

LAW WEEKLY®

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Ocean Park Blvd.
IS THE NEW
MINI-KINNEY

BY MICHELE STUEVEN

MUSIC

SPANISH KITCHEN OPENS ITS DOORS FOR A GANG OF FOUR

BY BRETT CALLWOOD



Spanish Kitchen

PETER MICHELENA

Simon Glickman of reformed art-pop band Spanish Kitchen writes about Gang of Four's enduring relevance. **Simon Glickman:** One of the most stunning and impressive gigs I ever attended was Gang of Four's 1981 show at Perkins Palace (in placid Pasadena, of all places). Their focus and discipline were a radical, bracing departure from the ragged

rock and anarchic punk that were de rigueur then, and Andy Gill's magnetic stillness on stage, like a sniper firing jagged bursts of guitar noise through the band's supple grooves, was an unforgettable vision. The songs had genuine purpose and were beautifully structured, both angular and melodic. The band was a unit, devoid of ego and posturing, just blasting out a

unified message. Best of all, I saw them more than 20 years later, and they still radiated that sense of purpose. It was one of the things that inspired me to keep making music so many years later. *Spanish Kitchen will reunite for the first time in 25 years for this year's International Pop Overthrow tour. Visit InternationalPopOverthrow.com for more info.* [L]

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LAURA E. WHITE FOR STREET MEDIA



OCEAN PARK BLVD. IN SANTA MONICA IS THE NEW MINI-KINNEY

BY MICHELE STUEVEN

Anchored by the historic family-owned [Bob's Market](#), a stretch of Ocean Park Blvd. in Sunset Park has become a trendy neighborhood hotspot to eat, meet and greet. A little more family-friendly and welcoming than the big bougie boulevard to the west, they call it Mini-Kinney.

The strip from about 18th Street to 16th

Street in the better part of Dogtown was once home to local mom-and-pop shops like Evett's Model Shop, which called Ocean Park Blvd. home for 71 years. Restaurateur Bruce Horowitz and his son Jyan Isaac, who live in the south Santa Monica neighborhood would stop into Evett's to buy remote control planes. Since the pandemic, the father and son



LOCAL KITCHEN AND WINE BAR



Jyan Isaac Bread

MICHELE STUEVEN



Jyan Isaac Bread Pastries

MICHELE STUEVEN



Ghisallo pizza

MICHELE STUEVEN

duo has opened [Ghisallo](#) Pizza and [Jyan Isaac Bread](#), a soccer ball's throw from the old model shop, garnering lines down the block. Famous for his seeded sourdough and chocolate hazelnut babka, the expanding bakery shop also offers bagels and bagel sandwiches with housemade gravlax and wild Alaskan salmon roe as well as a new line of sweet pastries like pan au chocolate croissants. With cozy outdoor patio seating, Ghisallo continues to evolve its pizza and salad menu with the addition of sandwiches from the Tre Mani lunchtime-only pop-up that makes schiacciata sandwiches stuffed with mortadella with horseradish and fennel, salami with blueberry jam, and roasted egg-

plant with a kiss of Calabrian chili.

Just next door adding to a friendly bagel battle is [Layla Bagels](#), the hands-down current favorite on Ocean Park Blvd. with the long lines past the Santa Monica Moose Lodge to prove it. While a good part of the clientele comes from walks in the neighborhood, west siders are flocking to Layla's for the sourdough bagels hand rolled and baked fresh daily, topped with fresh strawberries and peaches, scrambled eggs and bacon or heirloom tomatoes, cucumber, and pickled onion. They also have standard smoked salmon and tuna salad versions.

Aside from Bob's Market, which still has one of the best butcher shops and most



Chicken under a brick with charred onions

LOCAL KITCHEN AND WINE BAR



THYME CAFE AND MARKET

knowledgeable butchers in town since 1979, chef and Santa Monica local Maire Byrne was the first to put culinary roots on the Ocean Park Blvd. map with her two restaurants - [Local Kitchen and Wine Bar](#) and the artisanal [Thyme Cafe and Market](#). The cafe and market have indoor and outdoor seating and grab-and-go options like the albacore tuna sandwich with currants, red onions, arugula and tomatoes with aioli on toast multigrain bread after your workout next door at [Santa Monica Yoga](#). Or take out something seasonal from the extensive front deli case offerings like the Mediterranean farro and kale salad with fennel, Brussels sprouts, grilled vegetables, pine nuts, and Parmesan in a lemon shallot vinaigrette. The higher-end Local is a neighborhood hangout famous for its full bar and Italian specialties like chicken under a brick with charred onions.

Every day is National Dog Day at the original [Love Coffee Bar](#), which has since opened a second location in Mar Vista and features Counter Culture Coffee in a setting that welcomes the local foot traffic and their four-legged friends with various espresso drinks and signature teas like the Pink Summer Refresher, a low sugar, caffeine-free concoction with crimson berry tea, tart cherry, anise bitters, and honey.

[Cafe Bolivar Coffee and Arepa Bar](#) is a good spot for an early morning start to the day with a variety of flatbreads stuffed with Caribbean-style black beans and cheese, albacore conserva, pulled pork, chicken breast or mango and avocado. There's also a great variety of freshly brewed hot and cold teas and fruit juices.

And speaking of sweet rivalries, you'll find the Santa Monica outpost of [Yoga-Urt](#) next door, featuring plant-based soft serve in rotating flavors like a lavender blossom, tantric tart, orange dreamsicle, and salted caramel zen. Across the street another chain has zeroed in on the Mini-Kinney phenomenon, [Handel's Ice Cream](#). The outdoor window on the corner of 17th and Ocean Park Blvd. across from the massive soccer field offers massive portions of everything from chocolate chunk and brownie dough to coconut pie and cotton candy.

There are a fun bunch of little boutiques, shops, and galleries spaced in between for unique gifts, like [Goods](#), [Minnie T's](#), [Leah Kirsch](#), [Brooke Rodd Lifestyle](#), and [Kids](#). The only unfortunate thing Mini Kinney has in common with Abbot Kinney is that it has a challenging parking landscape. Find a spot a little further down Ocean Park Blvd. and enjoy the stroll. 📍

ENTERTAINMENT

'CUCKOO' FILMMAKER TILMAN SINGER ON HIS AURAL NIGHTMARE

BY KALYN CORRIGAN



NEON

Cuckoo, the latest aural nightmare from horror filmmaker Tilman Singer, opens with two tall skinny Val Lewton-esque shadows of a couple fighting, their projected limbs reaching up toward the ceiling of a darkened hallway while the real inhabitants quarrel below. As they bicker, the camera switches over to the bedroom of a young girl, who writhes violently in twisted sheets, seemingly unable to control her motor func-

tions. The girl twitches and the pair argue in the background, but suddenly, a new sound emerges: an ear-piercing screech in the form of a bird call. As if possessed by a siren's song, the girl rises from her bed, her movements growing more erratic, and drifts outside, toward the calling emanating from deep within the woods. Shaking all over, drawn in by the thrall, the girl shudders and inexplicably darts straight into the darkness. The enveloping thicket swallows her whole as she disappears

into the endless black.

Singer, who first made a name for himself winning awards on the festival circuit and eventually landing a home on Shudder (AMC's subscription service for horror) with the hypnotic creeper *Luz* in 2018, is back with yet another otherworldly stunner that straddles the line between real and hallucinatory. The film follows an angsty 17-year-old girl named Gretchen (Hunter Schafer), who reluctantly leaves America

after her mother's passing to move with her father Luis (Marton Csokas), his new wife Beth (Jessica Henwick) and their mute daughter Alma (Mila Lieu) to Germany, where the parents are busy building a new resort in the Bavarian Alps. Upon their arrival, they meet Herr König (played by a wickedly hilarious Dan Stevens), who takes a special interest in Alma, and offers Gretchen a receptionist job at the front desk of the hotel, but warns her not to stay

after dark. Naturally, Gretchen disobeys her new boss immediately, basking in the naïveté of teen rebellion. She quickly regrets it. While pedaling home on her bicycle, Gretchen blocks out the night with large noise-canceling headphones, zooming down tree-lined streets in a fog of oblivion. Unbeknownst to her, a dark figure follows in hot pursuit, its bony claw stretching out sharp talons just behind her ear.

A native to the land himself, Singer is well aware of Germany's affiliation with magical realism and hopes to use those associations to his advantage. "Thinking about it, the fairy tale aspect just organically snuck in, from what I had in my brain from childhood on," he recalls. "I knew we had to go there, and I wanted to toy with that." The director adds, "I love being in the Alps. It's a great place, but it also has a presence, a feeling. It's very dramatic."

Jagged rocks scramble up stony hills and melt into rounded boulders like knuckles on an angry fist. Tall canopies tower over gloomy paths, hinting at an all-consuming darkness underneath. It's not hard to see how someone could visit the Alps and leave its dreamy scenery with a sense of mysticism and a story to tell. The birthplace of myriad folklore, the breathtaking mountain range is also home to another piece of iconography: the cuckoo bird. Symbolic of new beginnings, it's no surprise that when it came time for the filmmaker to start working on his sophomore project, Singer chose to center his latest story about a misplaced newcomer around the metaphorical magic of the feathered friend.

"Cuckoo birds, they lay their eggs into the nests of other bird species, and then let them raise their offspring, which is an insane process," explains Singer. "I learned that when I was a child. It's like in Germany, you have the cuckoo clocks, and it's sort of our bird here, right? That's everywhere. But you forget about how insane it is, and how significant it feels. And then I watched a documentary about cuckoo birds in England, and this image of third host parents feeding a cuckoo chick that is not theirs, and they don't abandon their nest, they stick to it. That had a beauty in the horror, a sort of hopefulness in this disastrous, horrific thing – because all of their offspring, they're dead. Their eggs get kicked out of the nest. And I couldn't let it go. It just stuck with me. And then at some point, I was like, okay, how can I do a human story with that in mind?" At that moment, Singer knew what the basis of his next film would be.

The director's unique brand of filmmaking favors an experimental approach as opposed to a strict linear narrative. In other words, if you're looking for a third-act monologue that spoon-feeds an explanation, much in the style of a James Bond villain or a Wes Craven character, you won't find it here. "I want to have a clear understanding of where characters go be-

fore I start really writing," he says, "But I have a strong emotional feeling that I want to convey, and I try to stick to that. That's most important for me. I think that's why it comes out the way it does."

In Hitchcock's 1963 classic film *The Birds*, the real threat in Bodega Bay is the locals' unwelcoming attitude towards outsiders, like Tippi Hedren's Melanie Daniels. The winged attackers merely act as a personification of the citizens' inner turmoil and blackened hearts, bringing their bigotry to the surface in a hyperbolic, violent fashion. Similarly, Singer's *Cuckoo* assigns a certain level of significance to the fowl. "The birds, sort of as a creature, maybe also as a mythological creature, did so much for me when I was writing this," recalls Singer. "The process, like the breeding process of the cuckoo birds, obviously, that is a thing that I took from nature. I would say it's also kind of a coming-of-age story that we have, where the chicks are leaving the nest and learning to fly. I know how cliché that sounds, but I think it's fundamentally very connected. When we think about growing up, we think about it as leaving the nest and becoming an adult."

The commitment to the bird allegory is evident in the production design as well. With wood-paneled buildings perched in tall trees resembling the makings of a nest, the large glass windows are almost like "aquariums or terrariums," which Singer purposely places "opposite to the woods, so it's always there in the shot," giving the feeling of nature "creeping up" and "taking over the culture." The interiors, however, provide much more yonic imagery: "It's oddly fleshy. You know, you have those pink tones, and it's sort of a mix of a nest and a womb."

In one of the scariest scenes of the year, there's a moment in the first act where Gretchen is attacked by a mysterious figure, but nobody believes her. Distracted with his new daughter and overall apathetic toward his first born, Luis dismisses Gretchen's claims about a strange woman in a trenchcoat stalking the grounds of the resort, all but encouraging his child to run away. The rejection Gretchen faces from her family, in comparison with the treatment of her more traditionally feminine sister, combines with the overarching theme of breeding to open up a conversation about acting in compliance with assigned gender roles. This idea is pushed even further by the design of Gretchen's assailant, whose appearance bears a striking resemblance to that of the aggressor in Brian De Palma's *Dressed to Kill*. According to Singer, however, he was aiming more for someone with more of a funny face. "The concrete example that I gave costume and makeup was Audrey Hepburn in *Charade*," Singer tells me. "She has the trenchcoat, the scarf and the sunglasses. I love that woman. But it was impor-

tant that she was like a ghostly character. It was important that she felt like an image of a female beauty standard from the past, from a bygone era, from something that is gone. Something haunting."

In the spirit of keeping the past alive, Singer opted to capture his movie on 35mm as opposed to shooting digitally. "It was more of a go-to at this point, because we never shot anything digital," Singer comments, referencing his debut *Luz*, which was shot on 16mm. "I learned to appreciate the workflow so much since I was in art school. I learned shooting on 16mm and you know, how cumbersome it can be. You have to plan really well, and you don't have many takes because it's expensive. All of these things are very positive things that make it harder. And I think it should be hard. I think you should kind of struggle to make it."

Centering his story around Hunter Schafer was a bold move, considering it's technically her first time leading a project, but Singer knew in his bones she was the right choice after seeing her audition tape. "The way she could tap into this emotional space within her, and how connected she felt to the role — I knew she was the right actor for the role."

Singer cast Schafer two years before they actually got to shoot the movie due to COVID repeatedly postponing the film. In the downtime, Singer gifted Schafer a butterfly knife, which she would later use as a prop for her character. By the time filming finally rolled around, Schafer was an adept knife wielder, bass player, singer and had even learned sign language, further earning her spot. "We had to put all those very tough scenes in the beginning, because we shot this family house first, as a set," Singer remembers. "All of that happened in the first week, and she had to do some heavy lifting. When I saw her doing that, I was

like, okay, this is actually going to be great. This is going to be really special. She has the power to really channel the movie and the emotionality of the movie."

Impeccable sound design has become a trademark for director Singer, whose work has a record for pure sonic mayhem. "A lot of people point out that sound is so important to me," Singer smiles, "And it is very important to me, but it's exactly as important to me as any other element of movie making. I just think, sometimes, I feel like sound is not that important to other filmmakers." The singsong call from the woods that opens the film echoes throughout the feature, signaling danger, immobilizing patrons. The high-pitched howling fills the air with alarm and creates a distinct warning that a specific monster is swiftly approaching. "I had Simon Waskow, the composer, actually work on the cuckoo call early on," says Singer, "Because I felt it was very important that it had a musical quality to it. Like a siren song, like something that hypnotizes you."

Using the vehicle of horror as a road map to dissect bigger emotions, director Singer's clever inclusion of brood parasitism toys with the idea of nuclear family versus chosen family. "I don't make any concrete points, and I don't want to," he says. "But to me, the movie is a lot about finding your place in life, and also, accepting the good and the bad, and working out how to deal with it. How to deal with the baggage that you've been dealt by how you grow up, however you grow up, what you have to do in life, right? Maybe you have to find another family. Maybe you can accept your family that you have." He adds, "I don't want to spoil the last shot, but for me, everything is in the last shot. All the flavors sort of mix together. The horror and the acceptance, but also hopefulness, and that's a beautiful thing." ■



NEON

FOOD

WHAT'S POPPING UP

Wine Tastings At Glen Ivy Hot Springs and Sip n' Skate with SunSip

BY MICHELE STUEVEN

While best known for its rejuvenating pools and spa treatments, [Glen Ivy Hot Springs](#) also offers culinary experiences. On Friday, Aug. 9, there will be summer evening [wine tastings led by expert Euan Parker of Vitica Wines](#).

Prebiotic soda [SunSip](#) will host an interactive Sip n' Skate roller skating event with skating, rollertainment, a live DJ, a mini arcade, light bites and ice cold SunSip on Saturday, Aug. 11 from 1 p.m. to 5 p.m., at [Pigeon's Roller Rink](#) in Long Beach. Available in five classic soda flavors — raspberry lemonade, cherry cola, strawberry vanilla, root beer and lemon lime — each can contain five grams of sugar and 35 calories or less. The event is free with RSVP on [EventBrite](#) on a first come, first serve basis.

On Saturday, Aug. 10, from 2 p.m. to 8 p.m., [Gladstones](#) at the beach will host its annual summer luau featuring traditional Hawaiian food, tropical beverages (Mai Tais served in pineapples and Pina Colada in coconuts), live hula performances, fire dancing, Hawaiian music, and a live music set by the Royal Rats.

Guests are encouraged to wear Hawaiian shirts and Aloha attire. Those that do will receive a ticket good for a plate of traditional Hawaiian cuisine, a beverage or an ice cream. Artisanal ice cream shop Fluffy McCloud's will bring its all-natural, handmade ice cream with a tropical twist to the beach for a pop-up from 2 p.m. to 6 p.m. The special luau menu includes a selection of entrées that comes with a side of mac salad and rice for \$15. Entrées include Kalua pork, pulled pork sliders, sticky ribs and Huli Huli chicken. The Summer Luau is a free community event where all are invited to visit the public deck and enjoy the day. No tickets or purchases are required for attending.

As the temperatures rise, a frosty way to cool off this summer is with [Videre LA's](#)

new frozé slushies. Whether guests are lounging by the pool or grabbing a seat at the bar, Videre's slushies come in a zesty blood orange margarita flavor, as well as strawberry peach frozé that combines juicy strawberries and luscious peaches with a splash of rosé wine.

A special dinner celebrating the new [Koreaworld: A Cookbook](#) will take place on Thursday, Aug. 15, as part of the Caldo Verde cookbook dinner series with Korean-American Chef Deuki Hong and journalist Matt Rodbard, The New York Times bestselling authors of Koreatown: A Cookbook.

At \$85/person, the four-course menu will showcase Chef Suzanne Goin's take on highlights from Koreaworld like grilled kimchi wedge salad and Haemul Buchupajeon (seafood and garlic chive pancake), as well as grilled spicy pork baby back ribs and whole fried smash rockfish with banana milk cake with Misugaru milk ice cream for dessert.

Fig Tree Venice is expanding with the opening of CUEVA and will be celebrated with the launch of a new grill night series starting today. CUEVA is located next to Fig Tree on the Venice Boardwalk and will serve as a multipurpose 50-seat dining space, bringing additional seating for Fig Tree diners, as well as a private dining space for beachfront events, specialty pop-ups and event rentals. In addition, CUEVA will be used to experiment with specialty menus, guest chef collaborations and culinary activations.

CUEVA will celebrate with its first woodfire grill and natural wine night, a new series where Fig Tree owners will host a lively evening of seafood and wine inspired from their travels along the Basque Coast. The a la carte menu will include razor clams, summer veg with Spanish anchovies and carabinero — reservations can be made via [Resy](#). Future dates for the series will be announced on Fig Tree's [IG](#) with a link to purchase tickets. [🔗](#)



GLEN IVY HOT SPRINGS



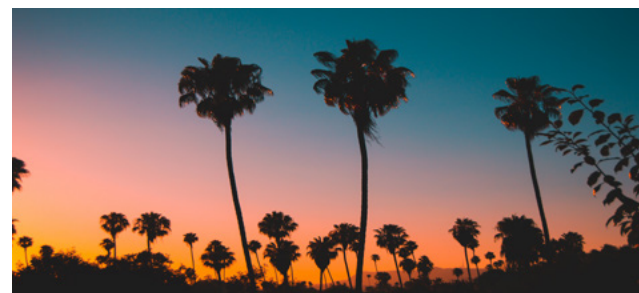
Spanish anchovy grill

CUEVA

LA WEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

Fashion Designer. Req'd: Associate's in Fashion Design, Design or related. Wage: \$46,696/yr. Mail Resume: Steps Apparel Group, Inc. 1105 S. Boyle Ave. Los Angeles, CA 90023



LA WEEKLY Bulletin

Thank you Saint Jude, Saint of the Impossible, EC