The Dale Fuego Festival brings a host of rising and established urban Latin and reggaeton artists to Long Beach

BY BRETT CALLWOOD
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ADVERTISING...
FRI 8/9

FILM

All About the Plot
Doris Wishman apparently never got the memo that many people consider exploitation films to be sexist. Not only was the New York native the only woman directing exploitation films in the 1960s and 1970s, she is also credited as the most prolific female director of the sound era. Wishman’s 1961 film Nude on the Moon is a thoroughly kitschy but enjoyable campy fantasy about astronaut-scientists who discover that the moon is inhabited by beautiful, topless alien space women. Something Weird Video’s Lisa Petrucci discusses Wishman’s life and work at a screening of Nude on the Moon, which is paired with Smut Without Smut: Bizarre Horror Nite, a collection of excerpts from ‘70s porn horror films in which the sex scenes have been cut, leaving behind only vestiges of tacky horror flicks. Hammer Museum, 10899 Wilshire Blvd., Westwood; Fri., Aug. 9, 7:30 p.m.; $9. (310) 443-7000, hammer.ucla.edu.

—FALLING JAMES

SAT 8/10

PHOTOGRAPHY/FOOD&DRINK

Field Trip to Little India
Fowler Museum at UCLA’s current exhibit, India’s Subterranean Stepwells: Photographs by Victoria Lauman, features 48 images of India’s “manmade water storage systems called stepwells,” built between the 9th and 18th centuries. In conjunction with the display, the museum hosts Global Dining: Northern India, a chance for visitors to learn about Indian culture beyond art that includes a trip to Rajdhani, a vegetarian restaurant in Artesia’s Little India enclave that specializes in thali-style cuisine, which consists of several small, all-you-can-eat dishes served on a steel platter and filled with rice, vegetables, chutney, lentil soup, flatbread and rose-flavored ice cream. Following the meal, you can explore the other restaurants, grocery stores and shops that run through the neighborhood’s Pioneer Boulevard. Fowler Museum at UCLA, 308 Charles E. Young Drive, Westwood; Sat., Aug. 10, departs at noon; $60. (310) 825-4361, fowler.ucla.edu.

–SIKAN BABAYAN

DRINK

Steeped in the Knowledge of Tea
Sip, discuss and learn about the world’s most consumed beverage — second to water — at the ninth annual Los Angeles Tea Festival. Whether you prefer Darjeeling, Oolong or Pu-erh, the dozens of exhibitors at the two-day event will display teas and related products from all cultures, while speakers lead classes and workshops on topics ranging from “Diversity of Ceylon ‘Leafs’ to “Benefits of Tea in Soap” to “Cannabis 101.” Industry experts will also demonstrate how to properly prepare and serve during a traditional Japanese tea ceremony, how to pair tea with cheese and chocolate, and how to make your own blend. Magic Box at the Reef, 3933 S. Broadway, Historic South-Central; Sat., Aug. 10, 11 a.m.-5 p.m., Sun., Aug. 11, 11 a.m.-4 p.m.; $20. (213) 763-5715, teafestivalla.com. –SIKAN BABAYAN

SUN 8/11

FILM

Remembering Johnny Ramone
Even though Johnny Ramone isn’t actually buried at Hollywood Forever, he is a larger-than-life presence in the Hollywood cemetery thanks in part to sculptor Wayne Toth’s iconic statue, which captures the glowering Ramones guitarist mid-strum. His ferocious spirit also lives on with the annual Johnny Ramone Tribute, which has evolved from a straightforward tribute to the Ramones into an ongoing series of screenings of the late guitarist’s favorite movies. This year, host Vincent Gallo presides over a screening of Walter Hill’s apocalyptic 1979 gang odyssey The Warriors and welcomes such guests as comedian Fred Armisen and ex-Pistol Steve Jones. Mr. Musichead presents a punk and glam photo exhibit in the cathedral mausoleum. Hollywood Forever, 6000 Santa Monica Blvd., Hollywood; Sun., Aug. 11, 6:30 p.m.; $20. (323) 469-1181, hollywoodforever.com.

–FALLING JAMES

THEATER

To Be, or Not to Be?
How well do you know Hamlet? Shakespeare gets a remix in Bad Hamlet, an interactive new take on the theatrical classic that meshes its myriad interpretations via the public into a uniquely entertaining hot mess. The production, from the Coin & Ghost ensemble and director Rob Adler, is innovative in a few different ways — mobile phone use is encouraged for the production for one, and its actors use video as a component with jaunts outside of the theater in which they engage with the com-

ART

Poetry Between Pacific Shores
Tonight Beyond Baroque does what it does best — host and present a roster of diverse and important voices from the world of poetry. And they do mean the world, as Tanya Ko Hong hosts East Meets West Night of Poetic Language Festival, a co-presentation with Antioch University’s literary MFA program that welcomes renowned Korean poets Do Hyun Ahn and Dukkyu Park to the BB stage. They will be joined by L.A. writers F. Douglas Brown, Don Kingfisher Campbell, Tresha Faye Haefner, Tanya Ko Hong, Armine Iknadossian, Jun C Kim, Hack Hee Kang, Cassandra Lane, Sebha Sarwar, Mike Sonksen and Linda Ravenswood in a special night of intercontinental arts that proves poetry is truly a universal language. In addition to the readings and book signings, a reception takes place in the patio garden from 6:45-7:45, before the main event. Beyond Baroque, 681 Venice Blvd., Venice; Fri., Aug. 8, 8-10 p.m.; $10, free for members. beyondbaroque.org.

–SIKAN BABAYAN

DANCE

The Refugee Takes Center Stage
It is poetic yet chilling that the Japan American National Museum is the venue for With Memories on Their Backs: Honoring the Plight of Refugees, the latest from the performance group Voices Carry. Inside the museum are exhibits capturing the sometimes harrowing incarceration of the Japanese-American population in internment/detention/concentration (pick your preferred label) camps during World War II. At a time when refugees are drowning off North Africa as Europe closes its doors and refugees from Central America and Mexico trying to seek asylum in the U.S. are drowning in the Rio Grande or being incarcerated and children taken from their families, this performance could not be more timely. The important proximity to the museum is underscored as a former WWII internment camp in Oklahoma was recently reactivated to house modern migrant children separated from their parents. Japanese American National Museum Plaza, Sat., Aug. 10, 2 & 3:30 p.m., free. voicescarryinc.net. –ANN HASKINS
munity via cameras. Asking the public about their knowledge of the Shakespeare classic, the footage is then live-streamed back into the theatre, shaping how it will be interpreted onstage. Each performance is hence “crowdsourced” into creation, so how it is to be — or not to be — is always in question. New American Theatre, 1312 N. Wilton Place, Hollywood; Thu.-Sat., through Sat., Aug. 24; $25 suggested donation. coinandghost.org/badham. —LINA LECARO

MON 8/12

CULTURE

It Smells Like the ‘80s

Return to those thrilling days of Sunset Strip yesteryear when you steal yourself to take the Perfume Design Challenge: Rock and Hedonism. Using notes of Aqua Net, essence of Benson & Hedges, eau de Southern Comfort and that certain je ne sais quoi that could be anything from nostalgia to envy, you’ll interpret that magic decade by creating a scent that’s inspired by it. Your sense memories will create something that’s uniquely you. Breathe it in. Take a whiff. Your memories of that amazing decade will come flooding back quicker than you can say, “Why doesn’t he bathe more often?” Institute for Art and Olfaction, 932 Chung King Road, Chinatown; Mon., Aug. 12, 7 p.m.; $20. (213) 616-1744, artandolfaction.com. —DAVID COTNER

TUE 8/13

ART

Brick and Mortar

Shirikiana Aina’s 1982 film Brick by Brick was prescient in its examination of the devastating effects of neglect and gentrification on minority communities, made all the more powerful by being set in Washington, D.C., where the visual juxtapositions of poverty and the pageantry of government monuments amplify the injustice. But more than a documentation of strife, the film also focuses on the Seaton Street Project, a tenants union with a progressive community ownership model whose ideas are just as resonant today as ever. The screening is part of Art + Practice’s current exhibition “Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today,” on view through September 14, itself part of the Broad’s “Soul of a Nation,” on view through September 1. Representatives from both venues as well as the Southern California Library will be on hand to discuss the film’s historical context and continuing relevance. Art + Practice, 3401 W. 43rd St., Leimert Park; Tue., Aug. 13, 7 p.m.; free. artandpractice.org. —SHANA NYS DAMBROT

WED 8/14

ART

Remember that Smell?

It only takes 45 minutes to reach a greater understanding of yourself as an individual adult human being when you explore Sense Memory in Art. Not that you should actually touch your dirty fingers over all that art — just be as aware and present as you possibly can about all your senses working simultaneously while you look at a work of art. What are you hearing? What do you smell? Your sixth sense counts, too — as do your senses of balance, place, propriety and, yes, even your sense of humor. It’s all connected. It’s all happening. Just like you! The Getty Center, 1200 Getty Center Drive, Bel-Air; Wed., Aug. 14, 3:30 p.m.; free. (310) 440-7300, getty.edu/visit/cal/events/event_2766.html. —DAVID COTNER

THU 8/15

MUSIC

Shoot for the Stars

“We are all of us in the gutter, but some of us are looking at the stars,” Chrissie Hynde sang at the Hollywood Bowl last month, invoking the famous Oscar Wilde line she quotes in her Pretenders song “Message of Love.” Marking the 50th anniversary of the Apollo 11 moon landing, the “America in Space” tribute at the Bowl on Thursday recalls a time when the leaders of this country were more interested in reaching for the stars than reliving the final days of the Roman Empire. Conductor David Newman shepherds L.A. Philharmonic through a celestially themed program that ranges from the West Coast premiere of Michael Giacchino’s Apollo 11 homage Advent and selections from Gustav Holst’s The Planets (natch) to Penka Kouneva’s salute to women astronauts and excerpts from Hidden Figures by Hans Zimmer, Pharrell Williams and Benjamin Wallfisch — all of it against a backdrop of archival footage and other visual wonders. Hollywood Bowl, 2301 N. Highland Ave., Hollywood; Thu., Aug. 15, 8 p.m.; $1-$162. (323) 850-2000, hollywoodbowl.com. —FALLING JAMES

CULTURE

K-Pop Extravaganza

Immerse yourself in the breadth — and, depending on how critical you are, the depths of Korean popular culture at this year’s KCON Los Angeles. A bicoastal celebration — nay, veneration — of the Korean cultural experience, over four days (a first for KCON USA) you’ll experience K-pop from bands at Staples Center like ONEUS, Chungha, LOOΠΔ, NU’EST, and SEVENTEEN, as well as K-fashion, K-lifestyle, K-cuisine — hell, even K-rails at the construction sites outside the Convention Center. And don’t count the North Koreans out just yet! They finally got a pizzeria in 2009. They’re catching up! Los Angeles Convention Center, 1201 S. Figueroa St., downtown; Thu.-Sun., Aug. 15-19, 9 a.m.-11 p.m.; $36-1800. (213) 741-1151, facebook.com/events/383030635853544. —DAVID COTNER
Omar Akram's piano-driven instrumental music has garnered critical acclaim by elegantly defying musical borders with albums that have presented an enchanting blend of World, New Age and Electronic music. He became the first Afghan-American to win a Grammy Award with “Echoes Of Love” (2013).

DESTINY
The new album from Omar Akram coming August 9th

“Destiny,” his first album of new material since his Grammy Award winning album, features an eighty-piece symphony orchestra conducted by Shardad Rohani (Yanni: Live at the Acropolis) and co-produced by legendary producer, Walter Afanasieff. The first two singles “Here I Am” and “Destiny” are now available on Spotify, iTunes and Amazon. The full album will be released worldwide on August 9th, 2019.

OmarAkram.com
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www.DanielPearl.org
www.museumoftolerance.com
The Dale Fuego Festival brings a host of rising and established urban Latin and reggaeton artists to Long Beach

BY BRETT CALLWOOD

The English translation of the Spanish phrase “dale fuego” is “give it fire,” and the word “fuego,” or specifically “en fuego” has passed into the modern vernacular as meaning something awesome and sexy. Literally, “on fire.” Therefore, “Dale Fuego” is an ideal name for a festival celebrating urban Latin music and reggaeton. The latter, for the uninitiated, is a style of music which was born in Puerto Rico in the late ’90s, blending hip-hop, reggae and Latin music. It all spells a fun and vibrant day at the Queen Mary in Long Beach this weekend.

“Dale Fuego Festival has been curated to highlight and represent the trending urban Latin movement,” Goldenvoice representatives told us by email. “This is the first Dale Fuego Fest at Queen Mary Events Park. Many of our events reach a young Latin audience, but this is the first of its kind for Goldenvoice. Urban Latin is the focus.”

The Dale Fuego bill is filled with genre treasures. Headliner is reggaeton/Latin trap singer Ozuna, who has seven years and three albums under his belt. The latest, Nibiru, is due out this year and it’s preceded by a ton of singles including “Muito Calor,” a collab with Anitta (also performing at Dale Fuego).


Ozuna is the perfect choice for headliner, describing his own urban Latin style as, “the sound of the tropical islands that I come from.” Ozuna was born in Puerto Rico and...
his father, a professional dancer who toured with reggaeton artists, was from the Dominican Republic.

“When I was 12 years old, I began to write songs and the dream of becoming a singer started there,” he says. “Ten years later, in 2014, I began uploading my songs to YouTube and that’s when it became serious.” The artist is psyched to be performing in the L.A. area, a place he justifiably believes is a melting pot. “Latin music in Los Angeles is Latin music in the world,” he says. “They love Mexican, they love urban, they love salsa, they love Ozuna and that makes me happy. Los Angeles is a special city for me. I had a sold-out show at the Microsoft Theater in July 2017 before I even had released my first album. L.A. showed me then how much they loved me too. Last year, for my first show at the Forum, I redesigned the stage to be in the middle of the floor like a boxing ring and the musicians were hanging in cages. The event broke the records of most tickets sold. That is a special memory.”

Of his set at Dale Fuego, Ozuna says, “I don’t have a formula or a set list written in stone. I like to feel the audience and switch the order around, I like to add a song that wasn’t on the list. I like to interact with the audience. That’s the advantage that you have when everything is performed live.”

Elsewhere on the bill is reggaeton/electro pop star Anitta, an artist the Goldenvoice reps describe as, “A Brazilian musical goddess, Anitta’s uniqueness — through lyrics, musical sound and choreography — is like no other. The singer/songwriter/dancer has amassed a great deal of prominence for ‘Bola Rebola,’ ‘Downtown,’ ‘Paradinha’ and ‘Banana,’ among many others. This is going to be Anitta’s first-ever performance in the U.S. — one that will thrill all festival-goers.”

Also on the bill is Cuban-born, Miami based singer Malu Trevejo, who has risen to prominence in recent years thanks to a string of viral online videos. “I started singing and dancing when I was about 3 years old and never stopped,” Trevejo says. “It started to get serious when my dance videos started going viral. Then I signed with my team and we have been taking it to the next level ever since.”

Trevejo considers himself an urban Latin pop artist, and she’s also firmly in “influencer” territory with 7 million Instagram followers, plus 2.5 million music.ly fans. Her debut EP, ‘Una Vez Mas,’ dropped on August 2, and all signs point to a big future for a performer still only 16. She’s certainly psyched to come to L.A.

“I love L.A., it’s like my second home,” she says. “One of my favorite memories is riding scooters along the Santa Monica pier. [Regarding L.A.’s Latin music scene], I want it to grow more. Miami is very Latin, I would like to see more of the Miami Latin flavor in L.A.”

She says that we can expect, “Great dancing, pop colors, and my new records,” from her Dale Fuego set and, after that, “more music, some TV, and some surprises.”

For now, we’ll have to make do with that plethora of online videos, and the new EP. Of the latter, Trevejo says, “I love it! There are some summer anthems on it — check out ‘Adios’ and ‘Hace Calor’ featuring JEON. Those are my favorites.”

Plenty to look forward to then, especially with Ozuna “finishing final details for my upcoming album Nibiru.” There are further gems elsewhere on the bill too, with those Goldenvoice reps pointing out that, “Alex Sensation, Rauw Alejandro, Lary Over and Malu Trevejo are all critically acclaimed singers and songwriters who are on the rise to stardom and will win over the crowd with their performances.”

No arguments here: Alex Sensation is a popular DJ who was born in Columbia and relocated to the States as a kid. Since then, he has been spinning at some of the biggest Latin music clubs and radio stations in the country.

Rauw Alejandro started this year with Billboard calling him a “Latin artist on the rise.”

“I want to be a showman like Ricky Martin and Michael Jackson,” the 24-year-old told Billboard, and based on his dance-heavy tunes, those comparisons are entirely appropriate. And then there’s Lary Over, the Puerto Rican trap artist who started singing in 2016 then performed for the first time around Christmas time that same year.

“I felt I was doing something right and that I could become a successful artist when I shook [fellow Puerto Rican artist] Farruko’s hand and was later signed by him alongside Franklin Martinez and Carbon Fiber Music,” Over says. “Honestly, I believe my style and sound is different, it goes with my personality. I like to transmit energy. It is some sort of mix between reggaeton and dembow, along the lines of tropical and Caribbean.”

Over says that he’s been to Los Angeles about five times and always has a great time. “The energy I get from the audience is amazing,” he says. “My favorite memory is from the first time I performed there. My dad is from El Salvador and lots of the audience were there — it felt like home. L.A. music is great. It is different, like me. L.A. is the cradle of music and entertainment — it has a unique style that I very much enjoy.”

The heavily tattooed artist says that he’ll be singing material from his entire repertoire at Dale Fuego.

“You can expect a lot of energy and a great experience,” he says. “I will be giving my max so everybody can have a good time.”

With Khea also on the bill, Dale Fuego promises a red hot time by that big, old ship that’s the LA Weekly. For more information, go to dalefuegofest.com.
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SOUTH INDIAN TREAT
Southern Spice offers an authentic and heaping South Indian bounty served on traditional banana leaf-lined trays
BY BARBARA HANSEN

There’s just one local spot where you can get genuine South Indian food served in the traditional way, on a banana leaf. That place is Southern Spice in Lawndale.

On weekends, the banana leaf meal replaces the weekday lunch buffet. It’s authentic right down to the stainless steel serving trays and food containers brought from India.

You don’t get a plate with a piece of banana leaf and some food on top. Instead, servers come to the table and spoon dish after dish onto large, leaf-lined trays, returning with refills. The meal proceeds at a leisurely pace as new dishes come from the kitchen.

There’s so much food — at least two dozen items — that some of it has to be served on the side, such as dosas, their accompaniments and dessert.

This is why Indians like banana leaf meals — they get a much greater variety than if they had to order from the menu, says Southern Spice owner Sakthivel Venkatesan. Venkatesan and head chef Vadivel Perumal are from Chennai in the South Indian state Tamil Nadu.

The restaurant opened officially May 1, but the banana leaf lunches started in April. At that time, the restaurant had another name, and Venkatesan was fine-tuning the operation before reopening as Southern Spice.

On a recent Saturday, the leaf was covered with mutton (goat) biryani, chicken curry, fish curry, chicken pepper fry, lemon rice, a dry plantain dish, a spoonful of ridge gourd, a lentil fritter called vada, yogurt raita, mango pickle, a fried chili, and a banana and wedge of firm mango for the end of the meal. A little mound of idli podi, a powder made from lentils and spices, was on the leaf to eat with white rice and ghee.

Servers brought crisp thin lentil papads and dosas, the latter ringed with their traditional side dishes, which are the peppery soup rasam, the vegetable and lentil stew sambar, and tomato and coconut chutneys.

Another bowl held dark tamarind gravy that contained tiny black manathakkali berries (also known as black nightshade, wonder berries or sun berries and said to be medicinal). Another held yellow dal with spinach. Also on hand were white rice and plain yogurt.

South Indians make combinations of such dishes. Venkatesan advised eating the yellow dal over rice along with ghee poured on by a server. The raita is eaten with biryani.

The dessert was semiya payasam — or roasted fine noodles in sweetened milk with cardamom and raisins. Venkatesan suggested dipping the spicy lentil vada into this, which sounded odd but was strangely pleasing.

The beverages were water and a steel tumbler of what Indians call buttermilk — diluted yogurt flavored with ginger, cumin, chiles and cilantro.

The menu changes slightly each day. There is always biryani, but it might be made with chicken another time. And the curries, vada and dry chicken dish might change too. There’s also a vegetarian banana leaf meal.

To keep the food as authentic as in South India, mutton biryani is made with a type of rice called kala jeera. Basmati is reserved for chicken biryani. For plain white rice the restaurant uses sona masoori, a medium grain rice grown in the south.

The correct way to eat is with the fingers of the right hand. Indians are adept at this, but others can eat with a large spoon and fork.

The five South Indian states are Tamil Nadu, Karnataka, Kerala, Andhra Pradesh and Telangana. In the south, banana leaf meals appear at weddings and other festivities, in ashrams and in homes. It’s traditional to eat sitting on the floor, but table service is popular too, as at Southern Spice.

Hate to wash dishes? In southern India, the banana leaf is the ideal solution, a readily available organic plate. No cutlery is needed, because the food is eaten with the hands. And there’s no waste. The used leaves can be given to livestock.

And that’s not all. The leaf releases aromatics as hot food is placed on it, enhancing flavor. It’s a clean and healthy way to eat and promotes digestion, Venkatesan said. On top of this, the parade of banana leaf dishes at Southern Spice provides an excellent introduction to South Indian cuisine.

Southern Spice Indian Restaurant, 15651 Hawthorne Blvd., Lawndale; (310) 675-1100, southernspicela.com
SOUTH INDIAN TREAT

Southern Spice offers an authentic and heaping South Indian bounty served on traditional banana leaf-lined trays

BY BARBARA HANSEN

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You don't get a plate with a piece of banana leaf and some food on top. Instead, servers come to the table and spoon dish after dish onto large, leaf-lined trays, returning with refills. The meal proceeds at a leisurely pace as new dishes come from the kitchen.

There's so much food — at least two dozen items — that some of it has to be served on the side, such as dosas, their accompaniments, and dessert.

This is why Indians like banana leaf meals — they get a much greater variety than if they had to order from the menu, says Southern Spice owner Sakthivel Venkatesan. Venkatesan and head chef Vadivel Perumal are from Chennai in the South Indian state Tamil Nadu.

The restaurant opened officially May 1, but the banana leaf lunches started in April. At that time, the restaurant had another name, and Venkatesan was fine-tuning the operation before reopening as Southern Spice.

On a recent Saturday, the leaf was covered with mutton (goat) biryani, chicken curry, fish curry, chicken pepper fry, lemon rice, a dry plantain dish, a spoonful of ridge gourd, a lentil fritter called vada, yogurt raita, mango pickle, a fried chili, and a banana and wedge of firm mango for the end of the meal. A little mound of idli podi, a powder made from lentils and spices, was on the leaf to eat with white rice and ghee.

Servers brought crisp thin lentil papads and dosas, the latter ringed with their traditional side dishes, which are the peppery sambar, the vegetable and lentil stew, and tomato and coconut chutneys.

Another bowl held dark tamarind gravy that contained tiny black manathakkali berries (also known as black nightshade, wonder berries or sun berries and said to be medicinal). Another held yellow dal with spinach. Also on hand were white rice and plain yogurt.

South Indians make combinations of such dishes. Venkatesan advised eating the yellow dal over rice along with ghee poured on by a server. The raita is eaten with biryani.

The dessert was semiya payasam — or roasted fine noodles in sweetened milk with cardamom and raisins. Venkatesan suggested dipping the spicy lentil vada into this, which sounded odd but was strangely pleasing.

The beverages were water and a steel tumbler of what Indians call buttermilk — diluted yogurt flavored with ginger, cumin, chiles and cilantro.

The menu changes slightly each day. There is always biryani, but it might be made with chicken another time. And the curries, vada and dry chicken dish might change too. There's also a vegetarian banana leaf meal.

To keep the food as authentic as in South India, mutton biryani is made with a type of rice called kala jeera. Basmati is reserved for chicken biryani. For plain white rice the restaurant uses sona masoori, a medium grain rice grown in the south.

The correct way to eat is with the fingers of the right hand. Indians are adept at this, but others can eat with a large spoon and fork.

The five South Indian states are Tamil Nadu, Karnataka, Kerala, Andhra Pradesh and Telangana. In the south, banana leaf meals appear at weddings and other festivities, in ashrams and in homes. It's traditional to eat sitting on the floor, but table service is popular too, as at Southern Spice.

Hate to wash dishes? In southern India, the banana leaf is the ideal solution, a readily available organic plate. No cutlery is needed, because the food is eaten with the hands. And there's no waste. The used leaves can be given to livestock.

And that's not all. The leaf releases aromatics as hot food is placed on it, enhancing flavor. It's a clean and healthy way to eat and promotes digestion, Venkatesan said.

On top of this, the parade of banana leaf dishes at Southern Spice provides an excellent introduction to South Indian cuisine.

Southern Spice Indian Restaurant, 15651 Hawthorne Blvd., Lawndale; (310) 675-1100, southernspicela.com
ROBERT NAVA VS. MONSTERS

In his first solo exhibition in L.A., the artist takes on themes of rivalry and mythological creatures at Night Gallery.

BY LYLE ZIMSKIND

Sometimes a monster is just a monster. Even when it emerges from the intention of a creative mind, the image of an unreal behemoth might not be an allegory, symbol, statement, warning or rough beast slouching toward Bethlehem to be born. In each of Robert Navas’ paintings currently on display at the Night Gallery downtown, the artist suggests that the phantasmagorical, sometimes fearsome creature portrayed is not part of any greater narrative timeline or philosophical demonstration. What is it, then? “It just is,” he gently affirms.

Consider the playfully menacing freak of nature in Navas’ “Is That Your Brother?” painting, which he identifies as a good introduction to his new work and says “gets a little bit at everything I’m trying to create” in this show. This snarling two-headed hybrid — half bear, half tiger — is an original mythical creature without the kind of surrounding mythology that defines our understanding of, say, a gryphon or a minotaur. It doesn’t even have a name. Its context is characterized, rather, by the piece’s distinctive brush-and-spray-painted “marks,” or “scribbles” as he often calls them, that “encapsulate the energy” of this invention.

Nava has named his show at Night Gallery Vs. because “in the studio,” as he describes it, “the paintings collide, sit across the room from each other or sometimes side by side. Some of them feel stronger than others, and it’s difficult to gauge the good or evil in the beings and spirits that are in them. But there’s an energy between them, between those beings and spirits, and between the work and me. Vs. describes what’s often like a battle between all these forces pitted against one another.”

This sense of competition, even rivalry, between Navas’ paintings is most obvious in a pair of contrasting “angel” representations hanging adjacently on the Night Gallery walls. The figures in both “Fire and Bone Angel” and “Time Angel” look more like malevolent demons than classic angels. One is all flame and destruction, its counterpart all apocalyptic cold steel and frost. Both of them appear to be armed to the teeth and eager to inflict a violent destruction onto the other one across the boundaries of their separate canvases.

Vs. is Nava’s first solo exhibition in Los Angeles, though the 34-year-old Yale-trained, Brooklyn-based artist has previously had his own shows in New York and Brussels. Two of the paintings here were composed at the beginning of 2019, but the rest were all put to canvas within in the last two months or so. In addition to the identifiable beasts and supernatural beings that populate these works, some of his invented creatures merge organic forms with contemporary technological icons, such as airplanes, Transformers, vehicles and electrical currents.

The one thing Nava sheepishly describes as the “hardest part” of his creative process is titling his pieces. “I suck at titles,” he says. “Often calls them, that “encapsulate the energy” of this invention.

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TELEVISION

REPRESENTING “LATINX” ON TV

Local theater vet Ser Anzoategui and the cast of Starz’s Vida convey cultural struggle and loss

BY LINA LECARO

One of the most authentic and nuanced explorations of the Latin experience on TV ever, Starz’s Vida — currently available on-demand — is so real in its portrayals of East L.A. inhabitants and Latinos, Latinas and Latinx people in general, there are moments on the show that are almost uncomfortable to watch, kinda like life (“vida”) itself. The show not only explores the many hues of sexuality, but also the gray area that exists for many Mexican-Americans in terms of representing and preserving our culture and communities in the face of gentrification, and even more complex “gente-fication” (the changing of a neighborhood by its own people; gente means people in Spanish). Creator Tanya Saracho staffed the entire cable TV production with talents who identify as LGBTQ and Latinx, and it shows, from the Spanglish dialogue and Spanish references to the way it portrays relationships, love and sex.

But the show wouldn’t feel so real without the spot-on character portrayals of its actors. Vida tells the story of two sisters — the free-spirited Lyn (Melissa Barrera) and business-minded Emma (Mishel Prada) — who return home to Boyle Heights after the death of their mother Vidalia and must decide how to handle her holdings, including a run-down old apartment building and the struggling neighborhood bar on its ground floor. They also must come to terms with discovering who their mother really was, as they learn that she was in a lesbian relationship and married in their absence.

Powerfully played by L.A. native and longtime local theater actor Ser Anzoategui, Vidalia’s wife, Eddy — especially by season 2 — is in many ways the heart of the show. She conveys a subdued depth of pain, loss and hope while trying to forge a relationship with the young women, even as conflict emerges over how to honor the wishes of the woman who brought them together.

Anzoategui turned in one of the best performances on television this year (and last year), and the fact that their funny, heart-breaking and ground-breaking acting work was not recognized — or for that matter, the show itself — by the Emmys was a huge omission. Vida did score the 2019 GLAAD Media Award for Outstanding Comedy Series, and the actor was nominated for “Best Supporting Actor” by the 2019 Imagin Awards, which encourages the positive portrayals of Latin people in all forms of the entertainment media and celebates excellence in the elevation of our image and status.

Originally from Huntington Park, Anzoategui (who is gender-nonconforming and uses the pronouns they/them) is a theater actor, playwright and “ARTivist” who has lived in the exact neighborhood where the show takes place, and even frequented a bar just like the one on the show. The LMU graduate made a name for themselves doing solo shows at spaces such as Casa 0101 in Boyle Heights and Redcat in DTLA, where their show received five L.A. Weekly Theater Awards nominations and two wins. (The awards are now defunct, but Anzoategui remembers the honor fondly.)

Other L.A. theater work, including a solo show about self-discovery and queerness called Catholic School Daze, and a musical, Evangeline the Queen of Make Believe, with music by Los Lobos, led to roles on TV, including Hulu’s East Los High, Crazy Ex-Girlfriend, The Fosters, Shameless and more. Their work made them a contender for the meaty Vida role, especially after Saracho saw them on stage, but being much younger than the role was written meant Anzoategui had to really transform themself to make it believable.

“Working with Tanya is so easy. She communicates exactly how you can understand the core emotion of the character,” says Anzoategui, who hadn’t lost anyone as significant as Eddy did, but still related to the character. “Vidalia led to the best life that Eddy could ever imagine. I know what it’s like to be rejected from your family being poor and having to create your own family — a chosen family — like Eddy did at the bar.”

Eddy may be the show’s emotional center, but Anzoategui sees the neighborhood as the true heart and representation of it as an important component of the story. “I want to do the people justice,” the actor says. “I’ve lived in Boyle Heights and participated in a lot in the arts and activism. I know how the radical activists are and I know how the old senoras are and how the queers are. I’ve worked there, I’ve protested there and I’ve done workshops there. I think of the ancestors and all the people there who have lost their lives because of poverty or being policed. For me it’s a very spiritual thing… and I felt a huge responsibility to do that justice.”

Exploring the rich traditions of Latin culture while at the same time infusing the narrative with a modern flair that acknowledges our changed world thanks to the internet, wokeness and both the current political and socioeconomic landscape of Los Angeles, Vida more than does the neighborhood and Latin/Mexican people justice, whether they choose to add an “X” at the end to identify or not. Even when it tackles controversial subject matter, it never judges its multidimensional characters. Thankfully Season 3 has been greenlit for next year, so we will definitely get to see what’s next for this compelling TV familia, which represents both the new school, upwardly mobile segment of the Latin population as well as the more old school mentality, repped by Eddy and its activist characters.

“It’s tricky to see a show reflect what is really happening,” Anzoategui says, reminding that Vida is scripted television, not documentary, when I ask if it takes sides on the neighborhood changes depicted. “And within our own community there are people in conflict with each other [about these issues]. But what I really is like that Tanya and the writers write all the characters with humanity. The best thing that Vida does is it shows these different points of view, so we can talk about them and actually do something in real life.”

Season 3 of Vida arrives next year; the first two seasons can be watched on Starz On Demand.
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FILM

A RETURN TO FORM

The Kitchen hearkens back to the gangster film fare offered by Warner Bros. in the 1930s; also, Scary Stories to Tell in the Dark brings classic teen novels to big screen

BY NATHANIEL BELL

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

Opening wide

Friday, August 9

In The Art of Racing in the Rain, a Golden Retriever who thinks in Kevin Costner's voice helps his racecar driver owner find love and meaning. Conceptually, the film is indistinguishable from A Dog's Purpose and A Dog's Journey; but it has a good pedigree. Based on a bestselling novel by Garth Stein, the screenplay passed from Universal to Disney before finally going into production with 20th Century Fox. It's the first Fox film to be marked on Disney's official website since the historic acquisition. Milo Ventimiglia and Amanda Seyfried are the human leads. Brian Banks tells the true story of a college linebacker (Aldis Hodge) sentenced to 11 years in prison for a crime he didn't commit. He is mentored from inside his jail cell by Morgan Freeman (uncredited) while his lawyer (Greg Kinnear) fights the good fight to clear his name. The real Banks eventually signed with the Atlanta Falcons in 2013. Tom Shadyac directed this inspirational drama from a screenplay by Doug Atchison.

Dora and the Lost City of Gold follows the eponymous amateur explorer through the jungle of public high school. After making a few fast friends, she embarks on a perilous journey to locate her missing parents and the fabled city of El Dorado. Among her companions is a poorly integrated CGI monkey named Boots (voiced by Danny Trejo). Based on Nickelodeon's popular TV series, the film stars the winsome Isabela Moner as the adolescent adventurer.

The Kitchen is a straight adaptation of the Vertigo comic book series about a trio of gangsters' wives in Hell's Kitchen in the 1970s. After their Irish-American husbands are thrown into the slammer, they join forces to run the racket in their stead. Melissa McCarthy, Tiffany Haddish and Elisabeth Moss headline this violent gangland drama released, appropriately enough, through the company that specialized in such fare in the 1930s: Warner Bros. Andrea Berloff directs her own screenplay.

Scary Stories to Tell in the Dark is a PG-13 horror film based on the popular Alvin Schwartz stories that first appeared in the 1980s and subsequently traumatized a generation of readers. The plot concerns a haunted book discovered by teenagers who hearkens back to the gangster film fare offered in the 1930s. Jeanine and Catherine Butler co-directed. Monica Film Center (also playing at the Playhouse 7), 1332 2nd St., Santa Monica, Fri., Aug. 9, various showtimes; $9-$12. (310) 478-3836.

One Child Nation tells the urgent story of China's “One-Child” policy and its impact on two generations of parents and children. This horrific social experiment, inspired by a population crisis in the 1980s, involved fraud and corruption on a massive scale, leaving its mark on a citizenry trained to revere its government above all other loyalties. A poignant moral lesson weaves through this investigative documentary directed by Nanfu Wang and Lynn Zhang. Laemmle Royal, 11523 Santa Monica Blvd., Sawtelle, Fri., Aug. 2, various showtimes; $9-$13. (310) 478-3836, laemmle.com.

American Heretics examines the social responsibilities of the American church in a nation — and religion — fractured along political lines. Race, history and social justice intersect in a region of Oklahoma where a group of progressive Christians led by Dr. Rev. Robin Meyers are working to challenge the legacy of the Christian right, which emerged as a powerful voting bloc in the 1980s. Jeanine and Catherine Butler co-directed. Monica Film Center (also playing at the Playhouse 7), 1332 2nd St., Santa Monica, Fri., Aug. 9, various showtimes; $9-$12. (310) 478-3836.

Tuesday, August 13

ZZ Top: That Little Ol' Band from Texas will have its world premiere at ArcLight's Cinerama Dome on Tuesday, before expanding to additional L.A. theaters on August 20. The bearded trio of rockers were launched to superstardom in the early 1970s, and have maintained a strong following despite the numerous peaks and valleys associated with a career in the music industry. This celebratory musical doc directed by Sam Dunn interviews these intrepid bluesmen and intercuts the footage with archival material, animation and celebrity fan testimonials. Arclight, 6360 Sunset Blvd., Hollywood; Tue., Aug. 13, various showtimes; $16-$18; (323) 615-2550, arclightcinemas.com.

Also opening Friday, August 9: After the Wedding; Dying to Survive; Ecco; Every Time I Die; Jabariya Jodi; Light of My Life; Nektronic; The Peanut Butter Falcon; This Changes Everything; The Tracker.
THE QUEEN (KONG) OF GAY NIGHTLIFE IS DEAD

The Boulet Brothers hosted and performed their final edition of Queen Kong at Precinct

BY MICHAEL COOPER

Gritty. Dirty. Nasty. While on stage last Friday night at Precinct DTLA, these were the words chosen by drag stars the Boulet Brothers to describe their staple of the downtown LGBTQ club scene, Queen Kong. Those may not be the usual adjectives one would want to describe a party, but considering the opening theme to the Boulets' hit reality TV competition The Boulet Brothers’ Dragula, it’s the words chosen by drag queens and a surprise performance from the Boulet Brothers themselves. “We look back on the impact Queen Kong has had on queer nightlife in Los Angeles with love and great joy. It is our favorite event we’ve produced to date and we will always love it,” Swanthula, one half of the Boulet Brothers tells L.A. Weekly. It was the Boulets’ presence at Precinct that really helped shape the downtown LGBTQ scene in general. The club opened in May 2015, when only one other LGBTQ bar existed downtown. Underground queer promoter–driven parties like Mustache Mondays took place at La Cita, but after Precinct and Queen Kong debuted, two other LGBTQ bars downtown followed, including Redline and the now-closed Bar Mattachine. One year later, the first DTLA Proud event was held.

“The Boulet Brothers' Dragula has been a surreal experience to be able to help shape what the gay scene in DTLA has become. There has always been a bit of gay nightlife downtown, but as this sector of the city started to come back alive and reignite the demand for a more fleshed out scene arose. The alternative gay scene in L.A. has always been very small and fragmented, and we wanted to pioneer something bigger that brought everyone together,” said the other half of the Boulet Brothers known as Dracmorda, right before bloodier drag, Queen Kong was the party for you. While queens at Micky’s Showgirls revue in West Hollywood may have queens fresh off RuPaul’s Drag Race or the pageant circuit, the Queen Kong girls were straight out of Friday the 13th. I would often tell friends visiting from out of town who were looking for a fun Friday night party that Queen Kong was one of the best drag shows around. In fact, Queen Kong and the Boulets helped this alt form of drag become so mainstream that other drag parties like Showgirls started booking their queens as well. Regardless of the type of drag being showcased, Kong created a preeminent LGBTQ Friday night party that seemed to be missing from the scene for a period of time, after the Factory/Ultra Suede closed and before Evita came to Nightingale.

At the Queen Kong grand finale party last Friday, the lineup included some great performances from kings, gender-benders, burlesque dancers and performers. These included Elton John impersonator Tito Soto, who pretended to play a piano’s silhouette that was displayed on a projector screen, make-up artist/queen Glen Alen who came out in a pink gorilla costume before taking it off to reveal some out of this world make-up, burlesque star Diamondback Annie as Paul Stanley from KISS, and scary clown Evah Destruction (just announced as part of the Dragula season 3 TV show cast) who fittingly performed a lip-sync to “Dragula” by Rob Zombie.

Perhaps the biggest surprise of the night was that the Boulet Brothers, who have mostly focused on their hosting skills in recent years, had a costume change and performed as well. It was everything you could want and expect from them, including the throwing of white rose petals, a severed head and a lip-sync to “What’s A Girl To Do?” by Bat For Lashes.

The evil evening ended with the Brothers passing out some shots to the audience and toasting to Queen Kong’s throngs. They shared how they felt that we all built the party together and assured the crowd that even though this party was ending, that they would still be hosting future festivities in Los Angeles, including their annual Halloween bash. Just like most of the Boulet Brothers’ parties, the finale was everything their fans wanted it to be: fun, inclusive, edgy, crowded and just a little bit sloppy.

The Boulets asked us to “celebrate the fuck out of this legendary party” and that is exactly what we did. Fans may no longer get to see the pair at Precinct every week, but at least we’ll be seeing more of them on TV. It was just announced that Dragula season 3 will launch on Amazon Prime in the U.S. and 63 countries around the world on August 27, and will also air on cable channels OutTv in Canada and TVNZ in New Zealand. “It’s the end of an era but that just means it’s time to find new ways to celebrate and make some new magic,” Swanthula says.

I couldn’t agree more and thank you, Boulets, for all you’ve done for drag, for weirdos and for LGBTQ nightlife community of Los Angeles.
LA WEEKLY

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**FRI 8/9**

**Orgy**
@ THE WHISKY A GO GO

It was 24 years ago that Orgy formed right here in Los Angeles. It was the mid-1990s, and nu-metal was the hip new thing for lovers of music on the heavier end of the spectrum. Simultaneously, industrial-tinged metal bands with a penchant for the experimental, such as Marilyn Manson, Nine Inch Nails and Fear Factory, were at their commercial zenith. Orgy, led by Jay Gordon, married those two things together seamlessly and consequently found themselves signed to Korn's Elementree Records. The lineup has changed massively since then, with only Gordon still there (the rest are in Julien-K), but the band still puts on a great live show. BI-AS, Dark Entries, Soldiers of Solace, Forrest Hills and No Aspiring Newbies also play. —BRETT CALLWOOD

**Gauche, Trap Girl**
@ BOOTLEG THEATER

Gauche are a most unusual band. With members based in Washington, D.C., and Providence, Rhode Island, they stir up post-punk laced with provocative lyrics on their full-length debut, A People's History of Gauche (Merge Records). Such frantic and funky tracks as “Surveilled Society” and “Cycles” are rooted in herky-jerky rhythms paired with flat vocal chanting. Jason P. Barnett's angular guitar riffs wiggle alongside Adrienne CN Berry's saxophone punctuations. At times, Gauche invoke the inventive post-punk rhythms of The Slits and The Raincoats, mixed with a little Mo-Dettes pop and layered with Bush Tetas–style declamations. (A more modern reference point might be L.A.'s French Vanilla, who share some of the same influences.) Openers Trap Girl transmute their own sonic and social subversions into a more overtly furious form of hardcore punk. —FALLING JAMES

**Eileen Jewell**
@ MCCABE'S GUITAR SHOP

Although Eileen Jewell has made a name for herself as an incisive songwriter in various Americana styles, her 2017 album, Down Hearted Blues, was a side trip into the songs of other performers. She returns to her own music on her new record, Gypsy (Signature Sounds), a set of folk idylls, country ballads and roots-rock rambles. Despite the album's unfortunate title ("Gypsy" is considered an outdated and stereotypical term to describe the Romani people), such laidback reveries as "Miles to Go" make for satisfying, easygoing contrasts with uptempo country-rock numbers like "You Cared Enough to Lie." She stands up for working women and people of color on the jaunty sing-along anthem "79 Cents (The Meow Song)" and proudly declares that "people call me left-wing swine." —BRETT CALLWOOD

**Pixx**
@ THE MOROCCAN LOUNGE

"Maturity is just a myth," Hannah Rodgers opines as Pixx on Andean Condor, from her new album, Small Mercies. Pixx takes on the role of a soaring bird and tries to find her place in the world even as she archly observes, "Mature males tend to be at the top of the pecking order." What follows is an unfolding series of varying musical settings. She rages on "Bitch" amid stormy grunge power chords before jetting along with the sleek, supersonic new-wave propulsion of "Disgrace." "We drive straight through an avalanche," Pixx confides on the enigmatic track "Peanuts Grow Underground." Elsewhere, she stirs up more mystery when she opines as Pixx on "Andean Condor," from her self-titled solo debut. "Maturity is just a myth," Hannah Rodgers declares that "people call me left-wing swine." —FALLING JAMES

**SAT 8/10**

**Alice Bag**
@ THE HI-HAT

Former Bags leader Alice Bag seems to be enjoying a new lease of life late; her recent material has been awesome, and she's inspiring the youth all over again with her valuable, unrelenting activism. In March, she released her second solo album, Blueprint, three years after her self-titled solo debut. "I think, once I figured out that I could call on friends to record an album, that really changed things for me," Bag told us recently, and that tracks; Bikini Kill's Kathleen Hanna and Bratmobile's Alison Wolfe, two women clearly influenced and inspired by Bag, guested on the new album, and it's a gem. That said, it's in the live environment where Bag really excels. Linda Linda and Midnite Snaxx also play. —BRETT CALLWOOD

**PIXX**
@ THE MOROCCAN LOUNGE

"Maturity is just a myth," Hannah Rodgers opines as Pixx on Andean Condor, from her new album, Small Mercies. Pixx takes on the role of a soaring bird and tries to find her place in the world even as she archly observes, "Mature males tend to be at the top of the pecking order." What follows is an unfolding series of varying musical settings. She rages on "Bitch" amid stormy grunge power chords before jetting along with the sleek, supersonic new-wave propulsion of "Disgrace." "We drive straight through an avalanche," Pixx confides on the enigmatic track "Peanuts Grow Underground." Elsewhere, she stirs up more mystery when she opines as Pixx on "Andean Condor," from her self-titled solo debut. "Maturity is just a myth," Hannah Rodgers declares that "people call me left-wing swine." —FALLING JAMES

**SUN 8/11**

**Moaning, Traps PS**
@ THE SMELL

As the multitude of Democrat presidential candidates jostle for position and attention before next year's election, supporters of Bernie Sanders are already raising money for his latest campaign with grassroots benefits such as this show at the Smell. L.A. trio Moaning top the bill with their convolutions of sound and color on such songs as "Misheard" and the surging, exhilarating passages of "Artificial." Fellow local trio Traps PS' songs are less dreamy and are powered instead by an urgency and frenetic
drive on their recent album, *New Chants*. These
dark and divisive times require more than the
vague hopes and wispy escapism perpetrated by
more lightweight groups, and Traps PS's cutting,
slaughtering and дизайнерs are fittingly heavy
and serious state-of-the-union announcements
that burn through the haze with a searing clarity.
—FALLING JAMES

**MON 8/12**

**Mustard**
@ NOVO

“Mustard on the beat hot!” DJ Mustard is no
longer just a DJ; he’s a label-owner, tastemaker,
and one of the most well-respected producers in
the rap game. Hailing from South Central Los
Angeles, the Grammy Award–winning celebrity
is known for igniting this new West Coast
sound, unleashing nothing but bangers for his
ever-growing fanbase. If you remember YG’s
“My N***a” and Tyga’s “Rack City,” you already
know his ability to turn a function upside down.
Fast forward to 2019, he unleashes his new al-
bum *Perfect 10*, with a standout verse from the
late Nipsey Hussle. While his past shows have
come with the disclaimer “Mustard & Friends,”
this time, it’s “You Never Know.” The surprise
factor is appreciated! —SHIRLEY JU

**TUE 8/13**

**Murder City Devils**
@ THE TERRAGRAM

Seattle garage rockers the Murder City Devils
have been around for 23 years now, though they
took a five year hiatus in the mid-2000s.
Weirdly, they released the quite excellent
*Thelema* EP immediately before splitting in 2001, but
they were back in 2006. Mind you, it took until
2014 before they released the first new material,
*The White Ghost has Blood on its Hands Again*,
and that remains their most recent release. But
damn, do these guys ever shred live. Spencer
Moody remains one of the most watchable
frontmen in punk. Hopefully there will be a
new record soon, but for now those oldies still
sound great. The Intelligence also play. —BRETT CALLWOOD

**WED 8/14**

**Black Fire Sessions**
@ THE BROAD

Arguably the most important series of perform-
ances in a venue in Los Angeles on 2019, the
Black Fire Sessions present tonight’s soundtrack
to accompany and honor the exhibition “Soul
of a Nation: Art in the Age of Black Power
1963-1983.” The entire Broad gallery space
sets the stage for this visionary series, featur-
ing multi-instrumentalist Anthony Braxton in a
duet with harpist Jacqueline Kerrod in the
lobby; singing cellist Kelsey Lu gracing Oculus
Hall; and Jimetta Rose singing a cappella while
working alongside a trio to evoke her mu-
cisal manifestations. Not to be outdone, red-hot
orator Beans presents his own inimitable style
of narrative and commentary, while Maurice
Harris intervenes throughout the gallery with
both urgency and intimacy. Also, if you want
to experience these performances in a more
illuminating vein, try listening from the third
floor. You won’t regret it. —DAVID COPPERFIELD
Harris intervenes throughout the gallery with narrative and commentary, while Maurice Hall; and Jimetta Rose singing a cappella before the lobby; singing cellist Kelsey Lu gracing Oculus Hall; and Oddisee performing on the rooftop. The event features music, dancing, and art, complementing the Black Power exhibition. This is the third annual Black Fire Sessions present tonight’s soundtrack to accompany and honor the exhibition "Soul of a Nation: Art in the Age of Black Power." 

CALLWOOD NOVO

Two days of music, art, and food in the Echo Park neighborhood on August 16-18. Echo Park Rising always feels like a nonstop party, especially with the presence of legendary performers such as The White Ghost Has Blood on Its Hands Again, The Intelligence, and The Wildhearts. This year, the lineup is topped off with Steve Earle & the Dukes playing their new record soon, but for now those oldies still sound great. The Intelligence also play.

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