

LA WEEKLY

OCTOBER 4-10, 2024 | VOL. 36 / NO. 48 | LAWEEKLY.COM

Oktoberfest



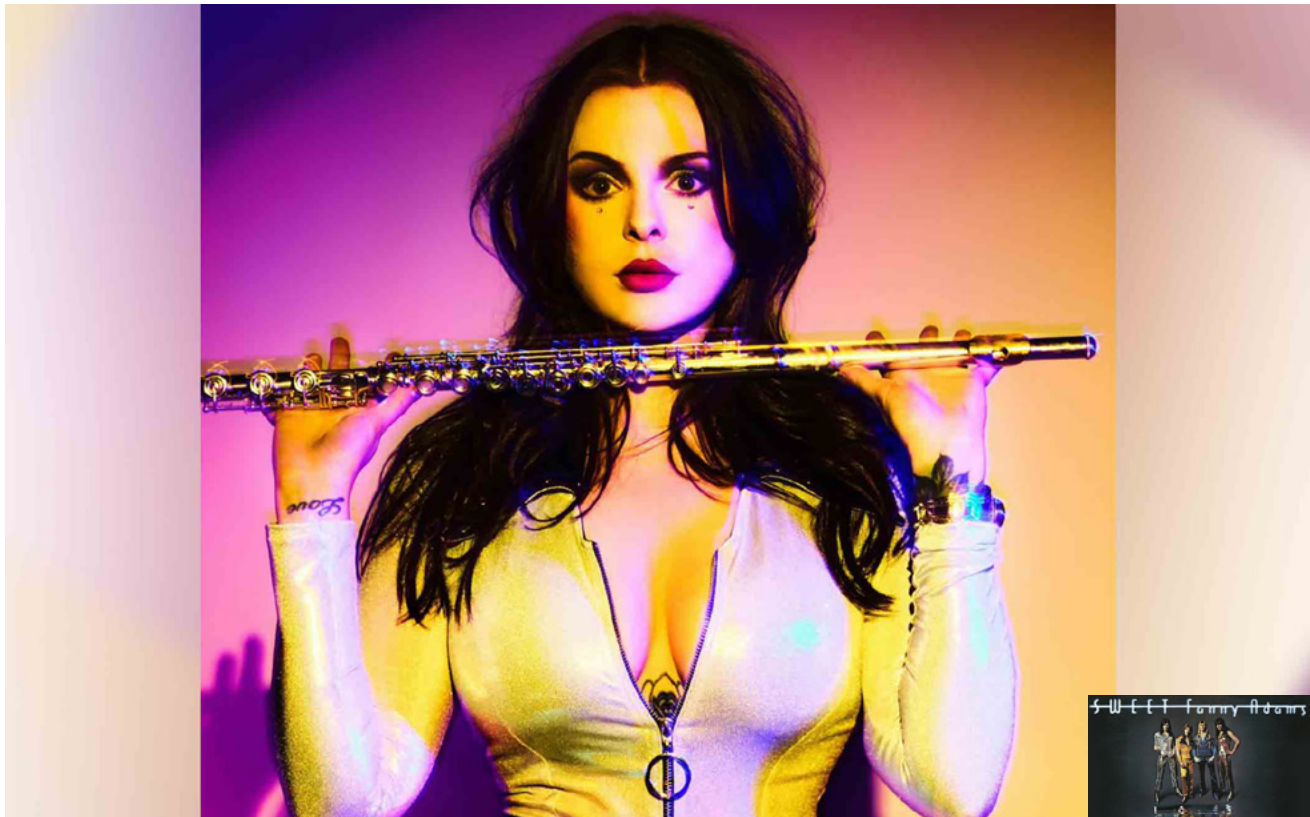
at

LUSTIG

MUSIC

BOBBIE DAZZLE FEELS SWEET

BY BRETT CALLWOOD



Siân Greenway

Siân Greenway of glitter rock band Bobbie Dazzle got hooked on a 1974 classic from the UK glam rockers.

Siân Greenway: I don't need to even think hard about what album is most important in my life. 1974 was a year full of incredible releases, there are so many that stand out to different people for different reasons, so many new genres hitting the music scene and creating different types of communities of music lovers, some albums combined many things into one, and one band created a masterpiece and that album is *Sweet Fanny Adams* by The Sweet.

When I heard that album for the first time I was hooked, it took me through waves of so many emotions, I remember I was driving and bouncing up and down in my seat with excitement. Every track on this hour-long album is elating, all killer and no filler! I must have played it three times in a row just on that first listen; by the end of that long drive I'd learnt most of the words to these ear-

worms and I spend so much time encouraging other folks to listen to it, so many people are surprised. This album is a part of heavy metal history even though at its core Sweet are known to be a glam rock band, and of course they are but they got so gritty, so inspiring, and diverse with this record.

Of course, growing up I'd seen the movie *Waynes World*, so I already knew the song "Ballroom Blitz," which was covered in the movie by Tia Carrere (who did a fantastic job of making that song her own). Arguably their most famous song and I'm sure anyone who hasn't heard of The Sweet will know that track which is the penultimate song on the album. This album doesn't take itself too seriously in the sense that it's playful and kooky but within its songwriting, and instrumentally, it's seriously good. The song "Heartbreak Today" has one of the most uplifting guitar solos I've ever heard, this truly makes you feel something. Each member of the band gets to show how talented they are vocally with lead vocals on vari-

STONEY DARKSTONE

ous songs, but of course Brian Connolly's distinctive and impressive pipes feature on the singles released from this album.

Throughout my adult life I will go back to playing these songs, music is medicine and this just had everything I need in one, when I'm feeling down I can go to the previously mentioned track "Heartbreak Today" when someone has put me in a rubbish mood and I'm feeling frustrated I can let off some steam with "No You Don't" and when I've got some energy to burn and wanna let loose I can rock out to "Set Me Free."

An album that was made 20 years before I was even born feels so relevant even now, there is no denying the inspiration other bands have taken from this, including myself. I can hand on heart say if it wasn't for this album, I wouldn't have been able to create the music I have today.

Bobbie Dazzle's album *Fandabidozi* is out October 4 via *Rise Above Records*. [📺]



COURTESY CAPITOL

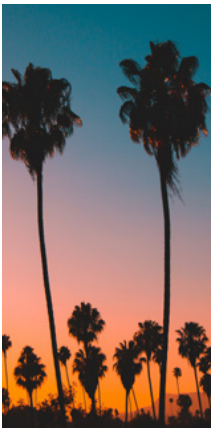
OCTOBER 4-10, 2024 // VOL. 40 // NO. 48
LA WEEKLY.COM

LA WEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

Education Administrator: Design/use assmt to monitor student learning outcomes. Req'd: MA in any degree. Mail resume: IRUS, 125 S Vermont Ave., Los Angeles, CA 90004

Business Analyst: Cndct ind rsrch & collect info & data; apply analytical approaches to quantify risks & anlyz impacts; compile rprts & metrics for mgmt; offer solutions to corp probls. Bachelor's in business, analytics, or economics is req'd. Send resume to La Puente ADHC Inc., 17331 E Valley Blvd., La Puente, CA 91744



CONTENTS



ON THE COVER: Image courtesy Lustig stylized by Laura White.

MUSIC.....2

All hits, no skips.
BY BRETT CALLWOOD

FOOD - WHAT'S POPPING UP3

Decadence, National Seafood Month, fried chicken specials, and more!
BY MICHELE STUEVEN

FOOD4-5

A fresh take on old tradition.
BY MICHELE STUEVEN

CULTURE.....6-7

A different kind of dating game.
BY MICHELE STUEVEN

ENTERTAINMENT8

Lame-alopolis.
BY CHAD BYRNES

CLASSIFIED.....2

LA WEEKLY
PRODUCTION AND DESIGN
LAURA E. WHITE FOR STREET MEDIA

WHAT'S POPPING UP

Caviar Dreams at Puzzle and Off The Hook Festival

BY MICHELE STUEVEN

The newly opened [Puzzle](#) on Sunset Blvd. is an opulent, decadent, and avant-garde luxurious French restaurant with just 15 tables, including five intimate alcove booths and a bar. A caviar menu includes bumps with a chilled shot of vodka, a baked

potato topped with 30g of caviar ossetra royal, or the Puzzle special reserve and creamy linguine topped with 30g of ossetra royal. After dinner service ends, the hidden sanctuary transforms into a nightlife destination with international DJs and dancing.

The [Off The Hook](#) Santa Monica Seafood Festival returns to the Santa Monica Pier on Sunday, October 13 in celebration of National Seafood Month. The ocean-inspired tasting event features samplings from top chefs and restaurants as well as beer gardens, wine tastings, live yacht rock music, oyster-shucking competitions and games.

Participants include Chef Govind Armstrong of The Lobster, Santa Monica Seafood, Blue Plate Oysterette, Raphael Lunetta's Marelle, Chef Job Carder of Michael's Santa Monica, Chef Brian Bornemann of Crudo e Nudo, Gladstones, Sushi Roku, The Albright, Layla, Ocean Prime Beverly Hills, The Surfing Fox, Killer Shrimp and more. Yacht rock attire is highly encouraged!

Chicken Deal: [Go Go Bird](#), serving up Los Angeles-style Fried Chicken, has launched a new mid-day Happy Hour every Tuesday through Friday from 2 p.m. to 4 p.m. It includes an order of any of Go Go

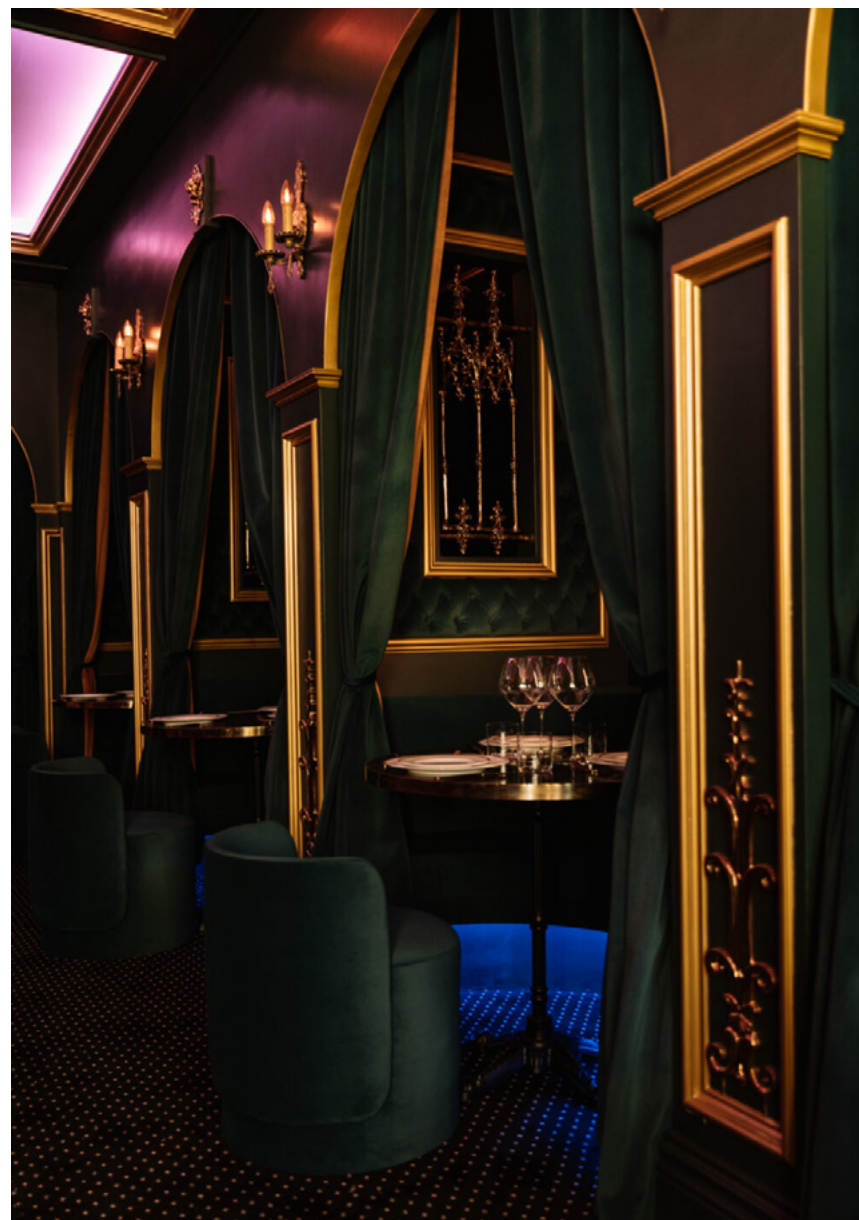
Bird's three classic chicken baskets (which comes with a small order of fries) plus one Asahi beer for just \$20 at the Culver City location. Must be 21 and over, no substitutions and limited to one per customer, per day.

[Heritage Fire LA](#) comes to the heart of Los Angeles at the Westin Bonaventure Hotel on Sunday, Oct. 6. The all-inclusive feast showcases smoky dishes from local chefs paired with unlimited beverages, entertainment, and plenty of live-fire cooking. Participants

include Ben Diaz from Cork Fire Kitchen, Bobby Gale from Over-all BBQ, Owen Jay Hankle from Smoke & Ashes, and Jackson Kalb from Jemma Hollywood. After indulging in each dish, more than 800 guests will vote for their favorite bite of the day. 🍴



IMAGES COURTESY PUZZLE



GET LUSTIG FOR OKTOBERFEST

BY MICHELE STUEVEN



Braised Beef Cheek Sauerbraten

COURTESY LUSTIG

Austrian chef Bernhard Mairinger has combined two polar opposite cuisines - Austrian and Californian - for a playful and whimsical menu that lives up to his Culver City restaurant's name, [Lustig](#), the German word for fun.

Having come off two months of Gemuetlichkeit and eating my way through the Bavarian Alps, I'll admit I was skeptical. Nevertheless, I squeezed into my dirndl and gave the colorful and

friendly Michelin Guide Restaurant in the historic Helms Building in Culver City a spin.

It's hard not to have fun with the cocktail menu that pays homage to the towering chef's Austrian roots and the rich movie history of Culver City. There's the Hedy Lamargarita with a choice of tequila or mezcal with paprika, lime and caraway, an Arnold Schwarzenegroni with hibiscus gin, Bavarian aperitivo and East Indian sherry as well as the

Christoph's Waltz that blends gin and pear schnapps with quince vinegar and pilsner cordial. There's also a non-alcoholic Strudel Sour with green apple, strudel tea, and cinnamon.

Appetizer standouts include the steak tartare bruschetta, a perfect blend of (not too much) black truffle, cornichons, capers and arugula dusted with a mild truffle pecorino on milk bread. Mairinger's signature bigeye tuna cannoli is a California combination of heirloom to-

mato, soy braised onions, cucumber and sriracha painted with an avocado cream. Pair those with either a smooth glass of St. Laurent Umathu or crisp Roter Veltliner from Austria's Burgenland.

There are plenty of vegetable and potato sides and a selection of pizzas including raclette with radicchio and housemade pickled vegetables and a goulash pie. Veal or chicken schnitzels come in various sizes and international interpretations including the Viennese



Steak Tartare Bruschetta

MICHELE STUEVEN

original, German jaeger schnitzel with mushroom sauce, Italian with California-grown tomato sauce, mozzarella and Parmesan cheese. Personal favorite - the Cordon Bleu baked with ham and cheese blanketed with herb bechamel and provolone cheese. Koestlich.

For traditionalists, there's a 12-hour braised beef cheek sauerbraten with herb spaetzle and crispy onions. Mairinger pushes the kuvert with an adventurous take on red cabbage by adding melted chocolate, which may be a challenge for purists.

And yes of course, there's a sausage platter and desserts that Austrians are famous for like a Lustig take on German chocolate cake, a delicate tower of chocolate mille feuille, chocolate creme and Fabbri cherries served alongside mascarpone ice cream. For an authentic Austrian dessert that you'll have a hard

time finding this side of the Danube, try the topfenknoedel, a ricotta cheese dumpling with rhubarb compote, strawberry, and sweet breadcrumbs.

The warm and comfortable space, designed by Greg Bleier of [STUDIO UN-LTD](#), also has a beautiful bar stocked with an impressive eau de vie selection and Lustig vibe.

The Oktoberfest menu includes fresh baked German pretzels with sweet Bavarian mustard, beef bone marrow consommé served with cheesy pretzel dumpling bites, bone marrow and chives and poached weisswurst for starters. Modern fest classics include blood sausage gyoza, venison tenderloin medallions, and Rohan duck breast. The menu will be served seven days a week from 5 p.m. to 10 p.m. in addition to the regular menu from Monday, Oct. 7 through Sunday, Oct. 20. [E]



Christoph's Waltz

COURTESY LUSTIG

CULTURE

LOVE ISN'T BLIND FOR ALLISON GOLDBERG

BY MICHELE STUEVEN



IMAGES COURTESY ALLISON GOLDBERG

Imagine a feminist dating show for straight women that has resulted in hookups, lasting friendships, wedding engagements, and a whole new understanding of the dynamic between men and women. It's called [Love Isn't Blind](#) and the premise - and perhaps key to the traveling show's success - is that the men have to keep their mouths shut throughout the entire process.

It's the brainchild of comedian Allison Goldberg, who kicked off her first show at the Crow in Santa Monica two years ago and is now selling out venues across the country including New York, Portland, Seattle, San Francisco, Chicago, Washington D.C. and San Diego. She's taken up a permanent home at [The House of Cocotte](#) in L.A.'s Arts District.

"The idea for it came from two places," says Goldberg, who carefully vets the bachelors and bachelorettes. "I wanted to create something rowdy post pandemic where people could meet each other. We

all felt extreme screen fatigue and I wanted something in-person. Dating lends itself to that."

Upon entering the show, everybody in the audience gets a wristband that represents relationship status: green if you're single, red if you're taken, yellow if you're confused, and there's also poly purple and bisexual blue.

"Reason two is that my girlfriends and I would sit around and complain about going on dates with men who would just talk about themselves for the entire date and not ask us anything about ourselves," says the bubbly comedian. "I thought, 'what if I do a whole show where men shut the fuck up.' It was those two things combined."

The bachelorette is then introduced and bragged on. She gets to bring her bestie up on stage with her to ease any nerves or awkwardness, followed by an introduction of the men.

That's when the shenanigans kick in.



Both sides can see each other the whole time, except for round one when the men are blindfolded because it's a yes or no round. In round two Goldberg gets them to do something crafty in the "hearts and crafts" round, like draw their dream first date or write poems about the date they're going to take her on. Then she calls their moms with embarrassing questions, searches their phones, and in the final round she tests the straight men's listening skills. They have to ask the bachelorette a question based on something they learned about her.

"Yesterday I searched a guy's notes and he had written out 'handshake,'" Goldberg says of the game show format. "Last week in Seattle I searched a guy's phone and he had watched porn that day. I read all the titles of the porn and the last one he watched was interracial porn. He was Black and the bachelorette was white. I've also searched Amazon purchases, which have come up with things like Magnum condoms. One time I searched a guy's phone and found that he writes poems in his notes app, so I read one of his poems to the crowd. I search Audible for what they're listening to and I love doing browser history. Sometimes I'll ask for a word from the audience and search their text for that word."

Goldberg says the show has become

about positive masculinity. With so much talk about toxic masculinity, she wanted to find nice guys to do the show.

"It's hard to find people because they think I'm going to roast them," she says. "But it's much more of a toast show than a roast show. I want everyone to look and feel amazing and have a good time. My goal is to take care of everyone. I want it to be a show for nice, normal people with real jobs. I don't want influencers and fuck boys."

Love Isn't Blind has taught Goldberg a lot about herself and men as well. She's single and has retired from the dating scene (unless of course somebody really great comes along). But for now, she's having more fun running other people's lives.

"This show has made me so much more positive about men," she says. "At first I thought it was a bad idea to create this show because I was so jaded about dating and had been on a thousand horrible dates. Now I'm interviewing these nice guys all day. Some men will say beautiful things about what they're looking for in a partner, like mutual support, a love of adventure, and close family ties. I also experience firsthand the bullshit that women do, so it's leveled the playing field for me. Humans suck and are great at the same time. That's why dating is hard." 

ENTERTAINMENT

'MEGALOPOLIS' IS A TERRIBLE PLACE TO VISIT, BUT WE SORT OF LIVE THERE

BY CHAD BYRNES



Megalopolis

COURTESY LIONSGATE

At this point, you've probably heard about Francis Ford Coppola's *Megalopolis*, the passion project the Oscar-winning director of *The Godfather* trilogy, *The Conversation*, and *Apocalypse Now* (just to name a few of his brilliant films) conceived of in the '70s and has now brought to life, after investing \$120 million of his own money. During this difficult time for movies, it's admirable that filmmakers like Coppola and Kevin Costner (*Horizon 1* and *2*) believe in their projects with such vigor that they'd bet their children's inheritance on them. At 85, Coppola is still a consummate artist who skirts the rules and makes his mark.

Unfortunately, the end result is dreadful. Aggressively so. In fact, it's one of the worst films to hit theaters in a long time, which is saying a lot during this benighted era of multiverses and superheroes. And, to be fair, it's a much more unique experience than the franchise fare, a movie you won't soon forget — but it's still a rough ride. Reminiscent of old-school flops, like *Heaven's Gate*, *Ishtar*, and *Battlefield Earth*, it's a project that's both personal and completely bonkers at the same time, and for that reason alone it's worth buying a ticket.

Written, directed, and produced by Coppola, *Megalopolis* defies all logic and definition, even cinematically — and in that regard, it's probably the perfect

movie for the bizarre times we live in. Yet for all its sweep, spectacle, and exuberance, it is high-grade camp that feels like it was made by an eccentric uncle who lives in the basement, smokes weed all day, trips on shrooms, and switches between MSNBC and Fox News. At lunch, he might come out and rant about how he knows how he's going to save the world from itself. So, how does one describe the plot of this gargantuan mess? Imagine if Philip K. Dick penned a version of Ayn Rand's *The Fountainhead* and you'll get only a smidgen of what happens in this movie. Deep breath. Here we go: Set in a future that resembles ancient Rome, New York City is now called New Rome. You see, it's the future and the past all at once — Whoaw! Bill and Ted would be impressed. Anyway, technology has run amuck (although there isn't a cell phone in sight), and the people have been divided like never before. But fear not, Cesar Catilina (Adam Driver, silently drowning in every scene as he tries to realize a character who utterly lacks substance) is a brilliant architect who can stop time. He intends to fix the city's problems with a material he's created, called "Megalon," which is like an invisible version of the sentient goo from *Flubber*.

Meanwhile, Mayor Cicero (Giancarlo Esposito), a former district attorney who once prosecuted Catilina for murder,

attempts to thwart the young upstart's plans. But things get sticky when Cicero's daughter Julia (Nathalie Emmanuel) falls in love with Catilina, even though he's already involved with corrupt news reporter Wow Platinum (played with exuberant pluck by Aubrey Plaza). The love story is about as profound as an episode of *Melrose Place*, and is pushed to dizzying heights. Oh, but we're not finished. As this groggy melodrama plays out, powerful banker Hamilton Crassus III (a confused Jon Voight) tries to wrestle power from Mayor Cicero while his ambitious, coke-snorting son, Clodio Pulcher (Shia LaBeouf, in complete-douche mode), forms a political party that resembles the Proud Boys with ponytails and kneepads. Legendary actors such as Laurence Fishburne and Dustin Hoffman are shunted aside in parts that are equally lame-brained and ridiculous.

Coppola shoestrings these disjointed storylines together with such nonchalance and laziness, you'll struggle to keep up. The dangling strands of this narrative are glued together with surrealist sequences and befuddling, psychedelic mirages. While these cinematic flourishes are meant to pull us into a dreamlike realm, the effect is merely frustrating, and brutally dull. And let us not forget the embarrassing, lofty dialogue, where everyone sounds like they're lecturing

each other from pulpits. A line such as "We spend time we don't have looking at things we don't need" might read well on paper, but onscreen it just floats in tiny bubbles before evaporating.

A lot has been said about the production design from Bradley Rubin and Beth Mickle, which is impressive. But when was the last time a movie's production design saved it from a terrible screenplay and nonsensical directing? Coppola's money is certainly on the screen (as are its many rewrites), but besides the CGI cityscapes and a few interesting images of discarded statues on the streets, the set pieces are rudimentary. Mihai Mălaimare Jr.'s lush cinematography is textured and beautiful, but inconsistent. At times, the movie looks like a bad high school play in which the "Roman" costumes were purchased from a Halloween pop-up store and the flimsy sets were erected that morning.

Sadly, this could be the swan song for one of the greatest directors of all time. There is little trace of the man who directed *The Godfather*, *The Conversation*, or *Rumble Fish* in this movie. It's an incoherent, muddled, confused reaction to our current media and politics and everything in between. Conceptually, it's interesting to compare our current affairs to the fall of the Roman Empire, but Coppola's ideas are so deeply embedded in his psyche, they're impossible to decipher.

But I'll give the movie one thing: It's painful on a truly impressive level. As you get toward the end, just when you can't take it anymore, you'll be flung into a deeper level of Dante's Inferno, a layer of hell where sanctimony and pretentiousness burn bright. You see, it's a message movie for people who've never heard a message before in their lives. For that reason alone, I recommend that you see it on the big screen, tomorrow. It's a *Heaven's Gate* type of experience that only comes once a generation. Although Coppola's ambition is something to behold, this movie hardly exists outside of his own imagination. After watching a bloated catastrophe like *Megalopolis*, you realize that sometimes it's good to have an outside producer build that bridge between an artist and the audience. **[F]**



Clinton Meyer

Choose from Six Unique Double Decker Architectural Bus Tours

Daily Tours October 24-27 | Various Times

- Premier Double Decker Architectural Bus Tour
- The Homes That Define Palm Springs Bus Tour
- Sinatra's Rat Pack Homes & Hangouts Bus Tour
- Charles Phoenix Super Duper Double Decker Bus Tour
- Twilight Architectural Bus Tour
- Bella da Ball's Bus Tour

Modernism Week Featured Home Tour: The Shag House

Daily Tours October 24-27 | Various Times

The artist Shag has reimaged this midcentury Modern home, creating a fully immersive tour experience that will make visitors feel as though they have climbed into a life-size Shag painting.



Andrew Cabral

House of Tomorrow Home Tour

Daily Tours October 24-27 | Various Times



Michelle Boudreau

Modernism Show Preview Party

October 25 | 6-8 p.m. | Palm Springs Convention Center



David A. Lee

Interested in volunteering? Visit modernismweek.com to register.

Major



Grand



Civic Presenting



Premier



Media



Platinum



Diamond