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LA WEEKLY®

SEPTEMBER 21-27, 2018
/ VOL. 40 / NO. 44 /
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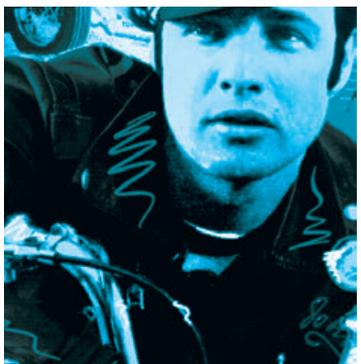
CORINNE

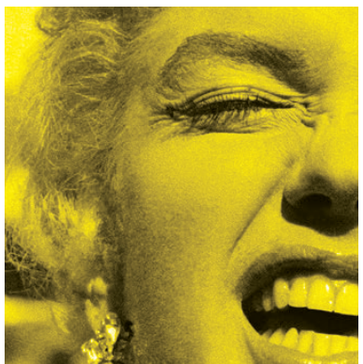
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CORINNE FRANCO'S FETISH FOR FASHION

Venus Prototype's bizarre couture brought underground fashion to the mainstream

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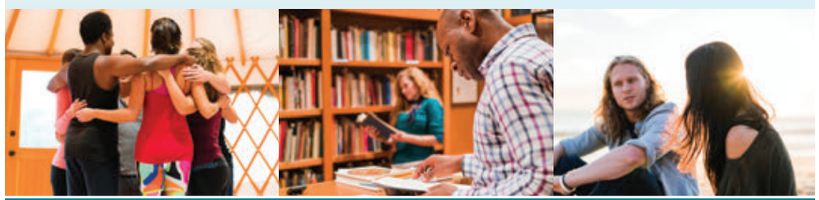
The Archetypal Pan in America: Hypermasculinity and Terror
Sukey Fontelieu, Ph.D.

The Archetypal Pan in America is a significant exploration into archetypal causes for the anxieties and ethical dilemmas in the US today. Relying on C. G. Jung's theory of the applicability of myth to psychological problems and the post Jungian theory of cultural complexes, the myths of the Greek god Pan are used as the scaffolding for a metaphor that informs this disastrous situation.

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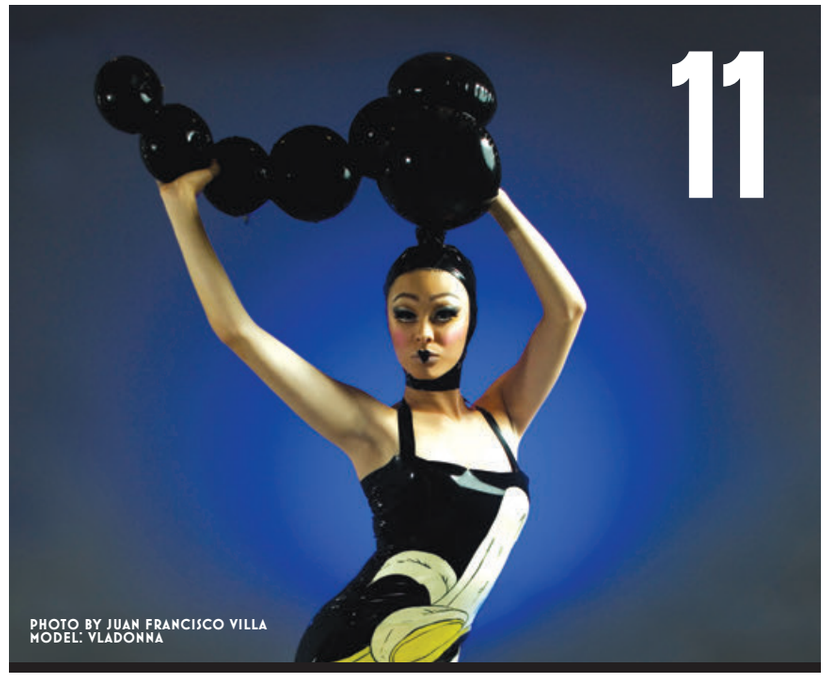


PHOTO BY JUAN FRANCISCO VILLA
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GO LA



***Dual Perspective* at Highways Performance Space: See Friday.**

PHOTO BY E. MONCADA

FRI 9/21

DANCE

Pushing Boundaries

Choreographers Rayven Armijo and Paola Escobar each head their own companies but join forces to cross urban borderlines for ***Dual Perspective***. An alumna of the respected Grandeza Mexicana Mexican Folk Ballet and veteran of season four of *So You Think You Can Dance*, Armijo brings an eclectic background in ballet, contemporary and folkloric dance to her urban *folklórico* troupe Cuerva. By contrast, Colombian choreographer Escobar and her Borderline Movements draw on elements of flamenco, African and Latin American dance. The choreographers and their dancers tackle issues of appropriating Latin American and Hispanic cultural traditions as well as exploring current social and political issues. There'll be lots of provocative and topical elements combined in this one collaborative dance concert. *Highways Performance Space, 1651 18th St., Santa Monica; Fri.-Sat., Sept. 21-22, 8:30 p.m.; $20. highwaysperformance.org.* —ANN HASKINS

ART/FILM

Movie Night

Besides the expansive exhibition spaces and the socially conscious art and books storefront, the Underground Museum's Purple Garden is a serene and lightly surreal courtyard with topiaries and benches — and a big lovely outdoor screen, where they regularly show salient movies from the pop to the political. Tonight's edition of **Purple Garden Cinema**, however, takes a bit of a turn back toward video art, with a rare screening of artist Martine Syms' *Incense Sweaters & Ice*. Syms' work at the intersection of cinema vérité, social media, cultural critique and installation art has been hailed at galleries and museums, but this short feature comes closer to a familiar movie structure, following two main characters through a *Slacker*-like series of vignettes that both tell and muddle their story. *The Underground Museum, 3508 W. Washington Blvd., West Adams; Fri., Sept. 21, 8 p.m.; free. (323) 989-9925, theundergroundmuseum.org.* —SHANA NYS DAMBROT

SAT 9/22

ART

Felines in Space

"Astrokitty Space World" is a new collection of art by Kellesimone Waits. It's being exhibited at West Hollywood's Laser Kitten, which is largely a coincidence, although there are, in fact, lasers in many of Waits' paintings and found-image works. As well as cats, bunnies, rainbows and a cast of sexy, edgy female-model versions of "sex kittens." Waits' special gift is for a fusion of mixed mediums that includes appropriated photographs and eye-popping, brightly colored and textured abstract motifs that suggest light beams and a kind of disco-futurism. The works are cheeky, provocative and adorable, and below their sassy surfaces is a deeper level in which tropes of beauty, silliness, pop art and agency tussle to take the lead. *Laser Kitten, 7600 Melrose Ave., West Hollywood; Sat., Sept. 22, 7-10 p.m.; free. (916) 591-3606, instagram.com/laserkitten.* —SHANA NYS DAMBROT

FESTIVALS

Game On!

As anyone who has ever attended a chamber-music concert inside Union Station can attest, the art deco/Mission Revival landmark isn't the best place to hear live music — with all the commuters converging and departing, it's like a train station in there. But the downtown transportation hub's ticket concourse should be a fine setting for the nonstop clanging bells and other metallic noisemaking that will occur at **Retrocade Experience**, a two-day celebration that features more than 40 vintage pinball and arcade games such as Donkey Kong and Pac-Man. In addition to a daily Pac-Man tournament, players can rest their fingers and wrists between games in the Arcade Lounge. *Union Station, 800 N. Alameda St., downtown; Sat., Sept. 22, 11 a.m.-9 p.m.; Sun., Sept. 23, 11 a.m.-7 p.m.; free, $5 to enter the Pac-Man tournament. (213) 683-6897, unionstationla.com/happenings/union-station-s-retrocade-experience.* —FALLING JAMES

FOOD & DRINK

Beer Season

It's time to embrace autumn and some of its iconic beverage rituals (no, not the annual release of pumpkin spice latte at Starbucks) at **Oktoberfest**. The five-week celebration at Wirtshaus in Fairfax and Rasselbock in Long Beach will start with the tapping of a ceremonial keg at each location. Order an entree and you'll get to drink for free from these kegs — at least while supplies last. There will be stein-holding and costume contests every weekend, so dust off the lederhosen and dirndls. Fridays and Saturdays will feature live traditional German music. Also, feel free to skip the babysitter and bring the kids to Rasselbock's "family Sundays." *Wirthaus, 345 N. La Brea Ave., Fairfax; Rasselbock, 4020 Atlantic Ave., Long Beach; Sat., Sept. 22- Sat., Oct. 27; free. (323) 931-9291, wirtshausla.com; (562) 912-4949, rasselbocklb.com.* —AVERY BISSETT

ART

Hop on Down to the Art Walk

The Frogtown neighborhood of Elysian Valley north of downtown is one of those not-secret secrets that pepper the Greater L.A. area. Its proximity to a stretch of the Los Angeles River and its unique jumble of warehouse architecture, residential blocks and local niche businesses has long attracted an eclectic and eccentric mix of industrial and creative characters. Every two years, they stage an increasingly epic **Frogtown Artwalk**, in which the public is invited to discover the fun side of Frogtown at dozens of pop-up galleries, artist studios, musical performances and art installations along the river. Something like 50 visual artists and makers will stage indoor and outdoor works, including a new Leo Limon *L.A. River Cats* mural facing the riverside bike path, which he will leave as stencils so the public can help complete them during the event. *Evolve Project L.A., 1921 Blake Ave., Elysian Valley; Sat., Sept. 22, 4-10 p.m.; free. frogtownarts.com.* —SHANA NYS DAMBROT

SUN 9/23

TELEVISION

Pulling Back the Curtain

If you're a fan of *Schitt's Creek*, being called a Schitthead would be seen as a compliment. The Canadian sitcom (which airs on POP TV and Netflix) follows the riches-to-rags story of the Rose family — parents Johnny and Moira (*SCTV* comedy legends Eugene Levy and Catherine O'Hara) and their spoiled children, David and Alexis (Levy's son Daniel and Annie Murphy) — who, after suffering financial ruin, permanently move into a motel in a small town they bought as a joke, called Schitt's Creek. It's filled with quirky locals, including the mayor-with-the-mullet, Roland Schitt (Chris Elliott). If you're curious about the just-announced fifth season, Live Nation hosts ***Schitt's Creek*: Up Close & Personal** with co-creators Dan and Eugene Levy and other cast members, who'll screen clips, tell behind-the-scenes stories and answer questions. *Theatre at Ace Hotel, 929 S. Broadway, downtown; Sun., Sept. 23, 7 p.m.; $32.50-$128.50. (213) 623-3233, acehotel.com/calendar/losangeles/live-nation-presents-schitts-creek.* —SIRAN BABAYAN

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MON 9/24

BOOKS

True Colors

Craziness and richness intensify with the publication of this, the final installment in the *Crazy Rich Asians* trilogy, as **Kevin Kwan** unveils *Rich People Problems* (Anchor, $16.95), a book that dares to reveal the shameful shamelessness and the vicious avariciousness of a Singaporean clan descending into power-hungry madness at the very edge of the deathbed of the family's grandmother. The entire Shang-Young brood converges on her home in hopes of inheriting her sprawling 64-acre Tyersall Park estate — ripping away the veneer of their genteel lives, finally showing us the base and squalling horrors that constantly writhe just beneath the surface. *Vroman's, 695 E. Colorado Blvd., Pasadena; Mon., Sept. 24, 7 p.m.; free. (626) 449-5320, vromansbookstore.com/event/kevin-kwan-discusses-and-signs-rich-people-problems.* —DAVID COTNER

TUE 9/25

POETRY

Telling the Trans Truth

"There's nothing Hollywood-glamorous about writing a poem," trans poet **Ryka Aoki** writes in the forward to her 2015 collection, *Why Dust Shall Never Settle Upon This Soul*. "It's clumsy stumbling most of the time, with generous helpings of self-importance and self-pity. But … the poem must contain truth. If I'm being evasive, or lying, even unconsciously, the poem reacts." In just a few curt lines, Aoki evokes the murder of yet another trans person: "With another November,/ the names of trans people/change color and fall/Mispronounced, sainted/ceded to anonymous candles." At this evening's Red Hen Press reading, Aoki is part of a bill stacked with intriguing local writers







including Brittany Ackerman, Bradley Bazzle, Cai Emmons and Tammy Lynne Stoner. *Annenberg Community Beach House, 415 Pacific Coast Hwy., Santa Monica; Tue., Sept. 25, 6:30 p.m.; free, RSVP required. (310) 458-4904, annenbergbeachhouse.com.*
—FALLING JAMES

WED 9/26

ART

Celebrating African-American Art

Can't Stop Won't Stop is a public party featuring music, food trucks and a roster of half a dozen overlapping art shows with staggered start and end dates, converging this fall at the start of the new gallery season and academic year. An operatic, site-specific, text-based work by Gary Simmons called *Fade to Black* employs his trademark chalkboard-style painting, and is composed of the titles of African-American films across some 440 square feet of lobby walls (through Dec. 31). Nina Chanel Abney's "Royal Flush" (through Jan. 20) surveys a decade of her current event– and pop culture–infused paintings, drawings and collage. New York–based Robert Pruitt's "Devotion" (through Feb. 17) presents a memoir of religiosity through the lens of portrait drawings and evocative audio component. Through March 3, "The Notion of Family" takes a look at African-American history through the intimate, archetypal imagery and iconography of domestic life. And also through early next year, a further pair of historical exhibitions examine the untold story of California's struggle with the issue of slavery in the mid–19th century, and impactfully document Rev. Dr. Martin Luther King's 1963 Los Angeles Freedom Rally. *California African American Museum, 600 State Drive, Exposition Park; Wed., Sept. 26, 7-9 p.m.; free. (213) 744-7432, caamuseum.org.*
—SHANA NYS DAMBROT

THU 9/27

MUSIC

Happy Centennial!

L.A. Philharmonic is beginning the year-long celebration of its 100th anniversary in several stages, including a massive street party, music festival and CicLAvia event on Sunday, Sept. 30, and the debut of a major new work by Andrew Norman at the official opening night of the new season at Disney Hall on Thursday, Oct. 4. But before all that begins, music director Gustavo Dudamel revels in the music of such Golden State composers as Frank Zappa, John Adams and Jerry Goldsmith — as well as the world premiere of Julia Adolphe's *Underneath the Sheen* — at **California Soul**, a gala that will include other Cali-centric songs performed by such guests as British soul singer Corinne Bailey Rae and Coldplay's Chris Martin. *Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Thu., Sept. 27, 7 p.m.; $104-$320. (323) 850-2000, laphil.com.* —FALLING JAMES

FILM/ACTIVISM

Undocumented Success

There are an estimated 11 million undocumented immigrants living in the United States, half of whom are Mexican. Director Micah Fink put a face on several such undocumented Mexicans in his 2016 PBS documentary, ***Beyond Borders: Undocumented Mexican-Americans***. Fink interviewed parents and their children in states like New York and Alabama as they lived double lives, simultaneously working hard to pursue the American Dream while fearing the consequences of their undocumented status — as well as immigrants who were deported. Among them is Julissa Arce, who, despite being undocumented, worked as an executive at Goldman Sachs and later became an activist and author of two books. (She's developing a Fox series based on her life, produced by actress America Ferrera.)

LA Plaza de Cultura y Arte hosts a screening of the film and a panel discussion, moderated by UCLA Institute for Research on Labor and Employment's Citlalli Chávez-Nava, with Carlos Amador and Marisol Granillo Arce. *LA Plaza de Cultura y Artes, 501 N. Main St., downtown; Thu., Sept. 27, 7-9 p.m.; free. (888) 488-8083, lapca.org.*
—SIRAN BABAYAN

ART/CULTURE

Ode to the Auto

In Africa, Europe and Asia, many of history's greatest artists worked to design and beautify temples, churches and other spiritual centers. In the United States, our finest painters, sculptors, illustrators and animators have focused their talents on customizing and celebrating this country's primary place, and object, of worship — the automobile. There was a time when such auto-erotic fixations — as well as comic books and imagery of skateboarding and surfing — were considered merely lowbrow, but the group show **"Auto-Didactic: The Juxtapoz School"** reaffirms the connections between Kustom Kulture and contemporary art via work by Robert Williams, Ed "Big Daddy" Roth, Mark Ryden, Sara Ray, Chaz Bojorquez, Ron English, Shag, Laurie Lipton, Robert Crumb, Anthony Ausgang, Patricia Piccinini and Gary Panter. *Petersen Automotive Museum, 6060 Wilshire Blvd., Mid-Wilshire; Thu., Sept. 27, 7 p.m.; $30 & $60. (323) 930-2277, petersen.org.* —FALLING JAMES



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America Ferrera
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Moss Theatre, Santa Monica





Doris Kearns Goodwin
Leadership In Turbulent Times
OCT 4
Aratani Theatre, Los Angeles

Eric Idle
with **Bob Saget**
Always Look on the Bright Side of Life: A Sortabiography
OCT 11
Frost Auditorium, Culver City





Pete Souza
Shade: A Tale of Two Presidents
OCT 21
Frost Auditorium, Culver City

Michael Beschloss
Presidents of War
OCT 22
Moss Theatre, Santa Monica





Roger Daltrey
Thanks a Lot Mr. Kibblewhite: My Story
OCT 23
Aratani Theatre, Los Angeles

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Models The Miss Tosh and Bryona Ashley wear Venus Prototype's latest designs.

CORINNE FRANCO'S FETISH FOR FASHION

Venus Prototype's bizarre couture brought underground fashion to the mainstream

BY LINA LECARO

PHOTO BY STAR FOREMAN // PHOTOGRAPHED AT BLACK RABBIT ROSE IN HOLLYWOOD

At 10 years old, Corinne Franco had the most fashionable dolls in the neighborhood. The East Los Angeles native learned how to sew in the factories of downtown L.A., where her entire family — all immigrants from Mexico — worked, cutting patterns and putting in long hours on sewing machines for various manufacturers. Making clothes was second nature for her, and she enjoyed the entire process, from drawing to stitching to dressing her "babies" in sweetly coordinated handmade ensembles.

As Franco got older, creating clothing became the saving grace of her adolescence, when what we wear means so much. If her family couldn't afford a trendy look, she'd simply make it herself. She soon started not only following what was in fashion but exploring outsider looks too, inspired by music, clubs and alternative culture.

These days, the "dolls" Franco adorns are real, confident, sexy women — dominatrices and gals who just want to look like them, pin-up babes, bondage, burlesque, punk and goth freaks, glamazon drag queens ... and, more and more lately, some of the most famous females in the world. After a few decades in the clothing business, the designer has made a name for herself by bringing subversive style elements — in particular those of the fetish scene — to the mainstream. Her designs are seen on stars in videos and in real life, especially those known for sexy, body-conscious looks: Nicki Minaj, Kim Kardashian, Fergie and most recently Arianna Grande (who wore Franco's silver latex design to the MTV Music Awards).

Franco also is known around L.A. as Venus Prototype (the name of her line, before she recently changed it to Bizarre Fetish Couture) and she's been a fixture on the club scene for years. Though she never set out to make clothing for celebrities, doing so has become a full-circle transition, since it was a pop star that inspired her the most growing up.

Madonna's street-chic moxie marked a pivotal cultural moment that continues to influence fashion to this day, and not just in the obvious retro ways. Her fearless fashion hodgepodges (which incorporated punk, frilly señorita lace looks, girly Lolita touches, old movie star glamour and, later, a bold BDSM aesthetic, to name but a few incarnations) made a huge impact on all of us who grew up in the '80s and '90s but especially those working in fashion. Big hair bows, bustiers, fingerless gloves and black rubber bracelets are where it all began, of course, and like many young girls of the era, Franco was obsessed with it all. "She was my idol," the designer says. "Anything Madonna did, I wanted to do a version of it."

A couple decades later, the little girl who transitioned from making doll dresses to Material Girl miniskirts and crop tops for herself saw her fashionable aspira-

(12 »

« 11) tions come full circle: She scored a gig doing outfits for Madonna's Oscar party at manager Guy Oseary's estate. For the party's servers, she created a black-and-white play on the classic uniform with shirt and tie. All were done in Franco's signature latex and matched what Madonna wore that evening by another designer. It was a big deal not only because of who it was for but also because it brought the designer exposure to a whole new kind of clientele. It also was another shot at success after a period in her career that seemed bleak.



Out of high school, Franco attended FIDM in downtown Los Angeles. After graduating, she got a job designing for a major corporate brand, Yes Clothing, starting as an assistant and quickly transitioning into head designer. "At 19 years old I was designing a collection that would be shipped out to every department store in the entire country," she remembers. "I got more orders than ever before so they had me do it. I was able to target the customer — we were doing junior dresses — because I was that customer at that time. They paired me with a big merchandiser and I learned a lot."

Franco says learning the merchandising side of the fashion business helped her later when she ran her own company in her 30s. As a 20 percent owner of the brand Hot Tempered, a division of a company called City Triangles (still in business) in the early 2000s, Franco found success but also a lot of stress, especially when it concerned her business partner at the time. "He started to get not very friendly, and was not very nice to our employees," Franco explains. "At that time I had hired my mom, and family, and people that my family has known since they first came to Los Angeles."

She decided to get out, but to do so she had to sign a noncompete clause that mandated she not work in the corporate fashion business for two years. The underground custom fetish world, which had always fascinated her, was another story, however. And that's when she got into working with latex.

The sultriest fabric in fashion (figuratively and literally), latex was mostly an underground medium at the time. It molds to the body like nothing else, and whether it's worn as is or polished with oil for a glossy finish, it evokes a power and eroticism that's hard to convey to those who've never actually worn it.

Franco is arguably L.A.'s queen of latex. Not only did she spend her two-year break from mainstream fashion apprenticing with Andy Wilkes — the original owner of Syren latex before it was sold to the Stockroom company, and the man who created the iconic catsuit worn by Michelle Pfeiffer in *Batman Returns* — but she later took latex to a new level, developing a process to layer print designs on rubber (lace prints, animal prints, polka dots, stripes, art). She says she's the only designer to do this in the U.S.; she even provides other designers with made-to-order materials. When you see a printed latex garment from another designer out there, they likely got it from her.

How latex, a fetish-fashion staple, has come to be a go-to for mainstream awards-show garb and paparazzi-ready nights on the town is debatable, but Franco credits renowned stylists B. Akerlund and Brett Alan Nelson for their forward-thinking experimentation, and for hiring her on various small projects for the likes of Britney Spears, Janet Jackson and Christina Aguilera.



PHOTOS BY JUAN FRANCISCO VILLA
MODEL: VLADONNA

"I got a call from Akerlund to make 37 outfits for the 'Milk Money' music video, which was Fergie's comeback a couple years ago," Franco recalls. "She asked if I could print denim onto latex. I did this photographic print on latex shorts for Kim Kardashian, and this was shortly after she had her baby. Even though she looked great, she was feeling a little self-conscious about her body, so I made them with a corset inside. We were able to cinch her waist down an additional four inches. The blogs went crazy and everybody was talking about it. That was the outfit that got me attention in the entertainment industry."

Soon Franco was making outfits for superstars for photo shoots, more videos and for tours, which required attending rehearsals and making sure her latex pieces are reinforced for stage wear and (hopefully not) tear. At the same, her Venus Prototype persona and brand kept up its presence in L.A.'s underground.

Franco has thrown dozens of fashion shows locally over the years, most often at fetish- and bondage-themed events but also at clubs such as Miss Kitty's Parlour, where the uber-popular drag duo the Boulet Brothers of Amazon series *Dragula* got their start.

Making outfits for the drag community is a newer endeavor for Franco, however. Her latest creations, giant inflatable latex wigs, were all the rage at this year's RuPaul's Drag Con after she presented a fashion show there. Providing a cartoony, avant-garde complement to Franco's unique body wear, the wigs have been used in arty photo shoots and by queens performing onstage ever since. They might not even have existed if it weren't for another kind of "queen" by the name of Minaj.

"I was called in to make Nicki look like a doll for a video," Franco says. "So I designed a bunch of these wigs for it but they didn't end up using them. I was really hurt. I cried. I probably didn't get out of bed for about a week because I spent so much time with my daughter and a team of people making these wigs. Then I was like, you know what? There's another purpose for them. Shortly after that I heard that Drag Con was coming up, so my daughter and I made a pop art collection targeting the people who would wear such wigs. They're expensive pieces, but drag queens have the budgets. It was kind of taking my work into that drag, pop art direction I liked."

Pop art and pop stars aside, Franco's Bizarre Fetish Couture is, at its core, about what turns the wearer on. With the help of her daughter, who she says recently became her co-designer, Franco continues to embellish both kinky club kids and iconic superstars. Her current obsession is with the 1940s, which is where the aesthetic she's been championing most of her career began — in the infamous *Bizarre* fetish magazines and books by John Willie. Franco changed her brand name in homage, and it is this theme that she will display on the runway as part of Latin Factory's all-Latin designer event to be held at the Globe Theatre during L.A. Fashion Week. (14 »


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»12) "My thing is, when making clothes I want to know what is your fetish?" Franco says. "So whether it's being a pony girl, whether it's being a bunny, or something else, I want to create these fetish fantasy costumes for people who have different ways of expressing themselves."

Expression and allure and spectacle is what high fashion is all about, especially on the runway, and this ultimately trickles down into everyday wearable trends. Corseted waists, buckles, bows, grommets, cutouts, thigh-highs, stilettos, restraints, masks, animal print, lace prints — fetish fashion is no longer a naughty secret thanks to stylists who recognize the talent and creativity of designers like Franco, and thanks to influencers and famous figures willing and wanting to push the envelope with what they wear.

Franco's recent work can be seen in photo spreads on the likes of Tyra Banks, Mariah Carey and Paris Hilton, and she just made some printed latex pieces for Beyoncé to wear onstage, plus more printed logo work for Gucci and YSL. She's also in the process of interviewing for a certain fashion competition TV show, which next season, she says, ups its prize money package and will feature established designers like her. She'll surely "make it work" if she is chosen.

"I WANT TO CREATE THESE FETISH FANTASY COSTUMES FOR PEOPLE WHO HAVE DIFFERENT WAYS OF EXPRESSING THEMSELVES."
– CORINNE FRANCO

"Growing up in L.A., and coming from a family that has worked in the fashion business and working with people who have known me since I was a kid, means so much," Franco reflects. "I wouldn't be doing my own collection or this kind of work if I didn't have that. When I need something, they really go above and beyond to try to help me bring my vision to life, and I'm so grateful and so thankful. I've accomplished what I have thanks to a powerful team around me not only supporting what I do but letting me explore all of my ideas with no boundaries."

Corinne Franco's Venus Prototype/Bizarre Fetish Couture fashion week presentation will take place during the 2018 Latin Factory Fashion Show at the Globe Theatre, 740 S. Broadway, downtown, on Sat., Oct. 13, at 5 p.m. Tickets at Latinfactory.brownpapertickets.com. More information at Bizarrefetishcouture.com.


Uprising
COURTESY UPRISING


Laser Kitten's Stardust bodysuit
COURTESY LASER KITTEN

OUTSIDE THE LINES

Six alternative L.A. style makers to watch

BY LINA LECARO

All of L.A. is a runway, and with another Fashion Week upon us, it's important to remember that. Fierce style can be seen on red carpets and catwalks, at clubs, boutiques and art shows, and of course in the streets. Here are six designers doing their part to provide Angelenos (and, thanks to the World Wide Web, beyond) with something fresh, fun and unique to wear, using all of the above outlets to promote the next few weeks and all year long.

Bomme Studio

Matthew Metz, the man behind Bomme Studio, describes his aesthetic as "looking to the future." But as the designer himself admits, none of us knows what the future will be, so deciding what to create is an organic, intuitive process. "To me, it's like looking at the darkest part of the night before the dawn. It's the mixing of sex and science fiction, a blend of fantasy and subversiveness," he says. Bomme Studio's inspirations are deeply rooted in American nostalgia, and Metz says experiences such as walking down the horror aisle in '80s video stores and watching the first music videos on early MTV come into play in his dresses and separates. So his work is as much about the past as it is the future, and if he has his way, the frocks he concocts will be worn by technology-loving tribes looking to express themselves in bold ways.

See Metz's designs on the runway at L.A. Fashion Week at the Peterson Auto Museum on Sunday, Oct. 7, and check out more of his work at bommestudio.com.

Lone Hawk Hats

Rocker/country singer/hat designer Charlie Overbey has always had an eye for cool headwear. He started doing hats in 1993 during his Sunset Strip musician days. "I really wanted big crazy hats and just could not seem to find anything suitable," he says. "So I just shaped and dressed my own." Inspired by Old West style, Native American culture, '70s Southern rock, Bob Dylan and glam rock, Overbey's hats have that effortless worn-in look, which you usually can't buy for any price. Usually only rockin' nights and sunshine-filled days can weather and personalize the kind of style Lone Hawk hats evoke, but Overbey has the magic touch; when his hats are worn, it's straight-to-the-head alchemy. Fans include Nils Lofgren of The E Street Band and Crazy Horse, Craig Ross of Lenny Kravitz, Blackberry Smoke, Barry Gibb, Richard Fortus of Guns N' Roses, Evan Ross, Raoul Max Trujillo (*Mayans M.C.*), Marcus King, Kesha, Natalie Bergman of Wild Belle, Chelsea Tyler, Elizabeth Cook, Aaron Lee Tasjan and many more.

Check out Overbey's work at the shop he runs with his stylist gal-pal, Honeywood Vintage, 5117 York Blvd., Highland Park; (323) 739-0101, honeywoodvintage.com or lonehawkhats.com.

Laser Kitten

Laser Kitten's Marisa Ravel has been killing the enamel pin game for a few years now, with sassy designs, clever wordplay and pop culture–driven cartoony imagery. So it was only a matter of time until she branched out into fashion and ac- (16»

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Laura Byrnes, left, with models

» 14) cessory collaborations. Her latest includes an '80s- and '90s-style back-to-school capsule collection for The Archies' Betty & Veronica that'll make comic-loving cuties say "tee-hee!" The line includes a pop art mesh bodysuit, body-con dress, heart-shaped backpack, earrings and matching pin set, and it launches Oct. 8, just in time for Fashion Week (available on https://www.bettyandveronica.com/). A new line of Laser Kitten signature pattern bodysuits will be next, and there are plans for a high-end line of basics including super-soft T-shirts and sweatshirts. Kitten has been hosting monthly art installation events in its Melrose showroom, fun bashes designed to support the L.A. art community and provide some pretty vibrantly backdropped Instagram pics, too.

Check out Laser Kitten on Sat., Sept. 22, when artist Kellesimone Waits turns the space into an "Astrokitty Space World" with another can't-miss installation. 6700 Melrose Ave., Hancock Park; LaserKitten.com.

Uprising

Minimalism meets social consciousness with Uprising, the L.A. brand from designer Michelle K. Hanabusa. Hanabusa left the corporate fashion world to create something different — basics with a message. Selling T-shirts, sweatshirts and tops with slogans meant to empower, uplift and unite communities, her goal was both fashion- and people-focused. Her eye and knack for marketing garnered attention, even in the oversaturated tee market. Uprising's simplicity, Hanabusa explains, is meant to save time and energy when getting ready every day so that the wearer can focus on more important matters and concerns in life. It brings to mind the trendy home-decluttering movement, but even non-basic, embellishment- and bauble-loving fashionistas will find something in the line to spark joy.

For World Mental Awareness Day (Oct. 10) pop-punk singer Kota Wade and the Uprising brand will unveil a new design, touting Wade's #YoureNotAlone message. Check out uprisingbrand.com to connect, learn more and purchase.

Laura Byrnes

When Pinup Girl Boutique closed a few months ago due to skyrocketing rents in its Magnolia Park neighborhood, L.A. glamour gals shared a collective grief for the loss of the whimsical, retro-styled shop. Thankfully designer Laura Byrnes hasn't let the lack of a flagship slow her down. The sexy '50s style frocks Pinup is known for are still available online, and her collaborations with the likes of Elvira and Traci Lords are still on track, too. Pinup Girl has always been a favorite of curvy gals, and Byrnes' newest pieces still adhere to the body-positive approach, even as she stretches her aesthetic in new ways and into new eras. Her latest pieces (available in October) see her dipping even more into '60s and '70s silhouettes and details, with shorts, pants and tops that bring to mind the vixens from Russ Meyers' sexiest bad-girl movies.

pinupgirlclothing.com.

Tiny Bangs

Tiny Bangs is a mother-daughter design team celebrating color, creativity and standing out in the crowd — at any age. Designer Kristin Bosio and her two daughters were bored with what kids' brands were offering, so they started making their own clothing, often beginning with crafty materials such as yarn, plastic or tinsel, and finding ways to make it wearable with upcycled vintage finds. "I love pop culture from the '70s, '80s and '90s, and I shared that with them," says Bosio of the collaborative mix that makes her work special. "They were most impressed with the fashion from those eras, so you will see a lot of those influences in the pieces (from Hole references to cartoons to cult-hit movies)." Celebrating "the weird side of life," Tiny Bangs' gender-neutral, rainbow unicorn–style pieces make dressing up fun for the whole family.

Check out Tiny Bangs' runway show in collaboration with Fiora Boes (costume designer of SLC Punk!*) on Sat., Dec. 1, 5 p.m., at the Silver Lake Flea Market, at Micheltorena Street Elementary School playground, 1511 Micheltorena St., Silver Lake; and see tinybangs.com.*

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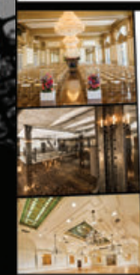
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Where to find great food and even better people-watching during L.A. Fashion Week

BY MICHELE STUEVEN AND MELISSA CURTIN



Truffle sashimi at Catch L.A.

COURTESY CATCH RESTAURANTS

We surveyed the L.A. Fashion Week community on the trendiest places to eat once the carpet is rolled up, the Spanx are off and the catwalk has been dismantled (or anytime, for us civilians.) Here are their picks for the most fashionable places to rub elbows with the trendsetters:

Catch L.A.: The dramatic rooftop entrance to one of the best seafood spots in town shows off arriving diners as well as any catwalk. The design masterpiece under a retractable roof is officially an outdoor restaurant and offers views from the Hollywood Hills to downtown. The interior is warm and rustic with tables, booths and alcoves perfect for stargazing and hiding out.

Get yourself a cozy spot and settle in for seafood that's as spectacular as the view. Start with a One Too Many cocktail: strawberry-infused Absolut Elyx with Lillet Rose, coconut, avocado and lime topped with an orchid garnish. Move on to the famed truffle sashimi made with tuna, hamachi, chili oil, ponzu, caviar and black truffle, served on its own deserved little altar. A mouthwatering performance is the Japanese Miyazaki Wagyu beef cooked tableside on a hot stone, served with yuzu soy, garlic oil, Maldon sea salt and sesame. Don't be surprised if you find yourself next to Cindy Crawford or Kylie Jenner as you finish off with some sticky coconut cake. *8715 Melrose Ave., West Hollywood; (323) 347-6060, catchrestaurants.com/catchla/.*

Javier's Century City: The upscale, multiregional Mexican restaurant on the ground level of the Westfield Mall in Century City is dotted with fireplaces and palms throughout the main dining room, al fresco patios, intimate private dining rooms and sprawling bar under coved ceilings.

Javier's offers an extensive ceviche menu and seafood specialties such as the popular shrimp, crab and lobster enchiladas. There's a 14-ounce tomahawk pork chop topped with *chili negro* and guajillo sauce served with *esquite*-style fresh corn. For smaller appetites, there's the *filete Antiguo*, an 8-ounce filet mignon topped with chipotle cream sauce, sautéed onion and mushroom. For dessert, try the mocha *tres leches*, made with Patron tequila and coffee, or deep-fried ice cream rolled in corn flakes, nuts and honey served in a *buñuelo* basket. *10250 Santa Monica Blvd., Century City; (424) 313-8143, javiers-cantina.com/index.html#!/page_centuirycity.*

Viale dei Romani: The most fashionable gem in Casey Lane's food empire is located in the new Kimpton La Peer Hotel in West Hollywood's design district. A fresh take on southern Italian, the menu blends touches of France, Spain, the Middle East and North Africa in an elegantly casual blue and gold setting, designed by Parts & Labor. Giant original paintings by Australian artist James Peter Henry (who also happens to be the best server on the floor) set a bold tone in the dining room.

The crudo menu alone — not including the Washington state oysters — boasts seven options, like Santa Barbara uni with Thai basil and smoked olive oil, and cured mackerel with burnt lemon and yuzu oil. The Suzuki is served with lemon and an Arbequina oil and pares beautifully with the *ceccina*, a delicate chickpea-flour crepe served with a choice of tuna tartare or avocado salad. Have a negroni at the bar, and you just may run into *WWD* West Coast bureau chief Marcy Medina celebrating her birthday with fashion photographer Katie Jones. *627 N. La Peer Drive, West Hollywood; (213) 296-3038, vialedeiromani.com.*

Cecconi's: The laid-back yet glamorous Soho House Group hot spot on Melrose is a scene for breakfast, power lunches and dinner.

Start the morning off with an acai bowl with moringa and matcha, or the chia seed and basil pudding with blackberries. For bigger appetites, the panettone French toast with cherry bourbon syrup should do. All-day options include wood-fired pizzas like the vegan mascarpone with kale and Brussels sprouts, and a selection of pastas like *chitarra*, with octopus, sea urchin and *pangratata*. They have a perfect happy hour for posers from 3 to 6 p.m. that won't break the bank. *8764 Melrose Ave., West Hollywood; (310) 432-2000, cecconiswesthollywood.com.*

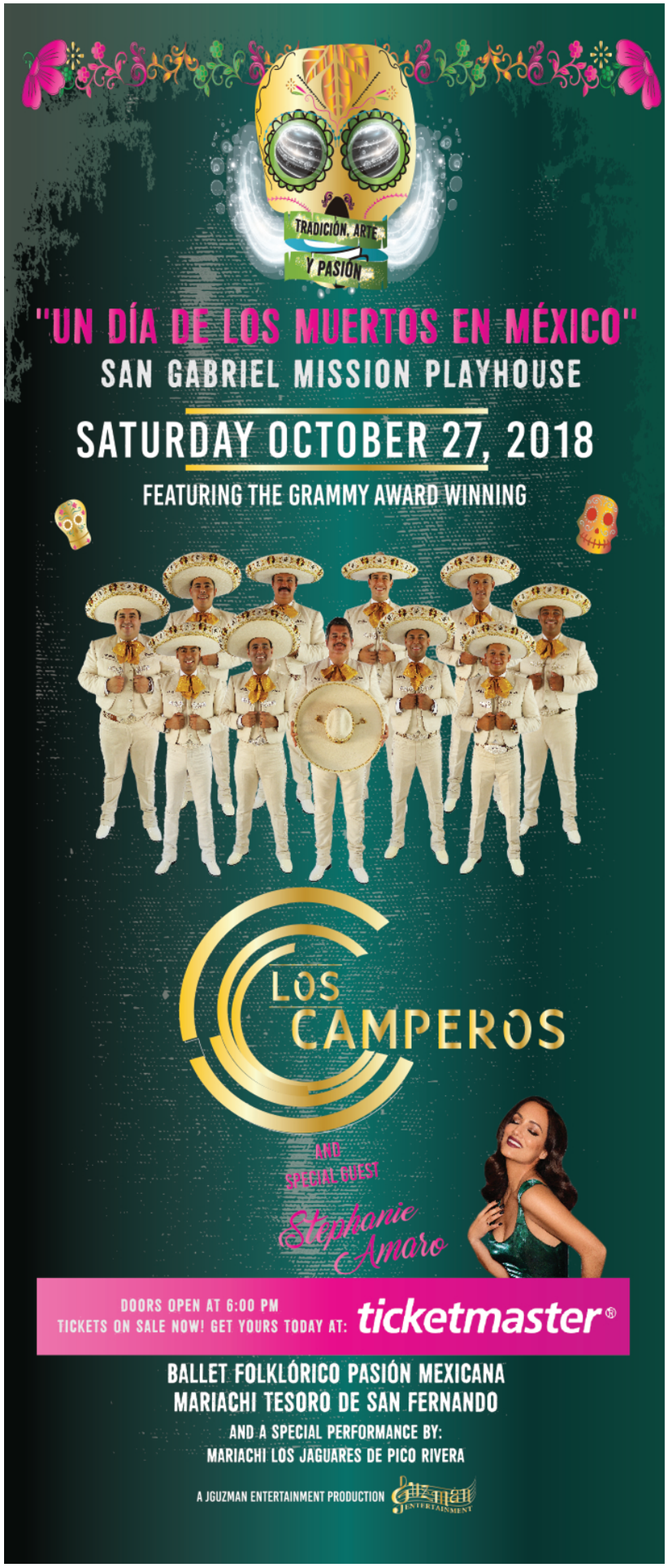
Avra Beverly Hills: Located in the heart of the Golden Triangle, the new Avra is a delicious and chic people-watching spot where everyone is perfectly coiffed (likely at the famous Christophe Salon down the street).

Currently serving lunch and brunch, the 11,000-square-foot space includes an enormous outdoor patio overlooking Beverly Drive; it's designed to mimic an open-air villa in Greece, with fresh lemon trees, imported limestone and washed stone walls. Greek classics include grilled Portuguese sardines with lemon, capers and extra virgin olive oil and spreads with house-made pita. The extensive fish menu includes a raw bar, sashimi and a wide range of grilled whole fish (*lavraki*, *fagri*, *lithrini* and *tsipoura*) by the pound, deboned at the table. *233 N. Beverly Drive, Beverly Hills; (310) 734-0841, avrabeverlyhills.com.*

The Henry: This neighborhood joint is a low-key, fun spot to kick off the Louboutins and exhale with a friend or a date, with outdoor seating and a massive indoor space for a cozy booth or communal dining experience. The waitstaff is welcoming and the food is exceptional. Begin your night sipping a gin-based cocktail with rose petals called Wake the Angels and move on to the fig and ginger mule. Share smoked Norwegian salmon on a crunchy hash brown with crème fraîche and arugula; black truffle cheese fondue with warm pretzel bite knobs; or the sinful Surf & Surf, with luscious chunks of crab marinating in warm butter, served with chilled Mexican shrimp and grilled bread bites. Save room for entrees like the succulent short rib with homemade English pea ravioli or seared ahi tuna in a bowl of green curry coconut rice with lemongrass broth. *120 N. Robertson Blvd., Beverly Hills; (424) 204-1595, thehenryrestaurant.com/locations/the-henry-west-hollywood.*

TAO Lounge: The massive Hollywood outpost of this clubby institution and celebrity magnet is just as much about posing as it is eating in the subterranean restaurant. The Restaurant Lounge, located at the top of the 40-foot grand staircase, is a perfect perch for fashion inspection and makes for a dramatic entrance into the dining room.

An abundance of stylish pan-Asian specialties includes dim sum, *yakitori*, barbecue, tempura, sushi and sashimi. Specialty rolls worth trying are the surf and turf with king crab, Wagyu, yuzu kosho and aioli, or the spicy tuna rice crispy with mango salsa. *6421 Selma Ave., Hollywood; (323) 593-7888, taolosangeles.com.*


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PHOTO BY FALLING JAMES

CULTURE

FASHION KILLS

How to be fearless in the modern age

BY FALLING JAMES

Fashion is dangerous. The danger goes beyond the perils of cluelessly mixing stripes and polka dots or defying the cliché that white can't be worn after Labor Day. In many places, wearing the wrong dress — or even the wrong fabric or color — can get you killed.

As many women know, simply dressing with any hint of flair, color or sensuality comes with the risk of being harassed — or worse — by strangers. But it also happens to men, or anybody who wants to look different.

"What we wear is dangerous gear/It'll get you picked on anywhere," Joe Strummer sang on The Clash's 1977 single "City of the Dead." He and co-songwriter Mick Jones were talking specifically about being physically attacked for wearing punk fashions, but their lyrics resonate with anyone who dresses in styles outside of accepted conservative American social norms. This can include people in the counterculture (rappers, goths, hippies, metalheads, even cosplayers) or from different ethnic groups and religious backgrounds (Muslims, Sikhs, Native Americans, Asians, conservative Jews, etc.), as well as those who identify as gay, lesbian, trans or nonbinary.

The idea of gender — like fashion itself — is always changing and ever evolving. It wasn't so long ago that it was considered socially unacceptable for women to wear pants. Eventually, women dressing in pants became fairly commonplace, thanks in part to actors such as Marlene Dietrich and Katharine Hepburn, who boldly ignored the dictates of their era. By definition, any woman who wears pants is a transvestite, crossing gender lines and rules, but few are discriminated against these days for making that choice. And yet that same freedom to cross-dress outside of social boundaries is still denied to men who identify as — or merely want to dress as — women.

It's considered cute when a waiflike woman chooses to casually put on her football-player boyfriend's oversized jersey, but when a man dares to reveal his adoration for overtly feminine women by dressing, for instance, as a cheerleader, he is reviled and shunned as a freak in most quarters of modern society. Part of the reason for that social antipathy might be aesthetic — a hulking male, improperly styled *en femme*, can look monstrous when trying to fit into clothes that were designed for smaller and more feminine body types.

It also doesn't help that one of the few socially acceptable outlets for men crossing perceived gender lines is as a clownish parody. Think of frat boys who put on intentionally frumpy dresses and ill-fitting skirts as a way to mock women, which far more often reveals a latent hostility toward women instead of demonstrating a fannish admiration for other gender roles. American society is only tolerant of men dressing as women as long as it's understood that the transvestism is clearly a joke, whether it's Robin Williams portraying *Mrs. Doubtfire*, unshaven singer Kurt Cobain occasionally wearing dresses onstage, or a scarily passable Rudy Giuliani in full makeup and a dress, being pawed over by Donald Trump at a 2000 charity event. While the hirsute Cobain's half-hearted attempt to dress as a girl (and perhaps show solidarity with women) only served to emphasize his masculinity, Giuliani took a lot more time and effort than was needed for a cheap joke during his (mock?) flirtation with his future boss.

Much of the social rejection of male cross-dressing also could be rooted in society's overt hostility toward women and femininity in general. It's one thing for women to wear pants and silently acknowledge the implied power of male fashion roles, but when a man wears a dress, he is defying unwritten social rules and risks punishment (physical or otherwise) for rejecting his own male power and inherent advantages in a society where that's still strictly verboten.

But things are changing. Whether it's Against Me! singer Laura Jane Grace bravely declaring that she was a transgender woman in 2012 and openly discussing her identity in her punk-rock lyrics, or the increased popularity of trans-friendly TV series like *RuPaul's Drag Race* and *Pose*, as well as the public metamorphosis of Caitlyn Jenner from a macho athlete into a conservative transgender symbol, there is wider acceptance and tolerance of nontraditional gender roles today. It's not uncommon, for instance, for macho male athletes and many other men these days to wear earrings and other jewelry, decades after gay men paved the way for them.

Despite this shift in attitudes, transgender men and women still face enormous obstacles to gaining full acceptance in America. Even with changing and more enlightened workplace rules, trans people still encounter widespread discrimination in getting or keeping jobs, and the rate of suicide for trans people is far higher than for people who are considered "normal." At least three people have been murdered this year in central Florida, but because the victims are African-American trans women, the media has been largely silent about the possibility of a serial killer who is still roaming freely. Trans people are often assaulted, and many police departments refuse to show the same concern that they demonstrate for other victims of violence.

We've been here before. In the early 1970s, male glam-rock musicians rejected the casual hippie fashions of the era and began stomping around onstage in high-heeled platform boots while sporting eyeliner and glittery makeup. This trend was stronger in the U.K., where such rock stars as David Bowie, Freddie Mercury and Marc Bolan were unafraid to look overtly feminine or play with gender roles. In the United States, The New York Dolls and Lou Reed tried to do much the same thing but were generally ignored by mainstream classic-rock radio. Alice Cooper had greater commercial success, but he slathered on makeup in a horror-movie style devoid of femininity or hints of homosexuality.

AMERICAN SOCIETY IS ONLY TOLERANT OF MEN DRESSING AS WOMEN AS LONG AS IT'S UNDERSTOOD THAT THE TRANSVESTISM IS CLEARLY A JOKE.

The glam-rock scene was revived in the mid-1980s, but many of those musicians were notoriously misogynist and homophobic. Groups like Poison and Pretty Boy Floyd might have teased their hair higher and worn more face paint than most women at the time, but there was a macho undercurrent and attitude that was hardly liberating or revolutionary. For most of these bands, their femininity was from the waist up — a de rigueur bullet belt was often the de facto border line of their dress-up play acting. Almost none of these musicians wore skirts or stockings; instead they swaggered around in leather pants and jeans to reinforce their innate masculinity.

Color and fabric can also play a big part in what's considered socially acceptable. As a trans woman, I have long been able to get away with wearing black dresses in public. Black, funeral and goth attire is far more acceptable and commonplace in public nowadays. But whenever I wear a dress that's pink — a seemingly more carefree and joyous color — I have to take extra care because that color often invites more violent assaults from hostile strangers. Similarly, men can wear form-fitting leggings now when they jog or exercise in public, but if they go further and reveal their legs in sheer stockings or pantyhose, they risk being attacked or judged by the cultural enforcers and busybodies of this era.

It's only when one is accosted by a mob of drunken men in a sports bar that one recognizes the secret power — and danger — of donning seemingly harmless, flimsy fabrics like satin and nylon and cheery colors like pink in this seemingly enlightened era.

A man doesn't even have to walk a mile in high heels to realize the sociological effects and risks that many fashionable women and trans people encounter on a daily basis. Men should try dressing in drag in public for a day as an experiment, if only to see how attitudes change toward them when they dare to cross these invisible borders.

ARTS

WILDE THING

Bohemian Society's Victor Wilde manifests at L.A. Fashion Week

BY EZRHA JEAN BLACK



PHOTO BY VICTOR WILDE

The downtown L.A. area where Victor Wilde directs his fashion-art-design enterprise, Bohemian Society, lies at the intersection of several transitional neighborhoods — the Historic Core, Fashion District, Arts District and Skid Row. One of L.A.'s oldest saloons is a mere stone's throw from Wilde's studio, as is an array of prominent social service agencies and stunning, sometimes jarring, architectural silhouettes.

It could be said that the city sidewalk is Wilde's notion of a runway — an enveloping, immersive catwalk with a thousand eyes on it, its flâneurs continuously scanning the horizon, only fleetingly fixing their gaze on one thing or another. Wilde is aware of himself as one of those actors; he stares with scavenging eyes, continuously recomposing his gaze.

Off those streets and up in that studio, Wilde is focused on an actual runway — or at least a "runway environment." He's closing L.A. Fashion Week with his presentation of SS19, a collection called Manifest, and it's going to be something to remember. The notion of a Bohemian Society show being other than a full-blown interdisciplinary happening is a total non-starter. This will be Bohemian Society's first L.A. presentation in three years, and Wilde's gaze is wandering in all directions. Contemplatively, he says, "It will be just enough chaos."

A certain cinematic aspect to Wilde's approach is readily apparent, and not accidental. Although his talent for fashion surfaced early, his childhood passions were painting and filmmaking. A featured extra performance in Woody Allen's 1987 ***Radio Days*** sealed his fascination. In film studies at North Carolina's School of the Arts, Wilde chafed against what he perceived as the school's arbitrary institutional guidelines, but he took what he needed from the experience. He knows how to shape a production.

Only a couple of years ago, a camera followed Wilde strolling through Berlin, all but rolling up the sidewalk for his work, ripping up derelict street advertising and construction signage for a show at Berlin kunsthalle SomoS, planning to turn the stuff of assemblage into couture. The production, presented as an "interdisciplinary multimedia micro-residence," was titled "***Was ist Los?***, or What Is Happening?," in a pun on Los Angeles, '60s conceptual art and social dismay all at once — but there was nothing micro about it. Wilde's art and clothes, which is really the exact same thing, bloom as the creative process happens, performatively, in that crucial creative moment of a sharp spark within one dazzling blur, before a live audience.

Back home amid the art-music-fashion cross-pollination of downtown L.A., it was almost inevitable that Wilde would cross paths with charismatic tenor Timur Bekbosunov and his band, The Dime Museum; as he had with so many musicians, Wilde would later dress and style them for videos and photo shoots. But before any of that, within minutes of meeting him, as Bekbosunov describes it, "I immediately pitched him ***Collapse***," a "post-ecological requiem" produced by Beth Morrison Projects for REDCAT in 2014. "At our very first meeting he made a spontaneous draft on a napkin as to what my three costumes should be," Bekbosunov recalls. "He seems to always know what he wants from the beginning, but then things evolve…."

The clothes became a spectacular and striking element of the production. While the band members were attired in variations on the burned, melted-down, smoky elements that are a Wilde specialty, tailored to their "post-apocalyptic" specifications, Bekbosunov moved between a dramatic goth priest look, a spectacular slashed and brocaded suit of fire, and a half dress suit/half bustier-and-petticoat getup to marry the sexes.

Wilde continues to work with Bekbosunov and with Morrison, as well as other Dime Museum members who, like most musicians, have multiple gigs going. Guitarist Matthew Setzer, who regularly tours and performs with bands such as London After Midnight and Skinny Puppy, wasn't sure what hit him when Wilde dressed The Dime Museum for their first photo shoot, but he was taken with Wilde's relaxed, improvisatory self-assurance — and the results. "The pictures just looked insanely good!" he says. They bonded during a tour through Amsterdam, and later (with video projection artist Jesse Gilbert) plunged deep into Wilde's origin story, set between Canarsie and Red Hook in Brooklyn. As Setzer views it, Wilde's creativity shines in collaboration with other artists.

Wilde's process is essentially an all-encompassing bricolage, seeing couture as a form of assemblage, handmade using whatever materials are available. He can be influenced by film (one collection was inspired by Jonathan Demme's 1986 ***Something Wild***, another by David Lynch's ***Wild at Heart***), but his influences come from all over and include Jasper Johns, ***arte povera*** and Alan Vega. "I'll get ideas and draw them," he says. "Sometimes you're inspired by the street, sometimes you make an upside-down mood board from whatever's on the internet."

As for his studio practice, how do you describe getting in front of a blowtorch? Explosively embroidering? Wilde's fabric racks are troves of swagged silk, layers of vintage lace collaged with botanica decals, chainmail beneath jackets in various stages of deconstruction, dyed silks in radioactive hues. His techniques are classic — draping, gathering, swagging, pleating — but he's self-taught, with an innate sense of how to seam, reverse or slash to transform the texture of a fabric.

Musicians and other creatives are always game for Wilde's process. Most recently he dressed Alan Cumming for his band's summer tour of club appearances. One of Wilde's most in-demand looks is a collection of hand-embellished "shark jackets," after the one he made for Julian Casablancas to wear in a video fronting for Daft Punk.

The connection with performers is something that comes from Wilde's own experience — not just donning masks and costumes for an aunt's Christmas pageant in Canarsie but as a street performer in a silver bodysuit, which Wilde describes as his first legitimate job. Later he was invited by the West Hollywood Standard Hotel to occupy its signature lobby "Box." The first (and possibly only) man to occupy this space, he made a compact design studio of it — a one-of-a-kind fusion out of which he fashioned a debut at Lisa Kline and what's going on 15 years in the business.

Wilde has kept his distance from the annual Fashion Week ready-to-wear rollouts but has done his share of trade shows. Bored at one such trade show in Paris, he wandered up to a neighborhood between the Second and Third Arrondissements and a street once famous for its ***maisons*** of ill repute, Rue Blondel. Along several blocks and alleys they continue to practice the oldest profession well past what we might think of as retirement age. Wilde was fascinated with the women's looks, their poses, as well as a story he heard that Max Factor's most famous red lipstick was inspired by just such femme fatales.

He convinced a photographer he'd met in Berlin to help him. "She brought two cameras and a light and I brought a suitcase full of my stuff. We started at the beginning of the street, and she introduced me, 'This is my friend Victor from L.A. He's trying to work with people for his clothing line who aren't regular models.' Everyone said no until we got to the end of the street; and as the last woman is saying no, another woman walks by and hears us talking. She takes us to a back alley where we started to dress and photograph her. It started to rain and we went to another alley. A younger woman comes down; she starts trying on the stuff and we photograph her. Then an older woman sticks her head out the door and shouts to us, 'What are you doing outside in the rain?' And suddenly I'm inside this woman's boudoir where she's probably just given someone attentions 10 minutes before and we're photographing her. In the meantime, there are knocks on the door, and she's putting her customers off while we filmed for an hour."

Like something out of Toulouse-Lautrec, this was a moment that for Wilde eclipsed even fashion, a moment when, he says, "I felt so completely alive. My dream would be to close down the Rue Blondel, dress the standers and walkers in Bohemian Society, and make the street the runway."

L.A. Fashion Week's closing-night presentation features Bohemian Society's SS19 collection Manifest inside a classic Wilde-style Spring Happening, at 9 p.m. on Wednesday, Oct. 10, at the Petersen Automotive Museum. Timur Bekbosunov will perform live with Alex Noice, while Rie Rasmussen (who shot the campaign for Bohemian Society's signature scent, Sex Tape) creates Manifest SS19's lookbook live on the runway. Unconventional model casting includes the legendary Buck Angel as well as performers from the Skid Row theatrical collective Los Angeles Poverty Department. thebohemiansociety.com.

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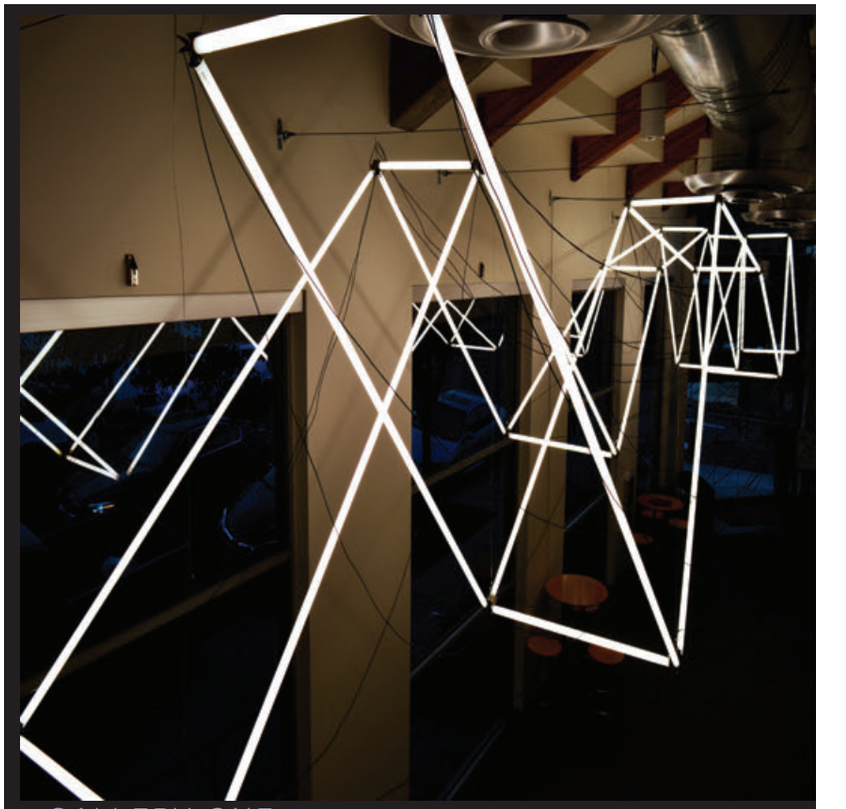


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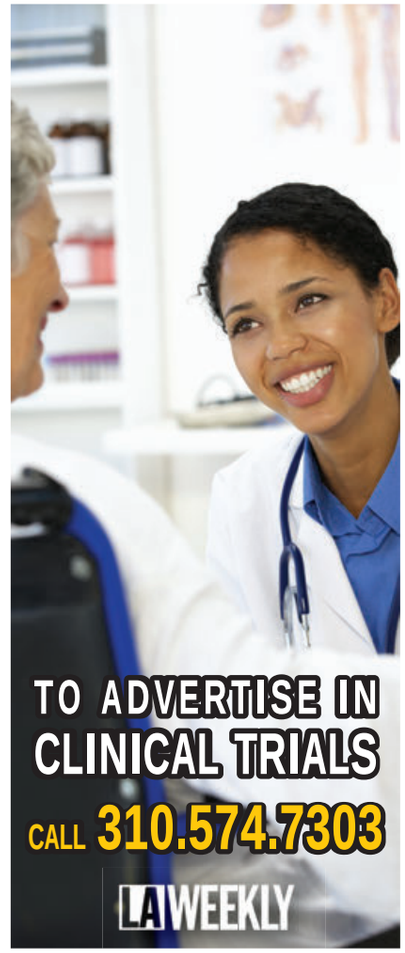


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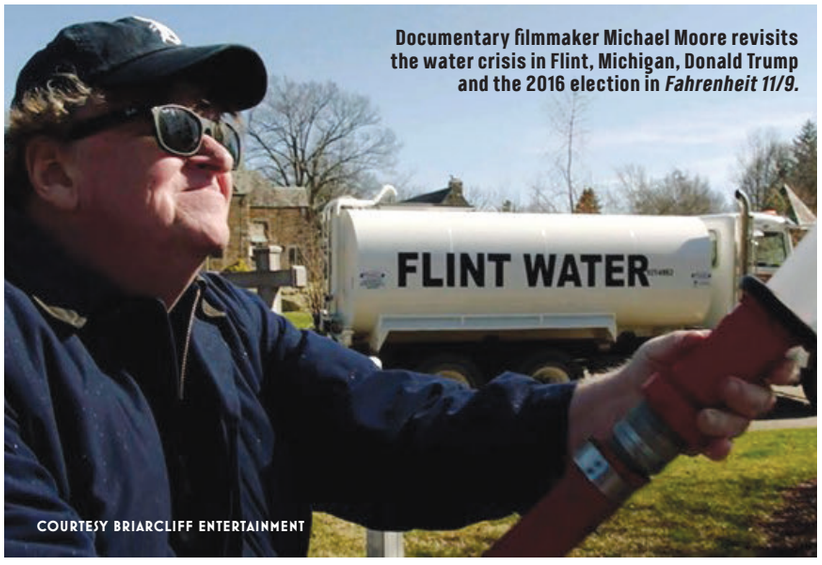
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MICHAEL & MEH

Fahrenheit 11/9 aims for the easy target, not the urgent one

BY JASON BAILEY



Documentary filmmaker Michael Moore revisits the water crisis in Flint, Michigan, Donald Trump and the 2016 election in *Fahrenheit 11/9*.

COURTESY BRIARCLIFF ENTERTAINMENT

Michael Moore has titled *Fahrenheit 11/9* like a sequel to his 2004 megahit *Fahrenheit 9/11*, and he opens it the same way. "Was it all a dream?" he again asks, in his too-cute, put-upon, slurry/naive way. "Everything seemed to be going as planned." And he walks us through an alternate reality we were so certain would come to pass, trotting out clips in which pundits outright reject the very idea that Donald Trump would be president. And then he revisits Nov. 9, 2016 (it would be nice if just one contemporary documentary would resist that temptation), capturing the bad-dream quality of the midnight-or-so realization that no, the impossible was possible. He also takes a moment to remind the audience that he predicted this, a choice that's more than a little self-serving, but hey, it is a Michael Moore movie. And then after all that, he asks a not unreasonable question: "How the fuck did this happen?"

Moore has some theories. He floats the convincing notion that the Trump campaign at first was a publicity stunt to crank up Trump's *Apprentice* salary, and that his vanity then took over. Candidate Trump was aided by a news media eager to chase the story, no matter how reprehensible. Moore offers up a damning montage of empty-podium coverage, with news networks counting down to the start of Trump speeches, and audio of disgraced-man-of-the-hour Les Moonves noting, in the thick of the election, that Trump's campaign "may not be good for America but it's damn good for CBS."

Moore follows that with an effective montage of the president's creepiest moments, many involving comments about daughter Ivanka. Then comes the turn. "Does this make you uncomfortable?" Moore asks. "I don't know why. None of this is new."

None of this is new. Moore's point is that Trump has always committed his crimes in plain sight, but that line jumps out, as it's less about the president than it is about this movie. *Fahrenheit 9/11* felt urgent because so much of what it had to tell and show us was new; in the pre-YouTube era of 2004, before *The Rachel Maddow Show* and late night's comedy truth-tellers, its most damning clips were not easily accessible, and its impassioned liberal arguments were rare on our screens.

That's probably why it was such a smash. *9/11* remains the highest-grossing documentary feature of all time, by a considerable margin: It grossed $119 million domestic, nearly $50 million more than second-place *March of the Penguins*, and nearly $100 million more than Moore's next biggest, *Sicko*. So it's not surprising that the filmmaker decided to give Trump the same treatment. But *11/9* plays not like a much-needed blast of truth but like an all-purpose Michael Moore sequel, a self-congratulatory follow-up to several of his films, with Parkland material in the *Bowling for Columbine* vein, references to *Sicko* and even excerpts from 1989's *Roger & Me*. On one clip from a shared appearance on Roseanne Barr's short-lived talk show, Moore is even seen making nice with Mr. Trump, who compliments Moore's *Roger & Me* and notes, with a smile, "I hope he never does one on me."

Too bad he didn't. The problem with *Fahrenheit 11/9* is that it's Trump's *Fahrenheit 9/11* rather than Trump's *Roger & Me*. The genius of Moore's first film was its entry point: Moore began with an up-close look at his hometown of Flint, Michigan, and then expanded out to make Flint a microcosm for a broken nation. This one gets that backward, to its detriment.

Moore strains to connect Trump to Flint by latching onto the idea that Michigan Gov. Rick Snyder was something of the canary in the coal mine, or at least the gas that killed the canary. He posits Snyder as a proto-Trump — another CEO turned "run it like a business" politician, arguing that that approach made the governor singularly unqualified to deal with the Flint water crisis, which Moore calls, correctly, "a slow-motion ethnic cleansing."

And here's where Moore's priorities betray him. The current water crisis really is an equivalent to the tragedy at *Roger & Me*'s center, the abandonment of Flint by General Motors. The best material here — serious and comic — addresses that crisis: the specifics of how it happened, the danger the citizenry still faces and the efforts of Snyder's administration to cover it up. What Moore reports here is vital, enraging and not widely known. What we know all about, on the other hand, is Donald Trump and the 2016 election.

So it's hard not to wonder how much Flint material was left on the cutting-room floor so Moore could take a victory lap for having said on TV in 2016 that Trump could win or rehash Trump's well-documented history of racism and misogyny or (yes) relitigate 2016's Democratic primary. Moore clearly calls his own shots, has long seen the whims of his films affirmed by his loyal audience and presumably doesn't have a lot of people around him questioning his instincts. But someone should have asked a simple question: Why spend so much screen time rehashing all that when there's a more important story, one so clearly suited to Moore's talents and righteousness, staring him right in the face?

FAHRENHEIT 11/9 | Directed by Michael Moore | Dog Eat Dog Films | Citywide

OPENING THIS WEEK

AMERICAN DRESSER *American Dresser* has Billy Joel listed in the credits as a consulting producer. But don't worry — the movie isn't packed with wall-to-wall Billy Joel songs. He's on board because he's a huge fan of the subject matter: riding motorcycles. This movie has Tom Berenger, all white-haired and potbellied, as a Long Island family man who plows through alcohol after losing his beloved wife (Gina Gershon) to cancer. When he sifts through old personal stuff one night, he discovers an unopened 25-year-old letter. Its contents send him on a cross-country trip on his trusty dresser (translation: a decked-out motorcycle). Accompanying him is his ailing best buddy (Keith David) and a stoic stranger (writer-director Carmine Cangialosi) with secrets of his own. When Berenger and his boys are out on the open road, you might get wrapped up in their earnest, geriatric journey — at least when it's not obvious they're really riding on flatbed trucks. They come into contact with some cute, colorful folk, including Penelope Ann Miller as an accommodating loved one and Bruce Dern as another veteran rider. There are some pointless bumps in the road, such as a brief, brutal detour to hicksploitation country complete with a corrupt police department. But if you like the sight of damn-near-elderly easy riders, this Billy Joel–approved film is for you. (Craig D. Lindsey)

ASSASSINATION NATION With his fevered, stylish *Assassination Nation*, writer-director Sam Levinson (*Another Happy Day*) has attempted a revenge-thriller manifesto, a sort of splatter-gore Medium post on subjects including Insta culture, selfie politics, mob justice, sexism, transphobia and the turned-on viciousness of women-hating internet doxxers. Its first act of violence, which comes surprisingly late, gets memed and hashtagged before the blood has hit the floor. Before the extended dudes-on-the-hunt finale, which finds our teen girlfriend heroes stalked by their whole murder-minded town, Levinson stages sharply performed monologues and debates about issues of the day. How much painful effort goes into the creation of self-shot hawt nOOdz? Why do so many people assume that nudity must always be sexual? How much empathy is owed a family-values politician whose life is destroyed by the exposure of his online habits? As a hacker exposes a small town's secrets, Levinson's charismatic quartet — Odessa Young, Abra, Suki Waterhouse and *Transparent*'s Hari Nef — persevere in their hyperconnected online lives, engaging in flirtations and hookups that would prove scandalous if revealed. The film's satiric targets are not the hacked, the people whose lying, cheating and shit-talking goes viral. It's aimed at everyone who feigns outrage, who pretends that if all the data on *their* cellphones leaked, they would have no reason for shame. Despite the killing-spree craziness of its final reels, much of the film is a how-the-kids-live-now potboiler, replete with guileless dirty talk and immense bedroom windows that seem to have been installed with peeping in mind. While sometimes « 28 »

SARPATATWAM (THE SERPENT WISDOM)
Screening for OSCAR Qualifying Run
Regency Valley Plaza 6 - North Hollywood, CA 91606, USA
2:45 pm 21st – 27th September 2018

AYITA'S Dream
The choreographed story of a young dancer
AT THE ARENA CINELOUNGE
SEPTEMBER 21-27, 2018
6464 SUNSET BLVD. LOBBY LEVEL, HOLLYWOOD, CA 90028

Dreamer
Short Film
Showtimes: 9/21: 3:50 PM • 9/22: 2:20 PM • 9/23: 5:30 PM,
9/24: 3:50 PM • 9/25: 5:30 PM • 9/26: 9:30 PM • 9/27: 7:15 PM
Tickets at arenascreen.com
Arena Cinelounge • 6464 Sunset Blvd. Lobby Level • Hollywood, CA 90028

MANHATTAN SHORT
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During one week over 100,000 film lovers unite in over 300 cinemas across 6 continents for one purpose…to view and vote on the nine finalists' films in the 21st Annual MANHATTAN SHORT Film Festival.
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THE WORLD'S FIRST GLOBAL FILM FESTIVAL



Antonio Lopez, Corey Tippin and Donna Jordan in Saint-Tropez, 1970, from *Sex Fashion & Disco*

© THE ESTATE OF ANTONIO LOPEZ AND JUAN RAMOS, 2012

FILM

DRAWN TO FASHION

Revisit 1970 through the eyes of illustrator Antonio Lopez

BY SHANA NYS DAMBROT

"I'm Antonio, and I'm going to draw you, girl!" This is model/author Pat Cleveland's earliest memory of meeting Antonio Lopez, who liked to say that when he spotted a muse in the rough, whereupon the gorgeous, charismatic, game-changingly gifted fashion illustrator would seduce, inspire and transform the object of his attention into that day's indelible fantasy.

His drawings, while ostensibly of the couture and ready-to-wear garments presented by the chicest fashion houses of the day, were immediately recognized at the time as being an absolutely new approach to his genre. His impeccable rendering skills in both the figure and the clothing formed a foundation for flights of fancy that injected narrative scenes and symbolism, wild patterns and emotional color, into otherwise familiar illustrations. These drawings transcended their functionality and truly became fine art. Everyone was crazy about them, and Lopez — along with his constant partner and collaborator, Juan Ramos — worked with the best magazines, designers and editors the fashion world has ever known.

Photographer Bill Cunningham recounts the art-making sessions, describing how "Antonio would draw. He was born with it," he had the fire and the flair. "Juan would color, he was refined, he had taste. It was the best possible collaboration." The men had met and fallen in love at New York's Fashion Institute of Technology but left after a year, already in demand to work at *Women's Wear Daily*, *The New York Times*, *Vogue* and, often, directly with the designers themselves. This all happened between about 1967 and '73, but the impact made by the work produced by Lopez, Ramos and their entourage of exotic, liberated, photogenic beauties is felt to this day.

Less of an academic documentary film and more of a yearbook vivant, James Crump's *Antonio Lopez 1970: Sex Fashion & Disco* revisits the high and higher points of this era through archival footage and present-day interviews with many of the stars in that firmament. Among those participating are future supernovas like Jessica Lange, Grace Jones, Bob Colacello, Jerry Hall (to whom Lopez was once engaged), Grace Coddington, Patti D'Arbanville, Michael Chow, Karl Lagerfeld, Bill Cunningham and Joan Juliet Buck.

As one after another they echo each other's recollections of heady days, elevated nights, sexual adventurism and creative intensity, there isn't a sour note in their memories of Lopez or the time. There is laughing and, later, some deep soul crying when they have to remember that he died (of AIDS, in 1987), and their feeling of profound loss for themselves and the world is still acute after all this time.

The film delves into the intimate relationship between Antonio, Juan and Karl Lagerfeld; Lagerfeld's rivalry with Yves Saint Laurent; and the making of Andy Warhol's *L'Amour* in Paris, largely at Lagerfeld's apartment, where the men had taken up residence.

But Lopez's proper milieu became standing "reservations" at Max's Kansas City and Paris' Club Sept. These were times of drugs and sex and being naked on camera and shaving your eyebrows and dancing all night and doing Paris runway shows with hookers and making art nonstop and did I mention sex? There was a lot. Like, a lot.

The people interviewed for this film all remember those as golden days of innocence and promise, not with shame but with pride. They knew then and came to even more fully appreciate that what they did together was truly special. "We were all caught up in Antonio's dream," they say. "You couldn't meet him and not fall in love with him."

"Sex, Fashion & Disco" opens Friday, Sept. 21, at the Laemmle Royal and also is available on Netflix.


Good Girls Get High
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The Emperor's Newest Clothes

Sept. 21-27, 2018 ❖ Daily at 12:45 pm
Laemmle's Playhouse 7
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RX: Early Detection
A Cancer Journey with Sandra Lee

Sept. 21-27, 2018 ❖ Daily at 12:45 pm
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Nothing to Declare

Sept. 21-27, 2018 ❖ Daily at 12:20 pm
Monica Film Center
1332 2nd Street. ❖ Santa Monica, CA 90401
310-478-3836 ❖ laemmle.com

Selling Lies

Sept. 21-27, 2018 ❖ Daily at 12:20 pm
Glendale
207 N. Maryland Ave.❖ Glendale, CA 91206
310-478-3836 ❖ laemmle.com



La Noria

Sept. 21-27, 2018 ❖ Daily at 12:40 pm
Monica Film Center
1332 2nd Street ❖ Santa Monica, CA 90401
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Emily

Sept. 21-27, 2018 ❖ Daily at 1:40 pm
Monica Film Center
1332 2nd Street ❖ Santa Monica, CA 90401
310-478-3836 ❖ laemmle.com

» 25) messy, this material is emotionally resonant and cinematically alive. (Alan Scherstuhl)

GO **COLETTE** Art imitates life imitating art based on life in Wash Westmoreland's bustling *Colette*, a Belle Époque dish of scandal, style and eventual liberation. Its subject, the novelist Colette (played by Keira Knightley), conceived of the original It girl, Claudine, who came of age in four once-scandalously sensual novels published early last century. Claudine became a Parisian phenomenon, inspiring young women in fashion and mores. Colette's libertine character inspired her creator, too. Or so insists Westmoreland's film, which parades merrily through parlors and theaters, country houses and the Moulin Rouge – and finds Colette slowly moving in life toward the passions she depicted in fiction. Of course, nobody knew at the time that Claudine was hers. Colette's husband, the enterprising author and publisher Henry Gauthier-Villars, or "Willy," published the Claudine stories under his name. The choice was so natural for him that, onscreen, the characters don't even really think to discuss it. A heartily whiskered Dominic West plays Willy, and in the film's first half he and Knightley make for a thornily comic duo, but with him dominant. Colette writes for *him*, even when she's not inclined to, and after the first *Claudine* proves a sensation, he locks her in a room to knock out pages. The film finds Colette striding into a modernity few are ready for, including Willy. As her marriage opens up, and Colette begins to take lovers of her own, Knightley summons up a moving sense of both relief and recklessness. This Colette is thrilled to have new options, but she's committed to pushing for more. (Alan Scherstuhl)

A HAPPENING OF MONUMENTAL PROPORTIONS *A Happening of Monumental Proportions*, the directorial debut of actress Judy Greer, is the kind of indie pop–scored, sunny, lightweight comedy we've seen many times before. The slightly novel story concerns seemingly random characters whose relationships to one another are gradually revealed through a series of increasingly eye roll–inducing trials and tribulations. These include but are not limited to figuring out what to do with a dead body, dealing with office politics and, most annoyingly, proposing dick-measuring contests. These scenarios don't add up to much, and the film feels not unlike a sitcom. The ensemble cast, featuring such capable stars as Jennifer Garner, Allison Janney and Bradley Whitford, is weighed down by stilted dialogue and an insistent avoidance of any emotional high stakes – which is somewhat weird given the aforementioned corpse. Greer has brought humor and charm to many supporting roles, and it's a shame that little of this energy is channeled here. The film runs under an hour and 20 minutes, and with all these characters and happenings, it's hard to get any real foothold on the action. At the end, initially disparate events come together in a mildly satisfying way, but Greer would be better served by a story with a narrower scope, one that might let us actually know some of these people. It's no spoiler to say that the happening is anything but monumental after all. (Abbey Bender)

THE HOUSE WITH A CLOCK IN ITS WALLS Let's give 2018 this much: It's the year that we finally got to see Cate Blanchett head-butt a pumpkin. To be specific, it's a bloated jack-o'-lantern, one projectile-puking seeds and pulp, a beast that's just one of the jolly, jolting delights unleashed in the raving last third of Eli Roth's *The House With a Clock in Its Walls*. Roth's film is a funhouse throwback, a scare-the-kids goof with a top-shelf cast, an antique shop's worth of creepy windup dolls and more heart than you might expect. Its final third is a series of inventive, funny, just-frightening-enough horror-comedy set pieces that split the difference between *Goosebumps* and a good Tim Burton film. Of course, in adapting John Bellairs' beloved young-adult mystery from 1973, set in a warlock's Victorian mansion in 1955, Roth and screenwriter Eric Kripke commit some of the usual sins of today's kids movies. They lavish more attention than necessary on the digestive tract of the warlock's topiary griffin, for example, and hustle everything along too quickly, even in the early reels. These scenes find the dictionary-obsessed, recently orphaned fourth-grader Lewis (Owen Vaccaro) sent off to live with his wild-eyed stage-magician uncle, Jonathan (Jack Black). Edward Gorey himself drew the home in Bellairs' book, and you might guess that as you savor Jon Hutman's splendidly cobwebbed production design. Since the movie is in such a hurry, we're not given much chance to soak in this strangeness. Making up for it: Black is paired with Blanchett, who plays a neighboring witch in smashing violet skirt ensembles; the two rat-a-tat insults at each other like a vaudevillian comedy duo. (Alan Scherstuhl)

LIFE ITSELF There's an old habit among actors reading a script: Search for your character's name and peruse only that part. But if there were ever a vivid example of why a performer should read the whole thing, it would be Dan Fogelman's drippy, half-baked melodrama of interconnected vignettes, *Life Itself*. A plethora of monologues about life and art likely enticed the actors in this film — Oscar Isaac, Annette Bening, Olivia

We Are Not Done Yet

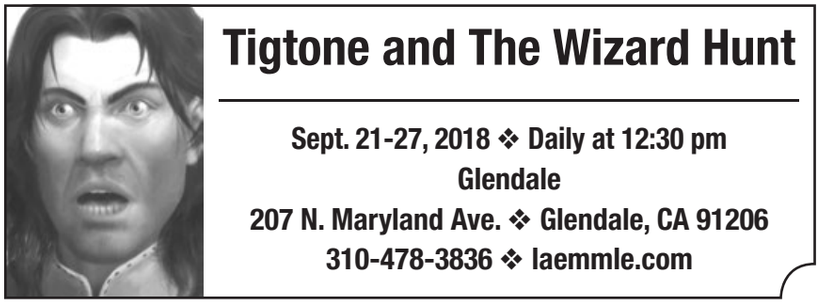
Sept. 21-27, 2018 ❖ Daily at 12:45 pm
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Wilde, Antonio Banderas, Jean Smart and Samuel L. Jackson. But had they read the full mind-boggling script that glosses over tragedy with an annoyingly blithe *c'est la vie* sheen, they would have known that this film would be the *Crash*-meets-*Collateral Beauty* false-gravitas joke of the year. There are, however, clues within individual scenes that this can't possibly work, such as when a little girl says she "craves" stability "like a fat person craves chocolate." Or when Abby (Wilde) spouts nonsense about how unreliable narrators are only used in horror or mystery movies. (Since when?) Or when an olive picker in Spain explains with the sincerity of a tourism ad that he picks only by hand as he is but a simple man, and it is the "right way." Just know that this is the kind of movie where everyone's mom dies, even when it's not necessary to the story. That's Fogelman's go-to weep button. Hell, we're introduced to one mom, played by a jagged but effervescent Smart, and the next time we cut back to her part of the narrative, we're told in voice-over that, oh, she's already dead. (April Wolfe)

LOVE, GILDA Like lots of docs about media personalities, Lisa D'Apolito's *Love, Gilda* is often rushed and scattered, only rarely letting one of its vintage clips play ou. As a career overview, it's less satisfying than spending an hour online, pulling up highlights yourself. But there's more to stars than their clip reels. Crucially, D'Apolito has managed to make Radner's own voice the voice of the film. Radner narrates, in a way, through her own audio diaries, plus some snippets of interviews and judicious excerpts from the audiobook of her perfectly titled — and just barely posthumous — memoir, *It's Always Something*. The voice-over is sometimes awkwardly spliced, but D'Apolito combines it with glimpses of Radner's private home movies, personal photographs and samples of her thoughts from her handwritten journals, including witty poems. This shifts the film's perspective someplace fresh: We're steeped in her mind and heart. This interior perspective makes Radner's departure from *Saturday Night Live* — and much public performing — seem a relief rather than a loss. We may have wanted more but, as she attests here, she needed to discover who she truly was. The vital late passages concern the stability Radner found in the most unlikely of places: a high-profile Hollywood marriage. Gene Wilder comes across in private film footage as tender and loving, especially in scenes he shot of Radner undergoing chemotherapy in the late '80s. She unspools the scarf from her head to reveal a short shock of hair where once had been that famous tangle. She beams at Wilder and asks how she looks, and he responds, with sincere awe, that she's beautiful. (Alan Scherstuhl)

GO THE SISTERS BROTHERS The American West, that expanse of isolation and sweeping beauty, always had potential for more humane stories than most Westerns have given us. France's Jacques Audiard has now tossed his Stetson into the ring with the surprisingly kind and moving *The Sisters Brothers*, based on a novel by Patrick deWitt. Ultimately a story about















Women of the Gulag

Sept. 21-27, 2018 ❖ Daily at 1:00 pm
Monica Film Center
1332 2nd Street. ❖ Santa Monica, CA 90401
310-478-3836 ❖ laemmle.com



Changyou's Journey

Sept. 21-27, 2018 ❖ Daily at 12:55 pm
Monica Film Center
1332 2nd Street ❖ Santa Monica, CA 90401
310-478-3836 ❖ laemmle.com

Blood Kin
Directed by Ramin Bahrani

Sept. 21-27, 2018 ❖ Daily at 12:20 pm
Monica Film Center
1332 2nd Street ❖ Santa Monica, CA 90401
310-478-3836 ❖ laemmle.com



Playing with Matches

Sept. 21-27, 2018 ❖ Daily at 12:45 pm
Laemmle's Royal
11523 Santa Monica Blvd. ❖ West L.A., CA 90025
310-478-3836 ❖ laemmle.com





Monster Challenge

Sept. 24 -30, 2018 ❖ Daily at 12:20 pm
Laemmle's Town Center 5
17200 Ventura Blvd. ❖ Encino, CA 91316
310-478-3836 ❖ laemmle.com

brotherhood, friendship and the insecurity of life in a violent place, the film injects a sweetness and innocence into the genre, mostly through one stellar performance by John C. Reilly. Reilly plays Eli, one half of the Sisters brothers, a crack-shot murderer for hire who tempers the erratic sensibilities of Charlie Sisters (Joaquin Phoenix), whose anger is as quick as his gun. The brothers are commissioned by their boss, the Commodore (Rutger Hauer), to find and torture a pioneer chemist, Hermann Kermit Warm (Riz Ahmed), to extract the man's chemical formula for discovering gold. Warm is already being tracked by another Commodore man, John Morris, played by Jake Gyllenhaal with a precise and effective mid-Atlantic accent that nicely contrasts the folksiness of the brothers. Though the three Commodore men have murdered and schemed and stolen, they're depicted generously as tired men just performing their jobs. Reilly exhibits a bruised vulnerability as the shy, perpetually sighing but protective older brother. Charlie, meanwhile, is the kind of disordered and damaged man we've see Phoenix play before, but the actors elevate the characters to create something fresh in Westerns — a genuine depiction of sibling love. They'll bicker bitterly until Charlie does something he can't take back, and just when it seems like that's the end of their relationship, Eli finds a path into forgiveness. (April Wolfe)

THE SONG OF SWAY LAKE The 1992-set *The Song of Sway Lake* may muster some nostalgia for an era two decades past but the film, directed by Ari Gold and co-written by Elizabeth Bull, is actually about the nostalgia the characters themselves hold for an even more forgotten time: the Jazz Age. Gold presents their memories of that long-gone era through what looks like a vintage Instagram filter and of their present day with an almost too-warm saturation — it's someone's idea of someone else's reminiscence. But maybe that's the point, since the story is centered around 20-something Ollie's mythification of his family. Following his father's suicide, Ollie (Rory Culkin) makes a trip to his family's lake house with his friend Nikolai (Robert Sheehan) to steal a valuable recording, which is named for and after the location, Sway Lake. Ollie believes his father would've wanted him to have the 78, which was in the family for generations, as he genuinely appreciates the music. The bouncy '20s party tune, which plays throughout, is actually great, but there's a grating fairy-tale vibe to the film, especially when Ollie and Nikolai's motivations are narrated through in almost "once upon a time" tone. Things get a little more complicated when Ollie's grandmother, Charlie (Mary Beth Peil), also arrives at Sway Lake, intent on selling the record because she needs the money. Ollie, meanwhile, gets involved with a local girl, Isadora (Isabelle McNally), and Nikolai gets caught up in the Sway family history with his own, carried-away obsession with Charlie. But the most interesting character here is Marlena (Elizabeth Peña), the family maid, who puts up with semi-aggressive racism from the privileged Sways but whose storyline is ultimately squandered. (Kristen Yoonsoo Kim)



HEAR MY VOICE

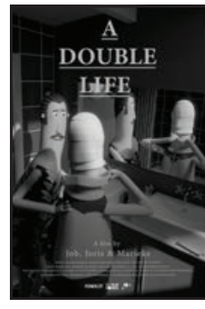
A short film based on artist Colin Davidson's elegiac exhibition of paintings, Silent Testimony. A Fine Point Films production directed by Brendan J. Byrne.

Sept. 21-27, 2018 ❖ Daily at 1:00 pm
Glendale ❖ 207 N. Maryland Ave. ❖ Glendale, CA 91206
310-478-3836 ❖ laemmle.com



The Shivering Truth: Consta-Death

Sept. 21-27, 2018 ❖ Daily at 12:30 pm
Glendale
207 N. Maryland Ave. ❖ Glendale, CA 91206
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A DOUBLE LIFE

by studio JOB, JORIS & MARIEKE
directors of 2015 Academy Award® nominated short A SINGLE LIFE

Sept. 21-27, 2018 / Daily at 12:40
Laemmle Glendale
207 N. Maryland Ave.
Glendale, CA 91206



PHOTO BY JOE DOLAN PHOTOGRAPHY

MUSIC

LOOKING GOOD

Fire Tiger want a return to the "go big or go home" '80s

BY BRETT CALLWOOD

As we get closer to L.A. Fashion Week, an admittedly enormous event in these parts, it only makes sense that, here in the music section, we take a look at a group with a bigger-then-the-norm image. A band that care about their fashion, put some effort in. And shit, local pop-rockers Fire Tiger look spectacular. The '80s influence on the sound has had a similar impact on the image, much to the group's benefit.

"Personally, I'm a thrift store junkie," singer Tiff Alkouri says. "I take clothes with hope and potential, and alter them to fit my body and style, which is always different depending on the mood I'm in. Of course, we're always in awe at the fashion of the '70s and '80s. It was truly the freest, wildest time for clothing. People wore whatever they wanted, there were no limits. 'Go big or go home' was their slogan. It's so easy so be inspired by those decades."

Similarly, the frontwoman's teased hair is a gloriously OTT reminder of the excesses of the '80s. Hair is, Alkouri says, the most important element to a person's look.

"It can say a lot about a person right off the bat," she says. "I love bleaching my hair, shaping it into kind of a mullet with a lot of layers. I tease it a lot with very strong hairspray. On my good days, you know right away I'm not in law school. You immediately think, 'She might be in a band called Fire Tiger.' Or they might just think I'm another street wanderer. As long as they don't think I'm in law school, I'm doing my job."

The '80s is a roundly ridiculed decade, often considered artistically empty, soulless and entirely dependent on the baser, unsavory elements of capitalism. On the flipside, a lot of the sound and visuals were all about fun. Just pure fun. And, while people could walk around today dressed in '90s attire and barely raise an eyebrow, the '80s look is very distinctive.

"The '80s was the last big time, even for music, to be big, glamorous and over the top," Alkouri says. "It's not just clothes. It's clothes and music and the way people acted on the street."

Fire Tiger formed in L.A. in 2011, Alkouri and keyboardist James Ramsey jamming with a few friends and roommates when they decided that they wanted to spread their wings — they previously had an '80s cover band called Danger Zone L.A. Their first song and video was a catchy ditty called "Energy," and they never looked back.

"We have an authentically retro sound, which is what we're going for, but we're hoping to have it break into the mainstream today," Ramsey says. "We'd like for retro to be more accessible on mainstream radio."

"What we mean by retro is, for me it's high quality," Alkouri adds. "It's Whole Foods vs. the 99 Cent Store. When something sounds authentically '80s, '70s or '60s, for me that's like saying, that's high quality. The bar is set to the top."

The joy of Fire Tiger is in the fact that they blend many elements of '80s music, including, but not exclusive to, pop, hair metal and new wave. They refer to The Beatles, Michael Jackson and Rush as wider influences, as well as anything that was in the Top 40 from the late '70s to early '90s. They gleefully marinate in one-hit-wonders and everything that music snobs might turn their noses up at. That's why they're so fucking great. And then there's that wonderful band name.

"James made that up," Alkouri says. "He wanted a double rhyming name, so he liked how A-Ha sounded. Oingo Boingo, Duran Duran, Tears For Fears. There's no specific reason for Fire or Tiger. He just liked the way it sounded. We didn't even know it would be permanent. Then we started moving forward with it."

On the surface, that '80s vibe might be all about the glitz and fun, but Fire Tiger's lyrics display genuine depth and maturity. That makes for a compelling semi-contradiction.

"If you listen to 'Energy,' that's trying to find somebody with energy to push me forward," Alkouri says. "'He Has Changed' is about my mom waiting for my dad to return because he cheated on her. She's still in denial to this day that he's gonna come back. It's really sad. So all sorts of things. It could be personal, but I could also put myself into someone else's shoes. 'Faces' is about dementia. I have nothing to do with that but I know a lot of people do, and I was inspired to write a song about that."

"So mostly, our songs are about subjects like intimacy," Ramsey adds.

The subject of intimacy leads us to personal relationships, and then the band's part in the current local scene. Fire Tiger feel extremely fortunate to be part of what they consider a blooming Los Angeles music scene right now.

"I really love it," Alkouri declares. "When we go out, we see so many talented bands. It's kind of depressing because I don't know if they'll ever get a chance to make it, or we'll ever get a chance because there are so many talented bands and it is an oversaturated market. You are a fish in a sea of other fish. But I think there's a lot of great talent out there, and I see it is moving forward as people go out and see these awesome bands."

That said, the group is making moves over in the U.K. in an attempt to crack that market, following in the footsteps of other locals who succeeded overseas first.

"We have linked up with Supreme Songs in the U.K., and we're really excited about that," Alkouri says. "We're going to try to shop around for label representation and anything we can get over there. The U.K. seems to understand our music style a lot more than the industry here. We have a lot of fans in the U.S. but I feel like the industry in the U.K. will be more open to the classic-rock style that we have. The Struts came out of there. Haim is a band from the Valley and, like us, they were playing up and down the Sunset Strip for a few years, and they said they never got any industry respect, so they went to the U.K. and got a record deal there. They have the pop-rock '80s/'70s thing going on, so that shows you what we need to do. It's a good example. We need to get out of here."

> **"THE '80S WAS THE LAST BIG TIME, EVEN FOR MUSIC, TO BE BIG, GLAMOROUS AND OVER THE TOP."**
> **– TIFF ALKOURI**

Before that, Fire Tiger play the Viper Room this week, and they promise an exciting set.

"We're going to have a mixture of our classic songs from the first album, *Energy*, along with our new album, *Suddenly Heavenly*," Alkouri says. "It's gonna be a packed house, hopefully."

Fire Tiger play with Riker & the Beachcombers, The Gatsby Affair and Sierra & the Radicals at 8 p.m. on Friday, Sept. 21, at the Viper Room.

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Celebrating their new album, *Million Dollars To Kill Me* (out 9/21 on Epitaph Records), Joyce Manor returns to Amoeba Music for a live show! Purchase your copy of the new album on CD or Vinyl LP at Amoeba beginning September 21st for guaranteed admission (full details on amoeba.com).

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Astronautica performs live in support of her new release, *Death Valley* (Alpha Pup), out now on cassette. *Death Valley* CD and limited-edition, lathe-cut vinyl LP available on September 27th at Amoeba Hollywood.

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MUSIC

GO HEAR


DakhaBrakha: See Thursday.
COURTESY OF THE ARTIST

FRI 9/21

Savannah Pope
@ THE STUDY
Savannah Pope doesn't just put on a show — she puts on a full-fledged, full-blown theatrical spectacle. The local singer treats her own body as a canvas as she wraps herself up in a cloud of feathers and pearls, her face slathered boldly in arty streaks of makeup and glitter. Pope belts out powerful vocals that are as big and brassy as her visual presentation is colorfully fantastic. As a solo performer, she continues in the same bombastic '80s glam-rock style as her former band SpaceCream, alternating hard-rocking tracks such as "Nefarious Lothario" with the power ballad "Pterodactyl Sky" and the darkly moody "Leave Dracula Alone." Amid the metallic riffage of her new single, "Creature," Pope's operatic vocals split the sky like thunder as she resolves to emerge like a brightly plumed phoenix from SpaceCream's ashes. —FALLING JAMES

The Charlatans UK
@ TERAGRAM BALLROOM
British indie rockers The Charlatans still have to use that "UK" addendum on the name, even though nobody knows anything about another band called The Charlatans. Whatever, the band have managed to remain remarkably active and quite prolific since their 1990 *Some Friendly* debut album and the accompanying single "The Only One I Know," with their 13th studio album, *Different Days,* released last year to some acclaim. It's interesting that they've always been associated with the same Madchester scene that gave the world The Stone Roses and Happy Mondays — they were, in fact, formed in Birmingham, in the West Midlands, so geographically they're more closely related to Ned's Atomic Dustbin. Still, musically they share psychedelic sensibilities with their neighbors to the north, and by all accounts they still deliver live. —BRETT CALLWOOD

SAT 9/22

Mavis Staples
@ JOHN ANSON FORD AMPHITHEATRE
A lot of the great ones have already left us, which makes any chance to hear Mavis Staples in person a precious opportunity that shouldn't be wasted. She is also that rare legendary performer who is still creating vital new music, as the 79-year-old vocalist recently proved again on her 2017 collaboration with producer/co-writer Jeff Tweedy, *If All I Was Was Black*. Her warm, knowing vocals recall the heyday of her family band The Staple Singers, as well as her later collaborations with Prince. But Staples and Tweedy's lyrics decrying racism and advocating a sense of unity and community imbue these various R&B, gospel, pop and blues settings with a feeling of immediacy and relevance that goes beyond nostalgia. Blues acolytes The James Harman Band and Alex Nester also appear at tonight's "Hollywood Blues Bash." —FALLING JAMES

Jay-Z & Beyoncé
@ ROSE BOWL
Calling all hip-hop fans, R&B fans, music fans and the Beyhive. The people were barely ready when news came through earlier this year that Jay-Z and Beyoncé would be embarking on their second stadium tour together, On the Run II. Now, the Carters prepare to take over the Rose Bowl in Pasadena. At this point, everything that can be written about Hov and Bey has been written. This summer, they surprise-dropped an album titled *EVERYTHING IS LOVE*, which was met with much praise and critical acclaim. With standout singles "Apeshit" and "Summer," the supercouple proved they were, again, the modern-day Bonnie and Clyde. That, and they publicly debuted their twins, Sir and Rumi, for the first time on the opening night of this tour. Also Sunday, Sept. 23. —SHIRLEY JU

Youth Brigade
@ ALEX'S BAR
Influential local melodic hardcore outfit Youth Brigade was formed in 1980 by the Stern brothers (Shawn, Mark and Adam) and, though they took a four-year break between 1987 and '91, they've pretty much stuck around ever since. Influenced by established hardcore vets such as Circle Jerks and Black Flag as well as U.K. Oi groups like U.K. Subs, Youth Brigade went on to influence the likes of The Briefs and The Nation of Ulysses. Shawn and Mark are at least as well known for creating BYO Records, the label responsible for releases by the aforementioned Briefs, Bouncing Souls and many more. That said, the last Youth Brigade studio albums came out in 1996, five years after the reunion. Boys, it's time to get back to work. —BRETT CALLWOOD

SUN 9/23

Brighter Death Now
@ THE RESIDENT
Brighter Death Now — the Swedish experimental-music concern of Roger Karmanik — has, for the past 30 years, explored the depressing extremes of the human condition previously touched upon by groups like SPK, Throbbing Gristle and Maurizio Bianchi. With albums bearing titles like *Pain in Progress* and *May All Be Dead,* understandably Karmanik suffered under the weight of his obsessions. "My whole body told me this was wrong," he admits to this writer, adding, "But I didn't listen ... so, I collapsed mentally. That was over 10 years ago, and I'm not fully back yet — or, maybe this is me now. Maybe this is who I've always been!" So you get to experience a (possibly) brighter Brighter Death Now, performing in Los Angeles for the first time ever. Can you take it?! If not, please call someone. With Birthright and Torture Gallery. —DAVID COTNER

MON 9/24

Traps PS, 100 Flowers, Mike Watt & the Secondmen
@ THE ECHO
The latest album by Traps PS is aptly titled

UNION



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Family Funkion

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9/26	BLANK CASSETTE
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9/28	DAN TERMINUS
9/28	CREEK BOYZ W/ LIL BOII KANTU
9/29	REVOCATION, EXHUMED, RIVERS OF NIHIL, YAUTJA
9/29	THE NEW DIVISION
10/5	PIG W/ KEVORKIAN DEATH CYCLE & HAEX
10/11	D SAVAGE
10/13	NEROZ & INSIDIOUS
10/14	ARIN RAY
10/18	JOSH A & JAKE HILL
10/20	AFRO GOGO - THE AFRICAN FIESTA
10/20	CONSTANCE BUBBLE
10/22	THE SHOWCASE TOUR
10/24	NETNOBODY
10/27	CARNALLOWEEN W/ NEGUINHO DA BEIJA FLOR
10/27	RHIANNON'S REVENGE
10/27	TOM GUN LIVE
10/28	NIGHT OF THE LIVING DEAD W NECRO + MORE
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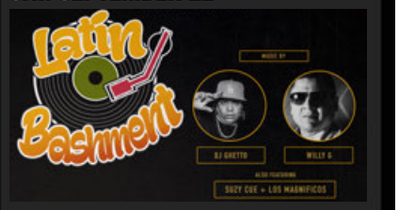
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SAT. SEPTEMBER 22



CONCRETE JUNGLE PRESENTS: AZ DIABATZ

SAT. SEPTEMBER 22



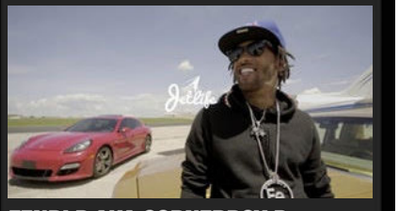
LATIN BASHMENT

SUN. SEPTEMBER 23



A PUNK METAL FEST

SUN. SEPTEMBER 23



FENDI P AKA CORNERBOY P

COMING SOON:

9/22	PEPPASEED: LA'S THROWBACK JAMAICAN REGGAE PARTY - DJ CROOKS
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9/25	COMEDY POP UP
9/26	LOUD & CLEAR
9/27	FLOWERS RDM PRESENTS BICOASTAL BOMBAZO
9/28	A CLUB CALLED RHONDA
9/29	REDHOUSE PRESENTS EARTHQUAKE WEATHER
9/29	SHABBAAAAA: DJ SEAN G, DREWBYRD
9/30	FIRME SUNDAYS
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10/4	ISAAC PELAYO
10/5	CLUB 90'S - TECHNO TAKEOVER
10/6	GALA LOS ANGELES
10/6	SHOTTAZ - A DANCEHALL REGGAE PARTY
10/6	LATIN BASHMENT
10/12	SNAK THE RIPPER
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New Chants. In an era when so many other bands are content to drag a contact high from the ancient inspirations of musicians from earlier decades and generations, this local trio stubbornly continue to create arty new sounds that are bold and unexpected. Traps PS' short, jagged noise-funk and post-punk collisions have antecedents in such groups as Gang of Four, as well as two of the co-billed performers tonight: local art-punk trio 100 Flowers, who are sometimes better known as their earlier minimalist hardcore incarnation Urinals, and former Minutemen bassist Mike Watt. But Traps PS push even those modernist influences forward in such urgent, unsettling and compulsive grooves as "Waking Hour" and "In Decline." "We're a figure of speech, we're alike," singer-guitarist Andrew Jeffords laments in "Two Voices" against bassist Danny Miller and drummer Miles Wintner's curt rhythms.
—FALLING JAMES

Amorphis
@ WHISKY A GO-GO
Finnish band Amorphis have been around since 1990 and, while their style has shifted somewhat over those nearly three decades, their desire to push the boundaries of prog metal has remained consistent. At their most experimental, in the early to mid-'90s, the group delved into the dark world of folk metal, resulting in music that sounded like medieval chanting over brutal death metal. Later, they played around with psychedelic metal, melodic death metal and doom metal, as well as straight prog metal. Always metal, always heavy, always genre-defying. *Queen of Time*, which came out in May on Nuclear Blast, is the band's 13th studio album and, true to form, it features pipes, saxophone and laryngeal singing. Sometimes, you've got to throw your expectations out of the window and go with the flow. —BRETT CALLWOOD

TUE 9/25

The The
@ HOLLYWOOD PALLADIUM
When it was announced almost exactly a year ago that Matt Johnson would be assembling a new lineup of The The and touring again, fans around the world needed a minute to gather themselves. Because, while reunion tours are commonplace, this one feels special. The The haven't toured in 16 years, and they haven't played North America in 18. That the post-punk icons are back is cause for genuine celebration. Even better, Johnson appears to be in fine form. Those familiar with the work of The The know that Johnson is a true punk poet — a man capable of turning personal tragedy and genuinely heart-wrenching pain into something achingly beautiful. Like Morrissey if he wasn't a dick, Johnson mines his own heart and soul for lyrics that have an emotional impact on those open to them. There's new music in the works, too, so we have that to look forward to. —BRETT CALLWOOD

WED 9/26

First Aid Kit, M. Ward, Julia Jacklin
@ GREEK THEATRE
"You told me once I have a rebel heart," Klara Söderberg intones solemnly on "Rebel Heart," from First Aid Kit's recent album, *Ruins*. "I believe you saw something in me that lives inside you too." While tendrils of Klara's guitar wrap slowly around her mournful vocal melody, her bassist sister, Johanna Söderberg, chimes in with a compulsive, yearning chorus, "Why do I keep dreaming of you?" As with so many of the Swedish duo's folk-pop songs, their gloriously sad harmonies lift a seemingly simple tune and lyrics into something that's hypnotic and emotionally resonant. The sisters were so full of feelings during the *Ruins* sessions that four extra tracks were just released on the EP *Tender Offerings*. Artful songwriter M. Ward (She & Him) and Australian opener Julia Jacklin stack this bill with more smart words and pop melodies. —FALLING JAMES

THU 9/27

DakhaBrakha
@ THEATRE AT THE ACE HOTEL
"World music" is too dry and generic a term to attempt to describe the strange and fantastic sounds stirred up by DakhaBrakha. The Ukrainian quartet prefer to call what they do "ethno-chaos." Singer-accordionist Marko Halanevych and a trio of women vocalists adorned in black conical headdresses and colorful, arty long skirts — cellist Nina Harenetska, percussionist Olena Tsybulska and pianist/multi-instrumentalist Iryna Kovalenko — exhale a rhythmic patter of birdsong and febrile melodies. Their music might seem merely quirky at first, but you can't help being swept away by the mesmerizing swirl of rapid-fire vocals and traditional instrumentation that — in DakhaBrakha's deft hands — sounds anything but traditional.
—FALLING JAMES

Thurston Moore & David Toop
@ ZEBULON
This evening is being billed as "Free Improvised Noise Music," which should spell things out clearly enough for those hoping to hear a few Sonic Youth classics played the way they were recorded: probably not gonna happen. Moore and Toop have worked together numerous times over the years as part of the U.K.-based Alterations, though they rarely perform together in duo form in the States. As is generally the case with improvised noise music, don't expect a standard verse-bridge-chorus song structure. These guys will go out of their way to create the wildest sounds imaginable. If your mind is totally open, if you enjoy the more extreme forms of jazz, then there's plenty to get your teeth into. It's not for everyone, though.
—BRETT CALLWOOD

GO OUT

CLUBS

ROCK & POP

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Os Zagueiros, Mestizo Beat, Fri., Sept. 21, 8 p.m., $10. Youth Brigade, Channel 3, One Square Mile, Craneo, Sat., Sept. 22, 8 p.m., $15 (see Music Pick).

BOOTLEG THEATER: 2200 Beverly Blvd. Cillie Barnes, Malcolm McRae, Mon., Sept. 24.

THE ECHO: 1822 W. Sunset Blvd., L.A. Ash, Veers, United Ghosts, Fri., Sept. 21, 8:30 p.m., $25. Celebrating the Music of Leonard Cohen, with Entrance, Shannon Lay, Honey Child, Draemings, Lael Neale, Laena Geronimo, Sat., Sept. 22, 5-9 p.m., $14. Party Nails, Polartropica, Uruguay, Maiah Manser, Sun., Sept. 23, 8 p.m., $10. Gaz Coombes, Mon., Sept. 24, 8 p.m., $26.

THE ECHOPLEX: 1154 Glendale Blvd., L.A. Doja Cat, Wes Period, Fri., Sept. 21, 8:30 p.m., $20 & $65. Jay Aston's Gene Loves Jezebel, Glaare, Creux Lies, Sun., Sept. 23, 8 p.m., $20. Traps PS, 100 Flowers, Mike Watt & the Secondmen, Automatic, Mon., Sept. 24, 8:30 p.m., free (see Music Pick).

THE FEDERAL: 5303 N. Lankershim Blvd. The Textones, Fri., Sept. 21, 8 p.m. Grant-Lee Phillips, I See Hawks in L.A., Sat., Sept. 22, 11 a.m.-2:30 p.m.

THE HI HAT: 5043 York Blvd., Highland Park. The Schizophonic Soul Revue, The Magnificent, Tom Kenny & the Hi-Seas, Fri., Sept. 21, 8 p.m., $12. The Spill Canvas, In Her Own Words, Selfish Things, Sat., Sept. 22, 7 p.m., $16.

LARGO AT THE CORONET: 366 La Cienega Blvd. The Watkins Family Hour, Tue., Sept. 25, 8:30 p.m.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Death Cat, Punk Bunny, Nightmare Enterprises, Fri., Sept. 21, 9 p.m. Trainwreck, Lost Marauders, Vampyre Bunnies, Sat., Sept. 22.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Peter Asher, Albert Lee, Sept. 21-22.

THE MINT: 6010 W. Pico Blvd., L.A. Peter Harper, Stacy Robin, Paul Sanchez & the Los Angeles Rolling Road Show, Ryan Hahn & the Believers, Fri., Sept. 21.

THE MOROCCAN LOUNGE: 901 E. First St., L.A. The Zeros, Dirty Denim, Fri., Sept. 21, 7:30 p.m., $13; Gabriel Garzón-Montano, Fri., Sept. 21, 11 p.m., $15.

THE PIKE RESTAURANT & BAR: 1836 E. Fourth St., Long Beach. The Thingz, Thu., Sept. 27, 9 p.m.

THE REDWOOD BAR & GRILL: 316 W. Second St., L.A. Generacion Suicida, Deseos Primitivos, Flesh Trade, Situations, Sat., Sept. 22, 9 p.m.

RESIDENT: 428 S. Hewitt St., L.A. Lizzie, Sept. 21-23, 7:30 p.m., $25. Brighter Death Now, Birthright, Torture Gallery, Sun., Sept. 23, 9:30 p.m., $18 (see Music Pick). Eleanor Friedberger, Pill, Tue., Sept. 25, 8 p.m., $20. Soft Kill, Wed., Sept. 26, 8 p.m., $15.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Ruel, Fri., Sept. 21, 9 p.m. J Roddy Walston & the Business, Jonny Fritz, Sat., Sept. 22, 9 p.m., $25.

THE SATELLITE: 1717 Silver Lake Blvd., L.A. Broken Baby, Poppy Jean Crawford, The Vim Dicta, ModPods, Mon., Sept. 24, 8:30 p.m., free.

THE STUDY HOLLYWOOD: 6356 Hollywood Blvd. Savannah Pope, Fri., Sept. 21. See Music Pick.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., L.A. The Charlatans UK, The Winachi Tribe, Fri., Sept. 21, 9 p.m., $32.50 (see Music Pick). The Boxer Rebellion, Daise, Thu., Sept. 27, 9 p.m., $26.

THE TROUBADOUR: 9081 Santa Monica Blvd. People Under the Stairs, Villain Park, Like, Fri., Sept. 21, 8 p.m., $20. Donna Missal, Mack, Tue., Sept. 25.

THE VIPER ROOM: 8852 Sunset Blvd. Fire Tiger, Riker & the Beachcombers, The Gatsby Affair, Sierra & the Radicals, Fri., Sept. 21, 8 p.m. Kingswood, The Great Sadness, Animal Waves, Wed., Sept. 26.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Amorphis, Dark Tranquillity, Moonspell, Omnium Gatherum, Mon., Sept. 24, 7 p.m. (see Music Pick). U-God, Wed., Sept. 26, 8 p.m.

ZEBULON: 2478 Fletcher Dr., L.A. Tim Hill, Fri., Sept. 21, 8 p.m., free. Deaf Wish, Gold Cage, Sat., Sept. 22, 9 p.m. Thurston Moore & David Toop, Extended Organ, Thu., Sept. 27, 9 p.m., $20 (see Music Pick).

—FALLING JAMES

JAZZ & BLUES

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Ronnie Foster, Fri., Sept. 21, 9:30 p.m., $25. Arnold McCuller, Sat., Sept. 22, 9:30 p.m., $35.

BLUEWHALE: 123 Astronaut E.S. Onizuka St. David Binney, Fri., Sept. 21, 9 p.m. Anthony Fung, Sat., Sept. 22, 9 p.m. Johnaye Kendrick, Sara Gazarek, Sun., Sept. 23, 9 p.m. Meshell Ndegeocello, Mon., Sept. 24, 9 p.m. Jamie Baum, Tue., Sept. 25, 9 p.m.

CATALINA BAR & GRILL: 6725 Sunset Blvd. The Gerald Wilson Orchestra, Thu., Sept. 27.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle. Anne Walsh, Fri., Sept. 21, 7 & 9 p.m., $20. Pete & Will Anderson, Sat., Sept. 22, 7 & 9 p.m., $20.

THE WORLD STAGE: 4321 Degnan Blvd., L.A. The Dwight Trible Quartet, Fri., Sept. 21, 9 p.m., $20. Cliff Brown, Sat., Sept. 22, 9 p.m., $20.

—FALLING JAMES

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Sam Reider, Fri., Sept. 21, 8 p.m., $17.50. Richard Smith, Sat., Sept. 22, 8 p.m., $20.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. David Massengill, Sat., Sept. 22, 2 p.m., $18; Dave Stamey, Sat., Sept. 22, 7 p.m., $25.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. James Intveld & the Honky Tonk Palominos, Sat., Sept. 22, 8 p.m.

—FALLING JAMES

CONCERTS

FRIDAY, SEPT. 21

BLOOD ORANGE: The Greek Theatre.

FLAMINGOSIS: With Uniiqu3, 9 p.m. El Rey Theatre.

FLIGHT FACILITIES: With Classixx, 9 p.m. The Novo.

THE ISLEY BROTHERS: 9 p.m. Saban Theatre.

GO KALI UCHIS: With Gabriel Garzón-Montano, 9 p.m., $39.50. Shrine Auditorium & Expo Hall.

GO LIZ PHAIR: 8:30 p.m. The Theatre at Ace Hotel.

THE NATIONAL: Hollywood Palladium.

SATURDAY, SEPT. 22

GO FROGTOWN ARTWALK: With Money Mark, The Okaguchi Brothers, Bart & the Bedazzled, Dntel, Mia Doi Todd, Entrance & Paz Lenchantin, 5 p.m., free. See GoLA.

THE GAME: 8 p.m. The Novo.

HEAD IN THE CLOUDS MUSIC & ARTS FESTIVAL: 12 p.m. Los Angeles State Historic Park.

HOT SINCE 82: 9 p.m. Shrine Auditorium.

J BALVIN: 8 p.m., $39.95-$500. The Forum.

GO JAY-Z, BEYONCÉ: 7:30 p.m., $20-$350. Rose Bowl, 1001 Rose Bowl Dr. See Music Pick.

LAGWAGON: 8 p.m. El Rey Theatre.

GO MAVIS STAPLES: John Anson Ford Amphitheatre. See Music Pick.

NEEDTOBREATHE: 7 p.m. The Greek Theatre.

SUPERORGANISM: With Yuno. The Fonda Theatre.

SUNDAY, SEPT. 23

GO CHVRCHES: 7:30 p.m. The Greek Theatre.

DODIE: With Tessa Violet, 8 p.m. The Fonda Theatre.

GRIZZLY BEAR, TV ON THE RADIO: With Kaitlyn Aurelia Smith, 7 p.m. Hollywood Bowl.

J BALVIN: 8 p.m., $39.95-$500. The Forum.

GO JAY-Z, BEYONCÉ: Rose Bowl. See Music Pick.

WINTERSUN: With Ne Obliviscaris. The Mayan.

MONDAY, SEPT. 24

DODIE: With Tessa Violet, 8 p.m. The Fonda Theatre.

GO THE THE: With Agnes Obel, 7:30 p.m. John Anson Ford Amphitheatre. See Music Pick.

TUESDAY, SEPT. 25

FLORENCE & THE MACHINE: Hollywood Bowl.

NOTHING BUT THIEVES: The Fonda Theatre.

GO THE THE: 8 p.m., $73. Hollywood Palladium, 6215 W. Sunset Blvd., L.A. See Music Pick.

WEDNESDAY, SEPT. 26

BRAZILIAN GIRLS: 6:30 p.m. Santa Monica Pier.

GO FIRST AID KIT: With M. Ward, Julia Jacklin, 7 p.m. The Greek Theatre. See Music Pick.

FLORENCE & THE MACHINE: Hollywood Bowl.

HERCULES & LOVE AFFAIR: 9 p.m. El Rey Theatre.

INNA: 9 p.m. The Fonda Theatre.

NORAH JONES: 8 p.m.. The Theatre at Ace Hotel.

THURSDAY, SEPT. 27

BEN HOWARD, WYE OAK: Shrine Auditorium.

GO DAKHABRAKHA: 8 p.m., $26-$46. The Theatre at Ace Hotel. See Music Pick.

DEEP PURPLE, JUDAS PRIEST: FivePoint Amphitheatre.

MICHAEL GIRA: With Norman Westberg., 8:30 p.m., $27.50-$47.50. The Regent Theater.

THE WOMBATS: With Barns Courtney. The Belasco.

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CLASSICAL & NEW MUSIC

GO *DON CARLO*: Ramón Vargas stars in the title role, and Plácido Domingo appears as Rodrigo, in L.A. Opera's presentation of Verdi's opera, Sat., Sept. 22, 6 p.m.; Sat., Sept. 29, 7:30 p.m. Dorothy Chandler Pavilion, 135 N. Grand Ave., L.A.

FAHAD SIADAT, STEPHANIE CHENG SMITH: Electronic composer Siadat debuts new work that utilizes drones and altered vocals, while Smith presents compositions that involve motors and computers, Sun., Sept. 23, 4 p.m. Kings Road Park.

GO L.A. PHILHARMONIC: Gustavo Dudamel conducts the world premiere of Julia Adolphe's *Underneath the Sheen*, Thu., Sept. 27, 7 p.m., $104-$320. Walt Disney Concert Hall. See GoLA.

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NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning form the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Website (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of $10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. The name and address of the court is: SUPERIOR COURT OF CALIFORNIA, LOS ANGELES COUNTY, SOUTHEAST SUPERIOR COURT OF CALIFORNIA 12720 NORWALK BLVD. NORWALK CA 90650 The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: Brian n Winn (SBN 86779) Laura M Hoalst (SBN 101082) John E Gordon (SBN 180053) Stephen S Zeller (SBN 265664) Casey M Jensen (SBN 263593) Jason M Burrows (SBN 309882) Amit Taneja (SBN 304559) WINN LAW GROUP, A PROFESSIONAL CORPORATION THE CHAPMAN BUILDING 110 E. WILSHIRE AVENUE, SUITE 212 FULLERTON CA 92832 (714) 446-6686 FILE NO: 17-19701-0-CD5-EX (1910-00) DATE: March 12, 2018 DEPUTY: V. Cabral EXECUTIVE OFFICER/CLERK: SHERRI R CARTER

NOTICE TO DEFENDANT: KEIKO MUTO, DOES 1 TO 10, Inclusive, YOU ARE BEING SUED BY PLAINTIFF DISCOVER BANK CASE NUMBER: 17CHLC01136
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NOTICE TO DEFENDANT: JOLENE SARNOWSKI DOES , Inclusive, YOU ARE BEING SUED BY PLAINTIFF CAVALRY SPV I, LLC CASE NUMBER: 18NWLC02862
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NOTICE TO DEFENDANT: KAREN NASH, DOES 1 TO 10, Inclusive, YOU ARE BEING SUED BY PLAINTIFF CAVALRY SPV I, LLC, as assignee of CITIBANK, N.A. CASE NUMBER: 17A12858
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NOTICE TO DEFENDANT: LAURA K JONES aka LAURA JONES DOES 1 TO 10, Inclusive, YOU ARE BEING SUED BY PLAINTIFF CAVALRY SPV I, LLC CASE NUMBER: 17N13210
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NOTICE TO DEFENDANT: NANCY M JONES aka NANCY JONES DOES 1 TO 10, Inclusive, YOU ARE BEING SUED BY PLAINTIFF CAVALRY SPV I, LLC CASE NUMBER: 17NWLC10035
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Legal Position. Santa Monica,CA. Amazon Studios LLC. seeks candidates for the following position(s): Principal, Digital Media Business Affair (Job Code: AC-LGL-2018): Lead Amazon Video's music licensing team and support Amazon's rapidly growing Amazon Studios and Amazon Video businesses by negotiating complex music licensing contracts and managing content operations for global video content distribution. Candidates must respond by mail referencing the job code to: Amazon, PO Box 81226, Seattle, Washington 98108. (MULTIPLE POSITIONS AVAILABLE)

Market Research Analyst. collect and analyze data to evaluate service market. Requires a bachelor's in Economics, Business or related. ACI Law Group, PC. 3030 W. 8th St. #301, LA, CA 90005

Mechanical Engineer (Monterey Park, CA). 2 pos. avail. Prod. devt & improvmt of elect/mech props. Mech dsgn w/ CAD, MFR of game props. Dsgn & prototyping of elect control circuits Etc. Mstr's Mech eng or RLTD. Proficiency mech dsg w/ CAD & mech MFR; Contact for reqmts. Resume & cover ltr to The Exit Game LLC, ATTN: HR, 111 N Atlantic Blvd, Suite 148, Monterey Park, CA 91754.

Project Scientist sought by Cedars-Sinai Medical Center in Los Angeles, CA. Ph.D. plus 2 years exp. Send resume to: Alex Young, Sr. HR Compliance Specialist, 8700 Beverly Boulevard, PACT, Suite 700, Los Angeles, CA 90048

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Scopely, Inc. has following opportunities in Culver City, CA: Program Manager: Run and improve business intelligence dashboards to provide real-time product analysis of key metrics and periodic reports. **To apply, mail resumes and ref. job title to S. Joseph., Scopely, Inc., 3530 Hayden Ave, Suite A, Culver City, CA 90232.**

SENIOR PROJECT MANAGER sought by Cedars-Sinai Medical Center in Los Angeles,CA. Plan and coordinate all activities necessary to implement various information systems, including managing project responsibilities. Send resume to: Alex Young, Cedars-Sinai Med. Ctr., 8700 Beverly Blvd.,Los Angeles, CA 90048

SENIOR SOFTWARE ENGINEER sought by Live Nation Worldwide, Inc. in Hollywood,CA. Design, develop, test and implement data centric applications, including inbound and outbound ETL, both batch and streaming as well as tools/application to drive data analytics. Send resume to: John Burkle, Live Nation Worldwide,Inc., 7060 Hollywood Blvd., Hollywood, CA 90028

Sr.Frontend Magento Developer.BS in CS, Comp Eng or rltd+3yrs exp req'd. Will accept 5 yrs exp in lieu of BS in CS, Comp Eng or rltd+3yrs exp.Jobsite: CulverCity,CA.Send resumes to: Swenson He LLC, ATTN: HR, Job Code SMD-1804, 4551 Glencoe Ave.Ste 100 Marina del Rey, CA 90292.

Store Interior Designer H Mart Logistics, Inc. (Whittier, CA) Req. BA in Interior Design & 2yr exp. Produce conceptual design & construction docs; Budget, Schedule maintenance, & mgmnt of multiple projects; Fax Res: 201-507-9600

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SVP, Dvlpmnt (Real Estate)
– Coordinate real estate dvlpmnt (architectural design, construction, operations, financing) for affordable housing & urban dvlpmnt. Reqs: MS+5 yrs exp. Arch. license. LEED AP accred. Jobsite: Los Angeles. Travel 5% within LA county. Applicant may work from home or corp office in San Francisco. **Mail resume to: The Related Companies of California, Attn: G.Fee/Ref: SVPD, 18201 Von Karman Ave, Ste 900, Irvine, CA 92612.**

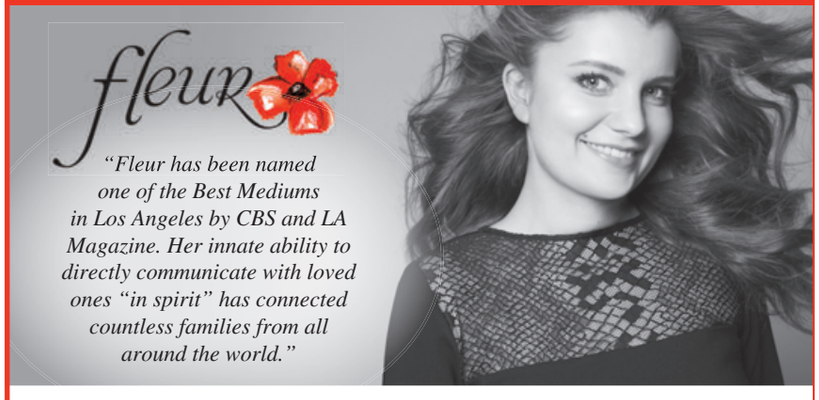
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