

INSIDE DITA VON TEESE'S OPEN AUDITIONS • THE VIPER ROOM TURNS 25

LAWEEKLY®

AUGUST 31 -
SEPTEMBER 6, 2018
VOL. 40 / NO. 41
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SPIRIT GUIDE



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SPIRIT GUIDE

Artist Rick Bartow, in a retrospective at the Autry, depicts spirit animals of our most sublime souls

BY SHANA NYS DAMBROT



Rick Bartow

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August 9 - Choosing the Tao

August 16 - The Equinox and the Calendar of the Soul

August 23 - Reincarnation in Early Christianity: The Lost Key

August 30 - Everyday Life

WEDNESDAY AT THEOSOPHY HALL

Study Class, 1:00 to 2:15 PM in *The Bhagavad-Gita*

Study Class, 6:15 to 7:20 PM in Wednesday Thinkers - Basic Theosophy

Study Class, 7:30 to 8:45 PM in *The Secret Doctrine* by H.P. Blavatsky

Spanish Study Class, 7:30 to 9:00 PM in *La Doctrina Secreta* by H.P. Blavatsky

SATURDAYS (THE FIRST SATURDAY OF THE MONTH)

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CONTENTS



GO LA...7

Carmen at the Ford Amphitheatre, a chance to visit Gronk in his studio, making a joyful noise to lift up the homeless and more to do and see in L.A. this week.

NEWS...10

Amy Margolis is in the business of helping female weed entrepreneurs. **BY MADISON MARGOLIN.**

FEATURE...11

Artist Rick Bartow, in a retrospective at the Autry, depicts spirit animals of our most sublime souls. **BY SHANA NYS DAMBROT.**

CULTURE...15

Burlesque dancer **VANESSA BURGUNDY** takes us behind the scenes at Dita Von Teese's open audition for her new act.

ON THE COVER: *Deer Spirit for Frank LaPen*a by Rick Bartow



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EAT & DRINK...17

Meet multifaceted chef Dean Barker. **BY MICHELE STUEVEN.**

FILM...18

DAVID WEINER has the 12 movies you're going to want to see this fall, plus other movies **OPENING THIS WEEK**, and **YOUR WEEKLY MOVIE TO-DO LIST.**

MUSIC...23

The legendary Viper Room marks its 25th anniversary. **BY BRETT CALLWOOD.** Plus: listings for **ROCK & POP, JAZZ & CLASSICAL** and more.

ADVERTISING

CLASSIFIED...31
EDUCATION/EMPLOYMENT...31
REAL ESTATE/RENTALS...31
BULLETIN BOARD...31

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GO LA

FRI 8/31

ART/CULTURE

Open House

A staple at Eagle Rock artist-run project space the Situation Room, **Feminist Friday** is not always, or not only, an art event. It's more of a conversation series, in which feminists and allies from the broader L.A. art community gather to talk about whatever is on their minds, from political pressures to nipple bans on social media, the importance of self-care and the organization of performances and exhibitions. There are cocktails and snacks in this consciously created intersectional safe space, and it's open to all interested parties regardless of their gender identity. This edition is a rare Westside appearance, hosted by artist Deborah Reilly, whose conversation prompts include the radically loving belief that "utilizing art as a tool to cultivate compassion could move the bar to focus on humanity." **D. Reilly Studio, 2240 Penmar Ave, Venice; Fri., Aug. 31, 6-9 p.m.; free. facebook.com/TheSituationRoomLA.** —SHANA NYS DAMBROT

SAT 9/1

OPERA

Spain Comes to the Ford

Of all the classic operas, *Carmen* is perhaps the one that's loaded with the most memorable tunes. Composer Georges Bizet and librettists Henri Meilhac and Ludovic Halévy's romantic Spanish fantasy is always a powerful showcase for the mezzo-soprano who portrays the captivating and defiant title character; in Pacific Opera Project's production, Nora Graham-Smith



plays the beguiling temptress who drives the soldier Don José (tenor Dane Suarez) totally mad. "I picked *Carmen* because the Ford looks so much like a set of *Carmen* with the big, fortresslike towers and rocky hillside," POP director/designer Josh Shaw says of this version, which is set in 1936 during the Spanish Civil War. "While technically it is an updated production in that it's not set in the original period, it's about as traditional as POP ever gets." **John Anson Ford Amphitheatre, 2580 Cahuenga Blvd. East, Hollywood Hills; Sat., Sept. 1, 8 p.m.; \$24-\$64. (323) 461-3673, pacificoperaproject.com.** —FALLING JAMES

MUSIC

Hotel Takeover

We love a good hotel-room soirée, but sometimes you want to take the partying to another level. The **W Hotel's Wake Up Call** festival aims to provide nonstop wild amusements in an attempt to do just that, taking over the entire building for an all-day/all-night, music-fueled mega-bash. You don't have to worry about disturbing the guests as everyone's pretty much there to be "woke." The Labor Day weekend event also offers day passes for non-guests, and both dates will be lit, featuring live music performances by Charli XCX, Phantogram, Chromeo, Betty Woo and more. There will be pop-ups from Shake Shack (serving up something called "the Shack-Meister"), Milk Bar (cookies!) and Stella Barra Pizzeria (late-night slices), plus cute treats to buy from Wildfox, signature drinks

in the Champagne Rosé Garden and Y7 yoga and spinning classes on the roof overlooking Hollywood Boulevard. **W Hotel, 6250 Hollywood Blvd., Hollywood; Sat.-Sun., Sept. 1-2; \$69 and up. wakeupcallfest.com.** —LINA LECARO

ART

A Window Into L.A.'s Past

The Historic Core neighborhood of downtown has some of the most interesting architecture around, and that includes ornate building foyers and secret courtyards tucked behind them. One of the most interesting figures in downtown is the artist **Gronk**, whose long career in painting has touched all aspects of L.A. culture, from opera to politics. Since he keeps his workspace in one of those historic spots, every so often, Gronk stages the Lobby Gallery and an open studio party — an afternoon and evening of wine, art, conversation and shenanigans. With affordable small works and guest artists such as Patssi Valdez and Tanner Goldbeck, Gronk's Open Studio is a reminder of the downtown we remember. **Lobby Gallery, 725 S. Spring St., downtown; Sat., Sept. 1, noon-10 p.m.; free. (626) 379-4030, facebook.com/gronk.nicandro.** —SHANA NYS DAMBROT

SUN 9/2

MUSIC/ART

From Around the World

The Broad Stage says goodbye to summer

and hello to its 2018-19 season of programming at **Broad Fest**, an annual open house with entertainment across three stages. The Music Hall stage hosts live R&B, Afro-Caribbean funk and contemporary Armenian music by Jungle Fire, Element Band and the all-female Adaawe. The Edge stage features a drum circle led by Anindo Marshall and 40-minutes-or-less family-friendly films screened by Hollywood Shorts. And the Plaza stage offers KCRW's Anthony Valadez and a dance demonstration taught by Santa Monica College dancers Global Motion and faculty member Bernard (Keali'i) Ceballos throughout the day. The schedule also offers food trucks, an instrument petting zoo and booths where you can take part in screen printing and art projects. **The Eli & Edythe Broad Stage, 1310 11th St., Santa Monica; Sun., Sept. 2, 2-7 p.m.; free. (310) 434-3200, thebroadstage.org/broadfest.php.** —SIRAN BABAYAN

MUSIC/FOOD & DRINK

Locals Only

Get your dose of local culture and arts at **Made in L.A.** Half of the two-day festival's proceeds go directly to ArtShareLA, an artistic wonderland that has helped many a local emerging artist break through. It won't be just a bevy of beers — including Estrella Jalisco and a Golden Road mango michelada — on tap. The music lineup includes Dorothy, JRoc, Transviolet, Andre Power and locals Saint Motel. Food vendors, which include Pizza Prova, Porch

Jungle Fire will perform at Broad Fest: See Sunday.



COURTESY JUNGLE FIRE

Pops and Groundwork Coffee Truck, have all the major food groups covered. **Golden Road Brewing, 5410 W. San Fernando Road, Atwater Village; Sat.-Sun., Sept. 1-2, 5 p.m.-mid.; \$15 single-day admission, \$30 two-day pass; 21+. eventbrite.com/made-in-la-2018-tickets-47531503005?aff=instagram.** —**AVERY BISSETT**

MON 9/3

ART/FOOD & DRINK

Celebrating Strength

There's no panacea for L.A.'s homelessness crisis. As community outreach worker Christopher Mack told *L.A. Weekly* earlier this year, "Four walls and a roof is not just a thing but the individual taking pride in his life — how do we begin that conversation?" In partnership with Mostly Kosher's Leeav Sofer, Mack has done much to literally and figuratively make noise, and a particularly mellifluous noise at that. Their Urban Voices Project is both a chorus for the homeless and allies and a safe place. Tonight the project performs at the **Refuge Block Party**, which celebrates the resolve of people surviving on the streets of Los

Angeles. In addition to the music, there will be food vendors, "creative activities" and artist Shinique Smith's donation center that provides care packages to these vulnerable Angelenos. The event is "an extension" of Smith's multimedia show "Refuge," on display through Sept. 9 at the California African American Museum. **L.A. Commons, 4343 Leimert Blvd., Leimert Park; Mon., Sept. 3, 1-5 p.m.; free. eventbrite.com/refuge-block-party-tickets-46424252188.** —**AVERY BISSETT**

FOOD & DRINK

Pool Party

Save yourself a trip to Asia and find your gastronomical enlightenment at **Hotel Shangri-La's Poolside BBQ**. After you ceremoniously bid summer adieu with a dip in the pool (who are we kidding, it's seasonless Southern California), feast on Kobe beef burgers and homemade potato chips, chicken wings and the requisite accompaniments, pesto shrimp skewers and hotdogs with the works. There will also be chips and guac and vegetable kebabs. Poolside games will include cornhole and ping pong. **Hotel Shangri-La, 1301 Ocean Ave., Santa Monica; Mon., Sept. 3, noon-5 p.m.; \$25 +**

\$25 food and drink min. shangri-la-hotel.com. —**AVERY BISSETT**

TUE 9/4

BOOKS

Find Solace in a Good Story

"We are in the midst of a broken story, and we have lost the ability to parse its lines," David L. Ulin writes in the new introduction to the updated edition of his 2010 nonfiction meditation, *The Lost Art of Reading: Books and Resistance in a Troubled Time*. "Stories, I've long believed, are connective, the only tool we have to reach out of our isolation, regardless of how fleetingly." Given these perilous times we live in under the Trump administration, words matter more than ever, and yet the very idea of objective reality is more difficult to discern in the fake-news era. The former *L.A. Times* book critic artfully tries to make sense of it all, blending personal experiences with literary references and acute observations of modern culture to emphasize that the simple, rebellious act of reading will always be considered dangerous to tyrants in power. **Skylight Books, 1818 N. Vermont Ave., Los Feliz; Tue., Sept. 4, 7:30**

p.m.; free, book is \$16.95. (323) 660-1175, skylightbooks.com. —**FALLING JAMES**

WED 9/5

ART

The Italian Experience

"Forcella Reigns: The Men Who Play Cards" is back in North Hollywood for its promised return engagement this week, six months after it first blew away art audiences in April. Artist Francesca Bifulco and digital art/sound engineer Alex Schetter have designed an evocative experience, part multimedia art exhibit, part theatrical tableau, in homage to a memory. Bifulco had sojourned in a small Italian town and encountered a particular staircase there, where men gathered for a ritual of cards, coffee and cigarettes every single day. Viewers move throughout the set pieces, shadow-boxes and sculptural paintings, with sound and light augmenting the atmospheric, art-based sense of place — or at least the artist's memory of it. **ZJU Theater, 4850 Lankershim Blvd., North Hollywood; Wed.-Sat., Sept. 5-8, 6-11 p.m.; Sun., Sept. 9, 3-8 p.m.; free. (818) 202-4120, francescabifulco.com.** —**SHANA NYS DAMBROT**

THU 9/6

COMEDY

Who Needs Humans?

There's the persistent fear that robots are taking over our jobs. But have you ever wondered about robots becoming the new comedians? For more than a year, Greg the Robot hosted *Humans!*, a monthly sketch-comedy show at the now-defunct Amplyfi on Melrose, which featured such names as Charlyne Yi, Aparna Nancherla, Ian Abramson and Brent Weinbach. Greg not only hosted but told jokes and interacted with the audience. Mikey Heller, a comedian and head writer for Cartoon Network sitcom *We Bare Bears*, created the robot using boxes from Lowe's, aluminum and wheels from a remote control

FALL 2018

LIVE TALKS

LOS ANGELES

TICKETS & INFO:
www.livetalksla.org

Yuval Noah Harari
21 Lessons for the 21st Century
SEP 10
Aratani Theatre, Los Angeles



Daniel Siegel
Aware: The Science and Practice of Presence
SEP 24
Moss Theatre, Santa Monica

Soraya Chemaly
Rage Becomes Her
SEP 26
Moss Theatre, Santa Monica



Kate Atkinson
Transcription
OCT 2
Moss Theatre, Santa Monica

A series of on-stage conversations featuring writers, actors, musicians, humorists, artists, chefs, scientists and thought leaders in business.

car — think Rosie from *The Jetsons* — and controls and voices him from offstage. For tonight's **Mikey Heller Presents: A One-Robot Show**, Greg the Robot performs stand-up solo for the first time. Don't be surprised if he lands his own podcast or series on a streaming service soon. *Lyric Hyperion Theatre, 2106 Hyperion Ave., Silver Lake; Thu., Sept. 9, 8 p.m.; \$8. (323) 928-2299, lyrichyperion.com.*

—SIRAN BABAYAN

ART

Sculpting a Friendship

Once contemporary art legend L.A. **Louver** is activated, you know a new fall art season is officially, fancily underway. Its September program is a two-person exhibition between a pair of sculptors whose long-standing, globe-spanning friendship is both personal and professional, and whose works exist as much in conversation with each other as the men themselves — and yet they're only rarely exhibited together. Richard Deacon (b. 1949) lives and works in London; Sui Jianguo (b. 1956) in Beijing. Deacon works in clay, wood and stainless steel, Jianguo in bronze and resin. Both acknowledged masters in their craft, they each take a very different approach to the gestural, architectural possibilities of abstract sculpture — approaches that nevertheless center around

a self-conscious engagement with material and processes and occupied space, both engaging and transcending technology. *L.A. Louver, 45 N. Venice Blvd., Venice; opening reception Thu., Sept. 6, 6-8 p.m.; runs thru Oct. 20 (Tue.-Sat., 10 a.m.-6 p.m.); free. (310) 822-4955, lalouer.com.*

—SHANA NYS DAMBROT

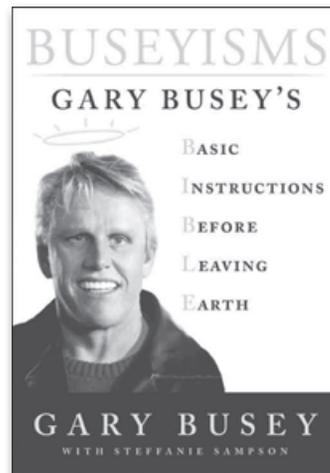
MUSIC

An Étude Adjustment

Études are instrumental works that are meant to challenge musicians as they refine their skills. The 12 piano études by French composer Claude Debussy are notoriously complicated to play yet they are also miniature masterpieces that are more than just knotty training exercises. Local pianist **Mark Robson** and Piano Spheres commissioned a dozen Los Angeles composers — including Juhi Bansal, Vera Ivanova, Thomas Kotchhoff, Anne LeBaron and Vicki Ray — to create new companion pieces to Debussy's beautiful curios. Expect some fiery flurries of notes bursting forth floridly alongside more melodically introspective passages and adventurous extrapolations at this free recital. *Santa Monica Public Library, 601 Santa Monica Blvd., Santa Monica; Thu., Sept. 6, 7:30 p.m. (310) 458-8600, smpl.org.*

—FALLING JAMES

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FALL 2018

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

Eric Idle
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

Yotam Ottolenghi
Ottolenghi Simple
OCT 25
Microsoft Lounge, Culver City
OCT 26
Moss Theatre, Santa Monica

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THE ROLLUP

WOMEN SUPPORTING WOMEN

Amy Margolis aims to assist female weed entrepreneurs

BY MADISON MARGOLIN



PHOTO BY SAMUEL GEHRKE

Women may occupy a larger chunk of executive positions in the cannabis space than in other industries, but they're still far from leading the majority of marijuana or auxiliary businesses. In an effort to solve the problem of gender equality in the cannabis space, Amy Margolis, a former criminal defense attorney and founder of the Oregon Cannabis Association, has embarked on a multipronged enterprise to support women in weed.

To provide tools, mentoring, train-

ing and access to funding that female entrepreneurs need to ensure success in the cannabis space, Margolis founded an accelerator program called the Initiative. And to offer a physical incubator for the cannabis community to convene, network, host events or co-work, she founded the Commune, a 4,000-square-foot event, office and boardroom space in Portland, Oregon, with plans to expand to Los Angeles.

With a handful of boot camps and retreats planned through the Initiative, Margolis hopes female entrepreneurs will get re-engaged in their work and

feel inspired to keep up the hustle. "The accelerator itself is for existing businesses who are ready to grow," she explains, while the boot camp programs can be for veteran cannabis folk or women who are just starting to explore the space.

"It's how to build your businesses out, how you get it funded, how you do branding and marketing at a concept and seed stage," Margolis details. Women new to entrepreneurship or new to cannabis need to learn everything from the business vocabulary to financial literacy when it comes to helping their businesses thrive.

"The stats around women and funding are totally egregious, so women need to completely arm themselves with as much information as possible," Margolis says. In fact, as of 2017, only 2 percent of female founders received venture capital dollars — the rest went mainly to men, and to some companies

men can attest to, navigating those relationships, power dynamics and gender balance is tricky. For women, learning how to assert yourself in the face of sexualized or condescending remarks from people who may be integral to your business development is a tough skill to master. "That's the crux of it all," Margolis says. "But the awareness around this has evolved since we started doing what we do in our 20s. How do you manage those relationships so you're not getting shit on and advocating for yourself, but at the same time you're not exploding the relationship you want or need?"

It's a nuanced dance that women need to learn to be successful in what remains a business world run by men. "This program and what we're building is at its heart subversive," Margolis says. "I hope that we take women and arm them with so much information, put so many tools in their toolbox and give them enough mentorship, networking opportunities and funding connections that these questions will become irrelevant, because women will feel not just empowered but so powerful that they know they don't have to take that. More importantly, once those women go through programs like this and become wealthy, they'll support other women behind them so we're not reliant on men for funding us."

WEED REVIEW

KING LOUIS' KING OF DIAMONDS IS SUPREMELY SMOOTH

The most regal aspect of this dually monarchical-monikered strain is how royally smooth it is, from smoke to high. A rather strong indica-based hybrid, it's a great way to take your mind off a long and stressful day, equally qualified to ease your brain and your body and help you drift off to sleep.

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founded jointly by men and women.

"Everyone needs to be capitalized," Margolis adds. "So how do you put together things like pitch decks and financials and some other basics of corporate understanding, what does your accounting look like, how do you hire an executive team?"

That said, while some of Margolis' programming is geared only toward women, not all her programming is single gender. The idea is simply to give women the head start they're not getting in the business world at large.

As perhaps the majority of women who've ever tried to do business with

*Deer Spirit for Frank LaPena (1999):
acrylic on panel, 24 x 24 inches;
private collection*



SPIRIT GUIDE

Artist Rick Bartow, in a retrospective at the Autry, depicts spirit animals of our most sublime souls

BY SHANA NYS DAMBROT

© RICK BARTOW

“Things You Know but Cannot Explain” is a pretty good working definition of art, in a way; it gets at the heart of what art is, how it is made and how it functions in society. Uniquely suited to express life’s mysteries in ways at which language fails, collapsing time and space, reality and fantasy, art depicts and embodies paradoxical dimensions of perception and consciousness, the better to more fully explore the nuances of the human condition and the existential flux of the world. Even as it shows us our world and ourselves, art’s ability to communicate abstract and contradictory ideas in visible, physical form can be nothing short of magic.

For the late, great artist Rick Bartow, much like the powerful and profound work he created for more than four decades, the essential quality of life was transformation. From his elevation of common found objects and natural materials into expressive, symbolically charged sculptures; to his energetic, visceral portraits of liminal beings who are simultaneously human and animal; to the redemption of his own traumas and private failings in manifestations of transcendence, Bartow was immersed in the never-ending process of his own becoming. Bartow’s works, reflecting the dualistic, chimerical nature of living, are never only one thing; and their stories, which are both his and ours, never have only one meaning.

When it comes to Bartow’s visual style, comparisons to 20th-century painters like Jean-Michel Basquiat and Francis Bacon are abundant. Bartow’s work offers figures with disrupted faces and bodies, whose gestural contours, saturated colors and emotionally intense textures are entirely legible yet devoid of realist impulses. There is a certain eccentricity to drawing the figure this way that feels like folk, primitive or outsider art; yet at the same time, the pictures are organized according to sophisticated studies of color and composition. The expanses of rich color fields in what would otherwise be empty space, and the intentionally, psychologically telling distressed faces of the self-portraits especially, are what bring to mind Bacon.

In truth, those affinities are more than optical. Basquiat, for example, was deeply engaged with the cultural and bodily violence of colonialism and genocide perpetrated on people of color, which resonated for Bartow not only with the genetic sense-memory of an 1860 massacre of his own tribe’s people but also with his harrowing experiences as a reluctant wartime soldier. For his part, Bacon was a notorious drinker whose self-portraits reflected harsh, Jungian deconstructions of his own being and made frequent use of the idea of the mask as both

(12 »



© RICK BARTOW

Crow's Creation V (1992):
pastel, graphite on paper, 40 x 26 inches;
private collection

» **II**) a symbolic and pictorial trope. The mask as a motif is important to Bartow, too, appearing in two-dimensional and especially sculptural forms throughout both his own work and the broader cultural lexicon of his heritage.

Further influenced by the many vernacular traditions he encountered during his extensive travels, besides contemporary art and modern ideas about identity and persona, Bartow's unique hybrid perspective was forged from many sources. Influenced not only by the Western art historical canon in which he was educated and trained, Bartow was centrally aware with every breath of his own overarching identity as an actively engaged member of the Mad River Band of Wiyot Indians. At certain points, this conflicted with his concurrent identity as a U.S. citizen, whose mandatory military experience in the Vietnam War released a host of PTSD-related demons that plagued the artist as

a young man. As for many others, art was one path back to himself — or, rather, forward to the new self he would become.

On view at the Autry Museum of the American West through the end of the year, “Things You Know but Cannot Explain” is Bartow’s first major retrospective, despite his being revered among those versed in contemporary First Nation art. And though it covers decades of creative output in large and small paintings, haunting drawings and prints, and witty, complex sculptures, the show takes its name from a single 1979 drawing, the first Bartow did after the war. Because that’s where it all started.

The drawing is a gripping portrait of a tormented soul, a visceral cry for help and a passionate rage against inertia that encapsulates the volatility of his being in a way that words could not have done. It is reminiscent of the iconic drawings

by Käthe Kollwitz made during WWII in the same way, for similar reasons.

This exhibition originated at the Jordan Schnitzer Museum of Art in Eugene, Oregon, where it first opened in 2015, when Bartow was still alive. He died in April 2016, but the show notably includes his last works, many of the most impressive of which were made as recently as 2014, following a stroke he suffered in 2013. That created what the curators call “a sense of urgency,” which the artist felt as well. There’s a story that he was back in the studio within four days of the stroke. And one can clearly see an increased intensity in the latest works, a fearlessness in the face of mortality that renders them all the more visceral and emotionally explosive. Somehow fittingly, the work he made at the end of his life is the most sensational and beautiful of his career.

Curators Danielle M. Knapp and Jill Hartz worked closely with Bartow, and

thankfully documented much of that process as well as several conversations with the artist surrounding the opening in Oregon. The show subsequently traveled to museums in Tulsa, Oklahoma; Santa Fe, New Mexico; Phoenix; and Pullman, Washington; it will finish its tour here at the Autry Museum. In a sense, the Autry’s mission to foster appreciation for the historical and contemporary art of the American West makes it a perfect venue; doubly so in the context of the museum’s further educational mission to contextualize this history within present-day cultural currents.

The Autry’s exhibition design is stellar; its environmental atmosphere and division into sectional pillars that reflect the narrative structure of the survey are clear and engaging. The work is presented not so much in chronological phases as in overlapping areas of concern that animated Bartow’s entire career: Gesture,



3 Hawks (2006): drypoint, 12 x 10 inches;
Moon & Dog Press, Tokyo/South Beach, Oregon;
courtesy of the artist and Froelick Gallery, Portland, Oregon

© RICK BARTOW

Self, Dialogue, Tradition, Transformation. A selection of interview videos are the perfect complement, showing the artist's amazing personality, and the deadpan tone in which he delivers insightful spiritual zingers like Alan Alda playing William Burroughs in a stage play. He says things like, "The song of the birds is always about the birds," and "You can make music or poetry, or you can just tell the truth."

"Our creator gives everyone a gift," Bartow says in one video, "and that's what we have."

In the name of using his gift in the best way he could, Bartow's practice examined not only the significance of the act of making for the individual artist but also the spiritual significance for the artist's entire community. Art, in this mode, is a private ritual enacted in public. The creative process is a meditative, intimate experience; the finished piece has something of value to convey to all who see it. The best art is fully both.

Bartow was deeply engaged with such ideas about how art functions in society, in fact in societies around the world and across history, and his conception of its potential owed way more to the First Nation reverence for vision quests and a prehistoric lineage of gestural mark-making, stretching all the way back to petroglyphs and cave paintings, than it does to any late-capitalist model privileging

luxury objects. So while his raw materials and found objects were often humble, it was the agency of the artist as a kind of seer, or interpreter of the esoteric, that infuses art with its talismanic powers.

In the 1991 masterpiece *Performance Self-Portrait*, Bartow's velvety pastel-and-graphite image shows the torso of a shamanic dancer; his face is not in frame, but his ceremonial gear includes a face mask. From its deep shadows its deeply scored rainbow plumage, this image radiates power and purpose, fear and exuberance, and is both a grand metaphor and an ingrained memory for the artist.

Thirteen years later, in 2014, less than a year after his stroke, Bartow made *CS Indian*. With its shades of Van Gogh's most unsettling self-portraits, especially the one with his bandaged ear, and its surrealist qualities of color and a third eye, its almost four square feet of raw canvas, and its smattering of intense primary colors, it is a picture of change frozen midway through. From within its florid prisms and expressionist contours, the eyes and a mouth full of tiny sharp teeth are rendered crisp and clear and clean, as if to say, the mind may be in frenzy but the eyes and the voice still have a job to do.

The large acrylic paintings *Frog in Orange Britches* and *Crow Song Bear*, both 2014, also depict figures in motion, enacting disjointed but deliberate movements,



From Nothing Coyote Creates Himself (2004):
wood and metal, 41 x 84
x 16 inches; courtesy of
the artist and Froelick
Gallery, Portland, Oregon

© RICK BARTOW

“THE WORLD IS A BETTER PLACE WHEN YOU HAVE LITTLE MYSTERIES TO WATCH. SLOW DOWN, OPEN YOUR EYES, LEARN BY LOOKING.”

— RICK BARTOW

showing double figures and animal-inflected visages. These exuberant paintings are each a quirky, operatic tour de force, and this evolution of Bartow's style feels less like a change and more like a culmination of an idea he's been working with for decades. These works have everything we have come to expect from a Bartow — color, line, symbolism and risk, as well as fear, courage and something new: joy. They make use of movement, negative space and a performative sense of ritual that unfolds like other actionist painters, but from a whole different vector, in which every action and gesture carries meaning and impacts the world in ways both academic and inexplicable. As Bartow observed, "The world is a better place when you have little mysteries to watch. Slow down," he said, "open your eyes, learn by looking."

These same pluralistic aesthetic ambitions also operate in Bartow's sculptures, and are in some ways even more assertive when played out in multiple dimensions and less ethereal mediums. Pressing his thumbs deep into wet clay, placing hundreds of small nails and other repurposed objects in wood, itself chosen for the anatomical possibilities it suggests in its own form, carving marks into its surface like making a drawing on paper — all of this activity represents the artist's hand and, by extension, his presence in this world, his aliveness in this life.

As a native of the Pacific Northwest, and the Wiyot community specifically, Bartow knows that totemic wood

sculptures were meant to be displayed outside, like the public art they are. But Bartow's more intimately scaled wood sculptures frequently use the wood more like found objects than clean slates, as he allows the pieces to suggest their own body forms — legs, faces, tails, paws, fur, spines, teeth, textured hides. This is an animistic impulse as well as an assemblage technique, as the artist proceeds not to impose his ideas onto the wood but rather to listen when it speaks to him about what spirit already dwells within it. In works like *Man Acting Like Dog* (2009) and *Bear Mask* (2008), elements of indigenous ingenuity and modernist stylization combine to offer convincing, affecting avatars.

We've seen men merge with spirits of bear, salmon, crow, coyote, eagle and themselves; we've seen common materials elevated to embody metamorphosis. If there's one single recurring motif in Bartow's work that appears throughout his career and across all his chosen mediums and aspects of style, it is the mask. In its very definition, it expresses the idea of something that is hidden yet present, and speaks to the kind of paradox Bartow found most appealing — how a thing or a man can be both entirely itself or himself, while also being entirely something else altogether. A mask is perfect when considering how a disguise can reveal a deeper reality.

Masks change their wearers in their core being, at an energetic level, not only in their appearance — any Jim Carrey fan can tell you that. Masks are also Jungian allegories, and like Jung, Bartow's interests stretched from Western mythology to modern psychology, local folk archetypes and *art brut*. In traditional tribal and cosmopolitan carnival cultures, masks are frequently combinations of animal and human parts, liminal hybrid species. Bartow traveled extensively in his lifetime, and collected artifacts from instances of this ancient practice from every continent. These are ideas fraught with materialism, alchemy and animistic symbolism, capable of containing multitudes; but through it all, Bartow would remind us, "Truth is always truth."

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WHAT A TEASE

A mysterious open casting call for burlesque dancers intrigues our correspondent

BY VANESSA BURGUNDY

Ms. Burgundy gives *L.A. Weekly* a behind-the-scenes look at burlesque.

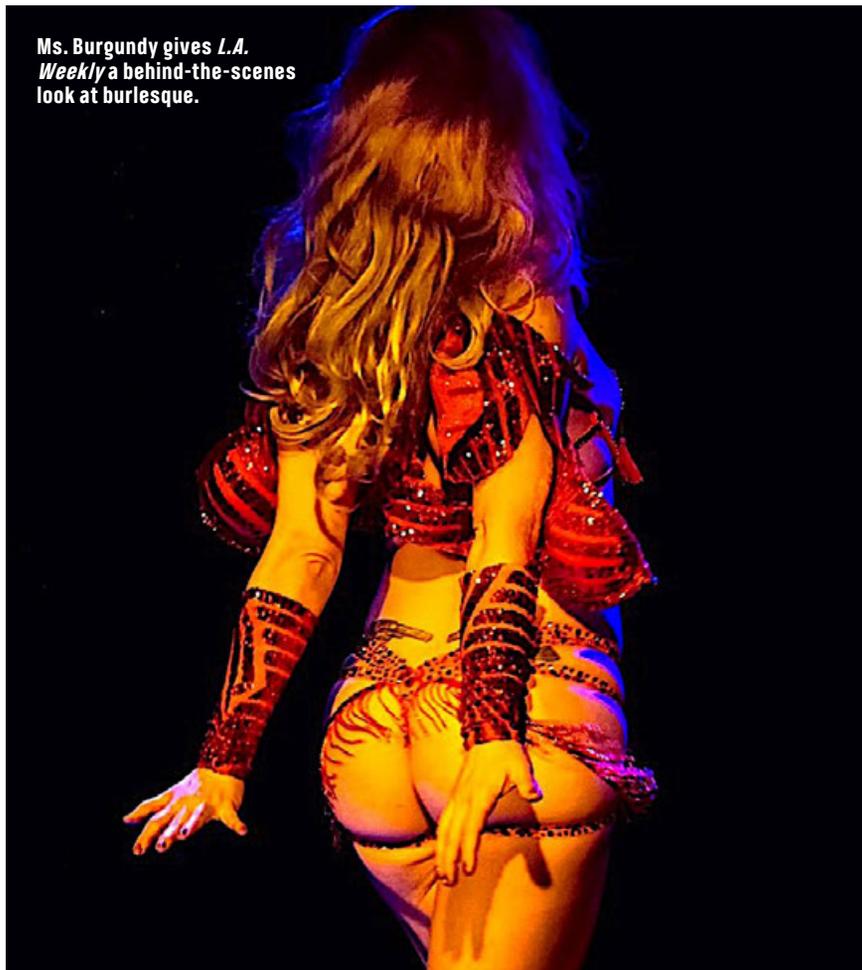


PHOTO BY MICHELLE NIELLOSE

Tremors of excitement tore through Los Angeles' dance/drag/performer community last week as burlesque icon Dita von Teese announced an open casting call for her latest project. It all began with a rather vague Instagram post on Monday, Aug. 20: Dancers of all genders and variety acts would be seen at the famed Hollywood Roosevelt's Blossom Ballroom between noon and 4 p.m.

Within a day, the post received nearly 7,500 likes and provoked multiple chat threads speculating about the new project. What is she looking for? Where will the new show take place? Am I good enough?

"We are seeing dancers of all abilities, from professional dancers, burlesquers, to strippers and variety acts," Von Teese wrote in a follow-up post after all

the hoopla. "Not being able to follow choreography doesn't discount anyone for me. In fact, some of my favorite performers are not technical dancers. ... Truth be told, even at the height of my ballet dancing, I was just a flower or a snowflake in the back, trying to keep up! But where there's a will there's a way, and here I am, burlesque dancer."

This post generated 80,000-plus likes and more than 600 comments poured into her feed. Although the audition called for Los Angeles-based performers only, we saw frenzied hopefuls from all over the globe contemplating a last-minute plane ticket for a chance to perform in front of their idol. Her warm reassurance turned the idea of auditioning from fearful "what if" to a fun "why not?"

Which brought us back to our first burlesque audition, in 2002, for Los

Angeles' pioneers of the burlesque revival, the Velvet Hammer. Those days were quite different. Pulling up to an unmarked loft downtown, we recall shooting some Jack Daniels and ascending a staircase into an opium den-like space, filled with more liquor and a "let's see what ya got, kid" attitude.

There was a punk-rockness about it all, the only rules being no fake boobs; no professional strippers; no porn stars; and no bad attitudes. This has changed throughout the years, as physical alterations have become more prevalent and accepted in the burlesque scene. Body shaming of any kind is never tolerated, however.

We ended up dancing and touring with the Velvet Hammer, and have since performed and produced burlesque shows on nearly every stage in SoCal and beyond. But were we ready for Dita and whatever new spectacle she was planning?

Monday was another gorgeous 86 degrees in Los Angeles, and by 11 a.m., Hollywood Boulevard was already abuzz with tourists and slacker actors in dirty Spider-Man onesies. Little did they know, just a few feet away, real Hollywood dreams were being made behind the landmark doors of the Roosevelt Hotel. The Blossom Ballroom was a romantic choice, as it was the site of Tinseltown's very first Academy Awards in 1929.

The L.A. burlesque community represented proud and strong. There were also troupes and performers from San Diego, San Francisco and as far as Miami. The room seemed an equal divide of technical and burlesque dancers, some focusing on their 1, 2, 3, 4s and others on their cha-cha-cha's. Age ranged from 21 (the casting cutoff) to mid-50s. At 12:09 p.m., we were told to line up and grab a number. It was time.

We got No. 101 out of approximately 130 attendees, a small number for such a huge online response. We're sure nerves and insecurity kept a few out of the running. As we entered the famed ballroom, there was Dita herself, sitting perfectly poised in the front. As we soon found out, *Von Follies* is her latest venture into vaudeville-style entertainment at the Roosevelt Theater, inside the hotel.

After a short "walking" choreo lesson that included a little shake and shimmy, we were encouraged to relax but also throw in any extras we might have at the end to showcase personality. We were impressed by an alluring male dancer with shocking red hair and posture that could cut ice. Dita seemed impressed as well, as her eyes and smile followed him, and every other male in attendance. Boylesque is always fun to watch, and Von Teese has incorporated it into her past productions.

Local burlesque ladies who made the cut included Jessabelle Thunder and

Egypt Blaque Knyle. There were also a handful of plus-sized powerhouses with prowess, and a few of the technically trained gals whose high kicks made our eyelashes flutter. Twenty dancers were chosen, but even the 100-plus who weren't seemed happy for the experience.

We wanted to know more, so we contacted Von Teese the next day, asking about her vision for the project and why

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she chose to cast it the way she did. "I was surprised at the massive turnout we had with such short notice. I didn't expect it, because I only sent the call out to my social media followers rather than to the dance agencies," she said via email. "I was happy to see professional dancers, established burlesque performers and non-dancers that just have fantastic presence because that's one of the most valuable assets a performer can have, that can't always be taught."

Although we didn't make the final cut, we still felt more than accomplished. The supportive energy in the room was nothing short of overwhelming, and being able to perform in front of the world's biggest burlesque superstar put an extra sparkle in our step that will remain wherever we perform next. Burlesque celebrates artists. Not a body type, not a gender, but art. This was clear in Dita's vision, and it's how most of us in this sexy world feel about entertaining.

You can see what came out of this unforgettable day at an intimate one-night-only show and party on Saturday, Sept. 15. Von Teese said she hopes to do something similar on a weekly basis in 2019, after her European tour dubbed *The Art of the Teese*. She's also working on another large-scale show in one of the historic downtown theaters for New Year's Eve.

Dita Von Teese Presents: The Von Follies at the Roosevelt Hotel, 7000 Hollywood Blvd. Sat., Sept. 15, 8 p.m. More info at thehollywoodroosevelt.com/about/happenings/dita-von-teese-presents-von-follies.

Vanessa Burgundy produces and performs the burlesque shows at the Mondo Hollywood Festival at Union, 4067 W. Pico Blvd.; Sun., Sept. 2. More info at facebook.com/events/187071125295298.

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WILD THING

Chef Dean Barker is multitalented and multifocused

BY MICHELE STUEVEN



PHOTO BY DANNY LIAO

Dean Barker is an unapologetic wild thing, traveling DJ, music producer, horticulturist, child of the '80s and an accidental chef. Just like Max in the Maurice Sendak classic *Where the Wild Things Are*, he loves to create a ruckus and looks forward to the day when he can live in his own underground forest.

Barker is the sous chef at Catch L.A., one of the city's trendiest and most magical rooftop dining spots, which overlooks West Hollywood and beyond. The seafood-focused West Coast outpost of Catch N.Y. is the brainchild of Eugene Remm and Mark Birnbaum and is known for its truffle sashimi, Cantonese lobster and Japanese Miyazaki Wagyu cooked tableside on its signature hot stone.

Birnbaum says, "The wildest of dreams are achieved by those who follow their gut imagination," in describing his wild child.

"I became a chef because I wanted to produce music," the former *Chopped* contestant tells *L.A. Weekly*. "I was a 20-year-old producer and had to move out of my parents' house and was trying to figure out how I could buy more equipment. I had already spent all my tax returns from the age of 15 on studio equipment."

The young Barker started as a culinary manager at Olive Garden in New York, then moved on and up the ranks at Applebee's.

"I kept moving up but was restless and didn't really have what I wanted," Barker says. "The food was disgusting and where it came from was disgusting. The chicken was gross, and I just couldn't do that kind of food anymore, so I went into fine dining."

He moved around to various wine bars on the Upper West Side, including one owned by Bruce Willis, and then to a Peruvian restaurant, where he discovered Peruvian pastry and seafood dishes, which became his inspiration. With his interpretations of Peruvian cuisine at Catch L.A., he became the first sous chef to create an item on the menu — the seafood pizza.

Three years of horticulture in high school and time at Cameron University in Oklahoma fostered Barker's fascination with cultivation and the power of plants in his latest obsession, cooking with cannabis. He recently constructed a cannabis causa with octopus, next to a peach and pluot cannabis carpaccio for an event hosted by *Bong Appetit's* Ry Prichard.

"I'm a horticulturist. A lot of people look at marijuana and think it's just about getting high and partying," Barker says.

"Dean is incredibly talented and has such a great aesthetic eye for food," Prichard tells *L.A. Weekly*. "His background as a DJ/producer definitely influences the multisensory approach he takes, and

it's exciting to work with someone on an event like this who can provide more than just food.

"A truly great dining experience weaves together multiple elements, and this dinner will do just that with Chef Dean providing a customized aural experience as well as the cannabis, food and beverage elements," Prichard says.

Barker believes that the power of marijuana as a plant can change the entire world.

"It's obvious — hemp can be used in everything in front of you, including the tile we're sitting on right now, the clothes you're wearing, the glass you're drinking out of," he says. "So much can be made out of hemp. And sure, I like to smoke a little to relax."

Born in Kansas, Barker was an army brat who traveled the world with his parents and two sisters and was always encouraged to be himself. By the time he was 12, he had lived in Germany, seen the Eiffel Tower and the Mona Lisa, learned to play the saxophone and stolen his father's turntable to experiment with Donna Summer, Prince and Michael Jackson records.

"After moving back to the States, I discovered Nirvana, Nine Inch Nails,

Smashing Pumpkins and Green Day," Barker says. "It was so awesome. *Beavis & Butt-Head*, MTV — it was a great time."

He kept up the cooking gig, which made it possible for the music projects to continue growing. Barker has toured London, Russia, Romania and Portugal and performed at the Electric Daisy Carnival in May. He created the art for his debut release on Insomniac Records, which features hip-hop stalwarts Camp Lo.

"I like to produce music I call hip-hall, a combination of hip-hop and dancehall and dubstep and trap all mixed together," Barker says. "But when I play, I like to play all genres. I'm not a big dubstep fan, or house music, but I'll play all music. I'll drop the Chemical Brothers, Fat Boy Slim, then Kendrick Lamar and then back to Pusha T."

Like Max, Barker sees a forest growing in his room. In five years, he wants to open an underground pescatarian/vegetarian restaurant in an abandoned subway station and grow the produce on-site, inspired by the Lowline Lab in New York, where light is siphoned from above to mirrors on the ground and the interior looks like an underground jungle.

"This is the beginning of how you can change the world," Barker explains. "I've

been drawing that idea since I was 7 years old. Once I've done it in New York, I'll do it in L.A. — there are so many secret underground spaces here. It will completely change our society."

Barker says his parents gave him and his siblings the freedom to be themselves; he describes his dad as a pretty cool dude with a huge afro and a reel-to-reel tape player. One sister, a mother of four, works in the investment baking world and the other drafts architecture.

"My parents let me go crazy, like have multicolored hair," Barker recalls.

"I used to have an afro like Lisa Simpson. I had candy bracelets and 16-inch-wide jeans. They figured it was just a phase that I'd grow out of. People told my parents I needed Adderall or Ritalin, and they said no way. They said just let him be hyperactive while they were putting everybody's little kids on Ritalin. They just let me be myself. I wouldn't be the same creative person that I am now if they had put me on drugs. I'm super lucky that my parents let me be crazy."

The *Chopped* episode in which Aaron Sanchez accused him of abusing a zucchini airs on Thursday, Aug. 16. The best part — where Barker roars at judge Geoffrey Zakarian off-camera after being chopped — unfortunately ended up on the cutting-room floor.

"I said 'I know you're famous, but I don't really know who you are, and I don't really care if you don't like it,'" Barker recalls in a typical Max moment without blinking.

"The producers were speechless and pulled me backstage to thank me so much for that moment in their lives. I just pissed him off on-camera and nobody's ever done that. I didn't care. I'm pretty sure that's why things ended up the way they did, even though the chef next to me burnt her shit black. Everybody said I got chopped because I called out Geoffrey Zakarian, and they said, 'You can't do that!' and I said, 'Yes I can.'"

In between the music and the madness, Barker is developing a video game featuring the autobiographical character Baws Fyte, who runs wild in a boxing gym, and is working on developing his own TV show, *The Hot Plate*, in which he cooks on location while on tour.

"I just want to change the world of food forever," he says. "I want to change the way we perceive food and the culture of it. I want to take it back from the government. The government controls our food and resources, which is why 80 percent of the human race is starving somewhere."

"I'm not a Michelin star chef and I don't need to be, and I don't care who is. The culinary world is starting to get too complicated and I just want food to be fun!" Barker roars as he takes off on his skateboard, home to where his supper is waiting for him.

It's hard to tell that autumn is almost upon us, what with consistent 80- and 90-degree days and Angelinos everywhere on the move in search of air-conditioned respite. Hollywood loves to use this stretch from September to October to begin scattering Oscar hopefuls in theaters in hopes of gaining critical traction before the big holiday juggernauts invade.

This year, horror, fantasy, neo-noir and kiddie-comedy options provide broad counterprogramming to the more serious — and seriously good — fare available from big studios and indie distributors alike, making for an especially festive fall at the movies. With so many films to choose from opening during the next eight weeks, we've picked a dozen films worthy of a trip to the multiplex before the post-Halloween holiday crunch commences.

The Oscar Bait

White Boy Rick (Sept. 14): Based on an unlikely but true story, this gritty crime drama set in 1980s Detroit stars newcomer Richie Merritt as Richard Wershe Jr., a young street hustler who managed to become an FBI informant and a drug kingpin at the height of the crack epidemic — at only 15 years old. Matthew McConaughey plays the dysfunctional blue-collar father who struggles to protect him amid a top-notch cast that includes Bruce Dern, Piper Laurie, Jonathan Majors, Brian Tyree Henry and Jennifer Jason Leigh. Yann Demange directs from a script by Andy Weiss, Logan Miller and Noah Miller, co-produced by Darren Aronofsky.

Fahrenheit 11/9 (Sept. 21): Controversial yet entertaining documentary filmmaker Michael Moore flips the numbers on his eye-opening 9/11 documentary to focus on Donald Trump and the jarring political and socioeconomic impact of his election victory. Exploring “how the hell we got here, and how the hell we’re going to get out of it,” Moore interviews politicians and everyday people across America to get their opinion on Trump, Trumpism and the incredibly polarized climate that has us arguing about ethics, race, segregation, core values, gerrymandering and so much more with family at Thanksgiving dinner. The film’s release is timed to arrive prior to the midterm elections. Inform yourself and vote!

A Star Is Born (Oct. 5): Actor Bradley Cooper swings for the fences his first time in the director’s chair, co-writing and starring in a contemporary take on the classic cinematic love story that originated in 1937 and has been remade twice since. Cooper plays hard-drinking country singer Jackson Maine, who falls for an unknown struggling artist (Lady Gaga, in her first big-screen lead role) and

FILM

FALL IS FOR MOVIE LOVERS

Here are a dozen picks for the best flicks of the coming season, suited to all tastes

BY DAVID WEINER



Matthew McConaughey, left, and Richie Merritt in *White Boy Rick*

COURTESY COLUMBIA PICTURES

steers her to stardom while he struggles. Featuring live performances of original songs filmed in front of audiences at such festival venues as Coachella, Stagecoach and Glastonbury, Cooper sings with gusto and Gaga gets to show her dramatic mettle, belting it out with a voice that will shake the theater.

Beautiful Boy (Oct. 12): There’s a father-son relationship/fall-from-grace theme running through some of the better fall entries based on a true story this year. In *Beautiful Boy*, Steve Carell flexes his dramatic chops as a concerned dad standing helplessly by as his son, played by *Call Me by Your Name* sensation Timothée Chalamet, struggles with a meth addiction. Sourcing both father David Sheff and son Nic Sheff’s independent memoirs, the powerful film charts the complicated emotional journey required to not only challenge the disease of addiction but salvage the broken pieces

of a ruined family. Maura Tierney, Amy Ryan and Timothy Hutton bolster the cast of the film, directed by Felix Van Groeningen.

The Hate U Give (Oct. 19): This compelling adaptation of Angie Thomas’ best-selling young-adult novel follows Starr Carter (Amandla Stenberg) as an upbeat African-American teen who deftly balances life at the mostly white, upper-class prep school she attends and in the lower-class urban neighborhood in which she lives. When her childhood friend is killed by a white cop during a routine traffic stop, her world is thrown into chaos and she must make a choice to find her true voice. Directed by George Tillman Jr., the film co-stars Common, Russell Hornsby, Regina Hall, Issa Rae and Anthony Mackie.

Mid90s (Oct. 19): Actor Jonah Hill skates into unexpected territory with his feature directing debut about young

L.A. skateboarders in the early ’90s. The coming-of-age comedy-drama follows 13-year-old Stevie (boarder/actor Sunny Suljic) as he navigates the freedom and free-falls that come with riding that magical wooden plank on wheels. Stevie also toils under the rule of an abusive older brother (Lucas Hedges) alongside other domestic and urban troubles. Hill remains behind the camera for his promising debut.

The Popcorn Flicks

The Nun (Sept. 7): Fans of *The Conjuring* franchise can gleefully shudder once again with this jump-scare scream fest from the mind of James Wan. That creepy nun from the painting in *The Conjuring 2* comes to life again in a prequel that follows a suicide at a cloistered abbey in the mountains of Romania. When a young priest (Demian Bichir) and a novitiate (Taissa Farmiga, younger sister of *Conjuring* star Vera Farmiga) investigate the death, they uncover a holy secret and a demonic nun with malevolent supernatural powers. Corin Hardy directs from a story by Wan and Gary Dauberman that sees Bonnie Aarons reprising her nightmarish title character.

The House With a Clock in its Walls (Sept. 21): John Bellairs’ gothic 1973 children’s novel featuring wonderfully creepy Edward Gorey illustrations is now a surprisingly whimsical Eli Roth movie starring Jack Black, Cate Blanchett and Kyle MacLachlan. Owen Vaccaro plays the young, orphaned Lewis who moves in with his mysterious uncle Barnavelt (Black) — a good-natured warlock in a house full of magic and mystery. Somewhere within its walls is a ticking clock constructed by a sinister couple pulling our world ever closer to the end of days, and Lewis must team up with his uncle and good witch Florence Zimmerman (Blanchett) to stop it. Working a Harry Potter vibe with Tim Burton-inspired production design, director Roth bypasses his usual horrors for a more ’80s Amblin movie feel this time around.

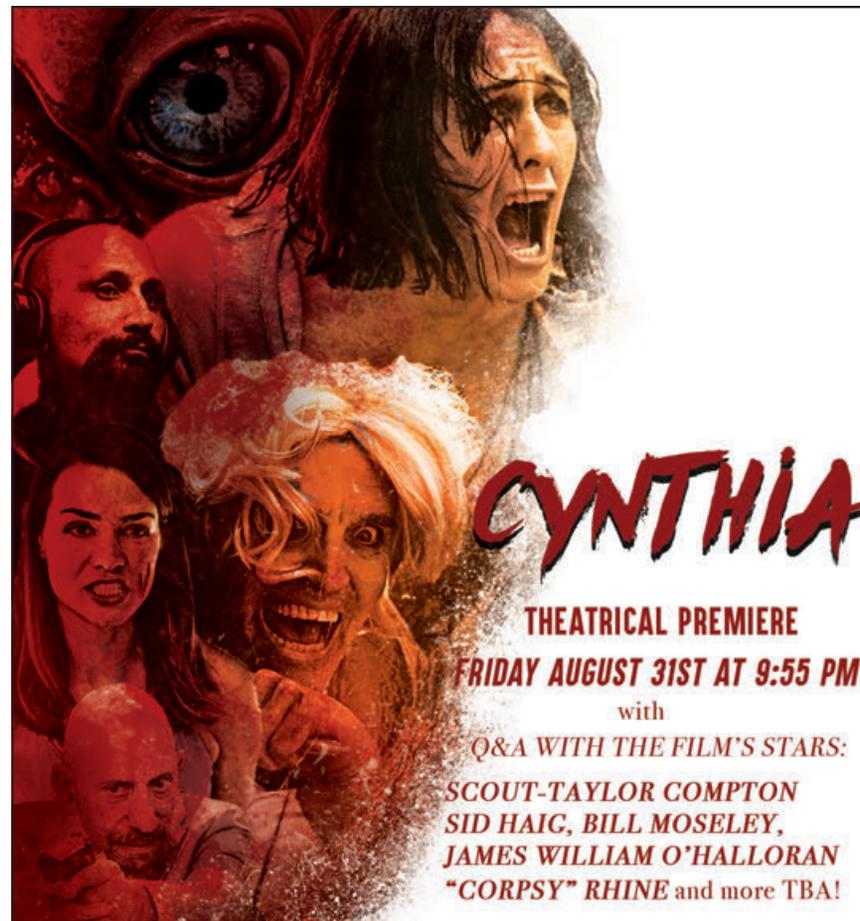
Smallfoot (Sept. 28): Full of fun and feel-good moments, the CGI-animated *Smallfoot* adequately fills the big-screen animation void for kids of all ages as a clever bit of seasonal counterprogramming. Turning perceptions about-face, this story of friendship and adventure is told from the point of view of a yeti (voiced by Channing Tatum) who discovers a world of humans beyond his snowy village and yearns to make contact. Directed by Karey Kirkpatrick and executive produced by Phil Lord and Christopher Miller (*The Lego Movie*), the film also features the vocal talents of James Corden, Zendaya, Common, LeBron James, Danny DeVito, Gina Rodriguez and new L.A. Laker LeBron James.

Venom (Oct. 5): Marvel Comics' sinister symbiote gets his own movie this fall, with Tom Hardy benefiting from the enhanced capabilities of the dark outer-space entity. Hardy plays Eddie Brock, a down-on-his-luck journalist who investigates the Life Foundation, which is doing questionable top-secret experimentation on people in a quest to produce an evolved human-hybrid life form. Demanding fans will be watching closely to see if the story hews closer to the comic-book source material and if the movie can pull off Venom without the presence of his nemesis, some guy named Spider-Man. Ruben Fleischer directs the big-budget entry, which also stars Michelle Williams and Riz Ahmed.

Bad Times at the El Royale (Oct. 5): Celebrated *The Cabin in the Woods* director Drew Goddard brings his twisted storytelling sensibilities to a hard-boiled piece that feels like a welcome return to the wave of gritty '90s neo-noir ensemble flicks that came in the wake of *Pulp Fiction*. Set in the '60s, in a sleepy Lake Tahoe motel straddling the line between Nevada and California, questionable

characters Chris Hemsworth, Jon Hamm, Nick Offerman, Cailee Spaeny, Cynthia Erivo, Lewis Pullman, Dakota Johnson and Jeff Bridges cross paths and converge on a rainy night in search of revenge and redemption.

Halloween (Oct. 19): Legendary scream queen Jamie Lee Curtis is back as Laurie Strode in a brand-new chapter of the long-running *Halloween* franchise that eschews all past sequels and picks up right where the John Carpenter original left off — well, four decades after it. Ready to confront Michael Myers again — the relentless, indefatigable boogeyman brother (the returning Nick Castle) who tried to kill Laurie on Halloween night — Curtis is armed with an unexpected script by Danny McBride and his *Pineapple Express* pal, director David Gordon Green. Expect more screams than laughs in this one. Timed for release on the 40th anniversary of the slasher game-changer, this highly anticipated project has the added street cred of Carpenter himself, who is executive producing and contributing a new score featuring his iconic *Halloween* theme.



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YOUR WEEKLY MOVIE TO-DO LIST

JOHN WILLIAMS
AND SELENA
UNDER THE STARS

Friday, Aug. 31

Harold Lloyd, indispensable member of the triumvirate of comics (along with Chaplin and Keaton) dominating silent movie screens, had the biggest success of his career with *The Freshman*. Lloyd's screen persona — "a mixture of a jock and a nerd," as historian Mark Cousins phrases it — found the perfect vehicle in this story of an awkward Ivy Leaguer trying to join the football team. It's playing at the Old Town Music Hall, which means the show will begin with a Mighty Wurlitzer pipe organ demo, an audience sing-along and a comedy short. *Old Town Music Hall, 140 Richmond St., El Segundo; Fri., Aug. 31, 8:15 p.m.; \$10. (310) 322-2592, oldtownmusicall.org.*

It seems too good to be true, but John Williams (86 years old) is still conducting the annual shindig known as *John Williams: Maestro of the Movies*. This year marks the 40th anniversary of his Hollywood Bowl debut, and the master composer likely will include a dozen or so of his instantly recognizable themes, along with some more obscure selections. David Newman leads the Los Angeles Philharmonic for the first half of each of the three performances beginning Friday evening. If you've never heard "The Raiders March" with a live orchestra, here is your chance. Everyone who buys a ticket gets a free bag of popcorn. *Hollywood Bowl, 2301 N. Highland Ave., Hollywood Hills; Fri., Aug. 31, 8 p.m.; \$14-\$195. (323) 466-3456, hollywoodbowl.com.*

Cruising, William Friedkin's ambiguously gay cult classic, will screen at midnight as part of the Nuart's *Cine Insomnia* series. Al Pacino's intense performance, as a New York undercover cop trying to catch a serial killer preying on gay men, was controversial on first release, panned by many critics and protested by gay rights activists. The film has its apologists, however, and has enjoyed a resurgence of interest ever since Warner Bros. rereleased it in 2007. *Nuart Theatre, 11272 Santa Monica Blvd., West L.A.; Fri., Aug. 31, 11:59 p.m.; \$12. (310) 473-8530, landmarktheatres.com.*

Saturday, Sept. 1

Eat/See/Hear will host an outdoor screening of *Selena*, Gregory Nava's passionate biopic of Mexican Tejano singer Selena Quintanilla-Perez. The grassy lawn of the Autry in Griffith Park is the venue, which means pillows and blankets are strongly encouraged. The evening is dog-friendly, too, with a biscuit available for every canine while supplies last. Food trucks will line the street beginning at 5 p.m. *Autry Museum, 4700 Western Heritage Way, Griffith Park; Sat., Sept. 1, 8 p.m.; free with museum admission. (323) 667-2000, theautry.org.*

Wednesday, Sept. 5

After a period of dormancy, the Cinematheque at CSUN is reborn with *She Makes Media*, a series that "celebrates the contributions of women to film, television and other media." Kicking off the season is a screening of *Antonia's Line*, the 1995 Oscar winner directed by Marleen Gorris, about a Dutch woman's attempt to build a matriarchal community in the aftermath of WWII. The film was recently restored by Film Movement. The screening is free and open to the public. *CSUN, 18111 Nordhoff St., Northridge; Wed., Sept. 5, 7 p.m.; free. (818) 677-1200, csun.edu. —NATHANIEL BELL*

OPENING THIS WEEK

ACTIVE MEASURES More a mega-thread than a movie, Jack Bryan's tying-it-all-together Donald Trump/Russia doc connects its dots for 110 delirious minutes. *Active Measures* links Vladimir Putin's rise to New York real estate to oligarchs buying Trump-branded condos to the poisoning of Ukrainian president Viktor Yushchenko to the sale of 19 percent of the Russian oil company Rosneft to 77,000 more Pennsylvanians, Wisconsinites and Michiganders pulling the lever for Trump than they did for Hillary Clinton. Few shots last longer than a second or two, always cutting from news photos to cable clips to footage of Putin smirking like he's a little stinker to yet another screaming news headline, often with the words *Trump* and *Russia* helpfully highlighted. *Active Measures* is an assault on the eyes, the ears, the mind. By coming on so strong, so fevered, Bryan achieves the dubious feat of making his host of documented facts, reasonable inferences and alarming subjects for further research all seem less persuasive than if they had been presented more soberly. Yes, Trump is likely, in some way, in thrall to or under the thumb of Putin, but Bryan's case is less journalistic than propagandistic, just a series of dark assertions made and moved on from. With such conspiracies afoot, who has time to nail a fact down? What's especially frustrating is that Bryan has put together a team of experts who could walk us through specifics, building

a powerful case. Thirty seconds in, Clinton herself gamely summarizes events of Putin's childhood, and soon we're hearing from John McCain, John Podesta, former U.S. ambassador Michael McFaul, former CIA head James Woolsey, Sen. Sheldon Whitehouse and more, all of whom rarely get half a sentence out before Bryan cuts away. (Alan Scherstuhl)

BOARDING SCHOOL If you're taken away to a remote, mysterious mansion, run as fast as you can in the other direction. Such is the familiar lesson of *Boarding School*, an atmospheric but not entirely cohesive horror tale. In 1990s New York, Jacob (Luke Præel), a troubled but sympathetic 12-year-old, is sent away after his stepfather finds him trying on his recently deceased grandmother's evening wear. We quickly learn that the ominous place where Jacob ends up is no ordinary boarding school – it's overseen by an abusive couple and has only six other students. Jacob's peers are underwritten, presented as misfit archetypes: an overweight boy, a boy with Tourette's, a burn victim, a pair of brothers who are given little to do. Christine (Sterling Jerins), the only girl, is the most complex character – deranged and potentially murderous but capable of flashes of charm. While *Boarding School* might have taken on the aesthetic and structure of a classic gothic tale, it instead is half-baked. The '90s setting doesn't add much, beyond the absence of cellphones and the license for Christine to sneeringly insult the boys as "retards." The film hints at queer

issues (issues horror often potently addresses) but its psychological exploration essentially stops at Jacob dressing in drag and seeing some creepy, confused apparitions. The most effective scares come late in the film, when Jacob spies on the evil headmaster and winds up in a fiery showdown. The suggestion of the primal scene as Jacob, again wearing his grandmother's clothes, sees just how devious this place is – and how little adults can be trusted – packs the most memorable punch, though savvy horror fans likely won't be shocked. (Abbey Bender)

GO JOHN MCENROE: IN THE REALM OF PERFECTION (L'EMPIRE DE LA PERFECTION)

Here's as thrilling a vision as you're likely to see on a screen this year: young John McEnroe, in the short-shorts and curls of his peak years, tossing a tennis ball up above his head and then leaping, twisting, smashing his racket into it, blasting it across the rust-red clay court of Roland-Garros. We see this again and again, in fluid slow motion that invites us to regard it as we might the time-lapse blooming of a flower, or Eadweard Muybridge's famous movement study of a horse's gait. McEnroe's airborne convulsions are complex, beautiful, balletic, slightly akimbo, fiercely intimidating, an act of will and rage not connected to thought. It is the gathering and expression of ferocious power. Adding to the sense of delicious might: Director Julien Faraut has scored this to the seedily rousing chug of Sonic Youth's "The Sprawl." And making it even better: McEnroe himself didn't want this filmed. The footage, like most of the searching cine-essay *John McEnroe: In the Realm of Perfection*, was shot in competition at the French Open in the early 1980s by Gil de Kermadec, a filmmaker specializing in the study of tennis technique. The whirl of the specialized camera equipped for slow-motion shots seemed a roar on a hushed tennis court, another distraction for the sensitive champion to rail against. Faraut's film is mostly assembled from a trove of 16mm footage de Kermadec's team shot at Roland-Garros between 1981 and '85, often intimate close-ups of a great caught up in his greatness. Much, of course, is given over to its star's on-court outbursts. *John McEnroe* doesn't just put us courtside – it steeps us in the legend's boiling mind. (Alan Scherstuhl)

GO LET THE CORPSES TAN (LAISSEZ BRONZER LES CADAVRES!)

Co-directors Héliène Cattet and Bruno Forzani may be French, but they bleed Italian cinema. With *Let the Corpses Tan*, they've constructed a stunning – even awe-inspiring – tale of double-crossing and unrepentant human casualty by employing the filmmaking methods of spaghetti Western director Sergio Leone, along with, of course, the lurid, exploitative blood-and-dagger imagery of classic Italian *gialli*. The story follows a gang of misfit criminals escaping to a hideout carved into the rocky Italian cliffside, where an eccentric, society-hating artist, Luce (Elina Löwensohn), and her guests sunbathe and make bullet-ridden art. Don't pay too much attention to the plot. Just know that there's a cache of

gold bricks in a car, a cop who has stumbled on the hideout, an arsenal of weapons and only one way in or out of the compound. Most of the story takes place within a tense 24-hour shootout among the ruins in the hills. Characters are split up into different bunkers and lookouts, and the story will often rewind itself to examine the same scene from a different character's point of view. This method also allows viewers to gain a surety of space – the ruins are almost labyrinthine. But what matters most is the imagery, which is seriously made without taking itself too seriously. Think the psychedelic ascendancy of early Alejandro Jodorowsky, films that, through an overt focus on primal elements, become both cosmic and comic. More times than I could count I had no idea what the hell was happening, and also just didn't care that I didn't know. *Let the Corpses Tan* is that strange and beautiful. (April Wolfe)

OPERATION FINALE Chris Weitz's *Operation Finale*, concerning a Mossad team's 1960 hunt for Adolf Eichmann, is a sort of *Argo Goes to Munich*, blending heist movie jollies with some moral inquiry into justice, revenge, torture and execution. The mix is sometimes unpalatable: The gang breezily plots its big score, and dances to boogie-woogie piano, but David Ben-Gurion himself (played by Simon Russell Beale) establishes the stakes thus: "For the first time in our history, we will judge our executioner." It's almost held together by the face of Oscar Isaac, who plays Peter Malkin, the Mossad agent in charge of the mission to snatch the old murderer and sneak him to Israel for trial without the Argentine government catching on. Pulsing just inches above the movie-star smile is that knot of nerves between Isaac's eyes, that pinch of worry that sets Isaac apart, even in a leading-man role. In *Operation Finale*'s best scenes, Weitz dramatizes the tension that's always there in Isaac's face, emphasizing the difference between the breezy caper films we might wish we could live in and the brutal messiness of actual life. We see Isaac's Malkin painstakingly rehearse the moves he'll use to seize and subdue his villain; his pained expressions ultimately prove more engaging and revealing than Matthew Orton's script or much of Weitz's staging. Toward the end, Eichmann (Ben Kingsley) suddenly is invested in Malkin's inner life the same way that a supervillain tends to be caught up in his opposing hero's, monologuing about his mad brilliance. Rather than the cagey, caged mastermind who later would play dumb at trial, this Eichmann is just another movie bad guy – and *Operation Finale* is just another movie. (Alan Scherstuhl)

GO PEPPERMINT SODA In Diane Kurys' autobiographical 1977 coming-of-age film, set in Paris in 1963 and '64, 13-year-old Anne (Éléonore Klarwein) lives with her divorcée mother and older sister, 15-year-old Frédérique (Odile Michel). Though *Peppermint Soda* is a mostly plotless slice of life, don't forget that everything tends to feel much more dramatic when you're Anne's or Frédérique's age – nothing here is

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boring. All Anne wants to do is wear pantyhose like the cool girls in school and pass the school year, and then, bam, the growing pains hit and everything gets intense. Whereas Bo Burnham's *Eighth Grade* boasts a rare authenticity in its depiction of how eighth-graders interact in the digital age, and also of the painfully awkward period of acne and Hollister shirts, Kurys' girls are of a more aspirational mind. Even Anne is straight out of a sartorial mood board, outfitted in trench coats, ruffled blouses, headbands, beach looks to rival Rohmer girls. But *Peppermint Soda* feels timeless and relatable while also specific to its era — Kurys herself was between Anne's and Frédérique's ages in the years the film takes place. At a time when politics is seen as impolite, Frédérique joins a committee at school to fight fascism when politics are frowned upon. She sells peace sign badges, and gets in a fight with a girl who declares, "I don't like commies or Jews." We see a growing sense of unrest that the teachers try to squash during the girls' prime years of identity-shaping, a dissatisfaction that anticipates the upheaval France would face in 1968. (Kristen Yoonsoo Kim)

PICK OF THE LITTER It would be a surprise if *Pick of the Litter* doesn't win over most viewers. Dana Nachman and Don Hardy's film, charting the fates of a litter of puppies being trained to become guide dogs, opens with teary testimonials from blind men and women whose lives have been saved by their furry companions. A heartbeat later, we're watching Labrador pups, their faces pink and wrinkly, their eyes not quite ready to open up and take in a world that doesn't deserve such good boys and girls. It's a tough movie to review, in its way. The pups, named Primrose and Poppet and Phil and Potomac and Patriot, get dispatched from the organization Guide Dogs for the Blind to the homes of families dedicated to raising them for the first half of their training. As the filmmakers check in intermittently on the progress of all five sweet, sweet, good, good boys and good girls, *yes they are*, the critic's mind might start worrying over questions like, "Why don't the filmmakers slow down and show us the day-to-day life of these trainers?" As the roster of puppies slims, the film becomes more successful at actually showing the rigors of becoming a guide dog. The dogs must master not just curbs and traffic but also what the trainers call "intelligent disobedience" — when to reject commands from their humans that might, say, send them both into the path of a car. The final tests the dogs face are tense and fascinating, and then you're watching blind adults meet their new guide dogs. By then, you're probably a helpless blubbering pile of tears and *good boys* and *good girls* and *yes you ares*. (Alan Scherstuhl)

REPRISAL Seeing Bruce Willis in the movies these days is damn embarrassing. The action icon appears to just wander from one to the next — sometimes as a favor to someone working on the movie — taking the phrase "phoning it in" to astonishing heights. In *Reprisal*, he's an ex-cop (of course!) and the next-door neighbor

of a bank manager (Frank Grillo) whose bank was recently robbed. Since that heist left one co-worker dead, our tormented protagonist is obsessed with stopping the criminal from robbing/killing again. So he gets together with his next-door pal to figure out this cat's next move. You can tell that the filmmakers had Willis for only a limited number of days during filming. Despite sharing top billing with Grillo, the man shows up in just a few scenes — mostly all set in the same interior location. And when Willis does have to go outside, he awkwardly gets spliced in along with shots of the bald-headed double who subbed for him when he wasn't there. (See what I mean when I say this is embarrassing?) It's bad enough this film is another flimsy, unsurprising, straight-to-streaming actioner/highlight reel for Grillo, who seems to want people to know he's ready to headline a blockbuster tentpole flick. But it's downright sad watching Willis go all half-assed in another movie. I guess we're gonna have to wait for *Glass* to come out next year to see if Willis can do a movie in whole-assed form again. (Craig D. Lindsey)

ONGOING

THE HAPPYTIME MURDERS Tweaking children's fare for adult sensibilities is nothing new, and new R-rated puppet flick *The Happytime Murders* sadly doesn't add much to the genre in terms of originality or even comedic flair. Still, any adult who goes to a movie touting copious curse words and fornicating puppets should not be expecting *The Maltese Falcon* or even *The Muppet Movie*. The noir-ish story concerns a private eye on a predictable murder investigation involving what looks like blackmail but turns into bloodshed (well, felt-shed). Someone is offing the puppets from a popular TV show called *The Happytime Gang* and it's up to two former police partners — one puppet, one human (Melissa McCarthy) — to solve it amidst lots of gross-out humor (Phil's never-ending Silly String ejaculation was in all the theatrical previews so it will be, um, anticlimactic for most moviegoers), weird sex (a puppet cow off by rubbing her udders), drug use (in puppet world, sugar = crack) and a bounty of nonstop "bad" words (yes, this one's brought to you by the letter "F"). Brian Henson (Jim Henson's son) has made a movie with a low-budget feel, which it's surely not. McCarthy can't be cheap right now. She and the rest of the human cast (Elizabeth Banks, Maya Rudolph) provide some chuckles throughout *The Happytime Murders*, but the film is most offensive when it tries to use puppets metaphorically to call out discrimination among humans, at which point it comes off not only disingenuous but dumb. Worse, it's just not funny.

GO JULIET, NAKED There's a pretty great fake-out early in Jesse Peretz's adaptation of Nick Hornby's novel *Juliet, Naked*. We meet the usual regressively boyish Hornby protagonist Duncan (Chris O'Dowd), assuming we'll watch him fumble through a romance, searching out the perfect while never appreciating the good. But no. The

film actually belongs to Duncan's partner, Annie (Rose Byrne), and I breathed a sigh of relief when I realized that. It's as though I've had my *High Fidelity* fantasy delivered to these many years later: Show me this emotional idiot's relationship from the woman's perspective. Even better, Annie winds up with someone else. Duncan is a mega-fan of Tucker Crowe (Ethan Hawke), a reclusive '90s musician who, through circumstance and coincidence, meets and begins a secret internet friendship with Annie, just as Duncan begins cheating with a new teacher at his university. Peretz could have given each potential pairing equal time in the story, but he sticks with the most evocative of the two; *Juliet, Naked* has its charms, and they are named Rose

Byrne and Ethan Hawke. Byrne's comic timing has been honed over a series of films, including *The Meddler*, *Spy* and both *Neighbors* movies, and she's quickly becoming the "everywoman" of cinema. Her characters are charming but full of faults, and quick to frustration without seeming like they have a stick up their asses. Here, she's equally matched by Hawke's rendition of an aging rocker who checked out of life. Sweet and eager, but dumb, Tucker can be summed up by the peculiar gait Hawke created for the character: a clumsy shuffle, as if he's moving in every direction simultaneously, unsure which is the right way. Together, they make an unlikely but butterflies-in-the-stomach match for romance. (April Wolfe)



UNFORGOTTEN

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Homeless: The Soundtrack

Aug. 31-Sept. 6, 2018 ❖ Daily at 12:50 pm
Laemmle's Royal Theatre
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#1 The Must List | Entertainment WEEKLY
"GLENN CLOSE IS A MARVEL."
 - Leah Greenblatt, ENTERTAINMENT WEEKLY

Glenn Close Jonathan Pryce
The Wife

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 BASED ON THE BOOK BY MEG WOLITZER

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UNION

THUR. AUGUST 30



ABSTRACT, RYAN OAKS, DYLAN REESE W/ ARYIA, J VITA & MITCH THE HERO

SEPT. 1ST & SEPT 2ND, 2018

MONDO HOLLYWOOD

SATURDAY-SEPT 1ST

GUANA BATZ
THE PHARAOHS
THREE BAD JACKS
KOFFIN KATS
THE ZIPHEADS
SICKSCREW
KLAX
THE COARANTEES
THE BRAINIAX
RADARMEN
CIGARATZ
THE SINDICATES

SUNDAY-SEPT 2ND

DETROIT COBRAS
THE BOMBORAS
THE CONTROL FREAKS
RICHMOND SLOTS
FLYTRAPS
SCHIZOPHONICS
SAVAGE GOSPEL
THE GO-GETTERS
GAMBLETTES MARK
DEADROLL
THE ROCKETS
HERO & THE GOOD TIME BOYS
SCREAMIN REBEL ANGELS

UNION NIGHTCLUB 4067 W. PICO BLVD., LOS ANGELES, CA 90015
P: (323) 737-1155 • 18+ OVER • 8PM - 2AM // TICKETS: WWW.EVENTBRITE.COM

SAT. SEPTEMBER 1.

XCELLERATED DTR TAKEOVER

BOU • DUTTA
JAYLINE • MASSEO
REPLICANT • SUB KILLAZ

APOK-C • DESTRO • DJ CONSTRUCT • KONKRETE
JOEY MOJO • SCOOBA • TABU

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UNION

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BOU, DUTTA, JAYLINE, MASSEO,
REPLICANT & SUB KILLAZ

SUN. SEPTEMBER 2

JAMAICAN JERK FEST

THE JAMAICAN JERK FEST
LOS ANGELES

COMING SOON:

- | | | | |
|-----------|---|-------|--|
| 8/31 | EMO & ALT ROCK KARAOKE (LIVE BAND) | 9/15 | TOM GUN LIVE |
| 9/6 | HASEEB | 9/15 | OXBOW |
| 9/7 - 9/8 | SOUL INVASION WEEKENDER XII | 9/15 | DIVERSIFY LA W/ DESERT DWELLERS, BLUETECH, AND MORE! |
| 9/7 | DABRYE + KADENCE | 9/21 | FAMILY FUNCTION |
| 9/8 | W/ PREFUSE 73, TEEBS, RAS G "REMEMBER?" (ALL VINYL, ALL NIGHT) FT. DOC MARTIN | 9/25 | MUSTASCH |
| 9/10 | MONEY MAKIN MATT, DREAMVILLE, SHAWN BARRON, KARL RUBIN, SWAE LEE DRAM | 9/28 | DAN TERMINUS |
| 9/13 | TOY LIGHT, ANGELS DUST, TRIP ADVISOR | 9/28 | CREEK BOYZ W/ LIL BOII KANTU |
| 9/14 | OMB PEEZY | 9/29 | REVOCATION, EXHUMED, RIVERS OF NIHIL, YAUTJA |
| 9/14 | FATIMA AL QADIRI PRESENTS 'SHANEERA' (LIVE A/V SET) | 9/29 | THE NEW DIVISION |
| 9/14 | ZOMBIE NATION | 10/5 | PIG W/ KEVORKIAN DEATH CYCLE & HAEX |
| | | 10/13 | NEROZ & INSIDIOUS |
| | | 10/24 | NETNOBODY |
| | | 11/1 | HOCICO |

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MICHAEL CONSTANTINO

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FRI. AUGUST 31

OLIVER DOLLAR

FRI. AUGUST 31

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BASS TRAP TAKEOVER

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AFROGOGO

SAT. SEPTEMBER 1

SHABBAAAAA

SUN. SEPTEMBER 2

HORNITOS PRESENTS

LATIN BASHMENT ANNIVERSARY

SUMMER HEAT #4

LATIN BASHMENT ANNIVERSARY PARTY

TUE. SEPTEMBER 4

THE MOTH

THE MOTH

COMING SOON:

- | | | | |
|------|--|------|--|
| 9/6 | BENNY THE BUTCHER | 9/19 | OF THEIR OWN SALSA FUEGO |
| 9/7 | CLUB 90'S | 9/19 | FENDI P AKA CORNERBOY P LIVE IN CONCERT |
| 9/8 | WAKANDA PROM PARTY | 9/20 | BAILANDO! - THE LATIN PARTY |
| 9/9 | COAST 2 COAST LIVE! | 9/22 | CONCRETE JUNGLE PRESENTS AS DIABATZ FRENETIC TRIO, THE GRIMS |
| 9/9 | LOS ANARCHY RADIO PRESENTS VENICE BEACH, THE LEGENDARY LIVE 90'S KARAOKE | 9/22 | TECHNO CUMBIA |
| 9/11 | FLOR AMARGO | 9/23 | A PUNK METAL FEST: CHAMUCO, GOLIATHAN, HYBRID |
| 9/13 | EMO & ALT ROCK KARAOKE: DETUNED DRAMA CLUB PEDRO PIZARRO | 9/23 | FENDI P AKA CORNERBOY P LIVE IN CONCERT |
| 9/14 | CLUB 90'S | 9/27 | FLOWERS RDM PRESENTS BICOASTAL BOMBAZO |
| 9/15 | DILF | 9/28 | A CLUB CALLED RHONDA |
| 9/18 | SSS.SESSIONS - THE SINGERS SONGWRITERS SHOWCASE | 9/29 | REDHOUSE PRESENTS EARTHQUAKE WEATHER |
| 9/19 | SCRIPTS GONE WILD - A LEAGUE | | |

3040 W. SUNSET BLVD, LOS ANGELES, CA 90026 (323) 666-6669
TICKETS & INFO AT CLUBBLOGGLOBOS.COM

This month, the infamous Viper Room turns 25. Over two and a half decades, this small Sunset club has inspired a lot of emotions in a lot of people, for very different reasons. Indeed, a recent change in land ownership left a cloud of uncertainty hanging over it. The odds are good that it will survive, though. After all, it's already been through so much and thrived.

Lest we forget, it was here in October '93, a mere couple of months after it first opened its doors under a new name, that tragedy struck and River Phoenix died, putting the words "Viper Room" into the world's collective mouths for quite horrible reasons. It wasn't the best of launches, but the owners and staff dusted themselves off and boldly marched on. On one hand, dark tourism and apathy helped. On the other, the momentum co-owner Johnny Depp and his team had built was unstoppable.

The brief history: The space had been through a few names, including Filthy McNasty's and the Central, before reopening as the Viper Room in 1993 thanks to Depp, co-owner Anthony Fox and beat poet Chuck E. Weiss. When Fox disappeared in 2004, Depp relinquished ownership, and the Viper Room passed into the hands of Blackhawk Capital Partners. It changed owners many times over the years, most recently landing with Darin Feinstein.

The Viper Room was back in the news over the past couple of months when it emerged that landowners Fifth Gear had sold four commercial properties on the Sunset Strip, including the Viper, for \$80 million. The buyer is listed as 8850 Sunset LLC, and it left locals wondering whether the venue would survive. Popular opinion is that nobody pays \$80 million to keep a small club and neighboring liquor store the way they are. Current partner Roxie Amoroso isn't worried.

"They don't have any bearing on the club itself," she says. "I was there a week ago, and we're working on a festival for spring of 2019. It's going to be out of this world. We're booked well into next year."

Amoroso has worked with the Viper for about three years — only a fraction of its lifespan. She has, however, been attending shows and hanging out there for much longer. She has a firm grasp of the celebrated room's history, and where she wants to take it going forward.

"The unique thing about the Viper Room is that it's almost like a time warp," she says. "When you walk through the door off of Sunset, you come into this very dark, very still room that is almost unchanged. There's just nothing like it. The bands want to play there. Altogether, with the downstairs lounge, the capacity is around 200. In any other venue, it would be difficult to get the high-caliber bands to perform there that we do. I'm not sure what the components of



PHOTO BY MB PICTURES/SHUTTERSTOCK

MUSIC

THE VIPER ROOM IS 25

Infamous Sunset Strip venue marks anniversary under a cloud of uncertainty but vows to survive

BY BRETT CALLWOOD

the secret sauce are, but it's unique in every possible way"

Mention the Viper Room around town, and many people will immediately associate it with former booker (and DJ) Dayle Gloria, the "Queen of the Sunset Strip," who started working there in '99 and helped build its reputation. Indeed, she was responsible for Pussycat Dolls and Metal Shop (later Metal School, later Steel Panther) getting their start on the Viper stage.

"I worked tooth and nail to get big people to play there," Gloria says. "I started there as a promoter in '99. When there was no more Johnny, I had to go on what I could do. I was booking people who had talent and deserved a shot. That's why I hated the pay-to-play shit."

Three years after leaving the Viper, Gloria understandably has mixed feelings about it. But still, she maintains that there's something magic about the room.

"You see people having drinks and having

fun, and when I put a good song on they're screaming and dancing," she says. "All of a sudden the band is ready to go on, the sound guy makes the announcement, and then the curtain goes up — there's just nothing like it, especially when I know that I booked it. All these people are having fun because I know what I'm doing. It was hard to leave. Really hard. It's magic in those rooms. That's why I tried to buy it for so many years."

The stories are legion, with the likes of Tom Petty & the Heartbreakers and Johnny Cash performing there over the years. Guns N' Roses bassist Duff McKagan jammed with Steve Jones of the Sex Pistols, John Taylor of Duran Duran and fellow Guns man Matt Sorum at the Viper, and that evolved into a full-fledged band, The Neurotic Outsiders.

"I had just gotten sober and didn't know if I could play music again," McKagan says. "Literally didn't know. Steve Jones called

and asked if I would do a show with John Taylor and Matt Sorum. We played a bunch of cool covers. It was great, and the Viper Room manager at the time, Sal [Jenco], asked if we wanted to play regularly. There was nothing like that at that time: 1995, '96. Playing with Steve is a special thing."

Corey Parks of Nashville Pussy, Die Hunns and many more, played the Viper Room doorwoman in a 1999 movie called *Desperate But Not Serious*. In real life, she recalls angering Dayle Gloria by disobeying

"I BLEW A FUCKING HUGE FIREBALL RIGHT IN THE MIDDLE OF THE THING, AND THEY CLOSED THE CURTAINS ON US."

— COREY PARKS

orders and breathing fire.

"Dayle booked my band Die Hunns, with my husband, Duane Peters, and she said, 'Corey, you can't blow fire. The floors have fucking been done, we got a new sound system,'" Parks says. "My policy with the fire was to always turn to the leader of the band. I asked Duane and he said, 'We're doing the fire.' Last song, I go to do the fire and then the soundman is slicing through the crowd trying to get me. He reaches out and slips in oil. Then I blew a fucking huge fireball right in the middle of the thing, and they closed the curtains on us. It was fucking brilliant, and Dayle's like, 'You're never going to play here again.' She was so fucking pissed."

Eagles of Death Metal's Jesse Hughes recalls playing a monthlong residency at the Viper a couple of years ago with his Boots Electric project. He says the experience inspired him to write his next two albums.

"I actually think the Viper Room's critically important, right now especially," Hughes says. "The way I see it is there's an almost generational attempt to obliterate the iconic architectural and cultural things in our show business world, and to me the Viper Room seems like a defiant middle finger up to the developers, skyscrapers and high-rise makers."

The new landowners have thrown a bit of doubt over the future of the Viper Room, but the current owners are convinced that the future remains bright. There's an unannounced anniversary show to plan, which they promise will be epic, though they can't reveal details yet. It's business as usual over there, and Amoroso believes the Viper Room's best days are ahead of it: "I think once the entire globe has an opportunity to understand what the Viper Room brand is about, people will be excited."

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MUSIC

GO HEAR

FRI 8/31 Mondo Hollywood

@ UNION

Mondo Hollywood is a two-day festival of garage rock, surf, punk and rockabilly. Deejays from Green Slime, Radiocore and Voodoo Lounge L.A. will spin a nonstop barrage of trash rock while sultry burlesque sirens from the Mondo Trash Burlesque Revue, including Vanessa Burgundy, Kira Von Sutra, V.V. Venom and Kristina Nekyia, will entice you into a state of delirious madness. Saturday is centered on psychobilly groups such as Guana Batz and pyrotechnic trio Three Bad Jacks, but things really heat up on Sunday with sets from garage-rock all-stars The Control Freaks and intensely manic punks like The Schizophonic, The Flytraps and Deadbolt. The biggest thrills, though, will be sparked by The Detroit Cobras, whose wildly charismatic and unrepentantly profane singer, Rachel Nagy, has been belting out her fiery R&B remakes with sodden, soulful passion long before Amy Winehouse made her first visit to rehab. Also Sunday, Sept. 2. —FALLING JAMES

George Clinton

@ THE NOVO

George Clinton's most creative days might be well behind him, but with Parliament and Funkadelic, pioneers of Clinton's own p-funk style, he did more than enough to see him etched in stone as one of the most genuinely unique, groundbreaking, genre-blurring artists in music's rich history. There was truly nobody like Clinton before he started working in the mid-'50s, and there'll be nobody like him when he's gone. Part soul musician, part performance artist, part fucking astronaut, Clinton is an innovator who took the funk that he played a part in developing, with help from James Brown and Sly Stone, and treated it as ground zero. There are few better albums from any genre than '71's *Maggot Brain*, while in the live environment, the man still pulls out all the stops.

—BRETT CALLWOOD

SAT 9/1

Ookay

@ THE FONDA THEATRE

Ookay is one of the freshest leaders in trap

Junkyard: See Sunday.



PHOTO BY TED THORTON

music to come out of the States. Based in San Diego, real name Abraham "Abe" Laguna has been making music for six years straight. From deejaying to producing to unleashing the most fire remixes to date, he proves there are no real barriers between EDM and hip-hop. If there are any, he'll smash them. Collaborating with Marshmello and Noah Cyrus on "Chasing Colors" is just one example of his stellar recent work. His 2016 single "Thief" is another; it received an explosive remix from Flux Pavilion. Now, following last year's explosive Wow! Cool! Tour, Ookay is back to take over the Fonda Theatre in Hollywood. —SHIRLEY JU

Def Sound, Cassandra Violet, MetronOhm

@THE ECHO

You can call Deffery Emmanuel, aka Def Sound, a rapper, but his music defies typical genre boundaries. Such songs as "Propane" are pumped up with lively beats as Def Sound croons over his inventive sound collages with an R&B coolness mixed with nimble-minded rap patter. But there is also a purposeful experimentation and artiness in stranger soundscapes like "Black Mirror," in which Emmanuel applies his perspective as a poet and DJ over stark metallic percussion and trippy sound effects to muse about both Angela Davis and Seth Curry while pointing out that "Jesus wasn't Christian." Echo Park chanteuse Cassandra Violet counters with such eerily haunting pop-folk opuses as "Beyond the Fray" and "Lady," in which she confides her enigmatic lyrics with a somberly chilling beauty before switching gears with the bubbly romanticism of the breezy pop gem "Take My Time." Plus, the soothing pop dreaminess of MetronOhm. —FALLING JAMES

SUN 9/2 Backyard Bash

@ RAINBOW BAR & GRILL

The Rainbow hosts these parties twice a year, events that we've cheekily rechristened

Hairchella in the past. They make for great people-watching, usually while the sun beats down on the festivities. That said, this year's lineup is particularly fun. There's Sunset Strip hellraisers Warrant (albeit with their second singer since Jani Lane died), British glitter-stompers Sweet (albeit with like one original member), Van Halen tribute The Atomic Punks, theatrical heavy-metal puppet show Green Jelly, ad punchy hard rockers Little Caesar. That's a lot of party music, especially when considering the fact that entry is free (with a two-drink minimum). These Rainbow shows do a good job of resurrecting the decadent spirit of Sunset past, and Lemmy will surely approve as revelers take photos with his statue.

—BRETT CALLWOOD

Junkyard

@ THE VIPER ROOM

While the Rainbow becomes sleaze-rock central on Sunday, the Viper Room offers a show to complement the proceedings. Like Little Caesar, Junkyard are one of those bands that were kicking around Hollywood in the '80s but didn't have a whole lot in common with the big hair bands. Rather, Motörhead and Twisted Sister were reference points — fast and heavy hard rock that was more interested in sledgehammer riffs than Aqua Net. It was all denim and motorbikes with these guys, and in 2018, armed with a new record deal through Acetate Records, they still kick ass live and the latest, *High Water*, is up there with their best. A quick trot between the Viper and the Rainbow might be in order. The Sahns and Bastard Saints also play. —BRETT CALLWOOD

MON 9/3 Teyana Taylor

@ THE OBSERVATORY

Whether you know her because of her Def Jam albums *VII* and *K.T.S.E.*, or because of her turns in movies such as *Stomp the Yard: Homecoming* or, more recently, *Honey: Rise Up and Dance*, Teyana Taylor has had an undeniable impact on popular culture

in the past few years. Every blogger, tabloid and gossip site seems intent on catching her doing something paparazzi-worthy, but ultimately we're talking about a singer-actress-model-dancer who has been successful at everything she's turned her attention to. *K.T.S.E.* only dropped in June; she took a break after her 2014 debut to focus on family and her acting. It's great that she's back in the music game, and this show at the Observatory should be fantastic.

—BRETT CALLWOOD

TUE 9/4

Seun Kuti

@ ZEBULON

Like his older brother Femi Kuti, singer-saxophonist Seun Kuti inherited a lot from their legendary father, Fela Kuti. Both sons were schooled in the funky rhythmic intricacies of their dad's tight Afrobeat music, but they also developed their consciences to incorporate Fela's political activism and outspokenness in their own music. Seun carries on the tradition of Fela's old band Egypt 80, which features many of the musicians who toured with Fela — and who also had to struggle against the harassment and corrupt practices of Nigeria's military and police, which did everything they could to censor Fela's music. Seun Kuti shares with Bob Marley the ability to create madly intoxicating music that's simultaneously joyful and energetic even as it's layered with inspirational messages of freedom. —FALLING JAMES

WED 9/5

Bishop Briggs

@ THE THEATRE AT ACE HOTEL

"Take a hit, shoot me down, shoot me down," Bishop Briggs intones like a mantra on "White Flag," from her debut album, *Church of Scars*. "Playing dead, I'll never do," she promises, and the lyric isn't a typical pop-star boast, as the British-American singer makes the simple act of singing a song feel like an act of rebellion. While the arrangements on *Church of Scars* occasionally veer into mainstream-pop artifice, the restless, ambitious spirit of Bishop Briggs, née Sarah Grace McLaughlin, balances out the producers' more commercial instincts. Unlike many modern pop divas, Briggs doesn't need a small army of professional songwriters to smooth out the edges of her music — she wrote the entire album on her own. That trust in her own vision fuels the intensity of "Hallowed Ground," a gospel-tinged anthem that's both reverential and provocative. —FALLING JAMES

Killing Joke

@ THE REGENT THEATER

British band Killing Joke have been around for so long now, and broken so many boundaries, that they've gone full circle from post-punk and back again, taking in industrial rock, goth and just about everything else in between. Jaz Coleman remains one of the best and most mysterious frontmen that rock & roll has ever offered, and that's saying a hell of a lot. Every single album that Killing Joke released in the 1980s

was tremendous, and the eight that they put out after that have also been worth a listen. At the end of the day, when Coleman is crooning and whooping on it, with talent like Geordie Walker and Youth backing him up, it's at least going to be interesting. The band has a bit of a reputation for canceling tours/shows, so keep your fingers crossed that we'll get to bask in their glory this time.

—BRETT CALLWOOD

THU 9/6

Saul Williams

@ FORD AMPHITHEATRE

As the writer of such poetry collections as *Said the Shotgun to the Head* and provocative albums like *The Inevitable Rise and Liberation of NiggyTardust!* and *Volcanic Sunlight*, Saul Williams has always been unafraid of using his rich flow of words to raise big questions rather than paint pretty portraits. The singer-poet-rapper isn't just a high-level wordsmith who boldly raises issues of race and power; he's also a mellifluous musician who weaves his lyrics into ever-changing, adventurous sonic tapestries, both on his own recordings and in his widely varied collaborations with Janelle Monáe, Nine Inch Nails, A Tribe Called Red, Sage Francis, John Cale, Lyrics Born and Zack de la Rocha. Tonight, this wise soothsayer-prophet transplants his words from *NGH WHT (The Dead Emcee Scrolls)*, a collaboration with composer Thomas Kessler, into new settings framed by chamber group The Mivos Quartet. —FALLING JAMES

Phoenix

@ THE FONDA THEATRE

Phoenix have had a couple of triumphant L.A. shows celebrating their latest, well-received full-length, *Ti Amo*, headlining the Hollywood Bowl last summer and headlining Shawn White's Air + Style Festival this past March. The much-loved French four-



some return, this time for a residency at the Fonda (Sept. 6-7 and 10-12). These are not your run-of-the-mill gigs, however, as Phoenix promise to make it "Speciale" with their personal unique touches. Among these are gelato flavors concocted by the group, Delicious Pizza, Phoenix sake and Italian cocktails, Phoenix's own vending machine and limited-edition merchandise. These residencies have worked well for the group, which did similar runs in their native Paris in May and in Brooklyn in July. Considering Phoenix are L.A.'s adopted French sons, and seeing them in a venue this size is a super-bonus, it will be special indeed. —LILY MOAYERI



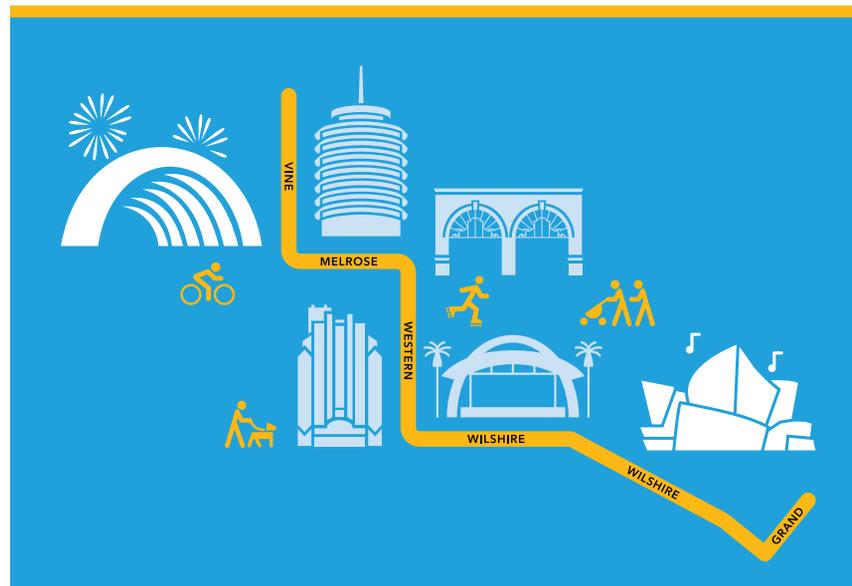
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9/24 - AMORPHIS + DARK TRANQUILITY
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ROCK & POP

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. The Patterns, Sat., Sept. 1, 8 p.m., \$10. Doug & the Slugs, Sun., Sept. 2, 8 p.m., \$7. Fodder, XO, Band Aparte, Crown Shyness, Thu., Sept. 6, 8 p.m., \$5.

AMOEBIA MUSIC: 6400 Sunset Blvd., L.A. Egyptian Lover, Fri., Aug. 31, 6:30 p.m., free. Daphne Guinness, Wed., Sept. 5, 6 p.m., free. Milo Greene, Thu., Sept. 6, 6 p.m., free.

THE BACK ROOM AT HENRI'S: 21601 Sherman Way, Canoga Park. The Back Room Trio, first Saturday of every month, 7:30 p.m., \$5.

BOOTLEG THEATER: 2200 Beverly Blvd., L.A. Eli "Paperboy" Reed, Omar & the Stringpoppers, TJ Mayes, Fri., Aug. 31, 8:30 p.m., \$15. Liniker e os Caramelows, Chola Orange, Lionmilk, Sat., Sept. 1, 8:30 p.m., \$18. Cillie Barnes, Zach Tabori, Mon., Sept. 3, 8:30 p.m., free.

CAFE NELA: 1906 Cypress Ave., L.A. Death on the Radio, Exploding Pintos, The Terpenes, Fri., Aug. 31, 8:30 p.m., \$5. Symbol Six, The Probe, Baron Bandini, Joe Baiza, Sat., Sept. 1, 8:30 p.m., \$5. Poisonous Members, Order Disorder, Sun., Sept. 2, 6 p.m. Madamn Grislee, Thu., Sept. 6, 8:30 p.m., \$5.

THE CANYON AGOURA HILLS: 28912 Roadside Dr., Agoura Hills. Herman's Hermits & Peter Noone, Fri., Aug. 31, 9 p.m., \$38-\$58. The English Beat, Sat., Sept. 1, 9 p.m., \$24-\$38.

THE CANYON SANTA CLARITA: 24201 Valencia Blvd., #1351, Santa Clarita. Herman's Hermits & Peter Noone, Sun., Sept. 2, 9 p.m., \$28-\$58.

THE ECHO: 1822 W. Sunset Blvd., L.A. Remo Drive, Field Medic, Beach Bunny, Fri., Aug. 31, 7:30 p.m., \$17. Def Sound, Cassandra Violet, MetronOhm, Sat., Sept. 1, 5:30 p.m., \$10 (see Music Pick). Geneva Jacuzzi, Cmon, Sun., Sept. 2, 8:30 p.m., \$12. Traps PS, The Paranoyds, Michael Vidal, Post Life, Mon., Sept. 3, 8:30 p.m., free. Baby Bushka: The Kate Bush Tribute Party, Tue., Sept. 4, 8 p.m., \$10. The Memories, Wild Wing, Rumblepak, Thu., Sept. 6, 8:30 p.m., \$10.

THE ECHOPLEX: 1154 Glendale Blvd., L.A. DIIV, Sextile, Fri., Aug. 31, 9 p.m., free with RSVP. Riot at the Disco, Sat., Sept. 1, 9 p.m., free & \$10. DJ Jose Maldonado, Sun., Sept. 2, 9 p.m., \$10. Protoje, Wed., Sept. 5, 9 p.m., \$22. Rico Nasty, Maliibu Mitch, Thu., Sept. 6, 8:30 p.m., \$20.

THE HI HAT: 5043 York Blvd., Highland Park. Juiceboxxx, Charge It to the Game, No Win, Margot Pauline, Fri., Aug. 31, 8 p.m., \$10. The English Language, The Mad Walls, Rearranged Face, Mooncult, Sat., Sept. 1, 8 p.m., \$8. All Souls, The

Dale Crover Band, Flying Hair, Sun., Sept. 2, 8 p.m., \$10. J. Bonigno, Cartalk, Cheridomingo, Raquet, Tue., Sept. 4, 8 p.m., free. Ah God, On Drugs, Thu., Sept. 6, 8 p.m., \$7.

THE HOTEL CAFE: 1623 1/2 N. Cahuenga Blvd., L.A. Taylor Grey, Fri., Aug. 31, 8 p.m.; Whitney Tai, Fri., Aug. 31, 9 p.m., \$10.

LODGE ROOM: 104 N. Avenue 56, L.A. Jurassic Shark, Diners, Wild Wing, Sat., Sept. 1, 7 p.m., \$15.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Benny the Butcher, Sean Strange, Thu., Sept. 6, 8:30 p.m.

THE LOVE SONG: 450 S. Main St., L.A. Moon Ensemble, Fri., Aug. 31, 9 p.m., free; DJ Rick Lopez, Fri., Aug. 31, 10:30 p.m. Jack Name, Emmett Kelly, Dillon Watson, Sun., Sept. 2, 9 p.m., free. Youth (DJ set), Wed., Sept. 5, 10:30 p.m., free. Jason McCue, Thu., Sept. 6, 8 p.m., free; CB Brand, first Thursday of every month, 8:30 p.m., free.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Screamin' Rebel Angels, Greg Antista & the Lonely Streets, The Vectors, Fri., Aug. 31, 9 p.m.; Love Weapon, Sat., Sept. 1, 9 p.m.

THE MINT: 6010 W. Pico Blvd., L.A. Jailbyrd, FireMelon, Joker's Hand, The Caddies, Bryan Dallas, Fri., Aug. 31, 8 p.m., \$10. The Withers, Daisycutter, Electric Howlers, Here's to Now, Cady Lovass, Sat., Sept. 1, 7:30 p.m., \$15. Leadr, Cat, Stardust Life, Myke Anthony, Sun., Sept. 2, 8 p.m., \$8. Hunnypot, every other Monday, 7 p.m., free.

THE MOROCCAN LOUNGE: 901 E. First St., L.A. Tom Walker, Oliver Riot, Fri., Aug. 31, 7:30 p.m., \$15. Cubensis, Sun., Sept. 2, 7 p.m., \$15. Dream Machines, Maxim Ludwig, Turtles on Speed, Mon., Sept. 3, 7:30 p.m., \$5. Let's Eat Grandma, Odetta Hartman, Tue., Sept. 4, 7:30 p.m., \$15. Bird Concerns, Young Creatures, Lia, Wed., Sept. 5, 7:30 p.m., \$10. Parisalexia, Otieno Terry, Thu., Sept. 6.

OHM NIGHTCLUB: 6801 Hollywood Blvd., L.A. Tyga, Fri., Aug. 31, 10 p.m.

THE PIKE RESTAURANT & BAR: 1836 E. Fourth St., Long Beach. The Moon Jays, Fri., Aug. 31, 9 p.m.

RAINBOW BAR & GRILL: 9015 W. Sunset Blvd., West Hollywood. Backyard Bash, with Warrant, Sweet, The Atomic Punks, Green Jelly, Little Caesar, Sun., Sept. 2, noon, free. See Music Pick.

REC CENTER: 1142 E. 11th St., L.A. French Vanilla, Rays, Cat Scan, Honey Radar, Fri., Aug. 31, 9 p.m.

THE REDWOOD BAR & GRILL: 316 W. Second St., L.A. The Brutalists, Fri., Aug. 31, 9 p.m. The Crazy Squeeze, Motorcycle Boy, Glitter Trash, Sat., Sept. 1, 9 p.m. Beaux Gris Gris & the Apocalypse, Electric Children, Sun., Sept. 2, 9 p.m. Vigil & the Thieves, Tree Machines, Raised on TV, Tue., Sept. 4, 9 p.m.

RESIDENT: 428 S. Hewitt St., L.A. Morbosidad, Blue Hummingbird on the Left, Maledict, Zulxaxeku, Fri., Aug. 31, 8 p.m., \$20. The Unclaimed, Sat., Sept. 1, 9 p.m., \$5. S.H.I.T., Foza Comun, Macabre, Blazing Eye, Hate Preachers, Sun., Sept. 2, 8 p.m., \$12.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Bad Bad Hats, Cumulus, Fri., Aug. 31, 9 p.m., \$15. Devour, Sat., Sept. 1, 9 p.m. Sports, Keith Charles, Thu., Sept. 6, 9 p.m.

THE SMELL: 247 S. Main St., L.A. Thrill You Kill You, Devon Williams, Big Wednesday, Risa Rubin, Fri., Aug. 31, 9 p.m., \$5. Jenna & the Pups, Slow, Dimber, Memory Babe, Sat., Sept. 1, 9 p.m., \$5.

THE STUDY HOLLYWOOD: 6356 Hollywood Blvd., L.A. Joshua & the Holy Rollers, Fri., Aug. 31, 8 p.m.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., L.A. Candi Staton, Fri., Aug. 31, 8:30 p.m., \$30. Asesino, Thanatology, Lepra, Darksun, Horsemen of the Apocalypse, Sat., Sept. 1, 7:30 p.m., \$25. Dent May, Cobra Man, French Vanilla, Mon., Sept. 3, 4 p.m., \$20.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Sheer Mag, Marbled Eye, Blues Lawyer,

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Sun., Sept. 2, 7 p.m., \$17. RIVVRS, Paul McDonald, Madi Sipes & the Painted Blue, Tue., Sept. 4, 8 p.m., \$12. The Marcus King Band, Bishop Gunn, Sept. 5-6, 8 p.m., \$20.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Mondo Hollywood, with Guana Batz, The Pharaohs, Three Bad Jacks, Koffin Kats, The Zipheads, Sickscrew, The Klax, The Quaranteds, The Brainiex, Sat., Sept. 1, 6 p.m., \$20-\$40 (see Music Pick). The Jamaican JerkFest, Sun., Sept. 2, 3 p.m., \$5; Mondo Hollywood, with The Detroit Cobras, The Bomboras, The Control Freaks, The Richmond Sluts, The Flytraps, The Schizophonics, The Savage Gospel, The Go-Getters, Gamblers Mark, The Rhythm Shakers, Screamin' Rebel Angels, Sun., Sept. 2, 6 p.m., \$20-\$40. Haseeb, Thu., Sept. 6, 8 p.m., \$10 (see Music Pick).

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Of Limbo, Big Rig Dollhouse, Bearwulf, The Sugar, Paradise Vultures, Fri., Aug. 31, 8 p.m. Junkyard, The Sahns, Bastard Saints, Sun., Sept. 2, 8 p.m., \$18 & \$400 (see Music Pick).

ZEBULON: 2478 Fletcher Dr., L.A. Sorne, Pair of Arrows, True Ghouls, Rafael Vigilantics, Sitar Seance, Fri., Aug. 31, 9 p.m., free. Weirdo Night, with Dynasty Handbag, San Cha, Hey Jellie, Kevin Yee, Sun., Sept. 2, 8 p.m., \$15. Jamie Stewart, Angela Seo, Carla Bozulich, Máté Tulipán, Dave Kendrick, Mon., Sept. 3, 9 p.m., \$15. Roscoe Mitchell, Christina Wheeler, Sept. 5-6, 9 p.m., \$20.

—FALLING JAMES

JAZZ & BLUES

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. John Daversa, Fri.-Sun., Aug. 31-Sept. 2, 9:30 p.m., \$25. Jaime Kime, Mon., Sept. 3, 9:30 p.m., \$15. Lynne Fiddmont, Tue., Sept. 4.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., L.A. Bennie Maupin, Aug. 31-Sept. 1, 9 p.m. Maksim Velichkin & Vardan Ovsepian, Sun., Sept. 2, 9 p.m., \$15. Trevor Anderies, Tue., Sept. 4, 9 p.m. Tony Suggs, Wed., Sept. 5, 9 p.m., \$20. Ricardo Silveira, Thu., Sept. 6, 9 p.m., \$15.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd. Marilyn McCoo & Billy Davis Jr., Fri.-Sun., Sept. 1-3. **DESERT ROSE:** 1700 Hillhurst Ave., L.A. The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.

THE DRESDEN RESTAURANT: 1760 N. Vermont Ave., L.A. The Readys, Sundays, 9 p.m., free. Marty & Elayne, Tuesdays-Saturdays, 9 p.m., free.

HARVELLE'S SANTA MONICA: 1432 Fourth St., Santa Monica. The Toledo Show, Sundays, 9 p.m., \$10. The House of Vibe All-Stars, Wednesdays.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Dave Sills Quartet, Wed., Sept. 5, 6-9 p.m., free.

THE MIXX RESTAURANT & BAR: 443 E. Colorado Blvd., Pasadena. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Lucky Peterson, Sept. 5, 7:30 p.m., \$25.

VIVA RANCHO CANTINA: 900 Riverside Dr., Burbank. The Kevin Crabb Jazz Jam, Sundays, 4 p.m., free.

THE WORLD STAGE: 4321 Degan Blvd., L.A. Aaron Shaw & Black Nile, Fri., Aug. 31, 9 p.m. Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.

—FALLING JAMES

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Daniel Champagne, Fri., Aug. 31, 8 p.m., \$17.50. David Grier, Sat., Sept. 1, 8 p.m., \$17.50.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. The Hot Club of L.A., Mondays, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Betmman & Halpin, Fri., Aug. 31, 8 p.m.; Sat., Sept. 1, 7 p.m., \$25. Laura Zucker, Ed Tree, Thu., Sept. 6, 8 p.m., \$18.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Big Red Sky Country, Fri., Aug. 31, 9 p.m. Decadent Decades, Sat., Sept. 1, 9 p.m. The Ploughboys, Wed., Sept. 5, 9 p.m.

—FALLING JAMES

DANCE CLUBS

AYALON HOLLYWOOD: 1735 Vine St., L.A. TigerHeat, Thursdays, 10 p.m., \$5.

EASTSIDE SHOWROOM: 1300 S. Brand Blvd., Glendale. Procedure, Thursdays, 8 p.m., free.

THE ECHO: 1822 W. Sunset Blvd., L.A. Funky Sole, with Music Man Miles, DJ Soft Touch and others, Saturdays, 10 p.m., free-\$5.

GRAND STAR JAZZ CLUB: 943 N. Broadway, L.A. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, 21+, Fridays, 9 p.m., \$8. Boombox, first Saturday of every month, 9 p.m.

LA CITA: 336 S. Hill St., L.A. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., \$5. Doble Poder, with cumbia and norteno bands TBA, Sundays, 2-9 p.m., free; DJ Paw, 21+, Sundays, 9 p.m.-2 a.m., free. DJ Moist, Mondays.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Bass-Trap Takeover, with Baptist, Sunny Sun, Fri., Aug. 31, 10 p.m.; Oliver Dollar, Brillstein, Colour Vision, Fri., Aug. 31, 10 p.m.; Club '90s, Fridays, 10 p.m., \$10. Bootie L.A., Saturdays, 10 p.m., \$5 & \$10.

THE SATELLITE: 1717 Silver Lake Blvd., L.A. Dance Yourself Clean, Saturdays, 9 p.m., \$5.

THE SHORT STOP: 1455 Sunset Blvd., L.A. Super Soul Sundays, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., L.A. Deep Space After Dark, Sundays, 10 p.m. Space Yacht, Tuesdays, 10 p.m.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Xcellerated DTR Takeover, with Bou, Dutta, Jayline, Masseo, Replicant, Sub Killaz and others, Sat., Sept. 1, 9 p.m., \$25.

—FALLING JAMES

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, AUG. 31

THE COMMODORES, THE STYLISTICS, THE OHIO PLAYERS: 7:30 p.m. Pomona Fairplex, 1101 W. McKinley Ave., Pomona.

GO GEORGE CLINTON & PARLIAMENT FUNKADELIC: 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., L.A. See Music Pick.

GOST: With Spirits of the Night, Vowws (DJ set), 9 p.m., \$18. Globe Theatre, 740 S. Broadway, L.A.

JASON ISBELL & THE 400 UNIT, AIMEE MANN: 7:30 p.m. The Greek Theatre, 2700 N. Vermont Ave., L.A.

JERRY BELL: With JD Hall & the Barry White Symphony Orchestra, Sounds of Delphonics, 8 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

MIDGE URE, PAUL YOUNG: 8 p.m., \$30. El Rey Theatre, 5515 Wilshire Blvd., L.A.

NON SERVIUM: 7:30 p.m., \$27.50. The Regent Theater, 448 S. Main St., L.A.

PUSHA T: 8 p.m., \$35. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

SHAKIRA: 7:30 p.m., \$40.95-\$150.95. Honda Center, 2695 E. Katella Ave., Anaheim.

THE SMASHING PUMPKINS, METRIC: 7 p.m.,

\$29-\$150. The Forum, 3900 W. Manchester Blvd., Inglewood.

SATURDAY, SEPT. 1

THE AQUABATS: 4 p.m., \$50-\$125. El Rey Theatre, 5515 Wilshire Blvd., L.A.

BUSH, STONE TEMPLE PILOTS, THE CULT: 6:30 p.m. Glen Helen Amphitheater, 2575 Glen Helen Parkway, San Bernardino.

EVANESCENCE, LINDSEY STIRLING: 7 p.m. FivePoint Amphitheatre, 14800 Chino, Irvine.

LA SANTA CECILIA: 7 p.m., free. Burton W. Chace Park, 13650 Mindanao Way, Marina del Rey.

GO MADE IN L.A.: With Dorothy, Mondo Cozmo, Dam-Funk, J-Rocc, Transviolet, 5 p.m., \$10 & \$20. Golden Road Brewing, 5410 W. San Fernando Rd., L.A. See GoLA.

NON SERVIUM: 8 p.m., \$18. The Observatory, 3503

S. Harbor Blvd., Santa Ana.

GO OOKAY: With Miknna, Swage, 9 p.m., \$18 & \$33. The Fonda Theatre, 6126 Hollywood Blvd., L.A. See Music Pick.

PUSHA T: 7 p.m. The Belasco Theater, 1050 S. Hill St., L.A.

TAILGATE FEST: With Toby Keith, Joe Nichols, David Nail, Jana Kramer, Parmalee, Nelly, Randy Houser, 12:30 p.m., \$109-\$998. The Forum, 3900 W. Manchester Blvd., Inglewood.

GO TEYANA TAYLOR: With Dani Leigh, 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., L.A. See Music Pick.

SUNDAY, SEPT. 2

GO BROAD FEST: With Jungle Fire, Element Band, Adaawe, DJ Anthony Valadez, 2-7 p.m., free. The Broad Stage, Santa Monica College Performing

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Arts Center, 1310 11th St., Santa Monica. See GoLA.

GO MADE IN L.A.: With Saint Motel, DUCKWRTH, Andre Power, Buyepongo, 5 p.m., \$10 & \$20. Golden Road Brewing, 5410 W. San Fernando Rd., L.A. See GoLA.

THE OPEN GATE ENSEMBLE, THE MICHAEL VLATKOVICH WIND QUINTET: 7 p.m., \$10. Center for the Arts Eagle Rock, 2225 Colorado Blvd., Eagle Rock.

SCORPIONS: 7:30 p.m. FivePoint Amphitheatre, 14800 Chinon, Irvine.

SUNDAY AFTERNOON CONCERTS IN THE DOME: With Bob Sheppard, Peter Erskine & Darek Oles, 3 p.m., \$50. Mount Wilson Observatory, Red Box Mount Wilson Rd., La Canada Flintridge.

THE WEST ADAMS BLOCK PARTY: With KRS-One, Masta Ace, SlimKid3 & DJ Nu-Mark, Illa J, Frank Nitt, Niña Diaz, Los Rakas, Ma Duke, Kronika, 12-9 p.m., free. Delicious Pizza, 5419 W. Adams Blvd., L.A.

MONDAY, SEPT. 3

STEPHEN MARLEY: 6:30 p.m. Garden Amphitheatre, 12762 Main St., Garden Grove.

GO TEYANA TAYLOR: With Dani Leigh, Jade Novah, 8 p.m., \$40-\$85. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music Pick.

TUESDAY, SEPT. 4

GARY NUMAN: With Nightmare Air, 8 p.m., \$35. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
LINDSEY STIRLING, EVANESCENCE: 7 p.m., \$39.50-\$119.50. The Greek Theatre, 2700 N. Vermont Ave., L.A.

GO SEUN KUTI & EGYPT 80: 7:30 p.m., \$25. Los Angeles State Historic Park, 1245 N. Spring St., L.A. See Music Pick.

WEDNESDAY, SEPT. 5

ANDREW W.K.: With The Saint James Society, 9 p.m., \$28. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

GO BISHOP BRIGGS: 8 p.m., \$33-\$85.50. The Theatre at Ace Hotel, 929 S. Broadway, L.A. See Music Pick.

BTS: 8 p.m. Staples Center, 1111 S. Figueroa St., L.A.

JUANES: 8 p.m. Hollywood Bowl, 2301 N. Highland Ave., L.A.

GO KILLING JOKE: 8:30 p.m., \$55 & \$80. Regent Theater, 448 S. Main St., L.A. See Music Pick.

ORQUESTA AKOKAN: With Jarina de Marco, Quitapenas, Sister Mantos, 6:30 p.m., free. Santa Monica Pier, 200 Santa Monica Pier, Santa Monica.

GO PHOENIX: 8 p.m., \$40. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music Pick.

THURSDAY, SEPT. 6

BTS: 8 p.m. Staples Center, 1111 S. Figueroa St., L.A.

HOT TUNA: With Steve Kimock, 9 p.m., \$50. El Rey Theatre, 5515 Wilshire Blvd., L.A.

GO PHOENIX: With Giorgio Poi, 9 p.m., \$52.50. The Fonda Theatre, 6126 Hollywood Blvd., L.A. See Music Pick.

RICH THE KID: 8 p.m., \$35. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO SAUL WILLIAMS & MIVOS QUARTET: 8:30 p.m., \$25. John Anson Ford Amphitheatre, 2580 Cahuenga Blvd. East, Hollywood. See Music Pick.

—FALLING JAMES

CLASSICAL & NEW MUSIC

ADRIANA ZOPPO: The viola d'amore specialist debuts a new work by Maria Newman, Wed., Sept. 5, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., Glendale.

GO CARMEN: Pacific Opera Project presents its merry version of Georges Bizet's beloved opera, Sat., Sept. 1, 8 p.m., \$24-\$64. John Anson Ford Amphitheatre, 2580 Cahuenga Blvd. East, Hollywood. See GoLA.

THE FUTURE IS FEMALE: Hollywood Chamber Orchestra performs music by women composers, Tue., Sept. 4, 7 p.m., \$19-\$59. The Wiltern, 3790 Wilshire Blvd., L.A.

GO L.A. PHILHARMONIC: Director Steven Spielberg is on hand as David Newman conducts the first half of the show before composer-conductor John Williams takes over, marking the 40th anniversary of his first appearance at the Bowl with selections from his most popular film scores, Fri., Aug. 31, 8 p.m.; Sat., Sept. 1, 8 p.m.; Sun., Sept. 2, 7:30 p.m., \$14-\$195. Intrepid violinist Jennifer Koh goes on a traditional lark with a precocious Mozart's joyous and melodically lovely first violin concerto, which British conductor Bramwell Tovey follows with two symphonies by Wolfgang Amadeus, nos. 6 and 31, Tue., Sept. 4, 8 p.m., \$1-\$158. Bramwell Tovey bookends Joseph Haydn's courtly first cello concerto, which features Johannes Moser, with Franz Schubert's *Rosamunde* Overture & Ballet Music and the Fifth Symphony, Thu., Sept. 6, 8 p.m., \$1-\$158. Hollywood Bowl, 2301 N. Highland Ave., L.A.

GO MARK ROBSON: The pianist matches etudes by Claude Debussy with new works by local composers, Thu., Sept. 6, 7:30 p.m., free. Santa Monica Public Library, Main Branch, 601 Santa Monica Blvd., Santa Monica. See GoLA.

ROKSANA ZEINAPUR, JOANNA WALLFISCH & MAKSIM VELICHKIN: The trio performs a program TBA, Wed., Sept. 5, 8 p.m. Mimoda Studio Theatre, 5774 W. Pico Blvd., L.A.

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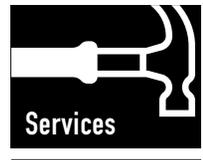


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