SURVIVING THE UPS AND DOWNS

Nancy Silverton celebrates 30 years of La Brea Bakery

BY MICHELE STUEVEN
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An opera about fashion designer Alexander McQueen, a sale of Dungeons & Dragons art, a feminist Wikipedia edit-a-thon and more to do and see in L.A. this week.

Nancy Silverton celebrates 30 years of La Brea Bakery. By Michele Stueven.

Suspiria star Jessica Harper unravels her childhood in her new podcast, Winnetka. By Nathaniel Bell.

NATHANIEL BELL sorts through the coming week’s new releases and art-house picks.

Respect marks its 20th anniversary as the most committed drum & bass festival in North America. By Lily Moayeri.

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FRI 3/1
OPERA
McQueen Sings
In both his life and his art, fashion designer Alexander McQueen was thoroughly outrageous, so it's more than fitting that his final hour before his suicide in 2011 has inspired not a book or a biopic but an opera — the most gloriously unrestrained and emotionally visceral of all the art forms. The worlds of fashion and music align in composer/designer Kentaro Kameyama and librettist William Nedved's intriguing new opera, The Passion of McQueen, which is presented by director Diana Wyenn in a staged concert performance for just one night. The Industry's David Castillo stars alongside mezzo-soprano Peabody Southwell, who portrays Isabella Blow, the magazine editor who championed McQueen before her own suicide in 2007. Boston Court, 70 N. Mentor Ave., Pasadena; Fri., March 1, 8 p.m.; $30. (626) 683-6883, bostoncourtpasadena.org. —FALLING JAMES

ART
The Cream of the Crop
For the 33rd year, the good people of La Luz de Jesus Gallery present their mammoth annual group show, La Luzapalooza. With no planned theme except to choose the exceptional, the open-call jurors scoured "tens of thousands of submissions from commercial illustrators, graphic designers, tattooists, animators and working gallery artists," so you don't have to. All you have to do is show up Friday night and discover the year's most wacko surprises for new and old Dummies are promised. The Smell, 247 S. Main St., downtown; Fri., March 1, 7 p.m.-mid.; donations requested at the door; allages.facebook.com/events/221208485458040. —LINA LECARO

ART/SHOPPING
On a Quest
Curated by Carmen Acosta and Jessica Yost, with the support of Titmouse, The Murder Hobos, Wizards D&D and Gary Con, the Auction of Many Things is philanthropy with hidden dimensions. The Murder Hobos in particular are a self-described “group of like-minded nerds” who share a deep affection for Dungeons & Dragons. As successful art and gaming professionals now that they’re all grown up, they decided to do something to express their appreciation for the formative role playing on their creative consciousness. It turns out they are not alone, as many dozens of artists and top-notch illustrators contributed work to the realm’s most epic group show. The Auction of Many Things is their way to give back, in the form of a party with art, games and auctions, proceeds of which benefit the surviving creators of Dungeons & Dragons. Because even the most powerful wizards can use a little help from their friends sometimes. Titmouse Animation Studios, 1121 Seward St., Hollywood; Sat., March 2, 7-11 p.m.; free. (323) 466-7800, facebook.com/events/224929311787352. —SHANA NYS DAMBROT

WRESTLING
There Will Be Blood
The last time East Coast–based Game Changer Wrestling came to L.A., the night ended when a stunt involving light tubes went awry, sending actor David Arquette to the hospital after shards of glass punctured his neck. For those weaned on the more mainstream presentation of World Wrestling Entertainment and its personalities such as Dwayne “The Rock” Johnson, the bloody mayhem presented on a Game Changer Wrestling show can be a culture shock. The winners and losers are still predetermined, but the red stuff is real and vast, as the methods of getting to the ending include body slams and suplexes through contraptions affixed with barbed wire, broken glass, thumbtacks, razor blades and other weaponry not meant for bodies to be thrown through. At their next event, To Live and Die in L.A., Game Changer Wrestling stars such as Nick Gage and Alex Colon will literally bleed for their art, though if you are a wrestling fan whose preferences lean away from the bloodier aspects of the form, undercard matches involving SoCal wrestling stars such as Joey Ryan and Jungle Boy will provide over-the-top — literally and figuratively — action before the gorier part of the show. Burning World Studios, 1704 S. Hooper Ave., downtown; Sat., March 2, 7:30-10:30 p.m.; $25-$75. livediegcw.eventbrite.com. —JASON ROCHE

Set the Record Straight
Eccentric and colorful photographs by Lucas Blalock and witty mixed-media conceptual projects by Maryam Jafri are reason enough to visit
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ENVI SION THE NIGHT
Enjoy a free evening of art, music and entertainment as Pasadena's most prominent arts and cultural institutions swing open their doors.


Toast to Mardi Gras
Founded in 1985 by Jose Luis Valenzuela, downtown's Latino Theater Company has operated the Los Angeles Theatre Center since 2006. The five-theater complex stages plays, music, dance and discussions by Latino artists and other minority communities, including for more than 10 years the annual holiday pageant play La Virgen de Guadalupe, Dios Inantzin, at the Cathedral of Our Lady of the Angels. If you want to learn more about the theater's programs and celebrate Mardi Gras — but without having to flash your skin for beads — LATC hosts Mardi Gras Wine Tasting, a benefit that pairs wine across six stations by California's Rabble Wine Company with food from neighboring Don Francisco's Coffee. The event also includes live music by EV Trio, games and a silent auction.

5, 8 p.m.; $20-$60. (323) 850-2000, laphil.com.

SUN 3/3
STAGE
Scissorhands Rocks
Rockwell Table & Stage has become known for its movie-themed live shows, from Bridesmaids to Scream to Clueless. But when they tackle decidedly darker material, things really rock. Their Stranger Things production (an UMPO, or “unauthorized musical parody of,” branded show) was as clever as it was creepy. This week brings back one of their most inspired macabre musical renditions, Scissorhands, which reimagines the Johnny Depp/Winona Ryder classic with appropriately dark humor and era-appropriate pop hits sung live onstage. The Tim Burton fave about a boy with blades for fingers lends itself especially well to a melodic retelling, especially since shows here reference the stars’ offscreen stories as well. Rockwell Table & Stage, 1714 N. Vermont Ave. Los Feliz Village; Sat., March 2, 8 & 16, 8 p.m. Sun., March 3, noon; Sun., March 9 & 17, noon & 7 p.m.; $20-$64. showclix.com/event/scissorhands/tag/widget.

—LINA LE CARO

MON 3/4
FILM/ART
Polish Retreats
Artist Sharon Lockhart returns in person to the REDCAT theater to screen and discuss a pair of her original films, short features shot on location in Poland in the past several years. Lockhart’s work in film and photography often involves a version of embedding herself in the community she portrays, the better to infuse her artistry with the verity she’s after. These films are no exception. For Podwórka (Yards) (31 min., 2009), she spent time in the playgrounds of the Polish city of Łódź, befriending one youngster in particular, 9-year-old Milena. They kept in touch, eventually collaborating on the follow-up, Rutzenko (53 min., 2016), which captures teenage Milena’s emblematic journey toward womanhood, expressed largely through the universal physical languages of movement and dance rather than the more ambiguous world of untranslatable words. REDCAT, 631 W. Second St., downtown; redcat.org. (213) 237-2800; Mon., March 4, 8:30 p.m.; $12. redcat.org/event/sharon-lockhart-rutzenko-and-podworska-new-films-poland. —SHANA NYS DAMBROT

TUE 3/5
MUSIC
Multifaceted Musician
Bryce Dessner is best known as one of the guitarists for The National, playing alongside his brother Aaron. But Bryce has also had a notable career as a composer of chamber music, film scores and orchestral works. L.A. Phil New Music Group performs his recent piece Triptych (Eyes of One on Another), an homage to the photography of Robert Mapplethorpe. Korde Arrington Tuttle’s libretto, delivered by vocal group Roomful of Teeth, draws upon writing by Essex Hemphill and Patti Smith. If Dessner’s piece can succeed in evoking the startling impact of Mapplethorpe’s imagery, it could prove to be an interesting work. Walt Disney Concert Hall, 111 S. Grand Ave., downtown L.A.; Tue., March 5, 8 p.m.; $20-$60. (323) 850-2000, laphil.com. —FALLING JAMES

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3/4 – 4/1

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3/4 – 3/29

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FREE SHUTTLES
Free shuttles, running 6–10 p.m., will loop throughout the evening with stops at each venue. Park at any venue and ride to others.
WED 3/6

MUSIC

Raise Your Voice
Lost in the shadows of downtown’s gleaming skyscrapers and the area’s ongoing gentrification, the ever-expanding mini-city of Skid Row wouldn’t seem to be the best place to make music. But Urban Voices Project presents Neighborhood Sing, a weekly afternoon workshop and jam, in which the public is invited to raise the roof with their united voices to bring awareness to the lives of the homeless, who have been largely abandoned by this city’s and county’s politicians. A group dinner and choir practice follow after the workshop. If inner-city blues makes you want to holler, to paraphrase the Marvin Gaye song, now is the time to make your mellifluous voices loud enough to rattle City Hall. Wesley Health Center, 522 San Pedro St., downtown; Wed., March 6, 4 p.m. (562) 867-7999, urbanvoicesproject.org. —FALLING JAMES

THU 3/7

SPoken WORD/MUSIC

Make a Sisterly Noise
It’s Women’s History Month and the fourth annual March Forth! A Spoken-Word Celebration of Female Empowerment is about females honoring each other; the Skirball invites mothers, daughters, sisters, partners and pals to come together for this purpose. The lineup features poetry from Vanessa Hidary, Tonya Ingram, Chrysanthemum Tran and Kat Magill, plus music from neo-soul singer Cedrice. March Forth! creator Elena Muslar hosts the gathering, which for those so inclined includes a 6:30 p.m. walk through exhibits “Notorious RBG: The Life and Times of Ruth Bader Ginsburg” and “Sara Berman’s Closet.” Cocktails and snacks available for purchase. Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Thu., March 7, 8-10 p.m.; $20, $15 members. skirball.org/programs/spoken-word/march-forth. —LINA LECARO

MUSIC

Wang Premieres New Tunes
Yuja Wang long ago established herself as one of the world’s most dazzling pianists. The Chinese stylist is super fast yet has a nuanced touch that belies her pyrotechnical abilities. Locally in recent years, she has stormed through complicated pieces by such traditional composers as Prokofiev, Tchaikovsky, Bartók, Mozart and Gershwin, but now she turns her attention to the world premiere of a new piano concerto by John Adams, Must the Devil Have All the Good Tunes? The combination of Adams’ inventive experimentation and Wang’s torrid approach makes this performance with conductor Gustavo Dudamel and L.A. Phil one of the major concerts of the year. Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Thu.-Sat., March 7-9, 8 p.m.; Sun., March 10, 2 p.m.; $20-$253. (323) 850-2000, laphil.com. —FALLING JAMES

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Surviving the Ups and Downs

Nancy Silverton celebrates 30 years of La Brea Bakery

By Michele Stueven • Photos by Anne Fishbein

When Nancy Silverton was growing up in the San Fernando Valley in the 1960s, her mother, Doris, would send her to school with sandwiches on brown bread, wrapped in waxed paper. While her girlfriends feasted on Wonder Bread and bologna sandwiches with Tang out of their lunch boxes, Nancy hid behind her brown paper bag and ate her whole wheat bread. That was the seed that sprouted La Brea Bakery 30 years ago.

The ’80s were a transformational time for Los Angeles restaurants and California dining with the dawn of Spago and Michael’s, which introduced an amazing army of women chefs including Silverton, Suzanne Goin, Suzanne Tracht, Mary Sue Milliken and Susan Feniger.

Then came Campanile, which set a whole new trend in L.A. dining.

Silverton and her then-husband, Mark Peel, opened the instantly popular and successful restaurant using quality farmers market ingredients at a time when there was just one major open-air farmers market. Quality ingredients in L.A. were hard to find — especially bread. The Pioneer Bakery in Venice was the only local bakery, providing French bread to the local restaurant community and grocery stores. And sourdough was just some funky thing coming out of San Francisco. Silverton was obsessed with grilled cheese sandwiches and was looking to get out of the bread box to explore the kind of crusty boules and baguettes found on European tables for centuries.

“People ask me what it was like, starting a business like Campanile and La Brea Bakery with small children and a newborn soon after that and a husband,” Silverton says, “You just do it because you are immersed in it and don’t stop to overthink it. I don’t know how I did it, but I know I did because I have living proof of it. I’ve got three wonderful grown children and a grandchild, so something must have gone down right.”

La Brea Bakery was an afterthought to supply bread for the restaurant, which in turn subsidized the bakery. So Silverton opened a bakery cafe, which was a unique concept in L.A. at the time. The idea of having a bakery and a place to eat on the same premises was not what she was aiming to do — it just happened that way; Silverton ended up paving the way for Panera Bread and others to pop up all over the country years later. The rest is whole-grain history.

“When I opened La Brea Bakery, I wanted to teach myself how to bake a loaf of bread, and then I became passionate about it,” Silverton tells L.A. Weekly in the cozy dining room of Osteria Mozza, one of four restaurants at Melrose and Highland that she co-owns with partner Joe Bastianich and until recently Mario Batali (the others are Chi Spacca, Mozza2Go and, Pizzeria Mozza). “When we opened, I mixed, I shaped, I baked and even sold at the very beginning. As we got busier and made more bread and the actual baking increased, I had to give over some of those responsibilities to other people, and I hated it. I just wanted to do it all myself.

“After about two years of being open at La Brea Bakery we were busting at the seams, and because of the process of baking the bread and the long fermentations, there was only so much I could hold. It was about how much bread I could store for that overnight fermentation. I was at capacity. We would sell out of bread by 11 o’clock and it was hard for people to understand that that was all we could make.”

Lines would form along La Brea as people waited for crusty loaves of artisanal bread filled with ingredients like olives and roasted red peppers, a mind-blower on the local food scene in 1989. Slowly, Silverton and Campanile pastry chef Jonathan Davis became unable to meet the demand, so she decided to move the baking to another location.

“It wasn’t going to be on premises, where I could watch over it, and the amount we were baking was so much that I really needed to train people in all capacities,” the James Beard Award–winning chef says. “I had to step back. Something that I was so passionate about and wasn’t doing anymore myself felt much more like a business.”

After moving from the La Brea storefront into a larger production facility, and about to give birth to her third child, Silverton realized the operation had just gotten too big and was worth something. Her process of par-baking the bread first opened her eyes to the potential of something much bigger. She sold it in 2002 for $90 million to an Irish investment group now known as Aryzta, which has gobbled up bakeries across the globe. Aryzta wasn’t interested in her little retail store; it was interested in her process.

“When everybody heard that La Brea Bakery had sold for $90 million, they all assumed I was pretty lucky,” Silverton says. “What nobody considered was how much debt we...
incurred in building this par-baked facility, plus there were 40 limited partners at La Brea and four or five general partners, with me being one of them, so we all split a very small piece. So was I given a check for more money than I thought I’d ever have? Yes. But nowhere near 90 or 20 of those millions.”

She put all of it in an account she already had with Bernie Madoff.

“I come from a family of optimistic people,” Silverton reflects on the loss. “When I heard what he did, it was shocking. But immediately I was so happy I didn’t retire with that money. The other thing is I know there was a lot of hard work and passion that went into developing La Brea Bakery, and it was hard work that I loved. My feeling was, I came easily onto that money and it went just as easily. I was just starting to build up Mozza, so it wasn’t devastating."

Then came Mario Batali’s #MeToo moment, which sent shockwaves through the culinary community.

“Even though he was a big influence, he was an influence at a distance — he only came here once or twice a year,” Silverton says of Batali. “He was caught up in his TV show, which he shot about four days a week. When he came out, he would host a dinner for his friends in one of the dining rooms and that was really all the relationship he had with the staff.

“The person I feel the worst about is April, who really suffered,” Silverton continues, referring to April Bloomfield, co-owner with Ken Friedman of New York’s Spotted Pig; Bloomfield’s Hollywood restaurant, the Hearth & Hound, closed in January. “All the business chefs in California has to do with the role models here and how a nurturing nature helps stave off abusive behavior and empower employees. "Growing up in California, we had a lot of role models in this business," she says. "If you were doing an interview with me 15 years ago and asked me who my role models were, certainly I would say Wolfgang [Puck]. But then I would say Alice Waters, Joyce Goldstein, Judy Rodgers. Without consciously knowing they were the people I admired the most, and I wasn’t thinking gender. They happened to be cooking the food and running the businesses that were admirable and to my taste. It just felt natural to step into those shoes. I think women more so than men, and I feel fine saying this, are more nurturers. That’s something that I do, and I feel by nurturing I keep my core people.

“I started at Campanile and the original La Brea Bakery right out of culinary school as part of an internship program, and they offered me a job. I became a pastry assistant and worked from midnight to noon,” Davis tells L.A. Weekly on the phone from the Van Nuys facility, which is responsible for half of the company’s national distribution (there’s another plant in New Jersey.) “I was so lucky to work with the amazing chefs like Suzanne Goin and Suzanne Tracht that came in and out of Campanile.”

Those bakeries produce the par-baked bread that gets sent out to various outlets, so when you go to Ralph’s and get La Brea Bakery bread, the store has baked off the par-baked product itself; it’s completely different from the freshly baked loaves at the original bakery.

When L.Brea Bakery first opened in its little brick storefront in 1989, it was producing 2,000 loaves a day. Now that’s what the company produces in an hour in one location. Davis says little has changed from the original process. He helped Silverton with the pizza dough at Mozza and still calls her if he needs advice.

“My relationship with her never changed over these 30 years,” he says.

“Nancy’s incredible work ethic and eye for detail are what has made her so successful,” Davis says. “She will stand at the counter of her restaurant and make sure the scallions are all cut at the right angle. This is a hard business, it never stops, and our partnership over the years has been great. I’m so happy to work with her again. She looks at every single nuance, so it will take some trial and error for me. Flavor, texture, bake color, seed combinations. Plus we’re working on an alternative flour, kind of a wheat-rye combination.”

And Silverton’s work doesn’t stop there. In addition to her corner stable of restaurants, she will be opening up Pizzette in the Culver Citizen News food court, featuring sandwiches and stuffed pizzas, as well as another concept in the heart of Hollywood that has her as an integral part of the design process. “I’ve never been part of the designing process before, apart from picking colors,” she says. “There’s a whole new vocabulary I don’t even understand, like talking about storyboards. I get overwhelmed by too many choices.”

Silverton says that since her life moved to the Mozza corner, she’s been given a lot of opportunity over the past several years and is fortunate enough to choose what suits her. “I didn’t want to buy myself another restaurant, but when the opportunity came up to open a small version in a food court-type situation, where I don’t have to worry about a front of the house and I could just focus on the pizza element, I wanted to do it,” she says. “It’s shared spaces — they can get their drinks and salads somewhere else. What I didn’t want to do is just open another Mozza2Go, for lack of a better word. I wanted a new element, so we brought in a stuffed pizzette. That will be new and the perfect solution to what’s wanted in a food court.”

The current La Brea Bakery Cafe, down the street from its original brick storefront, will come full circle and start baking on-site again. Silverton is finishing her ninth cookbook, on Chi Spacca, and looks forward to the next one...
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Joaquin Phoenix,

We came home after your movie and I made sure that I didn’t come even though I really wanted to. I was distracted. I was pretending to be your pocket girlfriend. I felt so big when I stopped myself. I felt like I was the biggest thing in the room even though I knew that the biggest thing in the room was probably the bed that we were lying in stacked on top of one another like wet pieces of a sandwich that no one wants to eat anymore. After I fell asleep, I dreamed that you were in the city for a while because your father was ill. I thought of the people who find your awkwardness charming, not self-centered, and then I agreed to meet you. I blinked my eyes and you and I were on an elevator that was going down. Everything was Las Vegas around us. Some women got on the elevator and one of them interrupted you to tell me that they like my work. I blushed and before I could respond, you said, she didn’t do anything, and then the elevator doors opened and you ran into the lobby of a hotel with your eyes full of tears. You staggered off and I followed you outside onto the street and you were gone and I got into a cab. As the cab drove, the street changed into so many other kinds of streets and kinds of places. Eventually, I told the cab driver to stop because I realized that I was no longer looking for you and I was just looking at all of the places that I had been since you disappeared. When I woke in the morning I thought that maybe the biggest thing in the room was the light from the sun, and that it was probably even the biggest thing in the room last night when it was completely dark too. But all that really matters was that the biggest thing wasn’t me.

I watched his spine get crooked. I swear that I wasn’t trying to hurt him. Then, he held his hands over his head and reached towards the ceiling to show me what I had done to him. All of him cracked like antique paint in a high-end boutique vintage store down near the center of the city. After he did that, I lifted up some of my lower ribs to make space for the burden of each of his cracking bones. I watched his eyes sparkle in sadness when he began to slide each one of his aches inside me, one by one, describing each one as he went and singing over my apologies. Later, I held the spot on my ribcage that I had lifted up for him to fill and I let my fingertips wander slowly the eight inches or so down to my pelvis because his aches were slowly sinking in me and I could feel them low in my belly. I held that spot low on my belly imagining his aches growing and how good it would feel if I could feel them kicking. I remembered the couple of times when I had tried to get myself pregnant without telling him. They were half-hearted attempts that never stuck and, for every time I tried and then found out that there wasn’t anything there, low in my belly, it was strange how my day just went on as planned imagining I’d made anything out of the two pieces, people, that I’d brought together.

When I sat down to write you, I remembered that a year ago I first conceived of the idea to write you while I was running. I remember that it was cold and raining lightly. I ran along the lake and when I stopped running outside of my apartment building, I walked over to that cement block at the dead end and I stood on it sixteen inches above the ground watching the grey lake and the grey sky and the fuzzy line where they meet. I have a tattoo of a lake on my back and, that day, I wanted to tell you about it and all of the other marks on my body—visible and non-visible.

I will never be a small woman whose voice can shrink down into a phone, Joaquin. And see, when we misdirect, even if it’s not just for affect and it has a strong purpose, we become harder and harder to read.

Sincerely,

Nicole Wilson
He voice of parents is the voice of gods, for to their children they are heaven’s lieutenants.”

That quote is sometimes attributed to Shakespeare, but whoever said it may as well have been writing about Winnetka, Jessica Harper’s warmly engaging new podcast memoir. Harper, best known as a film and television actor, rose to prominence in the 1970s with starring roles as a film and television actor, rose to prominence in the 1970s with starring roles in Phantom of the Paradise and Inserts. But it was the indelible image she carved into the minds of horror buffs as the protagonist in Dario Argento’s Suspiria that made her a star. Who can forget her eerily beautiful face frozen in fear, or her hand clutching a glass quill as she prepared to do battle with the leader of a witch’s coven? To her fans’ delight, the actress most recently was glimpsed onscreen in a brief but lovely turn in Luca Guadagnino’s gloriously overwrought 2018 remake of Argento’s giallo landmark.

Harper also produced several children’s albums, which puts her in a strong position to author a memoir about growing up with five siblings in the 1950s. The digital-audio format proves the perfect vehicle for this engaging piece of family history, as the author narrates — and even sings — in her own voice. Winnetka takes its name from the Chicago suburb where Harper and her five siblings grew up, and the setting is evoked as a lyrical space of almost total freedom — a children’s paradise. The atmosphere is vividly summoned; you can almost smell the scent of sassafras trees and feel the warm sun on your shoulder. There are scenes redolent of idyllic summers, including a competitive Fourth of July race so lucidly recalled that it plays like a movie in the cinema of the mind. These are juxtaposed with amusing anecdotes that cover the range of normal adolescent activity.

As the cultural atmosphere gradually shifts from the baby boomer bliss of the ’50s to the turbulent counterculture of the ’60s, Harper documents a growing awareness of American postwar dream, it is most solidly embodied in the fearful figure of the father, Paul Church Harper, a WWII veteran who returned from the war with what is now understood as undiagnosed PTSD. A hard-drinking advertising exec, Mr. Harper is recollected as an able provider with a social conscience whose mood swings manifested themselves suddenly and sometimes violently against those whom he obviously loved. Harper navigates this precarious emotional territory with tenderness and clarity, mixing the recorded testimonies of her siblings into the presentation and emerging with a complex portrait of filial love.

Of equal importance to the Harper saga is the presence of the mother, Eleanor, who in her 90s proves to be a wonderfully alert and intelligent interviewee. Before she became Mrs. Harper and the mother of six (including two sets of twins), she was an actor and nightclub singer who studied with Marlon Brando at the New School. Like so many women of her era, she found satisfaction in being a wife and mother with limited personal and professional mobility. As she comments in the show, “The work of a stay-at-home mom wasn’t so hard, but it was so unvalued.” As we learn, there were precious few parenting resources available back then, and Eleanor’s resilience in the face of numerous emotional challenges, including but not limited to postpartum depression, provides Winnetka with a compelling narrative throughline. What eventually emerges is a nuanced portrait of the Greatest Generation as well as a paean to the maternal spirit. And it’s frequently funny, peppered with stories of juvenile shenanigans that seem foreign in today’s era of helicopter parenting.

Crucially, the podcast also hinges on the discovery of a dark secret shortly after the death of the patriarch. Harper, whose family can be traced back to the Mayflower (on both sides), withholds this revelation until the denouement, like a seasoned suspense novelist. Those who wish to know the awful secret contained in the family tree must wait until the final chapter.

The project, which runs 10 episodes of roughly half-hour installments, took three years to produce, and one of its most charming features is the use of songs — all of them performed by the author — that act as a bridge between scenes. A mother, singer, and lyricist, Harper dove into her personal archives for material that would add emotional heft to the proceedings. It works, and the songs tend to linger long after each segment concludes.

Listeners expecting to hear about the vicissitudes of a life in showbiz will have to wait for a sequel. You will not hear juicy tidbits about what it was like to work with Brian De Palma, Woody Allen or Steven Spielberg. Instead, Harper offers something rich and unexpected: a picture of American life at a decisive historical moment, a portrait of a household coping with the challenges of growing up together and, perhaps most poignantly, a testament to the power of family inheritance, of corporate sin and of the possibility of atonement.

Winnetka can be accessed through a number of different platforms. For details, visit winnetkapodcast.com.
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WIDE RELEASE
FRIDAY, MARCH 1

Greta is a wickedly well-crafted horror thriller about a young woman (Chloë Grace Moretz) who returns a lost handbag to a reclusive music teacher (Isabelle Huppert). They quickly grow fond of each other, but that’s only the beginning of the whole bloody business. If it were made in the early ‘70s, it could have been directed by Curtis Harrington and starred Shelley Winters. Under the firm hand of director Neil Jordan, back on the big screen after six years on TV’s The Borgias, the premise is played to the hilt.

For all its verisimilitude, First Man left out some salient details about the race to the moon. Apollo 11 serves as a good supplement. The crisp, archival 70mm footage that comprises this 93-minute documentary is the main attraction, and director Todd Douglas Miller offers it up without narration or talking-head interviews. Try to see it on big screen as possible.

Tyler Perry’s A Madea Family Funeral is the 11th installment in the profitable franchise featuring Mabel “Madea” Simmons, a sassy, elderly woman based on Perry’s mother and aunt. Her latest misadventure takes her to Georgia for a family funeral in which grievances are addressed and family secrets unearthed. The whole film apparently was shot in a week, which makes Perry (who writes, directs and stars) the most efficient producer since Roger Corman.

Also opening Friday, March 1: Chaos Walking, Furie, Giant Little Ones, The Hole in the Ground, Level 16, Mapplethorpe: Pretty Broken, Saint Judy, Sharkwater Extinction, The Sower, Stray, Styx; Superpower Dogs; This Magnificent Cake!, Virginia Minnesota; We Die Young; The Wedding Guest; Woman at War.

LIMITED/ART-HOUSE
FRIDAY, MARCH 1

In Climax, dancers gather in an abandoned auditorium for a rehearsal, drink sangria spiked with LSD, suffer bizarre hallucinations and go nuts. That’s the thin premise on which director Gaspar Noé — France’s most lovable cinematic nihilist— hangs every camera trick in his playbook. The film received an award at Cannes last year but after the bravura long-take experimentation of Into the Void, this one may feel a bit, well, anticlimactic. ArcLight Hollywood, 6360 Sunset Blvd., Hollywood; Thurs., Feb. 28, Sun., March 3, showtimes vary; $16-$18. (323) 615-2550, arclightcinemas.com.

For his feature directorial debut, actor Chiwetel Ejiofor chose to adapt a beloved memoir by Malawian author William Kamkwamba about an African boy who decides to build a wind turbine for his drought-stricken village. The Boy Who Harnessed the Wind premiered at Sundance. Netflix will stream it starting today and release it in select theaters. Ejiofor co-stars. The Art of the Benshi is a major event for anyone who cares about Japanese film, culture or history. Benshi were live narrators, commenting on characters, offering context and even performing as silent movies played. Their position evaporated as Japan converted to sound in the 1930s, but the art of the benshi has been preserved. The UCLA Film & Television Archive teams with the Tadashi Yanai Initiative for Globalizing Japanese Humanities to present this spectacularly rare event featuring three of Japan’s most accomplished benshi, UCLA’s Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Fri.-Sun., March 1-3, showtimes vary; $10 per program. (310) 206-8013, cinema.ucla.edu.

Benedikt Erlingsson’s witty comedy Woman at War, Iceland’s 2018 entry for Best Foreign-Language Film, concerns a middle-aged woman (Halldóra Geirharðsdóttir) battling the aluminum industry by destroying pylons in the sparsely inhabited highlands. As the authorities try to track her down, she becomes a folk hero, but her loyalty to the cause is tested when her long-delayed adoption application is approved and she becomes a mother. Laemmle Royal (also Playhouse 7 and Town Center 5), 11523 Santa Monica Blvd., West L.A.; Fri.-Thu., March 1-7; showtimes vary. (310) 478-3836, laemmle.com.

SUNDAY, MARCH 3

Private Imaginings: The Films of Edward Owens features films made in 1966 and ’67 by one of the most gifted, albeit unsung, avant-garde filmmakers of his day. Owens, who got his start under the encouragement of Gregory Markopoulos, wasn’t even 21 when he made three highly personal interrogations of race and sexuality. Private Imaginings and Narrative Facts is a collage based on memory; Remembrance: A Portrait Study is a delicate visual biography of Mildred Owens, the director’s mother; and Tomorrow’s Promise is a spatio-temporal exploration of his creator’s memorial moods and feelings. These 16mm films have been restored by the Film-Makers’ Cooperative, and at least two likely have never played in L.A. Spielberg Theatre at the Egyptian, 6712 Hollywood Blvd., Hollywood; Sun., March 3, 7:30 p.m.; $10. (323) 466-3456, lafilmforum.org.
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MUSIC

HAVE SOME RESPECT

Enjoy the most committed drum & bass party in North America

BY LILY MOAYERI

“People go to Respect like it is church,” says R.A.W., L.A.’s original junglist.

Getzy, large-scale festivals are a big opportunity for DJs to gain exposure to thousands of people. Yet despite massive production and considerable numbers, nothing quite compares to the intensity of a small, bare-bones venue. A place where the dedicated crowd is versed in the music, forcing the DJ to not only come correct in their selection but also to be technically on point. A place where from their position behind the decks, the DJ can feel the heat and sweat of the crowd.

This is the environment Respect has provided week in and week out, without fail, since March 2, 1999. The drum & bass weekly is not Los Angeles’ first party specific to that genre. It’s not the biggest. And it’s not always about the marquee names in the game decorating its flyers—although it has had its fair share. But Respect is the most consistent, the most determined, and the most committed drum & bass party, arguably in North America.

Los Angeles drum & bass crew Junglist Platoon is the force behind Respect. The core DJ/producers, Machete, Scooba, Clutch and No-Face, have known one another as far back as middle school, reconnecting as frequenters of Los Angeles’ underground raves in the early ’90s. The Platoon heralded the 1997 new year in the U.K., when drum & bass was verging on its peak. This trip was expressly to experience the music that was capturing their imagination in its birthplace. Back home, Science was holding down the scene on Sundays and the Viper Room was getting in on the action with its Tuesday night, Atmosphere.

“We needed a residency,” says Machete, the default figurehead for both Junglist Platoon and Respect, as well as the founder of the newly minted Respect Artist Agency, a boutique operation focused on drum & bass, at least for now. “An opportunity came up to get into Boardner’s on Tuesdays. Somewhere we could play regularly, showcase the music and start booking nights. I didn’t know what I was doing but I took the booking over and figured things out from there.”

From the start, Respect has maintained its rotating residency for its core DJs, pulling in newer members of the crew and other local talent when the schedule allows. Atmosphere may have had stacked lineups that included Grooverider, Fabio, DJ Rap and Kenny Ken all in one night, but the proper “heads” were at Respect. The night moved from Tuesdays to Thursdays, and from Boardner’s to many other venues. The crowd moved with the party from Boardner’s to Martini Lounge (later the Larchmont and, even later, the Bee) to Jimmy’s Lounge to the Echo to the Dragonfly to the Study and, now, Station 1640.

For its momentous 20-year anniversary event, Respect takes the party to DT LA, at 1720, bringing with it the revered Ed Rush and Optical as headliners, two of the U.K.’s true pioneers and trailblazers of drum & bass, with the added bonus of the beloved TC, plus Machete going back-to-back with Respect resident Scooba. You’ll find the Junglist Platoon guys supporting all the drum & bass parties around town — Xcellerated, Killahurtz, Timeless — night after night.

“It’s better for the music,” Machete says of the proliferation of drum & bass parties in L.A. “From a business standpoint, there was a point where it started to feel like everyone was trying to do shows and it would dilute the market as far as people wanting to go nuts on a Thursday and Friday and Saturday. L.A. has proved many times that it’s a big enough market to sustain that. Whatever gets people out and hearing the music is good.

“Our crew, we’ve been doing this a long time,” he continues. “It definitely has its challenges, but I still feel there is a need. Even though there are a lot of drum & bass options, without Respect, there would be a gap.”

“Respect is a place people can trust to provide proper sound, venue, vibes,” R.A.W. says. “I have recently tried to throw jungle events. It’s much harder than you think to get people to get dressed, drive miles and pay. Respect is one of the final strongholds where people can enjoy drum & bass properly.”

“My favorite gigs are in clubs where you are right up close with everyone,” Optical says. “I’m still a total raver — even at my age. I love to jump around and hopefully get everyone to join in. That is the real point of a good night: to leave all your worries at the door for a few hours and let it all out.”

The Respect 20th anniversary featuring Ed Rush and Optical takes place at 9 p.m. on Friday, March 1, at 1720. More info at 1720-la.
MUSIC

GO HEAR

FRI 3/1

Marissa Nadler
@ ZEBULON

Marissa Nadler possesses such an entrancing, beautifully melancholic voice that it’s no wonder so many of her musical peers want to work with her. The Massachusetts native’s 2018 album, For My Crimes, is a languid collection of folk-rock musings and such celestial enchanting dream-pop ballads as “Blue Vapor” and the poignant Byrds homage “I Can’t Listen to Gene Clark Anymore.” On her new single “Poison,” Nadler murmurs somberly under austere folds of restrained electric guitar before The Velvet Underground’s John Cale chimes in with consoling harmonies. Their duet is incredibly haunting. Nadler stirs up some dramatic Roy Orbison–style grandeur on another new single, “If We Make It Through the Summer.” Meanwhile, she layers her ethereal singing within “VII,“ an atmospheric, 11-minute new-music soundscape from With Voices by Dutch composer Rutger Zuydervelt’s Machinefabriek. —FALLING JAMES

Bob Mould Band
@ TERRAGRAM BALLROOM

Former Hüsker Dü and Sugar mainman Bob Mould has just released his 13th solo studio album, Sunshine Rock, and there are reports that it’s up there with his best work. The title doesn’t reflect any feelings Mould has toward the insanely turbulent state of the world at present but rather is tied to his own personal peace of mind after spending a lot of time in his new adopted home of Berlin. And naturally, the album, and the title track, isn’t “sunshine rock” in some overly exuberant, pop-joy way but rather a typical feeling of tempered happiness, with a mildly sarcastic edge. It’s Bob Mould, after all. Recent live performances have been superb, and the addition of this excellent new material can only up the wow factor. —BRETT CALLWOOD

Sat 3/2

Waxahatchee, Bonny Doon
@ PAPPY & HARRIET’S PIONEERTOWN PALACE

“We sit on a crowded ship,” Katie Crutchfield confides on “Singer’s No Star,” a contemplative love song from Waxahatchee’s Great Thunder EP. “It’s not the ending that’s the tragic part/If you’d get off my shoulders and sit beside me, we would both be fine.” Such pastoral folk-rock ballads as “Chapel of Pines” and “You’re Welcome” are laid-back contrasts to the more rocking grunge-pop songs from the Alabama singer’s 2017 album, Out in the Storm, which featured such fuzzed-out anthems as “Brass Beam” and “Never Been Wrong.” On her current tour, Crutchfield is backed by Detroit indie rockers Bonny Doon, who also will perform their own set. Bonny Doon’s 2018 record, Longwave, is an assortment of low-key, rootsy rambles and gentle folk rock. —FALLING JAMES

SUN 3/3

The Chills
@ THE REGENCY THEATER

Even though modern technology makes accessing music easier than ever, the physical distance between the United States and New Zealand still makes it difficult for Kiwi musicians to travel often to L.A. Like their similarlyusive — at least on these shores — peers The Clean, The Chills are another brilliant band with a two-word name from Dunedin, New Zealand. Both groups are cited as among the earliest and most influential punk bands from that part of the world, but they are just as likely to branch out into jangling power pop and folk. The Chills’ 1986 anthology Kaleidoscope World is a good place to catch up with the extensive back history of singer-guitarist Martin Phillipps. The band’s new album, Snow Bound, ranges from sunny indie pop (“Time to Atone”) to more melodramatic and majestic alt-rock (“Lord of All I Survey”). —FALLING JAMES

Eyehategod
@ ALEX’S BAR

New Orleans sludge metal band Eyehategod (or EHG) have been metaphorically rifling through the swamps since 1988, though they’re hardly prolific: They’ve put out only five studio albums, and 2014’s self-titled effort was the first since 2000’s Confederacy of Ruined Lives. Their slow work rate is appropriate, considering the monolithic, mega-heavy nature of their Sabbath/Kyuss-esque stoner rock. There’s something about the metal down there in Louisiana, though. Bands such as Crowbar, Goatwhore and the Phil Anselmo projects Down and Superjoint share a vibe of playing instruments in a sea of molasses. It’s way more thrilling live than it sounds, and there are reports that Eyehategod have a new album due later this year. Reason to celebrate. —BRETT CALLWOOD
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Reignwolf
@ MOROCCAN LOUNGE

Canadian alt-blues band Reignwolf is officially a trio but it’s clearly the brainchild of Jordan Cook who, at the age of 15, took his band to the Montreux Jazz Festival. Still, there's an air of mystery shrouding the band, which is probably no bad thing. The debut album, Hear Me Out, is due to land on March 1, and there are plenty of tracks to enjoy on their Soundcloud page. "Wanna Don't Wanna," for example, is a gloriously fuzzy, heavy and emotionally raw slab of indie blues that recalls the likes of The White Stripes and Jon Spencer. A bit of The Dirtboms, too. It’ll be fascinating to see how they rate in the live environment. —BRETT CALLWOOD

TUE 3/5

Band of Horses
@ THE OBSERVATORY

Seattle’s Americana-tinged rock group Band of Horses haven't put out a new studio album since 2016’s Why Are You OK, but that’s just fine and dandy — five albums in and they have a ton of great material to pull from. Ben Bridwell has done an amazing job of taking his band out of the dusty clubs and into the consciousness of the mainstream. The music is both authentic and accessible, and the group is frankly superb live. They’re a great festival band but they work equally well in clubs and theaters. Out in Santa Ana, they’ll put on a killer show. She Returns From War also play. —BRETT CALLWOOD

WED 3/6

Kikagaku Moyo
@ THE REGENCY THEATER

Kikagaku Moyo are labeled as a psychedelic band, an open-ended description that, in the Japanese quintet’s hands, can encompass a wide variety of styles. On their recent record, Masana Temples, tracks alternate between such ‘60s garage-rock passages as “Gatherings,” which is pumped up with Iru Kurosawa’s sheets of groovy organ, and “Dripping Sun,” a funky groove accentuated with Daoud Popal’s nimble streaks of guitar. On the album-opening “Entrance,” Kurosawa twists threads of sitar within a swirl of exotic percussion and momentous chords. Singer-guitarist Tomo Katsurada tends to be a subdued and mellow vocalist before drummer Go Kurosawa and the rest of the group step up the intensity with fully flowering hard-rock drive and almost jazzy expressive, free-flowing jamming. Kikagaku Moyo are collectively a trip. —FALLING JAMES

Token
@ THE ROXY

One time for real hip-hop. At only 20 years old, Token is touring the world and shutting down shows with his authentic bars, punchlines and storytelling in his lyrics. Hailing from Boston, real name Ben Goldberg was introduced to hip-hop at just 6 years old, and began rapping seven years later at 13. Building his own fan base organically and independently, Token soon became a force to reckon with in the rap game. At the end of last year, he unleashed his fourth project, Between Somewhere, bringing in life experiences and proving his transition into the music industry. In fact, fellow Boston native Mark Wahlberg even called Token “his favorite rapper.” —SHIRLEY JU

THU 3/7

Adia Victoria
@ MOROCCAN LOUNGE

“First of all, there is no God/Because I killed my God,” Adia Victoria coolly declares on “Clean,” the first song on her new album, Silences. The Nashville singer has been described as a blues stylist but she has far more ambitious things on her mind than just echoing the visions of past blues legends. Victoria is firmly rooted in the here and now, and her provocative lyrics are too bold to stir up easy nostalgia. The new record’s title references Tillie Olsen’s 1978 book, Silences, which charts the different ways in which working-class writers have to struggle before their art is taken seriously. And while the album is steeped in the blues, Victoria mixes and matches a variety of moods and styles to infuse her songs with pointed messages that decry the sexism and various addictions that still hold women back. —FALLING JAMES

XYZ
@ WHISKY A GO GO

The story of ‘80s rockers XYZ isn’t your typical one. Patt Fontaine and Terry Ilous grew up in France and moved to Los Angeles in 1986. So there’s a little bit of European sophistication shrouding the band, which is probably no bad thing. Don Dokken produced their self-titled debut in 1989 and it just scraped the lower reaches of the charts. In truth, XYZ never looked like blowing up to Crüe or Poison proportions — they were always unfortunately destined to be Sunset Strip sidenotes. But the truth is, there’s a lot of gold in the small print. The band’s four albums are all worth a listen between Somewhere, bringing in life experiences and proving his transition into the music industry. In fact, fellow Boston native Mark Wahlberg even called Token “his favorite rapper.” —SHIRLEY JU

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