The Meteoric Metamorphosis of La Monarca Panaderia

A Sweet and Savory Evolution

By Michele Stueven
THURSDAY, SEPTEMBER 28
Artists Deana Lawson and Arthur Jafa in conversation at David Kordansky Gallery. An in-gallery conversation between artists Deana Lawson and Arthur Jafa expands on an ongoing dialogue between the two artists, and explores themes and concepts related to Lawson's new body of work. In Mind's Eye (on view through October 21), photographs are conduits into understanding wider interests and themes of geo-mythology and memory, ancestral presence, the physicality of photography and its aberrations, self-possession, and the body that doesn’t seek authorization from westernized materialism. 5130 W. Edgewood Pl., Mid-city; Thursday, September 28, 6pm; free w/ rsvp; davidkordanskygallery.com.

FRIDAY, SEPTEMBER 29
Hubbard Street Dance Chicago at the Music Center. The storied contemporary dance company will perform a program of mixed repertory including Coltrane's Favorite Things, choreographed by Lar Lubovitch, inspired by and danced to John Coltrane's 1961 Live in Copenhagen interpretation of Richard Rodgers' “My Favorite Things” from The Sound of Music—performed against a backdrop of Pollock's painting Autumn Rhythm. Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown: Friday-Saturday, September 29-30, 7:30pm; Sunday, October 1, 2pm; $34-$125; musiccenter.org.

SATURDAY, SEPTEMBER 30
The Industry: Star Choir at Mt. Wilson Observatory. Audiences will embark on a cosmic mission, as a starship crew seeks refuge on the hostile Planet 85K: Aurora. Once there, the colonists encounter intelligent life imperceptible to their all-too-human awareness. As the planet defends itself from their invasive presence, the humans evolve to become a part of the Holobiont, a queerly multi-species organism that covers this world. Star Choir offers a meditation on the challenges and pleasures of mutual coexistence, reimagining humanity as a porous category that must transform to survive. Composed by Malik Gaines, libretto by Alexandre Segade. Saturday-Sunday, September 30 - October 1, 1pm & 4:30pm; $20-$70; theindustryla.org.

TUESDAY, OCTOBER 3
Hadestown at Center Theater Group. Hadestown intertwines two mythic tales—that of young dreamers Orpheus and Eurydice, and that of King Hades and his wife Persephone—on a hell-raising journey to the underworld and back. Anais Mitchell's beguiling melodies and Rachel Chavkin's poetic imagination set industry against nature, doubt against faith, and fear against love. Performed by a vibrant ensemble of actors, dancers and singers, Hadestown is a haunting and hopeful theatrical experience about a place where a song can change your fate. Ahmanson Theater, 135 N. Grand Ave., downtown; Performances October 3-15; $40-$155; centertheatregroup.org.

SEPTEMBER 29-OCTOBER 5
Donnie Vie Whisky A Go-Go Chicago power-pop/hair metal crossover band Enuff Z'Nuff is still a going concern, with bassist Chip Z’Nuff taking over the vocalist position for the past few years. But classic lineup singer Donnie Vie has left a big hole. The man has a wonderful voice, and it’ll be great to hear him rip through the old tunes at the Whisky. Especially because former Enuff Z'Nuff guitarist Alex Kane will be with him. American Superdrive, Cursing Sunday, Sikaflanta, Ritz Vanity, Zoe Kilgren Band, and One Way Sky also plays. 6 p.m. on Friday, September 29 at the Whisky A Go-Go, $20, whiskygogo.com.
HOLLYWOOD WRITERS REVIEW TENTATIVE CONTRACT; ACTORS STILL ON STRIKE

After Nearly Four Months On Strike, Hollywood Writers And Studios Reached A Tentative Contract Agreement While Actors Look To Do The Same.

BY ISAI ROCHA

Hollywood writers and producers have reached a tentative contract agreement after more than 100 days on strike.

The Writers Guild of America (WGA) announced that the agreement was made with the Alliance of Motion Picture and Television Producers (AMPTP) and is reviewing the final details and language.

“The WGA and AMPTP have reached a tentative agreement,” the WGA said in a brief statement. “This was made possible by the enduring solidarity of WGA members and extraordinary support of our union siblings who stood with us for over 146 days. More details coming after contract language is finalized.”

While the writers’ strike has seemingly ended, Hollywood actors represented by the Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA), continue their strike efforts, seeking a contract of their own with the AMPTP.

“Tentative agreement was made with the Alliance of Motion Picture and Television Producers at the last minute,” SAG-AFTRA said in a statement. “This historic strike impacted so many across Los Angeles and across the nation. Now, we must focus on getting the entertainment industry, and all the small businesses that depend on it, back on their feet and stronger than ever before.”

California Gov. Gavin Newsom, who also made multiple efforts to mediate talks between the Hollywood writers, actors and studios, and said he looked forward to the moving forward economically.

“California’s entertainment industry would not be what it is today without our world class writers,” Newsom said in a statement. “For over 100 days, 11,000 writers went on strike over existential threats to their careers and livelihoods — expressing real concerns over the stress and anxiety workers are feeling. I am grateful that the two sides have come together to reach an agreement that benefits all parties involved, and can put a major piece of California’s economy back to work.”

The AMPTP represents major movie and TV studios such as Disney, Netflix and NBC-Universal.

Among the reported initial demands from the writers were focused on AI use, as an increase in AI popularity has shown an alternative way to write prompts for storytelling in several mediums, including film and TV writing.

With the writers’ strike set to end upon a finalized contract, calls for a new strike from within the industry have been approved by SAG-AFTRA members in the videogame industry.

On Monday, members authorized a strike if contract talks fall apart in the coming Interactive Media Agreement.

SUSPECT IN DEPUTY KILLING CHARGED WITH MURDER

Murder charges have been filed against Kevin Cataneo Salazar in the killing of Los Angeles Sheriff’s (LASD) Deputy Ryan Clinkunbroomer.

Salazar, 29, entered a plea of not guilty into custody without further incident.

He is being held without bail and facing life in prison without parole.

FREE COVID TESTS AND UPDATED VACCINES NOW AVAILABLE

Free COVID-19 tests and updated vaccines are now available nationwide in anticipation of a winter surge in transmission.

The U.S. saw an increase in COVID-19 cases and hospitalizations through the summer, although not enough to cause concern for a return to lockdown measures.

Public health officials from the CDC, FDA and locally believe that between the access to rapid testing, updated vaccines and therapeutics, there is enough to effectively fight COVID-19 better than at the opening stages of the pandemic.

“I think it’s important for people who are high-risk to, older people, people who are immunocompromised, people living with people who are at higher risk, pregnant women, people caring for infants—we need to get ourselves boosted,” Ferrer said. “We really can’t afford to take the risk of getting infected. I know for some younger, healthy adults, they’re thinking ‘Well, this doesn’t really apply to me.’ I’d like to say we have not figured out who gets long COVID and who doesn’t and we have not figured out necessarily who for sure isn’t doing to experience severe illness.”

The FDA approved updated vaccines from both Pfizer-BioNTech and Moderna, effective for the currently dominant Omicron variants such as Eg.5 and XBB.1.5. Those boosters have become widely available, with pharmacies such as CVS and Walgreens offering them for free.

As of Sept. 25, free rapid at-home COVID-19 tests can be ordered through covidtests.gov, with up to four years delivered per household.
THE METEORIC METAMORPHOSIS OF LA MONARCA PANADERIA

A Sweet and Savory Evolution

BY MICHELE STUEVEN

When Alfredo Livas and Ricardo Cervantes were little boys growing up in Monterrey, Mexico, they never ran into each other after school when they indulged in hot chocolate and pastries in the region’s many panaderias. It wasn’t until 20 years later that they met in California and memories of that afternoon ritual would metamorphize into La Monarca, a chain of 12 bakeries celebrating their Mexican heritage.

The pair met while studying at Stanford Business school and spent nights reminiscing about the bakeries in Monterrey. The 20-somethings noticed that the hispanic market was a woefully underserved sleeping giant.

“If you went to a Mexican neighborhood 20 years ago in LA or the Bay Area, there were no Starbucks or In & Out,” Livas tells L.A. Weekly, up to his elbows in conchas, cakes and orejitas in his Highland Park store. “We started comparing that to how things were in Mexico and wanted to recreate that community. We knew we wanted to do a brand that resonated with the next generation of Latinos. We looked at the demographics and how the market was changing and becoming more enculturated. People were trying to reconnect with their roots, not necessarily based on nostalgia, but based on pride and being Latino. They grew up here and were educated here, becoming professionals like doctors, lawyers and businessmen and were eager to reconnect with their heritage.”

Everybody tried to talk them out of it. “Don’t spend a lot of money on it,” contemporaries would tell them. “Latinos just want something cheap, they don’t want anything nice, just cheap stuff.”

“People told us we were crazy,” says Livas. “When we opened our first bak-
In Latino families, there's always a party going on — baptisms, quincenera, weddings, first communions, ” says Livas. ”They are traditionally big families. Going to the bakery to get a cake or a box of pastries is what you do. Every weekend. We wanted to make that connection.”

So what's the secret to an immigrant's success at making that connection?

"We're very grateful to the LA community for embracing us and allowing us to share The Sweet Flavor of Mexico across our 12 stores, and now with our Mexican Cookies, Café de Olla and Mexican Chocolate at Costco, Albertsons, Vons, Pavilions and World Market stores,” says Cervantes. ”Our guiding purpose at La Monarca Bakery is making life sweeter, which drives us to show up every day for our customers, our team members, our communities and our planet. To any entrepreneur, I'd suggest having a clear purpose for your organization is vital for staying focused and energized on what really matters.”
Streaming services, cable TV and Primetime television are fighting for your viewership now more than ever. UNBINGED is here to help you weed through it all, with reviews of the latest shows that highlight what we love, what we hate and what we love to hate-watch, too.

Though the strikes and strife within the industry appear to be potentially ending with recent WGA announcements, sci-fi and fantasy nerds had seemed to be heeding for a content famine as the year comes to a close. Luckily, there's still been a few big shows to offer anime, cartoons and comics geeks something to obsess over the past several weeks.

From the continuing tales of Adventure Time favorites to live-action versions of beloved previously-drawn characters in One Piece and Ahsoka, here's what to watch this week.

**One Piece (Netflix)**

Netflix doesn't have the greatest track record when it comes to adapting beloved anime series into live action. Cowboy Bebop left a lot to be desired while Death Note practically spit on the source material (with the exception of Ryuk, of course). So *One Piece* fans have every right to be apprehensive about the new show. Adapting a 1,000+ episode series with a complicated lore, evolving characters, and multifarious storylines that go on for years is not an easy task. But breathe easy, folks. The Straw Hat Pirates are safe, sound, and apparently in good hands with the streaming service.

Based on the beloved manga and its anime adaptation, *One Piece* is a fantasy series that follows wannabe pirate Monkey D. Luffy (Iñaki Godoy) — a young lad with stretching abilities thanks to his poor choice in snacks. Luffy and his misfit crew that make up the Straw Hat Pirates — along with every buccaneer, thief and plunderer with a ship — are on the hunt for the lost treasure of Gold Roger, the former King of the Pirates. At his execution, he challenged the world to find "his treasure," the mythical "One Piece" and be named the new Pirate King. His final words inspired a new age of piracy, thus beginning our tale.

With each episode, we learn more of this water-laden world and Luffy himself, as the story alternates from the formation of the Straw Hat crew to young Luffy and his mentor, the pirate Shanks. The colorful world of *One Piece* is on full display in this series, from the outrageously designed Buggy the Clown and Arlong the Saw, to the horrific cryptids and creatures that lurk deep below the water. Despite the caricatures, the ruthlessness and perils of the sea stay on the forefront, with thrills and chills galore.

*One Piece* shines in casting, too. Godoy as the rubbery, constantly chipper Luffy manages to capture the essence of the Manadoorian and Book of Boba Fett. Now in her own series, Ahsoka (played by Rosario Dawson) follows the former Jedi after the fall of the Galactic Empire as she hunts for old adversaries and lost friends with the help of her former Padawan, Sabine Wren (Natasha Liu Bordizzo).

Written and co-directed by *Star Wars* messiah Dave Filoni, *Ahsoka* sees him doing what he does best: bridging the gap between feature films and the extended universe. But this time around, there is a distinct focus on female empowerment and leadership thanks to the femme-led cast. But the world of *Ahsoka* isn't an easy romp. The show will be quite complicated for most newbies, especially those who only have the movies under their belt and a Grogu T-shirt. Those who skipped out on *Rebels* and *Clone Wars* might be a bit lost in space when it comes to these characters, politics and past narratives.

To understand the show, *Ahsoka* asks its audience to do a lot of homework, and there's much to cover. Hardcore fans will appreciate the poignant relationships that have been carefully cultivated since they were in toon form, but others will find the show slow-moving and bogged down in politics. Still, the essence of good vs. bad is at the forefront of any great hero saga and it deserves to be explored.

Breathing new life into a galaxy far, far away is difficult, especially when the fan base seems to want familiarity — *Ahsoka* is basically a live-action version of *Rebels*: Season 5. Still, like the Disney hit *Andor, Ahsoka* has enough going for it to help steer it in a fresh direction, setting it apart from Indiana Jones, recent Marvel movies, and a few previous *Star Wars* outings that failed to do so. [1]
The Struts Raise Hell With Fourth Album

BY BRETT CALLWOOD

Brit Vicious!
The Struts Raise Hell With Fourth Album

BY BRETT CALLWOOD

British rock ’n’ rollers the Struts have been based here in Los Angeles since the tail end of 2019 and, even accounting for the fact that COVID put an end to everything shortly after that, it’s clear when speaking to the four chaps over Zoom that they’re thriving. The Southern Californian sun suits them, as they gush about being able to drive with the top down (a novelty in England) and wild nights out.

“It was my friend. Taylor Hawkins who really pushed the idea, for at least me anyway, to make the initial move, at a Thanksgiving that he was kind enough to invite me to,” says frontman Luke Spiller. “I think we all saw ourselves as very much a British-based band for quite some time. Taylor explained to me that this is a great time for me to be in the thick of it and we could be doing so much more. It was COMPLETELY different way. I loved the double entendre ‘Brit Vicious’ is equally as strong but in a different way. I loved the double entendre ‘Could Have Been Me,’” the frontman says. “A lot of bands go through a process of unconsciously ripping themselves off, trying to get that same thing. But ‘Pretty Vicious’, on the whole, is really written about actual experiences, things that I had done and things that I’d hear people say, and it’s a collection of true stories mixed with a little rock ‘n roll fantasy.”

The album’s acerbic title comes from one of the tracks – a song that Spiller describes as one of the most exciting things the band has done in a while.

“It’s not the Struts trying to be super anthemic and rewriting a song like “You’re Not the One” the frontman says. “A lot of bands go through a process of unconsciously ripping themselves off, trying to get that same thing. But ‘Pretty Vicious’ is equally as strong but in a different way. I loved the double entendre in the title.”

Meanwhile, the lead single is the rock ‘n’ roll riot that is “Too Good at Raising Hell,” the perfect way to introduce the world to their new chapter.

“I think it showcases a lot of what the record’s about,” says Spiller. “Sonically, it’s exciting and explosive at times. It’s got a lot of great guitar work in it. It has something of an anthemic-y chorus, but it also has approaches to the melody in the vocal that we hadn’t done before. It proved to be a good song to show everyone that we’re back. It’s quite cheeky. It’s a little bit fun as well, and also a little bit expected, but not completely.”

November also will see the band out on tour promoting Pretty Vicious, and preparations start now.

“We’re all on very L.A. carrot juice diets, and going for our daily Botox, ” says Davis. “No emotion on the stage and no sweat whatsoever.”

Raising hell indeed!

The Struts’ Pretty Vicious is out Nov. 3. They end the tour at the Wiltern on Dec. 10.
After spending 10 days in and around Copenhagen, I’m a total believer that Denmark may be the next country in Europe to legalize cannabis. Cannabis in Denmark is nothing new. Some of Europe’s most prolific smugglers and enthusiasts walk the streets of Copenhagen. Most of them learned the game on Pusher Street in their youth and either stuck around or went on to do crazy weed stuff all over the world. But the heart of Danish cannabis distribution’s days may be numbered.

**Christiania vs The Gangs**

For decades, Pusher Street has served as one of the main hubs of Danish cannabis. You could head there to score a personal-size bag or a ton of hash. It’s located a few hundred meters past the front gate of Christiania, the socialist commune squatters started on a retired Danish military base in 1971. At any given time roughly 1,000 adults call Christiania home and it’s one of the most pro-cannabis places on the planet.

But regardless of how much they love weed, the Christianians’ relationship with Pusher Street has changed a lot over the years. While many of them grew up there buying and selling cannabis, in recent years it’s become a lot more violent. In one of the world’s friendliest cities, everyone is pissed. Even dudes who were selling 20 pounds a day through their stalls at one point are saying things have to change.

They aren’t mad at the weed though. They are mad at the gangs that have chopped up Pusher Street into its current format of about 10 booths where you can buy flowers or hash and a strict no-photography policy. Hell, they’ll even yell at you for talking on your phone without holding your hand over the camera.

**Will Violence Lead to Reform?**

After a recent shooting on Pusher Street, Christiania called on the authorities to come in and shut down the marketplace that was estimated to have done a million in revenue daily at its peak. But that number is way down. With the kind of violence that Pusher Street has seen recently since the murder, people want nothing to do with it.

One former dealer who was raised on the street said he wouldn’t even visit anymore.

“It’s like a powder keg,” he told LA Weekly, “you have these guys in the middle of a gang war standing a few meters from each other. Tensions are very high at the moment. If someone just looks at someone the wrong way or feels disrespected, it could go down.”
It was kind of sad to see the heart of one of the fastest developing scenes in Europe in such turmoil. The OGs sit at the cafe next door and reminisce about the good times. While I was sitting there listening to the tales, I saw all the people that had just tried to sell me hash and flower, one successfully, scurry around the corner. Next thing you know, a few cops are walking down the street.

It was more of a show of force than anything. The cops have had a unique relationship with the dealers of Pusher Street for decades. Every now and then they would come clean house and rip down all the stands. The next day everyone would walk up to Christiania's lumber and recycling yard and hire a crew to come rebuild their booth. One recent attempt saw authorities try to close Pusher Street by putting up giant concrete blocks at all the entrances. The blocks were knocked over as fast as they were put up.

The light at the end of the tunnel? The violence on Pusher Street may end up being a vital catalyst for legalization in Denmark. The pragmatic Danes are looking at it from a very public safety perspective. Many believe the only way to stop the violence is to legalize cannabis.
KARA WALKER’S MULTIPLES OF SINGULAR VISION

The Fisher Museum’s New Exhibition Highlights The Power Of Prints

BY SHANA NYS DAMBROT

Kara Walker’s art draws its power from her unconventional fusion of vintage Antebellum aesthetics with emotionally and politically charged imagery. In her skillful recreation of the genteel parlor style of scenic cameo silhouettes, she evokes a whimsical, even nostalgic decorative sensibility—only to employ that visual language to convey the profoundly unsettling symbolism that carries recovered histories and their insufficiently addressed legacies. Despite the antiquity of the idiom, the confrontation is very much about the present day. Ultimately, the black-and-white world that Walker conjures is anything but.

A newly opened exhibition at the USC Fisher Museum of Art, Kara Walker: Cut to the Quick: Works from the Collections of Jordan D. Schnitzer and His Family Foundation, explores the several decades of Walker’s career, through more than 80 works made between 1994 and 2019. But instead of the attention-grabbing sculptures and architectural installations that have earned Walker well-deserved international acclaim, this unique exhibition primarily examines her career through the lens of her robust printmaking, drawing, and editioned sculpture practices.

This makes perfect sense, as the Schnitzer collection is one of the country’s largest holdings of prints and works on paper—and Jordan himself is known for a charming lowkey obsessive streak that prompts him to favor complete portfolios. He bought his first Kara Walker piece in 1997 (The Keys to the Coop, a limited edition print which is in the exhibition). Since then he’s acquired a further 125 works, always with set completeness in mind. For example, the exhibition proudly shows off the complete Porgy & Bess libretto series, as well as all 27 of the innovative suite of black, white, gray

literary voice, akin to a book, allowing for multiple avenues and entry points into the world of the artist’s thoughts. There’s room for nuance and contradiction, cognitive dissonance and frictions of recurrence. Walker has often mentioned her literary influences along with the research-based visual culture she taps into. This exhibition demonstrates, among other things, that in printmaking, she doesn’t merely find a means of reproduction but a fully developed medium with its own distinct attributes that advance her artistic project.

In Walker’s hands, the prints and multiples mediums represent a strong marriage of idea and form, in an expanded field of distilled tropes, fixed narratives, and recontextualized symbolism that can be by turns legible and mysterious, beautiful and uncomfortable, poetic and enraging. For example, Harper’s Pictorial History of the Civil War (Annotated), 2005, is a portfolio in which her work is superimposed onto pages from a predictably stereotyped and one-sided account of war and Reconstruction. By building upon a literal foundation of archival printed pages and all the language they contained, she creates a crystal-clear visual dynamic with a revised perspective on history, challenging the biases of past discourse, with a conceptual and physical framework that is once again an ideal job for printmaking.

The Fisher’s installation also includes 2-D and 3-D sculptures and shadow-puppet videos (which make sense because they are made out of drawings). Laser-cut steel works bring the silhouette paper cut-outs off the wall and into the viewer’s physical space, providing a heightened sense of intimacy and whimsy that starkly contrasts with the horrid episodes depicted in the large-scale works. If Walker’s printmaking is conversation with art history, these pieces appeal more directly to the senses, in dialogue with elements
of play, domesticity, public space, cinema, spectacle, and even the weird world of problematic collectibles.

Originally co-curated by Frist Art Museum executive director and CEO Dr. Susan H. Edwards and Nashville poet Ciona Rouse, the exhibition debuted at the Frist Museum in Nashville and traveled to the Cincinnati Art Museum, MOCA Jacksonville, and Virginia MOCA en route to its concluding stop at the Fisher. Each location would naturally have impactful involvement from its own staff and community, but at an educational institution like USC, the opportunity for a literal teachable moment was too good to pass up.

Using the occasion as a launchpad for an interdisciplinary augmentation special to USC, three student curators from the extended campus community were invited to play key roles in the curatorial process. The impressive young women were Daijah Williams, Curatorial and Collections Getty Marrow Intern; Kymia Freeman, Student curator specifically tasked with writing exhibition text; and Amaya Nakpodia, who created the Reflection Room alongside Daijah Williams, and also contributed to the exhibition text.

The Reflection Room is a space connected to one of the main exhibition galleries, offering further resources from Walker’s own research processes, as well as a safe, soothing, nurturing environment of quiet contemplation or respite, if they require it, from the work’s unflinching tales of violence and racism. Beauty in Walker’s work is a visual strategy to deliver horrific information, cognitive dissonance is the point. It’s upsetting, meant to be so, and it’s perfectly okay to take a moment to process.

In honor of this dual spirit of the work, exhibition programs include a shadow-puppet workshop inspired by the fascinating handmade films on view, as well as a pointed conversation, Let’s Talk about George Floyd: Systemic Racism in the U.S. Today, between Toluse Olorunniapa, Assistant Professor of Sociology at USC, and Jody David Armour, Croker Professor of Law at USC, moderated by Kymia Freeman, a Public Relations student at USC Annenberg. Also in the spirit of the exhibition’s spirit of community, a Q&A and reception with music, food, and an interactive mural will follow the conversation—because there’s nothing more important, to both Walker and to Schnitzer, than art’s power to educate and amplify the story of America.

The exhibition is on view at 823 W. Exposition Blvd., downtown, through December 9, free. For more information visit: fisher.usc.edu.

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