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ON THE COVER:
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**DANCE**

Tucked away behind a retail building, this intimate venue with the descriptive name A Room to Create (better known by its nickname, ARC) has been a venue for dance classes and nurturing contemporary performance. Now ARC unveils a dance performance series; the first installment, Gold Series No. 1, features original works curated on the theme of that precious metal. The debut program includes notable local choreographers Madison Clark, Sarah Leddy, Carol McDowell, Daniel Miramontes, Alexx Shilling and Lailye Weidman. The works survey topics ranging from wearable art to popular music figures to the acceptance of being amazing. ARC, 1158 E. Colorado Blvd., Pasadena; Fri.-Sat., Nov. 2-3, 8:30 p.m.; $20, $15 students & seniors. goldseries.brownpapertickets.com. —ANN HASKINS

**ART**

Catch a Whiff of This
If you're doing early holiday shopping, follow your nose to the second biennial Scent Fair and pick out perfume that's more unusual — and probably cheaper — than the department-store variety. More than two dozen indie vendors and artists with names like Abduction, Beyond Human and Immortal Perfumes will be selling handcrafted fragrances. Curated by the Institute of Art and Olfaction, the Chinatown-based nonprofit that “advances public and artistic engagement with scent,” the weekend also features hands-on blending workshops and a keynote conversation with IAO founder Saskia Wilson-Brown and Mandy Aftel, founder of the natural-perfume house Aftel. Friday's preview party offers singer/DJ Devendra Banhart and five sample vials for each of the first 30 attendees. Craft & Folk Art Museum, 5814 Wilshire Blvd., Mid-Wilshire; Fri., Nov. 2, 7-9 p.m.; Sat.-Sun., Nov. 3-4, 11 a.m.-6 p.m.; $7, $5 students & seniors; free under 10; workshops $65. (323) 937-4230, cafamshop.org/scentfair. —JIRAH BABAYAH

**TV/COMEDY**

Turning the Upside Down Upside Down
The Duffer brothers and company have turned out two excellent seasons of their love letter to '80s culture and sci-fi goodness, Stranger Things. While fans wait to binge on a third season (expected next year), the show gets Rockwell Table & Stage's venerable "Unauthorized Musical Parody of..." treatment. The Unauthorized Musical Parody of Stranger Things transports viewers to Hawkins, Indiana — with a twist. The audience has a say in who lives and who dies via rolling dice. Choose Your Own Adventure-style. The production features a live band plus Tony winner Marissa Jaret Wonokur (Hairspay), Eric Petersen, Emma Hunton and Garrett Clayton. As always, there's a two-drink-item minimum, so come hungry and/or thirsty. Rockwell Table & Stage, 1714 N. Vermont Ave., Los Feliz; Thu.-Sat., Nov. 1-3, Nov. 8-10 & 15-17, 8 p.m.; Sun., Nov. 4 & 11, noon; $29, $49 & $59. (323) 669-1550, tickets.rockwell-la.com/event/fbe56b2a312aad13b5a19a1442e493ec. —AVY BISSETT

**CULTURE**

Step Out in Style
The ultimate dress-up day at Disneyland is back, and if you love shopping, the Happiest Place on Earth will be just outside the park itself at the Disneyland Hotel. It's a full weekend of spiffy vintage fashion-minded fun with the Dapper Day Expo taking center stage, offering a 30,000-square-foot marketplace filled with clothing, accessories, local cosmetics and grooming brands, eyewear, shoes, hats and more. Barbers and stylists will be on hand to get your do done, and there will be dancing with live bands twice a day plus free dance lessons before each set. But don't tire yourself too much — the ultimate backdrop for your festive and fierce looks is still inside the park with Mickey and Minnie! Expo admission is valid for both days and includes band performances and a seasonal Dapper Day button. Park passes with a special convention rate are available only online in advance. Free Dapper Day Expo shuttle runs continuously both days between Disney's Grand Californian Hotel and Disneyland Hotel Exhibit Hall. Disneyland Hotel, 1150 W. Magic Way, Anaheim; Sat., Nov. 3, noon-7 p.m.; Sun., Nov. 4, 10 a.m.-7 p.m.; $10, 12 & under free. dapperday.com. —LINA LECARO
Creative Destruction

Even as humans encounter the consequences of rampant technology in this century, we’re still making sense of the dramatic scientific upheavals that occurred in the 20th century. Composer Steve Reich and his video artist wife, Beryl Korot, focus on three disparate events that occurred over the past 100 years — the Hindenburg disaster, nuclear tests by the U.S. on Bikini Atoll and the cloning of Dolly the sheep — in their 2002 video opera, Three Tales. Reich’s minimalist, cycling melodies, delivered by a small ensemble and five vocalists, are augmented by Korot’s interlocking patterns of video imagery, archival footage and interviews, creating an alternately unsettling, momentous and haunting atmosphere in conductor Andreas Mitisek and Long Beach Opera’s presentation. 

Ernest Borgnine Theatre, 855 Elm Ave., Long Beach; Sat., Nov. 3, 6 p.m.; Sun., Nov. 4, 2:30 p.m.; $49-$110. (562) 436-3983, longbeachopera.org/the-season/three-tales.

—FALLING JAMES

Photographing the Stars

As Rod Stewart once sang, “Every picture tells a story.” The British rocker is just one of numerous subjects from the worlds of classic rock, sports and Hollywood whose visages have been documented by American photographer Annie Leibovitz. Each of her iconic photos already tells its own story in rich detail, from her famous nude images of Demi Moore, Keira Knightley and Scarlett Johansson on the covers of Vanity Fair to her photos of John Lennon on the day he was murdered. But Leibovitz also revealed some behind-the-scenes details and her photojournalistic methods in her 2008 book, Annie Leibovitz at Work, which has been released in a revised edition. Book Soup, 8818 Sunset Blvd., West

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**WED 11/7**

**FOOD**

**Breaking the Glass Ceiling**

Men may still dominate the restaurant business, but the Skirball’s **Women in the Kitchen: Trailblazers of L.A.** Cuisine spotlights female faces in the industry. Hosted by Lara Rabinovitch, Ph.D., an author and producer of *City of Gold*, 2015's documentary on Pulitzer Prize-winning restaurant critic Jonathan Gold, the three-part discussion series features local female chefs who reflect on the challenges of their careers, their favorite foods and how they’re empowering other women working in restaurants. October’s guest was Lien Ta, co-owner of Koreatown’s Here’s Looking at You. Tonight’s conversation with Roxana Jullapat, pastry chef and co-owner of East Hollywood restaurant Friends & Family, will be followed by a tasting of some of her creations. Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Wed., Nov. 7, 7:30 p.m.; $25. (310) 440-4500, skirball.org.

—SIRAN BABAYAN

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**TUE 11/6**

**COMEDY**

**Lab Rats**

Tired of screaming at your television all by yourself? Would you like to learn how to scream at the screen like a professional? Then show up and witness **Mystery Science Theater 3000 Live** as they gush forth their **bon mots** while 1988 Canadian sci-fi shocker *The Brain* unspools for your general delight and catharsis. Arguably the biggest thing to happen to weird movies since Harry & Michael Medved’s 1980 book *The Golden Turkey Awards*, MST3K’s 30th anniversary sees original host Joel Hodgson riffing alongside new host Jonah Ray and all the robots you’ve come to know and/or love. *The Novo*, 800 W. Olympic Blvd., downtown; Tue., Nov. 6, 7 p.m.; $45-$55. (213) 765-7000, thenovodtla.com/events/detail/355697.

**THU 11/8**

**MUSIC**

**Building Upon the Original**

The worlds of jazz and classical music would appear to be diametrically opposed. Traditional classical music often is about disciplined replication and faithful adherence to a script, whereas jazz is generally free-form and improvisational. But this evening, composer Ted Hearne and wild Up conductor Christopher Rountree take a new look at John Coltrane’s monumental 1966 opus *Ascension*. Instead of merely re-creating that landmark album, the duo are presenting *Of Ascension*, a series of new works that have been commissioned to invoke the spirit of Coltrane’s visionary beautiful noise and cascading series of polyphonies and take them even further into the mystic. *The Soraya*, 18111 Nordhoff St., Northridge; Thu., Nov. 8 & 10, 8 p.m.; $44-$66. (818) 677-8800, thesoraya.org.

—FALLING JAMES

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**UPCOMING**

**Pharrell Williams**

*A Fish Doesn’t Know It’s Wet*

**Nov 17**

The Novo at L.A. Live, Downtown LA

**Chip Conley**

*Wisdom @ Work: The Making of a Modern Elder*

**Nov 19**

Moss Theatre, Santa Monica

**Jon Meacham**

*The Soul of America: The Battle for Our Better Angels*

**Dec 3**

Moss Theatre, Santa Monica

**Sally Field**

*In Pieces*

**Dec 5**

Moss Theatre, Santa Monica

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VOTERS GUIDE

We try to clarify the state ballot initiatives for you

BY BEIGE LUCIANO-ADAMS AND MARIA HSIN

I n recent weeks, L.A. Weekly has profiled Democratic candidates Kevin de León, Alex Villanueva, Katie Hill and Christy Smith, plus chair of the L.A. County Democratic Party Mark Gonzalez, with a view to offering some vital information about candidates we admire as you prepare to submit your ballots. We don’t usually have problems selecting individual candidates to support. Rather, it’s the ballots and measures that are worded so confusingly, seeming to deliberately employ the most convoluted language imaginable, that can confuse and confound. We’ve put together this handy guide that untangles the web before allowing you to make up your own mind. Hope it helps.

Proposition 1: The Veterans and Affordable Housing Bond Act of 2018 is an important component of multifaceted efforts to sustain and expand affordable housing infrastructure and help disadvantaged Californians. The measure has broad support and already passed the Legislature and the governor’s desk but requires voter approval to authorize $4 billion in general obligation bonds. About a quarter of the money is aimed at helping veterans; the bulk is funding for low-income and transit-oriented, high-density housing — basically some sugar for developers to keep things sane. Without affordable housing provisions, SoCal’s steroid development boom is pushing toward New York and San Francisco levels of unaffordability. Other allocations include loan assistance for home buyers, farmworker housing and grants for pilot programs. The $1 billion earmarked for veteran home loans would be repaid directly by participants. With interest, repayment of the remainder would cost taxpayers about $170 million annually for the next 35 years.

Proposition 2: Uses an existing “millionaire’s tax” to finance permanent supportive housing for homeless, mentally ill Californians. In 2016 lawmakers approved the No Place Like Home program to raise $2 billion for permanent supportive housing for mentally ill people who are homeless or at risk of becoming chronically homeless. A small but important portion of the funding would come from Proposition 63, the Mental Health Services Act of 2004, which enacted a 1 percent surcharge on incomes over $1 million to fund programming. But a lawsuit challenging whether Proposition 63 can be used to pay for homelessness prevention housing has held the 2016 legislation in limbo. Integrated services like supportive housing are a fundamental part of any realistic plan to tackle L.A.’s entrenched homelessness and mental illness crises. Proposition 63 has disbursed billions to counties over the years, resulting in large reserves — and sharp criticism over how ineffectively the money is spent. Proposition 2 asks voters to address the formality and authorize earmarked mental health money to flow where it’s needed, without increasing taxes.

Proposition 3: This massive, $9 million statewide water bond (the third in four years) has a long list of supporters — including dozens of environmental, civic, agriculture and water districts — and addresses crucial issues such as infrastructure, storage and habitat restoration. It also allocates $500 million to safe drinking water initiatives for disadvantaged communities. Critics call it a pay-to-play negotiated in private and put on the ballot by organizations that stand to receive a direct share of the pot. That in itself is common enough, but it’s a stark difference from the $4 billion water bond that voters approved in June, which went through the legislative process. Critics including environmental organizations such as the Sierra Club contend this is a backroom maneuver to get all Californians to fund fixes that private or regional interests — or in some cases, the feds — should be responsible for. As usual, California water politics is a tangled and contentious knot, the matter of who benefits complicated by the fact that north and south, rural and urban are intertwined when it comes to capture, storage and distribution. But there is enough here to be circumscript — including the fact that, once approved, there will be little oversight or public input as to how funds are disbursed. With an estimated $8.4 billion in interest over 40 years, it would cost taxpayers $17.3 billion.

Proposition 4: California’s public and nonprofit children’s hospitals are respected, regional hubs for specialized, vital pediatric care; they happen to serve a disproportionate share of our most vulnerable, low-income children while receiving relatively low Medicare reimbursement rates. Their ongoing need to fund capital improvements is compounded by new seismic retrofitting standards, requiring upgrades and increased capacity by 2030. The Children’s Hospital Bonds Initiative allocates $1.5 billion for improvements, with the bulk ($1.08 billion) going to eight nonprofits and lesser amounts to the state’s five university children’s hospitals. Proponents note these hospitals perform 97 percent of the state’s pediatric organ transplants, 96 percent of pediatric heart surgeries and 76 percent of its pediatric cancer treatments. Two previous bond measures (’04, ’08) were considered well managed. While the state budget ideally should pick up the slack, voters likely won’t turn down crucial upgrades for hospitals that serve more than 2 million children each year. Nor should they. Children’s Hospital Los Angeles would be eligible for $135 million; UCLA, $54 million.

Proposition 5: The Property Tax Transfer Initiative is billed as a means of increasing housing by incentivizing elderly and severely disabled homeowners to downsize, thereby freeing up stock for new homeowners. In fact, it is the California Association of Realtors’ grab at increased transaction commissions—by providing special treatment for long-term homeowners who already pay significantly lower taxes. The measure expands on Proposition 13 (1978), which capped most property taxes for homeowners 55 and older at 1 percent of sale price and curtailed annual value increases to 2 percent, with limitations. Proposition 5 would allow transfer of assessed value to a new one — no matter the market value, location or number of moves — even if the new home is more expensive. According to the nonpartisan Legislative Analyst’s Office, resulting revenue losses would outweigh gains, eventually resulting in annual losses of $1 billion for schools and local governments.

Proposition 6: A lump of coal wrapped in cellophane, this GOP-funded chicanery would halt critical transportation infrastructure projects in communities across the state. Lawmakers last year reached a deal to increase gas taxes (the first time in 23 years), and Republicans immediately began maneuvering to repeal it. National GOP leaders saw an opportunity to use the skewed narrative — a false promise of lower gas prices — to bolster turnout in threatened congressional districts. (House Speaker Paul Ryan and House Majority Whip Steve Scalise both contributed.) Proposition 6 would repeal SB1 and require any future gas tax increases to be approved directly by voters. The state depends on driver user fees and gas taxes to fund critical improvements for roads, bridges and transportation infrastructure. Yes, registration fees suck, but so do terrible roads and unsafe bridges, the $130 billion backlog of transportation maintenance jobs, and losing about $5 billion in existing funds to begin tackling it. According to the LAO, SB1 allocates about two-thirds to highway and road repairs, with the remainder going to mass transit and other programs. While the repeal is a sharply partisan measure, there’s a notable exception: Four Democratic challengers in GOP-held battleground congressional districts — including Irvine’s Katie Porter — endorsed it.

Proposition 7: The least pressing issue to appear before voters this November, the Permanent Daylight Saving Time Measure would lay the groundwork for California’s future transition to permanent daylight saving time, eliminating the twice-yearly ritual of switching our clocks — a practice introduced to conserve energy during WWII that critics argue is outdated, inconvenient and disruptive to human health. Proposition 7 would allow California to change the dates and times of DST and establish a permanent DST by a two-thirds vote — but only if approved by the federal government. As a national (and global) conversation gradually moves toward permanent DST, proponents want California poised to act, or at least consider its options. Critics counter the sun will rise an hour later, shrouding fall and winter mornings in darkness — and that permanent DST risks a piecemeal effect that could put California out of sync with much of the country, introducing far more confusion than that to which we’ve already grown accustomed. A yes vote allows room to consider future transition but doesn’t change anything.

Proposition 8: This proposed cap on dialysis clinic revenues (to incentivize spending on direct patient care services and health care improvements) is by far the most expensive measure on the ballot, with a combined $130.29 million...
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in spending on it as of Oct. 26. The vast majority comes from California’s major dialysis clinics, which are worried enough to have pumped $111 million into efforts to kill it (according to an AP analysis, the most spent on one side of a ballot measure anywhere in the country since the 2002 election). Dialysis clinics provide lifesaving, ongoing treatment to people with kidney failure. Companies average $3 billion in profits annually from California operations, with margins that dwarf those of an average hospital. Proposition 8 supporters point to a concurrence of inflated profits, overcharging and subpar sanitary conditions that warrant action; clinics maintain this is an attempt by special interests (labor) to muscle leverage in a unionization battle, which will force clinics to cut services or close. Democratic state lawmakers have acknowledged a pattern of retaliation by dialysis companies against state lawmakers have acknowledged a pattern of retaliation by dialysis companies against employee attempts to unionize, and support is drawn sharply along party lines, with Republicans opposing. Impacts, including how required refunds for revenue exceeding the 115 percent cap will pan out, are uncertain. But in our fraught health care climate, attempts at pressuring corporations making billions off sick Californians to improve the 115 percent cap will pan out, are uncertain. But in our fraught health care climate, attempts at pressuring corporations making billions off sick Californians to improve standards are worthy of consideration. Including if they come from labor unions — which advocate for basic rights, decent living wages and conditions for working people, through the most adversarial of political climates.

Proposition 9 was removed from the ballot July 18 by order of California Supreme Court.

Proposition 10: A yes vote on Proposition 10 would allow city and county governments to regulate rents for any housing. They also can limit how much a landlord may increase rents when a new renter moves in. The measure itself does not make any changes to local rent-control laws. It would allow landlords a “fair rate of return,” meaning they would be allowed to raise rents enough to make a profit — codifying what the U.S. Supreme Court has already decided. Opponents say Proposition 10 does not solve the problem of having sufficient affordable housing or will cause landlords to sell their properties because they can’t make a profit. Known as the rent-control proposition, it comes at a time when rising rents have led to rent strikes around L.A. as a way for tenants to push for more reasonable rent increases. Renters in California typically pay 50 percent more for housing than renters in other states, and in some parts of the state, rent costs are more than double the national average. A state law, known as the Costa-Hawkins Rental Housing Act, limits local rent-control laws. Costa-Hawkins creates three main limitations: Rent control cannot apply to any single-family homes; rent control can never apply to housing completed on or after Feb. 1, 1995; and rent-control laws cannot tell landlords what they can charge a new renter when first moving in. Under Costa-Hawkins, rent control in L.A. does not apply to buildings built after 1978, when the city’s rent-stabilization ordinance was adopted.

Proposition 11: A “yes” vote means private-sector ambulance employees will be “on call” during breaks and regulates the timing of meal breaks for these employees. It eliminates employers’ liability — in actions pending on or after Oct. 25, 2017 — for violations of existing law regarding work breaks. It requires employers to provide training regarding certain emergency incidents, violence prevention and mental health and wellness. It’s backed by American Medical Response, which has about 29,000 clinician/drivers and about 6,600 ambulances, and provides medical transportation services to 4,000 cities and towns in the United States, according to the Mercury News. There are labor lawsuits pending against the company in California. In practice, EMTs (emergency medical technicians) and paramedics are “on call” for their entire work shift in case they receive an emergency call. This means their breaks sometimes are interrupted by 911 calls. They also can be interrupted by a request to reposition to a new posting location. As a result, EMTs and paramedics often are unable to plan their meal and rest breaks. From the employer’s point of view, most ambulance shifts include downtime between calls. They might say that crews often have enough downtime in their shift to take uninterrupted meal and rest breaks even though they are technically on call. But, understandably, the employees don’t see it that way.

Proposition 12: A “yes” vote means animal-welfare laws will be improved. Opponents cite rising costs for farmers, which would be passed along to consumers. There would be new minimum requirements on farmers to provide more space for egg-laying hens, breeding pigs, and calves raised for veal. The measure makes it illegal for businesses in California to knowingly sell eggs (including liquid eggs) or uncooked pork or veal that came from animals housed in ways that do not meet the measure’s requirements. This ban applies to products from animals raised in California or out of state. Proposition 12 calls for cage-free housing for egg-laying hens starting in 2022; breeding pigs would be required to have 24 square feet of floor space. Starting in 2020, calf raised for veal must have 43 square feet of floor space. A decade ago, voters approved Proposition 2, which said these animals must have sufficient room to turn around, lie down, stand up and fully extend their limbs. It took effect three years ago. A Purdue University study of egg prices in California from December 2014 to September 2016 said the average price of a dozen eggs rose 22 percent, according to the Los Angeles Times. But by the fall of 2016, prices were only 9 percent higher than they were right before the law took effect in 2015. On a $3 carton of a dozen eggs, that would have been an increase of a little more than 25 cents.
AGAVE EXPRESSIONISM

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THE BOOK OF VIGGO

Mortensen helps celebrate 50 years of Beyond Baroque as a tireless supporter for multifaceted artists like him

BY SHANA NYS DAMBROT

Before there was the current pre-release Oscar buzz for Green Book, before there was that scene in Eastern Promises or that Oscar nomination for Captain Fantastic, before there was the epic cult franchise The Lord of the Rings or his imminent star turn and writer-director debut in Falling, Viggo Mortensen was a passionate young poet, a prolific painter and a naturally gifted photographer.

Before he was ever cast as Aragorn, he was already a publisher as well, having founded Perceval Press to support L.A.'s art community with unique art books, poetry and audio projects. He still does all of that, putting out his own and others' titles and making new art in every spare moment, of which there aren't quite as many as there used to be.

Even earlier — way back before any of it — Viggo was a fixture at Venice literary arts hub Beyond Baroque, which celebrates its 50th anniversary this year, and honors him along with poet Will Alexander at its benefit gala and art auction on Saturday, Nov. 10.

"I first heard about Beyond Baroque in the mid-1980s from Exene, and from John Doe and Dave Alvin," Viggo recalls. That would be Exene Cervenka of the band X, a visual artist herself and Mortensen's ex-wife, and her X bandmates. Their son, Henry, now 30, is involved in the arts and in the book company.

"It was when I moved from New York to Los Angeles," Mortensen says. "Once installed in Venice, I started going to the Wednesday Night Poetry Workshop, which has been running nonstop since the founding of Beyond Baroque in 1968. At the time I started attending the workshop, Bob Flanagan was often the moderator. He was an important writer, performer, and a great teacher.

"If anyone wants to try their hand at performing their poetry in public," Mortensen adds, "or simply wants some useful feedback as a writer, no matter what level they are at, I strongly recommend they head to 681 Venice Blvd. on any Wednesday night at 8 p.m.

"I met and listened to all kinds of fine poets, musicians and performers there," he recounts. "The members of the legendary Lost Tribe and the Karma Bums, and poets S.A. Griffin, Doug Knott, Michael Bruner, Mike Mollett, Scott Wannberg, and sometimes Bobbo Staron and Ellyn Maybe. They stand out in my memory."

Beyond Baroque also is home to an amazing collection of chapbooks and small-press publications. "The place is a treasure trove of poetry from the last half-century," Viggo says. "Many nationally renowned poets have read there over the years, including Amy Gerstler, Allen Ginsberg, John Ashbery, Amiri Baraka, Wanda Coleman, Raymond Carver, Dennis Cooper and too many others to mention. Of all these fiercely original voices, the one I was probably most impressed by was Scott Wannberg, who was astonishingly prolific, consistently brilliant, and had the best sociocultural antennae I've ever witnessed."

Perceval Press has published three books of Wannberg's poetry. "Exene has often mined similar terrain as Scott did with her singular brand of wordplay, achieving equally thought-provoking results," Viggo offers. "These are just some of the poets whose work I have been inspired by at Beyond Baroque."

Without doubt, stories from those heady mid-1980s Venice times could fill a library, an iPod and a gallery many times over, but the 50th anniversary seems an especially apt time to look back, and Viggo is kind enough to walk us a little way down a literary-minded Memory Lane. "There were many great readings on the weekends at Beyond Baroque, and some of us from the workshop read in small venues all over town — from Venice to the Valley and beyond," he says.

"Musicians and poets mixed freely and performed together at these events. I even remember one short-lived, satellite workshop in the late '80s that included John Doe, Michael Blake, Exene and myself, which we called the 'Desk Squad' — a play on words in opposition to the infamous Reagan Administration-supported death squads in Central America at that time."

Mortensen recalls a two-year period in the early 1990s during which he regularly recorded every Friday and Saturday night poetry reading at Beyond Baroque with a DAT recorder. "A lot of good poets are on those tapes," he says, "which I believe are still there somewhere in storage, in some boxes. Maybe they should be downloaded into some more reliable, modern archival format..." [Editor's note: Yes, please do that.]

Mortensen isn't the only one who maintains ties to the Beyond Baroque scene. Painter Lucas Reiner has been on its advisory board since the late '90s, along with other board and council figures like Chris Kraus, Diane Silver, Simone Forti.
and Bob Branaman; and Reiner too cites his early experiences there as formative.

“My favorite thing about Beyond Baroque,” Reiner tells us, “has been the exposure over the years there to poets, film screenings, musical events that were unique because of the entirely personal way that content is presented there. I remember Tosh Berman of the entirely personal way that content is musical events that were unique because the years there to poets, film screenings, “My favorite thing about Beyond Baroque,” Berman says. “Many funding sources had dried up and I reached out to Viggo for help — which came immediately. To me Viggo is a

The current administrators of Beyond Baroque see the occasion of its 50th anniversary as not just an occasion to celebrate but a chance to bring back old friends and family, and to diversify the base of support so it can go another 50 years. To that end, the Beyond Gala: Bohemian Bacchanal is an open house, to bring L.A. to the theater, the gallery, the grounds, to experience the Beyond Gala see the occasion of its 50th anniversary as not just an occasion to celebrate but a chance to bring back old friends and family, and to diversify the base of support so it can go another 50 years. To that end, the Beyond Gala: Bohemian Bacchanal is an open house, to bring L.A. to the theater, the gallery, the grounds, to experience the

To me Viggo is a poet foremost — I know his work from the days of Cafe Iguana and the Onyx Cafe; and of course he polished his poetry chops in the Wednesday Night Poetry Workshops.” Mortensen is still writing, maybe once year I have been living mostly in Spain, so I’ve been writing and doing readings in Spanish over there.” He has a new collection of poem, Lo que no se puede escribir (What Can’t Be Written), going to print shortly. And he’s still making art and taking photographs, drawing and recently making quite a few paintings. At the start of 2019 there will be another book published that includes many of those. He’s even had some conversations with galleries and museums about showing photography in Europe next year.

I had first encountered Viggo and his art in the context of some exhibitions and related publications, at Track 16 Gallery in Santa Monica and at Stephen Cohen Gallery in West Hollywood. In both cases, one particular aspect of his process that stood out in our conversations was his habit of bringing a camera everywhere — including to set especially on location. The weirder the better; he observed it all in stride, behaving as an interpretive documentarian, often with extraordinary and exotic, evocative, surreal experiences, people, scenes and settings to portray. From epic and ghostly desert landscapes that happened during Hidalgo to quick and dirty self-portraits in the driveway of a printer’s gallery for a show I was curating called “Looking Glass” at Digital Fusion back in 2012, Mortensen moves through the world always ready, and always paying attention to the details. Lately, he’s repaired his analog cameras and has gone back to shooting film. “Nothing against digital photography,” he says, “but I love those old cameras, and I love film. I took some photos during the Green Book shoot, but not that many. We were too busy filming that story’s road trip for me to stop and take pictures on a regular basis. But I have been shooting a lot of landscapes lately. When I am in a new city, I always try to sneak away from my press duties to see art exhibitions. But when I can’t manage to do that, I’m happy just taking in the landscapes I’m lucky to see on our journeys.”

Green Book is indeed a road-trip movie, set all through the American South, based on the true story of Tony Valleton’s and jazz legend Don Shirley’s friendship. Dr. Shirley hired Tony (aka Lip) to drive him and act as his bodyguard on a tour of the Deep South for The Don Shirley Trio. Tony’s son Nick Valleton is one of the writers and producers of the film; he grew up knowing the men and their story. The Negro Motorist Green Book for which the film is named was originally a New York—area travel guide, disseminating essential information on safe places to stay, eat and even safer routes to take, published from 1937 until 1966.

So aside from the overall intrigue of such a compelling true story, and the chance to work with the radiant Mahershala Ali, what was it that most attracted Mortensen to the project? “It is one of the finest original screenplays
I’ve ever read,” he states. “Nick Vallelonga, Brian Hayes Currie and Pete Farrelly managed to balance sparkling dialogue, often very funny scenes, a road movie and a sociopolitical cautionary tale in an inspired, dramatically satisfying true story about an unexpected friendship. They made a very difficult writing task look easy. I feel fortunate to be part of this movie.”

And Viggo has been paying special attention to the craft of screenwriting himself lately, too. He’ll begin shopping an original screenplay he wrote, which he plans to direct and star in as well, this week at the American Film Market in Santa Monica. Is there any doubt someone will pick it up? It’s called Falling and Mortensen describes it as “a father-son relationship, which I plan to turn into a movie this winter. We plan to start shooting in February, although we did some filming in August and October in order to have summer and autumn images for some of the story’s flashback scenes. The script was inspired by my memories of my father and mother, both of whom passed away during the past couple of years. It is a fictional story, though, and my recollections of them and of my childhood only served as initial inspiration to get me started with the writing.”

And how was that writing process different from poetry or prose? “It still calls for a certain amount of discipline in terms of structure and rhythm, like poetry and prose do,” he says. “But there is a lot more dialogue in the screenplay. I enjoyed writing that, finding the individual voices of the characters.”

Speaking of individual voices, the Beyond Baroque gala honors another poet along with Mortensen. “Will Alexander is, in my opinion, a genius poet,” Modiano says. Alexander, a native Angelino, has some three dozen books to his credit, from small presses to major publishers such as New Directions and City Lights Books. He received the American Book Award for Poetry in 2014, followed in 2016 by the Jackson Prize for Poetry. Modiano says, “He is our poet in residence and is receiving Beyond Baroque’s Lifetime Achievement Award for his brilliant body of work, not only as a poet but as an essayist, visual artist and playwright.”

Modiano recounts telling young poet Tongo Eisen-Martin that Alexander was Beyond Baroque’s poet in residence. “Tongo answered, ‘Will is the poet in residence of the cosmos. And if you know Will’s poetry,’” Modiano says, “you know how apt that statement is.”

Somehow, despite his jam-packed, Green Book–related press schedule, Mortensen will be able to attend the Beyond Baroque gala. “I’m very glad that I’ll be able to attend,” he confirms. “Fifty years is an important milestone for a cultural meeting place that has encouraged and inspired so many fine writers. I look forward to seeing a number of poets I’ve not heard from for a long time. And of course, to see his son, Henry.

Among other things, Henry shares his parents’ and their community’s love of poetry books, and he’s involved with Perceval Press as well. So what is going on at the imprint these days? “We are hanging in there,” Viggo tells me, “now into our 17th year. Among our upcoming titles, I am especially looking forward to publishing a comprehensive collection of Kevin Power’s poetry. He was one of the most discerning critical voices regarding North American poetry from the 1970s, ’80s and ’90s, and had a particular appreciation for the work of Robert Creeley and the Black Mountain College circle of writers. What is not as well known is that he was an extraordinary poet himself.”

Viggo still makes time to be hands-on in the publishing process, and artists who have worked with him in the past all tell the same story — he’s a perfectionist with a flair for dramatic beauty. Lindsay Brice, a photographer and longtime friend of the whole Mortensen-Cervenka clan and beyond into the worlds of punk, fine art and counterculture, recalls the putting together of her Perceval Press book as a process of careful empathy for her art and for the prose as well.

“Viggo meticulously edited my Perceval book, Supernatural, and I’m pretty sure he does that personally on every Perceval book,” she says. “Supernatural includes the Flannery O’Connor story A Temple of the Holy Ghost. He scrutinized every word, every punctuation, every space throughout the process all the way to last looks for final printing. He evaluates whether his knowledge of many languages affects his choices in spelling and syntax. He is a perfectionist publisher.”

Painter Georganne Deen also published one of the early titles of Perceval Press, along with Brice, Lola Schnabl, Rene Ricard and Mortensen himself. “The circumstances are so fucking wild and hilarious,” Deen says, “I can’t repeat them! The book, Season of the Western Witch, was ridiculously elaborate and included a CD of music and spoken word. Viggo contributed some sounds here and there — a wolf howling — and Thurston Moore added some feedback to a poem or two. We were very relaxed about it all but Perceval went out of the way to make the book sublime. It was a crazy undertaking.”

After 17 years, Perceval Press is still making its magic. There have been some very interesting new titles recently — including Viggo’s own 2017 projects in both books and CDs. And he promises there is more to come. “Yes,” he says, “along with titles by a variety of artists, I have continued to put out recordings I’ve made with Buckethed, Henry Mortensen, D.J. Bonebrake and Travis Dickerson, as well as occasionally publishing my own photography and poetry. I had not put out a photo book for several years until the recent Ramas para un nido (Branches for a Nest). Lo que no se puede escribir will be my first book of new poetry since 2009.”

I wonder if it’s fair to say that his time at Beyond Baroque — especially the mashup of literature, art, and music — was a direct inspiration for Perceval? “Not that I am immediately conscious of,” he tells me, “although I guess my approach to editing and publishing was no doubt partly inspired by Bob Flanagan’s example as a facilitator of spoken-word, as well as by the work of other artists I’ve been exposed to at Beyond Baroque. I’ve been interested in different artistic mediums — photography, poetry, painting and drawing, music — since I was a boy. Because Beyond Baroque’s doors have always been open to a wide range of artists, and it has actively encouraged an interdisciplinary approach, I suppose that the time I’ve spent learning there has only served to further inspire me to continue trying my hand at a variety of storytelling and documentary efforts.”

Reiner echoes those sentiments about the influence of Beyond Baroque. “That was at a point in L.A. history,” he says, “when there weren’t many small presses and it was exciting, that the only literary arts foundation was trying to fill this need for writers and readers. At the time, the books and programming presented ideas beyond what was offered elsewhere. As L.A. was struggling to become a world culture center, Beyond Baroque was at the vanguard, providing a roadmap for how culture can connect an institution to a community. Beyond Baroque was really the pioneer in so much of what came after and so much of what we see today.”

It seems we not only have Viggo in part to thank for Beyond Baroque, but we have Beyond Baroque to thank, in part, for Viggo.
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A nyone who’s ever purchased a new car knows that between the haggling, the credit checks and whatever else it is car dealers are doing with all that paperwork, the process can easily eat up an entire day. For that reason, a dealership in the San Fernando Valley has run a full-service restaurant for more than 50 years and although it was originally constructed as a place to kill time, it has become a sentimental staple of the neighborhood. Not only is it a place to get reliably great food, it’s also a great lesson in the value of inspirational leadership.

The Horseless Carriage Restaurant was the brainchild of Galpin Motors owner Herbert “Bert” F. Boeckmann II, who wanted his customers to have a place to go while waiting out the arduous process of servicing or purchasing a car. Opened in 1966, the Horseless Carriage is part of the dealership’s complex of properties and outside looks much as it did the day it opened. Inside, it looks only slightly more modern, having been renovated in an art deco style.

Since 2003, the restaurant has been helmed by executive chef Geovanni Euceda. Having come from the Beverly Hills Hotel, where he was a chef, Euceda said the transition from five-star Beverly Hills hotel to Van Nuys car dealership at first seemed daunting. It was an encounter with Boeckmann that convinced him he had made the right decision.

At a Galpin company meeting, a high-level manager asked Boeckmann to hold a VIP event for the company’s top salespeople. Euceda smiles as he explains what happened next: “He [Boeckmann] stayed silent for a while, and then he made a comment that impressed me so much. He said, ‘You know what? No. The reason why we’re successful is because of the guys washing cars, our porters that are doing the background things.’” Instead of the VIP party, Boeckmann asked Euceda to create an event for the entire staff and their partners, to be held at the now-defunct the Highlands Hollywood club. Instead of a small, exclusive dinner, the guest list numbered in the thousands. “He’s something else!” Euceda says, recalling Boeckmann’s decision.

Whatever qualms Euceda may have originally had, the move to Van Nuys clearly paid off, not just for him but for the restaurant as well. The menu is sophisticated, inventive and surprisingly varied — there are over 400 specials on rotation. Many of the dishes here have a sort of layered feel to them, as if you’ve suddenly been given permission to eat some wonderfully exciting food combinations. Salmon potato-skin wrap, mango crab-stuffed chicken and lobster & eggs are among the more imaginative dishes, a result, no doubt, of Euceda’s philosophy: “My passion is food. I love being creative. I’m always searching for what’s new.”

That doesn’t mean there isn’t plenty here for traditionalists. The restaurant’s signature “Galpinburgers,” (topped with onion marmalade) are hugely popular, as is the prime rib, which is always on the menu. You can even get filet mignon here. If you want to get a little snazzier, you can try the Asian sea bass or the penne salmon vodka. “Of course, Los Angeles being Los Angeles, the menu has a “Lean and Luscious” section of healthier options, such as “guilt-free” tuna salad or buffalo chili made with real bison meat.

That is this a diner in a car dealership and not a restaurant, well, somewhere else, matters not to Boeckmann, who, the chef says, insists on the best possible ingredients. All meats are trimmed by hand here and all beef is 100 percent Angus. The sauces, dressings and reductions are all made from scratch, a detail Euceda says is not lost on his customers. In addition to being original, the food also happens to look great, an attribute the chef says is no accident: “Before they eat it, they have to eat it with their eyes.”

Of course, for some, the food is secondary to the experience of coming here. At 52, the restaurant has been around long enough to feed generations of families. “We have people who came here all the time as kids. They’re like, ‘My dad used to bring me here!’” Euceda says there are also “a lot of regulars who come here. It’s funny, but when they come in, the first thing, it’s like, ‘Is Chef here? Can I see him?’”

Of course, Euceda obliges, but given the number of people he and his “very solid crew” feed every day, it’s astounding that he finds the time. In addition to the bustling restaurant — if you come on a Saturday, you might have to wait in line — the Horseless Carriage is also a popular area caterer, regularly handling the food for parties of 2,000 or more.

While the food has to delight its patrons, it also has to pass the muser with an even tougher group: Galpin employees, a group for whom there is a second, private restaurant — if you come on a Saturday, you might have to wait in line — the Horseless Carriage is also a popular area caterer, regularly handling the food for parties of 2,000 or more.

Galpin still offers food vouchers to customers buying cars, and on any given day you probably can catch a few employees standing at booths, chatting with diners. The place is spotless and the waitstaff is always ready to refill your coffee. In fact, the experience just doesn't seem like a wait at all.

BY COURTNEY LICHTERMAN

GO GALPIN FOR GOOD FOOD

Longtime local car dealership started Horseless Carriage to serve waiting customers, and it endures

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Spanish Study Class, 7:30 to 9:00 PM in La Doctrina Secreta by H.P. Blavatsky

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The holiday movie season is officially upon us, and in between shopping sprees and social gatherings, sometimes a break inside a darkened theater provides the perfect entertainment diversion. With so many great new films to choose from opening between now and Christmas Day, we’ve narrowed down the field to 10 that we’re excited about and feel could be worth your hard-earned cash.

The Oscar Bait

Welcome to Marwen (Dec. 21)

The compelling true tale of artist Mark Hogancamp comes to life with Steve Carell in the starring role. A man who loses his memory and motor functions after he’s severely beaten by Nazis, Hogancamp retreats to his own miniature world, which he populates with dolls decked out in military uniforms and hardware. There he photographs his installations, pieces his life back together and plays out his reverse fantasies. Leslie Mann is Mark’s neighbor who helps him to find the courage to face his enemies in this blend of live-action drama and CGI fantasy from director Robert Zemeckis, who finds plenty of warm-hearted inspiration amid the tragedy.

Bea Street Could Talk (Nov. 31)

Oscar-winning Moonlight filmmaker Barry Jenkins is back with an adaptation of James Baldwin’s acclaimed, 1970s-set novel of a love affair, family drama, and a new life born into a complicated situation. Stephan James and KiKi Layne play Harlem sweethearts Fonny Hunt and Tish Rivers, whose sweethearts Fonny Hunt and Tish Rivers, their relationship is threatened, she teams up with lumberjack and the tyrant Mother Ginger’s (Helen Mirren) parallel world, Clara must team up with a talking teddy bear decked out in a giant pink bow to face off against the tricky wizard Grindelwald (Johnny Depp). Featuring a welcome return to the halls of Hogwarts, the action takes audiences to London and Paris locations for plenty of magic, mystery, pyrotechnics and fierce/cuddly creatures. Mainstay Harry Potter director David Yates helms once again, with returning cast members Dan Fogler, Ezra Miller, Alison Sudol and Katherine Waterston.

Ralph Breaks the Internet (Nov. 21)

The animated cast of Wreck-It Ralph is back and ready to break out of the video arcade. When Vanellope von Schweetz’s (Sarah Silverman) Sugar Rush video game is threatened, she teams up with lumbering pal Wreck-It Ralph (John C. Reilly) to scour the Internet for a replacement part. Alongside a gaggle of Disney princesses, Star Wars characters and other Mouse House properties populating the World Wide Web, keep your eyes open for plenty of other corporate branding jokes to make you smirk, roll your eyes and prompt you to do more online shopping. Taraji P. Henson, Gal Gadot and Alan Tudyk are among the new voices joining in the fun.

Creed II (Nov. 21)

Amazingly, the eighth installment of the four-decades-and-still-standing Rocky franchise looks like it will go the distance. Michael B. Jordan is back as Adonis Creed, with Sylvester Stallone’s veteran Rocky Balboa by his side, this time ready to face off against the son of Rocky’s toughest opponent and the man who killed his father — Ivan Drago. Yep, Dolph Lundgren’s there to stare down Rock as the next generation looks to break each other inside the ring. With original Creed director Ryan Coogler now on Black Panther patrol, Steven Caple Jr. takes over directing duties, guiding Florian Munteanu as the intimidating Viktor Drago and Tessa Thompson as Creed’s love/conscience.

Mary Poppins Returns (Dec. 18)

Expect this reboot/sequel to go down like a spoonful of sugar. Five decades after Julie Andrews and Dick Van Dyke delighted audiences in Disney’s musical adaptation of the P.L. Travers novel, Emily Blunt floats into the title role as the magical nanny, signature umbrella in hand, to win over a whole new generation. Now grown up, siblings Michael and Jane Banks (Ben Whishaw and Emily Mortimer) struggle with finances while Michael’s children fall into line for Poppins, who takes them on another colorful adventure of animated delights. Lin-Manuel Miranda sings, dances and tries on a milder Cockney accent as a street lamplighter, Colin Firth is the stodgy banker boss, and Meryl Streep and Angela Lansbury (and the returning Van Dyke!) bolster the fairy-tale cast, directed by Rob Marshall.
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Queen were more than just one of the most exceptional rock & roll bands of all time. They represented theatricality, larger-than-life soundscapes, taking chances and — as shown in Bohemian Rhapsody, the new movie about the band and lead singer Freddie Mercury — embodied a family, a dysfunctional one sometimes but a family nonetheless. This is all fairly common stuff for a rock & roll biopic, and though it doesn't break new ground on the genre, it still does what it sets out to do very well. Does it avoid cliché? No, but the best movies about music usually don't. By design, a film that seeks to celebrate true rock star mojo tends to follow a familiar path: It starts with youthful exuberance and the desire to express it creatively, then arcs with some sort of challenge, tragedy or downward spiral, and ends with redemption. This vibrant, at times surreal flashback film does all of that as it should, so I'm not sure why some critics are demanding more.

Perhaps it's because Freddie Mercury was one of the most daring and unapologetic figures in pop culture — a queer man fronting a straight band with a moniker that winked at this truth, with an utterly wondrous voice and a stage presence that mesmerized to the point of possession. Whether it was in a small '70s nightclub or a stadium filled with hundreds of thousands of fans from all walks of life clapping above their heads in unison in the '80s, nobody put themselves out there onstage like Freddie. He rocked hard and apparently he lived hard, too. For that to ring true on film, some expect a hard and apparently he lived hard, too. For that to ring true on film, some expect a rawer depiction of his debauchery, snorting that to ring true on film, some expect a hard and apparently he lived hard, too. For that to ring true on film, some expect a rawer depiction of his debauchery, snorting

Malek plays the icon with passion and bravado but his confidence has cracks, too — it's layered with what might be insecurity, what definitely manifests as loneliness and what was surely a sense of existential struggle, brought on by a disconnect from his family and immigrant background (his real name was Farrokh Bulsara) and possibly coming to terms with his sexuality even before he became a superstar.

Malek is so over-the-top in certain scenes that it might come off as caricature, but one suspects Freddie was similarly complex. He was flamboyant onstage and off, donning tight, colorful clothing, and punctuating sentences with “dah-ling,” while conveying poetry and emotion with his lyrics and blissful singing, even as he maintained an air of hyper-masculine rock-god cockiness. As with a concert or favorite record, you want to smile when he's onscreen. Even with an enhanced jaw via a tooth-filled mouthpiece, he doesn't always look like Mercury without the signature mirrored aviators (sometimes he looks more like Mick Jagger), but he channels Freddie with everything he's got and pulls it off even when the scene is a little corny. Don't get me wrong: There are some corny scenes here but they're knowingly so; a couple of chuckler scenes with Mike Myers as record exec Ray Foster come to mind (he even makes a subtle ref to Wayne's World's head-banging car scene). Purple Rain, Walk the Line, Sid & Nancy, The Doors and Almost Famous (the latter of which is most similar in tone and authentic feel) also have these kinds of romanticized takes on people who make music and those of us in awe of them we are moved to tears. Some pull off the magic better than others: Rhapsody is as good as any of the above in doing so.

As with many biopics, some facts are tweaked and the chronology of events switched up for dramatic effect. Here the opening scene and climax make it all about Live Aid, Bob Geldof’s concert/TV telethon, in which Queen famously blew away everyone else on the bill with their incredible set. Mercury apparently didn't reveal his AIDS diagnosis to the band until 1989, a full four years after the band's epic Live Aid performance, but in Rhapsody he finds out just before that show and shares the news with bandmates during rehearsals. This makes the Live Aid show seem even more triumphant, something that might be manipulative if the movie’s motivation as adoring tribute wasn't as transparent as it is. May and Taylor OK'd this factual adjustment for a reason — Live Aid was a pinnacle performance that served the climax well — but showing the struggles Freddie dealt with getting onstage and knowing he might not have long to live was a very real thing, no matter the timing. Director Bryan Singer (who was fired before the movie’s completion due to sexual harassment charges) really highlights Malek's most nuanced moments, as does Dexter Fletcher, who finished the film in his absence (he gets credit as a producer).

Of course the most memorable of these moments are the musical ones (he's lip-syncing the real Freddie's beauteous voice throughout, and even if his acting had sucked, hearing that voice in a movie theater would be a thrill), but it's more than that. Malek plays the icon with passion and bravado but his confidence has cracks, too — it's layered with what might be insecurity, what definitely manifests as loneliness and what was surely a sense of existential struggle, brought on by a disconnect from his family and immigrant background (his real name was Farrokh Bulsara) and possibly coming to terms with his sexuality even before he became a superstar.

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**BOHEMIAN RHAPSODY** | Directed by Bryan Singer | Written by Anthony McCarten | 20th Century Fox | Citywide
For the first hour, I understand the rapturous feedback — standing ovations and everything! — that Bodied won when it played the Toronto and Fantastic Fest film festivals a year ago. Right from the jump, we're treated to a hilarious depiction of battle-rap culture that's both intensely verbose and hysterically absurd. We first see our protagonist, grad student Adam Merkin (American Vandal's Calum Worthy), at a grimy rap battle, trying — and failing — to teach his pedantic girlfriend (Rory Uphold) how to overlook the misogyny, violence and homophobia these rappers spew and appreciate it for the wordy, witty spectacle it is. Since he's writing a thesis paper on the use of the N-word in battle rap, he goes to a master, Behn Grymm (Jackie Long), for research. For some reason, Grymm ropes Merkin into an impromptu rap battle (Merkin's opponent's name: Billy Pistolz) and, after discovering how good he is at incisive wordplay, Merkin gets immediately hooked on the competitions.

Lord only knew there was so much to make fun of in rap culture, which Bodied does with proudly redonkulous fervor. Director Joseph Kahn (who co-wrote the script with actual battle rapper Alex “Kid Twist” Larsen), a man who directed many a hip-hop video in his time, knows exactly what clichés and tropes need to be mocked. They range from the shady promoters (Simon Rex and Andy Milonakis provide cameos) to the archetypes of competitors (The comedian! The choke artist! The racist?) who stink up the scene.

It's such fun watching this profane silliness unfold that it pissed me off when Bodied took a sharp turn in the second half. While the movie does address white people’s thorny relationship with rap and cultural appropriation, it demonstrates how delicate satirizing that can be when it gets kind of serious near the end — a long, long end — and suggests that being the best at battle rap also can mean being the worst. Telling the story of Merkin's journey in his adopted culture, Bodied is basically 8 Mile for those who are still pissed off that Eminem walked away as The Great White Hope. (Considering that Eminem also serves as a producer of Bodied, I wouldn't be surprised if that self-flagellating rap god put his name on the credits for that very reason.) Bodied doesn't provide easy answers. Then again, you may find yourself wondering which questions it's bringing up. Is it saying that battle rap, with its to-the-bone verbal jabs and crude, un-PC putdowns, is really just a sideshow and not a true gauge of an MC's talents? Or is it saying that white people who are into rap will never truly understand it because they're too busy trying (or demanding) to be down?

For an outrageous movie about the rap world, Bodied sure fucked up my day.

BODIED | Directed by Joseph Kahn | Neon and YouTube Original | AMC Burbank 16; premieres Nov. 28 on YouTube Premium
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BOY ERASED
Joel Edgerton’s Boy Erased centers on a school committed to the opposite of education, a school of cruel ignorance and unlearning, a sort of reverse Hogwarts committed to tearing away each student’s singular essence and disgorging into the world muggle projector–style — over an empty kitchen. (Sam Weisberg)

MARIA BY CALLAS
The frustrating doc Maria by Callas reduces Greek-American opera diva Maria Callas to a misunderstood celebrity who devoted herself to a calling and a lover that never gave as much to her as she did to them. Director Tom Voß makes his rickety case for Callas as a tragic figure by cherry-picking quotes from a variety of her interviews and documents, focusing primarily on paparazzi footage, private letters and Callas’ unpublished memoirs. Clips of Callas singing some of her most famous arias are purported to speak to her disappointment with bad reviews and persistent gossip about her affair with shipping tycoon Aristotle Onassis. Voß claims in the film’s press notes that the melancholic “Vissi d’arte” aria from La Traviata, its refrain translating to “I lived for art, I lived for love,” actually “summarizes [Callas]’ whole existence.” Voß unconvincingly presents Callas — a commanding performer who also famously had a Patti LuPone-sized ego — as a passive martyr. Voß supports his interpretation of Callas’ personality with soundbites from her understandably guarded televised appearances, all of which devolve into terse discussions about her years-long romance with Onassis. In these clips, Callas talks about how she had to choose between a career as a singer and a more traditional life as a wife (she repeatedly says that she could not successfully be both). Voß’s refusal to address key choices that Callas made to shape her own career and fight her insecurities suggests that he’d prefer to imagine Callas as a victim of fate — and bronchitis, fame, Onassis, etc. — instead of a strong-willed but human prima donna. (Simon Abrams)

MONTROE, INDIANA
Look, the good people of Montrovia, Indiana, wouldn’t show up to see a quiet, observational movie about your life. But thanks to your curiosity, decency and cosmopolitanism, you might have interest and access to watching Frederick Wiseman’s film about theirs. It won’t tell you much you wouldn’t have guessed already. This farm town is quiet, home to an aging population of folks who at the cafe about their physical therapy, and a planning commission eager to find any excuse it can to stop builders from adding 150 new homes to a subdivision. The granaries and silos still do some business, and the hog farm is horizon-wide. Its pens as dense as squealing swine as the ball pit at a McDonald’s playground is with well-germed plastic. Ever patient and always attentive to local history, Wiseman shows us a funeral, a touch-and-go school band concert, a grisly operation at a vet’s office, the gaudy stillness of a rural grocery store, an all-ages aerobics class and the crushing bore that is a Freemason ceremony. The film’s most arresting, revealing passages concern that local planning board. Some board members fear a subdivision’s inevitable expansion — and, in one member’s vague phrase, “demographic change.” No one presses him on what that means, though another board member insists that the police are already called out to that subdivision almost once a day. Wiseman doesn’t engage with immigration or migrant labor in his town portrait, which helps make Montrovia, Indiana a stubborn entry into his canon. Many of his subjects are invested in the continuity of what they perceive as a timeless American normalcy, but they’re too
THE OTHER SIDE OF THE WIND

Forty-seven years after its first day of filming, Orson Welles’ The Other Side of the Wind hits theaters and Netflix on Nov. 2. While critics will pant with curious glee, it’s hard to imagine the average Joe Schmo lasting more than 10 minutes with Welles’ long-lost project, a film within-a-film within-a-film. Welles’ idea was to present Wind as a reconstruction of recently discovered documentary footage of director Jake Hannaford (John Huston) attempting to show his own unfinished movie to his guests; it’s perhaps the first “found-footage” movie ever made. The notion of Welles inadvertently begetting Cannibal Holocaust and The Blair Witch Project is far more delicious than anything presented in this 122-minute edit of his last film. Regardless, there’s merit to be found in The Other Side of the Wind. From a visual perspective, it is pure Orson. His meticulous handiwork is evident in the framing and composition both in the black-and-white footage that constitutes the ersatz documentary footage and the color scenes that represent Hannaford’s movie. There’s a fun “spot the actor-director” vibe to the latter, which features real people such as Claude Chabrol intermingling with other directors who are themselves playing characters. But the editing — the current cut was assembled recently — is often jarringly misguided and unlike Welles. This The Other Side of the Wind has a haphazard “well, he shot it, so we better include it” vibe. One wonders just how much of the existing editing Welles got to oversee himself; the answer is: probably not much. There’s a tight, 80-minute feature trapped in The Other Side of the Wind, one that Welles most likely would have exhumed had he not run out of money while filming. (Dodie Henderson)

TIME TRAP

Patton Oswalt used to have a bit where he talked about how animation studios would call him in to add funny, off-screen dialogue over unfunny scenes in a movie. That leapt to mind as I watched Time Trap, a movie where the cast seemed to have spent more time in post looping lines than they did actually saying lines on camera. The ironic part is that while a lot of these actors say the most annoyingly dumb shit, both on and off camera, you probably don’t want to hear what they have to say anyway. The film is about some young folks in search of a professor (Andrew Wilson) who went missing in some caves. Once they get there, they kick open some secret airlocks and the inhabitants speeding through the future. (The caves also house prehistoric humans, for some reason.) Directors Mark Dennis and Ben Foster (no, not that Ben Foster) say they wanted to make the sort of kid-friendly adventure they used to watch when they were little (they shout out The Goonies a couple of times, in case you haven’t picked up on the obvious ’80s influences). But this movie is just a crazy mishmash of accelerated exposition, grating dialogue, corny performances and blatantly cheap special effects and action sequences. To tell you the truth, I started to suspect that this was made to show that the filmmakers could handle the sort of campy, low-budget TV movie bullshit you see on Syfy. Hell, that’s where you might end up seeing this someday. (Craig D. Lindsey)

UNLOVABLE

With its scenes of its young protagonist puking or contemplating her bad decisions while in the bath, its motif of cutsey illustrations and stuffed animals and even its one-word title, much of Unlovable is familiar, but the film at least offers a tale not often told. Charlene deLuzman, who co-wrote the screenplay based on her own life experiences, plays Joy, a woman struggling to recover from sex addiction. That’s a notoriously misunderstood condition, and too much of the conversation around it centers on heterosexual men, so deLuzman’s boldness is welcome. Director Suzi Yonessi keeps the tone light. The addiction isn’t presented as a sob story, and the familiar beats of relapse and self-loathing are all there, albeit in a sunny tableau. Joy dresses in clothes emblazoned with dinosaurs and cats, and her hookup bar of choice serves pierogies, aggressively quirky window dressing on a story that is presumably far thornier. In one of the most effectively uncomfortable moments, Joy sends the same obscene text to a number of different men, her desperation seeping through the screen. Melissa Leo, as Maddie, Joy’s 12-step program sponsor, gives a compelling performance, and her tough yet empathetic maternal quality proves a strong counterpoint to deLuzman’s millennial messiness. John Hawkes plays Maddie’s sultry brother, with whom Joy ultimately forms a therapeutic rock band, but the film only scratches the surface of his psychology, settling instead on a lukewarm depiction of unlikely friendship. Early on, sex addiction is called “a gaping hole in the soul” but the film is welcome. Director Suzi Yonessi keeps the humor coming, a ceremony for the annual Lifetime Achievement Award (given this year to Edward James Olmos) and a post-screening reception in the courtyard. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood. Fri., Nov. 2, 8 p.m.; $40. (323) 466-3456, arpadofilm.com.

EXPANDING OUR FILMIC HORIZONS

Friday, Nov. 2

The 21st annual Arpa International Film Festival kicks off at the Egyptian Theatre with Monday Night at Seven, an intimate drama about an Iranian-American man’s budding romance with a young woman from Mexico. The fest celebrates international cinema that promotes “global empathy and cross-cultural dialogue.” Opening-night festivities include a red-carpet reception at 6 p.m., the screening, and a ceremony for the annual Lifetime Achievement Award (given this year to Edward James Olmos) and a post-screening reception in the courtyard. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood. Fri., Nov. 2, 8 p.m.; $40. (323) 466-3456, arpadofilm.com.

Saturday, Nov. 3

UCLA screens The Sin of Nora Moran, a 1933 “fallen woman” picture that employs a dizzying flashback structure to tell the story of a woman’s descent into iniquity. Zita Johann (fresh from Universal’s The Mummy) stars in this B-movie gem, part of the Archive’s Down and Dirty in Gower Gulch series celebrating the artistic freedom of Poverty Row, the nickname given to the string of smaller studios that kept American cinemas full during the 1930s and ’40s. The 65-minute film will be preceded by a Hearst Metrotone newsreel and an Ub Iwerks animated short, Balloon Land. A Q&A is scheduled with actress Coral Sue Collins. Raleigh Studios, 5300 Melrose Ave., Hollywood. Sat., Nov. 3, 7 p.m.; $10 (available online only). (310) 208-8013, cinema.ucla.edu.

Latin American Cinemateca of Los Angeles (LACLA) inaugurates its annual program, Cine Nepantla, at the Vincent Price Art Museum. The free event “seeks to create a liminal, in-between space of transformation” through movie screenings and live music. Premiering tonight is The Rise and Fall of the Brown Buffalo, a biopic of Chicano lawyer-author-activist Oscar Zeta Acosta. (He was the inspiration for the Dr. Gonzo character in Hunter S. Thompson’s drug-fueled memoir Fear and Loathing in Las Vegas.) A post-viewing QA with director Phillip Rodriguez will follow. Singer-songwriter San Cha will provide live music for the event. Vincent Price Art Museum, 1301 Avenida Cesar Chavez, Monterey Park. Sat., Nov. 3, 2 p.m.; free. (323) 265-8841, lacla.org/cine-nepantla.2018.

Tuesday, Nov. 6

Jean Harlow is the star of the month at LACMA’s Tuesday Mattinees series, and Hell’s Angels is first on the docket. A dazzling early talkie directed by Howard Hughes (with uncredited work by James Whale and Edmund Goulding), the film follows the fortunes of two brothers as they join the Royal Flying Corps during WWI. The dialogue is stilted (it was originally conceived as a silent) but the picture is pre-Code sexy, and the aerial sequences still astonish. LACMA, 5905 Wilshire Blvd., Mid-Wilshire. Tue., Nov. 6, 1 p.m.; $4. (323) 857-6000, lacma.org.

Thursday, Nov. 8

Los Angeles Filmforum at MOCA presents the restored original cut of Jean-Luc Godard’s rarely screened One Plus One. Better known under the title Sympathy for the Devil, this documentary on the Rolling Stones was tampered with significantly, provoking Godard to punch out producer lain Quarrrier upon its premiere at the National Film Theatre in London. A 4K restoration funded by ABKCO now allows us to see it the way it was originally intended, which will hopefully decrease the likelihood of physical violence. Cinematographer Tony Richmond will introduce the film. MOCA Grand Avenue, Ahmanson Theater, 250 S. Grand Ave., downtown. Thu., Nov. 8, 7 p.m.; $15. (323) 466-3456, lafilmforum.org.

—NATHIEL BELL

board from withdrawing its funding, plays as a series of blackout scenes and sketches that rib and celebrate the lives of artists and the art-adjacent. An independent filmmaker (a wonderful Janeane Garofalo) harangues a Bread Factory audience for not having any Q&A at a Q&A. Characters give monologues from plays they’re in or works they’re inventing on the spot. The second half proves somewhat darker but also more brazenly inventive in its scene craft. If Part One centered on the role of the arts in the lives of these characters and their community, Part Two finds their lives becoming art. Suddenly, song-and-dance numbers break out in parking lots and coffee shops. (Alan Scherstuhl)

FAHRENHEIT 11/9

Two films on FX’s Farewell 11/9 play not like a much-needed blast of truth but like an all-purpose Michael Moore sequel, a self-congratulatory follow-up to several of his films, with Parkland material in the Bowling for Columbine vein, references to Sicks and even excerpts from 1989’s
Halloween (2018) There are two opposing films running simultaneously in David Gordon Green’s Halloween, a reboot/sequel of an endlessly rebooted/sequelized series. One, led by Jamie Lee Curtis reprising her role as Laurie Strode, pushes the horror genre into more unapologetic territory. The second, led by David Gordon Green’s films running simultaneously in David Gordon Green’s Halloween, is a more introspective, character-driven take on the genre.

We meet Laurie in her super-sealed woodsy compound, almost 40 years to the day after the 1978 version work was the overwhelming sense of surveilling or being surveilled. Her life bustles with more people and incidents and conflicting impulses; the film runs 132 minutes but everything in it is vital. While Starr lives in a black neighborhood, she attends a mostly white private school, where she finds it imperative never to appear ghetto.

The film U Give takes time to focus on the nuances of Starr’s life, on the effort of code-switching, on the layers of self that Starr must sort through in everyday interactions. The plotting demands that Starr slowly take everything in, surveying both of her worlds before taking significant action. That’s unusual in studio filmmaking, which has long emphasized a heroic decisiveness in its protagonists. At each step, Stenberg reveals the pain and promise of committing oneself to ideals. (Alan Scterstu)

Mid90s Largely plotless, slice-of-life dramas often get described as “quiet,” yet Mid90s, the largely plotless, slice-of-life drama from Jonah Hill (his first film as writer-director), is marked by violently loud moments and startlingly time-capsuled needle drops (from The Pixies to The Pharcyde). From the first scene, we witness 13-year-old Stevie (Sunny Suljic) being tossed against the wall and beaten by his older brother Ian (Lucas Hedges). The sound design has been crafted to shock — a smack against the chest could actually be an encyclopedia crashing against concrete.

Stevie finds his crew with local skater boys he has been observing from afar. Hill’s debut has drawn a lot of comparisons to the no-filter styling of director Larry Clark, and it also easily calls to mind Gus Van Sant’s Paranoid Park. Homophobic slurs abound: in the mid-’90s, teens weren’t yet “canceling” each other for being problematic. The depictions of drug and alcohol use, sex (Stevie getting it on with an older girl) and violence (both self-inflicted and by others) are difficult to watch, as Hill brings a fly-on-the-wall candor to his depiction of youth and the film’s era. But let’s not forget Hill’s sense of humor: Mid90s, for all its darkness, is uplifted by its hilarious moments and joyous skating shots — filmed on Super 16, set to the golden Californian soundtrack of the Mamas & the Papas. There’s a final violent moment, when everything comes to a crash, filmed and staged for shattering effect, but even after that, the film suggests that Stevie will bounce back just fine — as he’s done before. (Kristen Yoonsoo Kim)

Suspiria I’m happy to report that I have no idea what’s going on in Luca Guadagnino’s Suspiria remake, and that’s wonderful. The two Suspirias function more as companion pieces than as mirrored twins, sharing only a few key details: There is a ballet school that is run by witches, and people are dying. Other than that, the new version blazes its own path, which writer David Kajganich smartly intertwines with the politics of Cold War-era Germany. In this version, Dakota Johnson plays Susie Bannon, newly arrived at a Munich dance academy and please her way into getting an audition to join the company. She enters a spare, mirrored studio and whips her body around with such zealous purpose that it seems an act of sacrifice. She’ll hurt herself for her art. Her performance rouses the attention of the school’s master, Madame Blanc (Trilcha Swinton), who senses Susie’s presence from another room. Meanwhile, an ominous, skinless figure lurks in the basement, a tall tale heart whose blood gets pumping whenever Susie dances. The women of the company welcome Susie, with the exception of a couple who seem psychologically scarred by the recent disappearance of one of the star dancers, Patricia (Chloe Grace Moretz). Madame Blanc and her witchy cohorts insist Patricia left of her own accord, but dancer Olga (Elena Fonokia) lets everyone know she doesn’t buy it. Of course, Olga must be shut up or the school masters risk being exposed for whatever it is they’re doing at this school that makes young women disappear. But the manner in which Olga is punished is breathtakingly sick and gorgeous. Like great dance, it becomes an expression of the soul. (April Wolfe)

Suspiria

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LARRY JUNE
12/30 EYEDRESS
12/30 UNEARTH, FIT FOR AN AUTOPSY,
THE AGONY SCENE
Just how rotten is John Lydon’s Public Image?

BY BRETT CALLWOOD

John Lydon, aka Rotten, has made it his business to inflame, incite, irritate and also inform since the Sex Pistols formed in 1975. The man is a provocateur, a mischievous soul who seems to enjoy nothing more than getting a rise out of those who don’t like him and, perhaps more so, those who do. That’s our Uncle Rotten. The purist of punks with the original spit-soaked mindset — don’t settle into the mainstream, question it. Live outside of it. That’s how we like him.

That said, some of his recent musings about Trump have left many of us on the left feeling cold. The recent sight of Lydon in a MAGA shirt was downright disturbing. It would be easier to stomach if the guy threw out another ‘Ever get the feeling you’ve been cheated?’ Let us know that he’s fucking with us, as many of us suspect. But damn, it’s hard to look at.

These are tough times — emotions are aflame and, post-Kavanaugh confirmation (among many other things), for good reason. This probably isn’t the best time for his probably isn’t the best time for

Nevermind the Bollocks…

Money has always been the greatest way to draw out a person’s darkest side and divide.

“Money has always been the greatest way to draw out a person’s darkest side and divide. ‘You think you know your friends but when it comes to, I’ve got no money, then fuck your friendship.’” Lydon says. “Well, who can blame them. The purse strings being manipulated by a record label is a dreadful thing. Dreadful. When you expect support, they least supply it, and it caused all manner of friction and fraction.”

The current PiL lineup of Lydon, guitarist Lu Edmonds, drummer Bruce Smith and bassist/keyboardist Scott Firth has been together since 2009 — that’s nine full years. Edmonds and Smith were in PiL in the mid-’80s prior to the breakup, while Firth is the newest member. That’s a remarkable level of stability for this band.

“Everything in life is [stable], until you get it worked out,” Lydon says. “We’re working while we’re touring, and doing all this promo stuff — we’re actually working on a new album and that will be our third. That's an amazing achievement for PiL. Two albums together was an amazing achievement with the same members. How come we can do that on our own label and our own skin and our own efforts and our own earnings but we could never manage that under the guidance, love and adoration of a record label? I’m finding the humor in it, always. This is the way the cards fall, this is the game you have to play, and you better have the patience to play it out for as long as you possibly can because you may just win. It’s persistence that gets you through, and I think I’ve got plenty of that.”

Lydon has been living in L.A. for decades now and became a U.S. citizen in 2013, stating that he had hope for the Affordable Care Act under the Obama administration. During the 2016 presidential campaign, he said he couldn’t see Trump winning because his base was hateful, and a minority. This is why fans are confused. Still, Lydon does genuinely love this part of the country. “California is an exotica,” he says. “I think it’s a rare gift. It’s one of the most comfortable places I’ve ever been. I think the people are the most friendly, the least assuming, very outdoorsy and very outgoing. Generally less hang-ups than any other place. Less pretentious.”

Public Image Ltd play a sold-out show at 9:30 p.m. on Saturday, Nov. 3, at the Fonda Theatre; and at 8 p.m. on Sunday, Nov. 4, at the Observatory in Santa Ana.
FAITHLESS

GO HEAR

FRI 11/2
The Damned
@ THE FONDA THEATRE

Although the hope that The Damned will ever reunite with such crucial early members as guitarist Brian James and frenetic drummer Rat Scabies seems to be increasing, the idea of a vengeful, misfit Michael “Neo” Bondi leading that band’s mid-’80s efforts rather than the exulting, madcap intensity of their early punk classics is unfathomable.

The Dead Boys
@ ALEX’S BAR

At this point, debate about how worthy this current lineup is of carrying the Dead Boys name is redundant. Because this is the band. This is what The Dead Boys are in 2018, and every fan is free to take it or leave it. But O.G. guys Johnny Blitz and Cheetah Chrome are not, in any way, damaging the legacy of Stiv Bators. The last time these Dead Boys played at the Viper Room, they tore the place up, leading that venue’s talent buyer to list it as one of the best shows she’s ever seen in the place, and she’s right. New guys Jake Hout, Ricky Rat and Jason Kottwitz have added fresh sparks to an old flame and so, no matter how dubious you are, go and see them at least once. They’ll shock the shit out of ya. Also Saturday, Nov. 3, at the Five Star Bar.

SAT 11/3
Danzig Hell Bash
@ FIVEPOINT AMPHITHEATER

This is quite a bill, blending dark punk with deeper metal, with “Evil Elvis” Glenn Danzig lording over the whole thing with the Danzig band (rather than the recently reformed Misfits). The Damned also play (more on them above), as do Venom Inc. (essentially pioneering British black metallers Venom, minus original lead singer Cronos). That’s an impressive top three, but there’s plenty to enjoy beneath that, including British psychobilly originators The Meteors, Dallas thrashers Power Trip and hotly tipped Brooklyn band Mutoid Man (featuring members of Cave In and Converge). Fair play — that’s a brutally intense yet genre-spanning bill. Perfect fodder for those thinking, “Aw, shucks, Halloween is over for another year.”

—BRETT CALLWOOD

The Selecter
@ THE GLASS HOUSE

The Selecter get overshadowed in this country by fellow early-’80s British ska revivalists The Specials and Madness, but they’re led by Pauline Black, the most musically assured singer in the 2-Tone scene. The daughter of a Yoruba prince and an Anglo-Jewish mother, Black is an ebullient and nuanced vocalist who imbues such trademark songs as “On My Radio” and “Three Minute Hero” with a soulful intensity that’s lacking in the mostly white singers of the English ska revival. After battling with former members over the right to use The Selecter name, Black now owns the band name and still performs with fellow original co-vocalist Arthur “Gaps” Hendrickson. Former leader of all-female ska combo The Bodysnatchers, Rhoda Dakar is another influential vocalist who reclaimed her own legacy with the 2015 remake album Rhoda Dakar Sings The Bodysnatchers.

—FALLING JAMES

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SUN 11/4
Kruder/Dorofmeister
@ THE FONDA THEATRE

In terms of landmark bands having landmark years, you couldn’t do better than Kruder & Dorofmeister releasing their seminal chillout epic G-Stoned in 1993. The record — the cover of which was designed to resemble the cover of Simon & Garfunkel’s Bookends LP — delivered, over its four tracks and 24 minutes, a dimension of sound that was at once placid and propulsive, meditative and momentous, blissful and banging. They’re also one of the main reasons why KCRW sounded the way it did for so many years, for better or worse — and now the aces from Austria are here to transport you to those thrilling days of yesteryear as well as turn you on to the new sounds and...
sensations of the music they’re working on in the here-and-now. —DAVID COTNER

MON 11/5

Suffocation
@ WHISKY A GO-GO
New York death-metal band Suffocation have been around since 1988 (but for a break between ’98 and 2003) but this current tour is a bit special because it’s the last for vocalist Frank Mullen. The writing’s been on the wall for some time — the group has been using dual vocalists for a few years, and now Mullen has decided he’s ready to retire, at least from this group. He’ll be tough to replace; his low-pitched vocals were considered groundbreaking within the death-metal world back in the ’80s. But the noises are that Suffocation will soldier on, with longtime guitarist Terrance Hobbs leading the way. We trust that they’ll continue to be awesome, but this last chance to see them with Mullen should be grabbed. Cattle Decapitation, Krisiun, Visceral Disgorge, Insinuare and Festerating Grave also play. —BRET CALLWOOD

TUE 11/6

Joni 75: A Birthday Celebration
@ DOROTHY CHANDLER PAVILION
The gorgeous surroundings of the Dorothy Chandler Pavilion, elaborate chandeliers and all, will provide a glamorous setting for a two-day birthday party for the first lady of folk, Joni Mitchell. The event (also on Nov. 7) will see stars pay tribute to Mitchell, with the likes of Emmylou Harris, Norah Jones, Chaka Khan, Kris Kristofferson, Los Lobos, Graham Nash, Seal and Rufus Wainwright turning out. Mitchell deserves all of that attention and more; the woman behind the 1971 masterpiece Blue has won nine Grammys and has influenced more musicians than anyone could ever possibly count. Mitchell is a Canada native but she’s closely associated with the Laurel Canyon scene of the ’60s and so, as far we’re concerned, she’s one of ours. Happy birthday, Joni. —BRET CALLWOOD

WED 11/7

Goatwhore
@ THE ROXY
Goatwhore are classified as “blackened death metal,” which essentially means black metal and death metal mixed together into a big extreme metal soup. And honestly, that’s not a surprise when looking at the album titles (“Funeral Dirge for the Rotting Sun, Carving Out the Eyes of God,” and last year’s Vengeful Ascension”), and song titles such as “The Serpent That Ensnares What Is Worshipped,” “Razor Flesh Devoured” and “Those Who Denied God’s Will.” Look, the New Orleans boys ain’t writing ballads and, to a degree, you know what you’re gonna get with them. That said, limited copies of last year’s album came with a hardcover “spell book,” so they can still throw out a surprise or two. The Casualties, Black Tusk and Great American Ghost also play on this 2018 edition of the Metal Alliance tour. —BRET CALLWOOD

Mitski, Overcoats
@ THE WILTERN
“Spend an hour on my makeup to prove something,” Mitski sings forlornly about a romantic assignation on “Lonesome Love,” from her fifth album, Be the Cowboy. “Cause nobody butters me up like you, and nobody fucks me like me.” The track clocks in at less than two minutes, and yet a piercing sadness lingers long after the song has ended. The vicissitudes of love hover throughout, whether Mitski is intoning over an icy soundscape on “Geyser” or singing a more traditional piano ballad, such as “Old Friend.” She turns her romantic disappointment and self-erosure into a kind of poetry on “Me and My Husband,” in which she confides, “I steal a few breaths from the world for a minute, and then I’ll be nothing forever.” New York duo Overcoats set the mood with subdued electronic pop layered with heartfelt harmonies. —FALLING JAMES

THU 11/8

Bone Thugs-N-Harmony
@ THE NOVO
Hailing from Cleveland, the hip-hop group consisting of Layzie Bone, Krayzie Bone, Wish Bone, Flesh-N-Bone and Bizzy Bone is best known for timeless hits including “Crossroad,” “1st of the Month” and “Thuggish Ruggish Bone.” While they were held responsible for the “Cleveland Sound,” their story, now Mullen has decided he’s ready to retire, at least from this group. He’ll be tough to replace; his low-pitched vocals were considered groundbreaking within the death-metal world back in the ’80s. But the noises are that Suffocation will soldier on, with longtime guitarist Terrance Hobbs leading the way. We trust that they’ll continue to be awesome, but this last chance to see them with Mullen should be grabbed. Cattle Decapitation, Krisiun, Visceral Disgorge, Insinuare and Festerating Grave also play. —BRET CALLWOOD

Southern Culture on the Skids
@ ECHOPLEX
Like a three-ring circus, Southern Culture on the Skids are a visual trip onstage. Drummer Dave Hartman performs standing up, singer-bassist Mary Huff often is decked out in fantastic, colorful wigs, and singer-guitarist Rick Miller hands out buckets of chicken to fans midsong. However, the fun-loving sensations of the music they’re working on in the here-and-now. —DAVID COTNER
CLUBS

ROCK & POP

AMOEBA MUSIC: 6400 Sunset Blvd. Spain, Wed., Nov. 7, 6 p.m., free. DJ Esa, Thu., Nov. 8, 7 p.m., free.

BOOLOG THEATER: 2200 Beverly Blvd., L.A. Family & Friends, Animal Years, Fri., Nov. 2, 8:30 p.m., $15. Lean, The Young Wild, Maiah Manser, Sat., Nov. 3, 8:30 p.m., $12. Chase Cohl, Entrance, Nik Freitas, Sun., Nov. 4, 8 p.m., $10. Motor Sales, Jenny O., Madison Cunningham, Mon., Nov. 5, 8:30 p.m., free. MC Chris, Dual Core, Lex the Lexicon Artist, Tue., Nov. 6, 8:30 p.m., $15. Grand Canyon, Misty Boyce, Los Kingdom, Wed., Nov. 7, 8:30 p.m., $10. Kyle Craft, Thu., Nov. 8, 8:30 p.m., $12.

CAFÉ MÉLÁ: 1906 Cypress Ave., Sassa, Twisted Black, Silver Coats, Fri., Nov. 2, 8:30 p.m. Mike Watt & the Secondmen, The Alley Cats, The Amadans, The Rails, Are You A Cop, Sat., Nov. 3, Tune to Me, Atomic Sherpas, Sun., Nov. 4, 6 p.m.

THE CANYON SANTA CLARITA: 24201 Valencia Blvd., #1351, Stryper, Sat., Nov. 3, 9 p.m., $24-$44.

CATCH ONE: 4067 Pico Blvd. Alcest, King Woman, Sat., Nov. 3, 8 p.m., free. MC Chris, Dual Core, Lex the Lexicon Artist, Tue., Nov. 6, 8 p.m., free. Thrill You Kill You, Forever X2, Wed., Nov. 7, 8 p.m., free. Juanita Stein, Rainbow Brother, Thu., Nov. 8, 9 p.m., free.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd. Johnny Macdapp & The Distractions, Sid & The Twins, Turtles On Speed, Joey Rome, Fri., Nov. 2, 9 p.m. Tasty Face, Mean Heat, CC Potato, Sat., Nov. 3, 9 p.m. Lance Lopez, Mon., Nov. 5, 8 p.m.

MCCABE’S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Jeffrey Foucault, Dusty Heart, Fri., Nov. 2, 8 p.m., $25. Sultans of String, Sat., Nov. 3, 8:30 p.m., $22.50. Lawrence Lebo, Ken Emerson, Jim “Kimo” West, Sun., Nov. 4, 8 p.m., $25.

THE MINT: 6010 W. Pico Blvd., L.A. Blu, Sat., Nov. 3, 8:30 p.m., $15. Mokina, Stig, Joel Schnaper, Sun., Nov. 4, 8 p.m., $8. The Greeting Committee, Moontower, Tue., Nov. 6, 7:30 p.m., $15.

THE MIXX RESTAURANT & BAR: 443 E. Colorado Blvd., Pasadena. Abby Girl & The Real Deal, Fri., Nov. 2, 8 p.m. The King Bee Boys, Tue., Nov. 6, 8 p.m. Melissa Morgan, Thu., Nov. 8, 8 p.m.

THE MOROCCAN LOUNGE: 901 E. First St., L.A. Satsang, Tim & Chitty, Fri., Nov. 2, 7:30 p.m., $20. Parker Millsap, Jim & Sam, Sat., Nov. 3, 7:30 p.m., $15. Emily Warren, Reo Parros, Mon., Nov. 5, 7:30 p.m., $15. Anna Clendening, Molly Kate Kestner, Tue., Nov. 6, 7:30 p.m., $30.


THE ROSE: 245 E. Green St., Sugar Bay, Sat., Nov. 3.

THE BOXY: 9009 Sunset Blvd., West Hollywood. Mac Ayres, Fri., Nov. 2, 9 p.m. Tall Heights, Old Sea Brigade, Frances Cone, Sat., Nov. 3, 8:30 p.m. Phum Viphurit, Sun., Nov. 4, 8 p.m. Still Wozzy, Elujay,
Country & Folk

BOULEVARD MUSIC: 4316 Sepulveda Blvd. The Americana Lizards, Sat., Nov. 3, 8 p.m.; $15.50. The Old Church, Saugus, Sat., Nov. 3, 8 p.m.; $15.50. The Cup, Saugus, Sat., Nov. 3, 8 p.m.; $15.50.

CINCO DE MAYO: 20815 Sepulveda Blvd., Chatsworth. Rebel Heart, Fri., Nov. 2, 8 p.m. Country Nation, Sat., Nov. 3, 8 p.m. The Ploughboys, Wed., Nov. 7, 9 p.m. Maureen & The Mercy, Sun., Nov. 4, 7 p.m.

THE COWBOY PALACE SALOON: 21605 Devonshire St., Chatsworth. The Hi-Fi Honeydrops, Fri., Nov. 2, 8 p.m. Joe’s Great American Bar & Grill: 4311 W. Magnolia Blvd., Burbank. Lee Harper, Fri., Nov. 2, 9 p.m. The Outta Sat., Nov. 3, 9 p.m. The Ploughboys, Wed., Nov. 7, 9 p.m. Rob Staley, Wed., Nov. 7, 8 p.m. Hollywood Hillbillies, Thu., Nov. 8, 8 p.m.

DARGENZIO ENOTECA: 12048 Burbank Blvd. Troy. 5 p.m., free. The Smell, Sat., Nov. 3, 9 p.m. Bucato. 5 p.m., free. The Smell, Sat., Nov. 3, 9 p.m. Bucato. 5 p.m., free. The Smell, Sat., Nov. 3, 9 p.m. Bucato. 5 p.m., free.
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