Strode (Andi Matichak), and all of her inconsequential buddies who serve only as a series of boring victims as the killer works up to his final boss: Laurie.

All of this brings me to something that needs to be said: Men should not have solely written and directed this movie. The hubris it takes for three men to sit down and think that they've churned out the #MeToo message we need right now is just breathtaking. John Carpenter is indeed a horror master, but the original *Halloween* and its heroine were so fucking memorable because Debra Hill had a heavy hand in writing the girls' dialogue and characters, imbuing them with whip-smart but relatable personalities and autonomy, rendering the cliché nudity more forgivable. Michael Myers was the murderer but there was no doubt it was always the girls' story. The new *Halloween* could have been a game changer. Instead, it's the drunken blackout after the game — a terrible time with too many men waiting to take advantage of women and their stories.

HALLOWEEN | Directed by David Gordon Green | Written by Green, Danny McBride and Jeff Fradley | Universal Pictures | Citywide

Olan Prenatt and Ryder McLaughlin in *Mid90s*

PHOTO BY TOBIN YELLAND

FILM

THE KIDS ARE ALL ALT

Jonah Hill's *Mid90s* takes an honest plunge into the millennial past

BY KRISTEN YOONSOO KIM

Largely plotless, slice-of-life dramas often get described as “quiet,” yet *Mid90s*, the largely plotless, slice-of-life drama from Jonah Hill (his first film as writer-director), is marked by violently loud moments and blaringly time-capsuled needle drops (from The Pixies to The Pharcyde). From the first scene, we witness 13-year-old Stevie (Sunny Suljic) being tossed against the wall and beaten by his older brother, Ian (Lucas Hedges). The sound design has been crafted to shock — a smack against the chest could actually be an encyclopedia crashing against concrete. Hedges isn't the brawny type but, next to the pint-sized Suljic, he seems to have the strength of an Olympic hammer thrower.

Ian's abuse is a repeat offense throughout the film, mostly taking place in the claustrophobic, green-walled abode the brothers share with their single mom (Katherine Waterston), who is well-meaning but at times perhaps more immature than maternal. Stevie's eyes may match the green of his domestic prison but he has set those curious peepers on the world outside those walls.

Stevie finds his crew with local skaters he has observed from afar: Ray (Na-keel Smith), the cool leader of the pack; the goofy Fuckshit (Olan Prenatt), nicknamed for his trademark line “fuck, shit, that was dope”; the tight-lipped documentarian called Fourth Grade (Ryder McLaughlin) to match his intelligence level; and Ruben (Gio Galicia), who is about Stevie's age but likes to act older and cooler (“I smoke, I skate, I fuck bitches,” he declares). Stevie eventually earns the nickname “Sunburn,” and the more he's accepted within the group, the more jealous Ruben becomes.

Hill's debut has drawn a lot of comparisons

to the no-filter styling of director Larry Clark, and it also easily calls to mind Gus Van Sant's *Paranoid Park*. As queasy as Clark's *Kids* or *Bully* are, the conversations between the kids in *Mid90s* also prove squirm-inducing. Homophobic slurs abound, and at one point, the kids consider a hypothetical question that leads to a discussion of raping their parents. In the mid-'90s, teens weren't yet “canceling” each other for being problematic.

The depictions of drug and alcohol use, sex (Stevie getting it on with an older girl) and violence (both self-inflicted and by others) are difficult to watch, as Hill brings a fly-on-the-wall candor to his depiction of youth and the film's era. Stevie's idiotic ballsiness gets him a bloody head wound but it also wins respect from the older skaters, and that matters to him more, possible concussion be damned.

Hill opens up other troubling storylines but fails to address them further: the older brother's cruelty (the source of his anger is briefly hinted at when Ian tells Stevie about their mother's dating history); and also Stevie's masochistic tendencies (he self-asphyxiates, literally washes his mouth with soap and furiously brushes his leg as punishment).

But let's not forget Hill's sense of humor: *Mid90s*, for all its darkness, is uplifted by its hilarious moments and joyous skating shots — filmed on Super 16, set to the golden Californian soundtrack of The Mamas & the Papas. There's a final violent moment, when everything comes to a crash, filmed and staged for shattering effect, but even after that, the film suggests that Stevie will bounce back just fine — as he's done before.

MID90S | Written and directed by Jonah Hill
A24 | ArcLight Hollywood, Landmark

OPENING THIS WEEK

CAN YOU EVER FORGIVE ME? The real Lee Israel, the celebrity profiler turned forger who died in 2014, was a more boastful figure than the sad-sack recluse Melissa McCarthy plays in Marielle Heller's sympathetic biopic, especially when methodically detailing her brief, prolific criminal spree in the early 1990s. Israel explained in interviews that she wrote biographies of women with large personalities, such as Tallulah Bankhead and Dorothy Kilgallen, because she considered herself equally interesting. She even quoted a letter she had faked and credited to Dorothy Parker as the title of her 2008 autobiography, *Can You Ever Forgive Me?* Screenwriters Nicole Holofcener and Jeff Whitty envision Israel as a serious writer who just wants to disappear into her work; McCarthy's taciturn, seething Lee could never hold court at a literary soiree like master quipster Parker. Her forgeries are presented as victimless crimes because the collectors of authors' personal letters she hoaxes can well afford it. The more prickly and belligerent Israel becomes — and McCarthy never burdens her with likability — the more Holofcener and Whitty soften her choices with extenuating circumstances, imbuing their subject with a zeal for artistic purity at odds with her actions. Heller and cinematographer Brandon Trost encase Israel in a Manhattan of faded grandeur. In this city of lonely outsiders, Lee's dubious friendship with Jack Hock (Richard E. Grant) is presented as a lifeline. No one does dissolute hubris with as much charm as Grant, and his ebullience is the perfect foil to the misanthropic McCarthy. (Serena Donadoni)

GO CHARM CITY Halfway through *Charm City*, Marilyn Ness' documentary of Baltimore in the aftermath of Freddie Gray's death in police custody, the camera captures downtown's Transamerica Building and baroque City Hall as night descends, lit up and towering beyond boarded-up townhouses. It's a stark perspective on how money and policies have failed the city's poorest. Once a thriving seaport and manufacturing center, Baltimore has been in many ways abandoned, its institutions and many neighborhoods in decline as a beleaguered, often corrupt police force contends with the consequences of drugs and unemployment. Viewers know some of this from HBO's acclaimed *The Wire*, set in these same streets, but Ness' film is a close-up of stubborn reality now. Daily life is wrecked by fear, stoked by shootings and death. Support is thin, so comebacks prove vulnerable. Drug dealers are emboldened, for example, when community leader Clayton Guyton is hospitalized and the ragtag group he rallies each day to clean and monitor the streets mostly disburses. There's still charm in Charm City, despite it all. Ness finds compassion, hard work and optimism among the police, the politicians (strikingly rising star Brandon Scott) and the people. They make some strides, cleaning up and staying calm. But anyone who cares about Baltimore should root for City Councilman Scott, who seems tired of leaving the fate of these streets to the powerless, and is stepping up with forceful ideas. (Daphne Howland)

AN EVENING WITH BEVERLY LUFF LINN While writer-director Jim Hosking's commitment to weirdness (also seen in his previous outing, *The Greasy Strangler*) warrants appreciation, especially when so many others play it safe, his

latest, comedy *An Evening With Beverly Luff Linn*, is a chore to get through. It unfolds in a vaguely sinister world that takes its design cues from the tackiest styles of the early 1980s. Aubrey Plaza, whose doe-eyed sarcasm is so often wasted in roles in tepid comedies, plays the excellently named Lulu Danger, who escapes her oily husband with a man she's just met under dubious circumstances. They're off to see a performance by Beverly Luff Linn (Craig Robinson), an enigmatic figure from her past. All of the character psychology here is intentionally paper-thin, all part of Hosking's funhouse world. Most of the men wear dreadful hairpieces; characters speak slowly and repeat dialogue; and the sex scenes are sleazy and lacking in intimacy. All of these elements, Luff Linn's much-hyped performance included, feel like nails on a chalkboard. Hosking works in the mode of anti-humor, by definition an acquired taste, but for most the deadpan scatological jokes (see Luff Linn's incessant grunting and farting) don't add up to much. In theory, the pairing of Plaza and Jemaine Clement, who plays her accomplice, could be delightful. Both are able comic performers who make the polyester-heavy wardrobe work as well as they can. In practice, unfortunately, the film is so intent on creating a WTF universe that the characters register as little more than crude outlines. (Abbey Bender)

FAIL STATE The ripoff that is for-profit education is infamous — Trump University, for one, was so badly run that not even its scam could keep it afloat — but Alex Shebanow's well-paced, chock-full doc *Fail State* manages to be surprising and infuriating nonetheless. He tracks how private educational institutions of all sorts have for decades mined the American can-do spirit with empty promises; how reforms meant to aid needy students instead sucked public colleges dry; and how bipartisan political hackery (committed mostly by Republicans, foremost among them George W. Bush, but abetted by the likes of Bill Clinton and Nancy Pelosi) shredded the regulations that restrained the worst predatory practices. Politicians shouldn't be so gleeful: For-profit schools are essentially welfare frauds. Heaping student debt goes unpaid as the woefully unprepared graduates can't find work, and taxpayers pick up the defaults. Shebanow makes his case with the help of educators, journalists and reform-minded policymakers (and executive producer Dan Rather). But the students he interviews — a grieving mother, a traumatized vet, an African-American single mother and two highly motivated low-income men of color — lay bare the heartbreaking human cost of these corrupt schools. The predators may have finally gone too far. As the need for affordable quality education dawns on leaders along the political spectrum, a movement for free college has sprouted. Well-supported community college is the place to start, Shebanow argues. He should know — he started at one himself. (Daphne Howland)

GALVESTON In director Mélanie Laurent's *Galveston*, an uneven but arrestingly beautiful drama, a hitman and a reluctant sex worker struggle to outrun their pasts. After surviving an ambush orchestrated by his crooked boss, hitman Roy (Ben Foster) escapes on the open road with Rocky (Elle Fanning), a teenage captive who witnessed the attack. Both travelers play their cards close to the vest: An X-ray shows that Roy's lungs are filled with splotches as patchy as the Spanish moss that covers most of Laurent's vision of

SCARY SEASON

Sunday, Oct. 21

Getting into the Halloween spirit, UCLA and the Hammer Museum offer a free screening of a 35mm print of **Abbott and Costello Meet Frankenstein**, in which Bud and Lou confront Count Dracula (Bela Lugosi), The Wolf Man (Lon Chaney Jr.) and the bolt-necked eponymous monster (Glenn Strange). *UCLA's Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Sun., Oct. 21, 11 a.m.; free. (310) 206-8013, cinema.ucla.edu.*

The Autry's annual **Home Movie Day** (presented by the Center for Home Movies) offers a fresh concept: Drop off your old 16mm, 8mm and Super 8 reels in the morning, watch them on the big screen in the afternoon. Professional film archivists will examine your prints and provide light repair work for exhibition. At the top of each hour, home movies of a Western vintage will be exhumed and shown, including looks behind the scenes of *The Painted Desert* (1938) and *Oklahoma!* (1955). *The Autry Museum of the American West, 4700 Western Heritage Way, Griffith Park; Sun., Oct. 21, noon; free with museum admission. (323) 667-2000, theautry.org.*

Monday, Oct. 22

Forty-five years ago, William Friedkin's **The Exorcist** scared the pea soup out of audiences by depicting evil as it had never been seen before. William Peter Blatty's lurid story of a 12-year-old girl (Linda Blair)

possessed by a violent demon became a genuine phenomenon, breaking box office records and garnering 10 Oscar nominations (including Best Picture – a first for a horror film). For its anniversary, AMPAS has invited Friedkin and Ellen Burstyn onto the Samuel Goldwyn stage for a discussion. *Samuel Goldwyn Theater, 8949 Wilshire Blvd., Beverly Hills; Mon., Oct. 22, 7:30 p.m.; \$5. (310) 247-3000, www.oscars.org/events.*

Tuesday, Oct. 23

LACMA's **Tuesday Matinees** series screens **The Crucible**, Nicholas Hytner's faithful 1996 adaptation of Arthur Miller's classic American play. A 17th-century tale of mass hysteria in New England that reverberates with references to McCarthyism, the film's paranoid themes are malleable enough to fit any time frame. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Oct. 23, 1 p.m.; \$4. (323) 857-6000, lacma.org.*

Thursday, Oct. 25

Korean auteur Lee Chang-dong's newest film will appear at the Aero for a special screening. **Burning** is a 2½-hour portrait of an alienated young man whose two newest friends trigger furious emotions that play out tragically in a shocking conclusion. Lee, one of the finest melodramatists in contemporary world cinema, will appear after the screening in conversation with critic Justin Chang. The second feature, the highly praised 2007 feature **Secret Sunshine**, will bring the program to a close. *Aero Theatre, 1328 Montana Ave., Santa Monica; Thu., Oct. 25, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com. —NATHANIEL BELL*

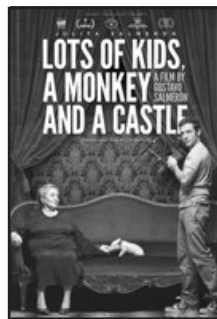
New Orleans, a town that's as toxic for Roy as his illness. He chain-smokes his way through Texas with Rocky before a pit stop to pick up her sister leads to another narrow escape following an ambiguous gunshot. The three find sanctuary at a Galveston motel, plotting their next moves and telling their nosy neighbors they're a family on vacation. In adapting a novel by *True Detective's* Nic Pizzolatto, the filmmakers attempt to imbue dark source material with a touch of mercy. Laurent's work as an actor serves her well as a director, and she allows her performers the freedom to find each moment's emotional core. Foster and Fanning are excellent, their chemistry intensified by their characters' shared bitterness and loss of what could have been. This is especially evident when a hopelessly distraught Rocky recounts an agonizing experience to Roy, whose fury at the beginning of the scene melts into compassion. It helps, too, that cinematographer Arnaud Potier captures tenderness and extreme violence with equal skill. (Tatiana Craine)

GO THE GREAT BUSTER: A CELEBRATION

"It may not have been Houdini who said it, but what the hell," Peter Bogdanovich says, in the voice of the Official Narrator, early in his joyous *The Great Buster: A Celebration*. He's referring to the claim that the name Buster came from Harry Houdini, a friend of Keaton's vaudevilian parents, who is purported to have offered it up as praise for the striking way the youngest member of the Three Keatons took a tumble onstage – as a toddler. "That was a real buster!" the storied magician is said to have exclaimed. Bogdanovich's cheery uncertainty befits a film with that subtitle of

A Celebration. He's in print-the-legend mode, evangelizing a greater truth, one beyond mere fact-checking. Despite some talking-head testimonials from Carl Reiner, Johnny Knoxville and Leonard Maltin, *The Great Buster* at heart is an opportunity to hang with Bogdanovich as he screens favorite sequences from the Great Stone Face's two- and five-reel masterpieces of the 1920s. It's a relaxed study of greatness, of exquisite physical comedy, of how'd-he-do-that stuntwork, of a vigorous cinema artist who saw new and enduring possibilities for his medium. Always a showman, Bogdanovich shrewdly, brazenly upends the usual life-passing-by structure of such docs to close with what we want most, a lengthy appreciation of Keaton's feature-length mid-'20s work. Bogdanovich selects his highlights judiciously, gushes over them warmly and perhaps inevitably manages to work in an appearance from his old pal Orson Welles, introducing *The General*. Who could have guessed, back in the 1970s, that in 2018 we'd see a new Welles picture co-starring Bogdanovich (*The Other Side of the Wind*) and a new Bogdanovich film with a Welles cameo? (Alan Scherstuhl)

LIYANA The infectious energy of a child's story-telling is put on touching display in *Liyana*, a documentary/folk tale filmed in Swaziland. Directors Amanda and Aaron Kopp focus on a group of orphaned children who come together to write a story of their own under the guidance of writer-performer Gcina Mhlophe. From the start, the Koppes interweave the children's ideas with the context of their lives. The hero they conjure up, a young girl named Liyana, faces wild animals

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and monsters, but it's not by coincidence that she encounters abuse, disease and the threat of trafficking, too. The animation that brings Liyana to life, created by Shofela Coker, is gorgeous, but the reason it resonates has everything to do with the way it's woven into footage of the children telling Liyana's story or going about their everyday business. The film never becomes ponderous, as other documentaries about the region can be. Though there are occasional interstitials citing specific statistics – infection rates in Swaziland's AIDS epidemic, how that affects children – the filmmakers' efforts are never heavy-handed, as they mostly let the children author their own stories. If the rule is "show, don't tell," then *Liyana* is a success. (Karen Han)

THE SUPER "I was in *The motherfucking Wire!*" I imagine that thought was running through the head of Paul Ben-Victor as he groused his way through *The Super*, director Stephan Rick's aggregation of horror-movie clichés set in a Manhattan apartment building. Creepy clown toys, off-key music-box melodies, close-ups of hyper-sharpened pencils, partially obscured killer's-eye-view shots: Rick stacks one overworked trope atop another so dutifully that you'd think he was bricking someone up in a basement. The basement, incidentally, is where widowed ex-cop Phil Lodge (Patrick John Flueger) moves in with his daughters Violet (Taylor Richardson) and Rose (Mattea Conforti) after he takes a job as a building superintendent. As tenants begin mysteriously disappearing – the murders are depicted onscreen but the bodies vanish before anyone finds them – Phil decides to investigate. His prime suspect is creepy fellow handyman Walter (Val Kilmer; yes, really), who whispers occult rituals down by the furnace and has taken an interest in young Rose. Naturally, not everything is what it seems; there are a couple of necessary untruths even in this plot synopsis. But the part where it seems like some excellent actors have been roped into propping up a hopelessly by-the-numbers horror movie? That's totally on the level. (Rob Staeger)

TRANSFORMER Until 2015, Janae Marie Kroczaleski was known to the world as Matt Kroc, the U.S. Marine, bodybuilder and record-breaking male powerlifter. But as Kroc explains in *Transformer*, a sunny, sympathetic doc from Michael Del Monte about the transition of Kroc from him to her, that hypermasculinity had been something of a security blanket for a man who never went five minutes without yearning to be someone else. "The truth is it's taking everything I've got as a man to become a woman," Kroc says early in a film that will conclude with him traveling to South Korea for plastic surgery to reshape the face that appeared on many muscle magazines. Shot in 2015, the film finds Kroc splitting time between Matt and Janae and trying to sort out how his athletic life – the weight training the 40ish man relishes – will fit into his existence as Janae. In tender family scenes, we see that Kroc's young sons aren't just comfortable with his transition – they're proud. ("Thanks, guys," Kroc says. "Make me cry and ruin my makeup.") Less uplifting: The cameras capture the first meeting of Janae, in wig and women's clothes, with Kroc's Michigan mother, who speaks with quiet dismay of this for her being something like the death of her son. That's a rare blot on the prevailing good cheer; the film might be more illuminating and instructive if it examined more reactions to Kroc's flowering from within the lifting world. Overall, though, Del Monte crafts a

warm portrait of the birth of a woman from a man who found he had even more strength than he ever realized. (Alan Scherstuhl)

WHAT THEY HAD It's clever, perhaps, of *What They Had*'s squabbling family to be no more engaging than most real people's, but that makes the film a tough sit. This brittle and cantankerous comic drama, written and directed by actress Elizabeth Chomko and boasting a top-shelf cast, zeroes in on wrenching choices millions of adults face as their parents age: how to care for them while still living a life. Hilary Swank and Michael Shannon are siblings urging Dad (Robert Forster) to put his wife/their mother (Blythe Danner) into a nursing home for people with Alzheimer's. A haze has settled over the mind of Ruth, Danner's character; in scenes poised uneasily between tragic and comic, she forgets her husband's name, calling him "my boyfriend," and mistakes a stapler for the telephone. Dad is reluctant, of course, terrified at the thought of change, while the kids both could use some change of their own: Her marriage is stale, and he's too surly and agitated to commit to anything except the Chicago bar that he owns. Curiously, paying for the nursing home never seems to be an issue. Instead, the sticking point is simply the father's refusal, not just to upend their life but even to discuss the possibility. Forster's character shuts down every discussion of this with shouts, while Swank and Shannon's characters bicker in circles, and Danner edges uncomfortably close to Harpo Marx territory. Swank is a sturdy, compelling lead, but she fares best in scenes not involving the family, like one awkward, desperate flirtation with a chap she knew way back when. But the family squabbles jangle the nerves while not hitting on insights or memorable emotion. (Alan Scherstuhl)

GO WILDLIFE "Tomorrow something will happen to make things feel different," a character declares early in the incisive domestic drama *Wildlife*, actor Paul Dano's directing debut. Things suddenly becoming different is the promise of most contemporary movies, where the drabness of everyday life is forever being brightened up by surprise superpowers or opportunities for violent heroism. In Dano's film, set in Montana in 1960, the thought is a fantasy. *Nothing* is going to make this small town or this family feel different, not even the unemployed father (Jake Gyllenhaal) lighting out to risk his life on a crew fighting wildfires for the summer, much to the disgust of his wife, Jeanette (the superb Carey Mulligan). The couple has begun to discover that raw truth that, around 1960, American novelists and filmmakers were only starting to face in their art: That postwar dream of a little house and a little family might not be enough to ensure happiness. Gyllenhaal dominates the early scenes, playing a man too prideful to accept an offer to return to the caddie job he's been fired from. Then he's gone, and *Wildlife* belongs to Mulligan, whose bold, ferocious performance as a woman recklessly searching for change herself stands among the best in recent memory. Mulligan reveals Jeanette's conflicting impulses, her struggle to honor all the roles in which life has cast her but also her sense that she might have been given a second chance. She lunges for this in a lengthy, discomfiting sequence of transactional flirting at dinner with a rich man (Bill Camp) and her teen son (Ed Oxenbould). Dano's film is shrewd and exacting, composed with rigor yet alert to the rhythms of its performers. (Alan Scherstuhl)

UNHEARD

Soul singer Chris Pierce is undeterred by hearing loss

BY BRETT CALLWOOD

Chris Pierce



PHOTO BY MATHIEU BITTON

When soul singer Chris Pierce was 15 years old, he was diagnosed with a condition called otosclerosis, a condition that restricts the ability of one of the three small bones connected to the eardrum to vibrate. Put simply, he went deaf and was devastated. While it's a crushing condition for anyone, Pierce had already realized that music would play a big part in his life, and his career was now in jeopardy.

"Once I was diagnosed, I had about 3 percent [hearing] in each ear," Pierce says. "They were able to do a surgery in my right ear called a stapedectomy, where they take out the stapes bone and replace it with a little prosthetic piece. So I was able to regain about 70 percent of my hearing in my right ear. At the time, 30 years ago, they wanted to wait a few years to see how my body took to the surgery, see what kind of hearing I was getting back."

So they waited, but Pierce didn't sit still. He had already been singing in church and high school bands, and he appeared on TV talent show *Big Break*. Following his diagnosis, he received a scholarship to study jazz with a vocal emphasis at USC. He did that for several years, then began singing and touring with the R&B/rock band Sonia Dada. In addition, he started writing his own songs and performing at open mics in coffee shops. And then he got his big break.

"I was invited to a house party in the early 2000s, and Seal was there," Pierce says. "I kinda got discovered by him, and he took me out to be his opening act on his world tour. That opened up a bunch of different things. I signed an independent record deal that lasted a few years, got some song placements on TV and film, and I've been doing everything independently for the last 10 years probably, on my own. I'm doing Chris Pierce shows and albums.

"I also have a band called Reverend Tall Tree. I wrote a piece called *Reverend Tall Tree's Blues Opera* that I've been performing as of late a lot. That's a stage play — 21 songs about a 1930s street preacher, and I'm gonna be doing some performances of that coming up. I also play in a band called War and Pierce. That's myself and an amazing woman called Sunny War."

So yeah, Pierce has been doing more than fine, but of course if procedures are available, he would want to fully fix his

hearing. So 30 years after that first surgery, he made the decision to go back in and get the work done on his left ear. Up to that point, this professional musician was operating on about 73 percent hearing total (70 in one ear, 3 in the other).

"I went in in June, had the surgery, it went well, everybody was happy with the way it went," he says. "In July, my hearing started going away again in that ear and basically I'm back to 3 percent now. I've been trying to find the power and the purpose of all of it, spending a lot of time alone meditating on it. I kind of have come to the conclusion that these things are way greater than us, and I've gone 30 years becoming a professional musician with what I have and possibly that's one of the reasons that I'm able to reach as deep as I do when I'm playing, in the way that I do. Because it's reaching even further within than I'd have to if I had perfect hearing."

He really does, too; Pierce's take on soul

is heart-wrenching, achingly honest, raw and authentic. He considers himself a soul singer, pure and simple. But the many and varied influences from both of his parents' vinyl collections have had an inevitable impact.

"My dad was the biggest Aretha Franklin fan that I've ever known," Pierce says. "He had every Aretha record known to man. But between him and my mom,

"I KIND OF HAVE COME TO THE CONCLUSION THAT THESE THINGS ARE WAY GREATER THAN US, AND I'VE GONE 30 YEARS BECOMING A PROFESSIONAL MUSICIAN WITH WHAT I HAVE."

I grew up in a very diverse household. I'm a biracial kid. Between him and my mom and all their influences — my mom mostly folk, rock and soul, and my dad soul, jazz, blues and gospel — I grew up listening to some great, great records. When my dad passed, I inherited his record collection — that was 19 years ago. I studied them like books. I have a really lovely library of vinyl in my home. I listen to at least an album a day."

Pierce's album *You've Got to Feel It!* came out in 2017, and the singer-songwriter says he has been working on a new one, although his aforementioned blues opera has been taking up a lot of his time.

"I think we're probably going to record early in the year," he says. "The main thing I've been concentrating on these days, besides writing a record, is *Reverend Tall Tree's Blues Opera*. I wrote it with a friend of mine, Mark Malone, and we've been writing it for about four years. We're going to be performing it a few times in the next few months, looking to try to get that going and on the road, and possibly even to New York at some point. I'm staying busy."

He really is. In addition to his music, he's the co-owner of a wine label called Ledbetter Syrah. Meanwhile, he's performed at Uncabaret before and is happy to do so again if invited.

"I love everything they do, and love Beth [Lapides, producer and host]," Pierce says. "I'm a huge admirer of the scope and how much work they've been doing. It's always fun to be a part of a night of comedy with my music. It makes me reach in a different way."

For more information, go to chrispierce.com.

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MUSIC

GO HEAR

FRI 10/19

Jackson Browne

@ MCCABE'S GUITAR SHOP

L.A. native Jackson Browne has been blending rock, folk and country since his 1972 self-titled debut, which featured friends as prestigious as David Crosby, Graham Nash and Albert Lee. He put out three more albums in the next four years, and it's the last of those, 1976's *The Pretender*, that shot Browne to international stardom, thanks in no small part to the title track. Nowadays, every folksy, country-infused indie band with any modicum of hipster appeal cites Browne as an influence. Needless to say, the man has enjoyed a bit of a resurgence in recent years. His 2014 album, *Standing in the Breach*, is a goodie, as is last year's *The Road East: Live in Japan*. These intimate gigs with Greg Leisz, to celebrate the 60th anniversary of beloved guitar store McCabe's, should be something special, although both appear to be sold out. Also Saturday, Oct. 20. —BRETT CALLWOOD

Paradise Lost

@ 1720

British goth-metal band Paradise Lost are not particularly well known on this side of the Atlantic, at least not to those who don't soak themselves in underground metal on a daily basis. But over in Europe, these guys ride high on festival bills and play to crowds of thousands. Their accolades are deserved, too; from their 1990 debut *Lost Paradise* album, they've made it their business to not sit still, blurring genre boundaries and constantly reinventing themselves. That debut was fairly straightforward death metal, but by the time 1993's *Icon* rolled around, the elements of goth were stronger and a new sound was born. '99's *Host* saw them dial down the ferocity and go for a more synth-pop, Depeche Mode-esque sound. Since then, the heaviness has returned somewhat, and last year's *Medusa* was a sludgy beauty. This rare U.S. show is a must-see. —BRETT CALLWOOD

SAT 10/20

Le Butcherettes

@ THE HI-HAT

When singer Teri Gender Bender formed

Le Butcherettes: See Saturday.



PHOTO BY LINDSEY BYRNES

the bloody Mexican punk/performance-art spectacle Le Butcherettes in Guadalajara in 2007, she was accompanied only by a single percussionist, Auryn Jolene. When Jolene left the band two years later, Gender Bender relocated Le Butcherettes to L.A. and has performed under the name with different members; she's backed by a full band these days. Throughout it all, Gender Bender has remained a provocative performer onstage, and the group's recent releases, such as *Spider/WAVES*, demonstrate Le Butcherettes' increasing stylistic range, which encompasses punk aggression, hard-rock power and prog-rock artiness. The Mars Volta's Omar Rodriguez-Lopez has long championed their music as a producer and occasional guest star. On Le Butcherettes' 2018 EP, *Struggle/STRUGGLE*, tracks vary from spacy interludes and acoustic guitar-driven intimacy to funky, percussive strangeness. —FALLING JAMES

SUN 10/21

Nick Cave & the Bad Seeds

@ THE FORUM

With Bad Seeds keys man Conway Savage leaving this mortal coil this year, the current run of shows carries a particularly poignant air. 2013's *Push the Sky Away* was Savage's final album with the Bad Seeds, while 2016's *Skeleton Tree*, Cave's 16th studio album with the band, was a typically brilliant slab of work. At this point, Cave can do no wrong. The guy is the epitome of dark, vampy cool, and the consistent quality of his work since he formed the Bad Seeds in Melbourne, Australia, in 1983 is staggering. Hopefully, we'll get new material soon. In the meantime, the current lineup of the band is delivering live, and Cave himself is a bona fide rock & roll legend and lyrical poet. If you haven't seen him yet, take this chance. —BRETT CALLWOOD

Marty Friedman

@ THE VIPER ROOM

The mythic aura of Megadeth guitarist Marty Friedman grew among die-hard heavy metal aficionados after he left the Dave Mustaine-fronted metal act in 2000, moved to Japan and immersed himself in

that country's pop music scene, having found himself more infatuated with Japan's culture and music than the traditional metal he made his name with. Friedman began reintroducing himself to American metal audiences earlier this decade, with newer records such as 2017's *Wall of Sound* being instrumental shred-guitar opuses with plenty of face-melters that pleased longtime headbangers while tastefully integrating the Japanese pop melodies he indulged in during his self-imposed exile. Friedman's live performances — as evidenced on his new live record, *ONE BAD M.F. Live!!* — consist of a healthy mix of tracks from his recent Americanized records and the more melodic sounds that made him a household name in what is now his permanent country of residence.

—JASON ROCHE

Willie Nelson

@ THE HOLLYWOOD BOWL

Conservatives who claim to be outraged about Willie Nelson's recent support for Beto O'Rourke, a politician running for a spot in the Texas Senate against incumbent Scrooge Ted Cruz, apparently haven't followed the country singer's career for the past half-century. While it remains to be seen if O'Rourke will turn out to be a genuine liberal icon or just another mainstream-leaning politician, Nelson has always had a soft spot for the underdog and the working man. We're lucky that Willie still performs so often, digging into his deep catalog of original classics and picking out nimble, intuitive runs on his guitar while crooning with that comforting, reassuring voice. Nelson's family band headlines this Outlaw Music Festival, which also features his son Lukas Nelson & Promise of the Real, Sturgill Simpson, former Grateful Dead bassist Phil Lesh and feisty country-rock chanteuse Margo Price. —FALLING JAMES

MON 10/22

Habibi

@ MOROCCAN LOUNGE

There are a lot of groups these days that are drawing from the garage-rock and '60s psychedelic-pop well, but Habibi

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FRI. OCTOBER 19



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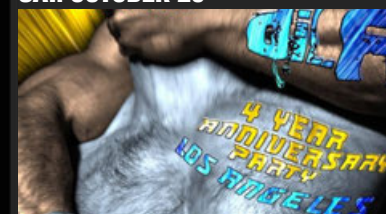
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SUN. OCTOBER 21



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Habibi: See Monday.

PHOTO BY BAILEY ROBB

transform these influences into something much more powerfully engrossing and strange on their recent EP, *Cardamom Garden*. Lead singer Rahill Jamalifard pulls out imagery from the even deeper well of traditional Iranian poetry, blending her words with the Brooklyn band's entrancing girl-group harmonies. Bassist Leah Beth Fishman has an unusually big and propulsive sound for an indie-pop band, bolstered further by guitarist Lenny Lynch's restrained melodic adornments and Karen Isabel's primal drumming. Former Death Valley Girl Alana Amram deepens Habibi's sound on guitar on this tour, which celebrates the recent rerelease of the group's entrancing self-titled debut album. Also Sunday, Oct. 21. —FALLING JAMES

decade — and in case you haven't thought of Basia since the time of Nana Mouskouri or La La La Human Steps, you'll hear new music as well as well-worn and welcome hits by the three-octave Polish chanteuse, such as "Drunk on Love," "Time and Tide," "Cruising for Bruising" and her constitutionally catchy cover of Stevie Wonder's "Until You Come Back to Me."

—DAVID COTNER

THU 10/25

Cypress Hill

@ EL REY THEATRE

B-Real has been off with Chuck D, Tom Morello and Prophets of Rage, and Morello recently told us that the band is back in the studio. Meanwhile, everyone has been focusing on other things for a while, meaning that B-Real could go back to his main gig. It seems amazing that South Gate's own Cypress Hill have been around since 1988, but it's true. The *Black Sunday* masterpiece — their second full-length — is now 25 years old yet it barely sounds as if it's aged a day. The themes are particularly timely right now — could there be a better anthem for today than "Insane in the Brain" or, indeed, "When the Shit Goes Down"? Meanwhile, they haven't been slouching and this year's *Elephants on Acid*, the first album since 2010's *Rise Up*, marks a superb return. —BRETT CALLWOOD

The Watkins Family Band

@ LARGO AT THE CORONET

Singer-fiddler Sara Watkins and her guitarist-brother Sean Watkins have managed to make Largo feel like an intimate living-room jam in the middle of frenetic and flashy West Hollywood. Both former members of bluegrass upstarts Nickel Creek are engaging singers and instrumentalists with deep catalogs of their own, but at their monthly gathering they also surprise fans with unexpected cover songs and even more unexpected guest visitations from such heavy friends as Fiona Apple and Jackson Browne, along with intuitive backing from Greg Leisz, Soul Coughing's Sebastian Steinberg and Tom Petty & the Heartbreakers keyboardist Benmont Tench. You never know who might show up, and you never know what will be on the setlist, but expect some achingly beautiful, heartfelt harmonies and lilting, lovely balladry amid all the easygoing joking and song-swapping. —FALLING JAMES

TUE 10/23

DRI

@ THE VIPER ROOM

Texas' DRI, or Dirty Rotten Imbeciles, have been kicking around since 1982, and were one of the first bands (along with Suicidal Tendencies) to blend hardcore punk with thrash metal at a time when the two camps were very separate. The likes of Anthrax and Corrosion of Conformity would follow suit later, and all would cite DRI as a major influence. DRI's most recent studio album, *Full Speed Ahead*, came out way back in 1995, so clearly Kurt Brecht and his guys aren't too concerned with releasing new material. Still, the band are a ferocious live proposition, and the Viper Room is the perfect place to experience them. Skull-crack, Mindwars and Throw the Goat also perform on what appears to be an unrelentingly intense bill. —BRETT CALLWOOD

WED 10/24

Basia

@ THE ROSE

Maybe you think you're too cool for Basia. Maybe you're just cold. Whatever the case, tonight you can repair this gaping hole in your cultural consciousness by immersing yourself in the Basia experience — that of sparkling pop songwriting straddling axes of both Europop and bossa nova, doing a triple Salchow and landing with such grace and verve that even the East German judge gives her a 10. She's got a new album out, *Butterflies* — her first studio album in a

GO OUT

CLUBS

ROCK & POP

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Deadbolt, The Schizophonic, The Mission Creeps, The VooDuo, Sat., Oct. 20, 8 p.m. The Reverend Peyton's Big Damn Band, Restavrant, Greg Antista & the Lonely Streets, Thu., Oct. 25, 8 p.m.

AMOEBAS MUSIC: 6400 Sunset Blvd., Los Angeles. DJ Alex Kelman, Fri., Oct. 19, 8 p.m. Papercuts, Wed., Oct. 24, 6 p.m. John Carpenter, Cody Carpenter, Daniel Davies, Thu., Oct. 25, 6 p.m.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Josh Nelson & the Discovery Project, Oct. 19-20, 9 p.m.

BOARDNER'S: 1652 N. Cherokee Ave., Los Angeles. Healthy Junkies, Them Guns, Sat., Oct. 20, 9 p.m.

THE BUCCANEER LOUNGE: 70 W. Sierra Madre Blvd., Sierra Madre. The Walker Brigade, Superbean, The Brite Sides, Sat., Oct. 20, 9 p.m.

CAFE NELA: 1906 Cypress Ave., Los Angeles. The Gears, Pedal Strike, Baron Bandini, The Rosemary Reyes Band, Fri., Oct. 19, 8:30 p.m., \$12. Arthur Alexander, Sat., Oct. 20, 8:30 p.m., \$5. Electric Ferrets, Sun., Oct. 21, 6 p.m., \$5.

THE CANYON AGOURA HILLS: 28912 Roadside Dr., Agoura Hills. Which One's Pink, Sat., Oct. 20, 9 p.m., \$24.50.

CHEETAH'S: 4600 Hollywood Blvd., Los Angeles. Crush, Ravens Moreland, The Sound Station, Sat., Oct. 20, 9 p.m., \$7.

E.B.'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles. The Cherry Bluestorms, Fri., Oct. 19, 7 p.m., free.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Aolani, Sophie Meiers, Box Dreams, Sat., Oct. 20, 5:30-9 p.m. Nnamdi Ogbonnaya, Sen Morimoto, Collin Cairo, Sun., Oct. 21, 8 p.m. Saintsenecca, Field Medic, Trace Mountains, Tue., Oct. 23, 8:30 p.m. Gruff Rhys, Lorkin O'Reilly, Wed., Oct. 24, 8:30 p.m.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Black Sabbath, DJ Shepard Fairey, DJ Painkiller, Fri., Oct. 19, 9 p.m. YNW Melly, Lil Gnar, Sun., Oct. 21, 8:30 p.m. Nilbog, The Smashing Pumpkins Orchestra, Mon., Oct. 22, 8 p.m.

THE FEDERAL: 5303 N. Lankershim Blvd., North Hollywood. The Answer Band, Sophie Strauss, Kim Yarbrough, Alix, Thu., Oct. 25, 6:30 p.m., \$10.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Highway, Long Beach. Hed PE, Sun., Oct. 21, 4:30 p.m. The Tom Kubis Big Band & the Swing Kittens, Mon., Oct. 22, 7 p.m.

THE GLASS HOUSE: 200 W. Second St., Pomona. Tune-Yards, U.S. Girls, Fri., Oct. 19, 8 p.m., \$25.

HARVARD & STONE: 5221 Hollywood Blvd., Los Angeles. Johnny Travis Jr. & the Delta Dawns, Sundays, 8 p.m., free.

THE HI HAT: 5043 York Blvd., Highland Park. Le Butcherettes, Niña Dióz, Le Ra, Stars at Night, Sat., Oct. 20, 8 p.m., \$12. (See Music Pick.)

LARGO AT THE CORONET: 366 N. La Cienega Blvd., Los Angeles. The Watkins Family Hour, Thu., Oct. 25, 8:30 p.m., \$30. (See Music Pick.)

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Elijah the Boy, Fri., Oct. 19, 8:30 p.m.

LOT 613: 613 Imperial St., Los Angeles. The Black Madonna, Sat., Oct. 20, 10 p.m.; Sun., Oct. 21, 2 p.m.

THE LOVE SONG: 450 S. Main St., Los Angeles. DJ Paul V., third Saturday of every month, 10 p.m., free. Colleen Green, Cassie Ramone, Mon., Oct. 22, 8 p.m., free.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. GayC/DC, Flexx Bronco, Barrio Tiger, Bad Advice, Sat., Oct. 20, 9 p.m.; GayCDC, Barrio Tiger, Flexx Bronco, Bad Advice, Sat., Oct. 20, 9 p.m., free.

MOROCCAN LOUNGE: 901 E. First St., Los Angeles. Habibi, Sun., Oct. 21, 7:30 p.m., \$10-\$12, all ages; Mon., Oct. 22, 7:30 p.m., \$10-\$12. (See Music Pick.)

OHM NIGHTCLUB: 6801 Hollywood Blvd., Los Angeles. Ty Dolla Sign, 24hrs, Mozz, Thu., Oct. 25, 9 p.m.

PERMANENT RECORDS: 5116 York Blvd., Los Angeles. Anna St. Louis, William Tyler, Sat., Oct. 20, 6:30 p.m.

THE PICO UNION PROJECT: 1153 Valencia St., Los Angeles. Leslie Stevens, Willie Tea Taylor, Sat., Oct. 20, 7 p.m.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. Healthy Junkies, Tilly, Fri., Oct. 19, 9 p.m. The Wayfarers, The Exploding Flowers, The Wyldewood Green, Wed., Oct. 24, 9 p.m. Dead Rock West, Thu., Oct. 25, 9 p.m.

RESIDENT: 428 S. Hewitt St., Los Angeles. Cleopatra, New Language, Northern National, Wed., Oct. 24, 7 p.m.

THE ROSE: 245 E. Green St., Pasadena. Larry Dunn, Fri., Oct. 19, 9 p.m. Basia, Wed., Oct. 24, 9 p.m., \$24-\$48. (See Music Pick.)

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Black Veil Brides, Through Oct. 20, 8 p.m., \$29. Vinyl Theatre, The Catching, Madison Malone, Sun., Oct. 21, 8 p.m. Res, Mon., Oct. 22, 9 p.m. Hellogoodbye, Family of Geniuses, Winter, Tue., Oct. 23, 8 p.m. The Alarm, Julia Othmer, Thu., Oct. 25, 7 p.m.; Yung Bae, Thu., Oct. 25, 11 p.m.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., Los Angeles. Dead Sara, Oct. 20-21, 9 p.m., \$18.

TRIP: 2101 Lincoln Blvd., Santa Monica. The Julian Coryell Trio, Tuesdays, 9 p.m., free. Triptease Burlesque, Wednesdays, 10 p.m., \$5.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Miya Folick, Andy Stavas, Mon., Oct. 22, 7 p.m., \$18.

THE VILLAGE STUDIOS: 1616 Butler Ave., Los Angeles. Adam Marsland, with Evie Sands, Teresa Cowles and Kurt Medlin, Sat., Oct. 20, 7 p.m., \$30.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Marty Friedman, Sun., Oct. 21, \$25-\$175. (See Music Pick.) The Sunset Jam, Mondays, 8 p.m., free. DRI, Tue., Oct. 23, 6:30 p.m., \$20. (See Music Pick.)

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Hed PE, Sat., Oct. 20, 6 p.m. Royal Distortion, Stage 11, Mon., Oct. 22, 7 p.m. Steve Grimmett's Grim Reaper, Leather, Oct. 24-25, 7 p.m.

THE WRITE-OFF ROOM: 21791 Ventura Blvd., Woodland Hills. The Deductions, Fridays, 8 p.m. Preston Smith, Saturdays, 8 p.m. The Bonedaddys, Sundays, 6 p.m. Teresa James & the Rhythm

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27: OINGO BOINGO DANCE PARTY
NOV 1: WORLD OF DANCE
3: STEPHANIE MILLER'S SEXY LIBERAL BLUE WAVE TOUR
10: SINBAD
17: WHICH ONE'S PINK
DEC 1: PETULA CLARK
2: VINCE NEIL OF MOTLEY CRUE
14: TOMMY EMMANUEL WITH SPECIAL GUEST JERRY DOUGLAS
15: JOE PERRY OF AEROSMITH ALSO FEATURING BRAD WHITFORD & GARY CHERONE
JAN 19: STYX
27: COMEDY CLUB
FEB 2: PAUL ANKA
16: OTTMAR LEIBERT & LUNA NEGRA
MAR 1: FRANKIE VALLI & THE FOUR SEASONS
2: WILSON PHILLIPS
23: DON MCLEAN
APR 5: AIR SUPPLY
13: THE TEMPTATIONS
20: THE MUSICAL BOX: A GENESIS EXTRAVAGANZA
27: THE FAB FOUR
MAY 11: THE SPINNERS
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ZEBULON: 2478 Fletcher Dr., Los Angeles. Gardens & Villa, Cornelia Murr, DJ Jefferetitti, Fri., Oct. 19, 9 p.m. Elyse Cizek, Danielle Matthews, Sat., Oct. 20, 7:30 p.m., free. Lonesome Leash, Tara Jane O'Neil, Musical Tracing Ensemble, Sun., Oct. 21, 8 p.m., free. Victoria Williams, Wildlife Freeway, Erin Durant, Mon., Oct. 22, 9 p.m. Big Search, Luke Top, Laena Geronimo, Tue., Oct. 23, 9 p.m., free. Vernon Reid's Band of Gypsies Revisited Band, Pegasus Warning, Van Hunt, Thu., Oct. 25, 9 p.m.

—FALLING JAMES

JAZZ & BLUES

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. El Trio, Oct. 19-20, 9:30 p.m. The Alan Chan Jazz Orchestra, Sun., Oct. 21, 9:30 p.m. Claude Hall, Maria de la Vega, Thu., Oct. 25, 9 & 11 p.m.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Rachel Eckroth, Sun., Oct. 21, 9 p.m. Harriet Stubbs, Wed., Oct. 24, 9 p.m.

BURBANK MOOSE LODGE: 1901 W. Burbank Blvd., Burbank. Pete Anderson, Mondays, 8 p.m., free.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. Freda Payne, Oct. 19-20, 8:30 p.m. Tierney Sutton, Alan Bergman, Trey Henry, Sun., Oct. 21, 7:30 p.m. Paris Chansons, Thu., Oct. 25, 8:30 p.m.

COLOMBO'S ITALIAN STEAKHOUSE & JAZZ CLUB: 1833 Colorado Blvd., Eagle Rock. Steve Thompson, Fridays, 5:30 p.m., free. Ernie Draffen, Saturdays, 5:30 p.m., free. The Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Trifecta, Thursdays, 7 p.m., free.

DEL MONTE SPEAKEASY: 52 Windward Ave., Venice. Katalyst, Saturdays, 9 p.m., free.

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

THE DRESDEN RESTAURANT: 1760 N. Vermont Ave., Los Angeles. Marty & Elayne, Tuesdays-Saturdays, 9 p.m., free. The Readys, Sundays, 9 p.m., free.

GARDENIA RESTAURANT & LOUNGE: 7066 Santa Monica Blvd., Los Angeles. Open Mic, hosted by Keri Kelsey, Tuesdays, 9 p.m., \$5.

IL PICCOLO VERDE: 140 S. Barrington Pl., Los Angeles. David Marcus, Thursdays, 7 p.m.; Tuesdays, 7 p.m., free.

LAS HADAS: 9048 Balboa Blvd., Northridge. Cool Blue, Mondays, 7-9 p.m., free. Johnny Vana's Big Band Alumni, Tuesdays, 10:30 a.m.-12:30 p.m., free; Mariachi Tenochtitlán, Tuesdays, 8 p.m., free. Rex Merriweather, Wednesdays, 8-10 p.m., free.

THE MIXX RESTAURANT & BAR: 443 E. Colorado Blvd., Pasadena. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free.

94TH AERO SQUADRON: 16320 Raymer Ave., Van Nuys. Adrian Galysh, Fridays, 6-9 p.m., free.

PERCH: 448 S. Hill St., Los Angeles. The James Cornelison Trio, Fridays, 7 p.m., free. The Todd Hunter Trio, Saturdays, 12-3 p.m., free. The Emma Jane Thommen Trio, Sundays, 12-3 p.m., free. Ben Rose, Thursdays, 7-10 p.m.; Sundays, 7-10 p.m., free. The Molly Miller Trio, Mondays, 7 p.m., free. Brian Swartz, Tuesdays, 7-10 p.m., free. Raquel Rodriguez, Wednesdays, 7 p.m., free.

PIPS PIZZA PASTA SALADS: 1356 S. La Brea Ave., Los Angeles. Jeff Robinson, Fridays, 8 p.m., free. Cal Bennett, Sundays, 11 a.m., free. Barbara Morrison, Tuesdays, 7 p.m., free.

RIVIERA 31: Hotel Sofitel, 8555 Beverly Blvd., Los Angeles. Ryan Cross, Mondays, 9 p.m.

TUNING FORK: 12051 Ventura Place, Studio City. Barry "Big B" Brenner, Wednesdays, 8:30 p.m., free.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Ann Kelly, Fri., Oct. 19, 7:30 p.m., \$20-\$40.

VIVA RANCHO CANTINA: 900 Riverside Dr.,

Burbank. The Kevin Crabb Jazz Jam, Sundays, 4 p.m., free.

THE WORLD STAGE: 4321 Degnan Blvd., Los Angeles. Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.

THE YORK: 5018 York Blvd., Highland Park. The Elliott Caine Quintet, Sun., Oct. 21, 7:30 p.m., free.

—FALLING JAMES

LATIN & WORLD

CANA RUM BAR: 714 W. Olympic Blvd., Los Angeles. Sitara Son, Tuesdays, 10 p.m., free. Likkle Reggae Band, Wednesdays, 10 p.m., free.

THE CONGA ROOM: 800 W. Olympic Blvd., Los Angeles. Discoteca DTLA, Fridays, 9 p.m. Conga Room Saturdays, Saturdays, 9 p.m., TBA.

EL CID: 4212 W. Sunset Blvd., Los Angeles. Flamenco Dinner Theater, Saturdays, 8 p.m.; Sundays, 7 p.m.

EL FLORIDITA RESTAURANT: 1253 N. Vine St., Los Angeles. Salsa Night, Fridays, 8 p.m.; Saturdays, 9:30 p.m., \$10.

THE GRANADA LA: 17 S. First St., Alhambra. Salsa Fridays, Fridays, 9:30 p.m., \$10. Salsa & Bachata Saturdays, Saturdays, 7 p.m.-3 a.m., \$15. Salsa & Bachata Tuesdays, Tuesdays, 9:30 p.m., \$5. Bachata Thursdays, Thursdays, 8 p.m., \$5-\$10.

LAS PERLAS: 107 E. Sixth St., Los Angeles. Voz Bohemia, Mondays, 10 p.m., free.

MULCAHEYS: 15334 Whittier Blvd., No. 8, Whittier. The Susie Hansen Latin Band, Fridays, 7-10 p.m., \$5.

TIA CHUCHA'S CENTRO CULTURAL & BOOKSTORE: 13197-A Gladstone Ave., Sylmar. Open mic, Fridays, 8-10 p.m.

—FALLING JAMES

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Banshee in the Kitchen, Sat., Oct. 20, 8 p.m., \$15.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Kaz Murphy, Fri., Oct. 19, 9 p.m. Groovy Rednecks, Sat., Oct. 20, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. The Deltaz, Tuesdays, 9 p.m. Dime Box Band, Thu., Oct. 25, 9 p.m.

IRELAND'S 32: 13721 Burbank Blvd., Van Nuys. Acoustic Jam, Tuesdays, 8 p.m., free.

O'BRIEN'S: 2226 Wilshire Blvd., Santa Monica. Irish Music Session, Sundays, 8 p.m.

—FALLING JAMES

DANCE CLUBS

THE AIRLINER: 2419 N. Broadway, Los Angeles. The Rap Contest, presented by Sellassie, Tuesdays, 8 p.m.-1:30 a.m., \$20. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Styles and MC Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. The Good Foot, third Friday of every month, 9 p.m., \$5 & \$7.

AVALON HOLLYWOOD: 1735 Vine St., Los Angeles. TigerHeat, Thursdays, 10 p.m., \$5.

BOARDNER'S: 1652 N. Cherokee Ave., Los Angeles. Bar Sinister, Saturdays, 10 p.m., \$10-\$20. Blue Mondays, Mondays, 8 p.m., \$3-\$7.

CATCH ONE: 4067 W. Pico Blvd., Los Angeles. Das Bunker's 22nd Anniversary, Fri., Oct. 19, 10 p.m.

EASTSIDE SHOWROOM: 1300 S. Brand Blvd., Glendale. Procedure, Thursdays, 8 p.m., free.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Funky Sole, with Music Man Miles, DJ Soft Touch and others, Saturdays, 10 p.m., free-\$5.

ELEVATE LOUNGE: 811 Wilshire Blvd., Los Angeles. Remix Fridays, Fridays, 10 p.m. Sultry Saturdays, Saturdays, 9:30 p.m.

THE FEDERAL: 102 Pine Ave., Long Beach. Snapback Long Beach, Fridays, 10 p.m., \$10. Sole Saturdays, Saturdays, 10 p.m., \$10.

GRAND STAR JAZZ CLUB: 943 N. Broadway, Los

Angeles. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, ages 21 & over, Fridays, 9 p.m., \$8.

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

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Club 90s, Fridays, 10 p.m., \$10.

LURE: 1439 Ivar Ave., Los Angeles. Lure Fridays, Fridays, 10 p.m.

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

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

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. Deep Space After Dark, Sundays, 10 p.m. Space Yacht, Tuesdays, 10 p.m.

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

THE VIRGIL: 4519 Santa Monica Blvd., Los Angeles. Funkmosphere, Thursdays, 9:30 p.m.-2 a.m., free-\$5.

—FALLING JAMES

CONCERTS

FRIDAY, OCT. 19

ACROSS THE GREAT DIVIDE: With John Prine, Bob Weir, Lucinda Williams, Lee Ann Womack, Doyle Bramhall II, Shemekia Copeland, Larkin Poe, Joe Louis Walker, Tash Neal, 8:30 p.m., \$63.50-\$125. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

GO THE CRYSTAL METHOD: 7 p.m., \$15-\$35. The Viaduct, 1799 Baker St., Los Angeles.

DRAKE, MIGOS: 7 p.m., \$59.50-\$179.50. The Forum, 3900 W. Manchester Blvd., Inglewood.

DRAMARAMA: 6 p.m. Garden Amphitheatre, 12762 Main St., Garden Grove.

REJJIE SNOW: With Dana Williams, Emmitt James, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

SG LEWIS: With Leven Kali, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

ST. LUCIA: With The Night Game, 9 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

THIEVERY CORPORATION: 8 p.m. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

TOM MISCH: 8 p.m. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

WE BANJO 3: 8 p.m., \$15-\$35. Smothers Theatre, Pepperdine University, 24255 Pacific Coast Highway, Malibu.

YAEJI: 9 p.m., \$30. The Regent Theater, 448 S. Main St., Los Angeles.

SATURDAY, OCT. 20

AARON WATSON: With Carlton Anderson, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

DEMON DAYZ FESTIVAL: With Gorillaz, Erykah Badu, The Internet, D.R.A.M., Little Simz, 1 p.m. Pico Rivera Sports Arena, 11003 Rooks Rd., Whittier.

DRAKE, MIGOS: 7 p.m., \$59.50-\$179.50. The Forum, 3900 W. Manchester Blvd., Inglewood.

THE MASQUERADE: With Amtrac, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

RUMPSTIL: 6 p.m. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

ST. PAUL & THE BROKEN BONES: 7 p.m. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

WE CAN SURVIVE: With Tyga, Shawn Mendes, Marshmello, Khalid, Charlie Puth, G-Eazy, 6:30 p.m. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

WHETHAN: With Louis Futon & Yoshi Flower, 9 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

SUNDAY, OCT. 21

MATTHEW SWEET, THE DREAM SYNDICATE: 8 p.m. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

GO NICK CAVE & THE BAD SEEDS: With Cigarettes After Sex, 7 p.m. The Forum, 3900 W. Manchester Blvd., Inglewood. See Music Pick.

GO OUTLAW MUSIC FESTIVAL TOUR: With Willie Nelson & Family, Phil Lesh, Sturgill Simpson, Margo Price, Lukas Nelson & Promise of the Real, Partice Kid, 5 p.m. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

PRETTYMUCH: With Gunnar Gehl, 6:30 p.m. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

ROD STEWART: 7 p.m. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.

MONDAY, OCT. 22

KT TUNSTALL: With Maddie Ross, 8:30 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

ONEOHTRIX POINT NEVER: 8 p.m. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

XAVIER WULF: 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

TUESDAY, OCT. 23

BRUNO MARS, BOYZ II MEN: 8 p.m. Staples Center, 1111 S. Figueroa St., Los Angeles.

THE CSUN JAZZ "A" BAND: 7:30 p.m. The Soraya, 18111 Nordhoff St., Northridge.

EDIE BRICKELL & THE NEW BOHEMIANS: 9 p.m., \$39.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

JESSIE REYEZ: 8:30 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

SAHBABII: 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

ZHU: 9 p.m. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

WEDNESDAY, OCT. 24

BØRNS: With Twin Shadow, 7:30 p.m. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

BRUNO MARS, CIARA: 8 p.m. Staples Center, 1111 S. Figueroa St., Los Angeles.

GAWVI: 8 p.m., \$20. The Regent Theater, 448 S. Main St., Los Angeles.

JESSIE REYEZ: 8:30 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

LUCHA VAVOOM HALLOWEEN SPECTACULAR: 8 p.m. The Mayan, 1038 S. Hill St., Los Angeles.

SIMPLE MINDS: 8 p.m., \$47.50-\$89.50. The Orpheum Theatre, 842 S. Broadway, Los Angeles.

TAMIA: With Sebastian Kole, 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

THURSDAY, OCT. 25

GO BASIA: 8 p.m. Saint Rocke, 142 Pacific Coast Highway, Hermosa Beach. See Music Pick.

CIRCUIT RIDER: 8 p.m., \$40. Ann & Jerry Moss Theater, New Roads School, 3131 Olympic Blvd., Santa Monica.

GO CYPRESS HILL: 9 p.m., \$39.50. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

ESG: With L.A. Qoolside, 9 p.m. The Regent Theater, 448 S. Main St., Los Angeles.

JESSE COLIN YOUNG: 7:30 p.m. Janet & Ray Scherr Forum Theatre, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

LATIN AMERICAN MUSIC AWARDS: 5 p.m. Dolby Theatre, 6801 Hollywood Blvd., Los Angeles.

LISA STANSFIELD: 9 p.m., \$40. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

LUCHA VAVOOM HALLOWEEN SPECTACULAR: 8 p.m. The Mayan, 1038 S. Hill St., Los Angeles.

THOMAS RHETT: With Brett Young, Midland, 7:30 p.m. Honda Center, 2695 E. Katella Ave., Anaheim.

YEARS & YEARS: 7 p.m. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

UPCOMING

OCTOBER

DIA DE LOS MUERTOS: Sat., Oct. 27, noon, \$25. Hollywood Forever Cemetery.

FIVE FOR FIGHTING: Sat., Oct. 27, 7:30 p.m., \$51.50. Janet & Ray Scherr Forum Theatre.

LA TRAVIATA: Lyric soprano Amanda Kingston stars as Violetta, and tenor Orson Van Gay II portrays Alfredo in Pacific Opera Project's version of Verdi's opera, which also features The Occidental College Glee Club, Sat., Oct. 27, 7:30 p.m.; Sun., Oct. 28, 2 p.m. Thorne Hall, Occidental College.

INGO BOINGO DANCE PARTY: Sat., Oct. 27, 9 p.m., \$34-\$58. Saban Theatre.

PAT METHENY: Fri., Oct. 26, 9 p.m., \$59-\$99. UCLA, Royce Hall.

ST. VINCENT: Mon., Oct. 29, 7 p.m., \$59.50. Hollywood Palladium.

SURF CITY BLITZ: With The Offspring, Pennywise, Suicidal Tendencies, TSOL, Mad Caddies, Voodoo Glow Skulls, Sat., Oct. 27, noon, \$49.50-\$199.50. With Social Distortion, Rancid, Bad Religion, Black Rebel Motorcycle Club, The Interrupters, Sun., Oct. 28, noon, \$49.50-\$199.50. Huntington State Beach.

VAMPIR: Matthew Aucoin conducts the world premiere of Joby Talbot's new score to Carl Theodor Dreyer's 1932 vampire film, in an L.A. Opera presentation, Sat., Oct. 27, 8 p.m.; Wed., Oct. 31, 8 p.m., \$19-\$100. The Theatre at Ace Hotel.

NOVEMBER

ALEJANDRO FERNÁNDEZ: Sun., Nov. 11, 7 p.m., \$67-\$207. The Forum.

APERTURE DUO, ASHLEY WALTERS: Aperture Duo debuts a new piece by Erin Rogers, and Walters performs the world premiere of a work by Trevor Baca as part of the WastelAnd series, Fri., Nov. 16, 8 p.m., \$15. Art Share L.A..

BOB MOSES: Fri., Nov. 16, 7:30 p.m., \$25-\$35. Hollywood Palladium.

CAMERATA PACIFICA: Pianist Molly Morkoski

and clarinetist Jose Franch-Ballester confer over Charles Villiers Stanford's Three Intermezzi for Clarinet & Piano, Op. 13; and they're joined by a winds-horn trio for pieces by Beethoven, Glinka and Martinu, Thu., Nov. 1, 8 p.m., \$58. The Colburn School of Music, Zipper Concert Hall. Pianist Molly Morkoski and clarinetist Jose Franch-Ballester confer over Charles Villiers Stanford's Three Intermezzi for Clarinet & Piano, Op. 13; and they're joined by a winds-horn trio for pieces by Beethoven, Glinka and Martinu, Fri., Nov. 2, 7:30 p.m., \$58. Hahn Hall, UC Santa Barbara. Pianist Molly Morkoski and clarinetist Jose Franch-Ballester confer over Charles Villiers Stanford's Three Intermezzi for Clarinet & Piano, Op. 13; and they're joined by a winds-horn trio for pieces by Beethoven, Glinka and Martinu, Wed., Nov. 7, 7:30 p.m., \$58. Huntington Library, Art Collections and Botanical Gardens. Violinists Kristin Lee and Jason Uyeyama, violist Richard O'Neill and cellist Ani Aznavoorian assemble string quartets by Arensky and Beethoven before doubling in size with the Calder Quartet for Felix Mendelssohn's Octet in E-flat major, Op. 20, Thu., Nov. 29, 8 p.m., \$58. The Colburn School of Music, Zipper Concert Hall. Violinists Kristin Lee and Jason Uyeyama, violist Richard O'Neill and cellist Ani Aznavoorian assemble string quartets by Arensky and Beethoven before doubling in size with the Calder Quartet for Felix Mendelssohn's Octet in E-flat major, Op. 20, Fri., Nov. 30, 7:30 p.m., \$58. Hahn Hall, UC Santa Barbara.

CAMILA, SIN BANDERA: Sat., Nov. 3, 8 p.m., \$69-\$149. Honda Center.

CARLOS GARDELS: The pianist pushes onward with pieces by Scarlatti, Bernstein, Brahms and Chopin, Sun., Nov. 11, 4 p.m. St. James Presbyterian Church.

CHOIR CHOIR CHOIR: Thu., Nov. 1, 7 p.m., \$10-\$25. The Viaduct.

DEUTSCH AMERIKANISCHE FREUNDSCHAFT: With The Faint, Health, She Wants Revenge, Boy Harsher, Tamaryn, Boan, Black Mare, Sat., Nov. 10, 3 p.m., \$59-\$175. State Theatre.

THE DEVIL MAKES THREE: Sat., Nov. 3, 8 p.m., \$27.50. The Wiltern.

GOO GOO DOLLS: Fri., Nov. 9, 6:30 p.m., \$49.95-\$79.95. Hollywood Palladium.

HANSEL & GRETEL: James Conlon conducts L.A. Opera's presentation of the operatic fairy tale, Sat., Nov. 17, 7:30 p.m.; Sun., Nov. 25, 2 p.m.; Thu., Dec. 6, 7:30 p.m.; Sun., Dec. 9, 2 p.m.; Wed., Dec. 12, 7:30 p.m.; Sat., Dec. 15, 7:30 p.m., \$16-\$294. Dorothy Chandler Pavilion.

JESSIE J: With Ro James, Thu., Nov. 1, 7 p.m., \$37.50-\$55. The Wiltern.

MITSKI, JESSICA LEA MAYFIELD: Wed., Nov. 7, 7

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p.m., \$20-\$30. The Wiltern.

MORRISSEY, JOAN JEIT & THE BLACKHEARTS: Thu., Nov. 1, 7 p.m. Microsoft Theater.

NICKI MINAJ, FUTURE: Tue., Nov. 20, 7:30 p.m., \$36-\$182. The Forum.

NICOLE HENRY: Fri., Nov. 30, 8 p.m., \$20-\$40. Smothers Theatre, Pepperdine University.

PATTI LABELLE: Fri., Nov. 23, 7 p.m. Pechanga Resort & Casino.

PAULA ABDUL: Fri., Nov. 9, 8 p.m. Pechanga Resort & Casino.

PRISM: L.A. Opera Off Grand and Beth Morrison Projects present a new opera, Thu., Nov. 29, 8 p.m.; Fri., Nov. 30, 8 p.m.; Sat., Dec. 1, 8 p.m.; Sun., Dec. 2, 2 p.m., \$69. REDCAT: Roy & Edna Disney/CalArts Theater.

RÜFÜS DU SOL: With Cassian & Icarus, Nov. 1-3, 9 p.m., \$34.50 & \$44.50. Shrine Auditorium & Expo Hall.

RUFOUS WAINWRIGHT: Fri., Nov. 9, 8 p.m., \$45-\$85. The Orpheum Theatre.

SCOTT BRADLEE'S POSTMODERN JUKEBOX: Sat., Nov. 24, 7:30 p.m., \$29.50-\$105. Long Beach Terrace Theater.

SIGNIFYIN' BLUES 2018: With Brother Yusef, Lenny "Fuzzy" Rankins, The Blaux Brothers, Fri., Nov. 9, 7:30 p.m., \$35-\$450. With Barbara Morrison, Weapon of Choice, R.L. Boyce, Sat., Nov. 10, 7:30 p.m., \$35-\$450. With R.L. Boyce, Missy Andersen, Cheyenne Amen, The Blacktop Trio, Sun., Nov. 11, 7:30 p.m., \$35-\$450. Airtel Plaza Hotel.

SONYA YONCHEVA: The soprano performs a recital, backed by an orchestra conducted by Domingo Hindoyan, Wed., Nov. 7, 7:30 p.m. The Broad Stage, Santa Monica College Performing Arts Center.

SPARKS: Wed., Nov. 14, 8 p.m.; Thu., Nov. 15, 8 p.m., \$45 & \$55. Palace Theatre.

THE VERDI CHORUS: Music director Anne Marie Ketchum leads the local choral group, Sat., Nov. 10, 7:30 p.m.; Sun., Nov. 11, 2 p.m. First United Methodist Church.

WHICH ONE'S PINK: Sat., Nov. 3, 9 p.m., \$24.50. Saban Theatre.

DECEMBER

ANDY SHAUF: Sun., Dec. 2, 8 p.m.; Mon., Dec. 3, 8 p.m., \$25. Hollywood Forever Cemetery.

CAMERATA PACIFICA: Violinists Kristin Lee and Jason Uyeyama, violist Richard O'Neill and cellist Ani Aznavoorian assemble string quartets by Arensky and Beethoven before doubling in size with the Calder Quartet for Felix Mendelssohn's Octet in E-Flat major, Op. 20, Tue., Dec. 4, 7:30 p.m., \$58. Huntington Library, Art Collections and Botanical Gardens.

CHILDISH GAMBINO: Sun., Dec. 16, 7:30 p.m., \$49.50-\$129.50. Mon., Dec. 17, 7:30 p.m., \$49.50-\$129.50. The Forum.

LA BOHÈME: Pacific Opera Project revives its playfully sarcastic yet emotionally moving update of Giacomo Puccini's opera in which the tragic romance between Mimi (with sopranos Maya Rothfuss and Kerriann Otaño alternating in the role) and Rodolfo (JJ Lopez and Dane Suarez) is relocated to modern-day Highland Park in a production also known as *The Hipsters*, Dec. 7-8, 7:30 p.m.; Thu., Dec. 13, 7:30 p.m.; Dec. 14-15, 7:30 p.m.; Thu., Dec. 20, 7:30 p.m.; Dec. 21-22, 7:30 p.m. Highland Park Ebell Club.

NINE INCH NAILS, THE JESUS & MARY CHAIN: Fri., Dec. 7, 6:30 p.m.; Sat., Dec. 8, 6:30 p.m.; Tue., Dec. 11, 6:30 p.m.; Wed., Dec. 12, 6:30 p.m.; Fri., Dec. 14, 6:30 p.m.; Sat., Dec. 15, 6:30 p.m., \$79.50-\$99.50. Hollywood Palladium.

SANTA MONICA SYMPHONY ORCHESTRA:

Guido Lamell conducts cinematic selections by Tchaikovsky, Strauss and Wagner, Sun., Dec. 2, 7 p.m. Santa Monica High School, Barnum Hall.

TASH SULTANA: With Ocean Alley, Sat., Dec. 1, 8 p.m., \$44.50. Shrine Auditorium & Expo Hall.

VNV NATION: With De/Vision, Holygram, Thu., Dec. 13, 6:30 p.m., \$26.50. The Wiltern.

WASTELAND: Soprano Stephanie Aston and percussionists Dustin Donahue, Sean Dowgray and Ryan Nestor perform music by Chaya Czernowin, Katherine Young, Andrew McIntosh and others, Fri., Dec. 14, 8 p.m., \$15. Art Share L.A..

CLASSICAL & NEW MUSIC

ANNA HOMLER, ODEYA NINI, LAURA STEENBERGE: The composer-performers take part in *Sound*, in a SASSAS presentation, Sun., Oct. 21, 4 p.m., free. Baldwin Hills Scenic Overlook, 6300 Hetzler Rd., Culver City.

CAMERATA PACIFICA: Oboist Nicholas Daniel and four string musicians sort through solo pieces by Musgrave and Richards, quartets by Mozart, Beethoven and Grime, and John Adams' *Book of Alleged Dances*, Fri., Oct. 19, 7:30 p.m., \$58. Hahn Hall, UC Santa Barbara, 1070 Fairway Rd., Santa Barbara.

COLBURN ORCHESTRA: Valery Gergiev conducts works by Prokofiev and Tchaikovsky, Tue., Oct. 23, 7 p.m. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

THE HOLLYWOOD CHAMBER ORCHESTRA: The group performs Richard Band's score during a screening of *Re-Animator*, Fri., Oct. 19, 8 p.m., \$20. Ricardo Montalban Theater, 1615 Vine St., Los Angeles.

JACARANDA MUSIC: Pianist Kathleen Supové goes deep in the local premiere of Dylan Mattingly's baseball-themed piano cycle *Achilles Dreams of Ebbets Field*, Sat., Oct. 20, 8 p.m., \$45. First Presbyterian Church, 1220 Second St., Santa Monica.

L.A. PHILHARMONIC: Gustavo Dudamel conducts Prokofiev's *Romeo and Juliet* in a collaboration with L.A. Dance Project choreographer Benjamin Millepied, Fri., Oct. 19, 8 p.m.; Sat., Oct. 20, 8 p.m.; Sun., Oct. 21, 2 p.m. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

MARIINSKY ORCHESTRA: Valery Gergiev conducts an evening of works by Igor Stravinsky, Thu., Oct. 25, 8 p.m., \$49-\$109. The Soraya, 18111 Nordhoff St., Northridge.

QUATTROSOUND: LACO cellist Giovanna Clayton is spotlighted in free afternoon performance, Wed., Oct. 24, 1 p.m., free. Bank of America Plaza, 333 S. Hope St., Los Angeles.

SANTA MONICA SYMPHONY ORCHESTRA: Guido Lamell conducts works by Leonard Bernstein and Tchaikovsky, and violinist Roman Kim performs his own violin concerto, Sat., Oct. 20, 7:30 p.m. Santa Monica High School, Barnum Hall, 601 Pico Blvd., Santa Monica.

GO SATYAGRAHA: Tenor Sean Panikkar stars at Gandhi in composer Philip Glass' surreal operatic examination of the Indian activist's years in South Africa, in a presentation from L.A. Opera, Sat., Oct. 20, 7:30 p.m.; Sat., Oct. 27, 7:30 p.m.; Thu., Nov. 1, 7:30 p.m.; Sun., Nov. 4, 2 p.m.; Thu., Nov. 8, 7:30 p.m.; Sun., Nov. 11, 2 p.m., \$21-\$300. Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles. See GoLA.

SEONG-JIN CHO: The Korean pianist rummages through selections by Debussy and Chopin at a recital, Wed., Oct. 24, 8 p.m. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

—FALLING JAMES

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Accountant Job Site: Vernon, CA. Samtex Fabrics, Inc. B.A. Req'd. Send resume 2424 E. 28th Street Vernon, CA 90058

ACCOUNTING Tax Manager, SALT (Mult. Pos.), Pricewaterhouse-Coopers LLP, Los Angeles, CA. Provide state & local tax advice & support to clients. Req. Bach's deg or foreign equiv. in Acctng, Bus Admin, Tax or rel. + 5 yrs of post-bach's progressive rel. work exp. in state & local tax, or a Master's deg or foreign equiv. in Acctng, Bus Admin, Tax or rel. + 3 yrs rel. work exp. in state & local tax. Travel up to 20% req. Apply by mail, referencing Job Code CA1841, Attn: HR SSC/Talent Management, 4040 W. Boy Scout Blvd, Tampa, FL 33607.

Agathos Support Service, Inc. seeks Chief Accounting Officer for its Torrance office who will oversee accounting operations, design & develop company's accounting policies & procedures, ensure strict regulatory compliance, analyze financial information & prepare financial reports. **Qualified applicants mail resume (no calls/emails) to attn: HR, 4333 Torrance Blvd., 2nd Floor, Torrance, CA 90503**

Bookkeeper. f/t; Restaurant; perform bookkeeping at restaurant; A.S. Deg. in Accounting or Related; Resume: The Quarter Pound House, Inc. @ 3465 W 6th St., #C-130, Los Angeles, CA 90020

Chief Technology Officer Req'd: MS, Comp. Science & 10 yrs exp. in software dev of web-based applications. Spec. Req'mnts: Must have demonstrated knowledge of: multi-tenant & metadata driven software arch., Co-rehr W/Custom Obj., JavaScript, #, .NET, ASP.NET, MVC Framework, ADO.NET, Angularjs, Backbonejs, HTML5, CSS3, LESS; & Agile & Lean mgmt syst. Employer will accept spec. req'mnts gained thru employment experience &/or academic coursework. Direct all technology dev of SaaS software apps for HR mgmt. Full-time. HR Cloud, Inc., El Segundo, CA 90245. Send resume to blaine@hrcloud.com, Attn: Blaine Ornborg, CEO

Endodontist needed in Burbank to perform endodontic diagnosis and treatment. Must have Endodontic certificate. Send resumes to: Krikor Bardakjian DDS, Inc., 3808 W. Riverside Dr., Ste. 307, Burbank, CA 91505.



Financial Analyst (Laguna Beach, CA). Review complex financial data related to real estate appraisals of properties and company business operations to determine which investments are most lucrative. Bachelor's degree or higher degree in Finance or foreign degree equivalent and experience in real estate appraisal industry. Mail resume to Reza Dashti, President, ReZident Development, Inc., 923 Santa Ana Street, Laguna Beach, CA 92651.

Graphic Designer (Job Site: L.A., CA). Young Label & Tag, Inc. B.A. Req. Send resume 1502 E. Washington Blvd. L.A., CA 90021

Graphic Designer in Los Angeles, CA: Please send resume to Yebest Consulting, Inc. 5810 Wilshire Blvd. Ste. 1212, Los Angeles, CA 90010

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Senior Producer: Oversee multiple game development production projects. Help set vision, recruit new talent, and lead staff. Deliver new game features efficiently. Mail resume: Riot Games, Job #ME280, 12333 West Olympic Blvd, LA, CA 90064

Liberty Mutual Group, Inc. seeks an Underwriting Specialist in Los Angeles, CA. Underwrite targeted new and renewal business by reviewing and analyzing insured party's (or prospective insured party's) loss history, financials, and other pertinent information. Up to 25% domestic travel required. To apply, please visit www.libertymutualgroup.com/careers, select "Search Jobs," then select "Experienced Hires," enter job requisition 98211 in the "Job Number" field, and submit resume. Also may apply by sending resume via e-mail to Recruit.M@LibertyMutual.com. Reference requisition number in subject of e-mail.

Pastor: f/t; Nonprofit Christian church; conduct pastoral activities; Master of Divinity or Related; Resume: All Nation Church of Southern California @ 1345 S. Burlington Ave., Los Angeles, CA 90006



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Senior Project Manager for CEP Administrative Services dba Entertainment Partners (Burbank, CA). Lead complex cross-functional software programs & projects through SDLC, ensuring delivery of timely high quality software. Req's: Bachelor's degree in IT, CS, Electronics Engineering or related. 5 yrs' exp as a Program or Project Manager or related position. 5 yrs' post bachelors exp req'd & must incl: managing/controlling project budgets greater than \$5M; managing large, complex projects & processes w/limited oversight from manager that span outside of immediate job area involving multiple depts; system conversions & initiatives that bring business transformation; tailoring various project mgmt methodologies based on unique challenges of a portfolio, program, or project; proven stakeholder management skills w/exp working w/C-Level sponsors; subject matter expert in project & program management; & strong technical (architecture & system design) orientation & solid understanding of development methodologies (e.g. Pair Programming, TDD). Must have legal authority to work in the U.S. EEOE. Mail resume to: Gillian Diamond, Entertainment Partners, Talent Acquisition Manager, 2950 N. Hollywood Way, Burbank, CA 91505.

Senior PL/SQL Developer for LA Care Health Plan in Los Angeles, CA to support enterprise-wide databases, ensure database integrity and usability. Work on Oracle database design, tuning, and modeling in multiple computing environments and prepare plans to address infrastructure projects and support to projects. Req.: BS in CIS, CS, IT or related (will accept foreign edu. equiv.) & 5 yrs. Exp. as Software Developer in a tech. function creating and maintaining software apps. Submit CV to LA Care Health Plan, Attn: Jason Torres, 1055 W 7th Street 7th Fl., LA, CA 90017.

Software Engineer Req'd: MS, Comp.Sci., Info. Systems, or Closely Related & 24 months exp. in software development of Microsoft ASP.NET based SaaS mobile applications. Special Req'mnts: Must have demonstrated knowledge of: JavaScript, C#, ASP.NET, Backbone JS, JQuery, SQL, RxAndroid, Redux, & Meteor JS. Employer will accept special req'mnts thru employment experience &/or academics. Duties: software architecture development of Microsoft ASP.NET based SaaS mobile applications of HR mgmt software systems. Full-time. GovernmentJobs.com, Inc., dba NEOGOV, El Segundo, CA 90245. Email resume to Thomas Frisch, HR Manager - tfrisch@neogov.net.

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