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FAREWILLS
So Long, Steve Allen Theater
Artistic director Amit Helman founded the Steve Allen Theater in 2003 — and its resident, nonprofit arts organization Trepany House in 2012 — hosting theater, comedy, music, horror and magic shows. Earlier this year, Helman announced that the 99-seat theater, which is housed in the Center for Inquiry West, will be demolished and replaced by new development. Sadly, tonight is The Last Night of the Steve Allen Theater and the lineup features Ron Lynch, Janet Klein and Her Parlor Boys, 2 Headed Dog, Bruce McCulloch, Kimmy Robertson, Jeffrey Combs, Max Maven, Crissy Guerro, Brendon Small, Jerry Minor, Kristian Hoffman, Jesse Merlin and other artists who’ve been regulars at the theater. So wish the Los Feliz institution a fond farewell, whether you want to be a part of its history or just want to party. Trepany House at the Steve Allen Theater, 4775 Hollywood Blvd., Los Feliz; Fri., Nov. 3, 8 p.m.; $20 & $30. (323) 666-4628, trepanyhouse.org. —Sriran Babayan

SAT 11/4
FILM FESTIVALS
The Meaning of Armenia
In addition to highlighting Armenian filmmakers and their subject matter, the 20th Arpa International Film Festival showcases works by artists who focus on cross-cultural themes. This year’s 34 features, shorts and documentaries from 16 countries run the gamut from opening night’s Dalida, about the late Egyptian-born French-Italian pop singer, and Listen to Me, and Untold Stories Beyond Horror, about the LGBTQ community in Armenia, to The Lost City of Cecil B. DeMille, about the central California location where 1956’s The Ten Commandments was filmed. The festival offers further insight into the Armenian genocide, including Into the Forest: Death, Denial and Depiction by Joe Berlinger (Metallica’s Some Kind of Monster), which examines Turkey’s denial of the genocide and the making of this year’s Oscar Isaac–starring drama The Promise. The schedule culminates in an awards ceremony honoring Alexander Dinelaris, Carl Weathers, The Promise director Terry George and Chris Cornell, who contributed to the movie’s soundtrack. Egyptian Theater, 6712 Hollywood Blvd., Hollywood; Fri., Nov. 3, 8 p.m.; Sat.-Sun., Nov. 4-5, 11 a.m.; $15-$20. (323) 461-0200, arpafilmfestival.com. —Sriran Babayan

DIA DE LOS MUERTOS
Celebration: See Saturday.

sun 11/5
COMEDY
Sham Sandwich
Lin-Manuel Miranda spent some six years creating Hamilton. The cast of UCB’s Shamilton! An Improvised American Musical will spend just a few seconds. Under the direction of Al Samuels and Peter Gwinn of Chicago improv troupe Baby Wants Candy, Shamilton’s cast asks the audience to suggest a historical or popular figure, plus three interesting facts about him or her. (Past characters have included everyone from Genghis Khan to Mark Wahlberg and Kim Kardashian.) They then improvise an entire, 75-minute musical, complete with story, lyrics, choreography and a live band. It may be the next best thing to seeing Hamilton, and tickets cost less than parking at the Pantages. UCB Sunset, 5419 Sunset Blvd., East Hollywood; Sun., Nov. 5, 9 p.m.; $7. (323) 908-8702, sunset.ucbtheatre.com. —Sriran Babayan

FESTIVALS
Park It
Griffith Park has come a long way since its humble beginnings as an ostrich farm. Beginning in 1919, following the death of its founder Griffith J. Griffith (yes, that was really his name), the park expanded to include the Greek Theatre and Griffith Observatory, and has since become an L.A. landmark. Now, thanks to the City of Los Angeles Department of Recreation and Parks, along with the L.A. Parks Foundation and the L.A. County Brewers Guild, there’s the Griffith Park Fall Festival, which features live music, food, games and local craft brews. The whole event is designed to be car-free, complete with a bike valet and pedestrian street. Everyone is welcome, including dogs (on a leash). Griffith Park, 4740 Crystal Springs Drive, Griffith Park; Sun., Nov. 5, noon-4 p.m., free. laparksfoundation.org. —Tanja M. Laden

MON 11/6
ART & CULTURE
A Day at the Cheech
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FOOD & DRINK

You May Say I’m a Dreamer
Dinners for DACA are not fundraisers, they’re educational events. Over the course of the evening, organizers will give you all the tips you need to actively support the continuation of DACA and the people who have used the program. They’ll have handouts, too: letters to mail to your elected officials. This one at Button Mash includes a dinner of crispy tofu, chicken wings, Brussels sprouts, fried rice and garlic noodles, plus a beer and credits at the arcade games. Button Mash, 1391 Sunset Blvd., Echo Park; Tue., Nov. 7, 7:30-10 p.m.; $35. eventbrite.com/e/dinners-for-daca-button-mash-tickets-38962259166?aff=erelexpmlt.
—Katherine Spiers

OPERA

Sunday’s Child
Plácido Domingo is a lion in the world of opera. Born in Spain and raised in Mexico, the vocalist came to international attention in the 1960s as a powerful tenor and much later was part of the massively popular supergroup The Three Tenors with José Carreras and Luciano Pavarotti. In recent years, Domingo, who is also a conductor and the longtime general director of L.A. Opera, has switched to baritone roles, and his lower and deeper tone should add forceful gravitas when he continues in his titular role as the Babylonian king in director Thaddeus Stravosberger’s production of Giuseppe Verdi’s biblical epic Nabucco. Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Wed., Nov. 8, 7:30 p.m. (through Nov. 19); $25-$350. (213) 972-0777, laopera.org.
—Falling James

COMEDY

Leila One on Me
Writer-comedian-raconteur Mara Shapshay uses her addiction-riddled, psychola- logically vexed yet exciting life as fuel to propel a passionate activism around sub- stance abuse and mental health disorders. The ex-Bostonian’s 20 years of fast-lane L.A. living culminated in a five-month informal rehab stay in Carrie Fisher’s guest house. Now recovered and paying it forward, Shapshay presents The Resistance Variety Show, in conjunction with mental health/storytelling nonprofit This Is My Brave, featuring musicians Peter DiStefano (Porno for Pyros) and Wes Geer (Korn), storyteller Jerry Quickly (KPFK), comedians Ant, Ed Crasnick, Lisa Sundstedt and, reportedly, a huge TV celeb comedian who can’t be named. Comedy Store, 8433 W. Sunset Blvd., West Hollywood; Tue., Nov. 7, 8 p.m.; $25. (323) 650-6268, thisismybrave.org/events. —Adam Gropman

ARMS & CULTURE

Americas the Beautiful
From Nov. 2 through Nov. 19, 14 theater companies from all over the Americas — including L.A.’s own Latino Theater Company — are holing up at the Los Angeles Theatre Center for Encuentro de las Americas, 17 days of performances that celebrate Latin American voices. Today the programming takes a break from the- ater for an evening entitled Cinema + Mu- sic. The festival screens Chavela, a new doc about Mexican music icon Chavela Vargas, who toyed with notions of gender before that was a thing to do. The evening also features live music, naturally. Los Angeles Theatre Center, 514 S. Spring St., downtown; Tue., Nov. 7, 7:30 p.m.; free, tickets required. (323) 857-6010, lacma.org. —Siran Babayan

FILM

Wax Nostalgic
Industrial music in America is as synony- mous with Chicago as deep-dish pizza. Jim Nash and Dannie Flesher opened their Wax Trax! Records shop in the 1970s, first in Denver and later Chicago. In 1980, they launched a label, which signed punk, new wave, alternative and especially industrial bands, namely Ministry, KMFDM, Front 242, My Life With the Thrill Kill Kult and their various side projects. In 1992, the label went bankrupt and was sold to TVT Records; Nash died in 1995, and Flesher in 2010. Directed by Julia Nash (daughter of Jim), documentary Industrial Accident: The Story of Wax Trax! Records has interviews with more than 40 former staffers, artists and family, who recall how the store and company popularized the industrial genre in the late ’80s and early ’90s. Tonight’s screening includes a panel discussion, moderated by DJ Lance Rock of Yo Gabba Gabba, with Nash, Frankie Nardiello, Mar- ston Daley, Paul Barker, Chris Connelly and Richard 23, as well as a pop-up shop selling original pressings, apparel and other memorabilia. The Montalban, 1615 N. Vine St., Hollywood; Thu., Nov. 9, 8 p.m.; $25 & $76. (323) 871-2420, themontalban.com.
—Siran Babayan

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PHILIPPINE FUNERALS

Years ago, I interviewed Navy SEAL Randy Hetrick, who, while deployed on a mission and in need of a way to train, came up with the prototype of what would become his massively successful invention: the TRX training system, otherwise known as those black straps with the handles you now see in almost every gym in the world.

I use the set he gave me all the time.

One of the things I remember from our conversation was how he said that he and his fellow SEALs were "in storage" waiting for the mission to start. I thought the idea of that was so intensely utilitarian and badass, I wasn't able to get it out of my mind. Whenever I pick up and leave for somewhere without an audience waiting, I consider wherever I park myself to be the place where I'm "stored."

This week, I've stored myself in Manila, capital of the Philippines.

Once, while stored in Beijing for a few days, I watched a documentary that featured a graveyard in Manila called the North Cemetery. It's approximately 130,000 acres and its mausoleums hold thousands of the dead. It's also home to thousands of living people who live in and around the mausoleums. I was fascinated how the living and the non-living mingled so practically and thought that one day I should pay a visit.

Manila is densely populated and traffic barely moves. The taxi ride going to the cemetery was just under two hours; the cost, about $16. I gave the driver a 1,000-peso note, worth a little more than $19. When I told him to keep it, he grabbed my hand and shook it. "Thank you! Happy New Year!"

I walked through the gate, up the main road and, at the second traffic circle, went right. There were mausoleums as well as headstones, laundry drying, kids playing, residents who checked me out with wary curiosity. "Hey! What's your name?" I would say to them. They would laugh and nod.

I heard music behind me, turned around and saw a hearse coming with a bunch of people walking behind it. I stood on the side to let it pass. It parked a few yards ahead of me. People of all ages gathered around the hearse. Two men got out and opened the back to reveal a white casket. The song blaring from the hearse had an emotional male vocal that steadily rose with intensity. Combined with the heat, the onlookers and the dogs, it made the environment oddly alienating toward the bereaved, who had to wade through the locals to get to the casket.

Two men in sleeveless T-shirts lifted the lid off and everyone leaned in for a look. It was at this moment that I saw something simultaneously weird and beautiful. A woman standing right up front wailed upon sight of the deceased, an elderly man, and her legs went out from under her. Relatives on either side caught her before she hit the ground. The purity of her grief was so profound, so human, all I could do was stare. I looked up and saw a young man observing the scene from the top of a mausoleum; his T-shirt said, "Vape it up!"

After a moment, the lid was closed and the casket was carried by the two men into a mausoleum, with the relatives following.

I turned and walked the other way. The further I went, the less friendly the locals seemed to get. A little boy stopped me and yelled, "I'm gonna fuck you up!" over and over. Right after that, a small group of young men in makeup got in front of me and one of them asked me my name. I told him. He asked me where I was going, I pointed up the road and said, "That way." Then I told them all that they had a great look going and they went nuts. "Thank you!"

I walked for a little while longer and heard the music again. Another funeral. I watched pretty much the same thing happen and I had moments before. After a while, I turned back.

The guys in the makeup had left. I made my way back to the main gate in time to see police cars and motorcycles swarm the area. Local news was there to cover it. A reporter recognized me and told me that the police were there to inspect the cemetery in preparation for ASEAN (Association of Southeast Asian Nations) 2017.

THE PURITY OF HER GRIEF WAS SO PROFOUND, ALL I COULD DO WAS STARE.

The hotel I’m staying in is crawling with security as a lot of representatives have already shown up. America’s greatest president will be arriving this later this month.

Almost every day, there’s something eye-catching on the front page of The Philippine Star, the newspaper (its motto: “Truth shall prevail”) that waits for me in the morning. Yesterday, below the fold, Ding Cervantes filed a column about Marius Roque, exorcist for the Archdiocese of San Fernando, who warned against the wearing of Halloween costumes as they can lead to demonic possession. He gave as an example “the case of a teenage girl who wore a black lady costume for a Halloween party in San Matias.” After a few weeks, she was brought to Roque’s parish, “her mouth and belly button emitting froth.” In the same story, Father John Hampisch, a psychologist, noted increased cases of “demonic interference” in the Philippines, and people dealing with “serious contamination with the forces of evil.”

The Philippines has a drug problem. President Duterte is retooling his efforts to solve it. This time, he says he’s going to try to keep the killing of drug dealers and users down from the estimated 7,000 from last time around. His most recent initiative was called “Double Barrel Reloaded.” Somehow, Steven Seagal wasn’t involved.

Soon we’ll get that shot of Trump and Duterte finally meeting. Big smiles, best words.
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OUT OF (RENT) CONTROL

L.A. is losing rent-controlled apartments at an alarming rate

BY JASON MCGAHAN

The number of rent-controlled apartments that have disappeared from the Los Angeles market in the first nine months of 2017 almost surpassed last year’s total of 1,372 and there’s still three more months to go.

In Los Angeles, rent control applies to most apartment units built prior to October 1978 and exempts single-family homes. The city lost a total of 1,284 rent-controlled units from January to September of 2017 — a rate of nearly five per day — according to a report released last week by the nonprofit Coalition for Economic Survival, which keeps a quarterly tally.

There are still around 115,000 rent-controlled units in Los Angeles. “It shows that if you’re living in a rent-controlled unit in Los Angeles, you literally have a bull’s eye on your back,” says Larry Gross, executive director of the Coalition for Economic Survival.

A state law known as the Ellis Act allows property owners to mass-evict tenants from rent-controlled apartments if the owner is tearing down the building or getting out of the rental business. Landlords who tear down rent-controlled units are obligated by law to wait five years before they can replace them with non-rent-controlled units (but can convert them to condos immediately).

Tenant advocates have long argued that the Ellis Act gives landlords a loophole to avoid the city’s rent-control laws. Gross says the law is a boon to real estate development and that most Ellis Act developers have owned their rent-controlled property for less than a year when they file the applications to evict.

Though the law calls for evicted tenants to be paid relocation allowance, among other protections, Gross says that landlords have been known to flaunt the law. An official in the city’s housing agency that oversees rent stabilization says the law requires that tenants receive 120 days’ notice to vacate and gives an opportunity for them to extend that period to a full year. In the event that a landlord attempts to evict tenants illegally, the city can also step in and rescind the notice.

The city recently adopted a law to oversee what are known as cash-for-keys deals that landlords are known to offer their rent-controlled tenants to vacate the building. The new law took effect in January and requires that landlords notify the rent-controlled tenants of their rights to refuse the cash-for-keys offer as well as their right to rescind the agreement within 30 days.

Between July and September of this year the city received 352 applications under the Ellis Act to eject rent-controlled tenants from their homes. “We’re seeing an overall increase in Ellis Act evictions and displacement,” Gross says. “We haven’t seen the worst yet, in our opinion.”

“IF YOU’RE LIVING IN A RENT-CONTROLLED UNIT IN LOS ANGELES YOU LITERALLY HAVE A BULL’S EYE ON YOUR BACK.” –LARRY GROSS, COALITION FOR ECONOMIC SURVIVAL

Nearly 60 percent of all Los Angeles residents live in rental housing, according to the city’s Housing and Community Investment Department. Los Angeles ranked among the top cities for “cost-burdened” renters in the latest “State of the Nation’s Housing,” a report released earlier this year from Harvard’s Joint Center for Housing Studies. Being cost-burdened means you’re paying 30 percent or more of your income for rent.

The Harvard study found that more than 57 percent of Angelinos were paying that much or more.

In L.A.’s mostly black and Latino communities, the average renter was shelling out a whopping 60 percent of his or her income to stay sheltered, according to a recent analysis from rental listings site Zillow.

With the city experiencing a shortage of affordable housing, there is a new push to toughen rent-control laws at the city and state levels.

The Los Angeles City Council announced a new ordinance Oct. 24 intended to lower incentives to evict tenants using the Ellis Act. Under the new law, tenants have a right to return to the original units if they are put back on the market within 10 years; it was previously five years.

The city’s amendments to the Ellis Act include stronger language requiring payment of the relocation allowance and the right of tenants to return if their units are put back on the rental market before 10 years. It also states that tenants in eviction proceedings may raise as an “affirmative defense” the failure on the part of the property owner to comply with one or more of the requirements set forth under the Ellis Act or the city’s Rent Stabilization Ordinance.

“Only time will tell if this change in law is effective,” says Fredy Ceja, communications director for Councilmember Gilbert Cedillo. “Along with other tenant protections, we hope this amendment will stop evictions from happening citywide.”

Tenant advocates say that unless action is taken by the state Legislature to eliminate or more aggressively amend the Ellis Act, Los Angeles officials can only do so much.

“These actions today will not stop those numbers on our maps from rising,” Gross says.

Aimee Williams, a staff attorney with the Inner City Law Center, says that despite its latest restrictions to the Ellis Act, Los Angeles still lags behind San Francisco and other California cities dealing with similar issues. “It’s encouraging that the City Council has made moves going in the right direction, but it doesn’t address the degree and increase of displacement,” she says.

Williams offers a few suggestions: Citywide quotas on the number of demolitions of rent-controlled buildings, and a requirement that a developer own a property for at least five years before invoking the Ellis Act.

On the state level, the AIDS Healthcare Foundation ACCE Action and Eviction Defense Network has filed a proposed ballot initiative to expand California’s rent-control laws. The measure calls for the repeal of the controversial Costa Hawkins act, a state law that currently limits rent control to apartment units built before October 1978 and that exempts single-family homes.
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Chris Clarke remembers a billboard on the side of highway 15 outside of Barstow, on the way to Las Vegas: “The Boredom Ends in 150 Miles.” Clarke, a former journalist who now works for the National Parks Conservation Association, could never understand it. What’s so interesting about a place filled with people and money and electric lights? You can find that anywhere.

To Clarke, the desert is far more exciting. Some people see it as a place to do things you can’t do in the city — shoot guns, drive a dune buggy. Others are drawn to the vastness, its quiet emptiness. You can look out and see a dozen miles of uninterrupted landscape in any direction, like being on the ocean. But to true desert evangelists like Clarke, there is so much more.

“Out here, the more you look the more there is,” he says. “It’s just layers upon layers of ecological richness.

“The desert,” he continues, “is a rainforest without rain.” And the North American deserts, he says, are “the largest undeveloped ecosystems in the lower 48 states.”

A few weeks ago, Clarke took a group on a hike through the Mojave Trails National Monument. Its 1.6 million acres, shaped roughly like a cow’s head, lie just north of Joshua Tree and just south of the Mojave National Preserve. The hikers stood in the shadow of the Ship Mountains, a dark, almost black range that looms over the sprawling flat landscape, and they walked down into the Cadiz Valley. In the distance they could see a series of perfectly rectangular patches of dark green, like strips of Astroturf carefully laid out atop the dirt.

The desert would seem a strange place to grow anything, but down there in the valley, a company called Cadiz is growing lemons.

The publicly traded Cadiz Inc. — which has a market value of nearly $300 million — owns 34,000 acres in the valley, land that is surrounded on all sides by the Mojave Trails National Monument. You’d never know to look at it but underneath the arid land lies the Fenner Basin, a massive aquifer that holds between 17 million and 34
LA: o vember 3 - 9, 2017

> **15** million acre-feet of water, about as much water as in Lake Mead. Cadiz currently uses the water for its 500 acres of farmland. But no one gets rich growing lemons in the desert.

Since the 1990s, Cadiz, a company with about 10 full-time corporate employees, has existed almost entirely in pursuit of a single objective: to pump tens of thousands of acre-feet of water out of the Fenner Basin and sell it to thirsty Southern California cities and suburbs.

Environmentalists say Cadiz intends to suck the aquifer nearly dry, damaging the surrounding ecosystem beyond repair.

“Cadiz’s plan is to draw down the aquifer and pump out water in order to allow for more sprawl and more growth and more houses,” says Aruna Prabhala of the Center for Biological Diversity in Oakland. “In a time of drought and climate change, we should be using our water in a more sustainable way.”

Without extracting water from the Owens Valley, Greater Los Angeles never would have grown into the metropolis it is today. The city’s growth came at a price: Much of the valley was rendered a veritable dust bowl. Over the years, Department of Water and Power ratepayers have had to fork over millions of dollars in dust mitigation measures, to repair the damage created by one of the city’s earliest sins.

Environmentalists worry the same thing could happen to the Cadiz Valley.

“It could be another Owens Lake situation, where there would be significant dust storms in the area, because the saturated soils on Cadiz dry lake would be dried out,” says Eileen Anderson, senior scientist for the Center for Biological Diversity.

Cadiz representatives say the water that the company plans to take from the ground isn’t going anywhere, that it’s being lost to evaporation. But, according to Clarke, “Even water that is evaporating is contributing to the humidity in that valley. That humidity is not very high, but lowering it increases the water that plants and animals need. It could make the whole place hotter, thirstier and dryer.”

Then there are the nearby Bonanza Springs, an oasis of standing water and cotton willows — “the largest spring of its kind in about 1,000 square miles of Mojave Desert,” Clarke says. Coyotes, bobcats, bighorn sheep and birds of all kinds stop to sip from the springs. “Everything that is in the desert is going to stop by to drink.”

“The springs will dry up,” says environmental attorney Debbie Cook. “You’ll lose plants, wildlife. They don’t care. It’s all about money to them.”

Cadiz spokesperson Courtney Degener says the project can help provide California with another source of drinking water. In a statement, she writes: “As a safe, sustainable supply that has already been approved in accordance with CEQA [California Environmental Quality Act] and upheld by California’s courts, the Cadiz Water Project can add a measure of reliability for those communities that are most dependent on [water] imports and lack of access to local supplies.”

For decades, Cadiz’s plan has gone through a gauntlet of environmental analysis, regulatory approval and deals with water agencies that came together and fell apart. When the Obama administration issued a 2015 ruling blocking the project, many considered it dead.

Then Donald Trump was elected president, and everything changed. Even before Trump was inaugurated, the Cadiz Water Conveyance Project showed up as No. 15 on a list of 50 infrastructure projects that his team considered priorities.

“Literally, everyone in the water industry was like, ‘What the heck?’” says Peter H. Brooks, who owns a water technology firm. “There are thousands of critical infrastructure projects relating to water that I could link to either a public health or environmental crisis, and this doesn’t even make the top thousand. Not even close. This is a totally superfluous project that doesn’t solve any major supply need.”

This year, California Democrats have made a big show of standing up to Trump’s vision of America, from his immigration policies to the rolling back of environmental protections. “This is happening at the same time the Trump administration is undermining, in multiple ways, these long-held environmental laws,” David Lamfrom of the National Parks Conservation Association says of the Cadiz project. “Our thought was always that California wanted to stand up to these types of rollbacks.”

But Democrats are oddly divided over what to do about Cadiz, a politically well-connected company that’s been pulling strings for decades. It’s hard to believe that progressive, ambitious politicians would support a corporation over environmentalists. But then again, some pretty strange things happen out in the desert.

**Keith Brackpool has been** described as “a buccaneering self-made businessman,” a “politically connected wheeler-dealer” and “a British bon vivant.” He came to the United States in the 1980s, shortly after pleading guilty to criminal charges of dealing securities without a license (he paid a $3,200 fine). By the time he lost his job as head of the American division of a food company, he’d already founded Cadiz.

His vision was not unlike that of Harry Chandler and William Mulholland at the turn of the previous century: Find water. Take it.

Since the 1990s, Cadiz Inc. has existed almost entirely in pursuit of a single objective: Pump water out of the Fenner Basin.

Brackpool and his partner had seen satellite photographs of the Mojave Desert, showing that on the rare occasions when it rained, water pooled in the Cadiz Valley, indicating the ground underneath was full of water. It was this aquifer that feeds any seeps and streams that manage to flow in the Mojave. Brackpool and his company began buying up land.

But Cadiz would become a major fruit and vegetable grower. In 2001, the Guardian wrote, “Mr. Brackpool’s company has several agricultural schemes on the go, including one with the Saudi royal family in Egypt, which Cadiz Inc. says could become the largest single agricultural project in the world.”

Brackpool did not return phone calls requesting comment on this story.

Most of the schemes came to nothing. According to SEC filings, Cadiz has lost more than $430 million over the course of its 34-year history.

**But the company’s fate** was always linked to its water scheme, which in its first iteration entailed selling groundwater to the Metropolitan Water District (MWD), Southern California’s water wholesaler, which operates the Colorado River Aqueduct. Though extracting water from the desert may not seem like a brilliant money-making strategy, Cadiz is banking on the price of water going up. All it needs to do is get past a series of regulatory hurdles.

In 2000, the project experienced the first of many setbacks when the U.S. Geological Survey concluded that the rate at which the aquifer was replenishing was not, as Cadiz was claiming, 50,000 acre-feet per year (one acre-foot is roughly 325,851 gallons). It was more like 2,000 to 10,000. Since Cadiz’s original plan called for a pipeline capable of transporting up to 150,000 acre-feet of water a year, it became clear to environmentalists that if Cadiz had its way the aquifer would be emptied out rather quickly.

Cadiz has consistently disputed the USGS conclusion, which is now 17 years old.

“The recharge still happens, but it happens at such a low rate,” says hy-
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> 16 <} droligist John Bredehoeft, who worked for the USGS for 32 years. “You suck it out, it’s not gonna recharge in our lifetime. The aquifer won’t be recharged in our kids’ lifetime.”

Two years after the USGS finding, the Metropolitan Water District pulled out of the Cadiz deal. Cadiz would sue the water agency for “breaching its fiduciary obligations to Cadiz and for denying Southern Californians a secure water supply at a time when consumers are being forced to pay more for less water,” according to a Cadiz press release at the time. The suit was later settled.

Throughout the 2000s, Cadiz re-trenched and reformulated its plan. Instead of selling to MWD, it would sell 50,000 to 75,000 acre-feet of water to smaller water agencies, including the Santa Margarita Water District, which serves 165,000 customers in Orange County — a good 180 miles from the Cadiz Valley. And instead of building its pipeline through federal land, it would run it along a privately owned railroad right-of-way, thus avoiding federal environmental review, which would surely include the USGS’ findings.

Cadiz’s defenders — including labor unions, business organizations and politicians such as Congressman Tony Cardenas and former mayor Antonio Villaraigosa (who’s now running for governor) — use variations of the same argument: The project has already passed the California Environmental Quality Act (CEQA) review, perhaps the toughest environmental review process in the country. If it’s good enough for CEQA, why add another layer of oversight?

“The project has now gone through over two decades of environmental and regulatory review,” said Villaraigosa campaign spokesman Luis Vizcaino in a statement. “It has more than balanced the need to protect our environment, promote high-wage jobs and supply water to Southern California for the next drought.”

Opponents of the project point out that the lead agency for Cadiz’s CEQA process is the Santa Margarita Water District, the agency that stands to benefit the most from a new source of water (it currently gets its water from the MWD; some speculate that Santa Margarita sees the deal as a hedge against future rate increases).

Not only does Santa Margarita benefit but the potentially negative effects of the project will be most apparent 180 miles away, in the desert.

“The public-thats being impacted isn’t connected to the lead agency,” Prabhala says. “That goes against the core principles of CEQA.”

Santa Margarita spokesman Jim Leech dismisses this criticism, saying, “We had public hearings here in Santa Margarita and in the Inland Empire, out where the project is. Joshua Tree is a million miles away. We went as far and wide as we could to vet this thing. There was the allegation that perhaps we weren’t the right agency, but courts completely did not agree with that.”

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“I wanted to stop, but I couldn’t.”

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GOOD AND GREASY
THE STAYING POWER OF SANTA CLARITA’S CLASSIC GREASY SPOONS

As you enter the restaurant, a warm, leathery scent mingles with the pop! pop! of cracking oil. Two or three pots of coffee one with a faded orange cap, steam behind the counter. On the walls, plaques of visiting luminaries — Theodore Roosevelt, say, or Gene Autry — hang near kitschy decor. Wisecracking servers chat up the barstool regulars about the drought, the president, the vandals who live nearby.

The picture in your head is sure to describe one of the shockingly well-preserved greasy spoons in the Santa Clarita Valley. In a world of $15 avocado toasts on one end and $5 Grand Slams on the other, the survival of local mom-and-pop coffeehouses here remains something of a wonderful mystery.

The most recognizable of the bunch is probably Halfway House Cafe, a charming, shacklike joint on the northeast edge of town. It’s possible, however, that on a quick drive to Six Flags Magic Mountain, you caught a quick glimpse inside the Saugus Cafe, a homey late-night hangout across from Newhall Station. At more than 100 years old — it is thought to be the oldest restaurant in the county — Saugus Cafe is the spitting image of coffeehouses of yore.

Both establishments have featured heavily in the public’s visual imagination. In the early 20th century, Saugus Cafe may not have New York steak or am each the heights of nearby competitors. The comforting ordability and generosity of portions cannot be overlooked.

Saugus Cafe may not have New York steak for the price paid by Theodore Roosevelt in 1903, but it still offers a muscular Pancake Special #6 (two each: flapjacks, bacon, sausage, eggs) for just over $7. The eggs here are typically handled with some mastery (it’s rare to see poaching done beautifully at this price), though frankly, their pancakes don’t reach the heights of nearby competitors.

Way Station’s famous “short stack” ($4.95) is actually two gargantuan discs. Arrogant or ambitious eaters are simultaneously encouraged and warned against the onion-rich crispy hash browns ($2.95 for a hefty side).

Elsewhere, idiosyncratic options, rather than oversized portions, offer respite from the cold artificiality of corporate pancake houses. Lily’s offers its own combo platters — the inscrutably named Max I and Max II — but its Hawaiian-style loco moco ($8.45), sloppy and savory, is a reliable choice. The eponymous proprietor has developed a reputation for singing while serving coffee.

In 2015, the Antelope Valley–founded Crazy Otto’s Diner opened a behemoth SCV location, which nowadays draws winding lines on weekends. With its enormous four-egg omelettes and ironically tacky tchotchkes, Crazy Otto’s is to greasy spoons what Johnny Rockets is to greasy spoons what Johnny Rockets is to fast food: an ambitious co-opting of so-called “vintage” style, without the flavor, the legacy or the warmth.

Historicism, one hopes, is the secret weapon that will keep these greasy hubs alive. But perhaps Santa Claritans just want to imagine they’re splitting breakfast with Gene Autry. —Sean L. Malin

HALFWAY HOUSE CAFE

Halfway House Cafe: 15564 Sierra Highway, Canyon Country; (661) 251-0108; thehalfwayhousecafe.com
Saugus Cafe: 25861 Railroad Ave., Santa Clarita; (661) 259-7886.
Lily’s Cafe: 23700 Lyons Ave., Newhall; (661) 259-9668, bowlvalencialanes.com/lounge.
Way Station Coffee Shop: 24377 Main St., Newhall; facebook.com/WayStation1971.
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A HISTORY OF ABUSE
From Claudette Colbert to Judy Garland, women in Hollywood have long reported being victims of sexual harassment

BY HADLEY MEARES

It was 1943, at a glittering party in Hollywood hosted by society gossip Elsa Maxwell. “I was in a short, tailored dress and sat on the steps in a corner, feeling very alone, but watching in awe the movie stars—old, medium and new—greeting each other and vying for center stage,” an 19-year-old model-turned-starlet recalled decades later. “Names—names—names, and I had to pretend to be cool. I managed until one of my heroes, Robert Montgomery, sauntered over to me. Robert Montgomery—I couldn’t believe I was meeting him. He sat on the steps and talked to me—actually flirted with me. I thought him wildly attractive. It was time for me to leave, he took me to his car, asked me for my phone number. I gave it to him. He said, ‘Too easy.’”

With a scornful smirk, Montgomery walked off. The woman he had humiliated was none other than Lauren Bacall, the legendary, no-nonsense diva famed for her roles in To Have and Have Not and Key Largo. That night opened the innocent, sexual inexperienced Bacall’s eyes to the world of sexual harassment she and other actresses endured from the wolves in this town. I replied that I was well used to ‘wolves’ after a few years in the British film industry... I told Marilyn I was well prepared to deal with men patting my bottom, leering down my cleavage and whatever else. She shook her head. There’s nothing like the power of the studio bosses here, honey. If they don’t get what they want, they’ll drop you. It’s happened to lots of gals... ‘Specially watch out for Zanuck. If he doesn’t get what he wants, honey, he’ll drop your contract.”

Marilyn’s words were prophetic. Only a few days later, Darryl Zanuck, then the president of 20th Century Fox, propositioned Collins, saying, “You haven’t had anyone until you’ve had me, baby. I’m the biggest and the best and I can go all night.” Collins had no other recourse but to run. “I was so shocked I couldn’t speak,” she recalled, “so I just wriggled free of his groping hands and ran back to the set.”

Barbara Eden used a similar tactic when she scored a role on the legendary I Love Lucy. She had already been warned by her agent and others about Desi Arnaz, and he lived up to his reputation. “Desi seemed to pop up wherever I was during rehearsal,” she recalled in her autobiography, Jeannie Out of the Bottle. “My solution? To hide from him whenever I saw him coming. Not a particularly subtle ploy, I know, but I was unable to come up with anything more effective.”

Even a Golden Age movie star as enigmatically successful as Claudette Colbert reportedly was unable to stop her co-star Fredric March from groping her daily on the set of 1932’s The Sign of the Cross.

“His hands had 20 fingers, I swear, and they were always on my ass,” she recalled decades later. “I finally said, ‘If you don’t stop I’ll walk right out of the scene and tell Mr. DeMille what you’re doing’... So, the camera rolled again... Mr. DeMille yelled ‘Action,’ and all of a sudden I felt this hand right around my left cheek and I stopped and walked down to the camera and demanded to see Mr. DeMille!”

But, according to Colbert, the abuse continued. While Colbert was unable to stop March’s actions, she was able to score a little victory by demanding her assault not be celebrated in publicity shots. According to Vanity Fair, after publicity image featuring March’s hand wrapped around her butt wound up in a publication with a bawdy caption, she insisted on Paramount giving her approval of her photographs.

Carole Lombard had a different way of handling March, according to Annette Taddeo’s book The Power of Glamour: The Women Who Defined the Magic of Stardom. Sick of her unwelcome advances during the filming of the classic comedy Nothing Sacred in 1937, she invited him for drinks in her dressing room. Not surprisingly, he took this as an opportunity to grope her, and began to feel her up—and to his shock found a large dildo that Lombard had strapped on between her legs.

For some women in Hollywood, the passing of years and a position of strength in their careers allowed them to finally fight back. Starting as a young teenager, the tragically Judy Garland would later say she’d suffered years of abuse at the hands of Louis B. Mayer, the head of MGM. “Mayer would tell her what a wonderful singer she was, and he would say, ‘You sing from the heart, and then he would place his hand on her left breast and say, ‘This is where you push’ and then he would place his hand on her leg.”

Carole Lombard was unable to stop her co-star Fredric March from groping her daily on the set of 1932’s The Sign of the Cross.
Things changin': But they ain’t change all dat much.”

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The Wright Stuff

She NYC Arts, a playwright incubator for women, is coming to the West Coast

By James Bartlett

The cliché is that L.A. is heaven for screenwriters and that playwrights find a happier home in New York. Now She NYC Arts, a festival devoted to producing full-length plays, musicals and adaptations by women writers, is bucking the trend and heading West.

Aspiring Angeleno writers were invited to submit their work in hopes of becoming part of the five shows that will be produced next July at the first She L.A. Arts Festival. Herro next July at the first She L.A. Arts Festival.

The new L.A. branch’s executive producer, Nakisa Aschtiani, along with Natalie Margolin, will read and select the L.A. winners for the inaugural event, though this isn’t a free ride. Entering the competition costs $20, and there’s a participant fee of $550 if your work is picked as a winner.

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“All festivals have a fee — that’s just how they work,” says She NYC’s executive producer, Danielle DeMatteo, adding that the New York Musical Theatre Festival charges more than $5,000.

“For now that subsidizes the cost for the theater rental, advertising, casting, tech staff and production supplies, but it’s my dream for us to one day have enough funds so that we can eliminate the fee,” she adds.

Aschtiani says that the participant fee did give her pause, but she was encouraged when she saw that She NYC raises funds to lower the amount every year, and in her case at least, the investment was more than worth it.

“It looks great on a résumé, and you definitely get bragging rights — my parents tell pretty much everyone they meet. More than that, there is a wonderful sense of additional accomplishment: ‘I finished a play. And I am not the only one that thinks so.’”

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Since New York, Aschtiani, an in-house banker at an investment firm in her home-town of Palms, has written her second play, Romeo and Juliet in Screenland, a comedic take on the classic for Culver City Public Theatre’s Shakespeare in the Park, ran for six weeks over the summer during the city’s centennial celebrations.

“She NYC Arts gave me such an amazing opportunity that I wanted to help bring the experience to the West Coast in hopes that we can open it up to more female writers,” Aschtiani says. DeMatteo agrees: “Three of the shows in New York were from the West Coast, and we knew it was time we were bicoastal. There was clearly a need for a program like this.”

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Hammer Time

Thor: Ragnarok shows that Marvel movies can still hit where it counts

By Bilge Ebiri

Like most of the better Marvel efforts, Thor: Ragnarok feels like the work of a unique sensibility instead of a huddle of brand managers. While the studio’s films demonstrate plenty of comic flair right from the start of its shared-universe experiment, with 2008’s Iron Man, recent efforts have veered too far into bland, jokey listlessness; frivolity has trumped light-heartedness, pandering has replaced irreverence. But in Ragnarok, directed by the Kiwi filmmaker and actor Taika Waititi, the gags are weird enough, and land frequently enough, that it all seems to be coming from somewhere — and someone — real.

In its broad strokes, however, the setup is not so different from the standard-issue comic book movie. Thor (Chris Hemsworth), god of thunder and key member of the Avengers, discovers that his heretofore-unknown-to-him older sister Hela (Cate Blanchett), the god of death, has been freed from her cosmic prison and is coming to claim her throne at their home world of Asgard. But his first attempt to stop her fails: He’s deprived of his all-powerful hammer, Thor (Chris Hemsworth, left) is forced into gladiatorial combat against his old friend the Hulk (Mark Ruffalo) in Marvel’s Thor Ragnarok.

Deprived of his all-powerful hammer, Thor (Chris Hemsworth, left) is forced into gladiatorial combat against his old friend the Hulk (Mark Ruffalo) in Marvel’s Thor: Ragnarok.

Hela has been freed of her cosmic slumber by a strange trickster god of the Grandmaster’s world of Sakaar as one where the flashy strongman constantly keeps his subjects entertained and docile with gaudy spectacle and competitive combat.

It makes an interesting contrast, as the film intercuts between the grim, shadowy enslavement of the people of Asgard and the decadent, brightly lit, there’s-a-party-going-on enslavement of the people of Sakaar. (As if to underline this duality, Thor has to help spark concurrent revolutions in both worlds.) Even as the picture piles on the retro stylizations and the goofy one-liners, the undercurrent of oppression is inescapable. In its own weird little way, Thor: Ragnarok manages to poke fun at the constant churn of myth and entertainment of which the movie itself is a part. It’s a candy-colored cage of delights, but it is a cage nevertheless — and it doesn’t hide that fact.

Thor: Ragnarok | Directed and written by Taika Waititi
Written by Eric Pearson, Craig Kyle and Christopher Yost | Walt Disney Pictures | Citywide

A Mysterious Party Sparks Thoughtful Thriller Most Beautiful Island

What are you willing to do for money? That’s the question Luciana (Ana Asensio) must ask herself throughout the thoughtful thriller Most Beautiful Island. As an undocumented immigrant barely getting by with cash-under-the-table jobs in New York City, it turns out Luciana will do nearly anything to make ends meet: babysitting for obnoxiously bratty kids, flyer hustling in Times Square, attending a mysterious party for two grand.

But it’s that last, lucrative gig that gives Luciana pause. One of her flyer-hustling comrades asks Luciana to step in for the night but offers few details other than the promise of a massive payout. And as the party draws closer, it’s clear that something’s not quite right.

In this promising debut, Asensio does triple duty as writer, director and star. At a lean 80 minutes, there’s little extraneous material in Most Beautiful Island, and Asensio spins a suspenseful web that delivers a truly shocking — and strangely satisfying — revelation.

As a rumination on the experiences of undocumented immigrants, Most Beautiful Island presents an extreme example of what people will do to scrape by — but it does so without belittling its vulnerable characters. Beneath Luciana’s desperation lies a silent strength that grounds her in this story with life-or-death consequences.

Most Beautiful Island | Directed and written by Ana Asensio
Samuel Goldwyn Films | Music Hall

ANA ASENSIO IN MOST BEAUTIFUL ISLAND

COURTESY SAMUEL GOLDWYN FILMS

Most Beautiful Island

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Most Beautiful Island | Directed and written by Ana Asensio
Samuel Goldwyn Films | Music Hall

ANA ASENSIO IN MOST BEAUTIFUL ISLAND

COURTESY SAMUEL GOLDWYN FILMS

Most Beautiful Island

Most Beautiful Island | Directed and written by Ana Asensio
Samuel Goldwyn Films | Music Hall

COURTESY SAMUEL GOLDWYN FILMS
By April Wolfe

One year, back in the early 1990s, an uncle of mine didn’t show up to our family Christmas. I was only 10 and didn’t understand his sudden departure and why nobody would speak of it. A year later, I was at his funeral. He was a playwright and actor in Chicago, to honor him, several of his male friends performed a modern dance routine. Each dancer was muscular and handsome and clad in a solid-white unitard, and I remember wanting to giggle because this wasn’t the kind of memorial service that I, a Catholic girl in Michigan, had become accustomed to. But when the music started — a grand number of cascading crescendos but still mournful all the same — I was transfixed by these men and their movements, as they acted out their grief, leaping with powerful limbs into the air, taking turns catching and lifting one another up into the spotlight, each for one halting moment. My heart pounded. I will never forget those five minutes of grace and compassion.

That’s the same feeling I get when I watch Robin Campillo’s profoundly moving AIDS-crisis drama BPM (Beats Per Minute). In the beginning, we’re plopped into a meeting for the Paris chapter of ACT UP, one of the most effective international AIDS-activist organizations during the crisis of the late 1980s and early ’90s. Campillo uses the meeting dynamics — all that rifting and banter — to quickly introduce us to at least 10 or so integral characters. They include Sophie (Adele Haenel), who’s miffed about the way a protest devolved into a public official getting splattered with fake blood and handcuffed to the stage, and the charming/thorny Thibault (Antoine Reinartz), the de facto leader with thickened skin from settling organizational infighting.

For the first third of the film, there’s no clear protagonist. We rove into the POVs of activists as they hold demonstrations at the offices of a pharmaceutical giant and in a local school, spattering walls with fake blood and passing out condoms to kids. Campillo presents them as an indivisible group, working in unison, faltering and then quickly righting their ship, before he focuses the story toward the developing relationship between two men, Nathan (Arnaud Valois) and Sean (Nahuel Perez Biscayart). Quiet, handsome Nathan is HIV-negative, while the boisterous Sean is “posi.” The first night they spend together, Sean reveals that his high school math teacher transmitted the virus to him — it had been Sean’s first time. Nathan, on the other hand, just got lucky. Sean is so very alive in every frame — with every moment to speak, to kiss, to crack a wicked joke seized — and yet we know he will almost certainly die.

But Campillo’s focus on these charismatic characters, who bicker constantly but pick one another up the second they fall (sometimes literally), makes their present so thrilling that we don’t focus on what bleak future may await them.

Campillo underscores the immediacy of this story with thumping electronic tracks that play as the characters lose themselves on a darkened dance floor. The director (with additional editors Stephanie Leger and Anita Roth) intercuts this startlingly realistic, almost doc-like story with moments of surreality, as he overlays psychedelic imagery of specks floating in space on top of these dancing revelers. Eventually, we realize that what’s depicted in the images is the microscopic movement of the AIDS virus attaching itself to human cells — life is literally stolen from these people as they dance.

This film, co-written by former ACT UP Paris president Philippe Mangeot, exposes the electricity of living in that moment of time for the gay community, where amid the apathy and outright hate from the outside world, an unbreakable bond was formed — what a terrible irony that grief can be so beautiful.

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Thirsty, starved kids at the depot. The film ultimately is about watching a morose child lose his grip on reality, but director Marc Meyers and Backderf find in Dahmer’s painful naiveté moments of humor. Former Disney kid Ross Lynch plays Dahmer as something other than the total tortured loser you may imagine. Yes, he’s often within an inch of getting the shit kicked out of him for being weird, but he’s socially savvy enough to shield himself from the abuse by letting his more effeminate acquaintances endure it, while he bee-lines for the door.

As much as this story is about Dahmer, it’s also about Backderf’s fears of possible complicity — did he miss signs that could have been a warning? Meyers manages to balance complex tones, never resorting to poking fun at his subject. My Friend Dahmer is both sensitive and fascinating, distinguished by a stellar, breathtaking performance from Lynch. (April Wolfe)

**GO TO RIVER BELOW**

The intoxicating A River Below contains elements of immersive nature documentaries and shocking wildlife exposés (like Blackfish and The Cove), but director Mark Grieco’s profile of two driven conservationists tells a more slippery story. Grieco (Marmato) shows how intense media images can prompt swift public condemnation and unignore entrenched industries, and then goes deeper to examine the impact on the environmental activists and Amazon fishermen who become entangled in a campaign to save an endangered species. When Richard Rasmussen, popular host of National Geographic Mundo Salvaje, and Colombian marine biologist Fernando Trujillo swim with the Amazon River dolphin known as the boto, each expresses wonder at the beguiling mammal’s intelligence. The boto population dwindled when fishermen began using their meat as bait for piracatinga, a widely sold scavenger catfish. Then a Brazilian newsmagazine aired explicit video of a boto being slaughtered, and the outrage led to a ban on the fish and collapse of a lucrative industry.

Grieco reveals that it was the boisterous Rasmussen who captured that footage. Meanwhile, Trujillo gets death threats for his campaign to keep the mercury laden piracatinga out of Colombia (it was finally banned last month). Hekin Rene Diaz’s sublime cinematography and the way Grieco teases out the knotty narrative make for a haunting exploration of an ethical morass, where vilification is easy, but deconstructing power much more difficult. (Serena Donadoni)

**MY FRIEND DAHMER**

My Friend Dahmer, from a graphic memoir of that name by the pseudonymous Derf Backderf, is a kind of coming-of-age tale that dissect a troubled kid’s descent into murder. Backderf was a high-school pal of the boy who would grow up to become the serial killer and cannibal Jeffrey Dahmer. There’s no one single person or event to blame for Dahmer’s circumstances and behavior, the authors point out. In Dahmer’s case, the psychological factors that led to his morbid interests and desires were many.

Tom Roston
MAMA NITA’S LAST CALL

BY KAREN TONGSON

You wouldn’t have found Semisonic’s “Closing Time” in any of the Smog Cutter’s smeared vinyl songbooks. But it’s likely someone tried to sing it anyway above the din of the venerable karaoke bar’s last call this past Sunday, Oct. 29.

Nita Sevikul, known to her patrons and bar family as “Mama Nita,” has owned the Smog Cutter since 1988 — the last time the Dodgers went to (and won) the World Series. The bar itself has been around for “at least 77 years,” according to Mama Nita, whom I first met when I started coming to the Smog Cutter in 2004. She’s carbon-dated it through the antique cash register that still sits at the center of the bar, beneath the Buddhist shrines to her ancestors who have presided over generations of devoted regulars and karaoke adventurers in Virgil Village.

Stripped of their annual lease since 2015, the Smog Cutter has been sitting month-to-month under the threat of eviction from the building’s owner, Kourosh Malekan, according to Mama Nita. After several failed efforts to negotiate a longer-term solution, and what Mama Nita describes as threats that she would be forced to pay for costly renovations, she finally relented and decided to give up the space. (Malekan did not respond to requests for comment.)

Just shy of 30 years as the Smog Cutter’s owner, Mama Nita doesn’t have it in her heartbreak. According to her, and some of the older regulars, the Smog Cutter has been subsisting on a better living at a little bar staked out in the back of a sweatshop as a “hostess bar” of sorts, with beautiful women like Mama Nita slinging stiff pours and light lagers and offering an ear to the hard-scrabble, hard-swilling men who were regulars, many immigrants themselves from places like the Philippines, Korea, Thailand and Vietnam. The casual accoutrements, like crispy, salty snacks — potato chips, homemade pork cracklings or even paper bags of deep-fried smelt from local Filipino joints — made them feel at home.

In accounts of what makes the Smog Cutter special, these guys are rarely mentioned. The Smog’s casual explorers from near and far inevitably showed up because they heard Charles Bukowski used to hang out there during his deepest, darkest binges. Fueling this legend was the watering hole’s appearance in the opening title sequence to Barfly, the 1987 film based on his writings.

MAMA NITA BARTENDED AT THE SMOG CUTTER BEFORE BUYING IT IN 1988.

Everybody else came to the Smog Cutter for karaoke. To its final day, the Smog’s posse of wizened regulars, at least those who are still alive, arrived early, before karaoke started at 9 p.m. They wanted to settle in before the weekend crowds of newbies, Westside looky-loos and recent East Coast transplants clogged up the joint with hackneyed renditions of “Sweet Caroline” and lesser cuts from the Spice Girls’ oeuvre.

Karaoke became the Smog Cutter’s staple in the early 1990s under Mama Nita’s watch. According to her, and some of the regulars from that era, “Some white guy got it started for a couple of months” (no one seems to recall his name). Then a gregarious Filipino regular by the name of Pete Gonzalez took karaoke to the next level. Soon it was the bar’s marquee amusement.

Renée Mangalindan, a loyal Smog patron since 1993, describes the early days of karaoke as “wild and packed to the gills.” The recreation was fairly new to the United States in that era. At most karaoke joints that cropped up on the West Coast, the earliest adopters were Asian or Asian-American. Many were crooners of the Great American Songbook, like the dearly departed Eddie, whose last name remains a mystery to everyone I asked. Eddie was a Japanese-American gardener who always kept the world on a string, even when latter-day Bohemian Rhapsodists changed the mood.

Speaking to me in Tagalog, Mangalindan — a striking figure with his signature white jeans, white tank top, gold chains and abundant mustache — says he doesn’t know where he’ll go after the Smog shuts down. “I guess I could go to one of the Filipino places around. But I like that there’s a mix of people here, even though I think some of the newer ones can be scared off by how loud the bartenders get.”

I first met Mangalindan and the generations of “loud bartenders” and KJs (karaoke jockeys) when I started coming to the Smog in 2004. Their names — Sunshine, Bonnie, Jan and Joanne — should be emblazoned on one of those T-shirts with roll calls of championship teams. They’re cognizant of their place in local lore. Joanne appeared in Kid Cudi’s “Day ‘n’ Nite” video, which was partly shot on location at the bar. Others have become confidantes and pals of some of the well-known TV actors who occasionally show up on low-key weeknights. Each, except for Joanne, has moved on, their legends looming larger over the Smog’s wood-paneled, dusky red lighting, arcane karaoke machine and a songbook that hadn’t been updated since Michelle Branch had her big moment in the aughts.

The lack of bells, whistles, reverberation and sometimes even ventilation mattered little to those of us who became a part of Mama Nita’s family through the years, even after a little hazing from the Smog Cutter’s deep roster of matriarchs. It took me repeated visits to earn the trust of these powerful women and learn the bar’s unspoken edicts of decorum: Don’t be pushy, don’t forget it’s cash only, tip the KJs, tip your bartenders, and always buy a drink in return if another regular, or a member of the staff, buys one for you (which happens more often than you might think).

Over the course of 13 years, Mama Nita and her crew always took great care of me, even plying me with snacks of cold hot dogs and American cheese (or whatever they had behind the bar) if I seemed too tipsy on any given night.

The Smog Cutter nurtured our ambitions and cradled our failures. It feted our birthdays, engagements and promotions. It served as our sacred space of mourning in the course of 13 years, Mama Nita’s watch. According to her, and some of the regulars from that era, “Some white guy got it started for a couple of months” (no one seems to recall his name). Then a gregarious Filipino regular by the name of Pete Gonzalez took karaoke to the next level. Soon it was the bar’s marquee amusement.

Renée Mangalindan, a loyal Smog patron since 1993, describes the early days of karaoke as “wild and packed to the gills.” The recreation was fairly new to the United States in that era. At most karaoke joints that cropped up on the West Coast, the earliest adopters were Asian or Asian-American. Many were crooners of the Great American Songbook, like the dearly departed Eddie, whose last name remains a mystery to everyone I asked. Eddie was a Japanese-American gardener who always kept the world on a string, even when latter-day Bohemian Rhapsodists changed the mood.

Speaking to me in Tagalog, Mangalindan — a striking figure with his signature white jeans, white tank top, gold chains and abundant mustache — says he doesn’t know where he’ll go after the Smog shuts down. “I guess I could go to one of the Filipino places around. But I like that there’s a mix of people here, even though I think some of the newer ones can be scared off by how loud the bartenders get.”

I first met Mangalindan and the generations of “loud bartenders” and KJs (karaoke jockeys) when I started coming to the Smog in 2004. Their names — Sunshine, Bonnie, Jan and Joanne — should be emblazoned on one of those T-shirts with roll calls of championship teams.

They’re cognizant of their place in local lore. Joanne appeared in Kid Cudi’s “Day ‘n’ Nite” video, which was partly shot on location at the bar. Others have become confidantes and pals of some of the well-known TV actors who occasionally show up on low-key weeknights. Each, except for Joanne, has moved on, their legends looming larger over the Smog’s wood-paneled, dusky red lighting, arcane karaoke machine and a songbook that hadn’t been updated since Michelle Branch had her big moment in the aughts.

The lack of bells, whistles, reverberation and sometimes even ventilation mattered little to those of us who became a part of Mama Nita’s family through the years, even after a little hazing from the Smog Cutter’s deep roster of matriarchs. It took me repeated visits to earn the trust of these powerful women and learn the bar’s unspoken edicts of decorum: Don’t be pushy, don’t forget it’s cash only, tip the KJs, tip your bartenders, and always buy a drink in return if another regular, or a member of the staff, buys one for you (which happens more often than you might think).

Over the course of 13 years, Mama Nita and her crew always took great care of me, even plying me with snacks of cold hot dogs and American cheese (or whatever they had behind the bar) if I seemed too tipsy on any given night.

The Smog Cutter nurtured our ambitions and cradled our failures. It feted our birthdays, engagements and promotions. It served as our sacred space of mourning when we lost Michael, Whitney, Prince, Bowie and too many others in our lives both real and imagined. We rehearsed for love, victory and heartbreak through its sticky songbooks and tricky repertoires. And now, for its last act, the Smog Cutter is teaching us the difficult lesson of letting go.
THU. NOVEMBER 2
COMMUNITY SERVICE

SAT. NOVEMBER 4
COMMUNITY SERVICE

COMMUNITY SERVICE

SAT. NOVEMBER 4
COMMUNITY SERVICE

COMING SOON:
11/9 JOYZU
11/9 CELSO PINA
11/9 MOVING CHANNELS
11/11 BASS SQUAD LIVE: SEAN MACKX FOREVER TRIBUTE
11/11 DRI, EXCEL, HIRAX, DEATHWISH, WITCHHAVEN, CRYPTIC SLAUGHTER & KNOW
11/11 DEEP PRESENTS: “REMEMBER?” (ALL MARQUES, ALL VINYL, ALL NIGHT)
11/14 ECSTATIC BASS YOGA WITH TREAUVOR MOONTRIBE DESERT DWELLERS SET AND CLAIRE THOMPSON
11/16 METAL ASSAULT PRESENTS 143 PRE-THANKSGIVING
11/17 DYED SOUNDROM (APOLLONIA, PARIS) & BROOG
11/18 PATCHES AND PINS EXPO
11/18 KMN
11/18 THE ANTIDOTE TOUR
11/18 XCELLERATED: KILLAHURTTZ, HEIST, DJ HATCH, DJ COTESY
11/25 XCELLERATED: L/J BUKEM, TECHNIMATIC, COMMIX
11/29 JORDAN BARRON ROCHE MEMORIAL SHOW: ALGO
12/8 BEARDUBS
12/14 TYMELESS KREW PRESENTS SCHAMA NOEL & KVRAMA

SAT. NOVEMBER 4
SYSTEMATIC DEATH INFEST

SAT. NOVEMBER 4
MINISTERIO DE LA PARRANDA

COMING SOON:
11/3 TRYBVL, FEAT. PAGES, DJ UNIEQ, B. WADE
11/4 MINISTERIO DE LOS MUERTOS
11/9 KARAOKE IS FOR LOVERS
11/11 SKY REMEE LIVE
11/12 THE CANVAS EXPERIENCE
11/12 MY WILD PARTY
11/12 CADILLAC SPILLS: 80’S JAMZ DANCE PARTY
11/13 THE FLOOR IMPROV NIGHT
11/16 CASA DE BAMBA
11/17 THE MOTH
11/17 SHABBAAAA
11/18 DILF LOS ANGELES
11/18 BOOTIE LA: PUMPKIN SPICE

SUN. NOVEMBER 5
A.X.E CONCERT SERIES

TUE. NOVEMBER 7
THE MOTH

TUE. NOVEMBER 7
WIKI

COMING SOON:
11/19 ANTIDOPING
12/7 CLAYE CARSON & SKINNY PETE W/ DBOI LTD
12/11 THE FLOOR IMPROV NIGHT
1/1 JACKSON WHALAN & HONEYCOMB
1/7 CARTER ACE
1/18 KRIZZ KALIKO

SUN. DECEMBER 31
NYE WITH DUBFIRE AND VERY SPECIAL GUESTS

WED. NOVEMBER 22 - 9PM
BRÜT

THU. NOVEMBER 9
THE Canvas EXPERIENCE

THU. NOVEMBER 7
THE MOTH

SUN. NOVEMBER 12
THE Canvas EXPERIENCE

THU. NOVEMBER 7
THE MOTH

TUE. NOVEMBER 7
WIKI

THU. NOVEMBER 9
THE Canvas EXPERIENCE
By Jeff Weiss

Hollywood actor up to a Klieg light and you’ll find an aspiring rock star. Johnny Depp arrived here hoping to be the next Keith Richards and wound up the pirate son of the Rolling Stones guitarist in a Disney film. From Kiefer Sutherland to Scarlett Johansson, Russell Crowe to Jared Leto, the history of actors turned musicians is as lengthy and undistinguished as a Shia LaBeouf freestyle.

Miya Folick’s arc is rarer: a theater school–trained actress at NYU and USC who spent a couple of years dragging herself to auditions until she realized that her career path was all wrong.

“I didn’t care and had a bad attitude about it,” Folick says with a laugh, eating vegetables and noodles at a ramen shop near her Little Tokyo abode.

The cover of Folick’s excellent Terrible Records–released EP, this month’s Give It to Me, offers a window into her dramatic past. Adorned in a form-fitting, calf-length black dress, she poses in a triptych, alternately bowed and upright. Her left arm is outstretched; her hair pixieish and jet black. She fixates a severe and riveting stare on the camera, perfectly matching the sullen, grungelike aggression of the record. It’s reminiscent of The Breeders and PJ Harvey, with a Joni Mitchell cover tossed into the pyre.

“I didn’t want to be involved in bad [film and TV] projects, and maybe I was a bit pretentious, but I don’t think that’s a bad thing,” Folick says about her acting stint.

“I woke up one morning and realized I spent all my time writing songs that I didn’t share with anyone, and going to auditions that I didn’t prepare for. In my car on the way to the audition, I’d write lyrics in my head and not think about the audition. So I was like, ‘I’m not gonna do this anymore, I’m going to play music’—and never went to another audition.”

Forming a band was more difficult. Raised in Santa Ana, she attended a high school among mostly Presbyterians who listened to pop punk and emo.

“One of my classmates told me I was half Japanese and half normal,” she says in an aside. “And it was a friend of mine. So it was one of those moments where I was like, ‘Oh, I’m not like you.’”

Her mother is the daughter of a Japanese Buddhist minister. Her father, who is Russian-Italian, converted to the faith and served as the president of the Buddhist church that Folick attended as a child.

While studying at USC, Folick started working at the music venues on campus, which led to her picking up the guitar. After graduation, she frutilessly sought out collaborators by attending shows, hoping to meet someone who could play. Eventually, she filled out a Tinder profile that said, “Looking for a band.” Her future bassist responded and eventually helped put together the current lineup.

Folick’s first project written with the band, perhaps she’ll even act again.

Music //

Bizarre Ride //

CRACKED ACTRESS

MIYA FOLICK DITCHED HER DRAMA SCHOOL TRAINING TO PURSUE MUSIC AND HASN’T LOOKED BACK

By Jeff Weiss

In My Mind:

Monk at Town Hall 1959

Fri, Nov 10 at 8PM

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PHOTO BY MAYA FUMI
Music Picks

**11/3**

**Jolie Holland and Samantha Parton**

@ MCCABE’S GUITAR SHOP

Although Samantha Parton and Jolie Holland are both founding members of The Be Good Tanyas, they hadn’t worked much with each other after Holland departed the Canadian folk-country group following the release of their 2001 debut album, Blue Horse. While Holland went on to a well-received solo career, Parton continued with The Be Good Tanyas until she was laid low by injuries she suffered in two separate auto accidents. When Holland phoned Parton out of the blue to talk about collaborating again, Parton was ready to try something new after spending several years recovering. The recording of the duo’s new album, Wildflower Blues (on their own Cinquefoil Records), not only helped to restore Parton’s confidence, it opened new sonic pathways for both vocalists, whose soothing harmonies are layered within their intimate balladry in a sublime enchanting fashion. – Falling James

**Paul Kalkbrenner**

@ LOT 615

A staple of Berlin’s techno world, Paul Kalkbrenner is more producer than DJ, building his reputation through an ample catalog of full-length albums and singles, released first through beloved label BPitch Control and later on his own imprint, Paul Kalkbrenner Musik. He has lent his remix touch to cuts from artists such as Moby, Depeche Mode and Leonard Cohen, and even starred as the troubled DJ in the German flick Berlin Calling (for which he also created the bulk of the soundtrack). In 2016, Kalkbrenner recalled the Berlin of his youth with Back to the Future, a three-volume collage of retro rave sounds pieced together to form a mix that is both familiar and forward-minded. Back to the Future is the basis for Kalkbrenner’s performance at Lot 615, a can’t-miss night for old and new techno fans. – Liz Ohanesian

**Wand**

@ THE HI HAT

Singer-guitarist Cory Hanson used to play with Mikal Cronin, Together Pangea and Meatbodies, and he and drummer Evan Burrows have more recently toured as members of Ty Segall’s band The Muggers. Although Hanson and Burrows share a lot of the same psychedelic influences as their pals, they are more subtly unique when they perform together in Wand. The seven-minute-plus track “Blue Cloud,” from Wand’s fourth album, Plum, is trippy, but the interplay of Hanson’s and Robert Cody’s guitars is often more subtly melodic than heavy and pulverizing. On the title track, Hanson sings an earnestly poppy melody over a propulsive, Beatles-esque piano line, Lee Landey’s bass and Sofia Arreguin’s empathetic harmonies. Hanson’s yearning pleas on “Bee Karma” contrast with the band’s tangled hard-rock riffage and celestial atmospheres. – Falling James

**Jay and the Americans, Paul Revere’s Raiders, Mitch Ryder**

@ CERRITOS CENTER FOR THE PERFORMING ARTS

This evening’s stop on the All-American Rock & Roll Tour is an unabashed oldies revue that features three variously authentic acts who have collectively released dozens of memorable garage-rock and ’60s pop hits. At age 72, Mitch Ryder still retains much of his original raw soul power more than five decades after he emerged from Detroit with stylishly rocking versions of “Jenny Take a Ride” and his medley of “Devil With a Blue Dress On” and Little Richards’ “Good Golly, Miss Molly.” Far more than just a one-hit wonder, Ryder was a prime architect of the early Detroit hard-rock scene and influenced Iggy Pop, Bob Seger and Bruce Springsteen. Jay & the Americans includes two original members, whereas Paul Revere’s Raiders performs without original singer Mark Lindsay and late founding keyboardist Paul Revere Dick. – Falling James

**Saul Williams**

@ ZEBULON

Saul Williams has found a way to make his poetry come alive and resonate with immediacy and power by fusing it with hip-hop and rock on such provocative recordings as his 2001 debut, Amethyst Rock Star; the incendiary 2007 collaboration with Trent Reznor, The Inevitable Rise and Liberation of NiggardlyTardust; and 2016’s politically charged and defiantly confrontational MartyrLoserKing. The New York native has avoided coming off as didactic by couching his inspiring words in layers of inventively aggressive musical backing. On the latter album, Williams lyrically invokes Lazarus and Pythagoras as he deciphers the police state and the increasingly divide between the poor and the rich. Tonight, Williams performs following a screening of Rwandan director Anisia Uzewyn’s new film, Dreamstates, a restless surreal road movie shot on an iPhone that stars Williams, CX Kidtronik and Beau Sia. – Falling James

**Betty Bryant**

@ CATALINA JAZZ CLUB

Kansas City-born-and-bred pianist-singer Betty Bryant upholds that fabled music town’s glorious jazz tradition with unerring aplomb and plenty of her own highly individualized style. Bryant, who was mentored by KC legend Jay McShann and first arrived in Hollywood in the late 1950s, always delivers a beguiling, signature combination of elegant funk, understated rhythm and warmly expressive vocals. While she never scored any hit records, Bryant’s marvelously supple touch and well-chilled brand of jazz cool has made her a favorite from Rio to Tokyo. – Jonny Whiteside

Upcoming Events at Amoeba!

**FRI • NOVEMBER 3 • 8PM**

MARK LIGHTCAP (ACETONE) DJ SET


**TUES • NOVEMBER 7 • 6PM**

LALAH HATHAWAY

Five-time Grammy award-winner, Lalah Hathaway, celebrates her new album, Honestly, out 11/3 on Hathaway Entertainment, with a live performance and signing at Amoeba! Signing is limited to purchasers of Honestly, instore only at Amoeba. Details on Amoeba.com.

**TUESDAY • NOVEMBER 7**

USED 7” SALE!

ALL USED 7” UNDER $4 ARE BUY 1 GET 1 FREE! (CHEAPEST ONE FREE)

**FRIDAYS • NOVEMBER 9 • 6PM**

NKRIOT

Official release performance/party for new limited-edition NKRIOT cassette! Live performance and signing after the show. Cassettes will be available for purchase at Amoeba on 11/9. Hold displays will be given with each cassette tape purchase (while supplies last).

**SAT • NOV. 18 • NOON • 4PM**

SIDEWALK SALE

Join us outside the store for deals galore! DVDs - $2 each or 3 for $5; DVD box sets - $8 each or 2 for $7; Blu-ray - $4 each or 3 for $10; 46s - 2 for $1; CDs - buy 1 get 1 equal or lesser value free plus much more!

**MON • NOVEMBER 20 • 6PM**

RICHARD BLADE BOOK SIGNING


Music Picks

**11/4**

Modern Funk Fest DJ Summit

@ REGENCY THEATER

The word “funk” gets tossed around a bit too loosely these days; you can thank Mark Ronson, Bruno Mars and Calvin Harris for that. But here in L.A. we take our funk seriously, and we’ve got the heritage and global ambassadors to prove it, from Dr. Dre’s O-funk facelift to Dâm-Funk’s futuristic take on the genre. At this gathering, the city’s devotees will be grooving in droves to a collection of modern-day funk slangers and movers including Billy Goods and Randy Watson from long-running club night Funkmo
Kacey Johansing
@ MOROCCAN LOUNGE

Coming down fast like a warm breeze on the first night of springtime, Kacey Johansing busts out with her latest full-length album, the suitably titled The Hiding. It’s been four years since her last album, Grand Ghosts, and in collaborations during that time with My Morning Jacket, Vetiver and her own side project, folk duo Yesway, she’s cultivated a certain vocal sensibility that’s like the whisper of wine set out to breathe in a crystal glass. The players on The Hiding are at their finest — drums recorded with presence and guitars blessed with their proper luster — and there is a singular feeling of being drawn in to a campfire somewhere in the Michigan woods, welcomed and illuminated and experiencing something truly worthwhile that comes along as rarely as a shooting star, one that actually makes your wish come true for once.

—David Cotner

Cassandra Wilson
@ LARGO AT THE CORONET

Cassandra Wilson has earned deep respect as one of our greatest jazz vocalists, not least for her often left-field vision about new musical turf to transform. The fearless singer-guitarist-pianist made her mark flowing free with New York avant-jazz heavies such as bassist Dave Holland and Steve Coleman’s art-funk ensemble M-Base Collective, then evolved into a jazz standards interpreter for a spell, and eventually found a fruitful niche in a series of discs reworking vintage country blues and folk. Along with other projects involving original compositions steeped in soul, rock dynamics and hip-hop sampling techniques, she’s used her shape-shifting abilities to bring out beautifully unusual angles on just about any new musical turf she traverses. Her most recent album is the 2015 Billie Holiday tribute, Coming Forth by Day.

—John Payne

Curtis Harding,
The Entire Universe
@ THE ECHO

Curtis Harding came up from Atlanta with Cee Lo Green and Black Lips collabs in his discography and a killer cover of “Here She Comes Now” on a Burger tribute to The Velvet Underground. (Find that!) On his 2014 debut, Soul Power, he found a sound directly connecting inspiration from the forward-thinkers of ‘60s and ‘70s soul and rock to the world of right-now. His just-out sophomore album, Face Your Fear, is a step forward again, balanced deftly between hope and dread, with subtle and spot-on production by Danger Mouse, Sam Cohen and Harding himself. With The Entire Universe, the new crew including Corners’ Jeffertitti Moon as well as Evan Snyder and Eric Lodwick. Their teaser tracks so far are cosmic Syd Barrett–style psychedelic rock with a revved-up sense for pop and melody à la Nirvana’s Bleach.

—Chris Ziegler
EntEr to win tickets to tropicalia Music & Taco Festival!

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**ROCK & POP**

**ALEX’S BAR**: 2913 E. Anaheim St., Long Beach. T.S.O.L., Fri., Nov. 3, 8 p.m.; $20. Farfark, Jesika Von Rabbit, Devil Season, Sat., Nov. 4, 8 p.m.; $12. Hot Snakes, Feels, Matt Larmk & the Fast Foods, Wed., Nov. 8, 7 p.m.; $32. The Coathangers, Thu., Nov. 9, 8 p.m., free with RSVP.

**AMOeba MUSIC**: 6400 Sunset Blvd. DJ Mark Lightcap (Acetone), Fri., Nov. 3, 8 p.m., free. Lalahl Hathaway, Tue., Nov. 7, 6 p.m., free. NK-Riot, Thu., Nov. 9, 8 p.m., free.

**BARDOT HOLLYWOOD**: 1373 N. Vine St. Tusk After Dusk

**BLANK CITY RECORDS**: 1307 Portola St. Egress on Ergot, Fucked Forever, Hounds, Bastidjas, Fri., Nov. 3, 9 p.m., $5.

**BOOTLEG THEATER**: 2200 Beverly Blvd. A Giant Dog, Wild Wing, Chief White Lightning, Alex White, Fri., Nov. 3, 8:30 p.m.; $14. Kazuki Tomokawa, Bill Orcutt, Itasca, Sat., Nov. 4, 8:30 p.m., $15. The Midnight Stroll, NK-Riot, Sun., Nov. 5, 8:30 p.m., $12. LA Police Department, Shannon Lay, Dante Elephante, 93 Bulls, Mon., Nov. 6, 8:30 p.m., free.

**BROUWER WES**: 110 E. 22nd St. Warehouse 9, San Pedro. Exene Cervenka & John Doe, Mike Watt & the Secondmen, Feats, Sat., Nov. 4, 6 p.m.

**CAFE NELA**: 1906 Cypress Ave. Lord Rasone & His Ranch Ovases, Rockfodro, The Armoires, The Russian Tolman Band, Sat., Nov. 4, 8:30 p.m., $5.

**THE CANYON AGOURA HILLS**: 28912 Roadside Dr., Agoura Hills. Don McLean, Fri., Nov. 3, 9 p.m.; $48-$58. Secondhand Serenade, Sat., Nov. 4, 8:30 p.m., $32. The Coathangers, Thu., Nov. 9, 8 p.m., $20. Fartbarf, Jesika Von Rabbit, Thu., Nov. 9, 9 p.m.

**THE CITY THE ROXY**: 737 N. Vine St. PTN, Tpe, The Chesterfield Kings, Fri., Nov. 3, 8 p.m., $12. Patrick Watson, Mon., Nov. 6, 8 p.m., $22. Max Frost, Nawas, Wed., Nov. 8, 8 p.m., $15 & $20. Provoke Burlesque, Sat., Nov. 4, 6:30 p.m.

**THE CRAB TREE**: 1154 Glendale Blvd. Ghostemane, Wavy Jones, Nedarb, Chxpo, Fri., Nov. 3, 8 p.m., $18 & $38.50. Wavy Jones, Nedarb, Chxpo, Fri., Nov. 3, 8 p.m., free. Lalah Hathaway, Mon., Nov. 7, 6 p.m., free. NK-Riot, Thu., Nov. 9, 6 p.m., $22. Fartbarf, Jesika Von Rabbit, Thu., Nov. 9, 9 p.m.

**THE DIFFERENTコース**: 710 W. First St. Egress on Ergot, Fucked Forever, Hounds, Bastidjas, Fri., Nov. 3, 9 p.m., $5.

**THE ECHO**: 1822 W. Sunset Blvd. Bruno Major, Raelle Nikole, Emily Ebert, Fri., Nov. 3, 8:30 p.m., $12. The Weerdos, Midgit Handjob, Egress on Ergot, 100 Flowers, Sat., Nov. 4, 4 p.m., $15. Supermet, Mon., Nov. 6, 8:30 p.m., free. Mr. Carmack, Tue., Nov. 7, 7 p.m., $22. Max Frost, Nawas, Wed., Nov. 8, 8 p.m., $15. Curtis Harding, Thu., Nov. 9, 8:30 p.m., $14 (see Music Pick).

**THE ECHOPLEX**: 1154 Glendale Blvd. Ghostemane, Wavy Jones, Nedarb, Chxpo, Fri., Nov. 3, 8 p.m., $18 & $38.50. Reptilians, Fawn of Love, HOTT MT, Sonoda, Sun., Nov. 5, 8 p.m., $10. Peli, Tue., Nov. 7, 8 p.m., $16. The Bad Plus, Thu., Nov. 9, 8 p.m., $30.


**4TH STREET VENUE**: 2142 E. Fourth St., Long Beach. Band Aperta, The Chesterfield Kings, Fri., Nov. 3, 9 p.m., free.

**THE Hi HAT**: 5043 York Blvd., Highland Park. Caleb Hawley, Dope Smoothies, Fri., Nov. 3, 8 p.m., $12. Ward, Lars Finberg, Sat., Nov. 4, 8 p.m., $15 (see Music Pick). Acid Tongue, Naked Giants, Party Nails, Sun., Nov. 5, 8 p.m., $7. The Shacks, Brainstorm, Mon., Nov. 6, 8 p.m., $10. Midnight Opera, Diamonds, fellow Bohemian, Tue., Nov. 7, 8 p.m., $5. Sur, Hawaii, Wed., Nov. 8, 8 p.m., free. Moon Ensemble, Butter, Thu., Nov. 9, 8 p.m., $10.

**HM57**: 3110 N. Broadway. Fake News, Healing Gems, The Vivids, Nora Keyes, Poppy Jean Crawford, Sat., Nov. 4, 8 p.m.


**LARGO AT THE LANNERS**: 366 N. La Cienega Blvd. Cassandra Wilson, Liani 0 Mooniald, Wed., Nov. 8, 8 p.m., $40. See Music Pick.

**LODGE ROOM**: 104 N. Avenue 56. L.A. United for Puerto Rico with Ty Segall, Bleached, Rodrigo Amarante, Mykal Cronin, King Tuff, William Tyler, Shana Cleveland, Shannon Lay, Fri., Nov. 3, 7 p.m., $20.

**LOS GLOBOS**: 3040 W Sunset Blvd. Infest, Fractured Burnout, Systematic Death, FUMP, Depraved, Fri., Nov. 3, 8 p.m.; RTzza, Sam Lachow, Fri., Nov. 3, 9 p.m., TBA; Stealth, Fri., Nov. 3, 9 p.m. TBA. The A.X.E. Concert Series, Sun., Nov. 5, 9 p.m. Wig, Tue., Nov. 7, 9 p.m. Quezaleskoon Band, Giphos, Maniopsa Kosmic, Thu., Nov. 9, 9 p.m.

**LUCKY STRIKE LANES & LOUNGE**: 6801 Hollywood Blvd. True Rivals, The Ex-Gentleman, The Dropouts, Thu., Nov. 9, 8 p.m., free.

**LYRIC HYPERION THEATER & CAFE**: 2106 Hyperion Ave. Thumpasaurus, Fri., Nov. 3, 10 p.m., $5 & $10.

**MAUI SUGAR MILL SALOON**: 18389 Ventura Blvd., Tarzana. The Vargas Brothers, Joey Rome & the Pistoleros, Whiskey Dick Rebellion, Ghost Town Ramblers, Sat., Nov. 4, 9 p.m., free.

**MCCAVE’S GUITAR SHOP**: 3101 Pico Blvd., Santa Monica. Jolie Holland & Samantha Parton, Fri., Nov. 3, 8 p.m.; $20. See Music Pick.

**THE MINT**: 6100 W. Pico Blvd. Gene Noble, Stacy Barthe, Blaq Tuxedo, Alex Isley, Fri., Nov. 3, 9 p.m. TBA. Mike Ryan, The Smokin Kills, Roses & Cigarettes, Sat., Nov. 4, 8 p.m., $12. Ricky Rebel, Alex Marie Brinkley, Xavier Tescano, TR3al, Echo V, Sun., Nov. 5, 7 p.m., $15. David Weiss & Point of Departure, Mon., Nov. 6, 8 p.m., $5. The Mint Jam, every other Monday, 8 p.m., $5. Cody Dear, Austin Sexton, Two Lips, Tue., Nov. 7, 7:45 p.m., $13. Olivia Grace, Sarah Rojo, Hannah Cooper, Kevin Sandbloom, Kyle Britton, Wed., Nov. 8, 7:30 p.m., $10. Tom Freund, Matt the Electrician, Thu., Nov. 9, 8 p.m., $15.

**THE MOROCCAN LOUNGE**: 901 E. First St. Blake Hazard, Sat., Nov. 4, 7 p.m.; $10. Kacey Johansing, Henry Wolfe, Night Click, Mon., Nov. 6, 8 p.m., $10 (see Music Pick).

**PAPPY & HARRIET’S PIONEERTOWN PALACE**: 53688 Pioneertown Rd. The Go Round, Fri., Nov. 3, 8 p.m., $5. Cuts, Cuts, Cuts, Cuts, Cuts, Cuts, Cuts, Sat., No
Keneally & Beer for Dolphins, Sat., Nov. 4, 9:30 p.m., $25. Kris Myers, Sun., Nov. 5, 9:30 p.m., $20.
BLUE WHALE: 123 Astronaut E.O. Onizuka St, Yotam Silberman, Nov. 4, 6 p.m., $20. David Weiss & Point of Departure, Sun., Nov. 5, 9 p.m., $15. Sandra Booker, Mon., Nov. 6, 9 p.m., $15. Kate McGarry, Thu., Nov. 9, 9 p.m.
CATAINA BAR & GRILL: 6725 W Sunset Blvd. Poncho Sanchez & His Latin Jazz Band, Fri., Nov. 3, 8:30 p.m.; Sat., Nov. 4, 8:30 & 10:30 p.m. Betty Bryant, Sun., Nov. 5, 11:30 a.m., $15 (see Music Pick); Beverley Church Hogan, Sun., Nov. 5, 7:30 p.m., $20. Martin Newera, Tue., Nov. 7, 8:30 p.m. $50. Stephen Bishop, Wed., Nov. 8, 8:30 p.m. Mon David, Thu., Nov. 9, 8:30 p.m.
THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Charles Ferguson Quartet, Sat., Nov. 4, 11 a.m.-2:30 p.m., free. The Nick Mancini Quintet, Sun., Nov. 5, 11 a.m.-5 p.m., free.
VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air, Melissa Morgan, Fri., Nov. 3, 6:30 & 9 p.m. $20. Robert Davi, Sun., Nov. 5, 6:30 p.m. $40. Ruslan Sirota, Tue., Nov. 7, 8 p.m., free. Nutty, Wed., Nov. 8, 8 p.m., $20. Gabriello, Thu., Nov. 9, 8 p.m., $20.

DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St. Busy P, LA Riots, Three Mice, Joy Torres, Knoxx, Fri., Nov. 3, 9:30 p.m. Simon Patterson, Sat., Nov. 4, 10 p.m., $20 & $50.
THE ECHOPLEX: 1154 Glendale Blvd. DJ Bella Fiasco, DJ Marko Darko, DJ Val the Vandle, Fri., Nov. 3, 11 p.m., $15. Larry Tee, Franki Chan, DJ Paul V, JoolaittDisco, Maikol, Sat., Nov. 4, 9 p.m. free-$10.
EXCHANGE LA: 618 S. Spring St. Secret Lineup, Fri., Nov. 3, 10 p.m. Kerri Chandler, Sonny Fodera, Sat., Nov. 4, 10 p.m.
LOS GLOBOS: 3040 W. Sunset Blvd. Club ‘90s, Fridays, 10 p.m. TRYBVL, with Pages, DJ Unieq, B. Wade, Fri., Nov. 3, 10 p.m. Bootie LA, Saturdays, 10 p.m.
LOT 615: 615 Imperial St. Paul Kalkbrenner, Fri., Nov. 3, 10 p.m. $20 & $25. See Music Pick.
REGENT THEATER: 448 S. Main St. Modern Funk Fest DJ Summit, Sat., Nov. 4, 9 p.m. $35. See Music Pick.
SOUND NIGHTCLUB: 225 S. Las Palmas Ave. Technasia, The Lisbona Sisters, Fri., Nov. 3, 10 p.m. $15-$25. Cazette, Sat., Nov. 4, 10 p.m. $15-$25.
UNION NIGHTCLUB: 4067 W. Pico Blvd. Brüt, with Peter Napolio, Brian Novy, Sat., Nov. 4, 10 p.m. $15 & $20. Moving Channels, with Joyzu, Madnap, Friz, Ryan Moe, Party Shirt, Thu., Nov. 9, p.m. $10.

CONCERTS

FRIDAY, NOV. 3

THE DRUMS: With Methyl Ethel. 9 p.m. Fonda Theatre. Headly Lhasay: With Pertynextdoor, Charli Xcx, 7 p.m. The Forum, 3900 W. Manchester Blvd., Inglewood.
HERB ALPERT & LANI HALL: 9 p.m. $50-$80. Cerritos Center for the Performing Arts.
JOE: 9 p.m., $55-$59. Saban Theatre.
LANY: 7 p.m., $27.50. The Wiltern, 3790 Wiltshire Blvd.
THRICE, CIRCA SURVIVE: 7 p.m. Shrine Auditorium.
UGLY GOD: 8 p.m. The Novo by Microsoft.
SATURDAY, NOV. 4

HAYLEY KIYOKO: With Coco Morier. El Rey Theatre.
JAVIER LIMON: 8 p.m. Valley Performing Arts Center.
JEFF JAY & THE AMERICANS: PAUL REVERE & THE RAIDERS, MICKY ROEY: 9 p.m. $57. Cerritos Center, 12700 Center Court See Music Pick.
LANY: With Dagney, 7 p.m., $22.50-$27.50. The Wiltern.
LECRAE: With Ana Gazelle, 1K Phew, 7 p.m. The Novo.
OAK GROVE & THE SHOUT HOUSE: 10:30 p.m. Hollywood Palladium, 6215 W. Sunset Blvd.
OK GO: 8 p.m., $29-$56. UCLA, Royce Hall.
OZZY OSBOREE: 10:30 p.m. Glen Helen Amphitheater.
THRICE, CIRCA SURVIVE: 7 p.m. Shrine Auditorium.
SUNDAY, NOV. 5

CAMILA: 8 p.m. Microsoft Theater.
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