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LA WEEKLY

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BY LINA LECARO AND LISA DERRICK

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GO LA

FRI 10/26

MIND & BODY

Take a Wine Break

Wine Wellness, celebrating yoga, wellness and wine, takes place this weekend in Los Olivos, for those craving a break in nearby Wine Country. Organized by Chiara Shannon, the Yogi Sommelier, in collaboration with area wine producers and wellness professionals, the weekend targets health- and wellness-minded consumers with a timely mission: Teach mindful wine appreciation and raise awareness about local producers that make environmentally conscious wines. Attendees will practice yoga, meet winemakers and learn about organic and biodynamic farming while relaxing and exploring Wine Country. Relax on Friday with yoga class, VIP tours, wine tasting and lunch at the biodynamically certified Beckman Vineyards. On Saturday, shift over to the town of Los Olivos for more yoga, and pick up a map for the organic wine crawl, starting at the certified-organic Coquelicot Estate tasting room. Check website for registration and more information. *Beckman Vineyards, 2670 Ontiveros Road, Los Olivos; and Coquelicot Estate, 2884 Grand Ave., Los Olivos; Fri., Oct. 26, 9:30 a.m.-2 p.m.; Sat., Oct. 27, 9:30 a.m.-12:30 p.m.; \$55-\$95. winewellnessfest.com. —MICHELE STUEVEN*

CONVENTION

L.A. Invasion

Attracting tens of thousands, the celebration of all things gloriously nerdy that is **Los Angeles Comic Con** touches down this weekend with a one-of-a-kind schedule of attractions. Enter the fourth annual Cosplay Nationals

Cate Blanchett in Julian Rosefeldt's *Manifesto*, screening at Hauser & Wirth: See Saturday.



COURTESY JULIAN ROSEFELDT

solo or with friends for a shot at \$20,000 in prize money (or just watch), or stop by to check out the Le Geek So Chic fashion show. Among the dozens of other events: an appearance from Jack Black and Tenacious D, Marvel Studios panels, advice for how to break into the industry and a presentation on women in horror. VIP passes get you in 30 minutes early. *L.A. Convention Center, 1201 S. Figueroa St., downtown; Fri., Oct. 26, 1-8 p.m.; Sat., Oct. 27, 9:30 a.m.-7 p.m.; Sun., 9:30 a.m.-5 p.m.; \$25 and up, 12 & under free. comicconla.com. —AVERY BISSETT*

FILM/MUSIC

Take a Trip to Halloween Town

Jack, Sally and Oogie Boogie are unforgettable characters who captured the imaginations of kids and adults alike in Tim Burton's animated classic, but seeing them come to life (well, death) with a live musical score is an other-level treat every fan should do once. It's like celebrating Halloween and a cool Yule party at the same time! The Hollywood Bowl's annual *Nightmare Before Christmas in Concert* is back at the landmark venue with musical director Danny Elfman at the helm and guests Catherine O'Hara and Ken Page lending their voices to the masterfully macabre tale of holiday hijinks. It's the 25th anniversary of the film, which is just one more reason to celebrate and scelebrate! *Hollywood Bowl, 2301 N Highland Ave., Hollywood Hills; Fri.-Sat., Oct. 26-27, 8 p.m.; Sun., Oct. 28, 7:30 p.m.; \$37.50 and up. hollywoodbowl.com/events/performances/527/2018-10-26/danny-elfman-halloween-the-nightmare-before-christmas/. —LINA LECARO*

ART

Nocturnal Wonderland

Halloween may be the time of the year for jack-o'-lanterns and other creepy glow-in-the-dark art, but it's a decidedly less macabre and lighter affair at the **Moonlight Forest Lantern Art Festival**. The Chinese-influenced (from the Sichuan province, to be exact), mile-long installation features a cornucopia of lantern art based on the themes of nature, children's garden and Chinese culture. And it wouldn't be a festival without the requisite food and drink offerings, including the Triple Threat Truck, Son of a Bun and several other food trucks. If a particular evening is sold out, fear not; use ride-sharing to get to the Arboretum, show your receipt and you'll be able to buy up to four tickets. *Los Angeles Arboretum, 301 N. Baldwin Ave., Arcadia; Fri., Oct. 26, 5:30, 7 & 8 p.m.; exhibit: Wed-Sun., 5:30-10 p.m., thru Jan. 6; \$28, \$23 17 & under, \$25 seniors. (626) 821-3222, arboretum.org/moonlight-forest-magical-lantern-art-festival. —AVERY BISSETT*

SAT 10/27

ART

The Architecture of Tomorrow

Japan House L.A.'s public arts programming continues apace with a new exhibition of images and sculptural models from celebrated architect **Sou Fujimoto**. Winner of the prestigious 2013 Serpentine Pavilion commission in the U.K. and named 2014 *WSJ* architecture innovator of the year, Fujimoto's practice is based geographically and culturally in his native Japan, but its

innovations, creative material and cultural influence are felt globally. Of special interest to local architecture aficionados will be his stated aesthetic of the "primitive future" — a vision that melds cutting-edge materials and sustainable practices with an intuitive humanistic relationship to nature and outdoor space, especially in the urban context. *Japan House, 6801 Hollywood Blvd., Hollywood; Mon.-Sat., 10 a.m.-8 p.m.; Sun., 10 a.m.-7 p.m.; runs thru Dec. 12; free. (800) 516-0565, japanhouse.jp/losangeles. —SHANA NYS DAMBROT*

CULTURE/HALLOWEEN

Honoring the Gods of Old

Paint your face like a beautiful *esqueleto* and honor deceased loved ones with photos, altars, flowers and sugar skulls at the 19th annual **Día de los Muertos** at Hollywood Forever Cemetery — always L.A.'s most fabulous event for the folkloric Mexican holiday. This year should be particularly stunning visually and metaphorically, as the event takes on a thematic thrust, honoring the Aztec goddess Coatlicue, said to have given birth to the moon, stars and sun. It will be a divinely feminine fiesta that women (and men) will want to partake in and use the opportunity to embellish themselves in dark, deathly and uplifting cosmic imagery. Coatlicue also is known as "mother of the gods," as she gave birth to Huitzilopochtli, the god of the sun and war. Day of the Dead is as good a time as any to celebrate her, maternal energy and the universe, especially with our current earthly culture driven by female struggle and women's stories of self-love and strength. *Hollywood Forever Ceme-*

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tery, 6000 Santa Monica Blvd. Hollywood; Sat., Oct. 27, noon-mid.; \$25, 8 & under and seniors free until 4 p.m. ladayofthedead.com. —LINA LECARO

ART

Hitting the Trifecta

Three new shows open this weekend at Arts District bastion **Hauser & Wirth L.A.** A massive sculpture by Alexander Calder activates the central courtyard, as some 30 smaller stables and mobiles fill an interior gallery and the adjacent garden. New York artist Zoe Leonard (also the subject of a new show at MOCA) presents her epic “Analogue” cycle, in which she documents the disappearing mom-and-pop storefronts of the Lower East Side from 1998 to 2009. Her 400-plus images capture a period of gentrification that she links to issues of capitalism, colonialism and cultural agency — issues denizens of the Arts District know a lot about themselves. Finally, artist and filmmaker Julian Rosefeldt’s triumphant feature *Manifesto*, in which Cate Blanchett enacts the artistic philosophies of a series of the 20th century’s most influential creative movements in high-production character with humanity, passion and a mind-blowing mimicry, will be shown in its original concept as a 13-channel video installation. *Hauser & Wirth*, 901 E. Third St., downtown; opening reception: Sat., Oct. 27, 6-9 p.m.; exhibit: Tue.-Sun., 11 a.m.-6 p.m., thru Jan. 6; free. (213) 943-1620, hauserwirth.com. —SHANA NYS DAMBROT

SUN 10/28

ART

A Life’s Epic Work

Can an artist truly make one single work that encapsulates the whole of their practice? Well, in the case of icon Robert Rauschenberg (1925-2008), he spent 17 years trying. Made between 1981 and ’98, and measuring end to end a full quarter-mile, Rauschenberg’s epic *The 1/4 Mile or 2 Furlong Piece* comprises nearly 200 component panels, which in turn incorporate the eclectic olio of found materials,

objects, photographs, collages, textiles, furniture, paint, cardboard and even traffic lights that characterized his omnivorous taste for appropriated and recycled sources. The mammoth work serves not only as a self-styled survey of his own practice but also as a kind of travel log, in which time spent in Asia, Latin America, Europe, Africa and the United States yielded the mother of all souvenir archives. Notably, LACMA’s installation of this astonishing work of patience, obsession and subversive art history will be the first time it has ever been exhibited in its complete form. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; exhibit runs thru June 9; \$20. (323) 857-6000, lacma.org* —SHANA NYS DAMBROT

MON 10/29

BOOKS

A Literary Sampler of L.A.

Editor Susan LaTempa presents a reading from *Paperback L.A. Book 2: A Casual Anthology: Studios, Salesmen, Shrines, Surfspots*, a wide-ranging collection of L.A.-centric photographs and short pieces by both modern local writers and such past legends as Ray Bradbury and the influential African-American crime-fiction author Chester Himes. The generally amiable Bradbury delves into murder, and Himes uncovers racism at a seemingly innocuous lunch meeting at a downtown hotel. Naomi Hirahara evokes ghost towns, Jim Gavin plumbs the depths of plumbing, Helen Evans Brown weighs in on avocados, and former *L.A. Weekly* writer Wendy Gilmartin turns her focus on “fugly” architecture. *Chevalier’s Books*, 126 N. Larchmont Blvd., Windsor Square; Mon., Oct. 29, 7 p.m.; free. (323) 465-1334, chevaliersbooks.com. —FALLING JAMES

TUE 10/30

ART

Skin-Deep

On the eve of All Hallow’s Eve, the Annenberg Community Beach House artist and writer in residence Catherine Coan invites

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William Turner Gallery, Santa Monica



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the taxidermy-curious into a surprising conversation about narrative, symbolism, storytelling, the ethics of working with the remains of our animal friends, and why it is that so many contemporary artists using the genre in exciting, even subversive new ways are women. Coan herself is both a writer and visual artist, and it is precisely the uncanny, literary quality to her sculptures, vignettes and large-scale installations that makes them so unique. Her deft skills and inventive sense of theatrical tableaux combine to place her creatures in unlikely human scenarios, the better to understand them as symbolic stand-ins for anthropomorphic dramas, adventures, myths and memories. Tonight she illuminates this continuum in the context of her classic and recent works. *Annenberg Community Beach House, 415 Pacific Coast Highway, Santa Monica; Tue., Oct. 30, 6:30-8 p.m.; free. (310) 485-4904, annenbergbeachhouse.com.* —SHANA NYS DAMBROT

WED 10/31

FILM

A Halloween Classic Rescored

Over the past few years, L.A. Opera's annual screenings of silent horror films amid the macabre opulence of the Theatre at Ace Hotel have become a fun Halloween tradition. The twist is that the films are paired with live performances of evocative new scores by such avant-garde composers as Philip Glass and Matthew Aucoin. This year, British composer Joby Talbot conjures a new soundtrack to Carl Theodor Dreyer's unsettling, atmospheric 1932 classic *Vampyr*, featuring mezzo-soprano Taylor Raven, with Aucoin conducting a chamber ensemble. *Theatre at Ace Hotel, 929 S. Broadway, downtown; Sat., Oct. 27, 8 p.m.; Wed., Oct. 31, 8 p.m.; \$19-\$89. (213) 623-3233, laopera.org.* —FALLING JAMES

THU 11/1

ART

Black Madonna

Painter Mark Steven Greenfield's "Love

and Loathing" is on view for only two weeks, but it covers a lot of territory. With examples of both recent and new work, the presentation offers highlights of Greenfield's perennial project, unpacking the exponential complexities of African-American life and history through images of community, commerce, pop culture and how aspects of contemporary culture are rooted in global mythologies. In three particularly impactful new works, the artist muses on the iconography of the Black Madonna. "There are over 300 of them in the world," Greenfield explains, often made as intentional appeals to indigenous populations that colonial powers sought to convert, and some associated with folk legends and miracles. Greenfield's updated considerations add art historical conventions to the library of source material from which he so insightfully draws. *Cal State L.A. Fine Arts Gallery, 5151 State University Drive, El Sereno; exhibit: Mon.-Fri., noon- 5 p.m., thru Nov. 16; reception: Nov. 3, 5-8 p.m.; free. (323) 343-4040, calstatela.edu.* —SHANA NYS DAMBROT

FILM

Hey, Hey, It's the Monkees

The Monkees were ostensibly just a made-for-TV imitation of The Beatles, albeit an unexpectedly brilliant, prolific and legitimate band in their own right. But The Monkees outclassed their inspirations in at least one crucial way. While the Fab Four's films were either enjoyable if lightweight comedic larks (*A Hard Day's Night, Help*) or self-indulgent psychedelic muddles (*Magical Mystery Tour*), The Monkees' lone feature-length film — 1968's *Head*, co-written by Jack Nicholson and director Bob Rafelson — was a surreal, subversive opus that destroyed their career by juxtaposing shocking footage of the Vietnam War with nonlinear vignettes that satirized their own fame. Singers Micky Dolenz and Michael Nesmith appear for a discussion following a 50th-anniversary screening of the bizarre film. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Thu., Nov. 1, 7:30 p.m.; \$15. (323) 466-3456, americancinemathequecalendar.com.* —FALLING JAMES

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Dark Sacred Night
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Moss Theatre, Santa Monica



Tom Hanks

Uncommon Type
NOV 14
Aratani Theatre, Downtown LA

Pharrell Williams

A Fish Doesn't Know It's Wet
NOV 17
The Novo at L.A. Live,
Downtown Los Angeles



Chip Conley

*Wisdom @ Work:
The Making of a Modern Elder*
NOV 19
Moss Theatre, Santa Monica

Jon Meacham

*The Soul of America:
The Battle for Our Better Angels*
DEC 3
Moss Theatre, Santa Monica



Sally Field

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Moss Theatre, Santa Monica

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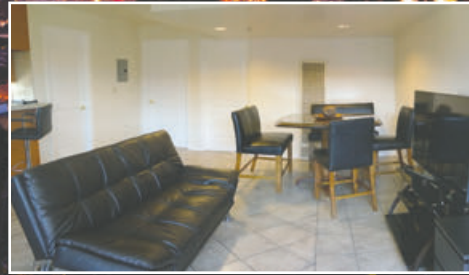
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RAISE YOUR VOICE

Mark Gonzalez, L.A. County Democratic Party chair, urges you to get out and vote on Nov. 6

BY BRETT CALLWOOD



Mark Gonzalez

Trump administration.”

As chair, Gonzalez is responsible for helping to raise the funds that will ensure the party can promote candidates. Eighty-eight cities and more than 150 races — it's one hell of a task, but he's up to it.

“It's making sure that our Democratic endorsed candidates at the local level from school board to water board get elected,” Gonzalez says. “We have 2.7 million Democrats throughout L.A. County. We're one-third of the voting base in the state. If we really all turned out, we can make that significant impact. As the party leaders, we have to make sure that we're getting out the vote. For me, being that face of the Latino community, to say this is why it's important for us to turn out, is actually key. Making

naugh situation, so much has happened to our health care system, women's rights, a number of issues that the Trump administration has done nationally,” he says. “I think this has been a motivator for our base in California to say, ‘Let's come out now because we need to flip the House, and then we need to flip the White House in 2020.’ We want to make sure that in 2019 we really make that change and get new citizens to vote, making sure

“LET'S COME OUT NOW BECAUSE WE NEED TO FLIP THE HOUSE, AND THEN WE NEED TO FLIP THE WHITE HOUSE IN 2020.”

— MARK GONZALEZ

they're loyal to the Democratic Party and reminding them why.”

If the Democrats are going to be successful, Gonzalez knows that they need to address mistakes made in the recent past.

“I will be the first to admit that I think, on a national level, there are some instances where we forgot to speak to people,” he says. “We spoke to people in the room but we forgot to speak to people in their living rooms. We forgot about some of the main objectives. People care about jobs. People care about economics — making sure they can put food on the table, clothes on their back, making sure the kids have a good education. Sometimes we forgot that. Our goal as a party is to move forward and hopefully get a candidate that will win so we don't find ourselves in this predicament in 2020. There's no doubt that we're going to have a significant amount of Democratic candidates. We know that. There are rumor mills about who it's going to be. But outside of that, our first job is to motivate our base for Nov. 6.”

Ultimately, the message from Gonzalez is: Get out and vote. We all watched the Kavanaugh hearings with horror, but this is every citizen's chance to make a real difference.

“It's about feeling empowered, but it's about reminding them that the person in that position of power basically got a Republican Senate to pass through somebody who has a term for the rest of their life,” Gonzalez says. “When you think, look at what not voting has done by allowing people to stay in that position of power, to allow folks like Kavanaugh to now remain in power for the rest of their life because you didn't want to vote that day. This Nov. 6 election is what's going to determine our election in 2020 to take back the House. No excuses. Let's do it together.”

Mark Gonzalez, chair of the L.A. County Democratic Party, has been fighting injustice since he first became aware of it while in school. He worked hard and, in adult life, has risen quickly through the ranks of the party.

As chair, he's got a job on his hands right now, preparing for the midterm elections in November. He knows that there are a number of seats in California that can change the national outcome, and there are seven seats that are flippable.

“That's why California's preaching the big blue wave,” Gonzalez says. “Those on that level are so significant for that change, but in California we have to maintain our supermajority within the Assembly. The downticket is going to be a big deal because you're not just talking

about these big national races. California is going to be leading the way and changing the national conversation as well.”

California is firmly blue, and here in L.A. it can be easy to feel as if we're living in a glorious, liberal bubble. That can lead to apathy when it comes to voting, however, and Gonzalez has to fight through that.

“At the end of the day, I think the number is 27 counties in California [out of 58] went red for Donald Trump in the 2016 election,” he says. “We can't forget that there are still a number of those counties that exist. We live in the bubble of Los Angeles County, Los Angeles city, you've got Long Beach, San Francisco — those are blue areas. But there's also Central California as well, that we can't forget. Making sure we keep those areas blue is what's gonna maintain us and keep California that leading defense against the

sure that we use digital media and other languages to get our vote out. Whether that's Instagram, Facebook, Twitter, Snapchat, other means of communications where the digital media really plays, that's what we're working with as well. If you get pop-up messages through Instagram or ads of political candidates, Pandora or Spotify even — those are other new ways of communication that we in the Democratic Party are using.”

It's notoriously difficult to get people fired up for midterms. They lack the glamour of the presidential elections or even the primaries, when we have “our candidate,” and we know who the perceived bad guy is. Gonzalez says that the recent Supreme Court justice confirmation process, though, has certainly fired people up, and for good reason.

“So much happened during the Kava-

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Rozz Williams and friends

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Dinah Cancer

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Siouxsie Sioux performing at Covent13

City of (Dark) Angels

HOW L.A. HELPED BIRTH GOTH AND IS KEEPING THE CULTURE ALIVE

BY LINA LECARO AND LISA DERRICK

As the 1970s were winding down, the decadence of the era began to devolve into darkness. Disco started to seem gauche, while punk's anti-establishment ethos felt, at times, more like pointless aggression. Pop culture was changing, as it does, and the '80s seemed to inspire darker forms of expression in terms of subculture fashion and music. Death rock, new romantic or, as it was dubbed around this time, gothic rock was born, and some 40 years later the aesthetic not only survives but continues to thrive. No one necessarily loves the label, and "goth" has come to mean different things to different people, but in general, as a music genre, it conjures a moody aesthetic and a sort of sinister, cinematic vibe. As a fashion statement, it is expressed by a menacing kind of glamour — black clothing, dramatic makeup, embellishments that reference both horror and religious iconography.

The U.K. usually gets credit for birthing the movement, in clubs and on the street, but the United States — and specifically Los Angeles — was its enticing evil twin from the start,

possessing post-punkers with a gloomy aura and allure. L.A. was one of the most significant locales in the world in terms of spreading and exposing the scene, and it most definitely has become the most enduring epicenter as far as nightlife and lifestyle go. Despite the beach-babe stereotype, L.A. is a city of dark angels who can't be denied and just won't die.

Bauhaus' "Bela Lugosi's Dead," released in 1979, is for many the starting point, but here in L.A., bands such as 45 Grave and Christian Death were already doing much of the same stylistically, adding something new to the theatrics already emerging in rock & roll via Alice Cooper, Black Sabbath and, of course, David Bowie. Still, it took an L.A. music lover and eventually record store owner to help goth — back then pretty much exclusively called death rock — grow, manifesting from a macabre misfit thing in the '80s and '90s to a familiar style recognized by the mainstream today.

"The first goth clubs were in England," DJ and nightlife legend Joseph Brooks recalls of his first foray into fiendish sights and sounds. "Henry [Peck, Brooks' former (14 »



Jason Lavitt & friends

COURTESY JASON LAVITT

» 13) partner, who died earlier this year] and I went to some and said, 'This is what we want to do,' so we came back to L.A. and proceeded to do it."

Brooks says he'll never forget attending Club for Heroes, Steve Strange of Visage's seminal London night spot, in 1981. In his party-hopping posse at the time: Siouxsie Sioux, Steven Severin and Budgie from Siouxsie & the Banshees and Robert Smith from The Cure. "We sat in a table next to Michael Jackson!" Brooks remembers, foreshadowing dark culture's universal appeal, though it was still very much underground then. "We had to carry Robert Smith out because he was so drunk he couldn't walk."

Brooks says he and Peck came home and pretty much immediately opened up the Veil in infamous punk pit the Cathay de Grande and later Club Lingerie on Sunset Boulevard, and slowly but surely Veil started to draw denizens of dark dress and music. Brooks and Peck made several subsequent trips to the U.K., bringing back records to spin at their club. At a record store on Kings Road they met Bauhaus' manager, who became a friend and encouraged them to open their own shop in the United States, which they did. Opened in the mid-'80s, Vinyl Fetish on Melrose Avenue became not only the vortex for vampy, gloomy rock music from both England and America but also the place for punk kids and baby goths to gather, especially when the store held record signings with the likes of Specimen, Sex Gang Children and The Cult. The Veil led to another dark club called the Fetish, and with the record store (arguably one of the coolest destinations on then-burgeoning Melrose Avenue), their events and a weekly radio show on KROQ-FM called *The Import Show*, Brooks and Peck didn't just fan the flames of the culture, they pretty much started the fire.

Mary Sims-Rosas aka Mary Bats aka Dinah Cancer sold her handmade horror-themed jewelry (fashioned from Shrinky Dinks) at Vinyl Fetish by day; by night she was rocking the underground with 45 Grave, featuring her then-boyfriend, Don Bolles of The Germs, on drums. They were already building a



Joseph Brooks

PHOTO BY JASON LAVITT

following for their heavy, spooky sounds when they met Brooks, and his clubs became a regular haunt for the band.

Cancer, who was born and raised in Hollywood, got her start performing with punkettes called Castration Squad (featuring, at one time, Alice Bag and Elissa Bello of the original Go-Go's), but her aesthetic was always more romantic than the rest. "Spiky hair, bondage pants, plaid... that was really popular," Cancer recalls. "There was one photo shoot where we were supposed to all wear black, punky stuff and I came in a long white flowing chiffon gown, and they were like, 'That's not how we're supposed to look.' And I go, 'Well, this is how I want to look.' I started modeling my look after the Hammer horror films starring Christopher Lee. I wanted to be a Hammer bride. I wore 1920s silent screen star makeup — you know, heavy dark eyes, high contrast. A lot of us girls in the scene started doing that."

Both Brooks and Cancer assert that the influence of Old Hollywood, both in the L.A. underground and overseas, was important. And not just for ladies. Androgyny and a fascination with filmic depictions of ghoulishness influenced everyone (and still does today), male and female. Cancer says she was highly inspired by TV shows like *Dark Shadows*, *The Adams Family* and *The Munsters* as a kid.

She shared this love of creepy culture with her friend Rozz Williams, lead singer of Christian Death, to many the ultimate tortured figure of the goth scene, now and forever. Williams hanged himself on



Dinah Cancer

PHOTO BY JASON LAVITT

April Fools' Day, 1998, and has a memorial and plaque at Hollywood Forever Cemetery (his ashes were scattered over Runyon Canyon). He, maybe more than anyone else other than Peter Mur-

phy and Bauhaus, has had a profound and elemental influence on goth culture, inspiring tens of thousands of disaffected youths and hundreds of bands as well as artists and filmmakers to express themselves in dark and dramatic ways. He was a painter and collagist whose work has been exhibited in Los Angeles and Atlanta, and is the subject of more than one film. Nightlife promoter/punk art curator Danny Fuentes of Lethal Amounts Gallery is currently producing and directing a feature-length documentary called *Spiritual Cramp* (a Christian Death track) about the man, his mystique and the scene itself.

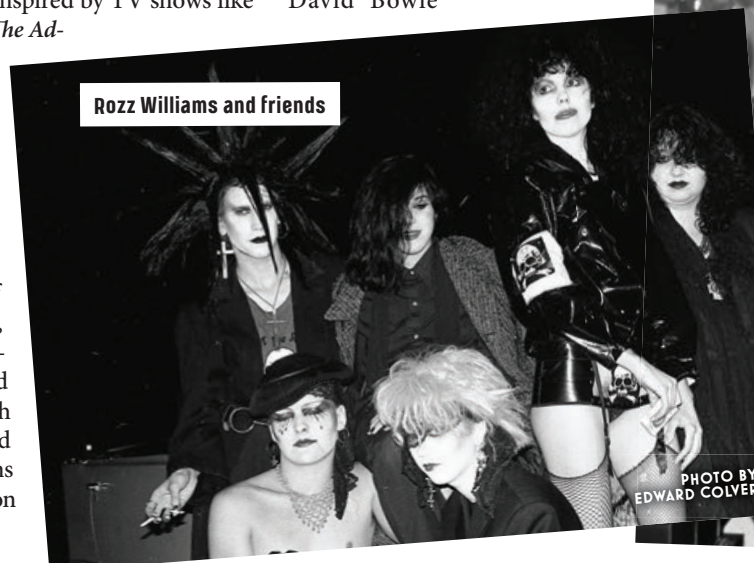
"[It] is a project I started after working with several members of the original lineup, doing a Rozz Williams exhibit and archiving Edward Colver's negatives," Fuentes says. "I think what made Rozz so unique and appealing was his attitude and delivery of his art. Lyrically he was more sophisticated, drawing inspiration from surrealist writers and artists, while combining the aggressive and unapologetic attitude of SoCal punk mixed with the provocative experimentations of Throbbing Gristle and the gender-bending of David Bowie

and the glam era. Christian Death were more of a reaction to the newly defined and codified look and sound of punk, pulling away from the three-chord wonders and creating atmosphere and texture rather than a catchy hook?"

Williams first began performing with his then-boyfriend Ron Athey (now a world-renowned performance artist) in the industrial art project Premature Ejaculation, back in 1981, and he played many gigs with Christian Death alongside 45 Grave throughout the decades. He also made many appearances at Brooks' clubs. His live shows evoked despair, brutality and, some might say, shocking imagery. In many ways the stuff Williams was doing with Athey initially and later with Christian Death predated the rise of fetishism, sadomasochism, modern primitivism and performance art that delved into these ominous forms of expression.

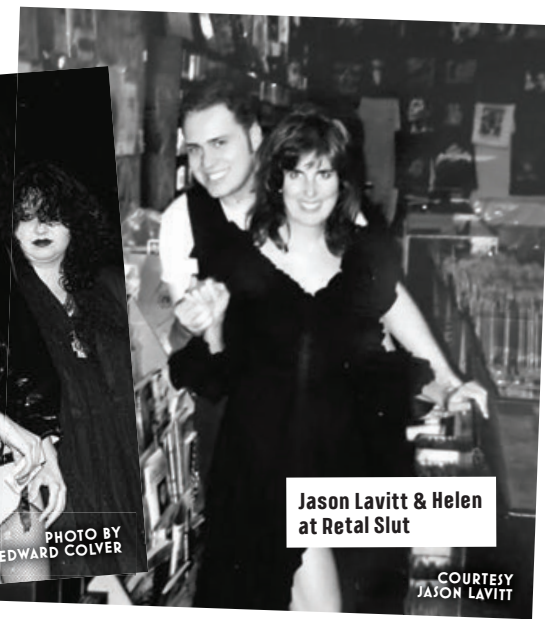
Fuentes recently threw a fundraiser for his film at one of the oldest churches in L.A. Another pioneering goth-rock group, Kommunity FK, performed, as did former Christian Death members Eva O and Gitane Demone. The crowd — a sea of black velvet, lace and fishnet fabrics and ghostly white skin — was split between long-in-the-fang O.G.'s (original goths) and drearily dolled-up millennials who clearly did their homework, singing along to KFK leader Patrik Mata's somber musings and donning garb straight out of the Veil and Club Scream circa 1981 to 1989.

Androgyny and a deathly appearance were very daring back when they started but today, in the wake of drag's popularity and couture runways' incorporation of certain dark elements, it's almost commonplace. It's still a pretty fierce fashion statement, though, especially when taken to extremes via makeup and audacious accoutrements such as crucifixes, piercings, fishnet stockings worn as tops, electrical tape as pasties,



Rozz Williams and friends

PHOTO BY EDWARD COLVER



Jason Lavitt & Helen at Retal Slut

COURTESY JASON LAVITT



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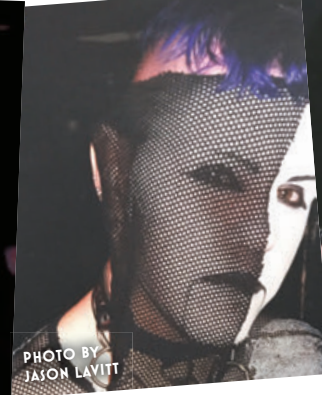


PHOTO BY JASON LAVITT



PHOTO BY JASON LAVITT

Aquanetted-to-the-max hair, etc. “[Rozz’s] cross-dressing was more an act of rage and rejecting Christianity, questioning sexual norms and antagonizing the hypermasculine punk scene,” Fuentes says. “I think goth as a subculture reopened the doors to the outsiders of the gay community that the first wave of punk had lost to the emerging hardcore scene. It provided an outlet and refuge for young queer kids disenchanted with the gay community they felt no connection to. If you felt alienated by the hypermasculine and often homophobic hardcore punk scene and you were too weird for the ’70/’80s gay scene, death rock provided an escape.”

Openly playing with sexuality and gender roles, goth did leave an indelible mark on the LGBTQ community. It opened the door for queer/fetish clubs and the death rock/goth aesthetic to meld. Both saw

growth in Los Angeles during the height of the AIDS crisis in the late 1980s and through the mid-’90s, confronting the temporality of the body and the reality of death, Thanatos embracing Eros. Meshing seamlessly with the corsets and latex of the fetish scene, goth style — which draws on everything from the Victorian era through the Weimar Republic and beyond — made it more comfortable to be gay, queer, trans at a club. Makeup, butch-wear, latex, leather, dangerously high heels were, and still are, worn as self-expression by anyone so moved. The music became a bit more aggressive as the scene progressed — anguished, sexual, driving, forming a counterpoint for consensual whipping and spanking scenes. Although electronic and industrial sounds became more popular at goth parties, they still maintained a feeling of doom. After Fetish, in the late ’80s, Brooks’ DJ skills saw him providing sounds for Club Scream, one of the most legendary live happenings in L.A. (Jane’s Addiction got their start there) and subsequently, Riki Rachtman’s neo-glam grotto Cathouse.

But his proclivities remained with darker, dance-driven environments. Club Fuck! was making an impact on the underground and co-founder James Stone joined with Brooks to go bigger with the L.A. Fetish Ball, a large-scale erotic extravaganza held near or on holidays such as Halloween and New Year’s Eve, featuring traditionally bewitching acts such as Nina Hagen and (often) The Cramps. Around the same time, they created Sin-a-matic, a weekly party encouraging

freaky fetish looks and showcasing S&M, bondage and polysexual expression, all driven by DJs and dancing to dark electro and atmospheric noise.

The industrial goth scene sort of exploded at that point, and made for some very important, long-running clubs that deserve mention, including Perversion from Michael Stewart and Bruce Perdue (of Club Scream), Kontrol Factory and the extremely popular Das Bunker from Rev. John Giovanazzi, which spawned his Glendale club Complex (now closed). Bunker still goes off with special events at Jewel’s Catch One.

Traditional goth clubs never went away, either. Of note are Helter Skelter and Stigmata (from Stewart and Perdue), the early-scene vampiric soiree called Fang Club (whose creator, Jack Dean, tragically committed suicide this year), and the LADeath (Los Angeles darkside) events of Xian Vox, which turned the Monte Cristo club into a true haunt for dark souls until it closed last year.

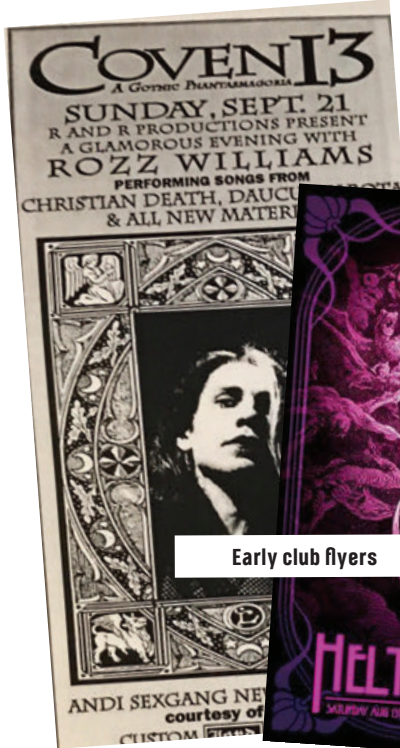
Two favorites from the ’90s recently hit the 20-year mark this year: Long Beach party Release the Bats (which recently announced it will close after its anniversary party on Friday, Oct. 26) and the gothic granddaddy, Bar Sinister, the longest consistently running dance party in L.A., of any genre, and still going strong. On any given Saturday, the Bar Sinister dance floor (at Boardner’s) fills with a mix of darkly draped newbie goths as well as elder fiends

who never got rid of their fishnets. Suicide Girls, who capitalized on the inherent sexual energy of the aesthetic via the web years ago, now are featured dancers at the club and bands new and old play outside in the New Orleans-style courtyard. Upstairs, the intricate shibari and other consensual BDSM provides a voyeuristic respite.

It bears noting that while the goth scene in L.A. is comprised of outsiders and “freaks,” it is, in fact, one of the most cohesive communities in nightlife. Its followers are, for the most part, not actually depressed or morose, though like any scene it has its mix of personalities and motivations. It might be a little incestuous, and it has seen its share of competitiveness and drama, but inspiration, mentorship and passing the torch (or rather, candelabra) have contributed to its fortitude and, ironically, its refusal to die.

Jason Lavitt was attracted to goth culture the second he was exposed to it. For the San Fernando Valley native, The Beatles’ *White Album*, which his parents had played on vinyl since he was a baby, was a compelling intro to music. “Songs like ‘Dear Prudence’ were in my DNA,” he says, “so when I got into ’80s music it was only natural to be obsessed with Siouxsie & the Banshees, who put out the very same song, but with a more dark, updated feel.”

Pre-internet, and coming from areas ranging from Granada (16 »



Early club flyers



» 15) Hills to Northridge to Chatsworth, Lavitt says the goth community somehow found ways to connect. When he was 15, he and his friends ditched school and went to Melrose, donning makeup and theatrical black ensembles. His group of friends at the time included two respected DJs on the current scene (DJ Amanda Jones and Jason Farber) and Elizabeth Barrial, perfumer/proprietor of Black Phoenix Alchemy Lab. After a few years, Lavitt scored a job at his favorite store, Vinyl Fetish, which by then had been sold by Brooks to Stewart and Perdew, and the pair gave him a DJ gig at their club Helter Skelter as well. His dark dreams had come true but, six years in, he was let go.

He was ready to spread his wings and, as fate would have it, he befriended “the goth father” as he calls him: Brooks. “And he was a personal friend of Siouxsie Sioux!” Lavitt gushes. Coven 13, a club that featured dancing and live performances (Siouxsie, Rozz, pretty much everyone still making dark music at the time) in the spirit of Brooks’ past parties, was born.

“I didn’t know the first thing about producing an event/club,” Lavitt recalls of

goth-themed ’90 nights these days. “This is my belief about why goth still lives on as every era evolves. Every new goth club I DJ, I update the format. A song at a goth club today would never have been played yesterday.”

Adam Bravin, aka DJ Adam-12, would tend to agree. Bravin is the co-founder, with producer Michael Patterson, of the newest dark-minded mashup in nightlife, the weekly members-only Cloak & Dagger. Also a native of the San Fernando Valley, he was exposed to a wide range of music, from Top 40 hits and punk to hardcore rap and hip-hop. Plus, as a teen, he could tune in, as most L.A. teens did, to KROQ, which beguiled him with artists like Bauhaus, The Cure and Depeche Mode

just makes you feel a certain way — every genre has a dark side.”

This dark side of music gets full play at Cloak & Dagger, where Bravin spins everything from his teen goth faves to early ska and Biggie Smalls, who the DJ points out has a song called “Suicidal Tendencies,” which like Britney Spears’ “Toxic” is pretty dark if you pay attention.

“Michael Patterson and I just created Cloak & Dagger because ... I just wanted it. I couldn’t go anywhere to hear dark music in all the different genres that I wanted to hear it in,” Bravin says. While his sonic passion was a motivating factor in founding Cloak & Dagger, he admits there is more to the club than meets the casual glance into the mandatory all-black clothing club.

rious, restored State Theatre in downtown Los Angeles. Onstage, She Wants Revenge will be joined by a number of bands, including a rare appearance by DAF/Deutsche Amerikanische Freundschaft, who have influenced industrial, techno, hip-hop, punk and metal acts around the world.

Despite DJing at a goth club and playing in what is considered a goth band, Bravin insists that goth is not a musical genre. “People use the word goth all the time, but after speaking with members of Bauhaus and some of the original ‘goth’ bands, they all agree it was more about the fashion than it was the music. And I would agree.” He adds, “Although we all know what people mean when they say goth music, I think of it more of a fashion and art aesthetic.”

The goth aesthetic truly has proven more powerful and far-reaching than anyone could have imagined. Leafar Seyer of the band Prayers grew up watching MTV in the ’80s and was drawn to the otherworldly elegance of goth musicians, their clothes and makeup. “The look attracted me as much as the music spoke to me. And the aesthetic goes back centuries. Like that Flock of Seagulls haircut comes originally



Membership has its privileges: Cloak and Dagger Club

PHOTO BY TYLER CURTIS



PHOTO BY TYLER CURTIS



Das Bunker

PHOTO BY LEVAN TK

Coven, which opened in ’89. “I was a Jewish kid from the Valley in my early 20s. But Joseph knew it all. He took it to the next level, providing entertainment, visuals, invites with beautiful artwork. He really schooled me in the arts, and this was where I got my education.”

Lavitt has become one of the most successful club promoters in Los Angeles, delving into many different music styles. He and Brooks shared a long and storied co-promoter relationship throughout the ’90s, which included Club Makeup at El Rey (glam rock), Shout! (’60s and soul) and Bang! (Brit and modern pop of the moment). The promoter-DJ has come full circle, too, rejoining forces with Stewart and Perdew for their popular Club ’90s nights. He also does the long-running gay pop club Tigerheat at the Avalon. Still, his heart lives with goth.

“The strongest part about the goth scene is incorporating crossovers and meshing similar genres,” says the DJ, who presents



Bats Day at Disneyland

PHOTO BY LINA LECARO

(which, of course, Brooks — along with Rodney Bingenheimer and Richard Blade — was responsible for getting on the air).

Bravin started DJing at 15, playing music for parties and clubs in all different scenes. “Every band has a dark song,” says Bravin, who would go on to found the darkwave band She Wants Revenge with Justin Warfield. “There are hip-hop artists that are dark, soul artist that are dark. Even pop artists that are dark. Whether sonically it’s dark, whether lyrically it’s dark, whether it

“We wanted to create a community, not that one doesn’t already exist but in our own way, incorporating magical qualities and immersive theater, and to create a unique place where people can get a little bit more,” he says.

That “little bit more” has grown Cloak & Dagger into monthly events in Chicago and Mexico City. Cloak & Dagger opens to the public for one special night when its mysterious immersive experiences will be expanded to take advantage of the spa-

from the French Revolution; it was worn by that time’s version of goths and punks. It was a mockery of how people’s necks were shaved and their hair tossed forward for the guillotine, a dare to death.”

Seyer, who is married to tattoo artist Kat Von D (another champion of dark imagery and style via her successful makeup line), took the memento mori theatricality and melded it with his Latino culture to create the “cholo goth” genre (as seen at monthly Cholo Goth Night at the Lash Social, DJ’d by his partner in Prayers, Dave Parley). Prayers may have tweaked the look and style but they know where it came from, and not everyone who identifies as goth does. Take note:

“So goth has all these classical, Euro-white influences from literature like Bram Stoker, Poe, Huysmans, Rimbaud, Baudelaire. And in the arts, Félicien Rops, Aubrey Beardsley, Harry Clarke, and then movies like *Nosferatu* and *Dracula*, and of course the fashions of those time periods,” reflects Seyer, pausing for a moment before explaining how he sought to blend the

historical elements that started it all with the cholo culture that “emerged from the brutal colonization of Mexico, and before that our Aztec roots, both of which were heavy with death.”

Much has been theorized about why Latino people are particularly passionate about expressing themselves through goth, and there are obvious links. “Latinos in general are raised Catholic and have a certain appreciation for the beauty in the macabre after those depictions of Christ and the Crucifixion,” Lethal Amounts’ Fuentes explains. “Mexican culture also celebrates the Day of the Dead, focusing on a positive way to view death instead of fear it.”

Cultural influences are constantly feeding off of one another with the march of time, and goth is no different. Some of the facets have become so prevalent they’re considered cliché at this point; that, coupled with the melodrama and portentous (some might say pretentious) vibes, makes the lifestyle ripe for parody (think *SNL*’s “Goth Talk” skit or Portlandia’s Vince and Jacqueline, the stereotypical black-garbed goth duo who drive a hearse and inhabit a house decorated like a funeral parlour).

Nevertheless, dark entertainment continues to connect, especially with disenfranchised youth. Horror films are bigger than ever, witchcraft and its aesthetics have cast a spell on the hipster set, and music with om-

“If you felt alienated by the hypermasculine and often homophobic hardcore punk scene and you were too weird for the ’70/’80s gay scene, death rock provided an escape.” —DANNY FUENTES

inous undertones (from Marilyn Manson to Ghost and black metal), dark art (from the vintage characters of Edward Gorey to the modern work of Mark Ryden) and supernatural literature (Stephen King, Anne Rice, *Twilight*’s Stephenie Meyer) continues to resonate with new generations. Particularly when it comes to fantasy, freakier is better, as the success of Tim Burton has proved. Disney got wise to this pretty early on, and has smartly catered to goth consumers via its Villains and Haunted Mansion merch, not to mention *Nightmare Before Christmas* everything.

Bats Day in the Fun Park, the annual goth gathering at Disneyland, put the potential for marketing macabre right in their faces, and that event — like almost everything that helped gothic aesthetics spread in L.A. and eventually the world — grew out of nightlife and creator Noah Korda’s desire to bring the scene together. His Black Market-place off-site brought designers and crafters together to buy and sell unique dark items, but indie stores like Necromance (which put together the original “Black Market” selling alternative merchandise) and Retail Slut, the seminal punk-rock shop, both on

Melrose, were the first. Slut, whose employees included KFK’s Mata and Lethal’s Fuentes over the years, also sponsored many Coven 13 events, including its “Gothic Beauty Pageant.”

While some feel the mainstreaming of the style and aesthetic via mall stores like Hot Topic (a SoCal-based company, by the way) is a bad thing, true fans of the culture don’t really care. There are plenty of indie stores, too, including Necromance (still going), Memento Mori in Echo Park and Dark Delicacies in Burbank. There are also several conventions in L.A. for horror and gothic fans to buy unique T-shirts, accessories and decor, including Scare L.A. and Monsterpalooza. Mainstream fashion has made punk and goth clothing easier to find, while online, sites like Dolls Kill and Rebels Market have found their niche. There’s just more cool stuff to wear, buy and surround oneself in.

True goth fans want to see the darkness permeate culture as much as it can. Queenie Black is a shining example. Known as the “Gothic Martha Stewart” on social media and YouTube, she’s been a successful multimedia artist active in the spooky art scene since the turn of the century, and she’s all for keeping the culture’s original style and ideas alive in a contemporary forum. Known for her Pocket Full of Posiez dolls, sold at Hot Topic in the mid-2000s, she says of the new

generation, “While it’s important to know your history, and to remind baby bats where our culture came from, us elders need to remember that scenes evolve and grow. Goth doesn’t belong just to us because we happen to be born in the 1900s. Everyone is invited to the party but some just arrive fashionably late.”

In Los Angeles, the enduring popularity of this culture is obviously, in part, a reaction to our sunny environment. But it’s actually less about the reality of our surroundings and more about a reverie of spirit. “We live in Tinseltown, where dreams come true,” Brooks says. “The mystique of Hollywood and the drama and the mystery are a big part of why it happened here and why it lives on.”

And while the L.A. stereotype is one of glitz and fashionably late fabulousness, Brooks and his peers made sure we were early to the party. Goth culture has continued to haunt imaginations ever since, ensnaring new followers and maintaining loyalty from those who loved it early on, especially in L.A. Here, it seems, goth will never grow up, get some color or rest in peace.

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FOOD & DRINK

FEEDING A COMMUNITY

DTLA Dinner Club brings neighbors together over a meal

BY MICHELE STUEVEN

The DTLA Dinner Club is still going strong after eight years, bringing the downtown community together on Wednesdays for free pop-up dinners featuring some of L.A.'s best chefs. The only thing they ask is you bring your choice of liquor to share and a smile.

It's the brainchild of native Angeleno Josh Gray Emmer, whose BridGE DTLA provides community engagement services for developers and connects neighbors with one another.

Anyone who lives in DTLA, is a member of the Los Angeles Athletic Club or is a founder or CEO of an L.A.-based company is welcome to sign up to be invited.

Chefs Sam Udell, of Wholesam fame, and Muaz Mansour recently took over the rooftop of Emmer's El Dorado Penthouse on Spring Street at sunset, with its sweeping views of downtown, to serve a

healthy feast that included vegetable and meat stations, with passion fruit cake with downtowner Gelateria Uli's *agua fresca* sorbet for dessert.

There were roasted mushrooms with baby squash and *chermoula* relish; herbed potatoes with *shishito* peppers; mung bean noodles with egg, scallions and carrot; and glazed Brussels sprouts with candied citrus and hazelnuts to fill in lettuce cups.

The steak with herb butter was given a last-minute blowtorch char, alongside the slow-roasted lamb neck and spiced chicken thighs. All was presented with Udell's flavorful selection of sauces and garnishes, including smoked tahini, jalapeño salsa, tomato vinaigrette, garlic lemon aioli, radishes, celery and avocado.

The dinners, which are sponsored by Melissa's Produce and the Mayfair Hotel, are designed to create a sense of family

and community downtown. They are free to guests and take place almost every Wednesday through the end of January, and then will begin another season in

March.

Couples should be prepared for intermingling — Emmer makes a point

COUPLES SHOULD BE PREPARED FOR INTERMINGLING, WITH ASSIGNED SEATING AND SEPARATING PARIS TO ENCOURAGE NEW CONVERSATIONS.

of assigned seating and separating pairs at the dinner table to encourage new conversations.

Originally built in 1913 and home to Charlie Chaplin for a time, the 12-story El Dorado Hotel has been converted into lofts and houses the underground El Dorado speakeasy as well as the elegant Le Petit Paris on the ground floor.

For more info on upcoming chefs, including Hatch chef Daniel Sheriff Shemtob, and how to join the invite list, go to dtladinnerclub.com.

HALLOWEEN LIBATIONS

If you happen to be in downtown Los Angeles for Halloween searching for spirits and you're not afraid of heights, the new Skyspace bar at the OUE Skyspace L.A. is serving up a scary lineup of special drinks, including a Fright Flight line of shooters and candy corn martinis, through Wednesday, Oct. 31.

The shocking shooters are as follows: The green Beetlejuice made with Midori, Malibu rum, Peachtree, pineapple and Sierra Mist; the red and white Vampire with strawberry, vodka, cherry liqueur, vanilla ice cream and strawberry syrup; a blood orange margarita; and the purple bubbling Witches Brew, comprised of vodka, blue curaçao, pineapple and cranberry juice.

If that doesn't slay you, guests are encouraged to take that liquid courage and ride the Skyslide — an all-glass slide suspended 1,000 feet above downtown on the 70th floor of the U.S. Bank tower upstairs from the bar.

OUE Skyspace, 633 W. Fifth St., downtown; (213) 894-9000, oue-skyspace.com.

As a nod to the Day of the Dead tradition of honoring those who have passed away, Border Grill has curated four special cocktails in remembrance of recently passed culinarians and will be putting out an *ofrenda* (Day of the Dead altar) through Tuesday, Nov. 6.

Day of the Dead dishes include *ceviche negro*, made with shrimp, scallops, squid ink, jicama, chipotle and citrus marinade; blood sausage tacos with pineapple-

jicama salsa and *queso fresco*; and *pan de muerto* and *café de olla* with *crème fraîche* and hibiscus sauce.

Border Grill's Day of the Dead cocktail tributes include:

For Anthony Bourdain, El Mexicano: aperol, El Silencio Mezcal, agave and soda; for Robin Leach, El Royale: Chambord and Champagne, topped with pomegranate seeds; for Jonathan Gold, a MariGOLD Margarita: Viva Reposado Tequila, Araceli Marigold liqueur, *combiér*, margarita mix and tajin, garnished with micro marigold; and for Joel Robuchon, Robuchon 57: Tres Gen Silver, lime juice and Champagne.

Border Grill, 445 S. Figueroa St., downtown; (213) 486-5171, bordergrill.com/locations/los-angeles/.

If you're into wandering the DTLA streets in costume, you may want to join in the Downtown L.A. pre-Halloween zombie pub crawl on Friday, Oct. 26, and Saturday, Oct. 27. More than 10 bars and nightclubs, including the Crocker Club, Library Bar and Broadway Bar, will be participating.

The Brack Shop Tavern will offer deals from 7 p.m. to close for all guests on the crawl. Participants will be greeted with a free welcome kamikaze shot. Other drink specials include two cocktails — hibiscus pineapple vodka and a bourbon old-fashioned (\$8 each); a shot & a pint — Budweiser and a shot of Evan Williams bourbon (\$9); or a beer special of \$5 Goose Island.

Tickets (\$25 to \$35), which come with your own personal zombie survival kit including free welcome-shot tickets at certain venues, drink discount coupons and free nightclub entry passes, are available at losangelesclubcrawl.com/halloween.

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ARTS

THE ART OF DINING

Mrs. Fish's speakeasy hideaway is a treasure trove of Japanese art alongside the sushi and whiskey

BY SHANA NYS DAMBROT

The proprietor of Mrs. Fish loves three things — sushi, whiskey and art. Well, it's four things if you count architecture. Which you should, because Mrs. Fish occupies a stunning and surprising basement space in the historic Pershing Square Building downtown. Opened in 1924, its architects were Curlett & Beelman, who took their inspiration from the 1910 redesign of the whole park's footprint in a lavish Beaux Arts style. Hence the speak-easy-esque entrance, which opens onto a grand staircase leading down to a lofty space of parquet flooring, gilded decorative details, glass-encased industrial retrofitting and a structurally integrated overhead fish tank. It's impressive, but it's nothing compared to the big three. Again, that's sushi, whiskey and art.

Mrs. Fish's owner, who eccentrically forgoes identification of either himself or his all-star kitchen staff, nevertheless pours a lot of himself into the project. Perhaps most intriguingly, is how much time and personal effort went into the vast assortment of contemporary Japanese art that's installed throughout the restaurant's many chambers.

"I was very intentional in the selection process of the art at Mrs. Fish," the owner says, "with the final deciding factor being the same as what built my personal art collection — the art pieces needed to speak to me. Additionally, I wanted each of the pieces to be from a Japanese artist and that the pieces should, collectively, make a unique art experience for the observer."

With scores of paintings, drawings, photographs and textile-based works by

dozens of artists, the juxtaposition of the architecture's golden-age aesthetic with striking, bold, colorful and often surreal works of Japanese visual art is an adventure in its own right. From a row of psychedelic, anime-inspired character portraits by Ai Kato, to a doe-eyed blonde by Final Fantasy creator Yoshitaka Amano, and the owner's personal current favorite — a mixed-media work depicting Darger-like young geishas by Ai Yamaguchi — a certain tone of pop culture is set.

However, majestic large-scale works — such as the stunning and exuberant tableau *Lucky Dragon* by Nanami Ishihara, a photograph of a geisha attacking a watermelon with gusto in a private moment by famed artist Nobuyoshi Araki, and a regal work of surrealist landscape by painter Daisuke Fukunaga — set a more spectacular, art historical scene.

"My appreciation for art goes back to my college and graduate days in New York," the owner tells us, "where I spent time enjoying the local art galleries and museums. The Mrs. Fish art collection started about three years ago and spans multiple trips to Tokyo, where I visited individual art collections, galleries and museums to learn about the local, up-and-coming Japanese artists of Tokyo."

Many of the artists are established within the Tokyo art scene but the collection also includes young and emerging talents. Indeed, besides the more theatrical works, hidden gems abound, among them the witty, poignant painting *Speech* by Hideaki Kawashima of a young man in tighty-whit-

eys, who clearly has something to say. Of special note is the small-scale but finely detailed drawing of a tattooed woman by Shohei Otomo (the son of the director of *Akira*), as well as the deceptively traditional, modernism- and surrealism-inflected *Old Story* by Yujiro Miyazaki, in which a geisha

"I WANTED EACH OF THE PIECES TO BE FROM A JAPANESE ARTIST AND THAT THE PIECES SHOULD, COLLECTIVELY, MAKE A UNIQUE EXPERIENCE FOR THE OBSERVER."

— MRS. FISH'S OWNER

(there are a lot of geishas) confronts a fawn with a crystal skull while she paints a scroll of a mushroom cloud in a pastoral forest.

Each work on display comes with a story, of course, of the owner crossing the globe, chasing down works that captured his imagination, sometimes pursuing artists for years in search of the perfect piece. But all you have to do is order an artisanal Japanese whiskey and perhaps the barracuda, and take it all in.

Mrs. Fish, 448 S. Hill St., downtown; mrsfish.com.

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ENTERTAINMENT

GHOULS NIGHT OUT

A guide to Halloween happenings in L.A.

BY SCOTT FEINBLATT AND LINA LECARO

October is the month Halloween fans await all year long. Luckily, for those of us who happen to be horror aficionados and dress-up fiends, Los Angeles provides no shortage of ways to get our spirits and spooks on. In addition to the plethora of haunted attractions that have opened up throughout the greater SoCal area, the entire month in L.A. is filled with wicked and wild events. We've got stuff for kids, we've got stuff for adults, and we've got stuff for everything in between and beyond. So, without further ado, here is *L.A. Weekly's* list of the spooky events that reign supreme and are just what the mad doctor ordered, no matter what thrills or chills you!

Family Fun

Before we get to the hard-core stuff, let's start with some lighthearted fare. Our first item in the "Fun for the Whole Family" category is the inaugural **Nights of the Jack**. What we've got here is a display of thousands of hand-carved jack-o'-lanterns, illuminated and populating the King Gillette Ranch in Calabasas. Check the website to see a sampling of the intricate artistry that will be waiting for you and your family to marvel at. This one is definitely not for people who have a fear of pumpkins. *Thru Nov. 4; King Gillette Ranch, 26800 Mulholland Hwy., Calabasas; nightsofthejack.com.*

Throughout the month of October, **Haunted Little Tokyo** will play host to all sorts of seasonal delights. There's a pumpkin patch, trick-or-treating, a haunted block party, and even the Haunted Little Tokyo Film Festival. If you haven't been down to Little Tokyo in a while for your udon fix, why not go now and get a twofer of noodles and chills? *Thru Oct. 31; various locations in Little Tokyo; golittletokyo.com.*

Do you dare cozy up to Dracula, Frankenstein's Monster or the Mummy? What if you were welcome to do so for a selfie? Madame Tussauds Hollywood Wax Museum has prepared for the Halloween season with "**Illusions of Horror**," a variety of interactive creepy installations that guests are invited to jump right into. Care to share a nice chianti with Hannibal Lecter? He's there too ... just waiting to dine on ... er ... with you! "Illusions of Horror" is included with admission to the museum, and though it's going to be a permanent exhibit, October is really the time to do it, isn't it? *Madame Tussauds, 6933 Hollywood Blvd., Hollywood; madametussauds.com/hollywood/en/whats-inside/illusions-of-horror/.*

Freaky Fun

If magic is what you seek, then look no further than **Black Rabbit Rose**. For

their current show at the historic — and allegedly haunted — building, the resident conjurers expound upon the supernatural secrets of Old Hollywood, while beguiling you with mischief and magic. While these illusionists are dazzling some of your senses, don't forget to dazzle the rest of them by sampling one or more of the venue's hand-crafted cocktails. *Thru Oct. 27; Black Rabbit Rose, 1719 N. Hudson Ave., Hollywood; blackrabbitrose.com.*

It's spooky, it's nostalgic, it's perhaps even a little anachronistic, but where would the world of horror entertainment be without a proper spookshow? What's a proper spookshow, you ask? Back in the 1950s, spookshows (or ghost shows) were limited performance events featuring spooky magic, comedy, monsters, a séance and the blackout, during which

the lights would go out and audience members would hear and feel strange, unearthly things brush past them. These types of shows aren't around much, but this critically acclaimed performance of **Doctor Zomba's Ghost Show of Terror** will be waiting for you during select times and dates this spooky season. *Thru Nov. 3; Flight Theater at the Complex Hollywood, 6476 Santa Monica Blvd., Hollywood; doctorzomba.eventbrite.com.*

Classic arts not your thing? Not a problem, here's the latest in technological arts: virtual reality scares! In addition to its non-horror programming, the VOID at Glendale Galleria is waiting for you to plug into its VR experiences, **Nicodemus: Demon of Evanishment** and **Ghostbusters: Dimension**. Travel back in time to face the demon Nicodemus at the abandoned Chicago World's Fair, or

battle a cadre of ghosts and ghouls with the Ghostbusters! *Thru Nov. 2; Glendale Galleria, 100 W. Broadway, Glendale; thevoid.com.*

Scaredy Cats Need Not Apply

For our penultimate theatrical entry on this list of ghoulish goings-on, we present another throwback-type show. Ever heard of Le Théâtre du Grand-Guignol (aka the Grand Guignol)? If not, then you don't know where splatter horror came from, do you? **Theatre Macabre** ain't for the faint-hearted. This homage to the extreme theater of yesteryear features cutting-edge (no pun intended) entertainment that promises to both entertain and horrify! *Thru Nov. 4; location revealed with ticket purchase; eventbrite.com/e/theatre-macabre-2018-tickets-48319625300.*

For anyone who has not experienced the delight and dread of the **Urban Death** show at Zombie Joe's Underground Theatre, this is a good way to wet your beak ... with blood! Start off your tour of terror with a haunted mini-maze, and then enjoy an abbreviated version of Urban Death. The combo is to die for! We don't kid, this is some extreme stuff. The subject matter, the gore, the nudity, it's ... it's ... maddening. What are you waiting for? *Thru Nov. 3; Zombie Joe's Underground Theatre, 4850 Lankershim Blvd., North Hollywood; urbandeath.com.*

Monstrous Attractions

Last but not least, L.A. offers some of the best large-scale, immersive haunted attractions in the country, and it seems they've all stepped up their spook this year. **Universal Studios' Halloween Horror Nights** (halloweenhorror nights.com) has the must-see *Stranger Things* maze, while **Warner Bros.' "Horror Made Here"** (wbstudiotour.com/horror-made-here) possesses patrons with experiences based on *The Exorcist* and *The Conjuring*. **Magic Mountain's Fright Fest** (sixflags.com/magicmountain/special-events/fright-fest-night) features a maze based on the new movie *Hell Fest* plus a 30-hour "coffin challenge" with cash prizes. **Queen Mary's Dark Harbor** (queenmary.com/events/upcoming-events/) offers a swing ride from Michael Jackson's Neverland Ranch (scary!) and our fave maze of the season, "Intrepid." **Knott's Scary Farm** (knotts.com/play/scary-farm) has sprouted even more scare zones and **Haunted Hayride** (losangeleshauntedhayride.com/) celebrates its 10th anniversary with a hodgepodge of horrific scenes representing its full decade of frights. Do 'em all if you dare, but buy that fast pass or you just might want to kill someone yourself while waiting for hours in line.

Happy Halloween!



COURTESY HALLOWEEN HORROR NIGHTS

Suspiria is set at a prestigious dance academy where odd things are happening.



PHOTO BY ALESSIO BOLZONI/COURTESY AMAZON STUDIOS

FILM

BLOOD ON THE DANCE FLOOR

A bold new *Suspiria* stands alongside the original — but next time, let a woman direct

BY APRIL WOLFE

A sure-fire way for a director to get me to tune out of a horror film is to over-explain the origin of the movie's evil entities. It's the inexplicable and primal that are most thrilling, the abstract and destructive forces manifested in nightmares, the kinds of visions that vaporize just as you reach out to touch them, leaving the sense that *something* truly terrible happened, even if it was so fleeting it can't be fully described. Dario Argento's 1977 classic *Suspiria* exemplifies this. I cannot for the life of me recall the order of events in Argento's movie but individual moments, spanning a few short seconds to a couple of minutes, have left lasting impressions on me that still chill me today.

So I must say I was apprehensive about

2018's *Suspiria*, Luca Guadagnino's remake of Argento's film, as too many horror classics — like *The Fog* or *The Amityville Horror* — have gotten sleeker, streamlined, modern, more conventional takes. But I'm happy to report that I have no idea what's going on in Guadagnino's *Suspiria*, and that's wonderful. The two films function more as companion pieces than as mirrored twins, sharing only a few key details: There is a ballet school that is run by witches, and people are dying.

Other than that, the new version blazes its own path, which writer David Kajganich smartly intertwines with the politics of Cold War-era Germany. The film's themes subtly remark on young people's discontent with the past and the sins they were made to suffer for. There are some evergreen horror concepts, where the

bare bones of the story are strong enough that they can be adapted and made over in multiple generations to express whatever fears and frustrations of the times in which they're made. *Invasion of the Body Snatchers* is one of those, but maybe, just maybe, *Suspiria* could be another.

In this version, Dakota Johnson plays Susie Bannion, the name a homophone for the original's protagonist Suzy Banyon. Susie arrives in Munich at a prestigious dance academy and pleads her way into getting an audition to join the company. She enters a spare, mirrored studio and whips her body around with such zealous purpose that it seems an act of sacrifice. She'll hurt herself for her art. Her performance rouses the attention of the school's master, Madame Blanc (Tilda Swinton), who senses Susie's presence from another room. Meanwhile, an ominous, skinless figure lurks in the basement, a tell-tale heart whose blood gets pumping whenever Susie dances. We know Susie is special; we just don't know how yet.

The women of the company welcome Susie, with the exception of a couple who seem psychologically scarred by the recent disappearance of one of the star dancers, Patricia (Chloë Grace Moretz). Madame Blanc and her witchy cohorts insist Patricia left of her own accord but dancer Olga (Elena Fokina) lets everyone know she doesn't buy it. Of course, Olga must be shut up or the schoolmasters risk being exposed for whatever it is they're doing at this school that makes young women disappear. But the manner in

which Olga is punished is breathtakingly sick and gorgeous. I won't spoil this scene, dear reader, but I will say that Fokina's body movement and choreography in this moment unleash a torrent of anguished emotion and pain. Like great dance, it becomes an expression of the soul. The only thing worse than a gushing critic is a critic gushing pretentiously, but moments like these that remind me how vibrant and devastating art can be when it dares

MY BIGGEST PEEVE WITH *SUSPIRIA* IS THAT IT'S WRITTEN, DIRECTED, SCORED, EDITED AND SHOT BY MEN, THOUGH IT ALMOST SOLELY CONCERNS WOMEN.

to go dark with abandon — this is some deep Hieronymus Bosch shit.

That's not to say this film is some kind of flawless gift from the gods. But it is moving and mesmerizing, even in its clunkier non-sequitur montages of quick flashes of creepy objects and scenarios, some ripoffs of the work of the late artist Ana Mendieta, whose estate is now suing Guadagnino and Amazon. Personally, I hope the studio and filmmaker pay out to Mendieta's estate and that the case drives hordes to this woman's work.

My biggest peeve with *Suspiria* — aside from a cloying, mismatched score — is that, like the new *Halloween*, it's written, directed, scored, edited and shot by men, though it almost solely stars and concerns women.

Kajganich and Guadagnino did the work of consulting with women choreographers, because as Kajganich has said, they wanted the dance to be authentically “female,” and yet Damien Jalet, a man, was the choreographer. I love this movie, respect Guadagnino as a filmmaker and Kajganich as a writer, and yet I cannot shut up the part of my brain that screams that, yet again, men are coasting on the labor of women and co-opting women's work as their own. I suspect this was done with ignorance rather than malice, but ignorance can no longer be wielded as a shield for criticism — get it together, guys.

I'm so happy that Guadagnino's *Suspiria* doesn't seek to replace the original, and yet I am struck by how little has changed *behind the camera* since 1977. Here's hoping the next iteration — and I hope there is one — changes that.

SUSPIRIA | Directed by Luca Guadagnino
Written by David Kajganich | Amazon Studios
ArcLight Hollywood

STATE OF THE ARTS

Patrick Wang's sprawling, hilarious *A Bread Factory* is one of the year's great films

BY ALAN SCHERSTUHL

The biggest surprise about Patrick Wang's sweepingly ambitious, two-part, four-hour ensemble piece *A Bread Factory* is: The film, a sort of cinematic state-of-the-arts speech, is endlessly warm, playful and lovable, a sprawling and prankish hangout comedy with no clear precedent. Wang favors long, single-shot scenes capturing uninterrupted performance, his actors here often playing actors themselves or poets or tap dancers or singing real estate agents. Surveying the bustle around a small town's performing arts center, savoring the quirks and ambitions of the artists who populate it, *A Bread Factory* at times suggests, in its nimble comic portraiture within a sprawling milieu, in its spirited blend of naturalism and sketch comedy, the work of Richard Linklater, Christopher Guest, Robert Altman and Edward Yang. And in its scenes of actors performing their characters' own onstage performances, Wang proves himself among the best directors any community theater ever had.

The film is utterly singular, though, the kind of work that will become a point of comparison itself. Even its two halves proceed in different modes. Wang has crafted them to mostly stand alone, though you'll get much more from each if you see them in sequence; he's immediately following up *A Bread Factory*, his third feature, with his fourth, *The Grief of Others*, opening soon.

A Bread Factory's first half, following the fight of the arts center's founders — Dorothea (Tyne Daly) and Greta (Elisabeth Henry) — to prevent the local school board from withdrawing its funding, plays as a series of blackout scenes and sketches that rib and celebrate the lives of artists and the art-adjacent. An independent filmmaker (a wonderful Janeane Garofalo) harangues a Bread Factory audience for not having any Qs at a Q&A. Characters give monologues from plays they're in or works they're inventing on the spot. In a lavishly moving speech, Greta addresses a young volunteer (Keaton Nigel Cooke) whose parents have grown leery of his spending so much time with oddball artists, telling him just how much his help has meant. A newspaper editor (Kit Flanagan) blows the mind of a poet (Noah Averbach-Katz) she's interviewing merely by having actually read his

books and later gives an intern at the paper (Zachary Sayle) the best advice a reporter or writer or thinker can receive: "Always, always, be on the lookout for what you do not know."

Wang himself is always on the lookout, and the film proceeds less according to the strictures of plot than to delighted surprise. The first half of *A Bread Factory* builds, as it must, to a confrontation with the school board, a lengthy, hilarious sequence in which a critic huzzahs the rich pleasure of watching laundry dry on a stage. And a slab of Hollywood beefcake (Chris Conroy) gives a rousing speech against funding the Bread Factory — and, at its peak, has to call "Line?" to someone off-camera. The many threads Wang has dangled for us come together loosely but pleasingly, each its own memorable event.

The second half proves somewhat darker but also more brazenly inventive in its scene craft. If Part One centered on the role of the arts in the lives of these characters and their community, Part Two finds their lives becoming art. Suddenly, song-and-dance numbers break out in parking lots and coffee shops. In one unforgettable sequence, real estate agents beseech Dorothea, in four-part harmony, to consider selling her old barn. Like most *Bread Factory* scenes, that happens in one protracted take; spinning idly in an office swivel chair, Daly makes Dorothea's simmering annoyance — tempered by boundless patience — delectable.

For all that goofy spontaneity, that sense that the characters sometimes simply are moved to sing, the second half's most exciting thread concerns the labor that goes into art. Wang tracks a scene from a Bread Factory production of *Hecuba* from an uncertain rehearsal, to a breakthrough for its actors, to a searching discussion of the text and the characters, to a final performance so thrilling that I found myself wishing, while watching, that Wang would just shoot the whole play. Happily, he lets this *Hecuba* keep going, a testament to what artists working on a shoestring — and possibly to empty houses — might be achieving when the rest of us aren't looking. Look for *A Bread Factory*.

A BREAD FACTORY | Written and directed by Patrick Wang
In the Family | Monica Film Center

OPENING THIS WEEK

BORDER Ali Abbasi's understated troll drama *Border* looks at first like it's going to be a ... wait, sorry, let's hold up. Can we reflect on the fact that critics can now write the words "understated troll drama" without batting an eye? We've had sensitive zombie romances, gentle cannibal dramas, moody vampire coming-of-age pictures. Once upon a time, an unassuming, intimate story exploring the inner life of a mythical, cave-dwelling creature from Scandinavian folklore might have seemed genuinely innovative. To its credit, *Border* keeps the fantastical stuff to a minimum at first. All we know of protagonist Tina (a very good Eva Melander) initially is that she's a quiet, somber Swedish customs guard working a border crossing and also, as it happens, has rough skin, heavy brow and wide-set eyes. She can literally smell fear, anger or shame. In the woods outside her home, she communes with animals, cavorting with deer. Nobody says "troll" at first, and the film keeps us in a gray area as to how exactly its world works. Things gain some clarity when Vore (Eero Milonoff) walks through customs. He's got Tina's features but he's also confident and cool. He tells her she's not alone: There are more trolls out there like them, in scattered little communities. Charismatic, and even a little cruel, Vore captivates Tina, and allows her to explore her true nature — or what he tells her is her true nature. While the film does take some twists and turns — some fairly contrived — it mostly drills down and explores her emotional conundrum without drawing symbolic conclusions about the world we live in. (Bilge Ebiri)

THE FOG With the latest *Halloween* sequel/revamp/whatever in theaters, audiences might be inspired to dip into the filmography of the franchise's founding filmmaker, John Carpenter. Rialto Pictures is betting on that, rereleasing Carpenter's 1980 ghost story *The Fog* in a 4K restoration. The movie doesn't necessarily hold up in the gonna-scare-the-hell-outta-you department. Working on *The Fog*, unsatisfied with a rough cut, he shot and reshot scenes to amp up the gore and terror. And even though he worked, defiantly, in the anamorphic 2.35:1 format, its budget makes even the most intense scenes appear cheaply shot on an obvious soundstage. There are some perks in watching this B-movie that has aged like a bottle of Shasta. A big one is Adrienne Barbeau, Carpenter's then-wife, as the vixen-voiced, radio DJ/single mom who tries to warn the residents of a sleepy, beachside town about a glowing cloud. It's filled with vengeful — and dead — leper mariners ready to kill some people. We also have *Halloween* hero Jamie Lee Curtis reuniting with Carpenter as a spunky hitchhiker who hooks up with one of the residents (Tom Atkins) and helps him get to the bottom of this strangeness. Janet Leigh, Curtis' mom, shows up at the 11th hour. So, even amid all the campy, uneven creepiness *The Fog* unleashes, you have to give it up to Carpenter for continuing his knack of making women just as ready as men to get into heroic survival mode whenever some strange shit goes down. (Craig D. Lindsey)

JOHNNY ENGLISH STRIKES AGAIN The bumbling Johnny English was invented to take the piss out of James Bond, but with time he's grown ever more like the British super-spy. After writing

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VAMPIRES IN MANY GUISES

Friday, Oct. 26

It's Fogtober at the Nuart this month. **The Fog**, John Carpenter's 1980 follow-up to his smash hit *Halloween*, returns to theaters for a one-week run in a brand-new 4K digital restoration. Beautiful seaside locations (the film was shot along the California coast) highlight this thickly atmospheric, occasionally gruesome exercise in supernatural suspense. *Nuart Theatre, 11272 Santa Monica Blvd., West L.A.; Fri., Oct. 26-Thu., Nov. 1, showtimes vary; \$9-\$12. (310) 473-8530, landmarktheatres.com.*

Saturday, Oct. 27

The UCLA Film & Television Archive hosts a fundraising gala, with all proceeds benefiting its invaluable preservation work. Cocktail hour starts at 6:30 p.m., followed by dinner at 7:30. Guest speakers include actresses Victoria Riskin, daughter of scream queen Fay Wray, and Ileana Douglas, granddaughter of actor Melvyn Douglas; archive director Jan-Christopher Horak; Mark Rosenthal of Raleigh Enterprises; and Marty Cooper, the archive's board chair. The evening, which kicks off the series "Down & Dirty in Gower Gulch," concludes with a special 9 p.m. screening of recently restored **The Vampire Bat**, a 1933 Poverty Row chiller starring the magnificently menacing Lionel Atwill. *Raleigh Studios, 5300 Melrose Ave., Hollywood; Sun., Oct. 27, 9 p.m.; \$10 (screening only). (310) 206-8013, cinema.ucla.edu.*

Sunday, Oct. 28

The Alex Film Society hosts a richly deserved tribute to Vincent Price, whose macabre roles earned him a legion of fans. **House of Wax**, the film that unofficially



PHOTO BY WIKIMEDIA COMMONS

launched his career as a horror icon, will be screened in a 2-D, 35mm print. Film historian David Del Valle (author of *Lost Horizons Beneath the Hollywood Sign* and *Six Reels Under*) will pay homage to his late friend. There will be a reception at 5:30 displaying several pieces from the Vincent Price Art Museum. *Alex Theatre, 216 N. Brand Blvd., Glendale; Sun., Oct. 28, 7 p.m.; \$12-\$17. (818) 243-2539; alextheatre.org.*

Monday, Oct. 29

The Aero screens a new DCP of Bill Gunn's altogether extraordinary independent genre exercise **Ganja & Hess**, co-presented by Ava Duvernay's ARRAY Releasing. A remarkable hybrid of blaxploitation and unconventional horror grammar, Gunn's 1973 exploration of vampirism-as-African-American-allegory was repurposed by Spike Lee as *Da Sweet Blood of Jesus*. There will be a postscreening discussion with special guests TBA. *Aero Theatre, 1328 Montana Ave., Santa Monica; Mon., Oct. 29, 7:30 p.m.; \$20. (323) 466-3456, americancinemathequecalendar.com.*

Wednesday, Oct. 31

Walt Disney Concert Hall celebrates Halloween with a screening of F.W. Murnau's German Expressionist classic **Nosferatu** (the unofficial first film version of Bram Stoker's *Dracula*), set to live music by organist Clark Wilson. A preshow talk with Alan Chapman is open to all ticket holders. *Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Wed., Oct. 31, 8 p.m.; ticket prices vary. (213) 972-7300, laphil.com. —NATHANIEL BELL*

Pierce Brosnan's final films as Bond, Neal Purvis and Robert Wade created Johnny English as an affectionate mockery, working with screenwriter William Davis. Purvis and Wade returned to Bond with *Casino Royale* (and co-wrote all the Daniel Craig incarnations), while Davis continued the adventures of 007's clownish cousin. He wrote the story for the 2011 sequel, *Johnny English Reborn*, and the script for *Johnny English Strikes Again*, this reboot that brings the retired MI7 agent back into the fold. While the 2003 original remains the funniest, and *Reborn* has the best action, *Johnny English Strikes Again* serves as the best showcase for star Rowan Atkinson. Davis seems to have resurrected the character primarily to provide Atkinson with a greatest-hits reel, one that incorporates aspects of the comedian's other signature characters. Why else would the climactic G12 summit be held in a Scottish castle if not to get Atkinson into a suit of armor to recall *Blackadder*? Why put English in a high-energy dance club, other than so Atkinson can bust out his Mr. Bean moves? Director David Kerr engineers Atkinson's intricate routines with clockwork precision. That said, his first feature film has little to offer anyone not already attuned to modestly absurdist British comedy. The *Johnny English* series doesn't have the garish glee of *Austin Powers*,

nor does it upend genre mythology like Paul Feig's exuberant *Spy*. It's as safe and formulaic as many of the Bond films themselves, always reasserting the British steadfastness and gumption that its villains scorn. (Serena Donadoni)

LIFE AND NOTHING MORE (LA VIDA Y NADA

MÁS) The opening snapshots of Antonio Méndez Esparza's *Life and Nothing More* make it clear that the life of teen protagonist Andrew (Andrew Bleechington) is mundane but not inconsequential. "Life is based on decisions you make," Andrew is told. There's a lot of weight in those words, since he is a young black man who already has had some brushes with the law, and this is decidedly different from a Caucasian coming-of-age story. The film takes place sometime in 2016 (there's talk of Trump and Hillary Clinton) but the narrative remains personal and micro-cosmic, tracking the days as Andrew's adulthood approaches and prison becomes an increasingly looming threat. His father, with whom Andrew barely has a relationship, is already behind bars, and his mother, Regina (Regina Williams), puts a suffocating amount of pressure on her son. Just when viewers might think Regina is a bit too strict, the film switches to her point of view and becomes empathetic toward her struggles as a

single mom. After much convincing, Regina starts dating a patron, and his growing presence in their lives alienates Andrew still more. It's a shame we never get to know Andrew as well as Regina, but it's even more affecting when Andrew's initially passive existence escalates due to white fear, and his mother is left to fight for his chance at life. (Kristen Yoonsoo Kim)

ON HER SHOULDERS Like its subject's life,

Alexandria Bombach's *On Her Shoulders* is a sometimes wearying blur of formal meetings, press appearances and glad-handing encounters with well-meaning officials. Nadia Murad, the Iraqi Yazidi champion of human rights, was kidnapped from her northern Iraqi village in 2014 by ISIS; in the years since, as the Yazidi people have had to abandon their homeland, Murad has traveled the world telling her story, advocating for refugees and against genocide and sexual violence. *On Her Shoulders* trails this impassioned, persuasive speaker in 2016, in the weeks before she addressed the United Nations, which had named her its first Goodwill Ambassador for the Dignity of Survivors of Human Trafficking. Reserved and humble, still thinking of herself as a village girl with a job to do, Murad meets and greets with Canadian politicians, tours the Canadian parliament, gives radio and TV interviews and visits a Yazidi diaspora community in Canada and refugee camps in Greece. She asks, in frustration, why the Western media always asks for details about her escape from ISIS — and her time as a sex slave — rather than about the number of women and girls still suffering such a fate. Bombach never shows us much of those interviews or of Murad actually recounting her harrowing story; the film's focus, instead, is on the grind of getting the word out, on how much effort it takes to rouse an indifferent international community to honor its commitments to victims of genocide. Especially wrenching are scenes of the Yazidi, torn from the land of their birth, separated in camps, confronting the question of how to remain unified when scattered across the globe. (Alan Scherstuhl)

VAYA *Vaya* is not a fun film. For starters, according to this "based-on-true-events" ensemble drama, only assholes and scumbags roam the streets of South Africa, there to put unsuspecting people in harm's way for their own nefarious purposes. Weaving three different yet interconnecting stories, *Vaya* (which is Tsotsitaal for "to go") follows several astoundingly naive people as they travel to Johannesburg. A young lady heads there to deliver a little girl to her absentee mother. A young man shows up to do some work for his cousin, while another is dispatched by his mother to pick up his late father. The minute they hop off the train, they're immediately hit — either figuratively or literally — with how dangerous, treacherous and downright unforgiving the streets of Jo'burg are. These country bumpkins get such a vicious yet over-the-top crash course on how dog-eat-dog this place is that I'm surprised there's not a scene of a dog actually eating another dog to really drive the message home. It appears Nigerian actor-director Akin Omotoso wants to do his own African version of *Babel*, where everyone gets thrust into miserable situations because, hey, that's how life goes sometimes. But the movie lays on the melodrama too thick. Our poor protagonists are so ignorant to the ways of big-city life that you may wonder if they have learning disabilities, while the antagonists are just cartoonishly villainous. We all know South Africa has some cruel, tough areas,

but this will make you never want to go there under any circumstances. (Craig D. Lindsey)

ONGOING

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 vaudevillian parents, who is said to have offered it as praise for the striking way the youngest of the Three Keatons took a tumble onstage — as a toddler. "That was a real buster!" the magician is said to have exclaimed. Bogdanovich's cheery uncertainty befits a film with the subtitle of *A Celebration*. He's in print-the-legend mode, evangelizing a greater truth, beyond mere fact-checking. Despite talking-head testimonials from Carl Reiner, Johnny Knoxville, Leonard Maltin and Richard Lewis, *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 '20s. 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 to close with a lengthy appreciation of Keaton's feature-length mid-'20s work. He selects 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 that in 2018 we'd see a new Welles film co-starring Bogdanovich (*The Other Side of the Wind*) and a new Bogdanovich film with a Welles cameo? (Alan Scherstuhl)

HALLOWEEN (2018) 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. 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, Green doesn't seem to know where to put the camera to elicit that sense of surveillance or being surveilled. Worse, that incompetence often works hand in hand with overwrought comic dialogue. But let's get to what really works: Curtis. We meet Laurie in her super-sealed woody compound, almost 40 years to the day after the 1978 murders. Laurie is a tactical assassin now, training in combat and armory, but not so adept that it's implausible. But 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 weight and importance. (April Wolfe)

Alongside The Clash, the Sex Pistols and a few others, The Damned were very much a part of the first wave of English punk bands, rising out of the pub-rock scene with Malcolm McLaren and Vivienne Westwood looking on. 1976's "New Rose" is largely considered the first British punk single, while the *Damned Damned Damned* album from '77 is a bona fide classic.

Over the years, band members have come and gone but, for the most part, they've kept releasing albums that have varied in quality somewhat but have never been terrible. 1979's *Machine Gun Etiquette* is another near-perfect album, and 2001's *Grave Disorder* and 2008's *So, Who's Paranoid?* aren't too shabby, either.

That said, a full decade had passed since the latter before The Damned released *Evil Spirits* this year. It's a typical riot — dark but campy fun, high-energy, infused with some topical lyrics that are largely unusual for frontman David Vanian. There are a few twists, but it's largely business as usual for the Brit band. So what the hell took them so long?

"It's a bit of a long story, but I could say that we were in a bit of a rut," Vanian says. "Management, no record company — we were spiraling into that situation that bands sometimes do where you're playing shows but you're not playing anything new. It took a while to get us sorted out. I decided it was time and got some decent management in.

"Financially, we didn't have enough money to make an album. Through pledge, we got enough to get that and through Raw Power and Search & Destroy, the management and record company, we got enough to get this album together. It was a long time. It's a weird thing — it seems a long time but it didn't seem a long time when it was happening, when you're always busy."

Yep, the older we get, the faster time seems to pass us by. Vanian takes his role in ensuring the integrity of The Damned's legacy very seriously, and he didn't want the band to spiral into oblivion without having one more really good record. They've achieved that goal.

"The thing about this album is, one thing that was clear to both Captain [Sensible] and I, I think we were very keen on melody and music, and catchy lines," Vanian says. "Everything seemed to be working that way for both of us, even though we weren't writing together — we were writing in separate places. But when we brought the material together, it locked together very easily. We were on the same page, so there wasn't any conflict. Until we decided to do this, we hadn't put any material together as The Damned. So when we signed with Raw Power and when we asked Tony Visconti



PHOTO BY STEVE GULLICK

MUSIC

ORGANIC GROWTH

The Damned get political and channel evil spirits

BY BRETT CALLWOOD

to make the album, neither had heard a note. They went for it on trust, which was quite amazing."

That's right — Tony Visconti, famed for his work with David Bowie among many others, produced *Evil Spirits*. Vanian says the experience was a positive one, albeit brief.

"It was short-lived, because it was nine days in Brooklyn, basically," he says. "In those nine days, we probably did a month's worth of work because there was a lot to be done. It was fun. I would have liked the luxury of a bit more time, but it was great."

Another change in personnel on the new album is the return of bassist Paul Gray, replacing Stu West, who in turn replaced Vanian's wife, Patricia Morrison (also of Sisters of Mercy, Gun Club, The Bags).

"[Paul] came in at the last minute, in fact, when we'd written all the songs, and then Paul learned the songs and played his own parts," Vanian says. "He added tremendously to the sound, of course. But he's been coming and going. He's not a permanent member of the band. He has a full-time job, and he was kind of retired out of the music biz, so we have him as a

kind of luxury now and again."

As previously mentioned, some of Vanian's lyrics on *Evil Spirits* are uncharacteristically political. The Damned have dabbled before — the songs "Democracy?" and "W" (about George W. Bush) on *Grave Disorder* are clear examples. But this might be the first time politics has such a weighty impact on a Damned album.

"I usually don't write so many politically minded songs," Vanian agrees. "On this album I found myself writing political lyrics, because you can't *not* write them. It's so prevalent on everybody's mind right now, what's going on. I couldn't turn my back on that. I found myself writing words that I didn't expect to write. But nothing's really planned with this band. You just start and see where it takes you. It grows organically. You start it off and there's no telling where it's gonna end."

A first with *Evil Spirits* is the fact that it was funded through crowdsourcing. For Vanian, this approach just makes sense given the current state of the music industry.

"To be honest, the way of getting people to put in money to pay for something that they want to see or hear is really what

punk rock was about — doing it yourself — and it enables artists to be totally free and do the job, whereas they might not be able to on their own, which is fantastic."

On Nov. 2, The Damned play the Henry Fonda Theatre in Hollywood and then, the following night, the FivePoint Amphitheatre in Irvine with Danzig, Venom Inc. and more. Vanian says that coming to SoCal is a bit like coming home for him.

"Ever since we first came out in '76, they always seemed to understand what we were doing more than anywhere else, I think," he says of SoCal. "We always got a great reception, and there are so many interesting people over the years who have come to see us from all walks of life,

"ON THIS ALBUM I FOUND MYSELF WRITING POLITICAL LYRICS, BECAUSE YOU CAN'T NOT WRITE THEM." — DAVID VANIAN

so I always look forward to California. It's got a wild, colorful aspect to it that some of the other places don't."

Naturally, Vanian was a fan of bands such as The Germs and X, while his wife was in L.A. punk pioneers The Bags. Apparently, years before they met, Morrison and The Bags were annoyed with Vanian and The Damned after the latter inadvertently "stole" The Bags' idea of posing with paper bags on their heads (for the "Neat Neat Neat" single sleeve).

"I think they got a bit pissed off, because they'd already done it, and then our record sleeve came out and there we were with bags on our head," Vanian says. "It was weird. It was one of those things that happened by accident. We were in a photo session at the guy's house, and I spotted all of these brown bags that came over from America. We just started goofing around, thinking it would be great. Anti the beautiful covers that you got in those days — everyone in love with themselves."

The Damned will, of course, be welcomed back to L.A. with open arms, and we'll get a set that mixes old favorites with new goodies. It being so close to Halloween, we may get a few of the darker numbers, such as "Grimly Fiendish" from *Phantasmagoria* or "Plan 9 Channel 7" from *Machine Gun Etiquette*.

But for sure, they'll be smashing the place up.

The Damned play with Radkey and The Darts at 8:30 p.m. on Friday, Nov. 2, at the Henry Fonda Theatre. They play with Danzig, Venom Inc., Power Trip, The Meteors and Mutoid Man at 3:30 p.m. on Saturday, Nov. 3, at FivePoint Amphitheatre in Irvine.

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THURSDAY • NOVEMBER 1 • 6PM

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L.A.'s own, Touché Amoré, celebrate their new release with a live set and signing at Amoeba. Purchase *10 Years / 1000 Shows - Live at The Regent Theater* (Epitaph Records) in-store only at Amoeba on 11/1 to meet the band and get the album signed after the show. Space is limited. Details on Amoeba.com.

WEDNESDAY • NOVEMBER 7 • 6PM

SPAIN

Spain performs a live set and signs copies of their new album, *Mandala Brush* (out 11/2 on Dangerbird Records). Spain is the brainchild of Josh Haden and their music has been described as a unique patchwork of "indie pop slowcore americana free jazz."

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MUSIC

GO HEAR

FRI 10/26

Molly Burch

@ BOOTLEG THEATER

Molly Burch is a native of Los Angeles who now lives in Austin, Texas. Her second album, *First Flower*, is a collection of languid pop songs tinged with a hint of country.

"This is a dangerous space/I hope I learn from my mistakes," Burch sings amid the gentle chord changes of "Dangerous Space." But most of the tracks on the new record don't really communicate a sense of danger or darkness. Instead, the general mood is breezy and light on such adoring romantic balladry as "Candy" and the title track. "I like the things you say, the things you do," Burch confides with a simple earnestness on the latter song. "I don't need to scream to get my point across," she announces aptly enough on the sleepy reverie "To the Boys."

—FALLING JAMES

Agent Orange/U.K. Subs

@ ALEX'S BAR

Aka Awesome Punk Package Bill of the Week, No. 1. Veteran O.C. hardcore/surf punks Agent Orange are joining forces with old-school snotty English hooligans U.K. Subs. That's an incredible double bill to begin with; Agent Orange's Mike Palm and the Subs' Charlie Harper are killer frontmen, mainstays of the genre that have worked their butts off to not let their standards drop. The Subs' last album, *Ziezo*, was their 26th in total (a new album title for each letter of the alphabet), and it's well worth a listen. Meanwhile, Agent Orange haven't put out anything new since 1996's *Virtually Indestructible* but Palm recently told us he wants to put that right. Both bands are sure to slay. And as if that isn't enough, Huntington Beach's own Guttermouth will open this Long Beach show. —BRETT CALLWOOD

SAT 10/27

Timmy's Organism

@ THE HI-HAT

Timmy "Vulgar" Lampinen is a beloved figure within the tight Detroit underground rock & roll scene. Indeed, when The White Stripes broke through in the '90s, and every



PHOTO BY JC SUTHERLIN

The Adicts: See Monday.

label and critic was heading to the D to uncover the next garage-rock shining light, Lampinen's *The Clone Defects* were a hot tip. His next project, *The Human Eye*, was equally revered on a local level for several years, thanks to a few fascinating, experimental albums. But the beginning of this decade heralded the formation of a new band, Timmy's Organism. A deal with old friend Jack White's Third Man Records has enabled Lampinen to take his unique noise to a wider audience, and that's to everyone's benefit. Expect uncompromising, thrilling post-punk action at the Hi-Hat. Zig Zags and The Fly Traps also play, and Don Bolles DJs. —BRETT CALLWOOD

Boys Noize

@ BELASCO THEATER

Boys Noize needs no introduction. A legend in the dance-music realm, the German DJ/producer has worked with some of music's greatest, including Snoop Dogg, N.E.R.D, Daft Punk and Depeche Mode. In 2005, real name Alexander Ridha started his own label, Boysnoize Records, consistently unleashing explosive remixes and originals for his fans. With Halloween quickly approaching, Boys Noize teams up with Minimal Effort to headline their All Hallow's Eve show. The eventful evening offers house and techno favorites including WhoMadeWho and Human Resources. —SHIRLEY JU

SUN 10/28

Busdriver

@ ZEBULON

"Galaxies unfurled, children born from our fire/Swept up in technologies that we don't control, condone, uphold," Busdriver muses against traffic noises and an intimate, jazzy trumpet interlude on the title track of *Electricity Is on Our Side*, setting the scene for the galaxies of words and sounds that

follow on the L.A. rapper's 10th album. "I'm from the golden age of name calling," he declares on the next song, "I'm From a Different Time," setting himself apart from the judicial corruption and poverty that often define real life in the inner city. "I don't want to hear your personal take, the elders know," Busdriver continues abstractly. "A branch of motor neurons being plucked like a six-string." Featuring guest visitations from Daedelus, Hemlock Ernst, Denmark Vessey and Dntel, the record ranges from heavy rap and jazzy contemplation to more arty, psychedelic soundscapes that match Busdriver's ever-intricate and poetically incisive wordplay. —FALLING JAMES

Autograph

@ WHISKY A GO-GO

Pasadena hard rockers Autograph may not have reached the dizzy heights of a Mötley Crüe or Ratt, but they've stuck around, survived the '90s and are still putting out quality albums, most recently last year's *Get Off Your Ass*. All of this is particularly amazing when considering the fact that the group was created as a solo project for original guitarist and former Silver Condor member Steve Plunkett. In fact, by the time 2003's *Buzz* came out, Plunkett was the only original member left. Now, in a complete reversal, O.G. lead guitar Steve Lynch and bassist Randy Rand are back in the band, and Plunkett isn't interested so there's a new singer, Simon Daniels. They might be playing personnel switcheroo but they're still an impressive live unit. —BRETT CALLWOOD

MON 10/29

St. Vincent

@ HOLLYWOOD PALLADIUM

Earlier this month, St. Vincent performed an intimate concert at the Belasco Theater, backed only by pianist Thomas Bartlett, as

Catch One

THUR. OCTOBER 25



BOK BOK W/ JAKKZ & AKIRA AKIRA

THUR. OCTOBER 25



GANZ

FRI. OCTOBER 26



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FRI. OCTOBER 26



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SAT. OCTOBER 27



CARNALLOWEEN W/ NEQUINHO DA BEIJA FLOR

SAT. OCTOBER 27



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SAT. OCTOBER 27



PURGE W/ MUMBAI'S DJ NASHA - LA'S BOLLYWOOD HALLOWEEN PARTY

SUN. OCTOBER 28



AFRO HALLOWEEN LA

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10/27 TOM GUN LIVE
10/28 NIGHT OF THE LIVING DEAD W/ NECRO + MORE
10/28 AFRO HALLOWEEN LA
10/31 "31" HALLOWEEN COSTUME PARTY
10/31 CLUB 90'S HALLOWEEN
11/1 JACK HARLOW
11/1 THAT'S DOPE LA
11/1 HOCICO
11/2 ALCEST (PERFORMING THE ALBUM "KODAMA" IN ITS ENTIRETY)
11/2 CAM MEEKINS
11/3 THE LOS ANGELES PANCAKES & BOOZE ART SHOW
11/7 G HERBO W/ SPECIAL GUESTS SOUTHSIDE & QUEEN KEY

11/7 PHONY PPL
11/8 CLAUDIO SIMONETTI'S GOBLIN PERFORMING SUSPIRIA
11/9 MILO
11/9 CROWD LU
11/9 BIROCRATIC X MOODS
11/8 LIGHT + SPACE
11/10 BLUEFACE
11/14 TYUS, ESO.XO. SUPREME, 3AM & RENE
11/15 JUST JUICE
11/16 OLIVER FRANCIS: OVERDRIVE TOUR
11/16 OSHUN
11/16 ORPHX, ADAM X, RHYS FULBER, CERVELLO ELETTRONICO
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Los globos

THUR. OCTOBER 25



TRAPOWEEN COSTUME PARTY

THUR. OCTOBER 25



LIVE BAND EMO KARAOKE

FRI. OCTOBER 26



MARK ELLIS & FRIENDS COMEDY SHOW

SAT. OCTOBER 27



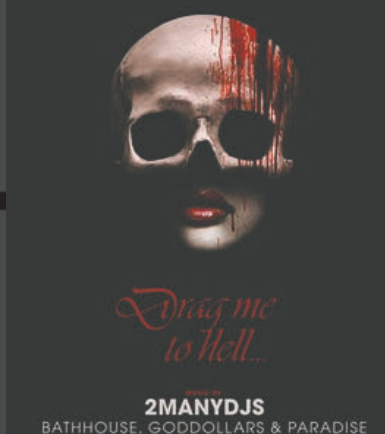
A CLUB CALLED RHONDA

COMING SOON:

10/26 WELCOME TO THE WORLD OF GHIBLI
11/2 CLUB 90'S
11/2 TRYBVL - (TRIAL B(Ø)L)
- AFRO HOUSE + GOOM, DJ WAYNE WILLIAMS, BLAQ PAGES
11/3 SHABBAAAA
11/4 INOCENTES: BENEFIT SHOW
11/4 DEMUN JONES
11/6 THE MOTH: BEGINNINGS
11/6 SSS.SESSIONS - THE SINGERS SONGWRITERS SHOWCASE
11/8 BERES HAMMOND ALBUM RELEASE PARTY: NEVER ENDING
11/9 REDHOUSE PRODUCTIONS PRESENTS: EARTHQUAKE WEATHER
11/9 CLUB 90'S

WED. OCTOBER 31

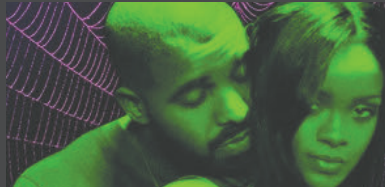
A HALLOWEEN PARTY BY A CLUB CALLED RHONDA: DRAG ME TO HELL



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OCTOBER 31ST - LOS GLOBOS

FRI. OCTOBER 26



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THUR. NOVEMBER 1



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11/12 THE FLOOR IMPROV NIGHT: DJ UNIEQ
11/14 ON THE RISE: LIVE AT LOS GLOBOS
11/15 KARAOKE DETUNED: EMO AND ALT KARAOKE
11/15 FUEGO : REGGAETON / AFRO BEATS / DANCEHALL
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St. Vincent: See Monday.

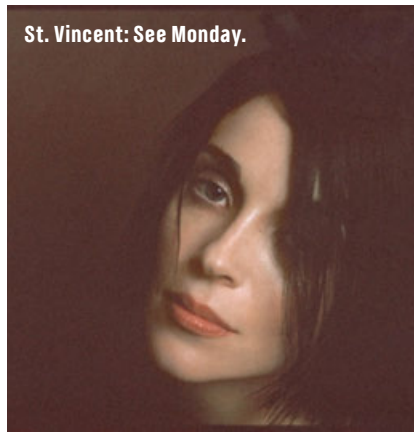


PHOTO BY PAMELA NEAL

she sang stripped-down arrangements of the songs from her 2017 album, *Masseduction*, alongside a cover of Joni Mitchell's "Court and Spark." The performance echoes the approach on her new companion record, *MassEducation*, in which she and Bartlett break down such tunes as "New York" and "Los Ageless" with a starker, more vulnerable delivery than she revealed on the original versions of those tracks from *Masseduction*. For tonight's concert at the Hollywood Palladium, St. Vincent will be joined by her full band — bassist Toko Yasuda, drummer Matt Johnson and keyboardist Daniel Mintseris — as she mixes songs from her past with the varying versions of her more recent tunes. —FALLING JAMES

The Adicts, The Dickies

@ THE NOVO

Aka Awesome Punk Package Bill of the Week, No. 2. Eternal droogs The Adicts have enjoyed a new lease of life since signing with Nuclear Blast Records last year, a label that might be closely associated with extreme metal but actually got started releasing hardcore punk. The resulting *And It Was So!* album might not be a career highlight but it's far from a let-down. In the live arena, Monkey and his merry crew still never disappoint. Put them on a bill with local first-wavers The Dickies and fireworks are guaranteed. The pairing is perfect: two quirky, super-entertaining and funny punk bands from two continents, with bags of awesome tunes between them. Messer Chups have the task of warming up the crowd. —BRETT CALLWOOD

TUE 10/30

Deap Vally

@ ECHOPLEX

Apart from a scheduled appearance at the recent Desert Daze festival and a show last year at the Observatory in Santa Ana, Deap Vally haven't performed much near their L.A. hometown during the last year. But the duo of singer-guitarist Lindsey Troy and drummer Julie Edwards have been busy for much of the past few years touring seemingly everywhere else around the world. Deap Vally's 2016 album, *Femejism*, remains a thrilling collision of hard-rock, blues, grunge and punk riffage mixed with Troy's smart, defiant lyrics ("I am happily unhappy, man," she sings dismissively to the stranger in a bar harassing her on "Smile More"). Troy and Edwards' new single, "Get Gone,"

is a minute-and-a-half crush of psychedelic garage-rock energy. —FALLING JAMES

WED 10/31

Oh Sees

@ TERAGRAM BALLROOM

One can't help wondering which guise Oh Sees will wear for tonight's Halloween show. Will it be the thrash-heavy band who churn out such heavy tracks as "Overthrown," or perhaps the gentler, kinder combo who segue into such relatively gentle contemplations as "Last Peace"? Or will it be the freakified Oh Sees who expand into such trippy explorations as "Anthemic Aggressor," from the San Francisco group's latest album, *Smote Reverser*? Chances are it will be all three of these versions and more, as leader John Dwyer and his crew trip the light fantastic with bone-crushing hard-rock heaviness mixed with an almost jazzy psychedelic fluidity. Unlike so many bands who attempt to be psychedelic, Oh Sees blast away any pretense of revivalist nostalgia with sure-handed flexibility and bone-crushing power and exactitude. —FALLING JAMES

TsuShiMaMiRe

@ THE VIPER ROOM

A Halloween show at the Viper from Japanese surf-noise-punk trio TsuShiMaMiRe is entirely appropriate; the women — Mari Kono, Yayoi Tsushima and Maiko Takagi — have been known for their disturbing lyrics and videos since forming in 1999. The band's name isn't a real Japanese word but rather an amalgam of the members' names. And that quirky, sweet fun blends wonderfully uncomfortably with the group's sinister edge. Following a couple of early demos, the *Pregnant Fantasy* album in 2004 really announced the band's arrival, and subsequent efforts *Giving Blood*, *Shocking* and *Abandon Human* have cemented their standing as a Japanese underground superpower. Last year's new album, honestly titled *NEW*, is further proof that more Westerners should know about them. —BRETT CALLWOOD

THU 11/1

Joan Jett, Morrissey

@ MICROSOFT THEATER

Usually musicians are a bit too self-serving to have a real mind-melter as their opening act. There have been exceptions, however, that escaped that black pit of ego and launched themselves into the skydial glories of immortality. Iggy Pop opening for The Rolling Stones in 1981; Kool & The Gang opening for Van Halen in 2012; and, rather fortuitously circuitously, The Smiths opening up for SPK in 1983. So when you hear that Joan Jett is opening up for Morrissey, you tend to sit up and take notice. She's got a new documentary, *Bad Reputation*; his latest album is *Low in High School*. Chances are you've seen either of them more than a few times — getting Joan Jett's peanut butter in Morrissey's chocolate and Morrissey's chocolate in Joan Jett's peanut butter is just an extra added treat at this point. —DAVID COTNER

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ALEX'S BAR: 2913 E. Anaheim St. Agent Orange, U.K. Subs, Guttermouth, The Spooky, Fri., Oct. 26, 8 p.m., \$25 (see Music Pick). Mac Sabbath, Frank & Deans, Icky & the Splooges, Sun., Oct. 28, 8 p.m., \$15. Teenage Goo Goo Muck, Wed., Oct. 31, 8 p.m.

AMOEBAS MUSIC: 6400 Sunset Blvd., Los Angeles. Touché Amoré, Thu., Nov. 1, 6 p.m., free.

BARDOT HOLLYWOOD: 1737 N. Vine St., Los Angeles. The Coronas, Saint Sister, Bitch Falcon, David Keenan, Mon., Oct. 29, 7:30 p.m.

BOARDNER'S: 1652 N. Cherokee Ave. 9Electric, Vigil of War, Sat., Oct. 27, 10 p.m. Tenth Annual Ghostly Halloween Ball, with Bella Bathory's Femme Domme Fatale, Wed., Oct. 31, 10 p.m.

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles. Molly Burch, Jesse Woods, Fri., Oct. 26, 8:30 p.m., \$12 (see Music Pick). Halloween Hootenanny, with Theo Katzman, Johnnyswim, Suzanne Santo, Madison Cunningham, Mike Viola, Rett Madison, Tue., Oct. 30, 8 p.m., \$10.

CAFF NELA: 1906 Cypress Ave., Los Angeles. Terri Graham, Sonic Utopia, Atomic Kangaroo, Tommy Chiffon, Thu., Nov. 1, 8:30 p.m., \$5.

THE CANYON SANTA CLARITA: 24201 Valencia Blvd, Santa Clarita. Gilby Clarke, Fri., Oct. 26, 9 p.m.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Exploded View, Exek, Sonoda, Fri., Oct. 26, 8 p.m., \$16. CT-X, Lina Tullgren, Draha, Wax Chattels, Sat., Oct. 27, 5:30 p.m., \$12. Darwin Deez, Soren Bryce, Sun., Oct. 28, 8:30 p.m., \$15. Criminal Hygiene, No Win, Ryan Pollie, Manhattan Murder Mystery, Mon., Oct. 29, 8:30 p.m., free. Boy Azooga, Blushh, Tue., Oct. 30, 8:30 p.m., \$13. Molly Nilsson, Cmon, Future Shoxxx, Thu., Nov. 1, 8:30 p.m., \$15.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Four Fists, Angel Davenport, Sat., Oct. 27, 5:30 p.m., \$20. Spooktacular Things, Sun., Oct. 28, 11 a.m., \$20-\$250; The Ocean Blue, The Luxembourg Signal, Sun., Oct. 28, 8 p.m., \$27. Deap Vally, The Paranoyds, The Entire Universe, Tue., Oct. 30, 8 p.m., \$18 (see Music Pick). Johnny Osbourne & Echodelic Sound, Mamadou Ousmane Kelly, Viernes 13, Wed., Oct. 31, 9 p.m., \$15. Blueface, 1TakeJay, Kalan, Big Swift, Thu., Nov. 1, 8 p.m., \$20.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Highway, Long Beach. Dead Man's Party, Sat., Oct. 27, 8 p.m. Blood Ball Halloween Costume Party, Tue., Oct. 30, 7 p.m.

THE HI HAT: 5043 York Blvd., Highland Park. Timmy's Organism, Zig Zags, The Flytraps, DJ Don Bolles, Sat., Oct. 27, 8 p.m., \$14 (see Music Pick). Otik Records Halloween Covers Night, with Nina Diaz, Madame Headdress, Ugly Sweaters, WhoCares, Won't-Co, Mon., Oct. 29, 8 p.m., \$8.

HOUSE OF BLUES ANAHEIM: 1530 S. Disneyland Dr., Anaheim. The Adicts, Glam Skanks, The Droogettes, Sun., Oct. 28, 7 p.m.

LARGO AT THE CORONET: 366 N. La Cienega Blvd. Jon Brion, Fri., Oct. 26, 9:30 p.m., \$30.

LODGE ROOM: 104 N. Avenue 56, Los Angeles. Black Moth Super Rainbow, Oct. 26-27, 8 p.m.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Mark Ellis, Fri., Oct. 26, 8 p.m. Project Pat, Thu., Nov. 1, 8:30 p.m.; Dee Justice, Thu., Nov. 1, 9 p.m.

THE MIXX RESTAURANT & BAR: 443 E. Colorado Blvd., Pasadena. Gina Sicilia, Sat., Oct. 27, 9 p.m., \$10. The Healers, Tue., Oct. 30, 8 p.m.

MOLLY MALONE'S: 575 S. Fairfax Ave., Los Angeles. Black Crystal Wolf Kids, Kingsley Flood, L.A. River Bend, Fri., Oct. 26, 8 p.m. Sandra Pillar & the Wild Cards, Wed., Oct. 31, 8 p.m.

THE MONTY: 1222 W. Seventh St., Los Angeles. Teenage Werewolves, Motochrist, Fri., Oct. 26.

THE MOROCCAN LOUNGE: 901 E. First St., Los Angeles. The Weather Station, Jennifer Castle, Chimney, Fri., Oct. 26, 7:30 p.m., \$15.

OHM NIGHTCLUB: 6801 Hollywood Blvd., Los Angeles. The Haunted Doll House, with Saweetie, Fri., Oct. 26, 10:30 p.m. Migos, Tyga, Rich the Kid, Wed., Oct. 31, 9 p.m.

PLAYHOUSE: 6506 Hollywood Blvd., Los Angeles. The Ataris, Tue., Oct. 30, 7 p.m. The House of Horrors, Wed., Oct. 31, 9 p.m.

RESIDENT: 428 S. Hewitt St. Bootie LA: Halloween Boootie, with ShyBoy, Nubar, Sat., Oct. 27, 9 p.m.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Cypress Hill, Demrick, Vous, Fri., Oct. 26, 9 p.m., \$45. Lucky Chops, Top Shelf Brass, Sat., Oct. 27, 6:30 p.m. Yung Bae, Sat., Oct. 27, 11 p.m. Loli Molina, Vanessa Zamora, The Pantones, Sun., Oct. 28, 8 p.m., \$22. Hello Seahorse, Mon., Oct. 29, 9 p.m. Dance With the Dead, with Daniel Deluxe, Facexhugger, Thrillsville., Wed., Oct. 31, 8 p.m. Reignwolf, Thu., Nov. 1, 8:30 p.m., \$25.

THE SATELLITE: 1717 Silver Lake Blvd. The Sadies, Blue Rose Rounders, DJ Cuz'n Roy, Fri., Oct. 26, 9 p.m. Neil Hamburger, Sun., Oct. 28, 8:30 p.m., \$8. Spare Parts for Broken Hearts, Ever So Android, Iress, Mon., Oct. 29, 8:30 p.m., free. New Evil, Melted Bodies, Jane Machine, DM Tina & the Bumps, Tue., Oct. 30, 8:30 p.m. Good Witch, Blood Candy, Doctrin, Wed., Oct. 31, 8:30 p.m., free. The Birth Defects, Parents, (Big) Pig, Thu., Nov. 1.

THE SMELL: 247 S. Main St., Los Angeles. The Mad Walls, Automatic, Marcos Vaca, Fri., Oct. 26, 9 p.m., \$5. The Crenshaw, Teton, Behavior, Mon., Oct. 29.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., Los Angeles. Real Friends, Fri., Oct. 26, 7:30 p.m. Mellowdrone, Sat., Oct. 27, 9 p.m. Youngblood Brass Band, Sun., Oct. 28, 8 p.m. Oh Sees, EXEK, Prettiest Eyes, Wed., Oct. 31, 9 p.m., \$22 (see Music Pick). The Motet, The Dip, Thu., Nov. 1, 8 p.m.

THREE CLUBS: 1123 Vine St. The Rocky Horror Hipster Show, Oct. 26-27, 9 p.m., free.

TIMEWARP RECORDS: 12204 Venice Blvd., Adam Pearce, UFO Whisperer, The Stolen Moans, Waxy, The Faint Endless, Fri., Oct. 26, 7:30 p.m., \$8.

THE TROUBADOUR: 9081 Santa Monica Blvd. Noah Kahan, Dean Lewis, Fri., Oct. 26, 8 p.m.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Walking Papers, Paloalto, Danyon & the Family Band, Fri., Oct. 26, 8 p.m. The Sunset Jam, Mondays, 8 p.m., free. Blood & Diamonds, Westfield Massacre, Sapphic Musk, Red Devil

Vortex, Tue., Oct. 30, 8 p.m. TsuShiMaMiRe, Evol Walks, Alex Cole, Wed., Oct. 31, 8 p.m., \$10 (see Music Pick). Blac Youngsta, Thu., Nov. 1, 8 p.m.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Black Oxygen, Fri., Oct. 26, 7 p.m. Elviss Simmons, Sat., Oct. 27, 8 p.m. Autograph, Sun., Oct. 28, 7 p.m. (see Music Pick) Royal Distortion, Mon., Oct. 29, 7 p.m. Stryper, Wed., Oct. 31, 8 p.m.

ZEBULON: 2478 Fletcher Dr. Cosmonauts, Tess Parks, Entrance, Fri., Oct. 26, 9 p.m., \$10. Busdriver, Deantoni Parks, MatthewDavid, Sun., Oct. 28, 9 p.m., \$15 (see Music Pick).

—FALLING JAMES

JAZZ & BLUES

1642: 1642 W. Temple St., Los Angeles. The Hi Fi Honeydrops, Wednesdays, 9:30 p.m.

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro.

Candi Sosa, Cristina Rebull, Sat., Oct. 27, 8 p.m.

ARCADIA BLUES CLUB: 16 E. Huntington Dr., Arcadia. Deb Ryder, Fri., Oct. 26, 7 p.m., \$5. Shawn Jones, Sat., Oct. 27, 7 p.m., \$10.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Artyom Manukyan, Fri., Oct. 26, 9:30 p.m. Mike Keneally, Sat., Oct. 27, 9:30 p.m.

BLUEWHALE: 123 Astronaut E.S. Onizuka St. The Eric Reed Quartete, Oct. 26-27, 9 p.m. The Fabiano Do Nascimento Trio, Wed., Oct. 31, 9 p.m.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. Lainie Kazan, Oct. 26-27, 8:30 p.m. Beverley Church Hogan, Sun., Oct. 28, 7:30 p.m.

CICADA CLUB: 617 S. Olive St. The Fresh Rhythm Haunted Orchestra, Fri., Oct. 26, 8:30 p.m.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Ron Jones, Oct. 27-28, 7:30 p.m.

—FALLING JAMES

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BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. The Evangenitals, Sat., Oct. 27, 8 p.m., \$17.50.
THE CINEMA BAR: 3967 Sepulveda Blvd. David Serby, Fri., Oct. 26, 9 p.m. Adam Marsland, Sat., Oct. 27, 9 p.m. The Deltaz, Tuesdays, 9 p.m.
JOE'S GREAT AMERICAN BAR & GRILL: 4311 Magnolia Blvd. C.W. Stoneking, Fri., Oct. 26. Aileen Quinn & the Leapin' Lizards, Tue., Oct. 30, 9 p.m.

—FALLING JAMES

DANCE CLUBS

ACADEMY NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. DVBS, Fri., Oct. 26, 10 p.m., \$20-\$90. A Doghouse Thriller, Sat., Oct. 27, 10 p.m., \$25-\$125. Haunted Hospital, with Dr. Fresch, Volac, Angelz, Bot. Astronomar, Wed., Oct. 31, 10 p.m., \$20-\$90.
AVALON HOLLYWOOD: 1735 Vine St., Los Angeles. Netherworld, with Malio, Fri., Oct. 26, 8 p.m.; Dieselboy, Fri., Oct. 26, 9:30 p.m. Nightmare on Vine Street, with Paul Oakenfold, Varun, Alexander Dark, Sat., Oct. 27, 10 p.m. Frenzy After Hours, Sat., Oct. 27, 2 a.m. Haunt Massive, Wed., Oct. 31, 9 p.m. TigerHeat, Thursdays, 10 p.m., \$5.
EXCHANGE L.A.: 618 S. Spring St., Los Angeles. Terrorstate, with Allen Watts, Reorder, Robert Nickson, Sean Tyas, Fri., Oct. 26, 10 p.m., \$20-\$90. Prism, Sat., Oct. 27, 10 p.m., \$25-\$90. KSHMR, Wed., Oct. 31, 10 p.m., \$30-\$100.
HM157: 3110 N. Broadway, Los Angeles. Surrealist Disco Ball, with Don Bolles, Mr. Pharmacist, L.A.Drones, Gregg Foreman, Ravens Moreland, Sat., Oct. 27, 8 p.m.
SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. Dusky, Fri., Oct. 26, 10 p.m., \$20-\$40. Cut Snake, Bones, Sat., Oct. 27, 10 p.m., \$20 & \$30. Deep Space After Dark, Sundays, 10 p.m. Space Yacht, Tuesdays, 10 p.m. Erick Morillo, Wed., Oct. 31, 10 p.m., \$37.

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For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, OCT. 26

BRUNO MARS, ELLA MAI: 8 p.m. Staples Center.
CHRISTINA AGUILERA, BIG BOI: 8 p.m., \$59.50-\$199.50. The Greek Theatre.
DENZEL CURRY: With Kid Trunks, 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.
JUDY WEXLER: 6 p.m., free. LACMA.
LANY: With Anna of the North. Hollywood Palladium.
PALAYE ROYALE: With Bones, Dead Posey, AnastasiaMax, 7:30 p.m., \$20. El Rey Theatre.
PAT METHENY: 9 p.m., \$59-\$99. UCLA, Royce Hall.
THOMAS RHETT: With Brett Young, Midland, 7:30 p.m. The Forum.
WILD NOTHING: With Men I Trust., 9 p.m., \$30. The Regent Theater, 448 S. Main St., Los Angeles.

SATURDAY, OCT. 27

GO AGENT ORANGE, U.K. SUBS: With Guttermouth. The Observatory. See Music Pick.
THE BOULET BROTHERS' HALLOWEEN BALL: 10 p.m. Globe Theatre, 740 S. Broadway, Los Angeles.
BRUNO MARS, CHARLIE WILSON: Staples Center.
CAIFANES: 8 p.m. FivePoint Amphitheatre.
GO DIA DE LOS MUERTOS: With Panteón Rococó, Mexican Institute of Sound, Hello Seahorse, Y la Bamba, Loli Molina, 12 p.m.-12 a.m., \$25. Hollywood Forever Cemetery.
GO HOW THE WEST WAS WON: With Ice Cube, The Game, Too Short, DJ Quik, Tha Dogg Pound, The Lady of Rage, E-40, 6 p.m. Glen Helen Amphitheater, 2575 Glen Helen Parkway.

JOSH GROBAN, IDINA MENZEL: 8 p.m., \$29.50-\$250. The Forum.

GO KCRW'S MASQUERADE: With White Denim, Shannon Shaw, Cherry Glazerr, Wajatta, 9 p.m., \$89. Los Angeles Theatre, 615 S. Broadway.
KROQ HALLOWEEN BALL: With Incubus, 9 p.m., \$53. The Fonda Theatre, 6126 Hollywood Blvd.
LISA ONO: 8 p.m. The Orpheum Theatre.
OINGO BOINGO DANCE PARTY: 9 p.m., Saban Theatre.

THE RED PEARS: With Jurassic Shark, Spendtime Palace, DJ Sister Mantos, 9 p.m. El Rey Theatre.
SERGIO MENDES: With Ana Tijoux's Roja y Negro, 8 p.m., \$39-\$86. The Soraya, 18111 Nordhoff St.
SEU JORGE: 8 p.m. Luckman Fine Arts Complex.
SURF CITY BLITZ: With The Offspring, Pennywise, Suicidal Tendencies, TSOL, Mad Caddies, Voodoo Glow Skulls, 12 p.m., \$49.50-\$199.50. Huntington State Beach, 21601 Pacific Coast Highway.

SUNDAY, OCT. 28

PHIL COLLINS: 8 p.m., \$55-\$305. The Forum.
PRAYERS: With Mr. Kitty, 9 p.m. The Fonda Theatre.
ROD STEWART: With Pat Benatar & Neil Giraldo, 7:30 p.m. Citizens Business Bank Arena.
SURF CITY BLITZ: With Social Distortion, Rancid, Bad Religion, Black Rebel Motorcycle Club, The Interrupters, 12 p.m., \$49.50-\$199.50. Huntington State Beach, 21601 Pacific Coast Highway.

MONDAY, OCT. 29

GO THE ADICTS, THE DICKIES: With Messer Chups, 8 p.m. The Novo. See Music Pick.
JAY ROCK: With Reason, 9 p.m. The Fonda Theatre.
GO ST. VINCENT: 7 p.m., \$59.50. Hollywood Palladium. See Music Pick.

TUESDAY, OCT. 30

TROYE SIVAN: With Kim Petras, Carlie Hanson, 7:30 p.m., \$39.50-\$79.50. The Greek Theatre.
WOLFMOTHER: 8 p.m. The Observatory.

WEDNESDAY, OCT. 31

GO THE ADICTS: With Narcoleptic Youth, The Droogettes, 7 p.m. Riverside Municipal Auditorium.
DJ SNAKE: With Mustard, 9 p.m., \$39.50 & \$49.50. Shrine Auditorium & Expo Hall.
EVAN RACHEL WOOD & ZANE CARNEY: 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.
JOHN CARPENTER: 7 p.m. Hollywood Palladium.
POPPY: With Jaira Burns, Kailee Morgue, 7 p.m. The Wiltern, 3790 Wilshire Blvd., Los Angeles.
GO THE SELECTER: With The Delirians, 8 p.m., \$32. The Regent Theater, 448 S. Main St.
GO WEST HOLLYWOOD HALLOWEEN CARNIVAL: 6-11 p.m., free. Santa Monica Boulevard between Doheny Drive and La Cienega Blvd., West Hollywood.
YG, PLAYBOI CARTI: 9 p.m. Globe Theatre.

THURSDAY, NOV. 1

JESSIE J: With Ro James, 7 p.m. The Wiltern.
GO MORRISSEY, JOAN JETT & THE BLACKHEARTS: 7 p.m. Microsoft Theater, 777 Chick Hearn Court, Los Angeles. See Music Pick.
RÜFÜS DU SOL: With Cassian & Icarus, 9 p.m., \$34.50 & \$44.50. Shrine Auditorium.

—FALLING JAMES

CLASSICAL & NEW MUSIC

THE AMERICAN YOUTH SYMPHONY'S AYS PRINCIPALS CHAMBER ENSEMBLE: The group performs string quartets by Beethoven and Ravel, Sun., Oct. 28, 6 p.m., free. LACMA, Bing Theater.
CAMERATA PACIFICA: Pianist Molly Morkoski

and clarinetist Jose Franch-Ballester confer over Charles Villiers Stanford's Three Intermezzi for Clarinet & Piano, and they're joined by a winds-horn trio for pieces by Beethoven, Glinka and Martinu, Thu., Nov. 1, 8 p.m. Zipper Concert Hall.
CIARAMELLA: The early-music ensemble takes the wayback machine to the 17th century, on Resnick Pavilion, Sat., Oct. 27, 7:30 p.m., free. LACMA.
GO KALEIDOSCOPE CHAMBER ORCHESTRA: The ensemble roams across the landscape of Hannah Lash's *Music for Loss* and Igor Stravinsky's *Pulcinella* and offers the U.S. premiere of Joseph Tamarin's *Domra* Concerto, Sat., Oct. 27, 7 p.m. Glendale City Church, 610 E. California Ave., Glendale. Sun., Oct. 28, 2 p.m. First Presbyterian Church, 1220 Second St., Santa Monica.
GO L.A. CHAMBER ORCHESTRA: Clarinetist Anthony McGill pipes up with Carl Nielsen's Concerto for Clarinet & Orchestra, Op. 57; and Thomas Dausgaard conducts Jean Sibelius' Third Symphony, Sat., Oct. 27, 8 p.m., \$28-\$130. Alex Theatre, 216 N. Brand Blvd., Glendale. Also Sun., Oct. 28, 7 p.m., \$28-\$130, at UCLA, Royce Hall.
GO L.A. PHILHARMONIC: Soprano Kiera Duffy ignites the U.S. premiere of Oliver Knussen's *O Hototogisu!*, pianist Jean-Yves Thibaudet is featured on Camille Saint-Saëns' Piano Concerto No. 5, and Paolo Bortolameo conducts Ludwig van Beethoven's Fifth Symphony, Fri., Oct. 26, 11 a.m.; Sat., Oct. 27, 8 p.m. Members of the orchestra stitch together string quartets by Mendelssohn and Sibelius, Tue., Oct. 30, 8 p.m. Susanna Mälkki conducts Gustav Mahler's Fifth Symphony and the world premiere of Steve Reich's Music for Ensemble and Orchestra, Thu., Nov. 1, 8 p.m.; Fri., Nov. 2, 8 p.m.; Sat., Nov. 3, 8 p.m.; Sun., Nov. 4, 2 p.m. Walt Disney Concert Hall, 111 S. Grand Ave.

GO 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.
GO THE NIGHTMARE BEFORE CHRISTMAS: John Mauceri conducts Hollywood Bowl Orchestra in a live score to screenings of the Tim Burton film, featuring cast members Catherine O'Hara and Ken Page and composer Danny Elfman, Fri., Oct. 26, 8 p.m.; Sat., Oct. 27, 8 p.m.; Sun., Oct. 28, 7:30 p.m. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles. See GoLA.
GO NOSFERATU: Organist Clark Wilson pumps up a Halloween screening of the 1922 German film, Wed., Oct. 31, 8 p.m. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.
PAUL O'DETTE: The lute player performs a recital of Elizabethan music, Sun., Oct. 28, 1, 3 & 5 p.m., \$85. Greystone Mansion & Park.
GO SATYAGRAHA: Director Phelim McDermott's staging and scene designer Julian Crouch's fantastic gigantic puppets on stilts add an air of surreal moodiness to L.A. Opera's presentation of the Philip Glass opera about Gandhi's years as an activist in South Africa, Sat., Oct. 27, 7:30 p.m.; Thu., Nov. 1, 7:30 p.m.; through Sun., Nov. 11, 2 p.m., \$21-\$300. Dorothy Chandler Pavilion.
GO VAMPYR: 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, 929 S. Broadway, Los Angeles. See GoLA.

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Notices

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NOTICE TO DEFENDANT: ANDREA R AVILA aka ANDREA AVILA
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CASE NUMBER: 17A03938
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NOTICE TO DEFENDANT: MAGDALENA M PESCARIU aka MAGDALENA PESCARIU
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tiff without an attorney, is: Brian n Winn (SN 86779) Laura M Hoalst (SN 101082) John E Gordon (SN 180053) Stephen S Zeller (SN 265664) Casey M Jensen (SN 263593) Jason M Burrows (SN 309882) Nicholas W Lynes (SN 312463) WINN LAW GROUP, A PROFESSIONAL CORPORATION THE CHAPMAN BUILDING 110 E. WILSHIRE AVENUE, SUITE 212 FULLERTON CA 92832 (714) 446-6686 FILE NO: 17-02959-0-DA1-JPG DATE: April 26, 2017 DEPUTY NATALIE ARIAS EXECUTIVE OFFICER/CLERK: SHERRI R CARTER

PUBLIC NOTICE OF APPLICATION FOR POLICE PERMIT

Notice is hereby given that application has been made to the Board of Police Commissioners for a permit to conduct a Restaurant / Lounge business. Name of applicant: **Andrew Meieran** Doing business as: **The Edison Downtown** Located at: **108 W. 2nd St. Unit #101, Los Angeles, CA 90012** Any person desiring to protest the issuance of this permit shall make a written protest before 10/16/2018 to the: LOS ANGELES POLICE COMMISSION, 100 West First Street, Los Angeles, CA 90012. Upon receipt of a written protest, protesting persons will be notified of date, time and place for a hearing. BOARD OF COMMISSIONERS

Openings: PLM PROGRAMMER to devlop new & maint existing functionality in Matrix One Product Life Mgmt Sys + supt global implement. Reqs: BS Comp Sci/Comp Engng +2yrs job offered or dlvpmt for web apps. Exp must incl: Java code dlvpmt; db query dlvpmt; Javascript dlvpmt w/ Jquery library; code release & dlvpmt w/ Jenkins; Amazon Web Svcs; db maint; & SQL query dlvpmt. SR SOFTWARE WEB ARCHITECT to lead s/w dlvpmt team in dlvp'g & maint reusable web & db components w/in MS, NETFramework. Reqs: BS Comp Sci/Engng +5yrs in offered position, Sr S/W Dvlpr, or Team Lead. Exp must incl: ASP.Net MVC, C#, VB, JS, JS rel frameworks, MS SQL, NServiceBus, Spring.Net, NHibernate, NUnit, NMock, Quartz, BrowserStack, Jira, Trac, & Svn. Job site both roles: Los Angeles CA. Mail resume & cvr ltr w/job title ref to: Guess?, Inc., Attn: M. Mauser, 1444 S Alameda St, Los Angeles CA 90021. Proof of auth to work in US req'd if hired. No calls, principals only, EOE

Project Engineering Manager (Yorba Linda, CA) Design engineering systems for the automation of industrial tasks; Create mechanical design documents for parts, assemblies & finished products; Maintain technical project files and test design solutions. 40hrs/wk, Master's degree in Automation Engineering or related required. Resume to KPI Healthcare, Inc. Attn: Steven Minn, 23865 Via Del Rio, Yorba Linda, CA 92887

Social Worker sought by AltaMed Health Services Corporation in El Monte, CA. Master's plus 6 months exp. Send resume to: Linda M. Subias, AltaMed, 2040 Camfield Avenue, Los Angeles, CA 90040 or Lsubias@altamed.org.

QA Engineers, III, Los Angeles, CA: Design user interface layouts for computer screen & print layouts. Modifying existing software to correct errors & to adapt to new hardware. Develop specifications & performance requirements and resolving customer problems. Develop & direct software system testing & validation procedures. Work is performed at two locations within the same county: 4751 Wilshire Blvd, Ste 205, Los Angeles, CA 90010 (80%) 4507 Glencoe Ave. Marina Del Ray, CA 90292 (20%). Send res to Nowcom Corporation 4751 Wilshire Blvd, Ste 205 Los Angeles, CA 90010.

Software Test Engineer III sought by Verifi, Inc. in Los Angeles, CA. 40 hrs/wk. Duties: Create and maintain documentation for quality assurance/control procedures. Create test plan, test scenarios and test cases and document defects using JIRA Code automated acceptance tests. Extend testing frameworks for advanced capabilities. Perform or oversee final checks and releases code to production; validate and sign off on complex test plans. Min. Requirements: Bachelor's Computer Science or higher or any related field with 3 years of testing experience. SPECIFIC SKILLS OR OTHER REQUIREMENTS: Experience writing Java, PHP, or JavaScript code from scratch to perform automated testing. Experience testing REST and SOAP web services. Experience with Codeception, Protractor, JMeter, or Selenium. Experience testing/creating PHP and Java command line applications. Experience testing batch and/or ETL jobs Experience testing API's. Please reply with resume to: Tonya Espera, 8391 Beverly Blvd, Suite 310, Los Angeles, CA 90048.

TECHNOLOGY

Intuit Inc. has openings for Staff Data Engineers in Woodland Hills, CA (Job code: I-3976): Design, build, deploy and operate their data science, data analytics, data warehouse and BI solutions. To apply, submit resume to Intuit Inc., Attn: Olivia Sawyer, J203-6, 2800 E. Commerce Center Place, Tucson, AZ 85706. You must include the job code on your resume/cover letter. Intuit supports workforce diversity.

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DEPUTY Chief Engineer (DCE18): Master's in Project Mgmt, Bus Admin or related (or foreign education equiv), 3 yrs exp in program or project management exp, 3 yrs exp must incl budgetary control, supervising/training staff, business development, marketing; working w/ military or law enforcement personnel in processing purchase orders to include negotiations, executions, invoice processing. Mail CV: HR, Multi Time Machine, 1225 South Grand Ave, Los Angeles, CA 90015

Fashion Designer

-Provide original drawings/sketches/illustrations -Select material/color/pattern for designs

Reqs:

Bachelor's degree in Fashion Design; must have taken 'Knit Design' and 'Capstone Design for Fashion Industry' courses.

Resume and transcript to:

Wow Knit, Inc.
Attn: Eean Son
3100 S. Grand Ave.
Los Angeles, CA 90007

Fashion Designer: Create garment designs. Req'd: BA in Fashion Design, or related. Mail resume: JOI-LUV, INC 2620 Leonis Blvd., Vernon, CA 90058

Graphic Designer:

Bachelor's Degree in Graphic Design, Fine Arts or related req., \$32,864.00/yr, F/T, Resume to Paul Kim, Universal Orthodontic Lab, Inc. 11917 Front Street, Norwalk, CA 90650

Graphic Designer:

Provide graphic support for textile modification. Req: Ass Degree in Visual Design or Graphic Design. Mail Resume: SUNG LIGHT CLOTHING INC. 800 E 12TH STREET #310, LOS ANGELES, CA 90021

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Management Analyst Req.: BA Degree in Business Admin or related field Resume: Gregory Kim Insurance Agency @ 3580 Wilshire Blvd. #130 LA CA 90010

Image Processing Algorithm Developer: (Santa Ana, CA) Design, implement, optimize, test & deploy real-time image processing algorithms for Iteris' roadway sensor products, which will detect, track & count vehicles, pedestrians, & bicycles in different approaches of traffic. Combine conventional computer vision methods w/ modern Machine Learning techniques to create innovative & robust algorithms for efficient execution on roadway embedded systems. Collaborate w/ fellow engineers in the algorithm team to ensure timely delivery of projects w/ optimal performance. Reqs: Mstr's deg in Electrical & System Engineering. Mail resume to Iteris, Inc. HR Mgr, 1700 Carnegie Ave, Santa Ana, CA 92705.

Industrial Engineer

Req'd: BS, Industrial Engineering, Industrial Mgmt or related, & 24 months experience in industrial engineering. Special Req'mnts: must have demonstrated knowledge of: SAP info. syst., Kanban (BTF) Build-to-Forecast, & Kaizen. Will accept special req'mnts thru employment &/or academics. Plan/prepare production sched. & industrial processes of industrial products manufacture. Full-time. Delta Hi-Tech, Chatsworth, CA 91311. Email resume to SaritaC@deltahitech.com, Attn: Juan Carlos Casarubias, VP, Mfg. & Engineering

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