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HE MURDERS HIS
TENANTS.

THEN LIFE
MIMICKED ART

BY HILLEL ARON

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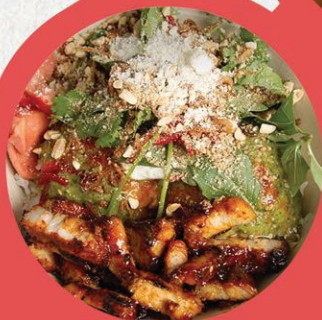


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CONTENTS //



48

EAT & DRINK...19

Suzanne Goin and Caroline Styne's A.O.C. is representative of everything great about the mash-up of California cuisine and European influence.

BY BESHA RODELL.

GO LA...29

A Skid Row arts festival, the day Marty McFly went to the future, Elvis Costello and Terry Gilliam discussing their memoirs and other great experiences in L.A. this week.

CULTURE...35

In CULTURE, **JONATHAN TOLLIVER** goes into the basement of Machine Project for some unusual, potentially Halloween-related classes. In ART PICKS, art gets small and never-before-seen Lee Mullican works go on display. In STAGE, **KATIE BUENNEKE** reviews the revived musical *Carrie*, plus a fresh take on Orson Welles' infamous *The War of the Worlds* and a sexist cheerleader musical, *We Are the Tigers*.

FILM...40

AMY NICHOLSON reviews the latest from Guillermo del Toro, *Crimson Peak*, and from Steven Spielberg, *Bridge of Spies*, as well as the festival hit *Room*, plus Hou Hsiao-hsien's *The Assassin*, Peter Sarsgaard in *The Experiment* and other films OPENING THIS WEEK, and rare screenings of iconic films in YOUR WEEKLY MOVIE TO-DO LIST.



45



A HOLLYWOOD REVENGE FANTASY ... 11

In his film *El Landlord*, he murders his tenants. Now he's in jail for knifing one.

BY HILLEL ARON.

MUSIC...48

Carson Daly tells **ART TAVANA** why he decided to turn his late-night show *Last Call* into a showcase for L.A.-based indie musicians, and **JEFF WEISS** explains why Meg Myers may be the next biggest (and saddest) star in pop music. Plus: HENRY ROLLINS: THE COLUMN!, LINA IN L.A., listings for ROCK & POP, JAZZ & CLASSICAL AND MORE.

ADVERTISING

CLASSIFIED...69

EDUCATION/EMPLOYMENT...70

REAL ESTATE/RENTALS...70

BULLETIN BOARD...71

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iAsk A
Mexican!
by Gustavo Arellano

SPECIAL PENDEJO EDITION

DEAR MEXICAN: I teach U.S. citizenship classes in both Spanish and English. Recently, some of my students corrected others in Spanish about race terms. How do I help my students talk about race progressively, so they don't sound like racist grandmas?

—Denver, but Works in Littleton

DEAR GABACHA: Tough, ain't it? A *jefe* once told me that German was such a direct language that the word for "meat" literally translated as "flesh," and that's how it is when Mexicans speak race in America. "African-American" does translate as *afroamericano* in Mexican Spanish, but most Mexicans think that's PC silliness and a mouthful. Instead, the best you can hope for is *negro*, which literally translates as "black" but means "Negro." Similarly, "Asian-American" translates as *asiático-americano*, but most Mexicans go for *chino* — a Chinese. And I'm saying the polite terms; I can only imagine what your students cracked during class. My advice: Teach them that race is a social construct, hyphens shouldn't exist, and everyone in this country is an American — except that *pendejo* Donald Trump, of course.

DEAR MEXICAN: In your appearance on radio show *On the Media*, you said you think that white America will never accept Mexicans and Mexican-Americans as anything besides an "other." I've heard other people argue that, like other immigrant groups who were initially considered "other," such as Italians and Irish, Mexican-Americans will one day become assimilated into "mainstream" American society. What leads you to disagree?

—Media Pundit

DEAR GABACHO: You wrote this back in 2006, just after I appeared on the NPR show (sorry not sorry for just getting to your *pregunta*: The queue for this *columna* is longer than the pedestrian line at the U.S.-Mexico border). I should've added during my appearance that Mexicans are always assimilating into American society; it's just that American society won't accept it. I was proven right, regardless: It's now 2015, and Republican candidates are babbling about anchor babies, mass deportations and border walls. Meanwhile, us Mexis keep assimilating and are getting ready to vote *pendejos* away next year and side with Deez Nutz!

DEAR MEXICAN: Is it true that Mexican use human excrement to ferment *pulque*?

—Mucho Grande Pendejo

DEAR GABACHO: Nope. Is it true that *gabachos* would still drink it if it was? Damn straight!



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IN HIS FILM
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A HOLLYWOOD REVENGE FANTASY

BY HILLEL ARON

When he saw the blood spread across Clayton's white T-shirt, Andre Bauth was instantly struck sober. He dropped the kitchen knife and dragged his roommate,

Clayton Haymes, into the dining room.

He called out to his housemates: "Please, call 911! Please call 911!"

Then he fled.

He drove for hours, he would later say, through Nevada and Arizona, into Texas. He ditched his once-sparkling 2015 blue Ford Mustang convertible in El Paso and crossed the U.S. border on foot to Juarez, Mexico, where he spent the night. The next day, on Sept. 9, he saw a doctor and a dentist for what he said were injuries he sustained fighting with Haymes. Bauth made it to Mexico City in 28 hours on three buses.

By then, news of his deed had broken.

"Tonight, the search is on for an Emmy-winning producer and actor accused of stabbing another actor," Pat Harvey dramatically announced on the CBS 11 p.m. news, three nights after the stabbing.

The disarmingly handsome Haymes, a dead ringer for actor Michael Pitt, had survived, and he explained to CBS, through sobs, that the attack was set off when Bauth boasted he would win five Oscars.

Haymes had laughed and then, he claimed, Bauth flew into a rage. He alleged that Bauth stabbed him with a kitchen knife, two inches to the left of his heart, puncturing his lung and nearly killing him.

"I was terrified for my life," a tearful Haymes told CBS. "I just don't understand why he would want to do this to me."

Bauth surrendered to the American Embassy in Mexico City less than a month ago, on Sept. 17, the day after he spoke with *L.A. Weekly*. He was flown to Los Angeles, charged with attempted murder and booked into Los Angeles County Men's Central Jail. Bail was set at \$550,000.

"I wanted always to be famous, but not famous like this," Bauth said. "I won an Emmy three months ago and nobody talks about it. But I make one mistake—I guess that's how Hollywood works."

Hours after the CBS report, *The Hollywood Reporter* posted a story headlined "Police Hunt for Emmy-Winning Producer Accused in Studio City Stabbing." The *Los Angeles Times* followed suit: "Emmy-winning producer wanted for allegedly stabbing roommate over Oscars joke."

The headlines could've been written by Bauth himself.

The 36-year-old Colombian-born Bauth had indeed won an Emmy, albeit a Daytime Emmy, and reportedly only because he'd allowed a web series to use his home in Laurel Canyon as a location. He was given a producer credit in lieu of payment.

His primary source of income lately had come from running a company called the Artist Advantage Group Academy, essentially a chain of boarding homes, each of which housed up to 34 aspiring actors, writers, musicians and artists, all new arrivals to Los Angeles.

Bauth's business was initially a success, so much so that he and his business partners expanded from one house to six. But as the long, hot summer of 2015 wore on, (12)»

>>11) the Academy became an albatross of maintenance problems and tenant discontent.

In an attempt to channel these tensions into his art, Bauth produced and starred in a film, *El Landlord*, a semiautobiographical tale about, yes, a landlord, who becomes fed up with his tenants — and starts murdering them.

The stabbing, therefore, had a sort of hall-of-mirrors quality to it, of life imitating art imitating life. Many of the film's cast and crew were certain the news reports were some kind of practical joke or publicity stunt.

Bauth himself wondered if the bloody incident might be somehow spun in his advantage. While on the lam, he found time to send an email to his representatives.

"I guess all of you already know about the unfortunate situation I am passing by," he wrote. "Finally the Media present my self as the Emmy Winner and talk about my life and career. Because of something negative is on my curriculum. So sad to see the reality

with this or does this video not help me?"

He later added: "There's over 1,100 articles about this its in the United Kingdom and Germany I would love to turn this negative painful time into something positive and to smile about."

In 2006, Andre Bauth (his real surname is Bautista) flew to Miami with \$13 in his pocket. His first night there, he slept on the beach. He didn't speak a word of English.

He'd acted in a few soap operas in Colombia, and did a few commercials in Miami.

"EL LANDLORD'S GOING TO THE TOP OF THE PILE."

—DIRECTOR NICHOLAS NATHANIEL

"Hollywood is so expensive nowadays. It's way better than a hostel."

Their partnership didn't last. "Andre, he's a nice guy," Rivera recalls. "Easygoing. I would say the only bad thing, he has this Napoleon — what do you call that? Complex. Instead of earning respect, he just wants people to give it to him right away."

People who know Bauth have seen, over the years, contrasting sides of his personality.

"He has a kind heart," de la Fuente says. "He sends money to his family all the time,

stabbed Haymes.

A cream-colored modern contemporary with a swimming pool in the back, it was marketed to Academy members as the Stanislavsky House. When that house filled, Bauth rented out the "Shakespeare House" and the "Nakano House," named after Jack Nakano, a youth-theater guru who died in 2009. Then came the Chaplin House and James Dean House.

Sierra Renfro was 19 when she moved to L.A. on Valentine's Day of 2015. She'd saved for two years, working at a Chipotle in San Diego. She saw an ad for Artist Advantage Group Academy on the website EasyRoommate.com, which promised — for an initial fee of \$275 and a monthly fee of \$550 per shared room — acting classes, free headshots and discounts at local businesses.

With the housing-affordability crisis in full bloom, rents were prohibitive for people like Renfro. The Academy seemed like a bargain.

Her parents helped move her into the Chaplin House, a Victorian built in 1917, on Grace Avenue just north of Franklin, mere blocks from the Hollywood Walk of Fame. It had six bedrooms, two of which had been illegally converted from a basement and a closet, all crammed with bunk beds. Of its three bathrooms, one had been converted illegally from a closet. Thirty-four people lived there, as many as six to a room (that part, perhaps oddly, was legal, according to the City of L.A. Department of Housing, and "boardinghouses" don't require permits in California).

It was like a coed frat house but with a few classes.

"I was like, 'This is perfect!'" Renfro says. "I didn't want to move to L.A. and not know anybody and live by myself. You want to be around people to make projects and network and stuff."

Many of her housemates, too, felt they'd stumbled onto something special. Michael Eric Ross was in his mid-50s when he drove to L.A. — "a classic attempt to jump-start one's life," he says. His options were to sleep in his car or move into Chaplin.

"I came down to pursue screenwriting," he says. "Other folks were doing acting, directing. A couple were into modeling. People were pursuing a lot of creative endeavors. It was really refreshing. Folks were excited about the possibilities."

Geoffrey Lichtman, another aspiring actor, as well as a DJ, managed some houses for Bauth and was an investor in Chaplin House, which filled to capacity soon after opening in December 2014.

"For four or five months, people were really happy," Lichtman says. "It was like this crazy utopia."

"Then stuff started to get weird."

While Bauth's business was booming, his career was floundering. The only role of any real significance he'd landed, in 2014, was a small part on *The Bridge*, an FX show set on the El Paso-Juarez border. And he got that producer credit on the web series *The Bay* after it shot in his home free of charge.

"He was never on set, except when we were shooting at his house," says series creator Gregori J. Martin. "He never complained. He stayed out of the way."

When *The Bay* was nominated for a Daytime Emmy for "Outstanding New (14)"



Producer Andre Bauth arrives at the 42nd annual Daytime Emmy Awards in Burbank in April.



Actor Clayton Haymes came to L.A. from Phoenix and was taken under the wing of Bauth, who allegedly stabbed him.

of Fame and what the Hollywood industry is looking for."

The email, which was forwarded to the *Weekly*, went on to solicit advice: "I am famous now due to this incident. So any professional ideas are welcome here."

His agent, a rather bewildered Theo Caesar of 90210 Talent (located not in Beverly Hills but in Encino), wrote back: "I understand how you feel about the buzz that is currently surrounding you and the fact that others in our industry have also had turbulent pasts. The difference that I see is people like Robert Downey Jr. and Mickey Rourke were already internationally known celebrities when their unfortunate circumstances were brought to the light."

Caesar urged Bauth to turn himself in and find a good lawyer.

But Bauth wasn't the only one seeking a silver lining in the "unfortunate incident."

Hours after the CBS segment, Haymes, convalescing at his parents' house in Arizona, texted talent manager Peter Santana: "Do you think I can find new theatrical rep

"But my focus is really to make great films," he told the *Weekly*, speaking over the phone from Mexico City. "Since I can remember, it is my deepest dream to get an Oscar."

In 2007, he moved to Los Angeles with around \$200 in his pocket and checked into the Banana Bungalow, a hostel on Hollywood Boulevard. Without credit or a cash deposit, he eventually found a two-bedroom apartment in Whitley Heights with a friend he met at the Banana Bungalow, aspiring Mexican actor Andres de la Fuente. They shared one room and rented the second one to four other guys from the hostel.

"After that," Bauth said, "I saw a business opportunity there."

Bauth and de la Fuente then rented a large house in North Hollywood and sublet the other rooms to 13 people. Later Bauth went on his own, renting a house in West Hollywood and in 2011 a much larger house (accommodating 40 to 50 tenants) near Highland and Franklin with a new business partner, producer Albert Rivera.

"The demand was there," Rivera says.

helps his friends out. But he also had tendencies of blowing up."

Conflicts with his tenants, even then, consumed Bauth's life.

"This business of renting rooms is a curse," Bauth said. "The people, to save one month of rent, they called Immigration — twice! They hit me, attacked me. One of them, a drug dealer, was going to send five guys after me."

In 2012, Bauth handed over control of the Highland house to Rivera and started fresh, this time with a new business model. "I think of an idea — to have the people, but more focused," Bauth said. "I wanted the actors and the artists, who are in transition, arriving in town to make their dream happen."

Bauth hired acting coaches to teach twice-weekly classes at his boardinghouses and dubbed the enterprise the Artist Advantage Group Academy. He got Peter Santana to run a management company to represent the standout performers.

The first such house was on Laurel Canyon, where Bauth lived and later allegedly

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>>12) Approaches — Drama Series,” Bauth’s name initially wasn’t included. He called Martin and asked to be added. Martin reluctantly agreed. In April, Bauth attended the ceremony and returned home with a gold statue.

It was, at least in his mind, a crucial step toward achieving his dream.

“He said, ‘I’m gonna win at least six Oscars,’” says Felix Nwokeabia, a friend of Bauth’s who lived in the Laurel Canyon house for a few months. “‘I’m gonna win, I’m gonna win, I’m gonna win.’ He said that all the time. I don’t think there was a week that went by where he didn’t say that.”

But Bauth’s confidence was tinged with spite.

“It is well known, if you can’t drop the accent, you can’t make a name for yourself,” Nwokeabia says. “That weighed on him. He walked around with a chip on his shoulder.”

Bauth began pestering Santana to get him an agent.

“He believed that he deserved to be with

to someone who’s taking it and buying new cars and the newest watch phones, and for me to be struggling, it hurt.”

The discounts at local businesses never materialized, save for a deal at an L.A. Fitness gym. Professional headshots were taken infrequently, and some felt they were low quality.

The classes, though enjoyable, were seen by many as remedial, little more than workshops, with no lesson plan or curriculum.

“We weren’t really learning anything new through these people,” Renfro says. “It

in the garage, with his head between my legs and my pants down. When he noticed I was conscious he quickly rolled over and pretended like he was asleep.”

The *Weekly* did not have a chance to ask Bauth about the sexual assault allegations before he was taken into custody, and his lawyer, Andy Miri, has declined to make him available to respond.

Others, including Lichtman, Fear and Renfro, say Bauth denied the accusations rather flippantly. Renfro says, “Andre was making rape jokes and stuff.”

“THIS BUSINESS OF RENTING ROOMS IS A CURSE.” — ANDRE BAUTH, THE LANDLORD

“Close to 60 people stopped paying,” Fear says. “We went and talked to them. Some of them came around. Most didn’t.”

The Chaplin House went into a full-scale revolt, with every tenant refusing to pay rent. When Bauth tried to evict them, he discovered that California law makes that a slow and costly process.

“My dad is a lawyer in Colombia,” Bauth said. “When I told my dad the law, he said, ‘That’s impossible, that a country is in the first world, that that law exists.’ My dad said, ‘Cut the water and power.’ I said, ‘I cannot, that’s a felony.’ It’s crazy. I have a house, I’m paying \$4,000 rent, plus utilities, and they are living for free.”

The other houses, too, were in varying degrees of disarray, according to some who live there. Chris Davis, a resident of the Shakespeare House, says that so many residents moved out after the email that the managers let things go.

“The last few months have been a hellish experience,” Davis says. “Someone stole the



Tenants like musician Bobby Jones, at the huge Chaplin House, lived frugally while landlord Bauth lived it up.



Chris Davis says he watched as Shakespeare House, where he lives, turned into *Lord of the Flies*.

big agencies like CAA and APA,” Santana says. “He started telling me, ‘You need to find me an agent and tell them I am an Emmy winner.’ I just [thought], ‘Oh my God, when is this guy gonna get a clue?’”

Bauth’s self-regard extended to the Academy, which he saw as not just boardinghouses but a mini-studio and talent incubator. He rented an office in the pricey Century Plaza Towers, which, according to Sanders, sat mostly vacant. And he bought 55 acres of land in his hometown of Bucaramanga, Colombia, with the dream of building a movie studio there.

Other expenditures were more conspicuous. Bauth bought a Mercedes and, later, a new 2015 Ford Mustang convertible, for which Lichtman co-signed, an action he would later regret — the car is presumably sitting in an impound lot in El Paso, or possibly Mexico.

Seeing Bauth in a Mercedes or new Mustang didn’t exactly endear him to his 100 or so increasingly unhappy tenants.

“It’s already hard in L.A., everything’s expensive,” says Bobby Jones, a 26-year-old musician from Stockton living at the Chaplin House. “So for me to be giving all I have

was kind of the same stuff I learned in high school.”

Tenants say the crowded houses were falling into disrepair.

“The stove was broken for two weeks at Shakespeare,” Lichtman says. “People were paying late, and [Bauth] would say, ‘They didn’t pay. I don’t give a shit!’ I was like, ‘That’s not how you do business, man.’”

“There would be one thing after another that would break down,” says Travis Fear, a friend of Lichtman’s who helped manage the houses. “Andre would say, ‘No, we don’t have the money.’ But it was obvious that there was money coming in, from the books.”

But the final straw was the email.

Sent anonymously on July 31, 2015, to 106 members of Bauth’s Academy under the subject line “TO CATCH A PREDATOR,” the email, obtained by the *Weekly*, accused Bauth of sexual assault.

“Upon our meeting he insisted I ‘party’ with him, and when I finally obliged him after multiple texts which started out friendly enough, he proceeded to take my kindness for weakness and spike my drinks with date rape drugs,” the email alleged. “I woke up in the middle of the night in a random bed

For several people, the email rang true. “It was too graphic,” Fear says. “Of course [Bauth] denied it.”

Lichtman tells the *Weekly*, “He definitely did try to come on to me, sexually. When he would get drunk, it would be like a really horny guy pushing himself onto a drunk girl. He liked to drink heavily, to party. He tried to go after straight boys a lot.”

Alex Blumental, born in Latvia, was 18 when he moved into the Chaplin House — “like everyone else, to pursue acting,” he says.

Bauth, who liked to pick out people from the Academy who he thought had “potential,” took an immediate interest in the striking Blumental, texting him, asking him to go to the movies, offering to buy him drinks.

“He would tell me, ‘I’m so happy when you’re around,’” Blumental says. “I was really uncomfortable with it.” He says he resisted Bauth’s interest in him.

The same anonymous email that alleged sexual misconduct also urged the tenants to stop paying rent to Bauth’s Academy: “If you can not afford to move out, don’t fret, it would take months for an official eviction to go through even if the place was legit.”

rent for our current payment. No one knows what happened... There’s sewage problems. There’s bedbugs. I had a knife pulled on me. A guy choked me. Once the creative energy died, it became like *Lord of the Flies*.”

The timing of the anonymous email couldn’t have been worse for Bauth, who was about to begin shooting his pet project, *El Landlord*.

The story centers on a landlord/struggling screenwriter named Luis Ramirez, played by Bauth. Tormented by his tenants, nearly all of whom are comically lazy, greedy and racist, Ramirez begins killing them — first by accident, then in self-defense, finally with malice.

The killings unlock Ramirez’s writer’s block, and he begins to type away. Toward the finale, one of the tenants discovers Ramirez’s typewriter and reads the script about a landlord who murders his tenants. Wheels within wheels, indeed.

Most of the script is, according to Bauth, based on his experiences. There’s even a cop — Detective Biag — obsessed with tracking down Ramirez. Bauth said that’s the name of a real West Hollywood detective who arrested Bauth years ago. (The officer **17** »

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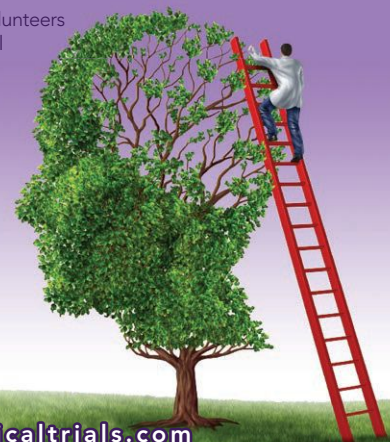
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>>14) did not return the *Weekly's* calls.)
“Basically, everything in the movie happened — except the killings,” Bauth told the *Weekly*.

To flesh out his own story and write the screenplay, he hired Luis de la Fuente, brother of Andres, his friend from the Banana Bungalow.

“At times, he would refer to the script as an exorcism for him, to get rid of all the negativity in his past,” Luis de la Fuente says. “He said he wanted to throw it in their face. Kind of like a revenge film. Like, ‘I’m gonna be successful, despite everything they told me.’”

The film was shot over the summer at the James Dean and Stanislavsky houses. Many cast and crew were former and current Academy tenants, including its director, Nicholas Nathaniel, and a 23-year-old from Phoenix, Clayton Haymes.

Haymes plays Delten, a young tenant who, two-thirds into the film, out of nowhere, tells his housemates that Ramirez raped him. The veracity of the claim is left ambiguous.

After moving to L.A. in July, Haymes

to win five Oscars — three as an actor, two as a producer. That is my goal.”

When Haymes laughed, Bauth said, he thought Haymes was showing off for the girl. Bauth then became visibly agitated. After the girl and her friend left, Bauth said he asked, “Why do you laugh about that? What’s funny about that?”

Bauth said the argument turned physically violent: “He started smashing my head. I don’t know, to be honest, who took the knife first. All I know is I have a cut in my right hand and two cuts in my left arm.”

Haymes’ story is a bit different. He tells the *Weekly*:

“We were talking about the industry, our careers. We were telling him how he should change his accent to get more work. He said, ‘I like my accent, I’m not changing my accent. It’s who I am.’”

“He said, ‘I’m gonna win five Oscars.’ Then he went and grabbed his Emmy. We all kind of laughed a little bit, and that’s when he got upset. He looked at me and said, ‘Why are you laughing? You’ll be homeless tomorrow

“CAN I FIND A REP WITH THIS, OR DOES THIS (STABBING) NOT HELP ME?”

—VICTIM CLAYTON HAYMES

rented a shared room at the Nakano House.

Upon meeting Haymes, Bauth immediately offered to move the young actor into his own, less cramped house on Laurel Canyon Boulevard.

“He told me he saw a bright future in me, with acting,” Haymes says. “He wanted to help my career. I just got to L.A. It was refreshing. He gave me a role in the movie. I was excited.”

For Haymes, this meant living in Bauth’s own room rent-free. They slept in separate twin beds. Bauth often paid for Haymes’ food and drinks and even let Haymes drive his Mercedes. Both men say the relationship was platonic.

“I love him as a brother,” Bauth said. “I honestly help a lot of my roommates.”

Lichtman says it was more complicated than that.

“Andre would say, ‘I’m in love with him,’” Lichtman says. “I do feel that Clayton genuinely did not want to be in a gay relationship. He’s not gay. Like most actors in this town, he needed someone to take care of him and support him, emotionally and financially.”

On the night of Monday, Sept. 7, Bauth and Haymes went out with a Colombian couple, actress Bibiana Navas and her boyfriend, Ivan Aldana. At Boa, a Sunset Strip steakhouse, Bauth said he split the \$700 bill with Aldana. Then they walked over to the Den, where Bauth said he had four or five Long Island ice teas.

Haymes met a girl there and invited her and her friend to the Laurel Canyon house, where the four started drinking a bottle of vodka.

“I did say I was going to get five Oscars,” said Bauth, who claims he was very drunk by then. “That is my goal. And he knew it before. He knew that I am working very hard

if I want you to.’ We were bickering back and forth. That’s when he got the kitchen knife.”

Days later, Bauth Facebook messaged the director of *El Landlord*, urging him to do “everything in his power” to finish the film.

“It’s sad, the situation,” Nathaniel says. “But the publicity, it’s definitely gonna help.” He adds: “I have so many other projects. ... I guess at this point, *El Landlord's* gonna have to go to the top of the pile.”

By then, Bauth had taken down the Artist Advantage Group Academy’s website and Facebook page, and someone had emptied the company’s bank account. Lichtman alleges it was Bauth; Bauth said it was another employee. Whoever it was, they got only about \$2,600, according to Lichtman.

On Sept. 22, the 17 tenants still living in the Chaplin House sued Bauth, Lichtman and the LLC that owns the house, alleging substandard conditions including rats, cockroaches and mold.

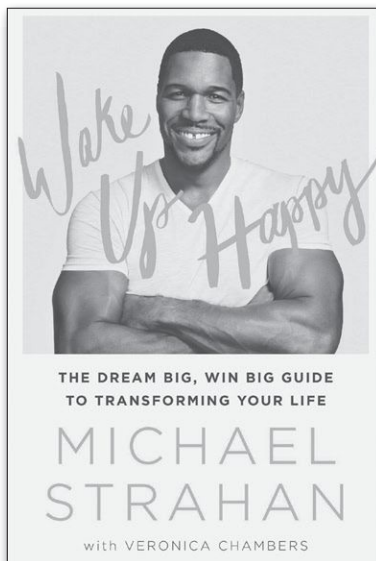
“These 17 individuals came here to follow their dream,” said their attorney, Eric Castelblanco, at a press conference in the Chaplin House living room. “They answered an ad that painted a beautiful picture. ... What they got, in actuality, was slum conditions. ... This was not a school, per se. It was a fraud.”

Lichtman says of the lawsuit, “You get a whole bunch of uneducated people who are dramatic as is and hated Andre, and this is their way of saying ‘Fuck you’ to the man.”

The day before Bauth surrendered, during his phone interview with the *Weekly* from Mexico, he tried to pinpoint how it had all gone so wrong.

He chalked it up to his role as the landlord. “I do regret, deeply, in my soul, renting rooms in L.A.,” Bauth said. “It was the worst decision I made in my life.”

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BY BESHA RODELL

Once, in New Jersey, a chef threw a dead fish at me. I was on a day trip to the Jersey Shore, and my boyfriend and I had saved our pennies to go to the fanciest restaurant in the beach town we were visiting, money we didn't really have. I ordered a fish dish that was utterly inedible. It came in a broth so bitter it made my mouth curl, topped with raw hunks of endive even more bitter. It was my own fault, I reasoned, ordering endive in July.

CRITIC'S RATING

★★★★★

- Zero = Poor
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- ★★★★★ = World-Class

I can count on two fingers the instances I've sent back a dish in my life, and this was one of them. I was working as a server at the time, and I knew how controversial this would be to the waitress and the kitchen. I apologized profusely, told them I was happy to pay for the dish but that I didn't think I could eat it. I was hungry. I hoped they might let me order something else.

I could see the terror on the waitress's face as she headed back to the kitchen. Almost immediately, the chef appeared at our table with a red flustered face and a dangerous smile. "I hear you didn't like the

fish," he said through gleaming teeth.

I tried to explain what I hadn't liked about the dish. He went back into the kitchen and returned with a raw fish, which he slammed on the table while screaming obscenities and ranting about the perfect freshness of his product.

How could we salvage our evening? "Can we go to Blue Ribbon?" I whimpered about halfway home to Brooklyn. My boyfriend nodded, and an ease came over us, not a balm exactly but an understanding that it would be all right.

I haven't been back in years, but at the time Blue Ribbon was a place you could get a great bottle of pink Champagne and a bowl of matzoh ball soup and a seafood tower and the best grilled cheese sandwich ever. It was this amazing collision of comfort and luxury. We all need that in our lives, the kind of restaurant we can count on, that middle ground between familiarity and opulence or the combination of the two, the place you fall back on as if it were a downy pillow, where you'll be assured that they'll be nice to you and feed you well.

It took me a long time to find that place in Los Angeles. I found restaurants that excited me, and places that offer steady joy in a variety of flavors. But when I want that sense of easy extravagance, something that soothes even as it impresses, I go to A.O.C.

I didn't feel this way about A.O.C. on first pass. In fact, three years ago, when the restaurant moved from its original home up the street to a new building, I visited and decided not to review it, saying to my editor, "I don't have anything new to say." It wasn't that the food wasn't good — great,

in fact — or that the room wasn't gorgeous or that the new cocktail program wasn't exciting. It was just that it seemed like so much else I'd experienced in Los Angeles. I understood that owners Suzanne Goin and Caroline Styne were trailblazers, and part of why I'd written so much about this type of restaurant was because chefs and restaurateurs strived to emulate what Goin and Styne had created. But still. How many new observations could I possibly make about market-driven small plates? Was this really that much better?

A few years later, the answer is clear: Yes, A.O.C. is much better, and not just thanks to its status as an originator of the style.

Though Goin and Styne's restaurant Lucques, which opened in 1998, was the original showcase of their brand of wine-focused California-/French-inspired fine dining, A.O.C. is more representative of everything great about the mash-up of local cuisine and European influence. This was apparent in its original location, which opened in 2002, and it's even more apparent in its new spot, which is an utter dream of a restaurant: a cozy dining room with circular corner booths; arched doorways with French doors opening onto the patio; the leafy, bricked-in magic of the patio, anchored by a candle-festooned fireplace, adorned with trees and vines, and punctuated by the sounds of revelry from the private dining room above. The warmth and beauty of the space make this a fine candidate for the restaurant that might best soothe and pamper you. The feeling is of stepping into an enchanted space where everything might be taken care of. The

warm glow of hospitality is palpable.

But the good vibes are also the result of the food, the wine and the cocktails. The original A.O.C. didn't have a liquor license, but at this incarnation cocktails became an important component, and barman Christiaan Rollich quickly made A.O.C. a destination for drinks lovers. He makes all his own tinctures and such, and can craft drink based on absinthe and chartreuse and shake it with lime, pistachio and egg whites into something creamy and light, or reimagine a rum-heavy tiki drink as something elegant and grown-up.

This attention to quality should come as no surprise, given Styne's fantastic wine lists at A.O.C. and at her other restaurants. At A.O.C., France and California in particular are given loving attention, and there are bottles that qualify as great bargains.

As I've mentioned, a plethora of restaurants adhere to the small-plates concept, but at A.O.C. you are forced to take it seriously. There are really no traditional entree-sized plates here, just tons of small plates and a handful of platters. In this way, the restaurant seems to achieve better what everyone is trying to do — that is, have the food be truly communal. It's a great place for a romantic meal, but perhaps its calling is as a venue for a larger celebration, when you can order half the menu and pass the plates around.

What should you eat? You can barely go wrong. I adore spreading the table with meats and cheeses and the farmer's plate, a jumble of roasted veggies and bitter greens and chickpea puree and burrata and hunks of grilled bread. A.O.C. is great at providing what is basically a glorious picnic at the table. Add to this one of the focaccias, topped perhaps with fig, prosciutto, Taleggio, walnuts and saba, and you've got a full meal made entirely of nibbles.

There are beautiful international influences in many of the small plates, such as the devilishly black *arroz negro*, the slightly firm rice punctuated with soft squid and lush saffron aioli. A curl of lamb merguez comes over white bean puree and perfectly sweet/bitter roasted peppers.

If you have enough people to dive into the platters, I can't recommend highly enough the ode to Zuni roast chicken. It's cut into hunks and served with torn, olive oil-soaked bread and green olives, and it's so comforting and delicious that I find myself craving it weekly. But you would do just as well to get the grilled whole fish with coconut rice, or the giant pork chop with cornbread-chorizo stuffing and plums.

Over mid-afternoon drinks at the quiet bar, or nibbles at happy hour along the high communal table, over sunny brunches on the patio and wonderful dinners in those booths or under the trees, A.O.C. has become the spot I turn to when I need to be comforted and pampered. And it will likely be the place I'll retreat to, hoping to restore my faith in humanity and restaurants, if anyone ever throws a fish at me again.

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10 GREAT TACOS ON THE WESTSIDE

YES, THERE ARE DECENT TACOS WEST OF THE 405

No one is saying that tacos on the Westside rival those on the Eastside. That's just silly. But there is a claim to be made that the state of the taco west of the 405 is improving tremendously. Perhaps the dish that most defines L.A., the taco keeps extrapolating in ways that reflect diversity and cater to adventurous eating.

Some anthropologists believe early iterations of the taco were filled with small fish and live insects. Nowadays, tacos run the gamut from plain old ground beef to Baja-style fish to *lengua*, *cabeza* and so much more. From the street-side taquerias of South L.A. to the Mexican restaurants across the rest of the county, the breadth of varieties is astonishing (we even created a food festival dedicated to the thing). The Westside — more known for sit-down eateries than taco trucks — is doing its best to keep up with the taco tsunami, with some great new restaurants opening and some old-school joints that are still keepin' on.

10. Loteria Grill

A lot of different food options makes Loteria Grill, on the Third Street Promenade in Santa Monica, a good option for almost everyone. The vegetarian tacos are just as delicious as the *carne* ones (which include an excellent *cochinita pibil*). The four meatless choices — potato, cactus, mushroom and zucchini — provide so much flavor and have so much substance you won't feel like you're missing out. The *papa con rajas* (potato) comes pureed and creamy with roasted poblano peppers, salsa verde crudo, onions, cilantro and

queso fresco. You could easily remove the cheese and make any of the veggie tacos vegan. 1251 Third Street Promenade, Santa Monica; (310) 393-2700, loteriagrill.com.

9. Tito's Tacos

There may be no taco more polarizing in L.A. than Tito's, the long-standing gringo-taco shop (just barely east of the 405) that has become almost an institution for its deep-fried crispy shells stuffed with beef, lettuce and yellow cheese. Some people say it's all hype, but they just don't get it. When you're in the mood for a certain kind of Americanized crunchy/cheesy/ground beef taco, Tito's hits the spot. With Tito's packed to the gills with customers every day, you have to wonder: Can all those people be wrong? 11222 Washington Place, Culver City; (310) 391-5780, titostacos.com.

8. Tacos Punta Cabras

Unassuming in all ways, Tacos Punta Cabras is situated in a stretch of Santa Monica that is a relative food wasteland, loaded instead with medical buildings, hospitals and an elementary school. Embracing the Baja California style, this small joint — which was opened in 2013 by longtime L.A. chefs Daniel Snukal and Josh Gil — focuses on seafood and hand-picked, organic produce. They serve four kinds of tacos: fish, shrimp, scallop and tofu. The protein is crunchily fried with a mound of fresh veggies on top (radish and cabbage slaw), doused in lime vinaigrette and adorned with house-made crème. It's also BYOB, so pick up beer from down the street and pretend you're on vacation south of the border. 2311 Santa Monica Blvd., Santa Monica; (310) 917-2244, tacospuntacabras.com.

7. Mercado

Co-owners Jesse Gomez and chef Jose Acevedo are a match made in *cielo*. Mercado's highly calibrated mix of authentic Mexican food and fresh, seasonal ingredients manages to taste familiar yet entirely new. The most original of the bunch is the shrimp taco, with a thin slice of jicama standing in for the tortilla. The *dos gringas* (named for the choice of flour tortilla) also bursts with flavor from the spit-roasted pastor and avocado salsa. Top them with the house salsa, redolent of roasted garlic, and don't forget to order a blood orange or cucumber margarita. 1416 Fourth St., Santa Monica; (310) 526-7121, mercadores-taurant.com/santa-monica.

6. Tacoteca

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the end of 2014, Tacoteca is intent on bringing indigenous Mexican flavors to the somewhat staid city by the sea. The tacos feel slightly dangerous. They're packed with tons of flavors, spices and unique combinations that make you want to down another mezcal cocktail (try the Spanish Style with grapefruit and rosemary). The grilled octopus taco, with serrano chile-peanut sauce and micro cilantro, will wake up your mouth and do a little dance on your tongue. Equally delicious is the lamb barbacoa with onion and mint-garlic salsa. *2460 Wilshire Blvd., Santa Monica; (310) 828-2115, tacoteca.com.*

5. Border Grill

The first of the nouveau Mexican restaurants to hit the Westside, Border Grill opened in Santa Monica 25 years ago and is still one of the best. Chefs and co-owners Mary Sue Miliken and Susan Feniger pay close attention to the complexity of Mexican food — and the food is as good as ever. The happy hour is an especially good value (at least for these parts), with tacos for \$3.50. There are eight kinds to choose from, including a few veggie options. With \$5 margaritas, the wise choice is to go early and stay late. *1445 Fourth St., Santa Monica; (310) 451-1665, bordergrill.com.*

4. La Isla Bonita

While not quite possessing the street chic of L.A.'s more popular taco trucks, La Isla Bonita's mobile restaurant still exudes plenty of authenticity. Parked on the corner of Rose and Fourth in Venice — a block that is gentrifying at an alarming rate — the truck owned by Antonio Gonzalez frequently sports a line down the sidewalk. The eight kinds of tacos reveal Gonzalez's keen sensitivity to balance and ingredients — and will only set you back \$2 a pop. The al pastor is tricked out with tender white beans, a side of caramelized onions and perfect crispy-tender pork. Eat it standing up and pretend Venice isn't being transformed into a town accessible only to the 1 percent. *Corner of Rose Avenue and Fourth Street, Venice; (310) 663-6603.*

3. Taqueria Chihuahua

Buche, lengua, cabeza. Offal aficionados can rejoice in Taqueria Chihuahua's taco selection. At this small counter-service eatery, options include meats, fish, chicken or potato and come simply dressed with chopped onions, cilantro and an especially good variety of salsas. The double shell can split each taco into two for a remarkable 79 cents each. Get the combination of three tacos, rice and beans for \$6.75, and then *norteño*-style them with guacamole, sour cream, jack and cheddar cheese for another \$1.40. You won't leave hungry, especially if you indulge in carne asada fries. *505 Washington Blvd., Marina del Rey; (310) 827-8775, taqueriachihuahua.com.*

2. La Playita

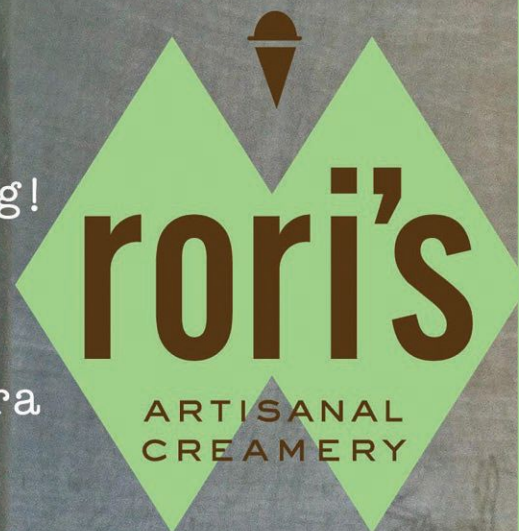
A line of men in tool belts, weightlifting belts, neon road-worker vests and painters' whites usually spells good eating. La Playita serves up tacos of all stripes to the Westside's working class day and night. Shrimp, fish, carnitas, al pastor, *cabeza*, *buche*, chicharrones, *pollo*, *carnitas* and veggie tacos all make an appearance on the cash-only menu. In addition to tacos, this little stand offers seafood cocktails and tostadas with abalone, crab and octopus.

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1. Sonoritas Prime Tacos

Trendy enough to serve an organic baby kale salad yet *autentico* enough to offer a mean carne asada taco, Sonoritas Prime Tacos is part of the foodie mecca that is Little Osaka on Sawtelle. The concept focuses on dishes from Sonora, the Mexican state that borders Baja, Arizona and New Mexico and is known as the country's meat capital. The focal point of the eatery is a charcoal grill that cooks meats such as filet mignon and rib-eye and adds a hint of smoke to the house-made salsas. Homemade tortillas and other examples of attention to detail (guajillo vinaigrette, chimichurri) make this recently opened cafe a welcome addition to the Westside. 2004 Sawtelle Blvd., Sawtelle; sonoritas.com. —Angela Matano

STREET FOOD

My Hunt for Indonesian Street Food Martabak in L.A.

J. Kenji López-Alt, who runs the Food Lab blog at Serious Eats, occasionally sheds light on some questionable concoctions. He once wrote a piece recommending deep-frying quesadillas stuffed with deli turkey meat and Brussels sprouts. In general, though, his taste reflects a careful consideration of food. He may like turkey-Brussels sprout quesadillas, but he also wrote that Chengdu Taste is the best Sichuan restaurant in America.

López-Alt once wrote a piece in which he reflects on a trip to Indonesia. He admits that "he wasn't a huge fan of the food in Java," describing Indonesian street food in general as unfresh, the meat dishes too dry and most dishes too sweet or lacking quality ingredients. In my experience, Indonesia, especially Indonesian Borneo, can offer some life-altering food experiences — perfectly stretched Hokkien noodles, remarkable versions of *laksa*, amazingly fresh seafood in even the grimmest street stalls — even if finding it requires a more dogged pursuit than in, say, China or Vietnam, where one can stumble upon transformative flavors blindfolded.

López-Alt identifies Indonesia's most consistently redeeming street food as *martabak*, a stuffed, layered *roti* dish that can contain savory items such as eggs and green onions or sweeter options like chocolate or even Nutella. These street stalls exist throughout Indonesia, Malaysia and much of the rest of Asia and the Middle East. And you can find a very similar Burmese dish, *kima platha*, at Daw Yee Myanmar Cafe in Monterey Park.

My memories of *martabak* are fairly positive. Grabbing a *martabak* with Nutella in Indonesia — for a few cents, no less — is much like buying a crepe off the street in Paris. It's hard to dislike, though I question whether it should be crowned the king of Indonesia's frequently awesome street food. I had forgotten about it until I read López-Alt's piece, so my first instinct was to search for it in L.A. and reconsider it.

My search led to me, unsurprisingly, to West Covina's Martabak Café, which serves not the *martabak* that López-Alt and I are familiar with but rather Indonesia's and Malaysia's *martabak manis* (also known as *apam balik*). In the literal sense, it's a pancake, in that it's a cake griddle-cooked in a pan. The *martabak manis* at Martabak Cafe is sold only as a whole cake rather than by the slice, and it runs about \$15 depending on the fillings, which range from Nutella to durian.

The interior texture and look is like a sponge cake, and when combined with traditional fillings — chocolate, nuts and cheese — it almost tastes like cheesecake.

Whatever it is, *martabak manis* is not the stuffed *roti* street snack that also goes by the name *martabak* in Indonesia. It is very much its own species of cake. If an Indonesian cake filled with chocolate and cheddar cheese doesn't immediately intrigue you, know that it tastes better than it sounds.

I looked for one *martabak* and came up with another, but I'm perfectly content. The result of my search reminded me of the depth and complexity of Indonesian street food. —James Gordon

Martabak Cafe, 3666 S. Nogales St., West Covina; (626) 810-2606.

BEER

State's Beer Bike Bill Makes Cycle Pubs Street Legal

The year of the beer bike in America was 2012. That's a few years after Americans traveling in Europe spotted the 15-passenger pedal-propelled pubs toting tourists and revelers on bar-hopping tours and decided to bring the concept back home, manufacturing custom builds and doling out lesson plans on how to start your own profitable beer bike business.

That same year, L.A. County had three beer bike companies available for hire, giving daily and weekly two-hour crawls for birthday parties and corporate groups around beach-side bar districts. Only one, Beach Barcycle, is still operating.

Last week, Gov. Jerry Brown signed a bill that finally lays out a definition for these attention-grabbing contraptions, placing them under the umbrella of pedicabs (meaning they can now legally operate on highways and roads) and setting minimum safety and operating requirements. Previously, beer bikes existed in a legal gray area, under conditions defined only by local governments.

"The quadricycle business is relatively new and small: There are probably less than a dozen of these types of vehicles operating in California," says the official bill analysis. The bill's author — Sen. Richard Pan, whose district includes the city of Sacramento, home of two beer bike companies — also noted that there are only four existing companies in California.

Maybe that number will increase now that the state has spelled out some guidelines for these things. Or maybe pub crawlers have already reverted back to the party bus, where you can drink inside and don't have to exert physical energy to move the

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vehicle to the next location. Because while the bill is a step in the right direction, it leaves the most important issue — whether or not you can drink on board — up to individual municipalities. —Sarah Bennett

ASIAN FOOD

Find Classic Burmese Dishes at Rangoon Kitchen

When Rangoon Kitchen opened at a new location, it was a welcome return for one of the few restaurants in the area that serves Burmese cuisine. The relocation comes with something new: a weekend lunch and dinner buffet, with a comprehensive selection of one of the most fascinating cuisines around.

If you think you aren't familiar with the food from the country now known as Myanmar, you'll be surprised how much of it you do know. With Thailand, India, China and Laos as neighbors, Burmese food incorporates elements you'll recognize from those cuisines to create a unique yet recognizable blend of tastes and flavors. Dishes often combine sour, salty and sweet flavors into what could be called the ultimate fusion.

Replacing Tokyo Lobby, a San Gabriel sushi spot fondly remembered by long-time SGV residents, Rangoon Kitchen also was known as Fuji West, with a few Burmese items alongside the Japanese and sushi menus. In August 2014, a full Burmese menu was adopted, along with a name change to Rangoon Kitchen.

We were ready to tell you about the restaurant — then it closed just two months after opening, with a note posted on the door that it would reopen at a new location. The months dragged on until, finally, word came that it had opened in West Covina.

With 17 to 22 items on weekends we visited, this is a buffet that can only be described as overarching. The choices can include coconut curry chicken noodle soup, *ohn no khao swè*, which is similar to the popular Northern Thai dish *khao soi* — with good reason, as it is considered to have predated and influenced the Thai dish. You might also find Myanmar's national dish, *mohinga*, a catfish and rice vermicelli chowder. Other selections might include Night Market Noodles, chicken curry or a biryani. Then there's Burmese-style tofu, golden yellow and made from garbanzo beans instead of soy beans. Salads (*thokes*) are another Burmese staple, and the weekend buffet features a panoply of them: tofu, rice noodle (*kauk swe thoke*), pork ear, shrimp, tomato, *mohinga*.

If you're not into buffets, you can order à la carte, which is how to get two signature Burmese items: tea leaf salad (*laphet thoke*) and ginger salad.

Since our last visit, we've discovered the weekday buffet has been discontinued and the menu scaled back. This leads us to suggest trying out the buffet as soon as possible. —Jim Thurman

Rangoon Kitchen, 510 S. Glendora Ave., West Covina; (626) 699-1142, rangoonkitchenwestcovina.com.

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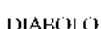
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Syd Mead (BS 59), *Future Concourse* (third panel of triptych, detail), 2000, gouache on illustration board, 20 x 30 in. Created for the Pebble Beach Concours d'Elegance.

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WITH BEERP. 32 **THU**
TEACHING THE ART
OF STORYTELLING**fri** 10/16

DANCE

You'll Go for Butoh

During the 1984 Olympic Arts Festival, Sankai Juku introduced L.A. audiences to Japanese *butoh* in a breathtaking debut that sent suspended, white-powdered figures into a dangling descent down the face of the Music Center's Dorothy Chandler Pavilion. In the intervening decades, the company, led by Ushio Amagatsu, gained international acclaim for its absorbing performances. In its welcome return, the Japanese characters for "birth" and "earth" are combined in the title of **Umusuna – Memories Before History**. **UCLA, Royce Hall, 340 Royce Drive, Westwood; Fri.-Sat., Oct. 16-17, 8 p.m.; \$29-\$89. (310) 825-2101, cap.ucla.edu. –Ann Haskins**

MULTIMEDIA

Making Noise

Samita Sinha's sonic performance **Cipher** reimagines the concept of raga, the Hindustani vocal tradition of creating a mood through music, incorporating jazz and electronic influences into her ancient sounds. Sinha accomplishes this immersion of feeling through the sound of her voice and two boxes: an electronic tabla (a drum) and a *tanpura* (a drone — a kind of instrument, not the thing that flies). The songs in *Cipher* combine Persian, Arabic and Sanskrit words to create a verbal code, which Sinha invites listeners to decipher. The meditative experience of paying close attention to her "body-sound," which combines physical movement with vocal expression, will transport listeners to a world where language is both meaningless and all-encompassing. **REDCAT, 631 W. Second St., downtown; Fri.-Sat., Oct. 16-17, 8:30 p.m.; \$25. (213) 237-2800, redcat.org. –Sascha Bos**

sat 10/17

FESTIVALS

Artists Are Here, Too

The Los Angeles Poverty Department (LAPD) maintains a database of Skid Row artists more than 500 individuals



The Invisible Man by Zina Saro-Wiwa, part of **Disguise: Masks & Global African Art** at the Fowler: See Sunday.

strong, and their creativity will be on display at the annual **Festival for All Skid Row Artists**. Now in its sixth year, the event showcases the diverse talents of this underappreciated and underserved community, from visual art to music and everything in between. Performances by Vijay Gupta's Street Symphony and the Colburn School Choir, plus hands-on workshops, round out an event focused on building community and dispelling prejudice. With "gentrification" the buzzword on everyone's lips, it's important to see exactly who's getting pushed out to make room for downtown's new, wealthier set. **Gladys Park, Sixth Street at Gladys Avenue, downtown; Sat.-Sun., Oct. 17-18, 1-5 p.m.; free. (213) 413-1077, lapovertydept.org. –Sascha Bos**

A Social Experiment

Miranda July, a performance artist, filmmaker and author (2015's best-selling *The First Bad Man*), now offers her latest stage work, *New Society*. The piece is capily touted as a theatrical experiment

in collaboration that mingles fiction and real life to concoct a fanciful look at time, love, fear and loathing among a roomful of strangers trapped together for two hours — but beyond that, the ever-quirky July is loath to reveal further deets, as that might spoil the potentially explosive surprises such a scenario suggests. Bring hankies, perhaps. **UCLA Freud Playhouse, 405 Hilgard Ave., Westwood; Sat., Oct. 17, 8 p.m.; Sun., Oct. 18, 4 p.m.; \$29-\$49. (310) 825-2101, cap.ucla.edu. –John Payne**

sun 10/18

HISTORY

Masks in Multimedia

After a successful summer at the Seattle Art Museum, "**Disguise: Masks & Global African Art**" comes to Westwood. This interactive, multimedia exhibit features traditional African masks, 3-D modeling software, neon lights and bizarre GoPro

footage that may lead you to question your own sense of self. Featuring installations by 12 contemporary African and African-descended artists, "Disguise" reflects on costumes, rituals and the other ways in which we project a multitude of identities. The exhibit leads viewers on a disconcerting tour through a field of masked deer, a colorful meditation session and the busy streets of Lagos, Nigeria. **Fowler Museum, 308. Charles E. Young Drive North, UCLA, Westwood; Sun., Oct. 18, noon-5 p.m.; free. Exhibition continues through March 13. (310) 825-4361, fowler.ucla.edu. –Sascha Bos**

mon 10/19

BOOKS

How They Did It

As part of L.A. Central Library's ALOUD lecture series, *Los Angeles Times* columnist Patt Morrison moderates a discussion

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with Roberta Kaplan and Lillian Faderman. In her new book, **Then Comes Marriage: United States v. Windsor and the Defeat of DOMA**, which is also the name of the event, New York attorney Kaplan gives her account of how she fought the *United States v. Windsor* case, which brought down the Defense of Marriage Act (DOMA) in 2013. Kaplan describes her relationship with Edith Windsor, who filed the lawsuit after the death of her wife in 2009, as well as her own life as a gay woman. Activist and scholar of lesbian history Faderman's book, *The Gay Revolution: The Story of the Struggle*, chronicles the history of the modern LGBTQ movement, from the 1950s to the AIDS epidemic in the '80s to the recent fight for marriage equality. *Los Angeles Central Library, Mark Taper Auditorium, 630 W. Fifth St., downtown; Mon., Oct. 19, 7:15 p.m.; free, reservation required. (213) 228-7500, lfla.org.*—Siran Babayan

BOOKS AND FILM

Time Bandit

Contrary to *Variety*, which posted an obituary last month erroneously announcing his death, **Terry Gilliam** is alive, and will be discussing his new, appropriately titled book, *Gilliamesque: A Pre-Posthumous Memoir*, as part of Live Talks Los Angeles. The director and Monty Python member even joked about the gaffe in a tweet: "I apologize for being dead, especially to those who have already bought tickets to the upcoming talks." Fans will no doubt delight in hearing Gilliam share from his

autobiography, in which he looks back on his life, from his childhood in Minnesota and growing up in L.A. to joining the legendary British comedy troupe, the only American among Oxford and Cambridge graduates. Gilliam also goes behind the scenes on the making of his films. The book includes family photos and Gilliam's biggest contribution to Python — his animations. *Alex Theatre, 216 N. Brand Blvd., Glendale; Mon., Oct. 19, 8 p.m.; \$25.50, \$53 & \$113 (top two prices include book). live talksla.org.*—Siran Babayan

tue 10/20

BOOKS AND FASHION

A Clothes Study

Even though fashion sometimes seems like a fleeting art form, the tenacity and perspicacity it takes to present that art is a constant for couture majordomo Joe Zee, who talks tonight about his new memoir, ***That's What Fashion Is: Lessons and Stories From My Nonstop, Mostly Glamorous Life in Style***. He's been a stylist and creative director at *Elle* magazine, and he's co-hosting the new ABC gabfest *FABLife* with Tyra Banks. Zee will clue you in on the realities behind the sartorial sorcery of the fashion world, even as he reveals the devotion that keeps him there. *Book Soup, 8818 Sunset Blvd., West Hollywood; Tue., Oct. 20, 7 p.m.; free, book is \$29.99. (310) 659-3110, booksoup.com.*—David Cotner

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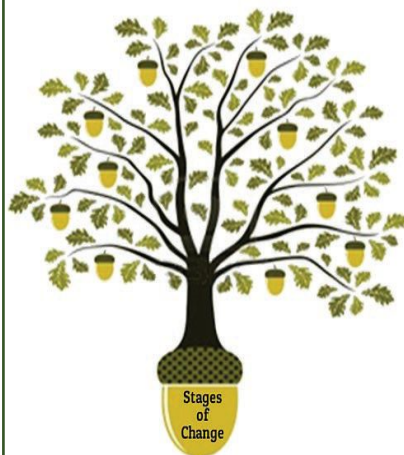
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Sankai Juku: See Friday.



PHOTO BY LAURENT PHILIPPE

wed 10/21

BOOKS AND MUSIC

Elvis Will Be in the Building

Elvis Costello was one of the many people credited with the famous line "Writing about music is like dancing about architecture." His thoughts about writing about music memoirs are unclear, so find out what he really thinks when you see him in conversation with Chris Connelly about his new book, *Unfaithful Music and Disappearing Ink*. He covers everything from changing his name from Declan MacManus to his big hit singles to life as a widely celebrated musician and occasionally celebrated husband and father. *Wilshire Ebell Theater, 4401 W. Eighth St., Koreatown; Wed., Oct. 21, 8 p.m.; \$40.32 (includes a copy of the book). (323) 939-1128, booksoup.com. —David Cotner*

FILM AND BEER

It's Your Kids, Marty!

Remember when Michael J. Fox showed up from the past at Smog City Brewing? Of course not — it hasn't happened yet. On the exact day that Marty McFly first arrived in *The Future* in *Back to the Future Part II*, Smog City celebrates by screening the entire trilogy and serving up its first Triple IPA, named "1.21 Gigawatts" in honor of Doc Brown. Although our present (thankfully) looks pretty different from director Robert Zemeckis' 1989 vision, Smog City has promised a hoverboard at tonight's event. If that's not *The Future*, we don't know what is. (Also look around for other *BTTF* Day events, including the artist collective Mothership's multimedia experience *Bring Back the Future* at Automata in Chinatown, part of the Live Arts Exchange festival.) *Smog City Brewing, 1901 Del Amo Blvd., Ste. B, Torrance; Wed., Oct. 21, 4-9 p.m.; free. (310) 320-7664, smogcitybrewing.com. —Sascha Bos*

BOOKS

The Books Come Out at Night

Back for a third year, **Lit Crawl L.A.** promises "literary mayhem" at dozens of restaurants, theaters, galleries, bars and other venues in the NoHo Arts District. Following an opening program at the Laemmle NoHo 7, more than 200 authors and artists are scheduled to appear, including Concrete Blonde singer Johnette

Napolitano, *Los Angeles Times* contributing editor and former *L.A. Weekly* writer Erin Aubry Kaplan, *Los Angeles Times* book critic David Ulin, NPR commentator S. Pearl Sharp, Emmy-winning actress Barbara Keegan and many others. The evening also packs in performances and additional readings, such as "Zombies vs. Vampires," an "All-Female Literary Smackdown," comics, poetry, LGBTQ stories and more. *Laemmle's NoHo 7, 5240 Lankershim Blvd., North Hollywood; Wed., Oct. 21, 6 p.m.-mid.; free. (818) 762-4600, litcrawl.org. —Siran Babayan*

thu 10/22

THEATER

Scary and Solo

John Fleck brings his one-man gothic horror show *Blacktop Highway* to REDCAT for one weekend only, celebrating Halloween with video projections and Freudian theory. The performance, which premiered at REDCAT's New Original Works Festival, makes use of Fleck's unique vocal style to completely immerse viewers in his wacky world. Expect explorations of taxidermy, cinema and the id, ego and superego — all from one guy on a small stage. One-man shows have gotten a bad rap, but L.A.-based Fleck is a master of the form. *REDCAT, 631 W. Second St., downtown; Thu.-Sat., Oct. 22-24, 8:30 p.m.; Sun., Oct. 25, 7 p.m.; \$20-\$25. (213) 237-2800, redcat.org. —Sascha Bos*

COMEDY

Funny Story

You don't have to be a natural-born performer to be onstage. Since 2007, Margot Leitman, Los Angeles actress, comedian, TV writer and founder of UCB's storytelling program, has been teaching amateurs how to recount the good, the bad and the ugly moments of their lives in front of an audience. Her new book, **Long Story Short: The Only Storytelling Guide You'll Ever Need**, lays out the basics of the art form, from getting over stage fright to memorization to the rules of storytelling — i.e., "Storytelling is not stand-up comedy." Leitman's comedian friends Dave Ross, Vanessa Marshall, June Diane Raphael and Dan Curry will help launch her book and share their own stories. *UCB Franklin, 5919 Franklin Ave., Hollywood; Thu., Oct. 22, 7 p.m.; \$5. franklin.ucbtheatre.com. —Siran Babayan*

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RADICAL TEACHING IN ECHO PARK

Sew a unisex jumpsuit, learn to gesture, create a festering wound, explode a pumpkin

BY JONATHAN TOLLIVER

Choosing a Halloween costume isn't fun. Hand-wringing, poring over pop culture, picking something race-appropriate — only to be outdone by someone wearing a Netflix T-shirt and arriving with a bag of ice. Who has the time?

Simple solution: Wear a non-gender-specific, multiuse jumpsuit. Then, when the holiday is over, keep wearing it. Maybe get an extra for laundry day.

That's the idea behind a workshop held last weekend at Mystery Theater. The cozy, Victorian-inspired basement in the bowels of Machine Project, an unassuming Echo Park storefront creative space on North Alvarado Street, also hosts off-kilter events and shows. In this class, students learned to sew a tailor-made unisex jumpsuit to wear instead of their usual clothes.

Maura Brewer, a video artist and instructor at USC's Roski School of Art and Design, and Abigail Glaum-Lathbury, a professor who teaches pattern-making and design at the School of the Art Institute of Chicago, co-founded the Rational Dress Society, which is promoting the monochromatic garb as a means of rejecting the troubling gender and class issues of the fashion industry.

"Only 8 percent of women have an hourglass figure, but most women's clothing is made that way," Glaum-Lathbury said at the start of the filled-to-the-gills class on Saturday.

"It's not your body. Your clothes don't fit."

The Society has taught its sewing class and philosophy in New York and Europe. In the days leading up to its course in Echo Park, hand-lettered posters appeared touting an opportunity to "reject choice" on Oct. 9 from 7 to 9 p.m. and exhorting people to "please bring one or more hated garments to discard in the Rational Dress Society symbolic trash can!"

A couple of women at Saturday's workshop worried that their jumpsuits wouldn't accommodate their bodies: "I'm part of Team Small Chest," one student interjected.

The jumpsuits are sized using gender-

neutral terminology. Glaum-Lathbury stressed that the fashion industry's approach of assigning a number to a garment is arbitrary. "Size 27 doesn't mean anything," she told the workshop. "It's completely made up."

The students plunged into their work. When things finally wound down, Machine Project facilities coordinator Lucas Wrench had to politely remind everyone their time was almost up. "You've been here almost 4½ hours; I don't know if you're hungry," he trailed off jokingly.

A day earlier, a crowd had turned out for the Rational Dress Society's pop-up shop in a gallery space in Chinatown, where a 50-foot-tall window was covered in a gigantic font: EMBRACE RATIONAL DRESS.

It was almost a mini Halloween party, with cold PBR, people decked out in adventurous gear and nervous small talk. A "jumpsuit playlist" pumped from laptop speakers, with "Solidarity Forever" setting the tone.

"Just as we reject the mini-mansion in favor of the city, refuse the automobile in favor of the train, Jumpsuit offers a way to forgo the insular logic of self-expression in favor of forming communal bonds," Brewer said in prepared remarks, referring to the group's website, Jumpsuit.it.

That class isn't the only Halloween-functional jumpoff offered this month at Mystery Theater.

With \$55 and a few hours' time, students can learn to make prosthetic blisters and festering open wounds that they can either flaunt on Oct. 31 or, per the class website, wear "immediately for style and flair."

On Halloween Eve there's an exploding pumpkin-carving workshop, which is exactly what it sounds like. (It's held at an open, outdoor locale for cleanup, and perhaps safety, purposes.)

Mystery Theater, where most of the Machine Project classes are held, is not all that easy to find. Machine Project's storefront windows often are covered over from the inside with paper, which makes it look closed — another community stalwart shuttered by rising rents.

Not so. Typically, there are at least a couple events, shows or classes per week going on inside. Arguably, the classes constitute the weirdest collection of courses

If the hordes on Hollywood Boulevard wore unisex jumpsuits on Halloween, it might be the most radical holiday outburst L.A. had ever seen.



PHOTO BY LARA KASTNER

regularly held in Southern California.

This month, aside from the Rational Dress Society course, and upcoming classes on how to make oozing boils and the best way to carve and explode pumpkins, Mystery Theater hosts a course taught by Martine Sims on "gesturing," which oddly fits into the Halloween tradition of taking on a persona.

Sims explains in her online class notes that she has been studying a set of gestures first defined and researched in 1644 by John Bulwer, the brilliant English physician who wrote five works on the body and communication — and was the first Englishman to propose educating deaf people.

Sims is charging \$10 to teach what she has learned about "similarities and differences between real movements — and movements made for camera."

She's been poring over YouTube and GIFs to understand how people accumulate and control, or fail to control, their own movements.

If that's too much awkward self-knowledge for you, there's also pure entertainment on offer in the Mystery Theater, which regularly undergoes months-long transformations.

Right now, the space looks like a dark and dank imagining of Pee-wee's Playhouse.

That's because it's hosting "Return to Foreverhouse," an immersive mystery-cum-fantasy where up to six paying guests enter a malleable space to solve a puzzle using props and cryptic clues, at times wandering in darkness.

Cellphones (safety lines) aren't allowed.

"I love art, and I love theater, but I'm most interested in what happens when art kind of jams up against theater," says Mark Allen, Machine Project founder and a Pomona College art professor.

Allen talks enthusiastically about some of the more adventurous offerings in the Echo Park space over the years — "we did an opera for dogs" — and says they try to offer classes that can't be found anywhere else.

About half the people who patronize Machine Project's classes and shows, Al-

len says, are artists; the other half are just "open-minded people."

With Halloween damn near here, the audience could expand to revelers who are either bored by typical holiday fare — pumpkin patches, anyone? — or want to avoid the Monster Energy drink crowd at haunted houses and other too-hardcore haunts.

Machine Project's uncategorizable educational agenda has inspired tendrils of creativity well beyond Echo Park. Jason Brown, an offbeat multimedia artist and curator of curious artifacts who ran programs at Machine Project, now helps run Betalevel, an incredibly-hard-to-find basement art space in Chinatown.

The struggle to find Betalevel, whose pursuits are sometimes more abstruse than those of the Echo Park space, is part of the experience, says Brown, who just authored a notable chapter on forgotten battleground sites in L.A. titled "The Fortifications and Catacombs of the Conquests of Los Angeles" for the just-published, highly readable *L.A. Attitudes: An Angeleno's Atlas* (Heyday).

"Things that are underneath and between other things really fascinate me," explains Brown, an instructional technologist at Pomona College whose online résumés variously describe him as an ambient noisemaker, janitor in a basement in Chinatown and constellation manipulator.

Which brings us back to the Rational Dress Society.

Most of what Machine Project is about is choice — the crazy, ever-expanding levels of choice in Los Angeles.

But Brewer and Glaum-Lathbury are singling out fashion as a part of culture in which an industry's choices, and the control those choices exert over individual self-views and personal emotions, can become our obsession, even our master.

They say choose not to choose. "Picking out clothes is horrible. The fashion industry is horrible," Brewer declares.

If, on Halloween, hordes of L.A. residents partied on Hollywood Boulevard wearing unisex jumpsuits, Brewer says, that would be the most radical holiday outburst the city has ever known.

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The Lodge's "Mini Show," installed in a dollhouse-sized gallery



PHOTO BY JIM MCHUGH

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MINI ARTWORKS

AND A VIDEO GAME PLAYER'S MEMORIAL FOR SOLDIERS

BY CATHERINE WAGLEY

This week, a theorist sings soliloquies downtown and a Hollywood gallery debuts an exhibition in miniature.

Q&A sing along

Writer-theorist Wayne Koestenbaum plays piano and sing soliloquies at REDCAT. Crass in an obsessively thoughtful way, he recently authored *Humiliation*, a book that begins with an anecdote about a strip search, and he's been preparing his musical performance for the past year. He composes his songs stream-of-consciousness style. He'll take questions after the program, singing the answers. 631 W. Second St., downtown; Fri., Oct. 16, 8:45 p.m. (213) 237-2800, redcat.org.

Close tiny Guantanamo

Magnifying glasses line two shelves inside the Lodge, a new East Hollywood gallery. You might need them to see the art in this show, because the art is especially small. It's installed on the walls of a dollhouse-sized replica of the gallery. The mini "Lodge" sits on a pedestal, and the "Mini Show" includes tiny artworks. Some artists created scaled-down versions of larger works while others created works just for the mini Lodge. Miranda July made miniature protest signs. "Protect tiny children, not tiny guns," says one. How interesting it could be if this became an ongoing project. 1024 N. Western Ave., Hollywood; through Oct. 24. (323) 610-2022, thelodge.la.

Mud men

"You'd be surprised how few people were willing to go outside of New York to come see you," artist Lee Mullican said in 1993, talking about the time he spent living upstate in the 1960s. He and wife Luchita were staying next to Ailes Spinden, sister of sculptor Isamu Noguchi. Spinden had a

kiln, so, deprived of a New York City social life, Mullican started making ceramics. He'd craft funny, eccentrically detailed figures and vessels, or masks that looked vaguely traditional. The artist, who died in 1998, is known for his controlled, detailed paintings. None of the ceramic sculptures, photos and digital work in this show, "Shatter Special," has been seen before. The exhibition is an exuberant smorgasbord. One particularly charming table is filled with silvery gray sculptures that look like mechanical mud men. 9960 S. Santa Monica Blvd., Beverly Hills; through Nov. 21. equitablevitrines.com.

Video game memorial

In July 2006, three years after the U.S. began its armed conflict in Iraq, artist Joseph DeLappe started playing the Department of Defense's free recruiting video game, America's Army. His user name was "dead-in-iraq," and as soon as he logged on he would drop his virtual weapon and start typing the names of soldiers who had died. He would keep typing until his avatar died, and start all over again once he was "reincarnated" in the next round. Other users could see what he wrote — it appeared on a message board ("Why are you doing this dead-in-iraq?" asked a user called fieryduck). DeLappe kept "playing" through 2011, and he'll be at LACMA this week to talk about making digital memorials. NYU professor Marita Sturken, who studies memory, will join him, as will Gabriel Barcia-Colombo, who's using his LACMA Art + Technology grant to consider the future of death memorials. 5905 Wilshire Blvd., Mid-Wilshire; Thu., Oct. 22, 7 p.m.; RSVP required. (323) 857-6010, lacma.org.

A dab of sunshine

There's no press release for Trisha Donnelly's exhibition at Matthew Marks (she rarely releases information about her shows). What you see when you enter the gallery is a minimal, rectangular video involving moving water. It's projected behind the front desk, and the whole space is mostly dark. Most of the skylights in the main gallery are covered to make it easier to see the off-kilter video, which sometimes resembles a landscape, sometimes a computer program. But periodically, wind will blow up the tarp covering one of the skylights and sunlight will stream in. It's fleetingly thrilling, as it is when clouds part on a stormy day. 1062 N. Orange Grove, West Hollywood; through Nov. 7. (323) 654-1830, matthewmarks.com.

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CARRIE SINGS

This bloody feminist revenge tale is surprisingly sweet

BY KATIE BUENNEKE

It's been more than 40 years since Stephen King's novel *Carrie* was published, so the statute of limitations on spoilers has expired. Carrie's story has worked its way into our culture's collective knowledge: The sheltered teen hits puberty and at the same time discovers that she's telekinetic. Her classmates bully her terribly, and her fundamentalist mother is awful to her. When Carrie is publicly drenched with pig's blood during her moment of girl glory, just after being named prom queen, she uses her superhuman powers to lash out, slaughtering all of her classmates.

The story is inherently melodramatic, and it stands to reason that a musical version would be a campy mess.

Happily, that's not the case with director Brady Schwind's production, which emphasizes Carrie's innocence and good intentions. Much of the show's success

is due to the heartbreaking and understated performance of Emily Lopez, who plays the title character. Indeed, the cast as a whole is quite good, with particularly nice performances from Kayla Parker as Sue (Carrie's only sympathetic classmate, and the tale's sole survivor) and Valerie Rose Curiel as Chris, the school's most heinous bully.

Schwind's storytelling is immersive — sections of the audience seated on mobile bleachers are wheeled around as the story unfolds, and the stage thrusts out, so that the audience is always close to the action. The production, which transferred from Orange County's La Mirada Theatre, has taken over the Los Angeles Theatre, a gorgeous old movie palace. The audience lines up outside before entering the theater, as if waiting for a school assembly; downstairs, you can walk through the locker room where Carrie gets her period and the farm where Chris and her boyfriend obtain the pig's blood.



Emily Lopez as Carrie and Jon Robert Hall as Tommy, before things go entirely to hell

PHOTO BY JASON NIEDLE

There's nothing half-assed about this production; there's a sense of great artistry and commitment behind everything, from Lee Martino's kinetic choreography to the aerial sequences by Paul Rubin and Carrie's telekinesis by Jim Steinmeyer. The production value is high but doesn't distract from the strong performances that ground the show.

Carrie has a generally poor track record as a musical — the original Broadway production was a notorious, expensive flop, closing after three per-

formances in 1988, and the off-Broadway revival/"revisal" a few years back that tried to fix the original show was not well-received.

But this production (which is a second "revisal," further altering the 2012 off-Broadway version) seems to have finally hit the nail on the head, bringing *Carrie* the positive notoriety she deserves.

CARRIE | Los Angeles Theatre, 615 S. Broadway, downtown | Through Nov. 22 (888) 596-1027 | ExperienceCarrie.com

THEATER REVIEWS

1938's *War of the Worlds* Still Packs a Chilling Punch

During the dark prelude to WWII, Orson Welles' Mercury Theatre on the Air infamously scared the bejesus out of America with its 1938 Halloween radio adaptation of *The War of the Worlds*, H.G. Wells' 1898 Martian-invasion nightmare.

It is hardly earth-shattering news to observe that the visceral punch of horror lies in its ability to allegorize traumatic social anxieties — Wells' original novel was itself a thinly veiled cautionary tale of Europe on the brink of world war. What does come as a surprise in Fake Radio's verbatim live performance in East Hollywood of the Mercury Theatre broadcast is just how freshly engaging Orson Welles' storytelling powers continue to be in an era of vastly different, but just as apocalyptic, worries.

Director/emcee David Koff, who is also effective as an ill-fated reporter, and his nine-member ensemble (which includes standouts Dave Cox, Julie Millett, Chris Bonno and Keythe Farley) are faithful to the Howard E. Koch script without ever lapsing into mere mimicry. More crucially, Koff retains much of the sound from the original acetate recording, including Bernard Herrmann's uncanny impersonations of varying dance bands of the day.

That's important, because the key to Welles' art is how he used the reality effects of the medium itself to amplify the chills. His pioneering use of source sound for scoring and news reports to develop narrative would re-emerge in his films and become standard horror-cinema tropes by the 1970s (i.e., George Romero's

Night of the Living Dead).

That makes Fake Radio's re-enactment a must-see for Halloweeners and film students alike. —Bill Raden

Trepany House at Steve Allen Theater, 4773 Hollywood Blvd., Hollywood; through Oct. 31. (800) 595-4849, trepanyhouse.org.

We Are the Tigers Is Painfully Sexist and Stupid

R ebekah M. Allen's musical about a loser squad of high school cheerleaders fighting their way up from the bottom of the heap sounds like it might be a satirical hoot. It isn't.

Catapulting the cause of feminism back a good 70 years at least, *We Are the Tigers* takes place at a sleepover held at the home of Riley (Callandra Olivia), the team's dedicated captain. Though the purpose of the get-together is to hone the girls' cheerleading skills, the gathering soon backslides into catty squabbles between Riley and her competitor for leadership, the foxy Cairo (Jade Johnson), and between Farrah (Talisa Friedman), a surly girl who drinks heavily, and Chess (Cait Fairbanks), a former Olympics candidate whose career was cut short by an unfortunate accident.

The other backbiting altercations involve Anneleigh (Rachel King), a Christian proselytizer whose sanctimoniousness annoys everyone, and Reese (Gabi Hankins), the team's sturdy mascot, who longs to be upgraded to team player. And everyone whispers about Kate (Cailan Rose), who is rumored to be Chess' lover.

None of these conflicts need be trivial in themselves, but they become so when framed

Julie Millett and David Koff in Fake Radio's chillingly delivered *The War of the Worlds*



PHOTO BY JORGE VISMARA

by the collective cluelessness of this group of characters. The success of their cheerleading project is presented, without irony, as of paramount importance. The most egregious possible example of shrill mindless young women is offensively on display.

Under Michael Bello's direction, the painfully extended first act picks up near the end, when homicides are committed and the silliness edges toward camp. There follows the marginally better second act, which features the show's best number: a catchy and clever tune sung by Mattie (Charlotte Mary Wen), a newcomer to the team, whom they've framed for murder. (Once she's incarcerated they forget about her,

and it's business as usual.)

Apart from this particular song, the music and score (both by Allen, along with the book), are pretty forgettable, as is Jacob Brent's choreography. Everyone can sing, however (vocal arrangements by musical director Patrick Sulken).

The talent is certainly there — Johnson, Fairbanks and Hankins were my favorites — but it's hard to gauge its full measure in a thoughtless vehicle like this one. —Deborah Klugman

Hudson Backstage, 6539 Santa Monica Blvd. Hollywood; through Nov. 8; (323) 960-7792, wearthetigersmusical.com.

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Mia Wasikowska stars in *Crimson Peak*.

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| Film //

DEL TORODRAMA

Lush and mad, *Crimson Peak* just wasn't made for times like ours

BY AMY NICHOLSON

Mia Wasikowska is proof of reincarnation. The Australian actress must be possessed by the spirit of Lillian Gish. At 22 — the same age at which Gish starred in *Birth of a Nation* — Wasikowska became a bankable name playing the lead in Tim Burton's garish *Alice in Wonderland*. In the four years since, she's used her clout to squeeze into corsets. Cannily, Wasikowska has capitalized on her strengths: her intelligent stare, her introverted smile and her raw handsomeness, which looks as freshly scrubbed as a shucked pearl. Even when pressed to play a modern woman, Wasikowska insists on a twist: In *Only Lovers Left Alive*, she was a rock & roll immortal; in David Cronenberg's *Maps to the Stars*, she hid her arms in long, black gloves like a grungy grande dame. Like the best vintage heroines, she radiates both pluck and frailty. Her characters can almost certainly save themselves, but they make us want to jump heroically into the screen just in case.

Naturally, Wasikowska is perfectly cast in Guillermo del Toro's gothic romance *Crimson Peak* as short-story writer Edith Cushing, who sacrifices her happy spinsterhood to marry a mysterious British baron (Tom Hiddleston) who comes with a haunted mansion and an all-too-real wicked sister (Jessica Chastain). Edith starts the film as a practical woman who just wants to live with her doting father

(Jim Beaver) and publish ghost stories. When her first tale is rejected by a condescending prat who merely compliments her handwriting, she squares her shoulders and submits it again — this time, typed.

But after Hiddleston's charming Sir Tom whisks her from Buffalo to England, Wasikowska allows her sturdy girl to simmer. She's so deadpan-perfect for the part, her casting could almost be part of the joke, along with Edith's wilting pansy-covered coats, avalanche of blond curls and velvet dresses with mutton sleeves that grow bigger with every scene.

Edith's costumes get puffer and ever more fragile — her tragic heroine is

so overinflated she could pop. So, too, could the film, which is so bombastic, so emotional, so beautiful that one misstep could burst del Toro's ambitions so that the whole thing collapses into a sputtering lampoon. It might have if del Toro had stuck with his original actress, Emma Stone, a charmer who probably couldn't resist playing Edith with a wink — she's too clever to play innocent. But Wasikowska and del Toro are in sync. They're committed to telling this high-toned spook story straight, even though it might take audiences a couple of reels to get their groove. And, like Edith waltzing with her husband-to-be, once we take *Crimson Peak's* hand, we're likely hooked.

This is an unnatural film twice over. First, it's astonishing del Toro's \$57 million Hammer Horror was funded — though, compared with his three-times-costlier *Pacific Rim*, this time keeping the director happy is comparatively cheap. Secondly, each frame is deliriously artificial. Del Toro indulges in dramatic thunderclaps and over-the-moon production design. The crumbling mansion where Sir Tom transplants his bride is a gorgeous nightmare: Dead flies cover the tables, the red clay soil bleeds into the house, ghouls writhe in the halls, and the roof has a hole so big it must have been punched through by God. Leaves rain through that opening, though there are no trees around. In the winter, the ceiling snows. And if you're wondering why Sir Tom doesn't just hire a repairman, watch a more realistic movie. Asked how many rooms this family seat has, he shrugs, "I don't know?"

As Edith's sister-in-law, Lady Lucille, Chastain is a fabulous monster. The first time we see her, she's disrupting a cocktail party in a red silk dress with a spiny back and scales. Later, she feeds a butterfly to ants — del Toro zooms in on the nest devouring its eye — and, later still, manages to scare us while squeezing a fistful of scrambled eggs. By the time Chastain scrapes a spoon against a bowl of porridge with the scrrrawwwwp of nails on a chalkboard, she has us in nervous, fearful giggles. It's the first fun role Chastain has had in years. Keep them coming.

Like Quentin Tarantino's *Death Proof*, *Crimson Peak* is del Toro's faithful homage to a foolish genre. The risk is that audiences who don't share that love won't appreciate the work, like the world's best cover band nailing obscure nu-metal hits. Eyes may roll at *Crimson Peak's* quirks: the loud gasp when Sir Tom asks Edith to dance, the repeated use of an old-timey iris wipe, the unabashed symphonic score.

As the baron says of Edith's book, "It's absurdly sentimental." So what? All great melodramas must be. The *melo-* in "melodrama" is from the Greek for "song." Though this movie waltzes to its own strange rhythm, del Toro hits every note.

CRIMSON PEAK | Directed by Guillermo del Toro
Written by del Toro and Matthew Robbins
Universal Pictures | Citywide

ROOM IS A STELLAR DRAMA OF A WOMAN (AND SON) IMPRISONED

Lenny Abrahamson's shattering drama *Room* borrows its fictional plot from the tabloids and strips it of sensationalism. Seven years ago, a man (Sean Bridgers) snatched 17-year-old Joy (Brie Larson) and stashed her in his backyard shed. Two years later, she bore their son. The door stayed locked.

Now 5, Jack (Jacob Tremblay) has never left their 10-by-10 cell. He's not even aware he's in one. To keep Jack calm, his mom convinces him that the world on TV is make-believe. All dogs are fake, the ocean is fake, the other people are just "made of colors." Their room — or, as he calls it, "Room," the same way we say "America" — is the only reality.

The twist is, to Jack it's not that bad. Like a goldfish in a bowl, or the explorer who's certain the world is flat, his curiosity fits his box. When Jack wakes up, he says hello to every item — "Good morning, lamp." "Good morning, plant."

Tremblay, an elf with an uncombed burst of hair, is so compelling



Brie Larson and Jacob Tremblay in *Room*

that we can see *Room* through his eyes. But then Abrahamson pans over to Larson for a reality check. She keeps smiling — in a space this small, she has no privacy to sob. And then Jack looks away, and her face goes slack. Larson, a gifted actress with the solidity of a frontiersman, silently telegraphs her loss.

In frank terms, *Room* is a story about rape. Without it, Jack wouldn't exist. Yet Abrahamson loathes the salacious. He's fascinated by happiness and hope: how Jack can see joy in this dungeon, and how Joy can dream of freedom when her son can't comprehend that there's anywhere else to go. —Amy Nicholson

ROOM | Directed by Lenny Abrahamson | Written by Emma Donoghue
A24 | Arclight Hollywood, Landmark

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-Tim Gray, *VARIETY*



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Tom Hanks, right, in *Bridge of Spies*

PHOTO BY JAAP BUITENDIJK

Film

**COLD
WAR ON
TERROR**

SPIELBERG'S *BRIDGE
OF SPIES* FINDS MURK
IN EVERYONE'S
MORAL CERTAINTY

BY AMY NICHOLSON

Steven Spielberg's true-story Cold War procedural, *Bridge of Spies*, has a wintry chill. The colors are gray and green, the skin tones pale as frozen fish and the film stock fuzzed and snowy. Our protagonist, James Donovan (Tom Hanks), spends half the movie waylaid by a cold and takes his important meetings huddled over Scotch, as if for warmth. It's easy to feel how the United States and the Soviet Union thought this permafrost would last forever.

The story starts in 1957, the year Donovan was drafted to defend Russian spy Rudolf Abel (Mark Rylance) on three counts of thermonuclear espionage. Abel, a sallow man with a tight frown and lilting eyebrows, was never going to be acquitted. Before the trial even starts, Judge Byers (Dakin Matthews) bellows, "This man has to have a capable defense, but let's not kid each other." With his client's guilt already decided, Donovan earns his pay merely by yanking Abel from the electric chair. Most people in America, the government included, would have preferred that he hadn't.

But Donovan, a former insurance litigator, thinks Abel is valuable collateral. In the second

act of the film — set five years later, in 1962, as East Germany is erecting the Berlin Wall — Donovan has a chance to prove it, by attempting to trade Abel to the Russians in exchange for Yankee pilot Francis Gary Powers (Austin Stowell), captured on a mission to photograph Soviet territory from a high-flying U-2 surveillance plane.

Spielberg elbows us with the hypocrisy: We'd like our man back unharmed, even though we screamed to lynch theirs. And both captives face the same peril. Even if they've stayed loyal and kept their lips shut — and even if they somehow make it back home — their own people might assume they'd squealed.

Cinematographer Janusz Kamiński lights the actors' profiles with a harsh white glare so they appear two-faced. In a hat tip to the look of *The Third Man*, the shiny-wet street scenes are drained of pigment until they could pass for black-and-white. (Plus, every man east of the Atlantic is a blond with a Peter Lorre purr.) Yet rather than examine the shifting loyalties of film noir, Spielberg purposefully drains the plot of intrigue. It's clear that Abel is guilty from the first scene, in which he slices open a hollow nickel to extract a code. We're never in doubt where anyone stands. With the uses and themes established, *Bridge of Spies* is free to ask a more modern question: Are the good guys that much better than the bad?

Standing on the Glienicke Bridge of the title, Donovan is alarmed to spot German snipers on the other end. His CIA handler shrugs: Our side has them, too. Draw a line bisecting the Eastern Bloc from the West, and they could be mirror images: two gun nests, two prisoners, two sides that stoke fear in their people by calling one another the enemy. And when Donovan slinks into East Berlin's Soviet embassy to cut a deal, pretending to be disavowed by his own

government even as it pressures him for intel, is his subterfuge more innocent than that of his incarcerated client, who by any measure of field success was a KGB failure?

Flop or not, the American people believed that Abel might have brought them to the brink of apocalypse. (Spielberg includes a wry scene in which Donovan's alarmist elementary-school son lectures him on duck-and-cover.)

In 1960, three years after Donovan's headline-making defense of Abel made him the most noble, and the most loathed, man in America, Harper Lee published *To Kill a Mockingbird*. Could Donovan's headlines have crossed her writing desk in Alabama as she revised the racist Atticus Finch of *Go Set a Watchman* into a lawyer who fights for justice, even when the courts would rather skip a few steps? In turn, Hanks' steadfast Donovan seems inspired by the movie version of Atticus, embodied by Gregory Peck. (Perhaps by coincidence, or perhaps by the same all-American underdog spirit that links the two actors, Peck himself tried to play Donovan in 1965.)

Most espionage thrillers send in James Bonds to save the day. *Bridge of Spies* sidelines the glamorous heroes — the spies and soldiers who spend the movie in cells — to celebrate the valor of ordinary men. You can hear the Coen brothers, who co-wrote the script with Matt Charman, when Donovan's Russian counterpart sighs, "We little men just do our jobs."

Appropriately, even at nearly 2½ hours, *Bridge of Spies* feels like a little film. It's long and stretched thin, ditching subplots such as Donovan's daughter's dalliance with his aide to spend more time sipping booze in immaculate period sets.

What Spielberg seems to want most from this respectable lark is for audiences to notice the parallels between the 1950s and today. Their U-2s are our drones; our allies still torture enemies for intelligence; and the demagogues at home continue to scream that current events prove that our way of life is doomed. Spielberg is freezing his modern anxieties inside this tale of a patriot who kept his cool. "Be sensible, be kind," he advises, as *Bridge of Spies* connects Cold War paranoia to today's terror. That's a bridge worth building.

BRIDGE OF SPIES | Directed by Steven Spielberg | Written by Matt Charman, Ethan Coen and Joel Coen | DreamWorks | Citywide

EXPERIMENTER MAKES URGENT ART OUT OF MILGRAM'S NOTORIOUS STUDY

One of our lowest-profile indie-film treasures, director Michael Almereyda never makes the same movie twice, toggling from Pixelvision experiment (1992's *Another Girl, Another Planet*) to downtown hipster horror (1994's *Nadja*) to modern-day Shakespeare, art documentaries, postmod shorts, home-movie avant-garde and weirdly meditative dramas with no definition. *Experimenter* may be his *Zelig* or *American Hustle*, the ironic, icy, self-conscious riff on history that lands him at the front of the cultural brainpan.

The history is the work of Dr. Stanley Milgram (Peter Sarsgaard), the Yale psychologist who in 1961 lab-tested his ideas about "role-playing, authority, conformity" in what became an infamous masterpiece of clinical sleight-of-hand. Milgram would put a pair of test subjects in separate rooms, one administering electrical shocks to the other. Immediately we see that the shock receiver (Jim Gaffigan) is part of the doctor's team, in actuality receiving no jolts and instead playing painful prerecorded vocalizations. The true test subjects (of whom we see scores, played by, among others, Anthony Edwards, John Leguizamo and Taryn Manning) follow orders with varying degrees of distress.



Peter Sarsgaard stars in *Experimenter*.

Why did they go all the way? Would we? The world around Milgram was freshly wading through the Eichmann trials in Jerusalem at the time, and the doctor's express intent was to plumb the moral conundrum of the Holocaust.

The movie is itself a rat maze of one-sided mirrors, anonymous hallways, compartmentalized instances of watching, being watched, seeing and not-seeing.

Sarsgaard's saturnine suaveness lends Milgram's role as puppetmaster a menacing air, but the human meat of the movie is in the one-offs, the parade of faces about whom we know nothing but the immediacy of their inner crisis. It amounts to a gallery of thumbnail acting coups. —Michael Atkinson

EXPERIMENTER | Written and directed by Michael Almereyda | Magnolia | Nuart, and available on-demand

OPENING THIS WEEK

ALL THINGS MUST PASS Colin Hanks seems like a really warm, sympathetic figure on screen, an impression now reinforced by his off-screen execution of a documentary on the history of the Tower Records chain, *All Things Must Pass*. The director's native warmth and sympathy are extended here to the store and the personalities that made it a billion-dollar, globe-bestrident colossus. Founder Russ Solomon, the film's center of gravity, recounts the chain's start in Sacramento, selling used jukebox records from a storefront for 3 cents apiece. Realizing the business potential, he made a deal with a record wholesaler and started a cycle of expansion that we see repeated throughout the film: New stores were staffed by low-paid teenagers who were allowed to play any music they wanted and party as hard as they could, as long as they showed up for their shifts. In an era when the distribution of music was confined to a physical medium, the stores became cultural and social hubs, the chain's influence defining much of the music industry over four decades. Hanks documents the multiple causes of Tower's demise: self-inflicted financial wounds; over-expansion; arrogant, over-charging record companies; and, ultimately, the aerosolization of music into a chemtrail dispersed over the world by the Internet. Empathetic and nostalgic, Hanks does not invite an interpretation of Solomon and his partners as symbolic of an entire generation that rode a demographic tsunami to its own enrichment, leveraging the value of their future with no due diligence and surprised by their own children's indifference to their plight. But it's so hard not to read it that way. (Chris Packham)

THE DIABOLICAL *The Diabolical* is spoiler-proof — because its surprises and secrets

are so thoroughly incomprehensible that giving them away wouldn't ruin them at all. In this laughably nonsensical sci-fi tale, Ali Larter is Madison, a suburban single mother whose home is infested with randomly appearing specters that resemble mutated Freddy Kruegers and rampage about the house like drunken monsters. A hypothesis is put forth that these apparitions could be Madison's M.I.A. husband, though the script by director Alistair Legrand and Luke Harvis — which also concerns itself with Madison's son Jacob's (Max Rose) anger issues and Madison's relationship with Jacob's teacher Nikolai (Arjun Gupta) — is too all over the place to suggest anything coherent. A shady businessman (Patrick Fischler) intent on buying Madison's cursed home is the key to these supernatural goings-on, which, it turns out, are the byproduct of some shady company's human-lab-rat experiments involving time-traveling teleportation. Those answers make absolutely no sense, and neither does the revelation of the identity of the bogeyman, who by definition actually wouldn't want to harm Madison or her kids. It might be asking too much for *The Diabolical* to fully live up to its cheesy-ominous title, but the sheer unadulterated inanity of these proceedings suggests that it'll soon be teleported to the far corners of the B-movie streaming-video abyss. (Nick Schager)

GO DUKHTAR *Dukhtar* opens with a girl moving over water, her long hair sifted by the wind, facing away. The thick, weaving music indicates that this is some kind of dream, some long and impossible journey — and then the film cuts to silence, to the same girl lying still on a mattress, going nowhere at all. Despite what follows, *Dukhtar*, directed by Afia Nathaniel, never changes from dream to nightmare. Instead, it inhabits a heightened, brilliantly colorful version of what lies between; call

it reality. The daughter in question (*dukhtar* means "daughter" in Urdu) is 10-year-old Zainab (Saleha Aref, moving with lightness and soft electricity), who is promised in marriage by her father to a much older man. Zainab is young enough that she wets herself out of fear and can entertain herself with what she finds on the ground. She is a child, and her mother, Allah Rakhi (Samiya Mumtaz, intelligent and balletically expressive), knowing it, flees. Zainab and Allah Rakhi head for Punjab, pursued by men from home who aim to kill them, and helped by a kind, nervous truck driver (Mohib Mirza) whom they meet on the highway. In the face of imminent violence, the love between Zainab and her mother proves sustaining; theirs is the rare love story in which men are superfluous and sex is a horror, though both haunt and drive the plotline. *Dukhtar* is an issues film with the twisted, heart-pounding feel of a road-trip thriller, but Nathaniel based her script on a true story, and there's a low-key quality to the conversations that feels real, intimate and all the more urgent for it. (Diana Clarke)

GOOSEBUMPS To its credit, Rob Letterman's bumptious comic celebration of the impossibly popular '90s kiddo fright novels by R.L. Stine spends more than half its running time bending itself to the spirit of Stine, rather than cramming *Goosebumps* into the studio tentpole template. Even when going for scares, Stine's work has always been smart about its silly dumbness. It's sly, self-aware, jovial — an adjective he appended to his name on the covers of books such as *101 School Cafeteria Jokes*. Like the *Goosebumps* books, or like some childproofed version of the movies Joe Dante used to make, the movie crams much of creepshow history into an Acme brand woodchipper and then blasts it all into your face. But before the mayhem — involving a hovering death poodle, a

"Underground filmmaking at its best." - LA Beast
"Lovely." - (redacted)



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car-spearer praying mantis and the best onscreen iteration yet of murderous garden gnomes — *Goosebumps* is patient and witty in its setup, even risking moments of beauty. Dylan Minnette plays a high school hunk freshly moved to Delaware, where he's immediately smitten with teen neighbor Hannah (Odeya Rush), who peers from a darkened window. Jack Black quickly turns up as Hannah's mysterious father, warning Hunk Boy never to come near his daughter, but for once Black resists going over the top, at first playing the heavy and then — in a meta twist that delighted me — an amusingly vain artist. I'm being vague, because *Goosebumps* boasts twists I'm glad I had no idea about, going

in. Sadly, though, the revelation of the biggest and riskiest of these is the movie's peak, building to some uproarious mocking of Stine himself, and too much of the film's balance is given over to the usual CGI fantasy mishegoss. (Alan Scherstuhl)

GO MARSHLAND (LA ISLA MÍNIMA)

The eerie dislocation in Spanish thriller *Marshland (La Isla Mínima)* begins with the credits, where aerial shots of the Guadalquivir River snaking through southern Andalusia look like dyed cross-sections of human brain. It continues as two police investigators from Madrid arrive in a rural town and find their hotel room adorned with a crucifix bearing photos of Hitler, Mussolini and Franco. "Your new country," Juan Robles (Javier Gutiérrez) snidely comments to his younger partner Pedro Suárez (Raúl Arévalo). It's 1980, five years after the Generalissimo's death and two years after a new constitution, but Robles knows that Spain is still more of an oppressive dictatorship than the free democracy Suárez imagines. Sent to locate missing teenage sisters, the detectives are at odds with a closed community more concerned with the rice harvest than exposing crime, and director Alberto Rodríguez maintains tension by keeping them off balance. Shifting from stifling interiors to wide-open landscapes, Alex Catalán's mesmerizing cinematography (which won one of the film's 10 Goya Awards) gives the commonplace an alien beauty. The dialogue in this meticulously constructed noir (written by Rodríguez and Rafael Cobos) is mostly interrogatory and the detectives rarely converse, but much

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Monsters and Angel

Friday, Oct. 16

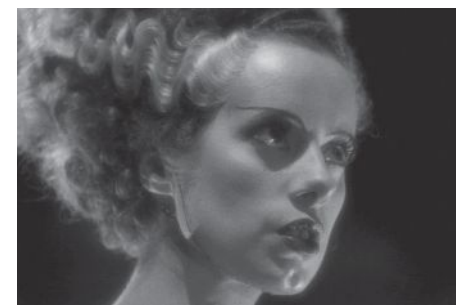
In this week's most inventive double feature, the New Beverly pairs one of the more subversive films of the 1980s, *Cruising*, with one of the most memorably up-setting of the '90s, *Seven*. Though the two serial-killer dramas take wildly different approaches to their graphic subject matter, both are propelled by their directors' control over unsavory material and the viewer's conflicted need to have difficult questions answered. Al Pacino goes undercover in New York's gay club scene in William Friedkin's film, while Brad Pitt wonders what's in the box in David Fincher's; suffice to say that neither one likes what he finds. *New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Fri., Oct. 16, 7 p.m.; \$8. (323) 938-4038, thenewbev.com.*

Bride of Frankenstein, which is not only superior to the original but one of the best, saddest horror movies ever made, celebrates its 80th anniversary all weekend at Old Town Music Hall. Frankenstein's monster was a monster less because he was made that way and more because he was perceived that way, a sad truth that's even clearer here than in the first installment of Universal's enduring franchise. The creation of his bride — who, spoiler alert, doesn't appear until much later than you'd expect — is presumably an attempt to tame him but mostly serves to underscore what a pitiful existence he was born into. "We belong dead!" *Old Town Music Hall, 140 Richmond St., El Segundo; Fri., Oct. 16, 8:15 p.m.; Sat., Oct. 17, 2:30 & 8:15 p.m.; Sun., Oct. 18, 2:30 p.m.; \$10. (310) 322-2592, oldtownmusicall.org.*

Saturday, Oct. 17

Cinefamily's monthly La Collectionneuse soirée returns with *Sheitan*. Vincent Cassel stars as a handyman in rural France whose inclinations (say the title slowly for a clue to its English translation) prove quite the buzzkill for four visitors who are lured out to the countryside by a disarmingly beautiful woman. Kim Chapiron's horror/comedy was graphic enough to receive France's most restrictive rating and, though the MPA never got the chance to impose its standards on the film, it likely would have been deemed NC-17. Consider yourself warned. (Lead actress Roxane Mesquida will be present for the screening.) *Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Sat., Oct. 17, 7:30 p.m.; \$12. (323) 655-2510, cinefamily.org.*

As part of "New Objectivity: Modern German Art in the Weimar Republic, 1919-1933," LACMA screens Josef von Sternberg's ever-devastating *The Blue Angel* on 35mm. One could easily point to this as the film in which Dietrich truly became Dietrich; her performance as an arrestingly gorgeous nightclub crooner was iconic then and remains so now. The effect of her beauty is largely disastrous for the esteemed professor who falls



Bride of Frankenstein

in love with her, however, and his downward spiral is part of what makes this early German sound film so difficult to watch. *5905 Wilshire Blvd., Mid-Wilshire; Sat., Oct. 17, 7:30 p.m.; \$10. (323) 857-6000, lacma.org.*

Anyone seeking lighter fare will be well-served by the Aero's double bill of *The Breakfast Club* and *Ferris Bueller's Day Off*. John Hughes is one of those departed filmmakers whose passing hasn't gotten much easier to accept with time, especially as the genre he brought to its peak drifts further and further from what once made it special. Little needs to be said about either teen classic at this point, but if you're unfamiliar with the fan theory that Ferris is actually a figment of the troubled Cameron's imagination, read up on it before the screening and see if it holds water. *Aero Theatre, 1328 Montana Ave., Santa Monica; Sat., Oct. 17, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.*

Sunday, Oct. 18

The Egyptian Theatre opened its doors for the first time on Oct. 18, 1922. The theater celebrates that milestone with King Vidor's *The Big Parade*, which debuted three years later. Vidor was one of Hollywood's first true masters, and in silent benchmarks like this and *The Crowd* he displayed a humanism that's rarely been matched in the century since. This breakthrough World War I drama was one of the first to focus on the conflict's traumas rather than its glories, a rare approach at the time that's obviously been replicated countless times since. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sun., Oct. 18, 3 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.*

The weekend comes to a close in avant-garde fashion at Los Angeles Filmforum, where **Experimental Landscapes I: Landscape and the Body at Work and Play** kicks off a new series about the intersection between labor, landscape and leisure. Four works comprise the program — each clocking in between 20 and 35 minutes — including two by Sharon Lockhart, who will appear in person. *Spielberg Theatre at the Egyptian, 6712 Hollywood Blvd., Hollywood; Sun., Oct. 18, 7:30 p.m.; \$10. (323) 466-3456, lafilmforum.org.* —Michael Nordine

is conveyed without existential musing. Former Franco enforcer Robles is rotting from an unnamed disease while embracing everyday pleasures and unfamiliar compassion. The somber Suárez slides into compromise as the need for recognition eclipses his idealism. *Marshland* has superb performances and a heady atmosphere, but its greatest strength is finding resolution while letting the mystery be. (Serena Donadoni)

MEADOWLAND The latest entry in the difficult cinema-of-grief genre, *Meadowland* casts Luke Wilson and Olivia Wilde facing what might be the greatest trauma we can face: the loss of a child. The disappearance of their characters' young son is wrenching. Max goes to the bathroom at a gas station with his folks just feet away but never comes out. Both mother and

father unravel in their own ways, which is to say, apart from each other — her inability to accept what's happened leads to self-destructive behavior, while he mostly just withdraws. Debuting director Reed Morano is a longtime cinematographer, and her handheld camerawork lends the story a welcome immediacy; she also makes excellent use of a Burzum song and a long shot of an elephant, easily the most poignantly metaphorical of large mammals. The leads make unbearable pain bearable to watch — Wilson is the sympathetic Everyman once again, while Wilde displays depths of feeling she's rarely gotten the chance to exhibit before. (Brief performances from Elisabeth Moss and John Leguizamo make for a nice addition.) The filmmakers take great pains not to stack the deck or overstate the couple's

self-evident trauma, but watching the movie is ultimately like being one of their friends: You understand their pain on a conceptual level but can't feel it the way they do. (Michael Nordine)

MOMENTUM The generic title of *Momentum* is telling. Isn't accelerating motion the least one would expect in an action film? Longtime camera operator Stephen S. Campanelli's directorial debut is frustratingly by-the-book, with all the trappings of a movie marketed to rowdy 15-year-old boys. The opening heist by a group of foul-mouthed men in creepy, voice-disguising, robotlike suits builds a semblance of suspense, but the shots cut so quickly that there's no real way to get a foothold on just what is happening. One of the scary uniformed crooks removes a mask (which, spoiler alert, leads to all hell breaking

loose) and surprise! She's an attractive woman. The fact that *Momentum* has a female lead makes it (unfortunately) a bit of a novelty — we have a long way to go when it comes to the representation of women as action heroes. While Olga Kurylenko uses her accent and attitude to passably badass effect as Alex, the mysterious thief, the film is not above objectifying her. A shot of her butt while she wanders, party-clad, around her hotel room is particularly egregious. If *Momentum* committed to a campier aesthetic, or gave its characters more personality, it might be a fun watch. Instead, we're left with a dreary gray palette and an appearance from Morgan Freeman phoning it in as a senator. There are bullets moving in slow motion, car chases, smarmy men and constant, ominous "DUNNN DUNNNN" sounds. All of these hallmarks of contemporary action cinema make for a feature that, yes, has forward motion but is mostly a bore. (Abbey Bender)

OZLAND Though not as widespread as Tolkien devotees or Trekkies, *Wizard of Oz* obsessives remain a subcultural presence well over a century after L. Frank Baum first introduced the real world to his own. (I should know: I attended Winkie Con last year.) Writer-director-producer Michael Williams melds that persistent mythos to a post-apocalyptic framework in *OzLand*, a kind of dystopian Western in which two survivors trek across the sprawling desolate wasteland our planet has somehow become. When one of them happens upon a copy of the original *Wonderful Wizard of Oz*, he's struck not only by its bright green cover (the only item on screen not some shade of brown) but by the sense of possibility it promises. For what must be the first time in his life, he feels something like wonder. The shoestring production is rough around the edges, but Williams wisely keeps things simple — open fields are beautiful and don't cost anything, while worn signs reading CURFEW IN EFFECT give clues as to what went wrong. It falls upon the more wizened and experienced of the two travelers to keep his friend's aw-shucks wonderment in check; hope is good, but unrealistic expectations can be dangerous. The young man's mental gymnastics are at times pitiful, but the connections he forms are inventive if nothing else — mistaking the remains of a man executed at the stake for a scarecrow is sad and hopeful all at once. The final result of all this, if a mixed bag, is still a more accurate rendering of the books' spirit than *Oz the Great and Powerful*. (Michael Nordine)

THE TAINTED VEIL The title of *The Tainted Veil* anticipates an argument. Yes, we know, the filmmakers seem to say, you disapprove. Amazing, as one woman interviewed in the documentary puts it, that a 3-foot-wide square of cloth could elicit so much argument, disdain, discrimination and passion. Don't believe her? The film, at nearly 90 minutes, runs long for an independent documentary, but it has the feel of a kaffeeklatsch cut short. Composed of interviews with students, professors, government officials, religious leaders and ordinary families, *The Tainted Veil* is a long conversation, wide in scope and geography but nonetheless intimate. Depending

on whom you ask, the hijab is a symbol of modesty, piety, fashion, femininity, oppression, ethnicity or resistance — to name a few options. Factually, it is a piece of fabric that some Muslim women use to cover their heads. What happens on and around women's bodies so often means the world — even more so when you add in the huge influx of Muslim immigrants to the West, the increasing global popularity of Islam, wars in the Middle East, the frightening willingness of Western governments to ban what's unfamiliar, and debates across the globe about whether hijabs and other religious articles ought to be required or banned in the public sphere. There's so much here, and it's so urgent and intimate. Some of what the interviewees say will be offensive, no matter your point of view. Go and listen. Bring a friend so you can keep the discussion going after the credits roll. (Diana Clarke)

THIS CHANGES EVERYTHING Not-bad climate-change documentary *This Changes Everything* opens by trying to impress viewers with how different it is from other environmental-advocacy films. Author-narrator Naomi Klein explains that she dislikes most such jeremiads because they typically leave viewers feeling that there's no way to fight the apathy and greed that have led to the Earth's destruction. But, ironically, *This Changes Everything* is at its best when it's most like other climate-change docs. Adapted from Klein's book, director Avi Lewis' cinematic call to arms is most effective when it uses the same scare tactics that *An Inconvenient Truth* employed to shock viewers into fearing for the CGI polar bears who face homelessness because of the unnatural melting of the ice caps. Instead of polar bears, Lewis highlights shocking footage from Chinese documentarians' presentations charting the high number of health-endangeringly smoggy days in various Chinese cities in recent years. *This Changes Everything* also capably spooks viewers with an animated presentation that cogently shows what will happen if we continue to voraciously mine for coal, thereby causing the Earth's temperature to rise by more than 2 degrees Celsius. Relatively hopeful sequences, such as beautifully lensed footage of German wind turbines that illustrates encouraging statistics, aren't nearly as moving. But Klein's arguments hit home whenever Lewis interviews oblivious American climate deniers and greedy Canadian working-class oil drillers. *This Changes Everything* isn't a game-changer, but it is jarring enough to be scary. (Simon Abrams)

TRUTH The most effective scene in James Vanderbilt's brisk, outraged *Truth* is one that will be familiar to anyone who has ever sat in a room where editors and reporters are breaking down an investigative story. The reporters — here, 60 Minutes researchers played by Dennis Quaid, Elisabeth Moss and Topher Grace — lay out what they know and what they suspect. In this case: that a young George W. Bush pulled son-of-privilege strings to duck Vietnam for National Guard pilot training he wasn't an ideal candidate for, and that even then the president-to-be didn't much bother with showing up, at

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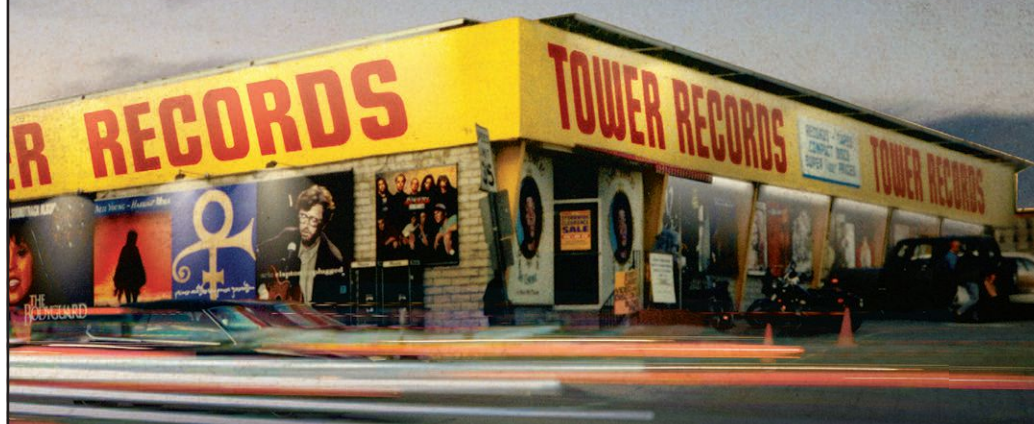
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Momentum Fri., 6:45, 11:30 p.m.; Sat., 3:50, 7:20 p.m.; Sun., 3:50, 7:15 p.m.; Mon., 9:45 p.m.; Tues., 8 p.m.; Wed., 9:45 p.m.; Thurs., 6:30 p.m.

OzLand Fri., 8:20 p.m.; Sat.-Sun., 5:20 p.m.; Mon., 6:30 p.m.; Tues., 9:45 p.m.; Wed., 8 p.m.; Thurs., 9:45 p.m.

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The Exorcist Sat., 12 mid.

Back to the Future Trilogy Wed., 4:29 p.m.

LOS FELIZ 3 1822 N. Vermont Ave. (323) 664-2169

Bridge of Spies 2, 5:15, 8:45 p.m.

The Final Girls 5, 9:40 p.m.

The Martian 2, 5:15, 8:45 p.m.

The Walk 2, 7 p.m.

TCL CHINESE 6 THEATRES 6801

Hollywood Blvd. (323) 461-3331

Paranormal Activity: The Ghost Dimension 3D Thurs., 7, 10 p.m.

My Fair Lady - 50th Anniversary Sun., 2, 7 p.m.

Crimson Peak Fri-Sat, 1, 4, 7:15, 10:15 p.m.; Sun., 12:30, 3:30, 6:45, 9:45 p.m.; Mon.-Thurs., 1, 4, 7:15, 10:15 p.m.

Pan Fri., 3:45, 9:30 p.m.; Sat., 9:40 p.m.; Sun., 3:45 p.m.; Mon.-Wed., 3:45, 9:30 p.m.; Thurs., 3:30 p.m.

Pan 3D Fri., 1:10, 6:30 p.m.; Sat., 12:30, 7 p.m.; Sun., 1:10 p.m.; Mon.-Wed., 1:10, 6:30 p.m.; Thurs., 12:30 p.m.

Freeheld Fri., 1:30, 4, 7, 9:30 p.m.; Sat., 12:45, 3:15, 10 p.m.; Sun., 7, 9:30 p.m.; Mon.-Tues., 1:30, 4, 7, 9:30 p.m.; Wed., 1:30 p.m.; Thurs., 1:30, 4, 7, 9:30 p.m.

The Martian 3D Fri., 4, 10:15 p.m.; Sat., 4, 10:30 p.m.; Sun., 3:45, 10:15 p.m.; Mon.-Wed., 4, 10:30 p.m.

The Martian Fri., 12:45, 7:10 p.m.; Sat., 12:45, 7:15 p.m.; Sun., 12:30, 7 p.m.; Mon.-Wed., 12:45, 7:15 p.m.; Thurs., 12:45, 4, 7:15, 10:30 p.m.

The Walk Fri., 12:30, 3:15, 10 p.m.; Sat.-Tues., 1:15, 4, 7, 10 p.m.; Wed., 12:45, 3:30, 7, 10 p.m.; Thurs., 1:15, 4 p.m.

Feast (2006) Fri., 7:30 p.m.

Phase IV Fri., 10 p.m.

Back to the Future Trilogy Wed., 4:29 p.m.

TCL CHINESE THEATRE IMAX 6925

Hollywood Blvd. (323) 461-3331

Crimson Peak: The IMAX Experience Fri-Sat, 1:15, 4:15, 7:30, 10:30 p.m.; Sun., 12:45, 3:45, 7, 10 p.m.; Mon.-Thurs., 1:15, 4:15, 7:30, 10:30 p.m.

PACIFIC'S EL CAPITAN Hollywood Blvd., west of Highland (323) 467-7674

Tim Burton's The Nightmare Before Christmas in Disney Digital 3D Thurs., 8 p.m.

The Black Cauldron Fri-Sat, 10:45 a.m., 1:30, 4:15, 7, 9:45 p.m.; Sun., 10:45 a.m., 1:30, 4:15, 7 p.m.

PACIFIC'S THE GROVE STADIUM 14 189 The Grove Dr., Third & Fairfax (323) 692-0829

Call theater for schedule.

VISTA 4473 Sunset Dr. (323) 660-6639

Crimson Peak 1:15, 4:15, 7, 9:50 p.m.

Army of Darkness Fri., 12 mid.

DOWNTOWN S. LOS ANGELES

DOWNTOWN INDEPENDENT 251 South Main Street (213)617-1033

Attack on Titan Part 2 (live-action) Tues.-Thurs., 7 p.m.

Boruto: Naruto The Movie Fri., 12 noon, 3, 6:30, 9 p.m.; Sat., 3, 10 p.m.; Sun.,

The Last: Naruto the Movie (Gekijouban Naruto: The Last) Sat., 8 p.m.

CGV CINEMAS LA 621 South Western Avenue (213)388-9000

Call theater for schedule.

REGAL CINEMAS LA LIVE STADIUM 14 1000 West Olympic Blvd. (844)462-7342 4046

The Metropolitan Opera: Otello (Encore) Wed., 6:30 p.m.

Roger Waters the Wall ENCORE Sun., 12:55 p.m.

The Metropolitan Opera: Otello Sat., 9:55 a.m.

Bridge of Spies Fri-Sun., 12:20, 3:50, 7:10, 10:30 p.m.; Mon.-Wed., 12:05, 3:35, 6:55, 10:15 p.m.

Crimson Peak Fri-Sat, 12:40, 1:40, 3:40, 4:50, 7, 7:50, 10:10, 11 p.m.; Mon.-Wed., 12:15, 1:15, 3:15, 4:25, 6:35, 7:25, 9:45, 10:35 p.m.

Goosebumps Fri-Sat, 12 noon, 5:20, 10:40, 11:30 p.m.; Sun., 12 noon, 5:20, 10:40 p.m.; Mon.-Wed., 12:20, 5:30, 10:40 p.m.

Goosebumps 3D Fri-Sun., 11:20 a.m., 2, 4:40, 7:20, 10 p.m.; Mon.-Wed., 11:50 a.m., 2:25, 5, 7:35, 10:10 p.m.; Fri-Sun., 2:40, 8 p.m.; Mon.-Wed., 2:55, 8:05 p.m.

Ladrones Fri-Sun., 11:50 a.m., 2:20, 5, 7:40, 10:20 p.m.; Mon.-Wed., 12 noon, 2:30, 5, 7:35, 10:10 p.m.

Pan Fri.-Tues., 1:10, 6:50 p.m.; Wed., 12:40 p.m.

Pan 3D Fri.-Tues., 4, 9:40 p.m.; Wed., 3:30 p.m.

The Martian 3D Fri-Sun., 12:30, 4:10, 7:30, 10:50 p.m.; Mon.-Wed., 12:30, 4:10, 7:25, 10:35 p.m.

The Martian Fri-Sat, 11:40 a.m., 1:30, 3:10, 5:10, 6:30, 8:30, 9:50 p.m.; Sun., 11:40 a.m., 1:30, 3:10, 5:10, 6:30, 8:30, 9:50 p.m.; Mon.-Wed., 11:55 a.m., 1:30, 3:10, 5:10, 6:30, 8:30, 9:50 p.m.

The Walk Fri-Sat, 12:15, 6:20 p.m.; Sun., 6:20 p.m.; Mon.-Tues., 12:15, 6:20 p.m.; Wed., 12:15 p.m.

Hotel Transylvania 2 Fri-Sun., 11:30 a.m., 1:50, 4:20, 6:40, 9 p.m.; Mon.-Wed., 1:50, 4:20, 6:40, 9 p.m.

The Intern Fri., 12:10, 3, 6:10, 9:10 p.m.; Sat., 3, 6:10, 9:10 p.m.; Sun.-Wed., 12:10, 3, 6:10, 9:10 p.m.

Maze Runner: The Scorch Trials Fri-Sat, 3:20, 9:30 p.m.; Sun., 9:30 p.m.; Mon.-Tues., 3:20, 9:30 p.m.

Sicario Fri-Sat, 11:35 a.m., 2:30, 5:30, 8:20, 11:20 p.m.; Sun., 1:25, 4:20, 7:20, 10:10 p.m.; Mon.-Wed., 1:35, 4:30, 7:30, 10:20 p.m.

Back to the Future Trilogy Wed., 5 p.m.

UNIVERSITY VILLAGE 3 3323 S. Hoover St. (213) 748-6321 Call theater for schedule.

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SUNDANCE SUNSET CINEMA 8000 West Sunset Boulevard (323)654-2217

Call theater for schedule.

LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310) 274-6869

American Beach House Tues., 7:30 p.m.

Dukhtar 2:30, 7:20 p.m.

Shah Bob Wed., 7:30, 9:55 p.m.

Meet the Patels 12:10, 5, 9:55 p.m.

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SUNDANCE SUNSET CINEMA 8000 West Sunset Boulevard (323)654-2217

Call theater for schedule.

LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310) 274-6869

American Beach House Tues., 7:30 p.m.

Dukhtar 2:30, 7:20 p.m.

Shah Bob Wed., 7:30, 9:55 p.m.

Meet the Patels 12:10, 5, 9:55 p.m.

WESTWOOD, BEVERLY HILLS

AMC CENTURY CITY 15 10250 Santa Monica Blvd. (888)AMC-4FUN

Jem and the Holograms Thurs., 7, 10 p.m.

The Last Witch Hunter Thurs., 7, 9:45 p.m.

Paranormal Activity: The Ghost Dimension 3D Thurs., 7, 9:30 p.m.

Rock the Kasbah Thurs., 7, 9:50 p.m.

Lincoln Center Series: Alvin Ailey incl. Revelations Thurs., 7 p.m.

The Metropolitan Opera: Otello (Encore) Wed., 6:30 p.m.; Thurs., 1 p.m.

André Rieu's 2015 Maastricht Concert Tues., 7 p.m.

The Metropolitan Opera: Otello Sat., 9:55 a.m.

Bridge of Spies Fri., 9:55 a.m., 1:15, 4:35, 6:30, 8, 9:50, 11:25 p.m.; Sat., 10:25 a.m., 1:45, 4:35, 6:30, 8, 9:50, 11:25 p.m.; Sun., 9:55 a.m., 1:15, 4:35, 6:30, 8, 9:50, 11:10 p.m.

Crimson Peak Fri-Sat, 3:40, 6:40, 9:40, 11:50 p.m.; Sun., 3:40, 6:40, 9:40 p.m.

Crimson Peak: The IMAX Experience Fri-Sun., 11 a.m., 1:50, 4:45, 7:40, 10:40 p.m.

Goosebumps Fri-Sun., 10:45 a.m., 1:25, 4:15, 7, 9:55 p.m.

Goosebumps 3D Fri-Sun., 9:45 a.m., 12:35, 3:30 p.m.

Pan Fri., 10:55 a.m., 5:05, 7:55 p.m.; Sat., 10:10 a.m., 12:55, 7:55 p.m.; Sun., 10:55 a.m., 5:05, 7:55 p.m.

Pan 3D Fri., 1:55, 10:45 p.m.; Sat., 5:05, 10:45 p.m.; Sun., 1:55, 10:45 p.m.

Steve Jobs Fri-Sun., 10 a.m., 1, 4:05, 7:15, 10:25 p.m.; Fri-Sun., 11 a.m., 2:10, 5:20, 8:30, 11:35 p.m.

The Martian 3D Fri-Sat, 10:10 a.m., 1:35, 4:55, 8:15, 11:40 p.m.; Sun., 10:10 a.m., 1:35, 4:55, 8:10, 10:55 p.m.

The Martian Fri., 12 noon, 3:20, 6:50, 10:15 p.m.; Sat., 12:20, 3:30, 6:50, 10:15 p.m.; Sun., 12 noon, 3:20, 6:50, 10:15 p.m.

The Walk in 3D Fri-Sun., 4:25, 10:30 p.m.; Fri-Sun., 10:05 a.m.

The Walk Fri-Sun., 1:05, 7:25 p.m.

Hotel Transylvania 2 Fri-Sun., 9:45 a.m., 12:05, 2:30, 5, 7:30, 9:30 p.m.

The Intern Fri-Sun., 10:30 a.m., 1:35, 4:30, 7:35, 10:35 p.m.

Black Mass Fri., 9:40 a.m., 12:45 p.m.; Sat., 9:30 a.m.; Sun., 9:50 a.m., 12:45 p.m.

Sicario Fri-Sat, 10:40 a.m., 1:40, 4:40, 7:45, 10:50 p.m.; Sun., 10:40 a.m., 1:40, 4:40, 7:45, 11:20 p.m.

Back to the Future: Part III Wed., 9:30 p.m.

Back to the Future: Part II Wed., 7 p.m.

Back to the Future Wed., 4:29 p.m.

Truth (2015-1) Fri-Sun., 10 a.m., 1, 4, 7:05, 10:10 p.m.

LAEMMLE'S ROYAL THEATER 11523 Santa Monica Blvd. (310) 477-5581

The Prime Ministers: Soldiers & Peacemakers Sat., 10:15 a.m., 1:40, 4:30, 7:20 p.m.; Sun., 1:40, 4:30, 7:20 p.m.

Taxi (Jafar Panahi's Taxi) Fri., 1:10, 10:10 p.m.; Sat-Sun., 11:30 a.m., 10:10 p.m.; Mon.-Thurs., 1:10, 10:10 p.m.

Labyrinth of Lies (Im Labyrinth des Schweigens) 1, 4, 7 p.m.

Goodnight Mommy (Ich seh, Ich seh) Fri., 3:20, 9:55 p.m.; Sat-Sun., 10:40 a.m., 9:55 p.m.; Mon.-Thurs., 3:20, 9:55 p.m.

The Prime Ministers: The Pioneers Fri., 1:40, 4:30, 7:20 p.m.; Sun., 10:15 a.m.; Mon.-Thurs., 1:40, 4:30, 7:20 p.m.

LANDMARK'S NUART THEATER 11272 Santa Monica Blvd. (310) 473-8530; No Texting Allowed

Experimenter Fri-Mon., 12 noon, 2:30, 5, 7:30, 9:50 p.m.; Tues.-Thurs., 5, 7:30, 9:50 p.m.

Showgirls Fri., 11:59 p.m.

The Rocky Horror Picture Show Sat., 11:59 p.m.

LANDMARK'S REGENT 1045 Broxton Ave. (310) 208-3250; No Texting Allowed

99 Homes Fri., 4:30, 7, 9:30 p.m.; Sat.-Sun., 2, 4:30, 7, 9:30 p.m.; Mon.-Thurs., 4:30, 7, 9:30 p.m.

LANDMARK WEST L.A. 10850 W. Pico Blvd. (310) 470-0492; No Texting Allowed

Suffragette Thurs., 7, 10, 10:15 p.m.

Burnt Thurs., 7:40, 10 p.m.

Beasts of No Nation Fri., 10:10 a.m., 1:10, 4:10, 7:10, 10:25 p.m.; Sat.-Thurs., 10:10 a.m., 1:10, 4:10, 7:10, 10:05 p.m.

Bridge of Spies Fri., 10 a.m., 1, 4:05, 7:15, 9:20, 10:25 p.m.; Sat.-Mon., 10 a.m., 1, 4:05, 7:15, 9:20, 10:15 p.m.; Tues., 10 a.m., 1, 4:05, 7:15, 9:40, 10:15 p.m.; Wed., 10 a.m., 1, 4:05, 7:15, 9:20, 10:15 p.m.; Thurs., 10 a.m., 1, 4:05, 7:15, 10:15 p.m.

Room Fri-Sat, 11:20 a.m., 12 noon, 2, 2:40, 4:40, 5:20, 7:20, 8, 10:15, 10:35 p.m.; Sun., 11:20 a.m., 12 noon, 2, 2:40, 4:40, 5:20, 7:20, 8, 9:55, 10:35 p.m.; Mon.-Tues., 11:20 a.m., 12:45, 2, 3:25, 4:40, 7:20, 9:55 p.m.; Wed., 11:20 a.m., 12:45, 2, 4:40, 7:20, 9:55 p.m.; Thurs., 11:20 a.m., 12:45, 2, 3:25, 4:40, 7:20, 9:55 p.m.

Truth 10:50 a.m., 1:40, 4:30, 7:30, 10:15 p.m.

Steve Jobs Fri., 11:10, 11:45 a.m., 1:20, 2, 2:35, 4:10, 4:50, 5:25, 7, 7:40, 8:15, 9:45, 10:25, 11 p.m.; Sat., 10:30, 11:10, 11:45 a.m., 1:20, 2, 2:35, 4:10, 4:50, 5:25, 7, 7:40, 8:15, 9:45, 10:25, 11 p.m.; Sun., 10:30, 11:10, 11:45 a.m., 1:20, 2, 2:35, 4:10, 4:50, 5:25, 7:40, 8:15, 9:45, 10:25 p.m.; Tues., 10:30, 11:10, 11:45 a.m., 1:20, 2, 2:35, 4:10, 4:50, 5:25, 7:40, 8:15, 9:45, 10:25 p.m.; Thurs., 10:30, 11:10 a.m., 1:20, 2, 2:35, 4:10, 4:50, 5:25, 7:40, 8:15, 9:45, 10:25 p.m.

He Named Me Malala Fri., 12:50, 5:50, 5, 7:10 p.m.; Sat.-Mon., 10:30 a.m., 12:40, 2:50, 5, 7:10 p.m.; Tues., 10:30 a.m., 12:40, 2:50 p.m.; Wed., 10:30 a.m., 12:40, 2:50, 5, 7:10 p.m.; Thurs., 10:30 a.m., 12:40, 2:50, 5, 7:10 p.m.

The Martian Fri., 10 a.m., 1:15, 4:20, 7:30, 10:15 p.m.; Sat.-Thurs., 10:10 a.m., 1:15, 4:20, 7:30, 10:25 p.m.

The Intern Fri-Sun., 10:50 a.m., 1:35, 4:20, 7:05, 9:45 p.m.; Mon., 10:50 a.m., 1:35, 4:20 p.m.; Tues.-Wed., 10:50 a.m., 1:35, 4:20 p.m.

Sicario Fri-Tues., 11:40 a.m., 2:20, 5, 7:40, 10:20 p.m.; Wed., 10:30 a.m., 1:10, 3:50 p.m.; Thurs., 11:40 a.m., 2:20, 5 p.m.

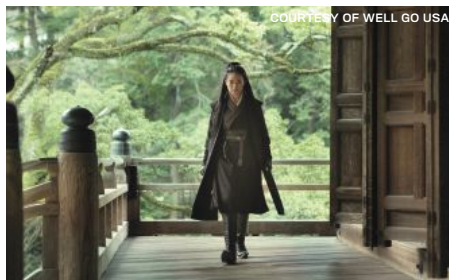
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HOU HSIAO-HSIEN'S *THE ASSASSIN* IS A FILM OF RARE BEAUTY

Hou Hsiao-hsien's *The Assassin* is the Taiwanese director's first foray into the martial-arts genre. It may also be his most resplendent film yet: Watching it is like floating along on a sumptuous gold-and-lacquer cloud. Hou favorite Shu Qi (who also starred in *Millennium Mambo* and *Three Times*) plays Nie Yinniang, a fierce fighter in 9th-century China who was kidnapped at the age of 10 and trained as an assassin by the scheming nun Jiaxin (Sheu Fang-yi). Don't you just love it already?

We see Yinniang expertly dispatch an enemy on horseback — the action is as swift and graceful as the snap of a silk flag in the wind. But when she fails to fulfill one of Jiaxin's orders — she can't bring herself to kill her next mark when she sees him with his young son — Jiaxin sends her away on an even more difficult mission. At this point Hou shifts to a palette of deep, rich, vibrant colors that mirror the subtle intensity of the action: Yinniang is forced to return to her home province, Weibo, which is embroiled in a struggle with the imperial court. She has orders to kill her cousin,



The Assassin

Tian (Chang Chen), the governor of Weibo, though their family connection is even more complicated than it first appears.

I know some people who marched out of *The Assassin* fully confident they understood every angle of its somewhat labyrinthine plot, and others who lost the trail very early on. I'm somewhere in the middle, but I can assure you that you don't need to be schooled in late-Tang dynasty lore to be dazzled. —Stephanie Zacharek

THE ASSASSIN | Directed by Hou Hsiao-hsien
Well Go USA | Laemmle's Ahrya Fine Arts

one point knocking off for months to join a political campaign. Getting everyone to prove what they know? That's the job of the editor, in this case Mary Mapes (Cate Blanchett), the *60 Minutes* producer and Dan Rather wrangler. The scene, set in the election year of 2004, is tense and exciting, full of the pleasures of watching a team learn to work together and attack problems, the dread of knowing how they will fail, and the what-if momentousness of how history might have worked out differently. Vanderbilt, the screenwriter of *Zodiac*, here making his debut as a director, masters the heady pulse of high-end, high-stakes journalism. We witness, in quick but painful detail, the small mistakes and somewhat understandable bad calls that led CBS to air possibly forged National Guard memos as authentic. But the collapse of Mapes' reporting is slow and painful, leading to her firing and Rather's ouster, even as the truth of the full story is never really questioned. In the back half, Vanderbilt resorts to too much speechifying and, for Mapes, an embarrassing and reductive psychological backstory. (Alan Scherstuhl)

ONGOING

GO THE FINAL GIRLS Ever since they achieved sentience in 1996, slasher movies have been trying to find new ways to be self-aware without just rehashing Wes Craven's *Scream*. Todd Strauss-Schulson's comedy *The Final Girls* may have cracked the code, albeit by using the old-school trope of a film's characters entering another film, *Sherlock Jr.*-style. Amanda Cartwright's (Malin Akerman) acting career has been stymied by her famous role as "shy girl with clipboard and guitar" in the seminal 1980s slasher flick *Camp Bloodbath*. A few years after Amanda's death in a car crash, her teenage daughter Max (Taissa Farmiga) is talked into attending an anniversary screening by the movie-nerd brother (Thomas Middleditch) of her best friend Gertie (the always-welcome Alia Shawkat), and they get transported

into *Camp Bloodbath* itself because of reasons. *The Final Girls* plays with the tropes of the slasher genre as much as its PG-13 rating will allow, and the final showdown is a thing of beauty, but it never attempts to be scary or menacing. Instead, the heart of this mostly bloodless picture is Max's relationship with her mother's film character, and there are some genuinely touching moments about grieving and the acceptance of loss. *The Final Girls* also answers the question: What would it look like to enter a flashback? You know you've always wondered. (Sherilyn Connelly)

GOODNIGHT MOMMY (ICH SEH, ICH SEH)

Since 1963, the Austrian birthrate has halved. You can't blame Severin Fiala and Veronika Franz's new thriller, *Goodnight Mommy*, for the trend, but it sure isn't helping. The quiet creepshow follows 11-year-old twins Lukas and Elias (Lukas and Elias Schwarz, great), who suspect their mom (Susanne Wuest) wishes they hadn't been born. Though the film avoids exposition, from the few crumbs we can snatch, Mother (the only name we get) is a divorced TV game show hostess panicking about her looks. She's shuttled the boys from Vienna to the countryside so she can recover in privacy from plastic surgery. Mother instructs the kids to tell visitors she's ill and then retreats into her dark bedroom with her bruises obscured in gauze. But is that her under the bandages? Would their real mom refuse to speak to Lukas? To give him dinner? Lukas is certain this mummied monster is a fake, and Elias is unable to say otherwise. Even if she unwrapped herself, what new face would they see? Since we've never met her — and *Goodnight Mommy* smartly doesn't do flashbacks — we can't be sure. At night they huddle in their bunk beds and listen to a cassette of their real mom singing them to sleep. Much of this doesn't make sense. *Goodnight Mommy* operates on kid logic: random obsessions, athletic digressions, subplots that wander away. Halfway through the movie, the boys stumble upon a cave packed with human

skulls. You might expect a twist — but they never go back. The film is more concerned with tone than tension. Nothing adds up — it's a well-crafted cheat with a killer punch. (Amy Nicholson)

THE VISIT Who saw this coming? *The Visit*, M. Night Shyamalan's witty, crowd-jolting spook-house of an 11th feature, is its writer-director's best movie since the tail end of the last Clinton era. And it's the best studio horror flick in recent years, combining the but-what's-in-those-shadows? immersion of *The Conjuring*, James Wan's basement-wandering simulator, with the crack scripting and meta-cinematic surprises of Shyamalan's best early films. Plus jokes, a rapping white preteen boy, and a gross-out gag so potent that the crowd I saw this with straight-up screamed. One woman yelled that just watching it, she needed to wash her face. The feeling throughout is not that of a once-promising talent attempting a comeback. It's that of a champ at play. Most startling of all: He's beating younger players at their own game. *The Visit* is yet another cheap-o found-footage scare picture, but crafted with rigor and intelligence too rarely applied to the genre. Shyamalan isn't slumming. He sources in character the origin of each shot, but he's not surrendering the frame to amateurs. Even when the kids purporting to carry the camera flop onto a bed, the composition remains clear and inventive, even clever, with any individual setup revealing new dimensions the longer we look. At the film's best, Shyamalan and director of photography Maryse Alberti rig together several of those setups without a cut, most memorably in a mid-movie lulu that serves as a mini-lesson in horror history: A familiar *Paranormal Activity*-style fixed-position surveillance shot becomes, as we cower, a kinetic villain's-eye p.o.v. shot right out of last generation's *Halloween*, complete with a wicked blade from the kitchen. It's scary-fun, rather than scary-sadistic. (Alan Scherstuhl)

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— AMY TAUBIN, FILM COMMENT

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Davis Powers at the *Last Call With Carson Daly* office

PHOTO BY SHANE LOPES

Music //

THE LATEST THING

Late night's forgotten show, *Last Call With Carson Daly*, has quietly become network TV's hippest launching pad for emerging bands

BY ART TAVANA

Running on a treadmill in his home in New York, Carson Daly, now a 42-year-old father of three with (count 'em) three different NBC hosting gigs, seems too busy to play the self-promotion game.

"We're closer to an infomercial now than an actual late-night show," he says, referring candidly to his nearly forgotten 1:35 a.m. series, *Last Call With Carson Daly*. "Most people don't even know *Last Call* is still on the air."

Since debuting on NBC in 2002, *Last Call* has outlived its own life expectancy by at least a decade. Daly is now late night's longest-running host, presiding over more than 1,600 episodes. A byproduct of Daly's zenith as moderator of shrieking teens on MTV's *Total Request Live*, *Last Call* has survived for 14 seasons by evolving into something unique on late-night TV: an open-format showcase for entertainers, particularly musicians, operating at the fringes of the mainstream.

It's the only late-night show that eschews comic monologues and sketches, a studio audience and rehearsed desk-side chitchat. It moved from New York to L.A. in 2005 and now occupies a ramshackle office building near an outdoor mall in Glendale. There's no comedy writing team or glossy studio — just 23 staffers creating what Daly describes as

"rock & roll *Nightline*."

Unlike anything else on late-night TV, *Last Call* is edited into 30 minutes of pieced-together concert footage and interviews shot at locations all over L.A., from local bars and concert venues to boutique hotels and interviewees' homes. The result feels like a hybrid between low-budget documentary and homemade YouTube show, in which Daly is barely visible.

"I can't remember the last time I did an interview," he says. Beginning in 2010, he began to remove himself from doing on-camera interviews with guests.

The format change was forced on the show amid network budget cuts in 2009. But it brought a sigh of relief to the show's producers — and to Daly himself, who also hosts *The Voice* and *The Today Show*'s "digital studio" but realized early on that he wasn't a stand-up comedian. "It just wasn't me," he says. "I felt like I was playing the part of a late-night host."

"We were told that if we wanted to survive, we had to get rid of the studio," says Davis Powers, 36, the show's music booker since 2010, who began his career as a music coordinator in the early years of *Jimmy Kimmel Live!* Because *Last Call* is the most cost-effective show on NBC, Powers is given the freedom to focus on underground artists in his own backyard, including L.A. garage-punk fixture Colleen Green, who made her late-night debut on *Last Call* last November.

"A lot of people have come up to me at

shows or electronically communicated to me that they had never heard of me before seeing me on the show," Green says. "And now they're fans." (Despite having such a low profile that Daly was snubbed from appearing in *Vanity Fair*'s recent cover story on late-night hosts, *Last Call*'s audience remains strong for its time slot — more than 800,000 nightly viewers, according to the latest Nielsen ratings.)

Perhaps because of its unusual format, *Last Call* often doesn't get credit for its adventurous bookings. According to Powers, both FIDLAR and Kendrick

"TAKE YOUR *LAST CALL* TAPE AND GO TO FALLON," DALY SAYS. "I DON'T CARE."

Lamar made their late-night debuts on *Last Call* in 2012, but various music blogs later credited other hosts (Kimmel and Fallon, respectively) with giving the artists their first TV exposure.

"Apparently, it's up to them to decide what constitutes a 'late-night TV debut,'" Powers grumbles. His boss doesn't give a shit: "Take the tape of your appearance on *Last Call* and go to Fallon," Daly says. "I don't care. Our show just fills the void of being the stepping stone for these artists."

Despite the lack of recognition, *Last Call* continues to push local bands. "I was like, fuck it, why compete with New York to try to book all these big bands?" Daly says. "Musically, it became about embracing L.A."

Powers, whom Daly describes as his "lieutenant," has always had tastes that race ahead of his peers in the competitive world of late-night music booking. His first booking on *Jimmy Kimmel Live!*, in 2005, was a then-obscure harpist named Joanna Newsom.

"I did not want to do it," admits Scott Igoe, Kimmel's music booker and Powers' former boss. "I didn't get it, but Davis told me she was super-interesting and special. I think it was a year later that *Pitchfork* called and asked us why we had booked her, because nobody did that. I told them it was all Davis."

A self-described former "punk-rock kid" from Colorado who now lives in Pasadena, Powers sits down at his desk to check emails from managers and publicists pitching their latest acts (and reply to a message from Stooges guitarist James Williamson about a planned fishing trip). "About 80 percent of the bands out there come to us first," he says. "So I get about 200 emails a day."

Over the course of a season, Powers has the responsibility of booking about 70 bands, a process that usually involves painstaking negotiations within a budget he describes as a "fraction" of other late-night shows. To keep things organized, he keeps a giant bulletin board covered in index cards listing bands like local garage rockers Cherry Glazerr, who recently made their late-night debut on *Last Call*.

Before Powers arrived in 2010, *Last Call*'s musical vision was more a hold-over from Daly's MTV days; with the host's involvement, it booked the late-night TV debuts for pop acts including Katy Perry and Maroon 5. But Daly was open to taking things in another direction, and soon the show was helping to break relatively unknown L.A. garage acts such as Deap Vally and Tijuana Panthers. Other notable local acts to make their late-night debut on *Last Call* include The Growlers, White Fence and Bleached.

The show has helped to further careers. When rapper Freddie Gibbs appeared on *Last Call* in June 2014, his performance was seen by Young Jeezy, who then signed Gibbs to his label. For Powers, it's all part of his job of being "A&R on TV."

The defining moment for the show's new identity happened at the *Last Call* showcase at South by Southwest in 2012. San Francisco shredders Thee Oh Sees were taping their late-night debut, and at one point during their set, the band invited Daly to sit in on drums. Daly, for the first time in years, looked as if he was part of the now. "People didn't know how to process that," Powers says.

"That's just me," Daly says. "Of all the things I do, I'm the most proud of *Last Call* because it's the closest to who I really am. ... Its new incarnation has allowed people to see that."

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Meg Myers



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APOLOGIST ACCEPTED

WITH SAD SONGS AND RAW TALENT, MEG MYERS IS POISED TO BECOME POP'S NEXT DARK STAR

BY JEFF WEISS

Few places are more frantic and anxious than backstage before a show. This afternoon is no different. Less than 30 minutes before making one of her first nationally televised appearances, Meg Myers paces Revolt TV studios in Hollywood, sipping tea, debating whether or not she'll play bass as part of her performance.

It's the release week of her major-label debut LP, *Sorry* — the culmination of a three-year ascent from Echo Park waitress to one of the rawest and darkest pop musicians since Fiona Apple. Any doubts as to whether this is hyperbole evaporate the moment the cameras swivel to the Smoky Mountains-raised singer and her band.

The bass is nearly bigger than her small frame. The nerves have vanished and Myers consumes all the oxygen in the room. She's a singer whose twisting vocals bubble out of some subterranean pressure chamber — escalating suddenly without warning, rising instantly at absurd incline, swinging back and forth at extreme velocity.

The performance feels like a cross between Daisy Duke and Ghostface Killah in the "I Can't Go to Sleep" video — the volatile emotional nexus between wanting to cry and wanting to kill. The single being performed, "Lemon Eyes," covers similar terrain, exploring what happens when jealousy turns a relationship to cinders.

"I make a lot of sad music, but it's how I cope with my pain and in a strange way try to heal from it," Myers says later. "Every show we play, there's usually a couple

of people that cry and reach out to say that the music got them through a hard time in their life."

Even in attenuated form, Myers' performance is arresting enough to negate the need for her Revolt TV postperformance interview. It's one of these things where a cigarette and silence will more than suffice. The Q&A goes without a hitch, until at one point Myers breaks protocol and asks the host, "Wait a second ... should I be looking at you?"

It's not that she doesn't want to pay attention but rather that she is constitutionally incapable of small talk. After the show's over, we try our best to have a conversation about her new album, but it quickly veers elsewhere.

We talk about the banality of self-promotion and the need to "play the game," but mostly it leans toward random life anecdotes: the time she accidentally gave a homeless person her dead grandfather's umbrella, her desire to live with the gorillas à la Jane Goodall, a period when she was so sick she didn't see another person for a month, and how she remembers that convalescent solitude as the best time of her life.

"I don't fit anywhere," Myers says. "I just want to be writing music at home or performing. Everything else mostly sucks."

This is partly tongue in cheek but also a recurring theme in her music since 2012's breakout single, "Tennessee" — a song that lampooned Eastside hipsters and articulated her desire to return to her home state.

After this tour ends, Myers says, that's exactly what she'll do. In the meantime, there is *Sorry*, a stellar tempest produced and co-written with her longtime collaborator, Doctor Rosen Rosen. It bristles with songs about jealousy and weakness, about being dismantled and mired in personal hells, pain and dissipated dreams and the blood of everyday disappointment. The songs are about reconciling those ineradicable flaws that everyone possesses.

"I can't wait to leave. I feel insane here. I hate it. I hate buildings," Myers says. "I love animals and being in nature. I don't know where I want to end up, but I do know that peace is one of the only things that's fun for me."

An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the *Shots Fired* podcast. Find him online at passionweiss.com.



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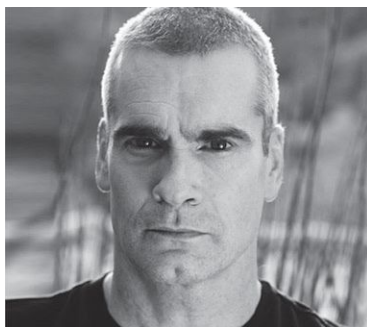
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Henry Rollins
The Column!



THE PERILS OF FREEDOM

Several days ago a music teacher at USC named Chris Sampson asked if I was interested in coming to campus and doing a Q&A about music with his students. Luckily, the schedule allowed, and I was able to make it work.

Mr. Sampson started the proceedings, as he does every Friday, by asking any student who had a show or other event to stand up and inform the class. One after another, students announced their band dates, DJ shifts, etc. It was great to find out there was so much activity among them.

Through the questions Mr. Sampson threw to me, I was able to sermonize from my twisted gospel. I told them that I hoped they would never lose any of their curiosity to hear different kinds of music and that if you remain open-minded, you can be an eager freshman for the rest of your life, walking the endless halls of academia, as you go from turn-on to turn-on.

It's true. There has never been a time of my life since I became a music-therefore-existence type that I wasn't in deeper than I was the year before. If anything, I'm running at it faster, as it seems to be getting better.

Thankfully, the class ended. Not for my sake but for theirs. I could have talked to them about music for hours. I don't know how I could have described how much fun it is to listen to David Bowie fold-down mono singles that were sent out for U.S. radio promo. You see, they were often cut so hot that the mid- and low-range aspects come out swinging quite boldly, and Bowie sounds as if he has Black Sabbath as his band! If you can find one that has radio call letters or handwritten information on it, it was actually used for broadcast, and might just be the exact record that inspired who knows what person to start playing music and ... Hey! Wake up!

After meeting many of the students afterward, I went to my car and made the long, traffic-heavy drive back into Hollywood. In the time I had been at USC, a man had shot and killed several students at a community college in Oregon.

When I got back to the office, I read reports listing the statistics on how often a mass killing—a term the FBI defines as involving three or more victims—happens in America. From the incredible frequency of mass shootings and other gun homicides in America, you can draw the conclusion that the inhabitants of the U.S. often use guns to express themselves. That is not an opinion, just the numbers.

What to do? Based on the postings by fellow citizens, who are far more responsive than Congress, the options seem to be: Ban guns; have more stringent laws and more vigorous background checks; arm yourself and prepare to be the gun-toting good guy; stay home and lock your door (and have your gun accessible to protect yourself); or be ready to duck.

The last time I was in Tel Aviv, I was working with a young woman on a film shoot. She had recently finished her compulsory military service. She was funny, smart and extremely intense. She told me about a visit she had made to America. She said that she was amazed that, when she went places, she saw people standing in large groups in front of theaters and in shopping malls.

I asked her what was remarkable about that. She said that in Israel, you avoid any cluster of people, because that is exactly what terrorists are looking for.

This is how she lives her life in her own country. She had no thought of things improving—just a realization of how it is and the smartest way to get through it.

Maybe it's time to come to grips with how it is in America. I doubt that there is any line of logic that will separate an American from his or her gun. If the weapon was obtained legally, I don't think there is a conversation to be had. Statistically, the overwhelming majority of gun owners are law-abiding and not part of the problem.

A possible long-term fix would be incredibly expensive and take decades to realize. It would involve more supervision of school-age youth, more care given to those who are mentally ill, and a complete overhaul of the public education system, with an eye to making a

**I DOUBT ANY
LINE OF LOGIC
WILL SEPARATE
AMERICANS FROM
THEIR GUNS.**

safer country by making it smarter. But before these high-minded ideas got more than three paces out of the gate, someone would call it socialism, and it would be over with and we would be back to where we are now.

I think it's time to cut out the idealistic middleman and deal with what is.

America has had at least since 1865 to get the whole civil rights/equality thing happening, and we still struggle. It's really not a big intellectual hurdle to understand that all humans are of the same species and, logically, should enjoy total equality and protection under all the laws of the land. Can you face the fact that, as a nation, we're not that interested in equality? If we were, Bill and Tom could get married without all the pathetic drama, and there would be no racism.

Can you deal with the truth that when the right to bear arms is the second of 27 amendments, and there are more guns than people in America, what is happening now will keep happening? Humans are high-functioning and fucking dangerous. It won't get "better," because the American idea of freedom all but annihilates any threat of civil progress.

I would hate to be a parent in present-day America.

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YACHT celebrates the release of their new album, *I Thought The Future Would Be Cooler* (out 10/16 on Downtown Records - available for purchase and signing at the in-store), with a live set and signing at Amoeba Hollywood.

Saturday • October 17

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Music //
Picks //

fri

10/16

Florence and the Machine

@ HOLLYWOOD BOWL

Florence and the Machine's summer release, *How Big, How Blue, How Beautiful*, is all of those things. The choruses are big enough to reach the Bowl's back row, the lyrics are solemn, and Florence Welch's voice is beautiful as always. While *How Big* lacks dance floor-ready tracks like "Dog Days Are Over" and "Spectrum," Welch offers a mature, strings-heavy third album best experienced in the big, outdoor settings she favors (after the Bowl, she'll head to the Santa Barbara Bowl and Berkeley's Greek Theatre). The title track plays with tempo in true Flo/Machine style, combining an uptempo chorus with the slow refrain: "How big, how blue, how beautiful." Also Saturday, Oct. 17. —Sascha Bos

Run the Jewels

@ FOX THEATER POMONA

A Run the Jewels concert is more like a war zone than a walk in the park, as Killer Mike spits out a nonstop litany of violent images while his musical partner, El-P, pumps up the volume with a series of foreboding sound effects, explosions and distorted guitars. But is it possible that, underneath their tough-guy exteriors, Killer Mike and El-P are really just sentimental pussycats? You might think so after hearing Run the Jewels' *Meow the Jewels*, a new remix of the rap duo's urgent 2014 album, *Run the Jewels 2*. Both canine (Snoop Dogg) and feline (Internet cat star Lil Bub) celebrities drop in on "Meowpurrdy," and the remixed album also features guest producers Prince Paul, Zola Jesus, Just Blaze, The Alchemist and Dan the Automator, who use purring and other cat sounds to layer RTJ's terror with a new layer of cuteness. —Falling James

Kevin Saunderson

@ SOUND NIGHTCLUB

Simply put, Kevin Saunderson is a techno legend. More precisely, he's one of the founders of the genre. Back in the '80s, Saunderson and his suburban Detroit cohorts Juan Atkins and Derrick May started experimenting with electronic dance music. By the end of the decade, he had helped bring the sound of the underground to mainstream ears with his project Inner City and the chart success "Good Life." Today, Saunderson's influence is felt everywhere from L.A. to Berlin and beyond, while the DJ/producer continues to push the fiercest cutting-edge sounds. Check out his recent track "Foundation," released under the alias E-Dancer, if you're looking to catch a 4 a.m.-in-the-warehouse groove. —Liz Ohanesian

ZZ Ward

@ EL REY THEATRE

Success seems to be working out well for ZZ Ward. She sounds positively cheery on "Love 3x," an effusively poppy track from her new EP, *Love and War*, which is part of an upcoming album, *This Is War*. With its



ZZ Ward:
See Friday.

PHOTO BY BRIAN BOWEN SMITH

peppy horns and bouncy rhythm, "Love 3x" initially sounds like a departure from a singer whose debut album was titled *Til the Casket Drops*, until you listen again and realize that these blissful lovebirds are breaking windows and throwing dishes. Ward is back to her no-nonsense persona on "Marry Well," an uptempo, hard-blues strut: "Unless you gonna pay, get out of my way." She's just as suspicious about love on "Lonely," as she twists together gospel, blues, rock and soul into one wisely stomping groove. —Falling James

sat

10/17

Doomtree

@ EL REY THEATRE

Twin Cities hip-hop collective Doomtree always come slamming out with so many divergent ideas, directions and feels that you've gotta wonder whether it all adds up to a cohesive whole. For sure you're going to get your fair share of hard-punching lyrics — in particular from the group's gifted, lone female rapper, Dessa — but overall it's the sheer tonnage of crazy, punk rock-y joy this eclectic bunch spews in its slamming live throwdowns that's going to seal the deal. The crew just put out a new album, *All Hands*, on their own Doomtree label, and it's loaded with enticing, challenging, genre-obliterating sonic landscapes by the group's producers, Lazerbeak,

Paper Tiger, Cecil Otter and P.O.S. With opener Astronautalis. —John Payne

Walter Lure, The Zeros, Dirty Eyes

@ REDWOOD BAR

Why the genuine heroes of American rock & roll suffer such a disproportionately high mortality rate is one of the universe's cruelest enigmas. But this rattling of the late Johnny Thunders' rockin' bones is certain to deliver a soul-satisfying dose of untamed punk trash. Spearheaded by Thunders' very capable Heartbreakers cohort Walter Lure (and celebrating release of the previously unissued *L.A.M.F.* — *Live at the Village Gate* CD, documenting a 1977 Heartbreakers performance), this bill should provide nonstop, wall-to-wall Thunders-mania at its kicking best. The participation of California's thoroughly brilliant class of '76 glam-punk innovators The Zeros ups the thrill quotient even higher, and the whole lurid shebang is certain to demonstrate that, while you can't put your arms around a memory, you can grab it by the throat and rock the hell out of it. —Jonny Whiteside

sun

10/18

Gang of Four

@ THE ECHOPLEX

Alongside Public Image Ltd., Gang of

Four's oddly groovy, obstinately artsy polito-pop all but defined turn-of-the-'80s Brit post-punk, and everyone from R.E.M. and Red Hot Chili Peppers to Franz Ferdinand and Bloc Party have ravenously adapted the group's angular, agitated ethic. In the mid-aughts, the original Gang of Four lineup reunited to reclaim their throne with the marvelously sinuous *Return the Gift*, a collection of rerecorded GoF tracks. But this time around, things are very different; only guitarist Andy Gill remains from the old Gang, and the unfamiliar foursome's *What Happens Next*, released in February, comes on like a collaboration-laden Gill solo effort. That said, *Happens* in its way respects Gang of Four's proudly perverse, counterintuitively danceable signature, and vocalist John Sterry (alongside The Kills' guesting Alison Mosshart) brings welcome suppleness to its otherwise industrial aura. —Paul Rogers

mon 10/19

Kim and the Created @ THE ECHOPLEX

"You won't get inside my head," Kim House intones sullenly over punch-drunk fuzz guitar on "Never Again," from Kim and the Created's new self-titled cassette, available on both Burger Records and Lolipop Records. The chords are abrupt, and the song's garage-punk structure is simple, but there's something oddly mesmerizing in the way House's bored yet defiant harmonies and surf-punk guitar drone together. "Dead to Me" should be just another basic punk song, but House pumps it up with carnival organ and eerie goth vocals to deepen the feeling of dread. To date, House has played all the instruments on Kim and the Created's recordings, but she's backed by a noisy, hard-rocking quartet onstage, which gives the charismatic local singer more freedom to prowl around the stage and into the crowd. —Falling James

tue 10/20

Blur @ HOLLYWOOD BOWL

The Magic Whip, Blur's first album since 2003, is the one-time brawling Brit-pop group's grown-up album. The album marks the return of strong-willed guitarist Graham Coxon, whose presence is palpable throughout. A collection of downbeat, arty, thinking man's musings, *The Magic Whip*'s middle-aged observations are a refreshing change from today's young upstarts' self-obsessed declarations. Loose and meandering, *The Magic Whip* is less about singles and more about moments of nuanced brilliance. Coxon's melancholic guitar lines thread through "New World Towers" and pick up again on "Thought I Was a Space-man," enhancing Damon Albarn's glum vocals. Albarn isn't moody the whole time, though. He sounds almost like his pogo-ing old self on the "oh-ohs" of "Go

Out," and the snarls of "I Broadcast" have touches of his cheeky, mid-'90s lyricism. —Lily Moayeri

Mudhoney, Fuzz @ THE REGENT THEATER

Fuzz: It's not just a guitar effect, it's a way of life. Mudhoney named an EP after it, and Ty Segall, Charles Moothart and Chad Ubovich (taking over for Roland Cosio) named their band after it. Together, both bands pay loud and loving tribute to one of the 20th century's greatest musical innovations. There's definitely some Stooge-ian common connection between these groups — Mudhoney's Mark Arm even sang for Wyldde Ratttz, the greatest Stooges cover-slash-reincarnation band ever. Both bands' catalogs offer fearless explorations of all the aspects of fuzz, in the spirit of founding fathers like Ron Asheton, Randy Holden, Leigh Stephens and, of course, Tony Iommi. Riffs will be sick, heads will be banged and, most likely, shirts will be coming off — the fuzz demands it! —Chris Ziegler

wed 10/21

The Entrance Band @ THE SATELLITE

Guy Blakeslee often performs and records solo, but he's obviously at his most powerful when he's backed by the rest of The Entrance Band: drummer Derek James and bassist Paz Lenchantin. This is a power trio that really is powerful — James maintains a pounding intensity throughout the local group's long improvisations, while Lenchantin has a fluidly supple, melodic style that also fits in with disparate bands like The Pixies and A Perfect Circle. In a single track such as "No Needs," The Entrance Band demonstrate their various strengths, moving casually from folk-flavored alt-rock into a swirling, exotic psychedelia that's infused with traces of surf and flamenco. Lenchantin's sinuous, rubbery bass propels Blakeslee's sparkling pinwheels of guitar on 2013's "Medicine," which manages to make late-'60s baroque pop sound fresh and even unsettling. —Falling James

thu 10/22

The Airborne Toxic Event @ THE WILTERN

It's hard to believe that it's been nearly a decade since The Airborne Toxic Event emerged from the indie-rock scene centered around Silver Lake and Echo Park. Led by Mikel Jollett's cinematic yet accessible lyrics, the band quickly became local favorites before their signature song, "Sometime Around Midnight," landed them on the mainstage of festivals around the world. The band earlier this year released two albums, *Dope Machines* and *Songs of God and Whiskey*; the former features a new synth-laden sound, while the latter offers stripped-down, acoustic versions of songs from the band's earlier days. —Daniel Kohn

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SUNDAY - OCT. 18
SHORT FILM NIGHT: FAB FEST

MONDAY - OCT. 19
OPEN MIC, ROUND 2: COMEDY

TUESDAY - OCT. 20
SICK OF SARAH, SAD ROBOT, LOST ELEMENT

WEDNESDAY - OCT. 21
WEB SERIES UNPLUGGED

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HONKY TONK HACIENDA: PETUNIA & THE VIPERS (W/ DJ BONEBRAKE & JOHNNY BAZZ), ANGELA EASTERLING

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SATURDAY - OCT. 24
SWERVE, WET & RECKLESS, THE FONTAINES

SUNDAY - OCT. 25
SULTRY SWEET BURLESQUE: "ASYLUM"

TUESDAY - OCT. 27
REGGIE WATTS & KAREN

SATURDAY - OCT. 31
LA NOCHE DE LOS MUERTOS

BOOTLEG THEATER

- 10/14 - 11/4: WHITE SEA (RESIDENCY)
- 10/15 - 25: LA ARTS EXCHANGE (LAX) FESTIVAL
- 10/17: SAVED BY THE 90'S (BIGGEST 90'S PARTY IN USA)
- 10/18: MANSIONAIR
- 10/20: BEACH BABY & LEISURE W/ RARE MONK
- 10/21: KID CADAVER (RESIDENCY FINALE)
- 10/23: EMILY WELLS & ALELA DIANE (RECORD RELEASE)
- 10/24: DJANGO DJANGO
- 10/25: DECORATIONS 'GIRL EP' RELEASE PARTY
- 10/26: POTTY MOUTH W/ COLLEEN GREEN & UPSET
- 10/27: LANDSHAPES W/ ABLEBODY
- 10/29: TRICOT W/ SLOPPY JANE & MEDIA JEWELER
- 10/30: JUST ANNOUNCED! JOHN REILLY & FRIENDS FT. BECKY STARK & TOM BROSSAU
- 11/3: DILLY DALLY W/ MELTED & GOON
- 11/6: THE ROCKET SUMMER W/ PARADISE FEARS & MOONS OF MARS
- 11/7: VETIVER W/ TALL TALES & OMAR VELASCO
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ROCK & POP

- AKBAR:** 4356 Sunset Blvd., Los Angeles. Planet Queer: Space Witch, with performance art, music and dance from April Hava Shenkman, Rubella Spreads, Heather Damage, MC Crumbsnatcher, DJ Billy Botox, host Ian MacKinnon and others, Mon., Oct. 19, 8 p.m., \$5.
- ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. Terrible Lizardz, La Muerte, Pizano & Vitolo, Feo Casanova, Sun., Oct. 18, 9 p.m., \$5.
- ALL STAR LANES:** 4459 Eagle Rock Blvd., Los Angeles. Jolie Holland, Black Yaya, Stevie Weinstein-Foner, Sun., Oct. 18, 8 p.m., TBA.
- AMOeba MUSIC:** 6400 Sunset Blvd., Los Angeles. L.A. Crate Diggers, with Theo Parrish, Marcellus Pittman & Zernell, Fri., Oct. 16, 8 p.m., free. Gospelbeach, Tue., Oct. 20, 7 p.m., free.
- AMPLIFY:** 5617 Melrose Ave., Los Angeles. Joydroid, Smoke & Mogadon, The Alarmed, 13th Hole, Fri., Oct. 16, 7:30 p.m., \$12. Josh Disan, Dume, Flood Zone, Cat & the K-9s, Sat., Oct. 17, 7:30 p.m., \$12.
- BACKSTAGE BAR & GRILL:** 10400 Culver Blvd., Culver City. King Chris & the Groove Thang, Wednesdays, 9 p.m., free.
- BEATNIK LOUNGE:** 61597 Twenty-Nine Palms Highway, Joshua Tree. Molly Hanmer & the Midnight Tokers, Captain John, Dean Chamberlain, Sun., Oct. 18, 5 p.m., TBA.
- BOARDNER'S:** 1652 N. Cherokee Ave., Los Angeles. Adrian H & the Wounds, Sat., Oct. 17, 9:30 p.m., TBA. Patterns, Wed., Oct. 21, 9:30 p.m., TBA.
- BONA VISTA LOUNGE:** 404 S. Figueroa St., Los Angeles. Katelyn Benton, Fridays, Saturdays, 7 p.m. Thru Oct. 30, free.
- BOOTLEG THEATER:** 2200 Beverly Blvd., Los Angeles. Mansionair, Sun., Oct. 18, 8:30 p.m., \$10. Kid Cadaver, Avec Sans, The Cold & Lovely, Coyote, Mon., Oct. 19, 8:30 p.m., free. Beach Baby, Leisure, Rare Monk, Tue., Oct. 20, 8:30 p.m., \$10. White Sea, Søren Juul, Aloha, Wed., Oct. 21, 8 p.m., free. The Jungle Giants, Say Say, Thu., Oct. 22, 8:30 p.m., \$15.
- CAFE NELA:** 1906 Cypress Ave., Los Angeles. Barnes, Superbean, Arbuckle, Fri., Oct. 16, 9 p.m., \$5. Tlatoani, Baron Bandini, Apathy Cycle, Big Bad Rabbit, Sat., Oct. 17, 8:30 p.m., \$5. The Punk Museum Circus of Sound, with Tramp for the Lord, Artie Vegas, Tequila Mockingbird & the Trouser Snakes, Tex Beaumont, Silverstar, Punk Bunny, plus spoken word and an art exhibit, Sun., Oct. 18, 6 p.m., \$5. Sylvia Juncosa, Double Naught Spy Car, Acre Foot, Thu., Oct. 22, 8:30 p.m., \$5.
- CANYON CLUB:** 28912 Roadside Drive, Agoura Hills. The Dan Band, Fri., Oct. 16, 9 p.m., \$28-\$38. Orianthi, Sun., Oct. 18, 9 p.m., \$20-\$128.
- CLUB BAHIA:** 1130 W. Sunset Blvd., Los Angeles. Mutemath, Mon., Oct. 19, 9 p.m., TBA. Pretty Vicious, Clean Cut Kid, Tue., Oct. 20, 8 p.m., TBA. Computer Magic, Wed., Oct. 21, 9 p.m., TBA. The Royal Concept, Parade of Lights, Thu., Oct. 22, 7 p.m., \$15.
- CODY'S VIVA CANTINA:** 900 Riverside Drive, Burbank. The Woody James Big Band, Fridays, 1-3 p.m., free; The Greg & Chris Show, Fridays, Saturdays, 5-7 p.m., free; Cow Bop, Fri., Oct. 16, 7:30 p.m., free. Rex McNeil, Saturdays, 2 p.m., free; Jimmy Angel, The Cody Bryant Experience, Sat., Oct. 17, 8 p.m., free. The Messaround, with Davie Allan & the Arrows, Ronnie Mack, The M-Squad, Balzy Tomorrow, Sun., Oct. 18, 6 p.m., free. Cody Bryant & Evan Marshall, Mondays, Tuesdays, 5 p.m., free; The Brombies, Mondays, 7:30 p.m., free; Mike Stein & Jerusalem Stone, Mon., Oct. 19, 8 p.m., free. John Pisano, Tuesdays, 7:30 p.m., free. This Ain't Your Daddy's Big Band, Wednesdays, 7:30 p.m., free. The Glen Roberts Big Band, Thursdays, 7 p.m., free; Tonya Watts, Bobby Joyner, Casey Cannon, Thursdays, 9 p.m., free.
- COMPLEX:** 806 E. Colorado St., Glendale. Acid King, Sat., Oct. 17, 8 p.m., \$15. Noise-a-Tron, Actuary, Terror Cosmico, Black Scorpio Underground, Androkappen, Wed., Oct. 21, 8 p.m., \$8.
- DIZZY ON VINYL:** 3004 E. Seventh St., Long Beach. bWreck, Sat., Oct. 17, 8 p.m., free.
- DRAGONFLY:** 6510 Santa Monica Blvd., Los Angeles. Twenty7, Kraterface, Stemlife, Fri., Oct. 16, 8 p.m., \$15.
- THE ECHO:** 1822 W. Sunset Blvd., Los Angeles. Horse Feathers, River Whyless, Fri., Oct. 16, 8:30 p.m., \$14. Amason, Drug Cabin, Sun., Oct. 18, 8 p.m., \$12. Ought, Upset, Sextile, Mon., Oct. 19, 8 p.m., \$15. Mutemath, Tue., Oct. 20, 8:30 p.m., \$25. Bully, Heat, The Lovely Bad Things, Wed., Oct. 21, 8:30 p.m., \$12.

Skylar Spence, Kero Kero Bonito, Thu., Oct. 22, 8:30 p.m., \$14.

- THE ECHOPLEX:** 1154 Glendale Blvd., Los Angeles. Hinds, Public Access TV, Fri., Oct. 16, 8 p.m., \$17. Gang of Four, The New Regime, Gothic Tropic, Sun., Oct. 18, 8 p.m., \$29 (see Music Pick). Kim & the Created, Audacity, L.A. Witch, Walter, Mon., Oct. 19, 8:30 p.m., free (see Music Pick). Bob Moses, Tue., Oct. 20, 8:30 p.m., \$17. Ranking Joe, Wed., Oct. 21, 9 p.m., \$5. Mr. Twin Sister, Thu., Oct. 22, 8 p.m., \$14.
- EL CID:** 4212 W. Sunset Blvd., Los Angeles. Fartbarf, Wartime Recitals, Stag, Fri., Oct. 16, 9:30 p.m., \$10. Sinner Sinners, Voodoo Kills, Yard of Blondes, Sat., Oct. 17, 10 p.m., \$5. Open Mic, Mondays, 8 p.m., \$5. Sick of Sarah, Sad Robot, Lost Element, Tue., Oct. 20, 8:30 p.m., \$10. Web Series Unplugged, Wed., Oct. 21, 9 p.m., \$10. Petunia & the Vipers, with guests DJ Bonebrake & Johnny Bazz; plus, Angela Easterling, Thu., Oct. 22, 8 p.m., \$12.
- THE FEDERAL BAR:** 102 Pine Ave., Long Beach. The Maldives, The Get Down Boys, Chris Mathieu, Sun., Oct. 18, 7 p.m., \$15.
- FINN MCCOOL'S:** 2702 Main St., Santa Monica. Taylor Alexander, Mondays, 9:30 p.m., free.
- THE FROG SPOT:** 2825 Benedict St., Los Angeles. Chum, EZ Tiger, The Neptunas, Brainchildren of Xenog, Everybody Get in Here, Sat., Oct. 17, 4-10 p.m., free.
- GENGHIS COHEN RESTAURANT:** 740 N. Fairfax Ave., Los Angeles. Charlie Faragher & His Bob Thiele Juniors, Fri., Oct. 16, 8 p.m., \$10. Sam Lapides & the Rotten Liars, Micha-Ella Costa, Stefan Marks, Sat., Oct. 17, 7:30 p.m., \$10. Christian King, Kendra Celise, Thu., Oct. 22, 8:30 p.m., \$10.
- THE GLASS HOUSE:** 200 W. Second St., Pomona. Deafheaven, Fri., Oct. 16, 7:30 p.m., \$18. Evidence, Gangrene, DJ Mishaps, Sat., Oct. 17, 8 p.m., \$20. Heartless Bastards, Slothrust, Tue., Oct. 20, 9 p.m., \$20.
- GRAMMY MUSEUM:** 800 W. Olympic Blvd., Los Angeles. John Fogerty, discussing his new book, Fri., Oct. 16, 8 p.m., \$55 & \$65. Seth MacFarlane, Mon., Oct. 19, 8 p.m., \$20.
- GRAND ANNEX:** 434 W. Sixth St., San Pedro. Adaawe, Sat., Oct. 17, 8 p.m., \$20-\$120.
- HARVARD & STONE:** 5221 Hollywood Blvd., Los Angeles. The Johnny Travis Jr. Band, Sundays, 8 p.m. Thru Oct. 25, free.
- THE HOTEL CAFE:** 1623 1/2 N. Cahuenga Blvd., Los Angeles. Sweet Ghosts, Abby & the Myth, Griffin House, Taylor Davis, Fri., Oct. 16, 7 p.m., \$20. Groz, Elizaveta, Molly Durand, Taylor Davis, Sat., Oct. 17, 7 p.m., \$20. The Common Linnets, Jimi Cravity, Amanda Brooke, Jake Scott, Haddon Cord, Sun., Oct. 18, 7 p.m., \$10. The Silver Lake Chorus, Ruth Koleva, Bitter's Kiss, Mon., Oct. 19, 7 p.m., \$10. Johanna Chase, Daphne Willis, Sonia Leigh, Eliza Rickman, Gabe Dixon, Alec Lytle, Tue., Oct. 20, 7 p.m., \$15. Jon McLaughlin, Wed., Oct. 21, 7 & 9:30 p.m., \$17. Miwa Gemini, Will & the People, Holland Belle, Sounds of Ceres, Mike Adams, Thu., Oct. 22, 7 p.m., \$10.
- HOUSE OF BLUES ANAHEIM:** 1530 S. Disneyland Drive, Anaheim. Wang Chung, Gene Loves Jezebel, Dramarama, Naked Eyes, Wang Chung, Fri., Oct. 16, 7 p.m., \$25-\$55. Lianne La Havas, Sun., Oct. 18, 7 p.m., \$30-\$40. Blues Traveler, Mon., Oct. 19, 7 p.m., \$30-\$50. Slash, Myles Kennedy & the Conspirators, Wed., Oct. 21, 7 p.m., \$45-\$80.
- HYPERION TAVERN:** 1941 Hyperion Ave., Los Angeles. Ye Olde Hushe Clubbe, with DJ Don Bolles, Wednesdays, 9:30 p.m., free.
- JONES COFFEE ROASTERS:** 693 S. Raymond Ave., Pasadena. Nina Lares, Sat., Oct. 17, 8 p.m., \$15.
- KULAK'S WOODSHED:** 5230 1/2 Laurel Canyon Blvd., Studio City. Singer-Songwriter Open Mic, Mondays, 8 p.m.
- LA CITA:** 336 S. Hill St., Los Angeles. Sin Color, Vice Versa, The Altons, Asstronauts, Tierra Madre, Tue., Oct. 20, 7 p.m., free.
- LARGO AT THE CORONET:** 366 N. La Cienega Blvd., Los Angeles. The Miguel Atwood-Ferguson Ensemble, Wed., Oct. 21, 8 p.m., \$30.
- THE LEXINGTON:** 129 E. Third St., Los Angeles. All Signs Point To, Asstronauts, Anna Marie Castro & the 5150's, Eastside Agents, Sin Color, Rhiana Lewis, Fri., Oct. 16, 7 p.m., free. Judah Eskender Tafari, MC Dignitary Stylish, at Roots Corner, Sat., Oct. 17, 9 p.m., \$5. IQ, Significant7, Sun., Oct. 18, 8 p.m., \$5.
- LIQUID KITTY:** 11780 W. Pico Blvd., Los Angeles. Rick Holmstrom, Sun., Oct. 18, 10 p.m., free.
- LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles. Norma Jean, The Ongoing Concept, Sleepwave, Fri., Oct. 16, 8 p.m., \$18. Conflict, Total Chaos, Evakuate,

Resist & Exist, Corrupted Youth, Sun., Oct. 18, 7 p.m., \$13. Street Fever, Imprintafter, Wet Baes, Secret Attraction, Crystal Ghost, Thu., Oct. 22, 8 p.m., free; Tape, Rozz Dyliams, Chauncey CC, Dream Panther, Thu., Oct. 22, 9 p.m., \$10.

LYRIC THEATRE: 520 N. La Brea Ave., Los Angeles. Kero Kero Bonito, Meishi Smile, Parks Burton, Wed., Oct. 21, 8 p.m., \$10.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Jolie Holland, Mike Coykendall, Fri., Oct. 16, 8 p.m., \$15. Robbie Fulks, Sat., Oct. 17, 8 p.m., \$20.

THE MINT: 6010 W. Pico Blvd., Los Angeles. Alejandro Escovedo & the Tragedy, Fri., Oct. 16, 9:30 p.m., \$18-\$200. El General Paz & la Triple Frontera, Leonel, Mute, Bevin, Phunkyard, The Kandinsky Effect, Sierra & the Radicals, Sat., Oct. 17, 7:30 p.m., \$12. Deerpeople, David Yarnell, The Blood Wisdom, Foxtrot Frenzy, Sun., Oct. 18, 7:30 p.m., \$8. Hunnypot Radio, every other Monday, 7 p.m., free. Cosmic Waters, Bobby Blunders, Clara Lofaro, Craig Wilson, Sarah Karpeles, Tue., Oct. 20, 7:30 p.m., \$8. Fruition, Simon Petty & the Thieves, Wed., Oct. 21, 9 p.m., \$15 & \$60. Jill Hennessy, Julian Moon, Thu., Oct. 22, 9 p.m., \$22.

MOLLY MALONE'S: 575 S. Fairfax Ave., Los Angeles. Check in the Dark, Freefall Rescue, The Dose, The Flying Balalaika Brothers, Fri., Oct. 16, 7:30 p.m., \$10. Spindrift, Insect Surfers, Black Widows, Pyronauts, Sat., Oct. 17, 8 p.m., \$10. Michael McGehee, Bonavega, Wed., Oct. 21, 9 p.m., \$10. Keith Harkin, Christian King, Thu., Oct. 22, 8 p.m., \$35-\$60.

MRS. FISH: 448 S. Hill St., Los Angeles. Niki J. Crawford, Sat., Oct. 17, 10 p.m., free. AM, Shawn Lee, Thu., Oct. 22, 8 p.m., free.

NON PLUS ULTRA: 4310 Burns Ave., Los Angeles. Lief Hall, Eras, Roco Jet, DJ Anika Perkins, Sat., Oct. 17, 8 p.m., \$5.

OHM NIGHTCLUB: 6801 Hollywood Blvd., Los Angeles. Ty Dolla Sign, Fri., Oct. 16, 9:30 p.m., \$20.

ONE COLORADO: Colorado Blvd., betw. Fair Oaks & DeLacey aves., Pasadena. The Show Ponies, Sat., Oct. 17, 7 p.m., free.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Road, Pioneertown. The Black Lips, Ariel Pink, Sat., Oct. 17, 8 p.m., \$25. The Hot Fudge Sunday Band, Sundays, 7:30 p.m., free. Ted Quinn's Open-Mic Reality Show, Mondays, 7 p.m., free. Moongrass, Thu., Oct. 22, 8 p.m., free.

PEHRSPACE: 325 Glendale Blvd., Los Angeles. Slow Hollows, Arjuna Genome, Sat., Oct. 17, 9 p.m., \$5.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. The Folks & Company, Sea Gulls, Sun Graves, Fri., Oct. 16, 9 p.m., \$5-\$10. Walter Lure, The Zeros, Dirty Eyes, Sat., Oct. 17, 9 p.m., \$12 (see Music Pick). Truly, Electric Children, Tue., Oct. 20, 9 p.m., \$5-\$10.

THE REGENT THEATER: 448 S. Main St., Los Angeles. Deerhunter, Atlas Sound, Fri., Oct. 16, 6 p.m.; Sat., Oct. 17, 8 p.m., \$25.

ROSALIND'S ETHIOPIAN RESTAURANT: 1044 S. Fairfax Ave., Los Angeles. Funky Fridays, with Lonnie Marshall, Fridays, 9:30 p.m., free.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Ott, Plantrae, Fri., Oct. 16, 9 p.m., \$20. Strange Talk, Intergalactix, Sat., Oct. 17, 8 p.m., \$20. Tory Lanez, Sun., Oct. 18, 7:30 p.m., \$17. Givers, Caddywhompus, Mon., Oct. 19, 7:30 p.m., \$18. Marian Hill, Heavy Mellow, Tue., Oct. 20, 7 p.m., \$20. Troye Sivan, Thu., Oct. 22, 8 p.m., \$14.

SAINT ROCKE: 142 Pacific Coast Highway, Hermosa Beach. The English Beat, Roger Rivas, Fri., Oct. 16, 9 p.m., \$35. Orianthi, Generation Angel, Halo Circus, Sat., Oct. 17, 8:30 p.m., \$28. Royal Southern Brotherhood, Taylor Scott, Steel Toed Slippers, Wed., Oct. 21, 7:30 p.m., \$20. Cubensis, Thu., Oct. 22, 8 p.m., \$10.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Topher Mohr, Givers & Takers, Dr. Doctor, Mon., Oct. 19, 9 p.m., TBA. A Tribute to Jackson Browne, with Greg Felden, Ted Russell Kamp, Tasso Smith, Duniven, Jerry Borgé, Omar Velasco, Eugene Edwards, Greg Collins, Maxim Ludwig, Henry Wolfe, Amy Rieckelman, Tue., Oct. 20, 9 p.m., free. The Entrance Band, The Babe Rainbow, The Pesos, Wed., Oct. 21, 9 p.m., \$10 (see Music Pick). Go Betty Go, The Dollyrots, The Love Me Nots, Thu., Oct. 22, 9 p.m., \$10.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., Los Angeles. Gale Forces, AM Exchange, Tango Alpha Tango, Fri., Oct. 16, 8 p.m., \$8. Drinking Buddies, Sat., Oct. 17, 6 p.m., free. Their Wedding, Back Pocket Memory, Sheer, Mon., Oct. 19, 8 p.m., free. Wallburds, Spooky Island, Seasons, The Violet Mindfield, Slow White,

Tue., Oct. 20, 8 p.m., \$8.

THE SMELL: 247 S. Main St., Los Angeles. Young Jesus, Casual Friday, Crow Baby, West America, Fri., Oct. 16, 9 p.m., \$5. Deadpanzies, Regrettes, Poppy Jean Crawford, Risa Rubin, Oct. 17, 9 p.m., \$5. Sister Mantos, Xina Xurmer, White Boy Scream, Yaawn, Sun., Oct. 18, 9 p.m., \$5. Deaf Wish, Lamps, Bulbs, Tue., Oct. 20, 9 p.m., \$5.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd., Los Angeles. Wrong Windows, Artichoke, Fri., Oct. 16, 10:30 p.m., free.

TRIBAL CAFE: 1651 W. Temple St., Los Angeles. Open mic, Tuesdays, 7 p.m.; Sundays, 4 p.m.

TRIP: 2101 Lincoln Blvd., Santa Monica. Scotty the Kid, Innate & EP, The Big Surprise, Katie Ferrara, Andrew Fisher, Fri., Oct. 16, 7 p.m., \$10. King, Tiffinni Saint Ranae, The Moonlight Experience, The House Band, Ocean Park Soundsystem, Sat., Oct. 17, 8 p.m., \$8. Jonny Sands, Estimated Prophet, Sun., Oct. 18, 8 p.m., free. The Julian Coryell Trio, Tuesdays, 9 p.m., free. Triptease Burlesque, Wednesdays, 10 p.m., free.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. The National, Fri., Oct. 16, 7 & 10 p.m., TBA. A Silent Film, Flagship, Sat., Oct. 17, 8 p.m., \$15. Blues Traveler, Matt Jaffe & the Distractions, Sun., Oct. 18, 8 p.m., \$35. Coin, Colony House, Mon., Oct. 19, 7 p.m., \$15. Benjamin Clementine, Tue., Oct. 20, 8 p.m., \$20. Con Bro Chill, Magic Giant, Este Noche, Wed., Oct. 21, 7 p.m., \$15. LaSoStereo, Katie Garfield, Deluka, Lady Low, Thu., Oct. 22, 7:30 p.m., \$15.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Young Flood, Furiosa, Fri., Oct. 16, 8 p.m., TBA. Zen Robbi, The B Foundation, Sat., Oct. 17, 7:30 p.m., \$15. Bridger, Happy Fangs, The Menstruators, Tue., Oct. 20, 8 p.m., TBA. Flood Zone, Tori Fleming, Sound of Curves, Miles To Nowhere, Wed., Oct. 21, 7:30 p.m., \$10. Eric Slater, Tosh, Raveneye, Well Hung Heart, Thu., Oct. 22, 7:30 p.m., \$10.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Iron Butterfly, Sat., Oct. 17, 8 p.m., \$20. Stony Larue, Wild Roses, Wed., Oct. 21, 8 p.m., \$10.

-Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Lynda Reed & Our Tree, Sat., Oct. 17, 8 p.m., TBA.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Chad Smith's Bombastic Meatbats, Fri., Oct. 16, 9:30 & 11:30 p.m., \$30 & \$35. Cosmosquad, Sat., Oct. 17, 9:30 p.m., \$25. The Thom Rotella 4tet, Ernie Watts, Sun., Oct. 18, 9:30 p.m., \$15. Monday Night Jammz, Mondays, 9:30 p.m., \$10. Big Dave's All-Star Funky Blues Party, Tue., Oct. 20, 9:30 p.m., \$15. The Jerry Vivino Quartet, Wed., Oct. 21, 9:30 p.m., \$15. Hadrien Feraud, Thu., Oct. 22, 9:30 p.m., \$15.

THE BIG FISH BAR & GRILL: 5230 San Fernando Road, Glendale. The Shuffle Brothers, Sundays, 8 p.m., free.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Transient, Fri., Oct. 16, 9 p.m., \$10. Myra Melford's Snowy Egret, Sat., Oct. 17, 9 p.m., \$15. Cadence Improvised Music Festival, with Bobby Bradford, George Haslam, Vinny Golia, Oct. 18-19, 8 p.m., \$10. The Gonzalo Bergara Quartet, Tue., Oct. 20, 9 p.m., TBA. The Jennifer Leitham Trio, with Andy Langham & Randy Drake, Wed., Oct. 21, 9 p.m., \$10. Lado B, Thu., Oct. 22, 9 p.m., TBA.

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

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. Oleta Adams, Fri., Oct. 16, 8:30 p.m.; Sat., Oct. 17, 8:30 & 10:30 p.m.; Sun., Oct. 18, 7:30 p.m., \$35-\$40. The L.A. Jazz Orchestra Unlimited, Kenny Burrell, Mon., Oct. 19, 8:30 p.m., TBA. Rose Kingsley, Wed., Oct. 21, 8:30 p.m., TBA.

COLOMBO'S: 1833 Colorado Blvd., Eagle Rock. Steve Thompson, Fridays, 5:30-9 p.m., free. The Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Tom Armbruster, Tuesdays, 7 p.m., free. Karen Hernandez & Jimmy Spencer, Wednesdays, 7 p.m., free. Trifecta, Thursdays, 7 p.m., free.

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

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

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

HARVELLE'S SANTA MONICA: 1432 Fourth St., Santa

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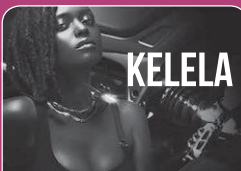
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DIMOND SAINTS 10/24 » El Rey (18+)

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LIDO 10/27 » Fonda (18+)

WARREN HAYNES AND THE ASHES & DUST BAND 10/28 » Fonda

NOAH GUNDERSEN 10/29 » Fonda

KYLE 10/29 » El Rey

TOBIAS JESSO JR 10/30 » Fonda

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Lina In L.A. by Lina Lecaro

HEAV3N

The self-proclaimed "cute party" known as Heav3n is all about escaping to your happy, dreamy place. Meshing pastel palettes, colorful dress-up and dance-floor decadence, the shindig, hosted by androgynous scene queen/model Lulo, took a brief hiatus but returns this Saturday

Monica. The Toledo Show, Sundays, 9:30 p.m., \$10. Stage 11, Mondays, 9:30 p.m., \$5. The House of Vibe All-Stars, Wednesdays, 9 p.m., \$10.

HARVELLE'S LONG BEACH: 201 E. Broadway, Long Beach. The Toledo Show, Thursdays, 9:30 p.m., \$10.

JAX BAR & GRILL: 339 N. Brand Blvd., Glendale. Lenny Stack, Sundays, 6-10 p.m., free. J.C. Spire, Tuesdays, 7-11 p.m., free.

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

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. Alex Snyder, Sat., Oct. 17, 11 a.m.-2:30 p.m., free. Janis Mann, Sun., Oct. 18, 11 a.m.-3 p.m., free. Richard Glaser, Wed., Oct. 21, 6-9 p.m., free.

LOS ANGELES ATHLETIC CLUB: 431 W. Seventh St., Los Angeles. Cathy Segal-Garcia & Dave Ross, Thursdays, 6-9:30 p.m., \$10.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Blue Monday Party, hosted by Cadillac Zack, Mondays, 9:30 p.m., two-drink min. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m.

NOLA'S TASTE OF NEW ORLEANS: 734 E. Third St., Los Angeles. Nola's Down Home Blues Session, Tuesdays, 8-11 p.m., free. Al Marotta, third and first Wednesday of every month, 8-10 p.m., free.

PERCH: 448 S. Hill St., Los Angeles. The Todd Hunter Trio, Saturdays, 12-3 p.m., free. The Jesse Palter Quartet, Sundays, 12-3 p.m., free. Ben Rose, Thursdays, 7-10 p.m.; Sundays, 7-10 p.m., free. The Brian Swartz Quintet, Tuesdays, 7-10 p.m., free.

PICKWICK GARDENS: 1001 W. Riverside Drive, Burbank. Carmine Sardo & Eric Garcia's Shuffle Brothers Blues Night, in the Riverside Room, Wednesdays, 9 p.m., free.

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

SEABIRD JAZZ LOUNGE: 730 E. Broadway, Long Beach. Long Beach Jazz Jam, Wednesdays, 9 p.m., free.

SPAGHETTINI BEVERLY HILLS: 184 N. Canon Drive, Beverly Hills. Flowtet & Kelley James, Tuesdays, 10 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. The Brian Swartz Quartet, Fri., Oct. 16, 9 p.m., free. The Carl Saunders Quartet, Sat., Oct. 17, 9 p.m., free. Louie Cruz Beltran, Sun., Oct. 18, 6:30 p.m., free. Marcus Nand, Tue., Oct. 20, 6:30 p.m., free. Billy Valentine, Wed., Oct. 21, 6:30 p.m., free. The Thom Rotella Quartet, Thu., Oct. 22, 6:30 p.m., free.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Chuck Johnson's Interplay, Sat., Oct. 17, 8 p.m., \$15. Debi Raven, Sun., Oct. 18, 8 p.m., \$10 & \$35. Sinne Eeg, Wed., Oct. 21, 8 p.m., \$15 & \$40. Brian Woodbury, Gary Stockdale, Thu., Oct. 22, 8 p.m., \$15.

WORLD STAGE PERFORMANCE GALLERY: 4344 Degnan Blvd., Los Angeles. Sisters of Jazz Jam Session, Sundays, 9 p.m., \$5. Shine, Thursdays, 7-9 p.m., free; Jazz Jam Session, preceded (at 7 p.m.) by Shine Muwasi Women's Drum Circle, Thursdays, 9 p.m., \$5.

THE YORK: 5018 York Blvd., Highland Park. The Elliott Caine Sextet, Sun., Oct. 18, 7:30 p.m., free.

-Falling James

For more listings, please go to laweekly.com.

to shimmer and make you shimmy.

DJs, not harps, will provide the soundtrack: Bradley Soileau, Haruna Yokota, Caroline Burt, TDoyle, Rewrote and Cherrybomb866 create the enchanting mix of ear candy. But the eye candy is what will make this one magic. Local and Internet personalities will be spreading their wings and sprinkling their special brands of airy-fairy dust as co-hosts, including Nikki Lipstick, Too Poor, Luna Miu and Jesse Willesee. "Angel Tears" cocktail specials and Rony's Photobooth complete the celestial scene.

THE LASH | 117 Winston St., downtown | Sat., Oct. 17, 10 p.m.-2 a.m. | Free | 2+ facebook.com/heav3nparty

LATIN & WORLD

COCOPALM RESTAURANT: 1600 Fairplex Drive, Pomona. Chino Espinoza y los Duenos del Son, Fridays, 8:30 p.m., free.

THE CONGA ROOM: 800 W. Olympic Blvd., Los Angeles. Willie Colon, Fri., Oct. 16, 8 p.m., \$45-\$150.

EL CID: 4212 W. Sunset Blvd., Los Angeles. Flamenco Dinner Show, Fridays, Saturdays, 7:30 p.m.; Sundays, 6 p.m., \$20 & \$35.

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

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

LAS PULGAS: 333 S. Boylston St., Los Angeles. Los Nuevos Rebeldes, Banda La Bajadora, Komande Negro, Fri., Oct. 16, 10 p.m., \$39.50.

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

-Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Richard Smith, Tony Furtado, Sat., Oct. 17, 8 p.m., \$20.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Wreck & Sow, Groovy Rednecks, Talkin' Treason, Sat., Oct. 17, 10 p.m., free. Rich McCulley, Amelia White, Rod Melancon, Dan Janisch, Sun., Oct. 18, 8 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. Michael Kopyy, Wednesdays, 7:30 p.m. Thru Oct. 28, free. The Neighborhood Bullies, Thu., Oct. 22, 10 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Jim "Kimo" West, Fri., Oct. 16, 8 p.m., \$18. Dave Stamey, Sat., Oct. 17, 3 & 7 p.m., \$25. Frankie Gavin, Sun., Oct. 18, 3 p.m., \$20. Cynthia Carle & Marty Axelrod, Sun., Oct. 18, 7 p.m., \$20. The Gonzalo Bergara Quartet, Thu., Oct. 22, 8 p.m., \$20.

COWBOY COUNTRY: 3321 E. South St., Long Beach. The Rob Staley Band, Oct. 16-17, 7 p.m., \$5. Brian Lynn Jones, Wed., Oct. 21, 7 p.m., \$3.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Brian Lynn Jones & the Misfit Cowboys, Through Oct. 16, 8 p.m., free. Talent Contest, hosted by Chad Watson, Mondays, 8 p.m., free.

-Falling James

DANCE CLUBS

THE AIRLINER: 2419 N. Broadway, Los Angeles. Low End Theory, with resident DJs Daddy KeV, Nobody, The Gaslamp Killer, D-Styles and MC Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. The Good Foot, where DJs get up on funk, soul and Latin grooves, third Friday of every month, 9 p.m., \$5-\$7.

AVALON HOLLYWOOD: 1735 Vine St., Los Angeles. Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m. Avaland, where DJs are in the house with techno, trance and more, 21 & over, Saturdays, 9:30 p.m. TigerHeat, a night of pop with go-go dancers and special guests, 18 & over, Thursdays, 9:30 p.m.

BOARDNER'S: 1652 N. Cherokee Ave., Los Angeles. Bar Sinister, Hollywood's dark-wave bastion and goth dungeon, with resident DJs Amanda Jones, John C & Tommy, plus sexy-sinful displays and aerialist distractions, Saturdays, 10 p.m., \$10-\$15. Blue Mondays, where it's always the 1980s, a decade of "bad fashion & great music," with resident DJs, 18 & over, Mondays, 8 p.m., \$3-\$7. Club Moscow, an indie-pop dance soiree with DJs and live bands, hosted by Keith Wilson, 18 & over, Wednesdays, 8 p.m., \$10.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Noize Fridays, Fridays, 10 p.m. Arcade Saturdays, Saturdays, 10 p.m.

EXCHANGE L.A.: 618 S. Spring St., Los Angeles. Awakening, Fridays, 10 p.m. Inception, Saturdays, 10 p.m.; Lane 8, Fehrlplay, Lancelot, Davi, Sat., Oct. 17, 10 p.m., \$20 & \$90.

FUBAR: 7994 Santa Monica Blvd., Los Angeles. Booty Bump, Fridays, 10 p.m.-2 a.m., free. B.F.D., Thursdays, 10 p.m., free.

GENERAL LEE'S BAR: 475 Gin Ling Way, L.A. DJ Joey Altruda's Shanghai Noir, Wednesdays, 9 p.m., free.

GRAND STAR JAZZ CLUB: 943 N. Broadway, Los Angeles. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, 21 & over, Fridays, 9 p.m., \$8.

HONEYCUT: 819 S. Flower St., Los Angeles. DJ Ladymonix, DJ Whitney Fierce, waxing disco, Wednesdays, 10 p.m., free.

KING KING: 6555 Hollywood Blvd., Los Angeles. Psymbionic, Sat., Oct. 17, 10 p.m., \$15.

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

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. House Music Festival, Fri., Oct. 16, 9 p.m., \$20. The Rap Party, 21 & over, Saturdays, 10 p.m., free. Domingos Caribenos, with DJ Willy Gee, DJ Ricky, 19 & over, Sundays, 9 p.m., \$10.

THE MAYAN: 1038 S. Hill St., Los Angeles. Electric Mass Fridays, 21 & over, Fridays, 9 p.m.-2:30 a.m., \$12. Saturday Nightclub, with DJs serving Top 40, salsa, house, pop, hip-hop and more, 21 & over, Saturdays, 9 p.m.-2:30 a.m., \$20.

REGENT THEATER: 448 S. Main St., Los Angeles. Bootie L.A., 21 & over, every other Saturday, 9 p.m., \$15.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Rapture Dance Party, third Friday of every month, 9 p.m., \$10. Dance Yourself Clean, Saturdays, 9:30 p.m., \$5.

SHORT STOP: 1455 Sunset Blvd., Los Angeles. Super Soul Sundays, 21 & over, Sundays, 10 p.m., free.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. Kevin Saunderson, Hasben, Fri., Oct. 16, 10 p.m., \$25. See Music Pick.

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

THE THEATRE AT ACE HOTEL: 929 S. Broadway, Los Angeles. Dublab Vibing Time, with Dublab DJs, Sundays, 1 p.m., free.

THE VIRGIL: 4519 Santa Monica Blvd., Los Angeles. Planet Rock, with DJs Chuck Wild & Canyon Cody flipping hip-hop, funk, Latin, reggae, disco and house, Saturdays, 9 p.m.-2 a.m., free.

-Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, OCT. 16

CALIBRE 50: 7 p.m., \$45.50-\$250.50. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

EL TEN ELEVEN: 8 p.m., \$16. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

GO FLORENCE & THE MACHINE: 8 p.m., \$30.50-\$126. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles. See Music Pick.

FOGHAT: 7 p.m., \$35-\$75. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

GORGON CITY: 8 p.m., \$35-\$50. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

HALESTORM: 7:30 p.m., \$25. Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside.

JANET JACKSON: 8 p.m., \$70-\$265. The Forum, 3900 W. Manchester Blvd., Inglewood.

GO LIANNE LA HAVAS: With Kan Wakan, Keenan O'Meara, 7 p.m., \$31. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

RAMON AYALA: With Los Cadetes de Linares, Ramon Ayala Jr., Mariachi los Reyes, 8 p.m., \$45-\$150. Long Beach Terrace Theater, 300 E. Ocean Blvd., Long Beach.

GO RUN THE JEWELS: With Boots, 8 p.m., \$25 & \$30. Fox Theater Pomona, 301 S. Garey Ave., Pomona. See Music Pick.

TWIN SHADOW: With Lolawolf, 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO THE WAR ON DRUGS: 6:30 p.m., \$35-\$45. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

GO ZZ WARD: With Marc Scibilia, The Young Wild, 8 p.m., \$25. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles. See Music Pick.

SATURDAY, OCT. 17

GO CHVRCHES: With American Football, Mansionair, 7:30 p.m., \$28-\$40. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

DADDY YANKEE: With Prince Royce, Plan B, Yandel, Natalia Jimenez, Arcangel, 7 p.m., \$39-\$179. Staples Center, 1111 S. Figueroa St., Los Angeles.

THE DISTRICTS: 8 p.m., \$16. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

GO DOOMTREE: With Astronautalis, 8 p.m., \$22. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles. See Music Pick.

THE FAB FAUX: 8 p.m., \$40-\$140. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.

THE FAB FOUR: 9 p.m., \$34-\$58. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

FATHER JOHN MISTY: With Mikal Cronin, 8 p.m., \$30-\$35. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

GO FLORENCE & THE MACHINE: 8 p.m., \$30.50-\$126. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

KYGO: With Gallant, 7:30 p.m., \$25-\$45. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

LUKE BRYAN: With Randy Houser, Dustin Lynch, 7 p.m., \$25.50-\$65.60. Irvine Meadows Amphitheatre, 8800 Irvine Center Drive, Irvine.

MARINA & THE DIAMONDS: 8 p.m., \$33. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

MISTERWIVES: With Waters, 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

ANDREW MCMAHON IN THE WILDERNESS: With New Politics, The Griswolds, Lolo, 6 p.m., \$30-\$40. Club Nokia, 800 W. Olympic Blvd., Los Angeles.

RAMON AYALA: With Omar Ruiz, Ramon Ayala Jr., Mariachi Los Reyes, 8 p.m., \$45-\$150. Long Beach Terrace Theater, 300 E. Ocean Blvd., Long Beach.

TWIN SHADOW: 8 p.m., \$28.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

SUNDAY, OCT. 18

AZEALIA BANKS: 8 p.m., \$40. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

THE BROTHERS FOUR, THE KINGSTON TRIO: 3 p.m., \$40-\$68. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos.

CHARLES LLOYD: 8 p.m., TBA. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles.

CHRIS DE BURGH: 7 p.m., \$59-\$449. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

HOZIER: 7 p.m., \$44.50-\$64.50. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.

HUDSON MOHAWKE: With The Dream, 8 p.m., \$17.50-\$25. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

LUIS CORONEL: 7 p.m., \$30-\$80. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.

LUKE BRYAN: With Randy Houser, Dustin Lynch, 7 p.m., \$25.50-\$65.60. Irvine Meadows Amphitheatre, 8800 Irvine Center Drive, Irvine.

OF MONSTERS & MEN: 7 p.m., \$49.50. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

RENE LIU: 8 p.m., \$54-\$224. The Highlands, 6801 Hollywood Blvd., Los Angeles. 8 p.m., \$54-\$224. Dolby Theatre, 6801 Hollywood Blvd., Los Angeles.

WESTERN MUSIC ASSOCIATION SHOWCASE: With performers TBA, 12-3 p.m., \$10. The Autry, 4700 Western Heritage Way, Los Angeles.

MONDAY, OCT. 19

ALLIE X: 8 p.m., \$10. The Observatory, 3503 S. Harbor

Blvd., Santa Ana.

GO DAVE GAHAN & SOULSAVERS: 8 p.m., TBA. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

GO EAGLES OF DEATH METAL: 8 p.m., \$25. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

GO LIANNE LA HAVAS: 8 p.m., \$28.50 & \$55. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles.

MARINA & THE DIAMONDS: 7:30 p.m., TBA. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

TUESDAY, OCT. 20

GO BLUR: 8 p.m., \$25-\$155. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles. See Music Pick.

EDDIE PALMIERI, CHUCHO VALDÉS: 8 p.m., \$48.50-\$110. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

MARILYN MANSON: 8 p.m., \$60. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO MUDHONEY: With Fuzz, The Freeks, 8 p.m., \$18-\$40. The Regent Theatre, 448 S. Main St., Los Angeles. See Music Pick.

WEDNESDAY, OCT. 21

DREAD MAR I: With Raskahuele, 7:30 p.m., \$25. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

INSANE CLOWN POSSE: 7 p.m., \$26.50. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

JANET JACKSON: 7 p.m., \$69-\$140. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.

MARILYN MANSON: 7:30 p.m., \$49.50-\$99.50. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

MEAT LOAF: 9 p.m., \$78-\$125. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

THURSDAY, OCT. 22

GO THE AIRBORNE TOXIC EVENT: 7 p.m., \$25-\$35. The Wiltern, 3790 Wilshire Blvd., Los Angeles. See Music Pick.

GO ERYKAH BADU: 7:30 p.m., \$45-\$65. San Manuel Indian Bingo & Casino, 777 San Manuel

Blvd., Highland.

FRANK TURNER & THE SLEEPING SOULS: With Beans on Toast, Skinny Lister, 7 p.m., \$25. The Mayan, 1038 S. Hill St., Los Angeles.

GO HEARTLESS BASTARDS: 9 p.m., \$25. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

HOME FREE: 6:30 p.m., \$27.50-\$150. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

J. BALVIN: With Becky G, 7:30 p.m., \$51.50. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

JIMMY BUFFETT: 8 p.m., TBA. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

PEPPER: 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

-Falling James

CLASSICAL & NEW MUSIC

AMERICAN BOYCHOIR: Wed., Oct. 21, 7 p.m., \$5-\$10. Pasadena Presbyterian Church, 585 E. Colorado Blvd., Pasadena.

ATTRAVERSO IL MARE: Paolo Cavallone, Luciano Chessa, Joe La Piccolo, Jason Barabba and Anne Guzzo cross the musical sea for a night of selections by Italian and American composers, Sat., Oct. 17, 8 p.m., \$25. Boston Court, 70 N. Mentor Ave., Pasadena.

THE CAL STATE FULLERTON UNIVERSITY SYMPHONY ORCHESTRA: Rob Kapilow presents and discusses Dvorak's Symphony No. 8, Wed., Oct. 21, 7:30 p.m., TBA. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos.

THE EMERSON STRING QUARTET: The group delves into Haydn, Berg and Tchaikovsky, Sun., Oct. 18, 3:30 p.m., \$25-\$49. Beckman Auditorium, Caltech, 332 S. Michigan Ave., Pasadena.

ISABEL BAYRAKDARIAN & SEROUJ KRADJIAN: Soprano Bayrakdarian performs Armenian folk songs, and her accompanist, pianist Kradjian, debuts his own Diramayr Hymns for Voice & Cello, Thu., Oct. 22, 8 p.m., \$30-\$70. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.


GO L.A. PHILHARMONIC: Conductor Gustavo Dudamel and the band welcome autumn with Igor Stravinsky's *The Rite of Spring* and Suites Nos. 1

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& 2 for Small Orchestra and the U.S. premiere of Louis Andriessen's *Mysterien*, Fri., Oct. 16, 8 p.m.; Sat., Oct. 17, 8 p.m.; Sun., Oct. 18, 2 p.m., \$26.50-\$195. Conductor-pianist Andrés Schiff takes apart Mozart's Piano Concerto No. 25, K. 503; and soprano Anna Lucia Richter, alto Britta Schwarz, tenor Werner Güra and L.A. Master Chorale come together for Haydn's Mass in C major, Thu., Oct. 22, 8 p.m.; Fri., Oct. 23, 8 p.m.; Sat., Oct. 24, 8 p.m., \$26-\$195. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

GO L.A. CHAMBER ORCHESTRA: Marimba player Wade Culbreath interprets Emmanuel Séjourné's Concerto for Marimba & Strings, and pianist Richard Goode unfolds W.A. Mozart's Piano Concerto No. 18 in B-flat major. Conductor Jeffrey Kahane takes the band through the West Coast premiere of Timo Andres' *Word of Mouth* and Joseph Haydn's Symphony No. 88 in G major, Sun., Oct. 18, 7 p.m., TBA. UCLA, Royce Hall, 340 Royce Drive, Westwood.

LA VOIX HUMAINE: Boston Court presents Francis Poulenc's one-act opera, Fri., Oct. 16, 8 p.m., \$25. Boston Court, 70 N. Mentor Ave., Pasadena.

LONG BEACH SYMPHONY: Sat., Oct. 17, 8 p.m., \$20-\$155. Long Beach Arena, 300 E. Ocean Blvd., Long Beach.

LOS CANCIONEROS MASTER CHORALE: The chorus welcomes its new director, Allen Petker, Sun., Oct. 18, 7 p.m., \$25. James R. Armstrong Theatre, 3330 Civic

Center Drive, Torrance.

MARTHA MASTERS & RICHARD SMITH: The acoustic guitarists stir up a program TBA, Tue., Oct. 20, 7 p.m., free. Pasadena Conservatory of Music, 100 N. Hill Ave., Pasadena.

PACIFIC SYMPHONY: French pianist David Fray is featured as Carl St. Clair conducts a program of works by Robert Schumann and Johannes Brahms, Oct. 22-24, 8 p.m., \$25-\$110. Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa.

GO SAMITA SINHA: The New York singer intones a new "theatricalized sonic" work, *Cipher*, Oct. 16-17, 8:30 p.m., \$12-\$25. REDCAT: Roy & Edna Disney/CalArts Theater, 631 W. Second St. See GoLA.

SHENG DONG: Sun., Oct. 18, 7 p.m., TBA. REDCAT: Roy & Edna Disney/CalArts Theater, 631 W. Second St.

GO ANDRÁS SCHIFF: The Hungarian pianist surveys sonatas by Beethoven, Mozart and Schubert at a recital, Sun., Oct. 18, 7:30 p.m., \$20-\$105. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

THE TENORS: Fri., Oct. 16, 8 p.m., \$50-\$80. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos.

UCLA PHILHARMONIA: Neal Stulberg conducts Beethoven's Symphony No. 9, Op. 93; and Honegger's Symphony No. 3, Thu., Oct. 22, 8 p.m., free. Schoenberg Hall, UCLA, 405 Hilgard Ave., Los Angeles.

-Falling James

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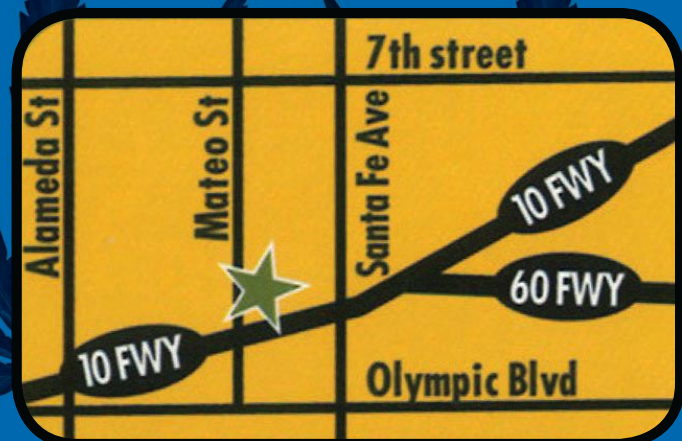
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LA WEEKLY DAMES N' GAMES EXPIRES 03-01-16

CAUTION CAUTION CAUTION CAUTION CAUTION CAUTION CAUTION CAUTION CAUTION CAUTION

HALLOWEEN EVE PARTY **FRIDAY, OCT 30TH, 2015** 9PM

HOSTED BY **TOM LEYKIS** THE TOM LEYKIS SHOW

NIGHT OF THE ZOMBIE CHEERLEADER STRIPPERS

\$500 COSTUME CONTEST

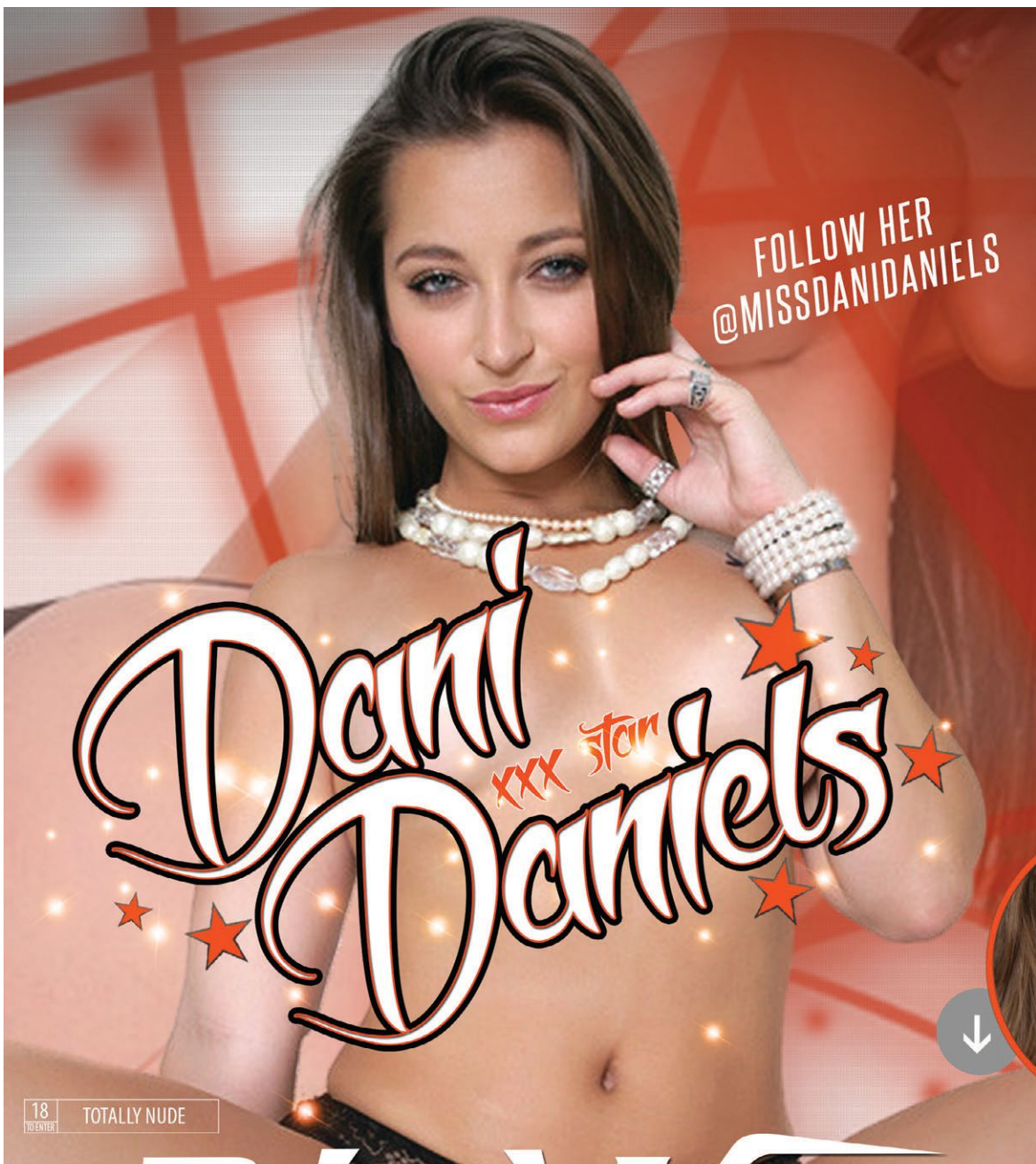
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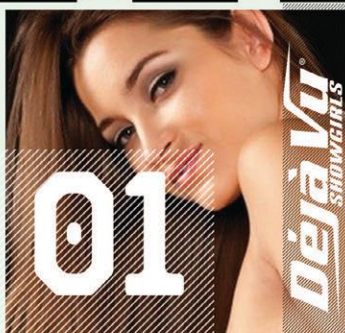
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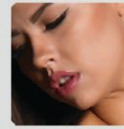
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01

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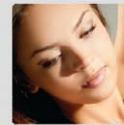
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WEDNESDAY

OCT 21

CITY OF INDUSTRY

THURSDAY

OCT 22

AFTER HOURS LA

FRIDAY

OCT 23

NORTH HOLLYWOOD

SATURDAY

OCT 24

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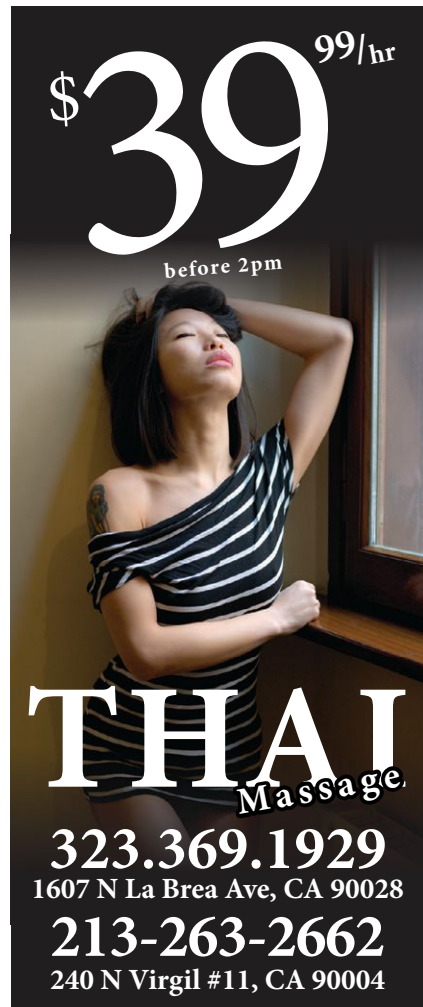
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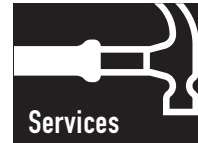
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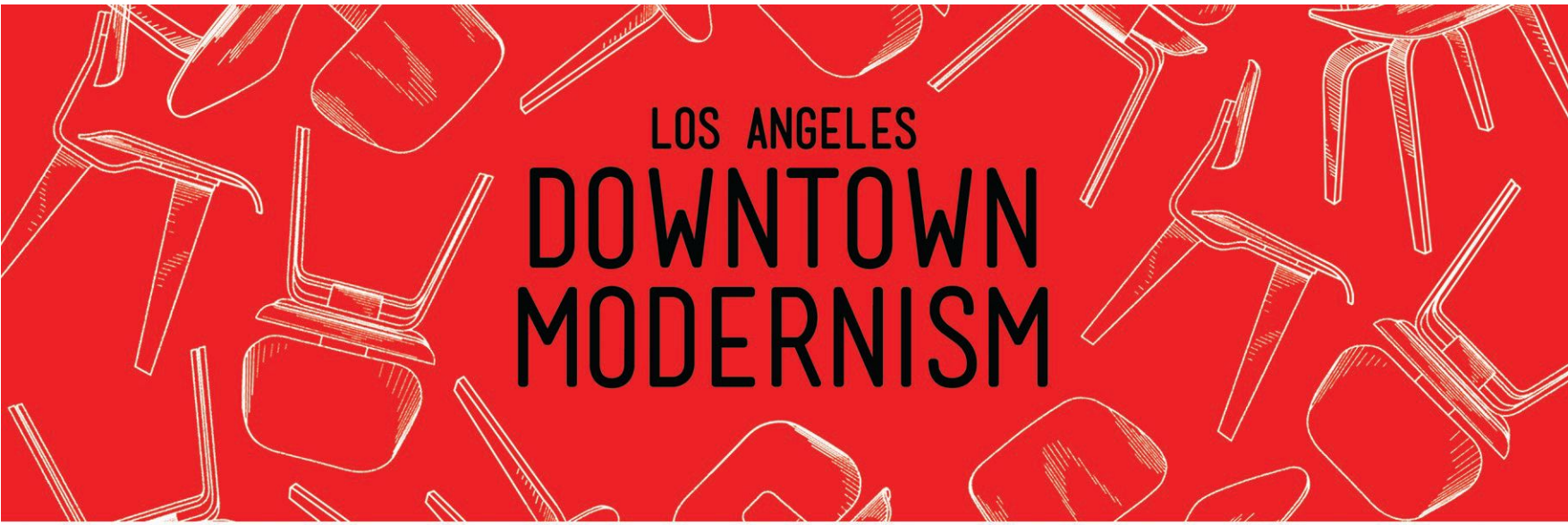
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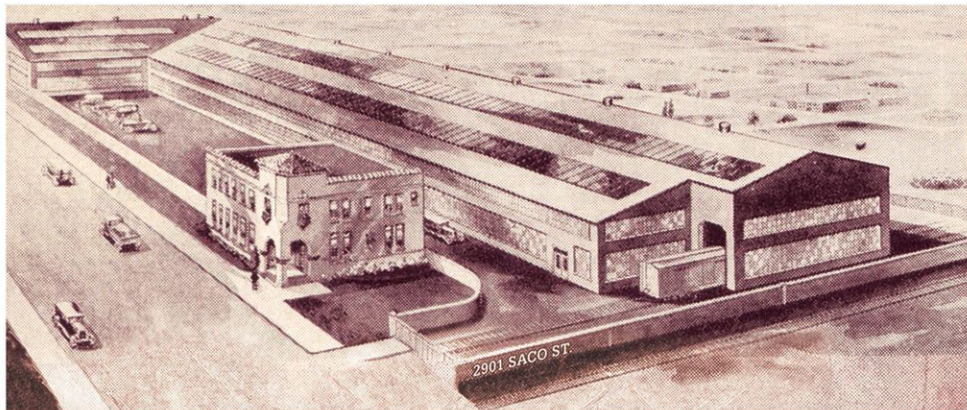


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