THE WINNING TALE OF THE LOSER

Rivals race to the bottom in David Lang’s dark opera about the price of fame

BY FALLING JAMES
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LA

FRI 2/22

ART/FILM

The Post-Colonial Diaspora
From among the vast and stylistically diverse universe of black cinema, conceptual artist Charles Gaines chooses a selection of seven shorts and features that speak specifically and directly to the intersections of colonialism, political history and public performance. For two nights and a day, Hauser & Wirth screens the films in a free-with-RSVP series at its downtown gallery. Friday’s screening of Edgar Arceneaux’s masterpiece of Ben Vereen–inspired censor-ship critique is followed by a conversation with Gaines and Arceneaux. Other films in the series further demonstrate, as Gaines says, “the role of culture and politics in intensifying human drama,” including works by Rachid Bouchareb, Bill Gunn & Ishmael Reed, Ousmane Sembène, Cauleen Smith and T’Ovia Gary. Hauser & Wirth, 901 E. Third St., downtown; Thu., Feb. 21, 6-9 p.m., Fri., Feb. 22, 9:15 p.m.; $12. (323) 438-5435, artheatrelongbeach.org. Also at Laemmle’s NoHo 7, 5240 Lankershim Blvd., North Hollywood; and Laemmle’s Glendale, 207 N. Maryland Ave., Glendale; Tue., Feb. 26, 7:30 p.m.; $15. (310) 478-3836, laemmle.com. —SHANA NYS DAMBROT

SAT 2/23

FILM

Credits Will Roll
With a history of sold-out conferences in Paris and Tokyo, Motion Plus Design finally arrives in Los Angeles, bringing its love affair with title sequences and the creative, cinematic graphics avant-garde to the Montalban in the heart of Hollywood on Oscars weekend. The timing and location might just be a tad of shade since, as founding director Kook Ewo notes, “Film title sequences are an essential part of feature films and yet their creators are unsung. While the Emmys recognize Outstanding Main Title Design, unfortunately, the Academy of Motion Picture Arts & Sciences has yet to introduce an Oscar for Best Film Titles.” The eight top-tier design world legends invite you to shake it off and join them instead, with coffee, cocktails, and new art and design debuts all in abundance. The Montalban, 1615 Vine St., Hollywood; Sat., Feb. 23, 9 a.m.-6:30 p.m.; $25-$100. motion-plus-design.com/losangeles2019/. —SHANA NYS DAMBROT

PERFORMANCE ART

Inside the Mind of an Animal
“Animals are as void of conscience as predatory lenders, as persistent as addicts, as ritualistic as priests,” Amy Raasch writes about her one-woman multimedia piece The Animal Monologues. The actor/performance artist looks at human behavior from the perspective of various wild and captive creatures — and vice versa — through a series of surreal vignettes that initially seem cute and daffily amusing before segueing into heavier, more emotionally resonant and surprising territory. Among other things, “Griffith Park’s resident mountain lion confides what it’s like to live famous and alone in Hollywood” and “a scientist installs a microchip in the throat of a bird and plays it like a piano.” Raasch explains about her work, which invokes themes of love, submission and dominance, race and faith alongside references to Colin Kaepernick and 9/11. Miles Memorial Playhouse, 1130 Lincoln Blvd., Santa Monica; Sat., Feb. 23, 7:30 p.m.; $5 & $10. (310) 458-8634, milesplayhouse.org. —FALLING JAMES

ART/BOOKS

Meat Cake and Mermaid Magic
Artist-musician—underground comic legend Dame Darcy has been spinning post-Gothic witchy wonders for her audiences and readers around the world for quite some time, with more than 50 titles and a sumptuous mono-graph to her credit. But this time, the story is definitely her own, as Feral House releases Hi Jax and Hi Jinx, a book based on the artist’s personal adventures across whatever dimensions and boundaries she has seen fit to cross. Called “menacing” by NPR, which Darcy likely takes as a compliment, and “worthy of obsession” by Thurston Moore, which it’s certain she does, this book promises an edgy romp like the finest, fiercest and most fearlessly played game of Truth or Dare ever. Wacko, 4633 Hollywood Blvd., Los Feliz; Sat., Feb. 23, 7-10 p.m.; free. (323) 666-7667, facebook.com/events/195861507955866. —SHANA NYS DAMBROT

DANCE

Watch This Fish Dance
Ebb & Flow: Culver City 2019 moves consideration of climate change and its environmental impacts to the great outdoors, namely, the Baldwin Hills Scenic Overlook. Last year’s inaugural one-day event with visual arts, music, tech and dance from Heidi Duckler Dance Theater was so successful that this year the festival extends to two days of activities. Duckler returns with four additional choreographers, Bernard Brown, Raymond Eijofo, Comfort Fedoke and Jacob “Kujo” Lyons, creating site-specific performances on an oversized fish sculpture, each with a distinctive perspective on that fish construct and the surrounding environmental issues. Baldwin Hills Scenic Overlook, 6300 Hotzler Road, Culver City; Sat.-Sun., Feb. 23-24, 11 a.m.; free with reservation at eventbrite.com/e/ebb-flow-culver-city-tickets-55092962534?aff=ebdshpsearchautocomplete. —ANN HASKINS

FESTIVALS

Bob Baker’s Magic Lives on
At the fifth annual Bob Baker Day, the legacy created by the legendary L.A. puppeteer will be on full display. (The company has found...
Please Touch the Art

Touchy-feely types should be in sensory heaven at what’s being billed as “the first and only” tactile interactive exhibition, the 100 Tactile Artshow, a pop-up event centered around the sense of touch. Ceci MW, a conceptual artist based in New York, curated the show to inspire interaction and unexpected perspectives. Providing a plethora of objects to experience through handling, feeling, poking, caressing, etc., the show is designed to inspire patrons to open their minds (and hands) to a new awareness of the world, promoting childlike discovery in the process. With more than 100 individual pieces — divided into daily objects, materials and texture, and text and symbols — the exhibit uses visual elements and music as complements and contrasts to the many layers and feels of it all. (Hand sanitizer provided.) 100 Tactile, 529 N. La Cienega Blvd., West Hollywood; thru Saturday, March 30, times vary; $15-$26. 100tactile.com. —LINA LECARO

Rap for a Cause

Unlike other rappers who revel in violence or are obsessed with material possessions, KRS-One has always had higher things on his mind, especially after he formed the Stop the Violence movement in 1989 in reaction to fighting at rap concerts and the murder of his Boogie Down Productions bandmate Scott La Rock. Joined by historian and professor Tyree Boyd-Pates, KRS-One presents “Leveraging Influence: Black Celebrity and Activism,” an examination of how black activism can effect serious social change in mainstream society. The discussion is held in conjunction with CAAM’s exhibition “Los Angeles Freedom Rally, 1963.” California African American Museum, 600 State Drive, Exposition Park; Tue., Feb. 26, 7 p.m.; free with RSVP. (213) 629-2787, caamuseum.org. —FALLING JAMES
Most singers in the world aren't going to want to do this piece," composer David Lang confesses about his curious new opera, _The Loser_, which receives its West Coast premiere at the Theatre at Ace Hotel on Friday and Saturday, Feb. 22-23, as part of L.A. Opera's Off Grand series of experimental works. "It's really hard. ... I have pieces that only a few people can do. I was particular about who could do this piece. Rod Gilfry is exactly the right person."

Portraying an unnamed narrator, baritone Gilfry — a native of West Covina — is the only singer who appears in this intensely psychological musical conundrum, which examines how a love of artistic expression can lead to jealousy, bitter rivalry, madness and even death. "Rod Gilfry is the opera," Lang, 62, says by phone from his New York City studio apartment. "He sings one whole hour without stopping. I think he feels he is the person who can take on a challenge like this."

Lang's opera is based on Austrian writer Thomas Bernhard's 1983 novel, _The Loser_, which speculates about how the narrator and a fellow pianist named Wertheimer meet in a master class taught by legendary pianist Vladimir Horowitz in Salzburg, Austria, in 1953, only to have their dreams shattered when they realize that they will never approach the level of sublime artistry and talent as another student — the phenomenal Canadian pianist Glenn Gould. Instead of being inspired by Gould's talent, Wertheimer and the narrator are so despairing about their own abilities that they give up on their own dreams of being successful concert pianists, setting off a chain of events over three decades that culminates in Wertheimer's suicide.

"They were both wrecked by Glenn Gould," Lang explains. Not only do the narrator and Wertheimer battle over their musical abilities but much of their lives are consumed with differing perspectives about their soul-gutting encounter with Gould. Wertheimer gives up on music, while the narrator recasts himself as a philosopher who devotes much of his time to writing an endless, unfinished essay titled "About Glenn Gould."

"They have a lifetime competition of their memories of Glenn Gould. All the memories collide with each other. It's very confusing in terms of linearity. It creates this very dense human experience where all the past experiences of these characters are colliding," Lang says. "There's even a race to see "who has fallen lower," he adds.

The funny thing is that even though Bernhard's novel invokes historical figures like Gould and Horowitz, none of the events portrayed are real. Although Gould is one of the main characters, Horowitz is..."
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more of a phantom presence who is acknowledged only in passing references. "He's sort of the light that attracted all of these moths," Lang says. "There are all these little weird things that are completely unreal about it. Are they unreal because the narrator can't be believed? This is not a bio-opera. I wouldn't quote any of the facts in this opera.

"The beautiful thing about this book is the narrator is so complicated, with the pain, the bitterness, the smug amusement. He's so full of contradictions," the composer says. "You stop listening for facts and for details. You start listening for how the narrator reveals himself. I read the entire book out loud. It feels like a crazy person — super smart and super troubled — yelling at you. I fell in love with this character so much. … It's a pretty un-operatic book. Most of the action takes place in the character's head. There is very little action. I didn't want to add action to this piece; all the action is in the main character."

With a minimal stage set and only one vocalist, it was a challenge to translate Bernhard's novel into an opera. "It's very risky, and it asks a lot of an audience to concentrate on this single voice," Lang admits. In some ways, the staging is determined by the layout of the Theatre at Ace Hotel, although Lang doesn't want to give away just how the various levels of the lavishly ornate theater are employed to frame the action. He came to appreciate the beauty of the venue as he was "prowling around and exploring it" in April last year, when his wife, artist Suzanne Bocanegra, presented her performance piece/lecture Farmhouse/Whorehouse. Bocanegra also designed the costumes for The Loser.

"The Ace Theatre is so beautiful. The staging really reveals the character. … I use the theater to help do that. The staging is to make it more highlighted, to focus on the person. That's why the orchestra is unseen. There's an offstage ensemble that you never see that plays most of the music."

The ensemble, dubbed Bang on a Can Opera, consists of four players — a violist, cellist, bassist and percussionist. Near the end of The Loser, pianist Conrad Tao, 24, evokes the high-flying musicianship of a Glenn Gould, but he too is hidden offstage. "Conrad Tao is a virtuoso," Lang declares. "We designed the set so we can't see the conductor but Rod Gilfry can. I think it's pretty ingenious." The conductor is Lesley Leighton, who will present another work by Lang, crowd out, for L.A. Philharmonic at Disney Hall on Saturday, June 1.

Days later, Leighton heads up north to collaborate with the provocative Canadian soprano/conductor/iconoclast Barbara Hannigan, who was anointed as music director for this year’s Ojai Music Festival, which begins on Thursday, June 9.

"We're used to going to the theater and seeing it do really dramatic, staged things — with fancy costumes and elephants — to see what theater is capable of," Lang says. "But we're going in the opposite direction to scale this down. What kind of listeners do we become if these elements are scaled back? … I tried to make a piece of music that's the dramatic equivalent to the book, something that makes this character come alive. I have not changed a single word for the libretto. Everything that happens in the libretto is the same as in the novel and in the same order."

Lang says he had to cut some parts of the novel for space, most notably passages in which the narrator riffs on parochial rivalries between the Swiss and Austrian cultures and also sections where Wertheimer mulls over being Jewish.

"I left all of that out," Lang says, because he didn't think Bernhard's Eurocentric digressions about Judaism would translate easily for American audiences.

"Bernhard had a love/hate
Brooklyn Academy of Music in September 2016. The presentation at the Theatre at Ace Hotel marks only the second time the opera has been performed publicly.

“The only way to preserve this fragile piece was for me to be the director,” Lang says. “The directing is restrained, with the least amount of activity possible to take this book and make it come alive in the theater. I would never say that I’m a real director,” he adds. “Sometimes, when you are writing the music, it gives you an optimal way to present it.”

The stark, minimalist presentation of The Loser stands in distinct contrast to much of Lang’s other work. At REDCAT in June 2016, L.A. Opera’s Off Grand series and Beth Morrison Projects hosted the world premiere of Lang and artist Mark Dion’s Anatomy Theater, an engrossingly macabre fable about fear, vivisection, superstition and the nature of evil, which was distinguished by rich visual imagery overlaid with surreal calligraphy. It featured adventurous mezzo-soprano Peabody Southwell, who daringly performed nude for much of the work as an executed woman’s corpse. In June 2014, Long Beach Opera presented an unusual staging of Lang and playwright Mac Wellman’s The Difficulty of Crossing a Field, an eerily ambiguous Civil War-era reverie, based on a story by Ambrose Bierce, in which the audience sat on stage and the singers prowled along shadowy ramps and ladders on the floor.

Along with Julia Wolfe and Michael Gordon, Lang is a co-founder of the NYC contemporary-music ensemble and production group Bang on a Can. He was awarded a Pulitzer Prize for his 2007 piece The Little Match Girl Passion, and has collaborated on a variety of disparate projects with Kronos Quartet, Nico Muhly, The National’s Bryce Dessner and My Brightest Diamond’s Shara Worden. L.A. Phil’s upcoming presentation of the vocal work crowd out will require a multitude of singers scattered among the audience at Disney Hall.

“That’s a piece for 1,000 people who are not necessarily musically trained,” Lang explains. “I went to a soccer match in London. I saw Arsenal play in the early ’90s. Everybody is singing these rude songs about sex and having a fantastic time, yelling and screaming. It was beautiful and a little scary. With classical music, you spend your life learning how to do it; we worship so much the models that we’ve inherited in the past. But [the soccer chanting] was this beautiful sound — a musical sound with an inviting doorway to let everybody in, which is not the classical model.” Lang composed another recent participatory piece, harmony and understanding, which is divided into two halves. During the first section, the audience practices its parts, followed by a second half in which the crowd performs along with an orchestra.

“There are few parts of our lives where people who don’t know each other come together to do something,” Lang marvels. “Rehearsal is when the community comes together, where the action of music is made. Rehearsal is the place where you have to learn to trust your neighbor.”

Lang grew up in Westwood. “California in the ’70s had this open experimentation with Harry Partch, John Cage, Steve Reich, Terry Riley and John Adams, people who had stepped out of the hyper New York world to do something experimental.

“I’m 17 years old at Stanford, and my first teacher was [influential composer] Lou Harrison,” Lang recalls. “It was much more relaxed and spiritually enlightened world that I associate with California. I think it made a big difference to be open and optimistic and experimental and curious. All these things I learned from the vibe of the California scene.”

Even though he’s lived in New York for about 38 years, Lang’s background on the West Coast still informs much of his work.

“As a composer, your job is to make problems for other people to solve,” Lang says.

CULTURE

WALLY'S WORLD

Tosh Berman shares an excerpt from his memoir about growing up the son of artist Wallace Berman

BY TOSH Berman

Tosh Berman has made a name for himself in Los Angeles as a writer, poet and artist, and as a publisher (TamiTami Books). Reading his new memoir, Tosh: Growing Up in Wallace Berman’s World, it’s difficult to imagine him working, creating or living his life any other way. Using imagery and words as avant-garde forms of expression is in his blood, his brain and his being. The writer’s icon father, Wallace Berman, was a counterculture pioneer best known as the father of assemblage art. Wallace Berman’s work reinterpreted and redefined postwar American aesthetics and hence culture itself, influencing artists to this day.

Growing up the child of this iconoclastic figure and Shirley Berman (Tosh’s mother and Wallace’s wife and muse) was clearly unconventional and highly inspiring, reflecting a bohemian era filled with hedonism, creativity and a lust for life, and it was only enhanced by the radical wisdom, wit and charisma of his father’s friends and admirers (among them Marcel Duchamp, William S. Burroughs, Dennis Hopper and Dean Stockwell). Berman shares an exclusive excerpt (edited from the book’s first chapter) from the memoir with L.A. Weekly.

LIMA LECARO

Wallace

My mother, Shirley Morand, first saw her future husband — my father — driving a convertible, with a cat wrapped around his neck, somewhere on the streets of Hollywood. Wallace Berman, at that time, never left the house without his cat. The 19th-century French writer Gérard de Nerval had a pet lobster named Thibault, and he would take it out for evening walks through Paris, attached to a silk leash. Wallace, in his fashion, was returning to the eminent, artistic, eccentric personalities of 19th- and 20th-century Paris. Without a doubt, he made backward glances to the artists he greatly admired and their peculiar habits. I learned style through both parents, due to their knowledge of such dandies of the past and present, as well as the art and literature that dwell in that world of provocateurs and visionaries. I understood the importance of the past as a reference for the ideal life, and I inherited a passion for artists and poets who didn’t belong in the world, who had to invent a landscape in which they could live and do their art. I learned that from Wallace, due to his numerous homages to the artistic set that lived before him.

At the time of my mom’s first sighting of Wallace with his cat, he cut quite a striking figure that screamed “Los Angeles dandy.” A man who had an understanding of the criminal street life, he knew that the results of such a life had to be fine clothing, which to him meant zoot suits. It was World War II, the height of the zoot suit craze, and there was, in fact, a law on the books that forbade the zoot suit, owing to the excess fabric in making the outfit; all surplus material was expected to be sent to the government for the war effort. What could attract a criminal-minded youth more than wearing such clothing at the height of war?

My father’s family had come from another part of the world. His mother, Anna, and his grandmother were Russian Jews. They settled in Staten Island, New York, where his father was an owner of a candy store. According to speculation, the store was a front, either for a speakeasy or for bootlegging. My grandfather seemed to have too much money just for owning a neighborhood candy store. In the only picture I’ve seen of Wallace’s father, he’s wearing tennis clothes — long white pants, tight white shirt — with a racket in his hand. My mom also told me that she used to own a photograph of Wallace’s mother and father in a large car with a chauffeur. When he died, which I think was from the aftereffects of tuberculosis, he only left two books for Wallace, a collection of tales by Oscar Wilde and T.E. Lawrence’s Seven Pillars of Wisdom (1926). After his death, the family, which by then included Anna’s brother Harry, relocated to Boyle Heights, Los Angeles.

At the time, Boyle Heights was a community of Japanese Americans, Latinos and Jews. Much of the neighborhood’s population changed after the 1950s, when the freeways were built. The Berman clan eventually moved to another Jewish neighborhood, in Fairfax, which is very close to Hollywood.

Around this time Wallace had a best friend by the name of Sammy Davis Jr. My grandmother Anna said to me that her heart began to race one morning when she went into Wallace’s bedroom and saw Sammy asleep in the bed. At first, she thought Wallace had turned black, but he was sleeping by the bedside on the floor, giving Sammy his bed. I remember my dad telling me how he and Sammy went to the Hollywood Palladium on Sunset Boulevard to see Glenn Miller and his big band and weren’t allowed to go in because of Sammy’s skin color. Wallace never told me how they initially met, but I presume they first laid eyes on each other on Central Avenue, in one of the jazz or dance clubs of the 1940s. They totally lost touch with each other after their teenage years, but right before Wallace died, he saw Sammy at the dentist. Wallace popped his head into the office and said hello. My dad told me that Sammy — dental tools still in his mouth — nearly perished in the chair. Wallace said a quick “Hello, how are you?” and then got out of there.

During his late teens, in the middle of the 40s, Wallace underwent a series of failures. First, he got kicked out of Fairfax High School for gambling. Then he enlisted and got kicked out of the Navy due to a nervous breakdown. Then he went to Chouinard Art School, and was kicked out of there for reasons unknown. It was then he went to Hollywood, where he worked for the war effort. It’s been hinted to me that my mother and Father first laid eyes on each other on Central Avenue, in one of the jazz or dance clubs of the 1940s. They totally lost touch with each other after their teenage years, but right before Wallace died, he saw Sammy at the dentist. Wallace popped his head into the office and said hello. My dad told me that Sammy — dental tools still in his mouth — nearly perished in the chair. Wallace said a quick “Hello, how are you?” and then got out of there.

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FIRST LOOK: LOS BALCONES

With a boost from Ricardo Zarate, the Valley location of the Peruvian favorite has a mestizo theme

BY BARBARA HANSEN

The place to taste new-wave Peruvian food is Los Balcones, which has just opened in Studio City.

The menu is loaded with striking, creative and colorful dishes thanks to consulting chef Ricardo Zarate, who has promoted high-level Peruvian cuisine in Los Angeles since 2009, when he opened Mo-Chica in the Mercado La Paloma.

That small place evolved into two Westside restaurants, Picca and Paiche, and a revamped Mo-Chica in the heart of downtown L.A., all now closed. In 2017 Zarate opened Rosaline in West Hollywood.

As partner and culinary director of the new Los Balcones, owned by longtime friend Jorge Rodriguez, he’s introducing exciting new dishes different from those at Los Balcones in Hollywood, where the approach is more traditional. The theme of the new restaurant is mestizo, meaning Peruvian combined with local ingredients.

The results are spectacular, like brilliant pink-red salmon tiradito. Thin slices of raw salmon, drizzled over red beets, sit in vibrant, beet-colored leche de tigre. Beet powder, made at the restaurant and sprinkled over the salmon, adds spiciness too, because it contains dehydrated gochujang. Other components are parsley oil, tiny flowers and strands of orange miso. The green fronds that garnish the plate are carrot tops.

The Peruvian grain quinoa appears in a quinoa risotto, or quinotto, which has been a signature dish for Zarate from the start. At Los Balcones, he has elevated it to a new level, piling on shimeji, shitake, maitake and trumpet royale mushrooms and adding a few drops of truffle oil. A blend of caramelized onion and mushroom stocks gives natural sweetness. Parsley oil forms a green frame around the edge of the dish.

Removing the thin slices of Pecorino cheese on top makes the quinotto vegan, the way it appears on a vegan-vegetarian menu offering alternatives for most of the dishes on the regular menu.

Pulpo a la parrilla (grilled octopus) is surrounded by grilled pickled fennel and cauliflower in three forms — pickled cauliflower chips, florets and puree. The pink-purple sauce dolloped onto the plate is made with botija olives from Peru. Anticucho BBQ is involved too, not the beef heart kebabs popular in Peru but only the sauce, a rich mixture of soy sauce, spices and chilies.

Slow-cooked short ribs and their accompaniments come in a golden box, the type of container sometimes used for Korean kimchi rice. This makes sense because there’s a strong Asian influence on Peruvian cuisine, although it’s primarily Chinese and Japanese.

Also in the box are a sunny side up egg, caramelized banana and tacu tacu, a lima bean and rice pancake. There are crunchy toasted corn kernels, too, and salsa criolla, which is Peruvian-style pico de gallo.

The desserts include a Peruvian take on arroz con leche, which substitutes quinoa for rice, and a pudding made with the Peruvian fruit lucuma.

Zarate is working on the menu with Los Balcones chef de cuisine Polit Castillo. Wine director Obren Milanovic has chosen everything from a Lebanese red blend to a 100 percent Cinsault from Chile. All wines by the glass are organic, and 40 percent of those on the list were made by women, Milanovic said.

Cocktails include a classic pisco sour. In Peru, this foamy drink is always topped with a dot of Angostura bitters. Los Balcones has expanded the dot into a pretty design, as if it were an alcoholic cappuccino.

The restaurant opened officially on Jan. 2 after a soft opening in December. It occupies the site of fine-dining restaurant Girasol, which closed last fall. Girasol’s contemporary interior is still in place, though, working equally well with fine dining Peruvian style.

Lost Balcones, 11334 Moorpark St., Studio City. (818) 924-2323, losbalconesperu.com.

ZARATE HAS ELEVATED HIS SIGNATURE DISH, QUINOTTO, PILING ON SHIMEGI, SHIITAKE, MAITAKE AND TRUMPET ROYALE MUSHROOMS, PLUS A FEW DROPS OF TRUFFLE OIL.

Taco with crispy rice, and a pudding made with the Peruvian fruit lucuma.

SLOANE’S IS FUN FOR MOVIE BUFFS

Bobby Montes is as obsessed with films as he is with food, so when he opened his first restaurant on a funky stretch of Laurel Canyon Boulevard, he named it after one of his favorite characters, Sloane Peterson from Ferris Bueller’s Day Off. Everything on the unpretentious menu at Sloane’s Valley Village is a wink and a nod to his favorite films.

Located in the former Russian Dacha space, next door to the historic, frozen-in-time Valentine Recording Studios, Sloane’s feels like a neighborhood joint from 1960s Laurel Canyon, with an affordable and approachable menu. Charming and rustic, the indoor/outdoor entry is draped with a large bougainvillea, paired with delicate hanging plants, mismatched chairs and handcrafted benches lining white stone walls. You can hear Joni Mitchell singing in the background.

The World-Famous Sloane’s Cheeseburger comes in single, double and triple configurations with a long list of add-ons, such as fried egg, crispy pork belly, chili and split and grilled bratwurst. Tacos come in masala shrimp, BBQ pork belly, chicken Philly and fried cauliflower. Or get the Three Amigos for a choice of three.

There’s a massive kale and quinoa salad with seared salmon, mixed with blue cheese and toasted hazelnuts for healthier appetites — it’s enough for two. Vegetarian, vegan and gluten-free options such as Japanese curry fries and the cauliflower burger round out the menu.

Sloane’s is licensed for beer and wine, but Montes has compiled a creative mix of the two for his Ocean’s 11 cocktails, such as the Miss Daisy, made with chopped ginger, lime juice, sparkling wine and mint. And as Brad Pitt whispered to George Clooney in the film, you’ll also need a Boesky, Jim Brown, Leon Spinks, Elia Fitzgerald and Two Jehros — made with chopped muddled strawberries, lemon and sparkling wine. If you’re just going for beer and wine on the cozy patio, there’s cheese and charcuterie and chef Eugene Nazarchuk’s delectable gluten-free deep-fried pickles.

Sloane’s is comfortably on the fringes of the upcoming NoHo West, the massive mixed-use project that will include housing, office space, shopping, movie theaters and restaurants; it took over the former Laurel Plaza shopping center. Sloane’s has a warm and welcoming vibe, with Montes visiting from table to table.

There’s a bottomless mimosa brunch on the weekends and all-day-breakfast daily, which includes Montes’ pride and joy, a bacon and egg breakfast burrito. It’s stuffed with your choice of pork belly or bratwurst, hash browns, American and cheddar cheese, pico de gallo and two oozing eggs served with habanero maple syrup. Pair that with a Barney Flats oatmeal stout float. —MICHELE TUEYEN

Sloane’s Valley Village, 5338 Laurel Canyon Blvd., Valley Village; (818) 509-5828, sloanesrestaurant.com.

PHOTO BY BARBARA HANSEN
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TOOTHLESS
RETURNS

And UCLA’s Liberating Hollywood series concludes with some rarities

BY NATHAMIEL 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.

Wide release

Friday, Feb. 22

How to Train Your Dragon: The Hidden World completes the enormously popular trilogy that began in 2010. In this latest animated family adventure-fantasy, Hiccup (Jay Baruchel) the dragon trainer and his beloved Toothless, seek a clandestine utopia for mythical creatures, which arouses the interest of ruthless dragon hunter Grimmel (F. Murray Abraham). Dean DeBlois, twice Oscar-nominated for the previous Dragon outings, directs a script by DeBlois and Cressida Cowell. Universal opened this DreamWorks Animation production in Australia to a record-setting $1.5 million its first day, and will continue the rollout in the coming weeks.

Also opening Friday, Feb. 22: 1st Summoning: The Changeover; The Iron Orchard; It’s a Hard Truth, Ain’t It; Run the Race; Styx; Total Dhamaal

Limited/art-house

Friday, Feb. 22

The Oscar-nominated shorts categories — live-action and animated — contain some of the least seen and most underappreciated films at the Academy Awards. Which is why Laemmle’s program, co-presented with Shorts HD and Magnolia Pictures, is such a treat. On Friday, Laemmle will present back-to-back programs featuring all 10 of the Oscar-nominated shorts in these two brackets at five different locations across town. Live-Action Short was one of the groups the Academy selected to be awarded during commercial breaks — a decision that received enough backlash from the industry to be reversed. Laemmle’s Monica Film Center, 1332 Second St., Santa Monica Blvd., Santa Monica, Fri., Feb. 22 (also playing at the Playhouse 7, Claremont 5, NoHo 7, and Glendale); 8:15-$12. (310) 478-3836, laemmle.com.

In case you’re new to our fair city, Quentin Tarantino owns the New Beverly Cinema and furnishes the busy screening schedules with prints from his own collection. This means that QT’s films screen frequently at the theater, usually at midnight, always on celluloid. This month, a gorgeous 35mm print of Pulp Fiction will be rotated into this week’s “Throwback Thursday” slot. Tarantino’s 1994 neo-classic earned the director a Best Screenplay Oscar, and it features some of the most famous banter and shocking violence of the decade. Grab a Royale with cheese and show up early to check out a full set of rare German lobby cards. New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Fri., Feb. 22, 11:59 p.m.; $10. (323) 938-4038, thenewbev.com.

Stephanie Rothman is one of American cinema’s unsung treasures — an artist whose work in the field of exploitation has produced several offbeat trailblazers, including The Velvet Vampire, which will be featured as part of UCLA’s Liberating Hollywood series. A feminist vampire classic set in the California desert, this 1971 horror film deals with a female vampire (Celeste Yarnall) who seduces an attractive but none-too-bright couple who walk unwittingly into her web. A new 35mm print has been struck for the occasion. This will be preceded by Terminal Island, a women’s prison picture of uncommon force and toughness. Rothman will appear in person to introduce the program, which has been co-curated by Maya Montaño Smukler, author of the new book Liberating Hollywood: Women Directors and the Feminist Reform of 1970s American Cinema. UCLA’s Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Fri., Feb. 22, 7:30 p.m.; $10. (310) 206-8013, cinema.ucla.edu.

Saturday, Feb. 23

UCLA’s Liberating Hollywood series, co-curated by author Maya Montaño Smukler, concludes with a Joan Micklin Silver double feature. Silver’s first feature, Hester Street, produced with husband Raphael D. Silver in 1975, announced the arrival of a gifted and sensitive independent artist. The evening’s double feature begins with the newly restored Between the Lines, her 1977 feature that follows the fortunes of a staff of a Boston-based alt-weekly newspaper. This will be followed by Crossing Delancey, an NYC-set comedy about the manager of an Upper West Side bookstore (Amy Irving) who is courted by a Lower East Side pickle vendor (Peter Riegert). It’s one of the best films ever made about the travails of romantic compromise, powered by Silver’s attentiveness to the differing social milieus of the nation’s largest city. UCLA’s Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Sat., Feb. 23, 7:30 p.m.; $10. (310) 206-8013, cinema.ucla.edu.

Tuesday, Feb. 26

The Skirball Cultural Center has lined up an intriguing program called “Feminists: What Were They Thinking?” featuring a documentary inspired by a 1977 book of photographs highlighting some of the social changes won by women during that decade. Directed by Johanna Demetrakas, the film, also titled Feminists: What Were They Thinking?, will be followed by a discussion between Demetrakas, Meredith Monk (composer, singer, director, choreographer) and Funmilola Fagbamila (scholar, activist, playwright, artist, professor). Skirball Cultural Center, 2701 N. Sepulveda Blvd., Los Angeles; Tue., Feb. 26, 7:30 p.m. (also 2:30 p.m.); $15. (310) 440-4500, skirball.org.

Thursday, Feb. 28

Touchez pas au grisbi, Jacques Becker’s essential 1954 French noir, will be screened as part of CSUN’s Poster Gallery Series — a festival curated around classic motion picture posters displayed in the university’s Gallery of Film Poster Art’s “Hollywood Worldwide” exhibition. See the original poster, featuring Jean Gabin as a saturnine gangster, in the main corridor of Manzanita Hall before heading over to the Armer Screening Room for the feature. A lecture by Dr. John Schultheiss of the Department of Cinema & Television Arts is included.

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L.A. Weekly also recommends (still in theaters): Glass; The Boy Who Would Be King; Jihadists; The Favourite; If Beale Street Could Talk; Spider-Man: Into the Spider-Verse; Vice; Roma; Bohemian Rhapsody; Ralph Breaks the Internet; Mary Poppins Returns; Green Book; A Star Is Born
DEEP FRIEZE

Frieze Los Angeles heats up the local art market

BY JORDAN RIEFE

ARTS

In the lead-up to Frieze Los Angeles, discussion centered on knowns and unknowns. While L.A. is known for its rich community of artists, its strength as a market remained in question. The ghosts of art fairs past lingered on the Paramount Pictures backlot where Frieze wrapped up on Sunday, Feb. 17: Paris Photo L.A. ceased operations after three years in 2016, and indie fair Paramount Ranch closed the same year.

But the Frieze name brings a cachet bolstered by a star-studded welcoming committee including Salma Hayek, Serena Williams and Tobey Maguire, courtesy of Endeavor Agency, a major stakeholder in the fair since 2016. On display were old and new works by blue-chip practitioners such as Cindy Sherman, Mike Kelley, Judy Chicago, Doug Aitken, Ed Ruscha and Karen Davis; the latter’s installed sculptures at the fair were acquired by the Hammer Museum.

“Fundamentally, at the heart of a fair there needs to be commercial success,” says Victoria Siddall, director of Frieze Fairs, summing up her winning formula. “So, galleries need to sell art. So, we need to bring collectors, and museum directors need the galleries to bring fantastic work.”

Waking last Thursday morning to a storm of biblical proportions, it was easy to conclude that God had it in for Frieze (or perhaps art fairs in general). Yet the crowds came, having bought out the entire allotment of timed-entry tickets almost immediately on their release.

Opening night saw familiar bold-face names including Brad Pitt, Leonardo DiCaprio, Jane Fonda, Annie Leibovitz, James Corden, Jodie Foster, Amy Poehler, John McEnroe, Sylvestor Stallone and Beck. But the real buyers in Hollywood tend to be producers and agents such as former CAA chief Michael Ovitz and Paramount Studios head Jim Gianopulos, who rubbed shoulders with the likes of uber-collectors Maurice Marciano and Eli Brod.

While movie moguls have deep pockets, they’re not nearly as deep as those of the bankers who drive the world’s biggest markets in New York and London. But they were deep enough to get the weekend off to a robust start. Hauser & Wirth sold Mike Kelley’s 1999 installation Unisex Love Nest to a European foundation for $1.8 million. Yayoi Kusama’s 2001 Infinity Nets (B-A-Y) sold for its asking price of $1.6 million. David Kordansky Gallery sold out most of its booth the first day, with 11 new works by Kathryn Andrews going for $40,000 each. Gajin Fujita sold three of five paintings through Pace Gallery sold works in a wide range of prices, including a 1967 painting by Alex Katz that fetched seven figures and a 1967 work on paper by Alexander Calder for $200,000.

“I don’t think there’s any place like L.A. on the face of the Earth right now,” Mayor Eric Garcetti said on the eve of the fair. “We’re so used to it being here 365 days a year — do we need a festival? I think the market is there. But when you have an embarrassment of riches, sometimes a festival is the moment.”

For a turning point in L.A.’s development as an art center, many point to the blockbuster 2011 show “Pacific Standard Time: Art in L.A. 1945-1980,” which highlighted the city’s singular midcentury contributions in more than 60 cultural institutions across Southern California and featured many artists that showed at Frieze L.A., like Ruscha and Chicago. According to the fair’s executive director, native Angeleno Bettina Korek, part of what grew out of the Getty’s PST initiative was a spirit of collaboration among art institutions, funders and art schools, and an elevated general consciousness on a civic level.

“People who lived through that moment in L.A. were seeing in museums that, ‘Oh, I was living in an important art city,’” Korek says. “That in conjunction with how much scholarship was published — I think it was 40 catalogs — you can’t underestimate the impact that has. The catalogs travel around the world, and I think it sort of validated the postwar art history in L.A. that has a halo effect on what’s going on right now.”

Early works by Judy Chicago were for sale at Jeffrey Deitch’s booth, following a major retrospective at ICA Miami coinciding with Miami Basel in December. Deitch’s Hollywood space will host another Chicago retrospective this fall. Chicago is best known for her 1970s installation The Dinner Party. Celebrating prominent women in history and literature, it features a triangular banquet table set with servings of what appears to be female genitalia. In the early ’60s, she struggled to join Ferus Gallery but was ignored by iconic gallerist Walter Hoppes.

“For the longest time I was only known for The Dinner Party. That began to change with PST, when my body of work was rediscovered,” Chicago said by phone from her home in Belen, New Mexico. “Even though I was part of the Los Angeles scene in the 1960s, it was incredibly inhospitable to women. But still there was an incredible spirit of self-invention that definitely impacted my career. Because how else could I arrive at a new form?”

While no one would argue that a successful fair is a bad thing, artists and even organizers are concerned that such events are becoming a place where commerce overshadows the enjoyment of art. On the heels of her successful Miami Basel showing, Chicago says the fair has introduced programs, conversations and interviews, which stream on its website, in order to keep it from becoming a mere carnival of commodification.

Frieze Los Angeles has done likewise, with curator Hamza Walker setting up a series of conversations throughout the fair, including panels at the studio’s Paramount Theatre pairing artists like Cauleen Smith with Sondra Perry, Ron Athey with Rafa Esparza, and harpist Zeena Parkins with composer Susan Alcorn. On Friday night, Tom Sachs and Werner Herzog sat for a Q&A following a screening of their latest collaboration, the short film Paradox Bullets.

“There are many different roads traveled simultaneously in contemporary art,” says Venice-based artist Doug Aitken, whose new works at 303 Gallery’s booth complement his recent Frieze Week installation, Don’t Forget to Breathe, in a Hollywood storefront across from Regen Projects. “One of those roads is very capitalistic. It’s about assigning value to the kinds of art that you can obtain, that you can hold and store. But there’s another line that’s moving faster, a parallel trajectory that’s more about experimentation and really searching for a language that’s more of the present and has depth and gravity.”

“At times,” Aitken says, “those two synchronize, but I think most of the time the work that’s truly innovative is living on its own. That will be the work that we look to 20 or 30 years from now, when we look back on 2019.”

In the meantime, with millions of dollars changing hands, it’s safe to assume two things: People do buy art in L.A., and Frieze will be back next year.
FRI 2/22

No Small Children
@ THE HI HAT

No Small Children have the perfect response toreligious zealots who want to brainwash them. They simply turn up the guitar and drown out sanctimonious fools with a crush of good ol’ punk-rock noise and the kind of airy, carefree “la, la, la” vocals they probably picked up on the playground from the kids they teach. “God on God/disguised in song ... lies and lies/just close our eyes,” singer-guitarist Lisa Pimental rails on the L.A. trio’s 2017 single “I Don’t Believe What You Say.” By day, Pimental, her bassist-sister Joanie Pimental and drummer Nicola Berlinsky are teachers at a school in North Hollywood but when they perform as No Small Children, they reveal a youthful exuberance and musical brattiness that belie their position as stern authority figures.

Tiffany Haddish
@ MICROSOFT THEATER

Tiffany Haddish has positioned herself to be one of the funniest figures of our time. From the big screen to the stage, the Los Angeles–bred actress, singer and comedian is ready to take her jokes to the big stage, embarking on her #SheReady Tour. Haddish’s big break came with her performance in the chick flick Girls Trip, when she stole the spotlight from veterans Regina Hall, Queen Latifah and Jada Pinkett Smith. More recently, she starred in Night School alongside Kevin Hart, while making history as the first black female stand-up comedian to host Saturday Night Live. Microsoft Theater ain’t ready!

—SHIRLEY JU

SAT 2/23

Jon Spencer
@ THE ECHO

Jon Spencer has a rubbery, yowling voice that he has bent, wrapped and warped around a series of sludgy, noisy blues-garage combos: Pussy Galore, Boss Hog and The Blues Explosion. Now the New York trash-rock kingpin returns to town with a new band that includes drummer M. Sord, synthesizer player Sam Coomes (Quasi) and junkyard percussionist Bob Bert (Sonic Youth, Chrome Cranks) to unleash the fuzzy anthems from their new In the Red Records release, Spencer Sings the Hits. It’s not clear exactly where in this galaxy such abrupt and angular anti-pop collisions as “Beetle Boots” and “Time 2 Be Bad” are considered hits, but Spencer and company juice up these and other songs with a dirty, sleazy, artistically funky approach that mixes Cramps-style primitivism with Captain Beefheart weirdness.

—FALLING JAMES

Bob Seger & the Silver Bullet Band
@ THE FORUM

A week after glam-metal titans KISS performed their final L.A. shows, Detroit’s blue-collar hero Bob Seger will play the Los Angeles date of his own farewell tour. In Michigan, Seger commands a Springsteen level of adoration and, while he’s never really generated the same fervor elsewhere, he’s still beloved enough to play a venue as big as the Forum. It might well be a case of “don’t know what you’ve got till it’s gone.” Seger is and has always been a passionate performer, and we thought he’d be there to jam out tunes such as “Travelin’ Man,” “Beautiful Loser” and “Turn the Page” forever. After this gig (if he’s serious about the whole “final tour” thing), we’ll have to settle for spinning Live Bullet.

—BRETT CALLWOOD

SUN 2/24

Walter Lure’s L.A.M.F.
@ ALEX’S BAR

The 1977 album L.A.M.F. by Johnny Thunders & the Heartbreakers is one of the all-time great rock & roll records. It’s easily the best post–New York Dolls album that involved a Doll, and it rivals that band’s two full-lengths. Thunders, clearly in the full grip of his addiction, was churning out throwaway riffs and bubble-gum rock & roll melodies with wild abandon, tirelessly backed by Jerry Nolan (another Doll), Billy Rath and Walter Lure. Of course, Thunders is no longer with us. His demons took him long ago, and Nolan’s gone, too. So it’s up to Lure to keep this music alive. His band, which also features Mick Rossi from Slaughter & the Dogs, is called L.A.M.F., so we know what to expect. Cheap Tissue, Maniac Slaughter & the Dogs, is called L.A.M.F., so we know what to expect. Cheap Tissue, Maniac Slaughter & the Dogs, is called L.A.M.F., so we know what to expect. Cheap Tissue, Maniac Slaughter & the Dogs, is called L.A.M.F., so we know what to expect.

Billy Bragg
@ THE TROUBADOUR

Starting in the late ’70s, English singer-songwriter Billy Bragg found ways to blend punk rock with folk, influenced as much (more, in fact) by Pete Seeger and Woody Guthrie as by The Clash. While other Brits were desperately aping an American accent in order to achieve some sort of radio success, Bragg was allowing his Cockney twang to fly free, and actually be-
the piece in large part because of the charisma-quieter-is-better ethos, Mazzy Star remain in the dream-pop universe. While bands like mainstream classic-rock influences, Mazzy Star remain Velvet Underground ballads such as “Sunday Prisoner” and “In the Dream-Pop Universe” make a case for returning to the work of Mazzy Star and Dinosaur Jr., for the most part it mined the gold of power-pop legends Big Star and Badfinger. Famously, the editors of Spin enshrined Bandwagonesque as their album of the year, passing over Nevermind, Ten and Gish. Three decades later, Bandwagonesque remains one of the great records of that era. The Fannie’s most recent full-length, Here, appeared on Merge in 2016. Original member Gerard Love departed the group in 2018, co-founders Norman Blake and Raymond McKinley now tour as a five-piece.

—MATT MINER

Thu. February 21

BLACKBOX LA PRESENTS: FLIX & MOTUS

Thu. February 21

SOS X NEPTIZZLE PRESENTS: BEAT OF LIFE

Fri. February 22

EMX TAKEOVER: FEAT DR. DROPZ, BAYLIENZ, PINKY, & BIG YETI

Fri. February 22

A RHONDAVOUS: W/ ROBYN

Sat. February 23

WE LOVE KANDY 2019

Sun. February 24

AFROBEATS DAY PARTY: DANCE EDITION

Sun. February 24

BOOGIE DAYS

Sun. February 24

WELLCONNCTD PRESENTS: BOE SOSA

CATCH ONE

Thu. February 21

Royal Teeth

@ BARDOOT

Louisiana alt-dance-pop group Royal Teeth are getting frustrated. They’ve just released their second album, having been with three labels in six years. Clearly, this isn’t a band that will sit back and settle. “I decided that if we are going down, then we are going down swinging,” singer Gary Larsen says on the band’s website, and that just about sums them up. “This line of work can be difficult,” he continues. “It requires you to be vulnerable and put yourself out there to be judged by others. It’s hard to get used to. We are using this album as a platform to face our fears, and to focus on the love we find through the music we create and those who connect along the way.” Feel free to connect with them at the School Night series, which also features Clara Mae and Trishes.

—BRETT CALLWOOD

Mon 2/25

THU 2/28

Leggy Peggy

@ BIGFOOT LUGGIE EAST

Strumming and singing under the name de plume Leggy Peggy, Hannah Carr finishes her monthlong residency at this small bar in Atwater with another free set. Her original songs draw upon the extensive legacy of blues and roots music, but one hesitates to call her approach retro, as her strutting, swinging riffs are enlivened by heartfelt lyrics and driven more by passionate immediacy than by nostalgic mimicry. Carr alternates between intimate and evocative folk tracks such as “Pacific Northwest” and more uptempo, smoky, electric-blues variations like “Black & White.” Whether she’s performing solo or with a full band, Carr stands out from the horde of faux-blues revivalists because of her endearing sincerity and memorable songwriting.

—FALLING JAMES

Peter Murphy

@ THE NOVE

It’s been 11 years since Bauhaus last performed together, having released the Go Away White album to mixed reviews that same year. Frontman Peter Murphy isn’t one to spend a lot of time looking backward — indeed, his solo albums, from Should the World Fail to Fall Apart in 1986 to Lion in 2014, have seen his stock rise as a dark rock singer-songwriter in the Nick Cave camp, as opposed to the dated goth performer that some view him as. For that reason, it was a bit of a curveball when the announcement came through that Murphy and Bauhaus guitarist David J would be touring to celebrate the 40th anniversary of the band. They’ll be playing debut album In the Flat Field from start to finish, before encouraging with crowd faves and perhaps a few deep cuts. Not to be missed.

—BRETT CALLWOOD
MUSIC

OUT

CLUBS

ROCK & POP


BIGFOOT LODGE: 3712 Los Feliz Blvd., L.A. Leggy Peggy, Thursdays, 8 p.m., free. See Music Pick.

BOGIE’S: 32001 Agoura Road. Tribute to John Wicks, the late singer-guitarist of The Records, with Debbi Peterson and others, Thu., Feb. 28, 7 p.m.


GENGHIS COHEN: 740 Fairfax Ave. Thomas Walsh, Sun., Feb. 24, 8:30 p.m.

GOLD DIGGERS: 8632 Santa Monica Blvd., L.A. The Breakups, Wait Think Fast, Thu., Feb. 28, 7 p.m.


HIGHLAND PARK BOWL: 5621 Figueroa St. The Loons, The Night Times, Sound Station, Sat., Feb. 23, 9 p.m.


THE LOVE SONG: 450 S. Main St., L.A. Lo Carmen, Fri., Feb. 22, 7 p.m., free. Sophia Pfister, Mon., Feb. 25, 7 p.m. Spain, last Thursday of every month, 8:30 p.m.


MOLLY MALONE’S: 575 S. Fairfax Ave., L.A. Freedy Johnston, Mon., Feb. 25, 8 p.m.

THE MOROCCAN LOUNGE: 901 E. First St., L.A. Kamaal Williams, Feb. 22-23, 7:30 p.m. Astrid S, Mon., Feb. 25, 7:30 p.m. The Shook Twins, Wed., Feb. 27.


THE REDWOOD BAR & GRILL: 316 W. Second St., L.A. Mexican Dancers, Syndrome 81, Fri., Feb. 22, 11 p.m. The Dogs. The Streetwalkin’ Cheatahs, Dr. Madd Vibe & the Missin’ Links, Sat., Feb. 23, 9 p.m.


SAINT ROCKE: 142 Pacific Coast Highway. The Mother Hips, Hunter & the Dirty Jacks, Sat., Feb. 23, 8 p.m.


SEAHAWK COCKTAIL LOUNGE: 4103 Candlewood St., Lakewood. The Things, Fri., Feb. 22, 9 p.m., free. The Joyz, 1720 E. 16th St., L.A. Soufly, Tue., Feb. 26, 7 p.m.


JAZZ & BLUES
THE BAKED POTATO: 7578 Cahuenga Blvd. W. Jeff Lorber, Feb. 22-23, 9:30 p.m. Trifone Aoyum, Sun., Feb. 24, 9:30 p.m.
CATALINA BAR & GRILL: 6725 W. Sunset Blvd., L.A. Sam Harris, Fri., Feb. 22, 8:30 p.m., $25-$50.
CICADA CLUB: 417 S. Olive St., L.A. Elise Roth & the Harvard Squares, Fri., Feb. 22, 8:30 p.m.
THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Sam Hirsh Trio, Sat., Feb. 23, 11 a.m.-2:30 p.m., free. Alex Smith, Sun., Feb. 24, 211 a.m.-3 p.m., free. The Bill Smoke Quintet, Wed., Feb. 27, 6-9 p.m., free.

COUNTRY & FOLK
THE COFFEE GALLERY BACKSTAGE: 1417 W. Eighth St., San Pedro. Gabriel & the Apocalypse, 8 p.m. The Regent Theater.
THE COFFEE GALLERY BACKSTAGE: 1417 W. Eighth St., San Pedro. Gabriel & the Apocalypse, 8 p.m. The Regent Theater.
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PLAINTIFF

DISCOVER BANK

CASE NUMBER: 18NWLC22209

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you.

Your written response must be in proper legal form if you want the court to hear
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