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12 HONG KONG DESIGNERS NOT TO MISS

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HONG KONG DESIGN CENTRE
PHOTOS COURTESY OF HKDC

Hong Kong is a dynamic, multi-cultural city known for its creative and entrepreneurial spirit. The passion of its people is only surpassed by their dedication, and it is this energy that the fourth Design Exchange Tour sought to bring forth with the ingenuity of their designers.

Hand-selected for their talent and vision, twelve emerging Hong Kong designers were invited by tour organizer Hong Kong Design Centre to share their aspirations for producing technology-driven designs with an international impact. The nine-day enrichment journey encouraged creative connections between California and Hong Kong, with a focus on the use of co-creation through design to tackle complex urban and social issues.

Through this dynamic exchange, the artful skill of these twelve designers was demonstrated through their ability to capture the synergy between technology and modern design. The way they are able to effectively weave the complex nuance of technology’s impact on all fibers of society into their creations make them twelve Hong Kong designers not to miss:

HENRY CH

A Hong Kong native, Henry is a celebrated designer, programmer and new media artist. His independent studio, pill & pillow, has won more than 150 local and international awards – including Cannes Lions and a Webby. https://www.pillandpillow.com

FIONA LAU

A co-founder of FFIXXED STUDIOS, Fiona created a contemporary ready-to-wear label from a collaborative art project. By using a background in art and fashion, she was able to successfully establish her brand in several major international hubs including New York and Hong Kong. http://ffixxed.com/

CLEMENT TIEN

A graduate of Stanford and USC, Clement is the founder and CEO of Arical, a start-up focusing on optimizing property development and architectural design. Through the use of artificial intelligence, he has devoted himself to improving the lives of others. https://www.arical.ai

MAZING LEE

Born in Hong Kong, this alumna from The Chinese University of Hong Kong is the director of the Contact Design Group and the co-founder of the Contact Store. Using her passion for beauty, lifestyle and wellness, Mazing has collaborated with many well-established brands in cities such as Singapore, Italy, and Milan. https://www.lifywellness.com/

ROY LO

The co-founder of Creote Studio, Roy Lo is based in Hong Kong. Using augmented reality and virtual reality-based solutions, Roy is dedicated to weaving together design and technology to create new and intuitive applications to the benefit of all. His vision has won him several awards, including the internationally-recognized Qualcomm Vuforia Vision Award and the HKICT Award. https://www.creote.com

KAT LUK

Known for her compelling lectures at the Hong Kong Polytechnic University, Kat Luk is the general manager of eMotionLAB LTD., a holistic video solutions company. By creating motion to animate clients’ messages, Kat and her team are able to touch audiences with effective storytelling. http://www.emotionlab.tv/

ALAN CHEUNG

A Hong Kong-registered architect, Alan Cheung has over ten years of experience in New York, London and Hong Kong. As co-founder and managing director of One Bite Studio and One Bite Social, Alan advocates building places through social interconnection and is actively involved in various placemaking events in the ASEAN region. https://www.onebitestudio.com

EMILY TANG

Emily Tang is a DFA Hong Kong Young Design Talent Award recipient and the co-founder of Studio Doozy, a healthcare and lifestyle product design studio. Emily uses her professional experience to create age-friendly products, such as the “Libuc,” an award-winning toilet designed for Parkinson’s patients. https://www.studiodoozy.com

NICHOLAS TSAO

Nicholas Tsao is an architectural graduate from Cambridge University and the Chinese University of Hong Kong and winner of the DFA Hong Kong Young Design Talent Award. Currently an architectural assistant at Foster+Partners in Hong Kong, Nicholas interests include studying the spatial relationship between the body and public space. https://www.arical.ai

MICHAEL LEUNG

Born in Hong Kong, Michael Leung’s talents have been recognized with the DFA Hong Kong Young Design Talent Award and Perspective Magazine’s 40 Under 40 Award. Michael has co-founded a studio in the Netherlands, where his works explore design in various disciplines, including 2D. https://www.facebook.com/Moon-Laboratory-340931652912303/

BODIN HON

Born in Los Angeles and based in Hong Kong, Bodin Hon is a Chinese-American industrial designer whose work in design is internationally-recognized. As the co-founder of Yellowdot Design, Bodin's work in product design has won him awards such as the prestigious International Compass d’oro and the James Dyson Award. https://www.yellowdotdesign.com

IAN HAU

The founder of XLMS studio, Ian Hau is a Chinese-Australian architect and designer. With a focus on creating innovative environments for emerging, knowledge-based communities, Ian’s projects include the Dream Centre Shanghai and XIXI Hangzhou Wetland Park Masterplan. http://www.xlms.co

An audience is trying the VR experience by the emerging Hong Kong designer Roy Lo (Creote Studio; left) at “Design x Technology: Now and Beyond” session at TATHK.
FRI 11/1

**Culture Clash**

After a General Motors plant in Dayton, Ohio, shut down in 2008, laying off thousands of employees, a Chinese billionaire by the name of Cao Dewang reopened it in 2014 as Fuyao Glass America, manufacturing automobile glass. Though barely earning a middle-class living, the Americans and their 200 Chinese co-workers seemed hopeful. But as Julia Reichert and Steven Bognar’s new Netflix documentary *American Factory* (which was filmed over three years and produced by Michelle and Barack Obama's Higher Ground Productions) shows, the clash of cultures and work ethics between the two — not to mention the threat of unionizing — interfered with the company’s success; the Chinese, who are diligent, and work ethics between the two — not to men-

SAT 11/2

**Day of the Dead**

There are many Dia de los Muertos commemorations around Southern California, but the version presented by Self Help Graphics is not only one of the longest-running local celebrations, it’s one of the oldest such ceremonies and events in the entire country. For the 46th edition of Dia de los Muertos, the venerable East L.A. community center offers food, traditional dance troupes, art, crafts and face-painting. Even better, Self Help Graphics hosts an impressively varied lineup of musicians, including the “vibrant polyrhythmic sound” of dance-floor instigators Buyepongo, along with the preteen and teenage punk phenoms The Linda Lindas (who recently were selected by none other than Bikini Kill to open one of their Palladium shows), plus Weapons of Mass Creation, Blan
ty Negro and others. Self Help Graphics, 1300 E. First St., Boyle Heights; Sat., Nov. 2, 4-10 p.m.; free. all ages. (323) 881-6444, selfhelpgraphics.com/
dialedosmuertos2019. —FALLING JAMES

Sun 11/3

**Take a Deep Dive Into Tiki**

Cast away your troubles and hold onto those last shining splinters of summertime at today’s Shipwrecked Tiki Social & Bazaar, a voyage deep into the heart of tiki consciousness that boasts two floors stuffed to bursting with over 30 vendors, South Seas artisans and more tropical cocktails this side than of Polynesia itself. It’s the Warehouse’s final Tiki celebration of 2019, and throughout the course of four wondrous hours you’ll get to pore over the many marvels squirreled away in what stands as one of the most exotic marketplaces anywhere in Los Angeles. What better place to be shipwrecked than here? The Warehouse Restaurant, 4499 Admiralty Way, Marina Del Rey; Sat., Nov. 2, 11 a.m.; $5. (310) 823-5451, faceb

**Merce Cunningham**

It’s been 25 years since the Lopez family opened Guelaguetza in August 1994 on 8th Street in Koreatown. Since then, they’ve unveiled a wealth of culinary revelations that have invigorated and expanded the vibrancy of the Los Angeles restaurant scene. One swatch from the quilt that is that process of gustatory learning appears tonight when Bricia Lopez presents Oaxaca: Home Cooking from the Heart of Mexico ($40, Abrams). Guelaguetza co-honcho Bricia unveils 140 essential Oaxacan recipes in this substantial yet accessible volume — teaching you how to make everything from adobo to chilaquiles to molotes de masa con papas y chorizo. Vroman’s, 695 E. Colorado Blvd., Pasadena; Sun., Nov. 3, 3 p.m.; free. (626) 449-5320, vromansbookstore.

MON 11/4

**Season of the Witch**

"I’ve always made it a policy to do things that scare me," Amanda Yates Garcia boldly declares in her fascinating new book, *Initiated: Memoir of a Witch* (Grand Central Publishing). As a witch, writer, artist and the self-declared Oracle of Los Angeles, Yates Garcia demystifies a lot of the misconceptions about life as a practicing witch, revealing how venerable pagan traditions not only resonate in modern, mechanized society but are also a source of relevance and inspiration for fem-

**Dance Camera West**

The second edition of the indie-tastic Acid Free Los Angeles Art Book Market returns to Culver City mega-gallery Blum & Poe for a full weekend of art-centric indie publishing vendors, videos, readings and conversations. With something like 100 groups, collectives, galleries, artisanal publishers, magazine specials and other literary device-wielders, you’ll make good use of all those free museum and NPR tote bags you've been

**Days of Food and Roses**

As the citywide cultural smorgasbord that has been the DCAs CURRENT:LA FOOD triennial begins to clear away, celebrate its deliciousness at this Sunday afternoon’s rose garden art and poetry popup. The Art of Food: A Recipe for Community is presented by the Center for the Arts Eagle Rock, but happens near USC in the famous Expo Park Rose Garden, which has been the site of Michael Queensland’s sculpture. Today the site is activated with a family-friendly program of plein air sketching, vegetable-based printmaking, topical poetry, traditional chocalatering, and all manner of creative engagement with the lyrical beauty of the natural environment and the bounty of artisanal health food products. Exposition Park Rose Garden, 701 State Drive, Exposition Park; Sun., Nov. 3, 11 a.m.-5 p.m.; free. currentla. org/the-art-of-food-a-recipe-for-community. —SHANA NYS DAMBROT

**Food & Drink**

**Essential Oaxacan Recipes**

Merce Cunningham

Photo courtesy of the Cunningham Trust
with reservation. Also at CalArts Sharon Disney Lund Dance Theater, 24700 McBean Parkway, Valencia; Tue., Nov. 5, 1:30 p.m.-3 p.m., free with RSVP.eventbrite.com/e/dance-camera-west-pres-ents-merce-cunningham-centennial-film-se ries-tickets-76825901339. —ANN HASKINS

TUE 11/5

ART

The Other, Artsier “Playing with Fire”
For a Tuesday, there’s plenty of culture happening at the arts school at CSULB today. It’s the campus Dia de los Muertxs party, and the stellar exhibition of contemporary printmakers from El No- pal Press, B.A.T. State III is still on view in the Kleefeld Contemporary Art Museum. And in a perfect mix of the two, tonight the campus theater also screens the new documentary film on heralded L.A. painter Carlos Almaraz. Playing with Fire is a treasure trove of archival footage of Almaraz during his tragically short life, and interviews with art world figures and beloved friends and colleagues done after his untimely death and more recently, on the occasion of his massive LACMA survey. From a gloriously bohemian youth in NYC to foundational work as a pillar of Chicano style in important contemporary art and dedicated family man, Almaraz’s life is as colorful, explosive and full of surprises as his seminal art. CSULB University Theater, 1250 Bellflower Blvd., Long Beach; Tue., Nov. 5, 5 p.m.; free. eventbrite.com/e/directors-film-screening-carlos-almaraz-playing-with-fire-tickets-76963851953. —SHANA NYS DAMBROT

WED 11/6

THEATER

Leap Year
Inspired by “the life and (short-lived) basketball career” of playwright Lauren Yees father, The Great Leap centers on a fictional amateur San Francisco basketball player who joins a college team just before it travels to China for an exhibition game. Although the 2018 play is set in 1989, when relations between the West and China were still thawing, its portrayal of various cultural clashes is timely, especially in the wake of the recent uproar in China after an NBA executive tweeted his support of anti-government protesters in Hong Kong. Yees’ previous plays, such as King of the Yees, are distinguished by her seemingly lighthearted and witty dialogue, which inevitably reveals her characters’ personalities and hopes in rich detail. BD Wong directs a cast that includes Kaitlin Prest, Hrishikesh Hirway, Justin Adair and Amy Nicholson. While Friday’s “Music and Storytelling: Artists at the Crossroads” features Nate DiMeo, Lea Thau, James Kim, Ben Adair and Amy Nicholson. While Friday’s “Music and Storytelling: Artists at the Crossroads” includes Kaitlin Prest, Hrishikesh Hirway, Justin Richmond, Arshia Haq and Anne Litt, with an additional performance by Josh Kun and musicians San Cha and Cesar Castro. Each evening is preceded by a cocktail reception. KCRW’s Annenberg Performance Studio, 1660 Stewart St., Santa Monica; Thu.-Fri., Nov. 7-8, 7-10 p.m.; $35. events.kcrw.com/events/on-air-fest. —SIRAN BABAYAN

POETRY

Sing the Body Electric
Fan of poetry? Walt Whitman, arguably Ameri-
“As contradictory as this may seem, Bauhaus being, in my opinion, the Godfathers of Goth: they were a bright artistic light in a vast wasteland of crappy pop darkness. They showed me the way.”

—MAYNARD JAMES KEENAN (TOOL, PUSCIFER)

“Bauhaus were complicated, at times earnest, at times distant and ironic, at times delicate, at times vicious …I could never put my finger on them or what they did and that made me love them more.”

—MOBY

“There’s a particular kind of kismet that rings around Bauhaus’ key covers. Being the cracked and near ruinous descendents in their twin Bowie-Marc-God. For the lads both inherited the dregs of glam and the haunted foreshadowing of goth; and paid in many ways for their prescience. And I as imagined it they were the Spiders if Ziggy had failed but hung on or the Rex if he’d never aged.”

—BILLY CORGAN (THE SMASHING PUMPKINS)

The praise above comes from the foreword of Bauhaus Undead — The Visual History and Legacy of Bauhaus, a stunning, mostly photographic chronicle of the band by its drummer Kevin Haskins published last year by L.A.-based Cleopatra Records. When it came out, Haskins appeared on this writer’s internet radio show to reminisce about the band and share its 40-year journey — from its formation in Northampton, England, in 1978 and the group’s first trip to the U.S. (where Iggy Pop good-naturedly heckled them at a gig) to filming the unforgettable opening scene in the David Bowie/Catherine Deneuve vampire classic The Hunger.

Though he was having fun looking back at Bauhaus via the book, Haskins was playing in another band at the time called Poptone with his daughter Diva Dompé and former Bauhaus guitarist Daniel Ash. Poptone played music from Tones on Tail and Love & Rockets, Ash and Haskins’ subsequent out/fits, as well as material from Bauhaus, but it was far from an extensive survey of the original group. As Haskins explained on air, Ash chose only to perform songs he wrote or sang on for the project, which meant that they didn’t play Bauhaus’ most famous track, the one that even to this day defines its gloomy essence. By contrast, singer Peter Murphy, who was touring as a solo artist both before and after Poptone’s formation, has often performed it — indeed, he’s pretty much expected to.

NEIL MATTHEWS/SHUTTERSTOCK

Bauhaus, circa 1983

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"As contradictory as this may seem, Bauhaus being, in my opinion, the Godfathers of Goth: they were a bright artistic light in a vast wasteland of crappy pop darkness. They showed me the way." — MAYNARD JAMES KEENAN (TOOL, PUSCIFER)

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Bauhaus, circa 1983

Forty years after the release of “Bela Lugosi’s Dead,” the goth rockers set aside personal differences (again) for a trio of L.A. shows

BY LINA LEGARDO
"The bats have left the bell tower/The victims have been bled/Red velvet lines the black box...Undead undead undead/Undead undead undead undead."

We’re speaking of the hypnotic “Bela Lugosi’s Dead” of course. Arguably the most goth recording of all time, it’s a song that conjures a lot in a fairly simplistic, but undeniably cinematic way. A dramatically descending bassline, piercing guitars and Murphy’s ghoulish yet gorgeous vocals bleed together to create something menacing and altogether magical.

The subject matter, which celebrates film’s most famous Dracula by referencing both his death and his transcendent legacy, didn’t hurt its niche appeal either.

With time, “Bela” has become more than a death rock mixtape staple or cob-web clearing dancefloor jam, it is a post-punk masterpiece that’s cleverly self-aware but never crosses into camp. More impressively, it plays with irony, even as it digs its pointy black boots into the deepest, darkest imagery, which made it the perfect song for director Tony Scott to open up The Hunger with. Lugosi the actor had been deceased for many years when the song was recorded, but the power and mystery of his persona was in fact, very undead.

In 2019, the same could be said for Bauhaus itself. Thanks to film score placement (usually creepy fare) as well as a renewed interest in — and respect for — ‘80s music and dark aesthetics and fashion, Bauhaus have not only maintained name recognition (arguably surpassing that of the art movement that inspired the moniker) but cultural cachet as well. Like The Misfits and Joy Division, their iconography means almost as much as the music itself. Perhaps more significant than movies or merch, the musicians themselves have not been buried away. Poptone turned in some incredible shows during its run the past couple of years and Peter Murphy toured pretty regularly as a solo artist since the band’s last breakup in 2008, amping things up last year for the band’s 40th anniversary by playing some of their most beloved albums track by track in entirety, accompanied by bassist David J.

In addition to chatting with Haskins, we’ve interviewed Murphy and J. (Kevin’s brother) a couple of times in recent years for various projects, and each time, when the question of a reunion came up, the answer was a resounding no. (Haskins was a little more open, however, and he even told L.A. Weekly music editor Brett Callwood last year, “I’ve learned to never say never.”)

The band’s first breakup was in 1983. They reformed for their 20th anniversary in 1998, but it was basically a one-off. They reunited at Coachella in 2005 and turned in a set people still talk about — it opened Murphy doing Lugosi hanging upside down like a bat and singing the entirety of the 9-minute song that way. They were fiendish and damn near flawless that night, cementing their legacy some might say, with the kind of performance that made Coachella, well, Coachella. As Haskins recounts in his book, Murphy left the stage exclaiming, “Now you can say that you were there!”

After the festival, the band did some touring with Nine Inch Nails and proceeded to put out one of the best records of their career, 2008’s Go Away White. But, as J. told us back then, recording it was contentious and they needed space once it was complete — “like continents,” he admitted. So Bauhaus really did go away (ironically-driven as ever, not “in black” as everyone might expect, but “in white”) leaving fans with some bright new numbers and putting old incarnations to rest.

Not surprisingly, when Bauhaus recently announced reunion shows at the Palladium in early November, it seemed to come out of nowhere. Fans were rabid and two more dates were quickly added due to the demand. L.A. Weekly reached out to their PR representative right away about interviews, but was told the band would not be giving any. Period. They wanted the music to speak for itself, apparently, and maybe to keep things mysterious. The
press release for the shows was brief and the only imagery put out for media and advertising was a slight update of their iconic face logo.

With members staying mum, fans have speculated (of course) on social media about why they are getting back together after 13 years apart, during which the bad blood between them has been fairly well-documented. Is this just a money grab or something deeper, perhaps prompted by Murphy's recent heart attack (which happened halfway through a retrospective residency at NYC's Le Poisson Rouge this summer)?

No one can blame the band for not wanting to dredge up the drama of the past either way. In 2013, Murphy was busted for a hit-and-run, suspicion of DUI, and meth possession. He avoided jail time by pleading guilty to the meth charge and no contest to the hit-and-run, which led to a sentence of three years probation and 45 days of Narcotics Anonymous meetings. In an interview just after the incident, which he didn't want to discuss, he told us that in spite of how things might have appeared, he was happier than ever playing the old material and especially new stuff off his release on Nettwerk Records called Lion.

Indeed, when he performed at the Fonda later that week, he was no worse for wear and he killed it. The show was so good it was made into a live album, Mr. Moonlight Tour: 35 Years of Bauhaus also on Nettwerk.

On subsequent tours, he hasn't been on his game quite as much, but there were a plethora of positive reviews for the shows he did with J. last year, as well as the shows he did just before the heart attack, which included an epic tribute in San Francisco to Bowie, who's clearly the crooner's biggest musical influence.

Speaking of J., he has a brand new record out, which he's been touring Europe on and he just so happened to be promoting it the past few weeks, doing a few select interviews. During a phoner last week while he was in Portugal, the reunion was off limits for discussion ("I made a blood pact with my brothers and we have decreed not to speak there of the Bauhaus," he said impishly); but it was nearly impossible not to, as the band's early work has direct influences and even references to what he's doing now; he even recorded a track for the new release at the studio where "Bela Lugosi's Dead" was originally recorded.

Massive To An Angel From The Halls Of Infamy And Allure (Glass Modern Records) is an impressive release and an extremely personal one for J. In fact, he sees it as a culmination of everything he's created in the past 36 years. With contributions from Anton Newcombe (Brian Jonestown Massacre), Toby Dammit (Nick Cave and The Bad Seeds), Paul Wallfisch (Swans), Sean Eden (Luna), Rose McGowan and Asia Argento, it's asarty and audacious as the bassist himself.

Off the record, J. did talk about the highly anticipated reunion a bit and the motivations behind it, and while we can't share what he said exactly, his sincerity and emotion was touching. Despite the band's ups and downs, there is clearly a deep respect between each member and a history that goes back... way back. Ash met the Haskins brothers when they were wee tykes and Murphy was brought into the mix by Ash to form the band when all were teens. Of his recent stint playing with Murphy last year, J. did share sincerely, "I had my problems with Peter and he had his problems with me, but we mended those problems by the end of that tour, and we were great friends again."

During the chat (read excerpts from the interview concerning J.'s new music on laweekly.com), J. acknowledged the band's "volatile chemistry," likening some of the at-times rocky relationships between band members to familial spats. Perhaps, that is part of what makes Bauhaus who they are, bringing an intensity and nuance to its sound and style, from their beginnings to its end(s). Strong personalities and singular points of view coming together to create are the common thread nearly every legendary band shares, as are break-ups and make-ups. The tension that flows from each might not make things easy in terms of writing and recording material — surely even less so while touring — but when the alchemy is working and the expression is real, the result can be life-affirming for artists and life-defining for the listener. This is why so many of us former "goth" kids, and outsider music nerds in general, are so passionate about Bauhaus.

"They captured the spirit of the unique artists from the '70s — Brian Eno, Marc Bolan and Velvet Underground... And they've kept it alive for longer than those artists were even able to do," says Brian Perera of Cleopatra, who put out Haskins' book and has included Bauhaus tracks on the label's popular dark music compilations. He sees the band as more than just goth-fathers. "Their audience has grown up so you see all kinds of people at their shows, not just kids wearing black nail polish or black lipstick."

Martin Mills, of record label Beggars Banquet — who's also put out Bauhaus material over the years — concurs, pointing to the band's "startlingly original yet inexpensive theatricality" as an element that made them unique, recalling, "I remember very early on, they played in an abandoned swimming pool in London... the only lighting was a rodeo standing directly in front of the stage shining a torchlight vertically upwards into Peter's face. Brilliant."

Bauhaus always sought to conjure something more esoteric and enigmatic — "She's in Parties," "Dark Entries," "Kick in the Eye," "All We Ever Wanted Was Everything," "Slice of Life," and even the cover of "Ziggy Stardust" (one of the best cover songs of all time) are all uniquely theirs — dark but never actually depressing; experimental but accessible as well; seductive and sonically sublime, whether referencing horrors, matters of the heart or stuff nobody gets but them. Interpersonal relationships can inform an artist's music but they don't necessarily have to. The music and the mystique were always more than enough, and as they rise from their tombs once again, there's no reason to kill that with too many hows or whys. They're already undead anyway.

Bauhaus will play the Hollywood Palladium November 3 and 4 and December 1.
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The gastrobiographical Da Lat Rose, latest jewel in the House of An restaurant empire, opens in Beverly Hills

BY MICHELE STUEVEN

Helene An, master chef and creator of the Crustacean and House of An empire, opened her long-awaited and most exclusive restaurant yet on Wednesday, October 30. Each dish and drink on the elevated tasting menu is a piece of her personal gastrobiography, dating back to childhood and her journey to America as a Vietnam War refugee in 1971 after losing her family fortune and being given just hours to get on a flight out of Saigon.

When she landed in the U.S. at Camp Pendleton, she knew one family member of her young daughters in tow. Soon she was working three jobs, including one in a small Italian deli owned by her mother in law, Diana An (bought on a lark years prior during a vacation). She gradually introduced Vietnamese dishes to the Italian neighborhood and eventually turned the restaurant into Thang Long, the first Vietnamese restaurant in the United States.

The An culinary empire now includes four restaurants in Southern California, including AnQi, Tiato, Crustacean and, now, Da Lat Rose, which opens above Crustacean in Beverly Hills this week, as well as restaurants in Northern California that include Thanh Long and Crustacean San Francisco, in addition to An Catering. At Crustacean Beverly Hills and Da Lat Rose upstairs, An works side-by-side with her longtime, brilliant protégé, executive chef Tony Nguyen, on the menu which features new culinary techniques and flavors that redefine her interpretation of modern Asian cuisine.

The evening experience starts in the Bia Hoi cocktail lounge, where guests are introduced to each other and have a taste of Vietnamese beer culture and appetizers that include the Raft to Refuge Santa Barbara spot prawns, which diners dip into table candles filled with lemongrass garlic butter, alongside house-brewed rice beer. Inspiration for the dish comes from when An and her family fled on a raft with all of their possessions to Saigon during the conflict between the communists and the French.

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The entire menu is a nostalgic celebration of An’s life, performed tableside on a nightly basis through her food and place in culinary history, interpreted through Nguyen’s own Vietnamese vision, which he recently discussed in detail on the L.A. Weekly Podcast.

Six years in the making, the 40-seat restaurant with an open kitchen includes an eight-seat chef’s counter and a private room for 18. They will offer a 7 p.m. seating on Wednesday and Thursday and seatings at 6 p.m. and 9 p.m. on Friday and Saturday.

Dessert spoons, placemats and other dinnerware on the Da Lat Rose tables come from Vietnamese craftsman from the indigenous Hmong and Dzao tribes, which help support local women and their communities.

Four generations of An women run the family business started by matriarch Diana An in 1971. House of An’s executive team includes Master Chef Helene An, her daughters Elizabeth An (CEO), Catherine An (founder of Tiato & An Catering) and Monique An (managing director of Northern California locations) and granddaughter Bosilika An, who recently joined as director of concept development to spearhead the opening of new locations globally.

Known as the rose of her hometown of Da Lat in Vietnam, Helene An received the Pioneer Award in Culinary Arts from the Smithsonian earlier this year and was named Planned Parenthood Los Angeles’s 2019 Food Fare Chef of the Year.

Da Lat Rose, 466 North Bedford Drive, Beverly Hills; exploretock.com/dalatrose/.
THROUGH PAST AND FUTURE

New graphic novel Stoker & Wells combines literary titans and time travel with lush illustrations

BY NATHANIEL BELL

Horror and sci-fi fans in search of some fresh Halloween reading would do well to consider picking up a newly minted copy Stoker & Wells: Order of the Golden Dawn, a graphic novel that delivers some spunky humor, shuddery frissons and moves as swiftly as a well-tooled blockbuster. It’s the first foray of Steven Peros — filmmaker, playwright, and screenwriter — into comics book yarn-spinning. Quite a debut from the writer of The Cat’s Meow, 2002’s sparkling champagne bubble of a movie directed by Peter Bogdanovich.

Peros conceived Stoker & Wells as the first volume in a trilogy, cooking up a scenario in which a 20-something H.G. Wells meets a 40-something Bram Stoker in 1894. Wells is a diminutive rascal living hand-to-mouth on the mean streets of London when he is summoned by Bram Stoker, business manager of the Lyceum Theatre, to write an original play. As the evening progresses, they attend a meeting of the Order of the Golden Dawn, a secret society dedicated to the attainment of occult knowledge.

The discovery of a time travel prototype leads them on an adventure 4,000 years into the future and inspires each to create their defining masterpieces. (Dracula for Stoker and The Time Machine for Wells.) Peros skillfully blends elements from those two classic literary works into a cohesive whole while constructing a theme about stepping into your identity. “Stoker and Wells had fears and insecurities like most of us,” Peros says. “Mental, emotional and literal scars from their youth. The book imagines a transformative adventure for both men — which conveniently includes a time machine and vampires.” Another, less elegant title might have been: Becoming Stoker & Wells.

Beautifully hand-penciled and inked by Barry Orkin (Demon Gun), this lushly illustrated and piquantly written graphic novel is simultaneously a handsome throwback to classic comic book storytelling and a reminder of what is being done with the medium today. It features several memorable side characters: a futuristic female named Nina, a hairy beast with a conscience called Wren, and an evil recluse whose supernatural powers may remind readers of a certain famous bloodsucker.

Edited by J.C. Vaughn (Stargate Universe, Zombie Proof) and running an action-packed 94 pages, you may have to read it twice to appreciate all the clever touches and classic movie references. Apart from being a disciplined storyteller, Peros is also a proud monster kid, explaining, “In directing my artist and colorists stylistically, my references were the author’s own descriptions, but also ran the gamut from the Technicolor gothic horrors of Hammer Films to 1980’s pop-art Flash Gordon.”

The project was funded through two consecutive Kickstarter campaigns and features an exclusive variant cover designed by Billy Tucci (Shi, Sgt. Rock).
OTIS COLLEGE: CLASS OF THE CENTURY

The legacy of Otis College of Art and Design shines as it looks toward the next 100 years

BY JORDAN RIEFE

Even in a town rife with prestigious art schools, Otis College of Art and Design has assembled an especially illustrious alumni roster over its first 100 years — people like Robert Irwin, John Baldessari, Philip Guston, Billy Al Bengston and, more recently, Alison Saar, Gajin Fujita and many others. These artists are currently being feted in the school’s Ben Maltz Gallery where Centennial: 100 Years of Otis College Alumni is on display through December 7.

While it’s impossible to exhibit work from every student who has passed through Otis in the last century, Hazel Mandujano, director of Alumni Relations, and her colleagues settled on representing as many disciplines as they could, including video, sculpture, painting, fashion and design.

“There’s a balance between craft and conceptualism and skills,” says Mandujano, attempting to define the undefinable — an Otis look.

“There’s definitely experimentation with a lot of Otis alums. You have Gaijin Fujita at one end and Ruben Ochoa at the other end. They were at the school at the same time, same lessons, same faculty. It’s hard to say there’s one style. There’s so much diversity that has come out of here.”

Growing up on the streets of L.A., Fujita was directionless, knocking about with friends and tagging downtown walls. A professor at East L.A. College suggested he go to art school, so Fujita chose Otis — only because his father mentioned it.

“I thought I was going to get there and do paintings immediately. And instead it was like boot camp. I was really upset but looking back I guess that little discipline taught me how to see things through all the way to the end,” Fujita tells the Weekly.

His addition to the exhibit is the large-scale, “Pacific Ghost,” an image of a samurai that is...
A CLASSROOM style, the panels with the gold leaf. “He pulls on his own heritage, with the samurai emblematic of the city,” says Mandujano. “He Japanese and modern L.A. iconography. “It’s life-sized bronze sculpture, she has radiating bellum classic, character in her work, Topsy, from the ante-

something my father couldn’t. ”

and Design, Ben Maltz Gallery, 9045 Lincoln

Looking Back I

IMMEDIATE . AND DO PAINTINGS

Mary Sue Ader

“An exhilarating, deeply satisfying piece of work.”

— New York Magazine

Mary Sue Ader

Summer Days, 2018 ,

Schools competing for so many of the students are taught about works by Alison Saar, pigtails framing her head. “One of the great things about this piece is that oftentimes our students are taught about works by Alison Saar, so they were able to come see it in person,” notes Mandujano.

The vitality of the art scene in any city can often be measured by the extent to which its successful practitioners become teachers, servicing not only their careers but the next generation. It was true in L.A. in the 1960s and it’s true today, with most of the city’s prominent artists at one time or another serving on the faculties of L.A.’s many esteemed institutions.

“Part of the reason I went to Otis is because my mother was on faculty and I got a great deal,” laughs Alison Saar, speaking about her mother, Betye, who taught there in the early 1980s. “The school definitely benefits from the artists who are living here. If you have a city that’s really supportive of artists, it’s more likely they’ll gravitate toward those towns. And in L.A., there’s a lot of schools competing for so many of the same artists — CalArts, Art Center, as well as UCLA, USC and all the universities,” she says.

Saar’s piece, “Growl,” features a recurring character in her work, Topsy, from the antebellum classic, Uncle Tom’s Cabin. A whimsical life-sized bronze sculpture, she has radiating pigtails framing her head. “One of the great things about this piece is that oftentimes our students are taught about works by Alison Saar, so they were able to come see it in person,” notes Mandujano.

Although Saar has occasionally collaborated with her mother, her practice stands resolutely apart, overlapping mainly in their embrace of mysticism, totems and the black power movement. Like Fujita, she is a native Angeleno whose work today is in the collection of many of the world’s most prestigious institutions, including The Met and MoMA.

“I met some great mentors and friends you keep dearly,” Fujita recalls of his college days. “My father also went to Otis as a paying student when he came from Japan. But he had to drop out because he had me and my younger brother. So, it was a financial struggle there. My father passed away in ’96, a year before I graduated. So, that day of graduation felt like a shining moment because I was able to get a degree at something my father couldn’t.”

The exhibition is on view at Otis College of Art and Design, Ben Maltz Gallery, 9045 Lincoln Blvd., Westchester, through December 7. For more information visit: otis.edu.
**TELEVISION / UNBINGED**

**THE TIME IS RIGHT FOR WATCHMEN**

*Watchmen*’s blend of comics, pop culture and important social commentary makes it cable TV’s one to watch right now; *Unbelievable* delivers a taste of karmic justice

**BY ERIN MAXWELL**

HBO’s *Watchmen* returns to the world of Alan Moore’s Hugo-winning graphic novel with a new series that perfectly captures the mood of the groundbreaking comic from 1986 — and then transcends it. Filled with elements of extreme violence in a world colored with intolerance, the series holds the original comic sacred, with plenty of Easter eggs and a reliance on the fan base. Yet the source material and the callbacks take a backseat to the central focus of this tale: race relations. The series feeds into the very real fears that tinge our local news and social media feeds. As new horrors unfold in the media, we inch closer and closer to a world where Nixon is regarded as a new messiah and squid fall from the sky. An exaggeration? Perhaps. But, Jesus, not by much. Unfortunately, the time is right for *Watchmen.*

As the series successfully taps into the nostalgia of the original source material, it also creates a new, unexpected chapter that fits perfectly within the brutal landscape it depicts like a missing puzzle piece. Fans of Moore’s book will not be disappointed, while a new generation not familiar with its characters or the story should be inspired too.

This is America, but turned up a notch. The savagery of the culture is amplified, as are the people. Humanity has hit new extremes in terms of indifference and cruelty. Everything is similar, yet different. Police serve in secret and shield their identities, it occasionally rains cephalopods, and Nixon is revered as a hero. Needless to say, it’s a godless time.

A cult of personality has developed around Rorschach (the comic’s main protagonist who was vaporized at the climax of the series) developing into a legion of masked zealots who follow some of Walter Kovacs’ more abhorrent traits rather than his (rather limited) heroic qualities. Known as the 7th Cavalry, the white supremacist terrorist group believes in government conspiracies and holds a general contempt toward women and minorities. Imagine if portions of Reddit subforums were able to get permission from their parents to use the car and mobilize.

Rorschach is not the only member of The Minutemen to make a callback cameo. The former Silk Spectre II/Laurie Blake (Jean Smart) and Ozymandias/Adrian Veidt (Jeremy Irons) each have their parts to play in the new series, while Dr. Manhattan and his unsheathed blue junk are glimpsed from his habitat on Mars.

As the story of the *Watchmen* lurches forward, it is clear that the series holds the original comic sacred, with plenty of Easter eggs and a reliance on the fan base. Yet the source material and the callbacks take a backseat to the central focus of this tale: race relations. The series feeds into the very real fears that tinge our local news and social media feeds. As new horrors unfold in the media, we inch closer and closer to a world where Nixon is regarded as a new messiah and squid fall from the sky. An exaggeration? Perhaps. But, Jesus, not by much. Unfortunately, the time is right for *Watchmen.*

**Unbelievable | Netflix**

Netflix’s *Unbelievable* raises the bar on small screen fare by rewriting the book on procedural police shows and bucking every boilerplate set by Lennie Briscoe. Starring Toni Collette, Merritt Wever and Kaitlyn Dever, the show takes on the standard classic cop drama cliches with much success.

As an audience, we are trained to expect certain beats: discovery of a crime, a twist in the story, those moments when the audience is left dumbfounded by a clue. With *Unbelievable*, the audience is thrown a curveball with two distinct plotlines: Det. Grace Rasmussen and Det. Karen Duvall attempt to catch a predatory serial rapist in one, while a completely separate story examines the mistreatment of rape victim Marie by local authorities. In addition to the two story arcs, the characters themselves break the mold set by Lennie Briscoe. Starring Toni Collette, Merritt Wever and Kaitlyn Dever, the show offers reparation of sorts as we get to watch karmic justice finally kick a villain in the face. It is a story about complicity and the wall of silence within the industry, that only came down a notch after he was finally exposed and the #MeToo movement picked up steam.

Providing a chance to watch the wicked Weinstein fall to his knees in disgrace, *Unbelievable* offers reparation of sorts as we get to watch karmic justice finally kick a villain directly in the testicles, thus restoring balance to the universe. Even if just for one small moment.
The Apollo

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**FILM**

**TAKE A TRIP ON THE UNDERGROUND RAILROAD**

*Harriet* hits big screens and Scorsese’s Netflix epic, *The Irishman*, receives a limited theater run

**BY NATHANIEL BELL**

Welcome to L.A. Weekly’s Movie Guide, your look at the hottest films in Los Angeles theaters this week — from indie art house gems and classics to popcorn-perfect blockbusters and new movies garnering buzz. Check here every week before you make your big screen plans.

**Opening wide**

**Friday, November 1**

*Harriet* comes to the screen after years in development. Cynthia Erivo gives a vigorous, soulful performance as Harriet Tubman, the former slave who journeyed 100 miles to freedom to become a gun-toting, bible-quoting abolitionist. The detailing of the Underground Railroad — the network of clandestine roads and houses used to free dozens of enslaved blacks — is vividly brought to life by Kasi Lemmons (*Eve’s Bayou*), directed from a screenplay she wrote with Gregory Allen Howard. 

*Motherless Brooklyn* was a pet project of Edward Norton’s for years, and now it has become his second film as director. The film tells the story of a private detective with Tourette Syndrome whose partner (Bruce Willis) is rubbed out by criminals, and the ensuing investigation to uncover the who’s and the why’s. Norton adapted the screenplay from the Jonathan Lethem novel, mieres on the streaming platform November 27.

**Friday, November 1**

*The Irishman* will receive a one-week limited engagement at the Egyptian Theatre. Martin Scorsese’s three-and-a-half hour American crime drama centers on a mob hitman (Robert De Niro) and his uneasy relationship with his second film as director. *The film tells the story of a private detective with Tourette Syndrome whose partner (Bruce Willis) is rubbed out by criminals, and the ensuing investigation to uncover the who’s and the why’s. Norton adapted the screenplay from the Jonathan Lethem novel, mieres on the streaming platform November 27.

*Badland* is a post-Civil War Western starring Kevin Makely as a lawman with a license to kill who’s hired to track down Confederate war criminals. He meets a tough pioneer woman (Mira Sorvino) who is hiding a few secrets of her own, and a tense drama unfolds in the badlands. Justin Lee wrote and directed this latter shot in Santa Clarita. The fine supporting cast includes Trace Adkins, Bruce Dern and Wes Studi. Arena Cinema, 6464 Sunset Blvd., Hollywood; Fri., Nov. 1, $16. (323) 924-1644, arenaasrooom.org.

*Adopt a Highway* stars a haggard and hungry looking Ethan Hawke as a California parolee trying to put his life back together when he discovers an abandoned baby in a dumpster. But will society allow him to adopt the child? Written and directed by Logan Marshall-Green, this heartstring-tugger premiered at SXSW in March; it will open in theaters and on VOD and Digital HD. Laemmle Town Center, 17200 Ventura Blvd., Encino, Fri., Nov. 1, various showtimes; $9-$12. (310) 478-3836.

*Eminence Hill* is an indie Western about an outlaw gang that kidnaps a teenager after killing her parents, gets lost and winds up in the titular town, a tight-knit community run by lethal religious fanatics. The cast — which includes Lance Hendriksen, Dominique Swain, Barry Corbin and Clint James — have fun playing dress-up and shoot ‘em up, and writer-director Robert Conway clearly relishes the idea of pitting one psychotic group against another. Laemmle Music Hall, 9036 Wilshire Blvd., Beverly Hills, Fri., Nov. 1, various showtimes; $9-$12. (310) 478-3836, laemmle.com.

**Sunday, November 3**

UCLA and Los Angeles Filmforum present a special evening in tribute to Jonas Mekas, whose death in January at age 96 deprived the world of one of independent cinema’s greatest practitioners and advocates. The Lithuanian-born poet, critic, and filmmaker nurtured the burgeoning postwar avant-garde movement and founded NYC’s Anthology Film Archives. The program begins with *Williamsburg, Brooklyn*, a city symphony in miniature. *Walden (Reel 1)* is a 43-minute section of the filmmaker’s first major “diary” film shot between 1964-1968. The evening concludes with *Reminiscences of a Journey to Lithuania*, Mekas’s 1972 collage feature and conceivably his greatest achievement. The last two selections will be screened in 16mm. Oona Mekas, daughter of Jonas Mekas will join film scholar David E. James and Adam Hyman of Los Angeles Filmforum onstage for a Q&A. UCLA’s Billy Wilder Theater, 10899 Wilshire Blvd., Westwood, Sun., Feb. 12, 7:30 p.m.; $10. (310) 206-8013, cinema.ucla.edu.

**Monday, November 5**

*Return to Mount Kennedy* is a documentary that looks back on a historic 1965 climb in which Bobby Kennedy and Jim Whittaker (the first American to scale Everest) summited a mountaintop named after the assassinated JFK. Bobby, of course, was murdered a few years later, and Whittaker’s son pledged to conquer the snow-capped mountain again. Eric Becker directed this thoughtful quest film that combines natural, historical and human interest. Los Feliz Theater, 1822 N. Vermont Ave., Los Feliz, Mon., Nov. 9, various showtimes; $6-$8.50. (323) 664-2169, vintagecinemas.com.

Also opening Friday, November 1: *Arctic Dogs; Cousins; Earthquake Bird; The Etruscan Smile; The Kingmaker; Light from Light; Waves.*
FRI 11/1

Rucci
@ THE ROXY

Aside from being one of the well-respected new wave of Los Angeles rappers, it’s Rucci’s honesty and vulnerability to share his story with his growing fan base that audiences appreciate most. Most recently, the West Coast spitter unleashed his documentary entitled Tako’s Son, which centers around the relationship with his father (Tako) who was deported to his native El Salvador. Footage was captured as Rucci headed down to Rosarito, Mexico, to reunite with his dad for the first time in four years. The short film arrives shortly after his debut album of the same name, turning trials and tribulations into music success. Fueled by the death of his late rap partner and friend Sean Mackk, Rucci proves music heals. —HIRLEY JU

Bishop Briggs
@ THE WILTERN

“You gotta get bruised before you get mad,” Bishop Briggs insists on her new version of “Champion,” recorded with Rage Against the Machine’s Tom Morello. “Nobody said it’d be an easy ride, obstacles in my way … Cursing the world, I burn the songs I wrote a billion times in my head.” As with many of the British singer’s songs, the track’s lyrical defiance is undercut by sometimes generic mainstream-pop arrangements. On Briggs’ 2018 debut album, Church of Scars, the same dichotomy occurs as the vocalist alternates between intimate and confessional songs such as “Water” and “Lynn” and less-inventive tunes that are undercut by bombastic choruses and arrangements. Despite this tendency to be crowd-pleasing, Briggs is at her best when her lyrical aspirations and vocal exhortations are matched by music that’s passionate, as on the bluesy “River.” —FALLING JAMES

SAT 11/2

Dinosaur Jr.
@ THE FONDA

For alternative rock fans of a certain vintage, there’s something quite reassuring about the sight of Dinosaur Jr. mainman J Mascis shuffling his way up to a mic. His frontman charisma doesn’t hit until he opens his mouth and gets to singing, and then we get to see a proper transformation every night on stage. The band’s fuzzy, feedback-heavy dirge is also beautifully melodic and always authentic, though we haven’t been treated to a new album since 2016’s Give a Glimpse of What Yer Not. Regardless, they always deliver live. The band is on tour with old friends Easy Action, featuring John Brannon (and other members) from Detroit hardcore pioneers Negative Approach. Get there early for that — Easy Action are one of the most underrated live bands in the States. —BRETT CALLWOOD

SUN 11/3

The Shivas
@ ALEX’S BAR

Portland indie rockers The Shivas are in the process of touring their new Dark Thoughts album and they’re playing this Long Beach show shortly after a gig at the Hi-Hat. “Dark Thoughts has to do with all the fears, all the negative thoughts, all the bad things in our head — looking those in the eye,” they told us. “And it’s not just personal things, but cultural and societal norms and expectations.” That’s all evident in their beautifully evocative dream-pop. “We will be playing a bunch of songs from the new album and lots of our other songs, most likely a couple songs we didn’t write as well,” they added. Sounds perfect. Lunch Lady, Co-Ed and Cowboy Social also play. —BRETT CALLWOOD
The Last
@ GRANDSTAR JAZZ CLUB
Back in August, music editor Brett Callwood int
viewed bandleader Joe Nolte about The Last’s 40-year career as a South Bay band who have influ
enced both punk and power-pop groups alike. The band’s show at Alex’s Bar was also previewed at the time, but it’s worth noting that The Last are playing again, this time in an all-ages matineé as part of the Save Music in Chinatown series of benefit shows that raises funds for music programs at Castellar Elementary School. Performances by Nolte and crew are relatively rare these days, and, although the group focused at Alex’s Bar on the romantic melodies from their 1979 debut album, L.A. Explosion, the singer-guitarist has a deep catalog of memorable songs that have directly inspired far more popular acts such as The Descendents, The BANGLES, Black Flag, Urinals, The Gun Club and countless others. —FALLING JAMES

MON 11/4
Billy Corgan
@ THE LODGE ROOM
Billy, or William Patrick, Corgan, enigmatic frontman with art-rock titans The Smashing Pumpkins, is finishing up the year with a solo tour that takes in three sold-out nights at the Lodge Room (Monday, Tuesday and Wednesday). Reports suggest that he’ll be performing a career-spanning set that will include songs from the Pumpkins’ arsenal, as well as the underrated Zwan album Mary Star of the Sea. Whatever he chooses to play, this is a great opportunity to see the man in a relatively intimate setting, for those lucky enough to have tickets. Corgan is never one to rest on his laurels or take the easy route, but he does know that he has hordes of adoring fans and a lot of great songs under his belt. Should be special. —BRETT CALLWOOD

Kat Leon
@ THE HI HAT
Kat Leon is best known as the lead singer of Holy Wars, a local band who manufactured a dark, heavily rocking sound on such quintessential sordid tracks as “Welcome to My Hell.” The vocalist performs at the Hi Hat under her own name for the first time to present songs from her debut solo EP, This Is How the World Ends. “Give me an ocean,” Leon purrs dramatically on the EP’s title track, which unfolds with somber chords before an anthemic chorus kicks in. “I’ve taken more than you know? And you cannot break me.” Leon fiercely declares as doom-ridden chords descend around her on “Fearless.” “The Storm” is a contrastingly intimate piano ballad that’s illuminated in the verses by Leon’s flickering vocals before her singing soars grandly and ruefully over another shadowy landscape. —FALLING JAMES

THU 11/7
Redd Kross, Melvins
@ ALEX’S BAR
Brothers Jeff and Steve McDonald of power-pop-punks Redd Kross are the first to admit that they are probably much the opposite of prolific. Their new album Beyond the Door, which was released in August of this year, is their first since Rese
arching the Blues in 1992. Before that, Show World came out in 1997. But the new album is a power-pop beast with a punk edge. The tunes are unrelenting and, on this marathon tour with the Melvins, they’ve been explosive. In fact, Redd Kross and the Melvins share two members so this is an all-in-the-family affair. With the latter, you know what you’re going to get, and they never disappoint. Toshi Kasai also plays. —BRETT CALLWOOD
**NOTICE OF PETITION TO ESTABLISH PATERNITY**

Petitioner: NIMSY A. MOLINA, 3388 S Robertson Blvd, Los Angeles, CA 90036, In regards to the child, for the purpose of establishing his paternity.

**PETITION TO ESTABLISH PATERNITY**

The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant the authority. A hearing on the petition will be held in this court as follows: Dated 11/1/2019 Time: 8:30 am Dept. 29 Address of court: 111 N. Hill St., Los Angeles, CA 90012 If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and file a copy to the personal representative appointed by the court within the latter of either (1) four months from the date of first issuance of the notice to general personal representative, as defined in section 5801 of the California Probate Code, or (2) 60 days after the date of mailing of the notice to general personal representative.

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