BRYAN FERRY ISN'T AFRAID TO REWORK HIS STANDARDS • XU ZHEN'S MOCA PIECE IS TOPICAL, BUT IS IT TIMELESS?

L.A. (L)INKED

THE PERMANENT BOND BETWEEN CULTURAL EXPRESSION AND THE ART OF TATOOS IN LOS ANGELES

BY LINA LEGARO
HERE TO GIVE VOICE.

Women’s voices take center stage at Chapman University’s College of Performing Arts

THEATRE

Department of Theatre’s upcoming season entitled “#HERSTORIES: A Celebration of Women’s Voices and Women’s Stories.”

DANCE & MUSIC

Department of Dance and the Hall-Musco Conservatory of Music will be highlighting works composed and choreographed by women throughout the 2019-20 concert season.

CHAPMAN CELEBRATES SCHOLARSHIP GALA

Chapman’s scholarship gala will be “Celebrating the Female Voice” in November as proud Chapman parent, Vanessa Williams, receives the Lifetime Achievement in the Arts Award.

For details, visit Chapman.edu/voices or contact the box office at (714) 997-6624.
NIGHT SHIFT
STORIES OF THE 24-HOUR ECONOMY

TUNE IN OR STREAM
TUESDAY 8PM
The L.A. County Fair is back in town, designing homes for feline friends, a vibrant celebration of L.A.’s African-American legacy, and more to do and see in L.A. this week.

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Nineteen years ago, residents of West Adams
A Sampling of Jazz

MUSIC/FOOD&DRINK

A Sampling of Jazz

Nineteen years ago, residents of West Adams
brought lawn chairs and picnic baskets to an im-
spontaneous party that celebrated the neighborhood's
ejazz community. The West Adams Avenues Jazz
& Musical Festival has since blown up into an
annual Labor Day festival combining musical performances with a sampling of food and drink
from local restaurants, alongside kids’ activities and a dance contest. Friday’s musical highlights
include Connect Band, Tia P. Nicole and Eric Shen,
followed on Saturday by Keschia Potter and Guitar
Jack, with The Blue Violin and Rush Hour closing
the festival on Sunday. 2521 Seventh Ave., West
Adams District; Fri.-Sat., Aug. 30-31, 6-11 p.m.;
Sun., Sept. 1, 6-11 p.m.; free. facebook.com/pg/A-
venuesJazzMusicFestival/events. —FALLING JAMES

DANCE

Conversation Through Dance

Passionate and provocative, for more than three
decades Urban Bush Women have focused on
issues of concern to African American women, but
issues that reach far beyond that demographic to
universal concerns of respect for self and others.
The focus on this visit is Hair & Other Stories
which promises to combine energized dance the-
atre with conversations likely to challenge gener-
ally accepted perceptions and speak to the value
of plurality. The choreography by associate artistic
directors Chanon Judson and Samantha Speis is set
in original compositions by The Illustrious Blacks,
i.e., ManchildBlack and Monstar Black. Ford The-
aatre, 2580 Cahuenga Blvd. East, Hollywood Hills;
Fri., Aug. 30, 8 p.m., $25-$50. fordtheatres.com/.
—ANN HAJKINS

ART

True Inner Beauty

Isn’t it offal? Why, yes. Yes, it is — at the Offal
Exhibition, a part of the CURRENT: L.A. Food
series of public art engagements around the city.
Offal — the innards of various animals made into
foodstuffs; think tripe, sausage and chopped liver
— is the fuse that lights the firecracker of commu-
nal conversation about what it means for one living
thing to consume another. From sculpted guts to
video meditations to discomfiting paintings — by
artists as wide-ranging as Labkhand Olitamanesh,
Victoria Reynolds and Jeffrey Vallance — you’ll
view art from that most insightful of all possible
perspectives: inner beauty. Los Angeles Municipal
Art Gallery, Barnsdall Art Park, 4800 Hollywood
Blvd., East Hollywood; Fri., Aug. 30, 11 a.m.; on
view through Sept. 29; free. (213) 473-8434, lamag.
.org/portfolio_page/offal/. —DAVID COTNER

ART

Power to the Paintbrush

Four times a year, art and music-minded cultural
organizers in the history-rich neighborhood of
Compton put on a giant arts festival that offers a
platform for emerging talents to show folks what
they’ve got — both celebrating the power of the
community and bringing awareness of that energy
to the whole city. Beyond art, music, makers and
food the Compton Art Walk is both a socializing
and placemaking occasion engendering engage-
ment and support that endures far beyond the
weekend. Center for Sustainable Communities,
1051 Rosecrans Ave., Compton; Sat., Aug. 31, 11
a.m.-5 p.m.; free. compontoartwalk.com. —SHANA
NYI DAMBROT

SUN 9/1

Global Grooving

The Broad Stage introduces its upcoming 2019-
20 season at Broad Fest, an annual open house
culture event featuring live music, dance, workshops and food spread
across several areas. You can listen to swing
and Latin salsa and funk by the She Sings She Swings
and Boogaloos Assassins, and additional music
by members of the Santa Monica College Music
Department and KCRW DJ Anthony Valadez, who’ll be spinning tunes. And you can watch
Viver Brasil perform Afro-Brazilian dance. Better
yet, take part in workshops that teach dance,
art-making and screen printing, as well as guided
tours of the Broad Stage and “Made in California: Contemporary Art from the Frederick R. Weis-
man Art Foundation” at SMC’s Barrett Gallery,
an exhibit of works by California artists from
the 1950s to the present. The Broad Stage, 1310
11th St., Santa Monica; Sun., Sept. 1, 2-7 p.m.;
free. (310) 434-3200, thebroadstage.org. —SIRAN
BABAYAN
NIGHT SHIFT
STORIES OF THE 24-HOUR ECONOMY

TUNE IN OR STREAM

TUESDAY 8PM
Welcome to the LA Weekly! Here’s what’s happening in Los Angeles this week:

**MORNING NEWS**

**MON 9/2**

Happy Labor Day, stay home and relax!

**TUE 9/3**

**Draft Environmental Impact Report for the Citywide Cat Program now available!**

The Draft EIR evaluates the potential environmental effects of the proposed program.

Review and comment now through October 28, 2019 at www.eng.lacity.org/citywide-cat-program-11907610 or review at one of the six City of Los Angeles Animal Services Centers or the Los Angeles Central Library, 630 W 5th Street, Los Angeles 90071.

Want to provide comments in person?

Attend a public meeting on Monday, October 7, 2019 at 6:00 p.m. at the Ramona Hall Community Center, 4580 N Figueroa St, Los Angeles, CA 90065.

**WED 9/4**

**CULTURE/FOOD & DRINK**

**Come One, Come All!**

Yes, we know this event isn’t technically today, but gluttony requires some preparation. With the L.A. County Fair back in town, prepare to get full and fat on weird fried food and gluttonous sweets and meats. Yeah, you’ll tell yourself you’re burning it off, walking (and walking) amidst the fair’s vast array of exhibit halls, demo-filled attractions, animal round-ups, creator competitions, shopping areas, thrill rides and concerts. And yet, even with all that exercise, you probably won’t make up for what you consume. A fair-sized funnel cake alone packs almost 800 calories and 44 grams of fat. At least the concert lineup will add to your cardio in the evenings, especially the bill with MC Hammer, En Vogue, Biz Markie and Coolio next week. Weeknights there are no big concerts, but the plus side is, smaller crowds and shorter lines for all the event’s culinary indulgences. See full lineup at lacountyfair.com/entertainment/concerts. 

**Fairplex, 1101 W McKinley Ave., Pomona. Wed, noon-10 p.m., Thu., noon-11 p.m., Fri., noon-mid., Sat. 10a.m.-mid. and Sun., 10a.m.-10p.m. Through Sept 22; $14-$20 adults; $8-$12 children ages 6-12; free children 5& under free; $10-$15 seniors. lacountyfair.com—LINA LECARO

**WED 9/4**

**CULTURE/COMEDY**

**Odd Couple**

Steve Aoki and Howie Mandel sound like an unlikely pair for conversation but that’s what makes this Live Talk: Los Angeles engagement sound so fascinating. The L.A. musician, producer, and superstar DJ has quite a life story — we know because we’ve interviewed him countless times, even back when he called himself “Kid Millionaire.” Who knew he’d manifest the moniker into reality? Aoki’s new memoir Blue: The Color of Noise chronicles his rise from party dude to major force in the music industry, all while trying to escape the shadow of his successful father (Rocky Aoki, of the Benihana restaurant empire). Mandel is, of course, a wacky comedian and the most amiable judge on America’s Got Talent. Together, their meeting promises animated discussion about showbiz, beats and the “blue” hues of life in the spotlight. Aratani Theatre, 244 San Pedro St., downtown; Wed., Sept. 4, 8 p.m.; $20-$75. eventbrite.com/e/steve-aoki-in-conversation-with-howie-mandel-tickets-63536102192.—LINA LECARO

**THU 9/5**

**ACTIVITY/ART**

**Architects for Animals**

Cats can be the fussiest and most exacting of cultural critics, which is why Architects for Animals has assembled some of the city’s leading architecture firms to design functional yet inventively fancy outdoor dwellings at “Giving Shelter,” a benefit for FixNation, which spays and fixes homeless felines. Past architectural structures have ranged from whimsical launching pads for daring cat-letic activities to elaborate hideouts shaped with unusual patterns that simulate motion. Such cat-loving celebs as Morgan Fairchild, William Shatner and Bo Derek have decorated feeding bowls, which will also be on display. Herman Miller, 3641 Holden Ave., No. 100, Baldwin Hills/Crenshaw; Thu., Sept. 5, 5:30-9:30 p.m.; $50. (310) 736-3650, fixnation.org/2019/07/architects-for-animals-giving-shelter-2019.—FALLING JAMES

**THU 9/5**

**THEATER**

**To Forgive or Not to Forgive**

Everything old is new again — no truer an adage than with The Heal, which opens the latest season of The Getty Villa Outdoor Classical Theater’s dramatic offerings. This time, it’s the allegory of Phil — actually Philoctetes the abandoned Thessalian, embittered and embattled on a desert island, withering from his wounds — and how he heals himself of his all-consuming hatred of Odysseus, who left him on that island in the first place. When Odysseus petitions Phil for his poison arrows that will help win the Trojan War, everything hinges on how much forgiveness Phil has in his heart for brave Odysseus. Getty Villa, 17985 Pacific Coast Highway, Pacific Palisades; Thu., Sept. 5, 8 p.m.; $36-40. (310) 440-7300, getty.edu/visit/cal/events/ev_2777.html.—DAVID COTNER

**THU 9/5**

**ART**

**From All Around the World**

Saatchi Art hosts the fourth annual The Other Art Fair, a curated showcase of 140 national and international artists from as far as Tokyo displaying paintings, prints, photographs, sculpture and mixed-media works. Following Thursday’s kick-off party, the weekend continues with kids’ activities, guided tours, food, cocktails and workshops on such topics as “Crafting Your Digital Presence: Storytelling with Instagram,” “The Transformative Power of Hair Color” and “Creatives Practice with Scent.” Highlights this year are several special exhibits, namely “This is England,” which features contemporary British artists; “British Visions of L.A.,” which includes L.A.-British artists; and “One Small Step,” a tribute to the 50th anniversary of NASA’s Apollo 11 lunar mission made up of artistically rendered astronaut helmets. Barker Hangar, 3021 Airport Ave., Santa Monica; Thu., Sept. 5, 6-10 p.m.; Fri., Sept. 6, 3-10 p.m.; Sat., Sept. 7, 11 a.m.-8 p.m.; Sun., Sept. 8, 11a.m.-6 p.m.; $15, $13.50 seniors & students, private viewing $60. (310) 390-9071, la.theotherartfair.com.—JIRAN BABAYAN
The permanent bond between cultural expression and the art of tattoo in Los Angeles

BY LINA LECARO

Long before Sailor Jerry was a popular rum brand and Ed Hardy became ubiquitous with gaudy rhinestone-encrusted trucker caps, the two names were revered by tattoo artists and enthusiasts alike for not only facilitating and expanding tattooing as a true art form, but for helping to define the culture. Christian Audigier, the designer known for Stone-Crevice's tattooed trucker caps, the color and bold lines of traditional American iconography.

In the comprehensive documentary Tattoo Nation, currently available on Amazon Prime, the history of the Pike and traditional flash is covered extensively, as is the contrasting style that Mahoney and Negrete (who also calls Shamrock home) are known for. With its origins in the L.A. prison system explained and explored by the likes of Danny Trejo (who got his ink while doing time) and Negrete, the Chicano style’s significance in the barrio, the joint and beyond is given its much-deserved due.

The color and bold lines of traditional American and the fluidity of black-and-gray styles came together and elevated the art form in Whittier, California, when Cartwright opened a shop in the area, Good Time Charlie’s Tat-
tooland, with Rudy as his top artist, offering both styles and touting a personalized, collaborative approach. After meeting Hardy at one of the first major tattoo conventions ever in Reno in 1977, Cartwright and Rudy developed a friendship with the now S.F.-based artist, as they each influenced the other in a myriad of ways. Hardy, who by this time had apprenticed in Japan and was known for his large colorful renditions of traditional Japanese back pieces, sleeves and suits was blown away by the delicate detail or artistic depth championed by the L.A. artists, whose stuff referenced prison work and pioneered photo-realism in tattoos.

"[Tooland] is kind of considered like the church from where it all stems," says Mahoney. "It was the first business to specialize in the style."

"It was the first business to specialize in the style." "It made us rethink what we were aware of, what would be interesting and challenging and beautiful and cool," Hardy, who soon came down from Northern California to get tattooed in Whittier (and later bought the place), shares in the doc. Other heavies in the tattoo world followed there in its heyday as well. Bob Roberts, who's been known for his landmark Spotlight Tattoo in L.A. for decades, was one of them; he says he was so blown away by how clean the single-needle technique looked he began to use it for everything, not limiting it to the classic cholo-looking pieces it was created for. Solidifying black-and-gray Chicano style's significance on tattoo culture as a whole, Negrete and later Mahoney came on board at Tooland too, and the rest is history — permanent history that lives and beautifies bodies in Los Angeles and around the globe to this day.

The Gun Grows Up

Even before Hardy's current museum exhibit, the power of expression and artistic relevance of tattoo had been recognized not only by fine art institutions, but museums as well. Just a couple years ago, the L.A. Natural History Museum's Tattoo exhibit sought to survey the works of many artists mentioned here and to connect the dots in terms of history and ideas behind the culture — from ancient and ritualistic modification practices to ID-ing (the Holocaust) to rebellious body adornment, beginning with military members in the '50s, evolving into biker, punker and gangster contingents in the '70s and '80s, and ending with people from all walks of life today.

Indeed, having a tattoo or multiple tattoos in 2019 is practically the norm and the stigma is all but gone. A big part of this has to do with pop culture and how the art has been portrayed and worn by public figures. Mahoney has always been discreet, but word has gotten out regardless and it's common knowledge that he's worked on the likes of Johnny Depp, David Beckham, Tupac Shakur and Cher, to name just a few. Because of this and Shamrock's location, tourists and trendy requests abound. Mahoney's OK with that.

"I think it's great. You know, it's cool to do different people — old people, young people," the dapper pioneer tells me on a sunny afternoon at his bustling, buzzing landmark shop. "That's something that's interesting to me. One week I tattooed a guy in his eighties and two guys in their seventies. It's become acceptable... maybe they watched some TV shows or something, but for whatever reason they finally felt comfortable doing it."

Mahoney says the subversive nature of tattooing is what attracted him as a teen, and he admits the current popularity is a double-edged sword. "We're grateful for the business and that all kinds of people are getting tattooed and it is a cool thing that everybody should experience," he affirms. "You get that feeling of accomplishment and you learn about yourself, you know — it's a really special process. So I'm glad everybody can do it, but I do miss the old days too."

Though tattoos are now generally accepted
Pioneered photo-realism in tattoos.

sleeves and suits was blown away by the delicate renditions of traditional Japanese back pieces, ways. Hardy, who by this time had apprenticed in 1977, Cartwright and Rudy developed of the first major tattoo conventions ever in both styles and touting a personalized, collaboland, with Rudy as his top artist, offering "It made us rethink what we were aware of, "[Tattooland] is kind of considered like the Deeper Than Skin Young Museum, San Francisco Courtesy Mark Mahoney Shamrock Social Club, Rizzoli New and the rest is history — permanent history Mahoney came on board at Tattooland too, on tattoo culture as a whole, Negrete and later it for everything, not limiting it to the classic single-needle technique looked he began to use he says he was so blown away by how clean the Tattoo in L.A. for decades, was one of them; who's been known for his landmark Spotlight in Whittier (and later bought the place), shares different people — old people, young people, " the dapper pioneer tells me on a sunny afternoon it's a really special process. So I'm glad every-ment and you learn about yourself, you know a cool thing that everybody should experience, " admits the current popularity is a double-edged tooing is what attracted him as a teen, and he's worked on the likes of Johnny Depp, David Beckham, Tupac Shakur and Cher, to name many artists mentioned here and to connect dots in terms of history and ideas behind years ago, the L.A. Natural History Museum's institutions, but museums as well. Just a couple Photo by Lina Lecaro

Deeper Than Skin Young Museum, San Francisco Courtesy Mark Mahoney Shamrock Social Club, Rizzoli New and the rest is history — permanent history Mahoney came on board at Tattooland too, on tattoo culture as a whole, Negrete and later it for everything, not limiting it to the classic single-needle technique looked he began to use he says he was so blown away by how clean the Tattoo in L.A. for decades, was one of them; who's been known for his landmark Spotlight in Whittier (and later bought the place), shares different people — old people, young people, " the dapper pioneer tells me on a sunny afternoon it's a really special process. So I'm glad every-ment and you learn about yourself, you know a cool thing that everybody should experience, " admits the current popularity is a double-edged tooing is what attracted him as a teen, and he's worked on the likes of Johnny Depp, David Beckham, Tupac Shakur and Cher, to name many artists mentioned here and to connect dots in terms of history and ideas behind years ago, the L.A. Natural History Museum's institutions, but museums as well. Just a couple Photo by Lina Lecaro

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In partnership with the LA Weekly, sign up to win FREE tickets to the LA County Fair (August 30 - September 22, 2019) Grand Prize winners will win 2 VIP stage adjacent tickets to see MC Hammer and Friends on September 14th!

Enter to win here: HammerTime.laweekly.com

LA COUNTY FAIR
POMONA, CA
SEPT. 14, 2019
in the workplace and by the mainstream at large, there are still ways to wear them that feel risky (face and hands for example, which most shops discourage, but artists will do at their own discretion). There are also emerging styles that take the art form in new directions — three-dimensional looking work, industrial- and technology-driven designs, and muted pieces that look like water-color art. According to Mahoney, nature and wilderness scenes are a trend right now too. Tattoo patrons should always be wary of trends however, because when too many people get one thing, it inevitably becomes dated (tribal armbands and lower back tats aka “tramp stamps” come to mind).

For most, limbs and torsos will always provide fine flesh to spotlight one's body art, while classic designs that reference either the vibrancy of traditional flash (roses, sparrow, pin-up girls) or the exquisite depth of black-and-gray (script, portraits, cars and landscapes) seem to never go out of style. One current favorite of the latter genre, East L.A.'s Mister Cartoon has helped it continue to thrive and remain representative of Latino culture and struggle in Los Angeles, even if everyone might be doing it. By putting his own signature spin with clown imagery and alluring female forms, he incorporates emotion, whimsy and beauty found only in the barrio into his work.

For me, tattoo culture in L.A. is unique because its an original style. It comes from a Chicano mind frame,” Cartoon tells L.A. Weekly. “Chicano art embraces the fine line script, it embraces the old English style lettering, it shows the romantic street fantasies. Chicano art is inspired by old school Chevys, classic soul music and the power of shaded portraits of family… the battle of good versus evil, all collaged into a flowing pattern of black-and-gray tattoo art.”

Drawing Attention

Cartoon has taken his art from skin to galleries to cars to products like vinyl toys and clothing. He says he is currently looking to bring it into the animation world as well, a move that makes sense given his moniker. And he isn't the only star of the tattoo world to transcend the parlour scene. There are many and most are right here in L.A.

Kat Von D made a name for herself first via the reality show Miami Ink, and later with her own show L.A. Ink, which chronicled life at her shop High Voltage on La Brea Avenue. The show is long-gone but H.V. remains popular and Von D has taken the recognition she gained from TV to entrepreneurial heights, becoming a beauty mogul with a top-selling cosmetics line, and soon to launch a vegan shoe line.

Though Hardy's experience with Audigier might serve as a deterrent to some artists in taking the leap to fashion, the key seems to be maintaining creative control and working with brands who respect the artist's vision. Mahoney will soon be releasing a limited edition line of wallets with British designer Paul Smith, and the collaboration makes perfect sense as both possess a badass kind of aesthetic.

Of course, the quickest road to worldwide recognition tattoo talents has not come from products, art exhibits or conventions but from television exposure like Von D received. With the success of the TLC Ink shows, several more have followed including reality programs that bring a soap opera-like quality to the lifestyle and contest formats, both of which many old school artists tend to frown upon. Becoming a top artist takes years of trial, error and hard work as an apprentice to a pro who emparts and educates what he/she knows about the craft. Shop life in general is about collaboration and sometimes sees a focused approach that doesn’t necessarily always involve a lot of chit chat. Tattoos hurt, often a lot, and some people just don't want to talk while getting them. Neither of these truths make for good TV. Nevertheless shows including Bad Ink, Best Ink, Epic Ink, Inked, Tattoo Nightmares, Tattoo Titans, Black Ink Crew New York, Ink Master, Just Tattoo of Us, and Tattoo Fixers do well ratings-wise, so they aren't going anywhere and they will continue to portray the culture for entertainment first and foremost.

The Buzz of Giving Back

One of the newest, most notable and toutable aspects of tattoo culture concerns its impact on the world. Charitable tattoo talents has not come from products, art exhibits or conventions but from television exposure like Von D received. With the success of the TLC Ink shows, several more have followed including reality programs that bring a soap opera-like quality to the lifestyle and contest formats, both of which many old school artists tend to frown upon. Becoming a top artist takes years of trial, error and hard work as an apprentice to a pro who emparts and educates what he/she knows about the craft.

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COLLECTING PERFORMANCE

Xu Zhen’s In Just a Blink of an Eye at MOCA raises both topical questions of immigration and meta curatorial issues

BY SHANA NYS DAMBROT

The performance art piece “In Just a Blink of an Eye” by Chinese artist Xu Zhen was recently acquired by MOCA for its permanent collection. And while its otherworldly engineering of performers seemingly frozen in both time and mid-air inevitably prompts questions as to how it’s done and what the work means, it also sparks a subset of more semantic interrogations fit for a proper art nerd.

As human beings are suspended like hanging sculptures, barely anchored to the ground, across the wide room, viewers are intently figuring out the logistics. Its narrative symbolism, having to do with the long-term limbo of lives uprooted and placed on hold during the process of immigration, is expressed as physical endurance and an energetic status of static, not unlike the experiences of first and second generations working to put down new roots.

As a formal matter, it’s a terrific trick; its very nature of using living, conscious bodies instead of even hyperrealistic sculptures also forces the viewer into an awareness and complicity in their own privileged viewpoint on the work. We are free to come and go, move throughout the space, capture images, point and stare — the performers are not even free to make eye contact.

Now, in this 2019 iteration the performers are dancers (which partly explains their physical ability to enact the work, which while stable, most certainly is not comfortable). They are young people of color, and they are dressed in lowkey contemporary street fashion. However, this raises the first of many material and in a sense, archival questions about the work, its intentions, and its possible future contexts.

If the topic of the work is the social and political climate of 2019 in Los Angeles, the casting and costume choices are on point. But if the work is shown/ performed again in Los Angeles in 25 years, or is loaned to an institution in another part of the world, will it still be about that same here and now? Should performers be older then — as in, if they’re 20 now and it’s shown in 20 years, should the cast at that time be 40, to track with the original “age” of the piece, or will they be dancers who are 20 then, and thus haven’t been born yet in 2019?

Does that mean the artist demands or is required to reimagine the work each time it’s shown, forever? How would that work? Will the artist leave explicit instructions, or leave it up to future curators? Will the public have access to those materials as part of the work? Xu Zhen isn’t talking. It makes me think about James Turrell, who is currently trying to figure out what to do with his indoor light-based installations when the bulbs they’re made of become obsolete. They are so finely calibrated, it’s not like just any bulb will do. Instructions are well and good but there will come a day when technology exists that no one has planned for. But even if these arcane conservation-adjacent details aren’t your bag, the pure and breezy magic of the installation itself is undeniable — and best experienced in person. Instagram stories aside, it may turn out to be the longest you’ve ever stared at a single work of art.

In Just a Blink of an Eye will be on view at MOCA every Saturday and Sunday through September 1, 11 a.m.-5 p.m. Free with regular admission. moca.org
FOOD
is a waste reduction pilot program, which at the ECS network in South Los Angeles mate change.
sawdust and hay that will both feed their from neighborhood restaurant Yo Way just welcomed a wheelbarrow of food waste showing hope for the future. sprouted from a corner of the compost heap /f__ghting climate change into their own hands South L.A. are partnering with local restaurants to take Students at the Environmental Charter Schools in BACK TO SCHOOL Students Giovani Benitez and Kevin Luna and Giovanni Benitez Charter Middle School Environmental ambassador From left, green buildings at a converted church and nestled between apartment ordered by Gardena Boulevard and maintained a regular college prep curric-ulum, is ranked in the top 10 percent of other school just focuses on competing for like about this school is that it's special. Any UCLA tells us about our future and the right and done you have to do it yourself. This school pushes you and teaches you that if you want to get things good grades. They put the chicken wire in themselves. They build these with the teachers, staff and kids. They put the chicken wire in themselves. They build these with the teachers, staff and kids. If we're chang-ing the earth, natural selection is going to ing in Table to Farm. Mango Tango Juice PHOTOS BY MICHELE STUEVEN
BACK TO SCHOOL

Students at the Environmental Charter Schools in South L.A. are partnering with local restaurants to take fighting climate change into their own hands

BY MICHELE STUEVEN

ordered by Gardena Boulevard and nestled between apartment buildings at a converted church in a gritty section of Gardena, a wild tomato seedling has sprouted from a corner of the compost heap at Environmental Charter Middle School, showing hope for the future.

Students Giovani Benitez and Kevin Luna just welcomed a wheelbarrow of food waste from neighborhood restaurant Yo Way Eatery and are turning it into a mound of sawdust and hay that will both feed their community and make a small dent in climate change.

The Table to Farm Composting project at the ECS network in South Los Angeles is a waste reduction pilot program, which started in Inglewood, that combats methane generated by landfills by connecting restaurants with compost hubs, urban farms and community gardens for a multifaceted food waste reduction program. The high school and middle school have become compost hubs for the community and their own gardens, building their own bins and raised beds from recycled wood they have collected.

Tyler Kenney, who teaches the required “Green Ambassadors” specialty class on environmental justice loves to talk trash.

“All of this comes from multiple sources,” Kenney tells L.A. Weekly while dodging hummingbirds in the urban oasis. “Students do a lot of composting during lunch and breakfast. Our compost is set up so that we get a lot of nitrogen from the students’ lunches. To get the right carbon nitrogen ratio, we also use hay and sawdust donated from Angel City Lumber. They collect fallen trees all over L.A. County which would otherwise go to the landfill. So not only are we rescuing food, we’re rescuing the sawdust that would have ended up in the landfill.

The Bay Foundation (distinct from “Heal The Bay”) developed the program, which grew out of their Clean Bay Restaurant program. The organization’s focus is the Santa Monica Bay and efforts to avert trash going through storm drains into the ocean. It also works to educate boaters on how to keep the bay clean.

Currently, five restaurants are participating in Table to Farm. Mango Tango Juice Bar and Grill delivers food waste to ECS Middle school in Inglewood, and Pacific Rim Thai Kitchen and Crepe Heaven Play Café to the high school in Lawndale. Not only does Yo Way Eatery donate their scraps to ECS for the compost heap, but the owner was inspired by the students’ passion and dedication to build raised garden beds at his restaurant and is growing food he can use for his menu. In return, the school is giving Yo Way seedlings and sprouts grown in the campus greenhouse.

“One of the things we learn in our science class is natural selection, evolution and adaptation,” Benitez tells L.A. Weekly while turning a fluffy nitrogen/carbon mix ready to be spread over the campus vegetable garden.

“We learned that natural selection is something that when the earth changes it can affect us and all the organisms on the planet,” says the 8th grader. “If we’re changing the earth, natural selection is going to come into play and affect us in some way. If my generation is burdened with this problem, we’re going to find a way to fix it. Right now the people with the power and the money don’t realize it’s wrong, but eventually they will. I really think we will come up with a solution. It’s not just the food waste that’s causing all the global warming, but also animal agriculture.”

In addition to the immersive experience in science, students hone their math skills by building the compost bins and raised bed vegetable gardens, learning how to use tools safely, drilling the screws and putting the wood together. Linseed oil is applied to protect the wood and avoid decomposition. The Bay Foundation came in and helped build these with the teachers, staff and kids. They put the chicken wire in themselves.

The kids will go out into the community with Kenney and the community will allow them to use their parkways and sidewalk strips to grow vegetables. There are neighborhood beautification days every other month when parents, students, staff members come and walk down Gardena Boulevard and the perimeter, picking up trash. Discarded furniture from the curbs is hauled back to campus and disassembled to make raised beds.

“We’ve learned about gentrification, indigenous rights and the history of native fruits and what they meant to people’s cultures,” says Benitez who plans a career in environmental justice. “What I really like about this school is that it’s special. Any other school just focuses on competing for good grades. This school pushes you and teaches you that if you want to get things right and done you have to do it yourself. It’s teaching us about our future and the environment we sleep in and wake up in.”

The ECS free network of public schools maintains a regular college prep curriculum, is ranked in the top 10 percent of schools, and 97 percent of its high school seniors are accepted into four-year colleges across the country, including Princeton, Yale, UC Berkeley and nearby Loyola Marymount University.

“We feel like we’re creating a change in the world,” says Luna as he throws his lunch scraps on the compost pile. “Instead of throwing out trash and creating a bunch of methane, we learn how to use it to feed plants and try to keep the gasses down for our future. Did you know that half the CO2 in the air is caused by cow farts??”

Spoken like a true 8th grader.
Mindhunter merits a brutal binge and GLOW continues to fill female-ensemble niche and then some

By Erin Maxwell

This week we binge-watched two fire-hot Netflix series so you don’t have to — Mindhunter (season 2) and GLOW (season 3) — but you will want to, right away. Get ready to pull a couple all-nighters.

Mindhunter (Season 2) | Netflix

The second season of Mindhunter dropped like an atom bomb on Netflix, giving true crime fanatics and history buffs the brain boost they need for a late summer binge. While season 1 was mostly about the creation of the Behavioral Science Unit, taking baby steps toward criminal profiling, and chatting with some of history’s most infamous figures, season 2 goes balls to the wall with a rogue’s gallery of violent headcases.

Created by Joe Penhall and exec-produced by David Fincher and Charlize Theron (among others), the drama explores the early days of criminal profiling at the Federal Bureau of Investigation, and since it’s set in the late ’70s, the show takes place before the term “serial killer” was even a label, when most of law enforcement saw violent crime in black or white terms.

Mindhunter shows how they start to flounder as a new age of extreme violence goes against the grain. It seems the pool of usual suspects is endless as jealous exes and greedy spouses are replaced by talking dogs and charismatic cult leaders with a love for the Fab Four. It is with this strange brew of brutal new killers that Mindhunter finds its ground, following the small band of scientists and FBI agents who started the behavioral investigative unit within the FBI Academy in Quantico, Virginia.

Chilling, intriguing and beyond compelling, the genius of Mindhunter is that it relies on the knowledge of the viewer. The audience knows about Charles Manson, but how much do they really know? As the story unfolds for the characters, it also allows the audience to discover potentially new information regarding infamous historical figures, giving them a sneak peak behind the darkness.

Season 1 offered up Richard Speck and Ed “Co-Ed Killer” Kemper, but season 2 plays its hand with the introduction of Manson, David “Son of Sam” Berkowitz, William Henry Hance, William “Junior” Pierce, and Wayne Williams. And while FBI agents Holden Ford (Jonathan Groff) and Bill Tench (Holt McCallany) gather the info they need, the BTK Killer continues to practice his sinister craft, destroying all that he comes into contact with.

Brilliantly written, directed and cast (seriously, the casting director here kills it), each imposing figure has a role to play within the narrative. The menacing minds aren’t just marched out to audiences as serial killers on parade; each violent offender spends quality time on the hot seat as the show adds layer upon layer to the elements of the story, all essential to both the plot and our understanding of the main characters.

Mindhunter season 2 is the Avengers: Endgame of the serial killing sect, shining a light on history’s most sinister figures for all to examine. This one lives up to the hype and is worth the (brutal) binge.

GLOW (Season 3) | Netflix

The Gorgeous Ladies of Wrestling return for a third round of the Netflix series, this time moving the troupe from the City of Angels to Sin City as they find a new home at the fictional Fan-Tan Hotel & Casino. This season they are joined by the remarkable Geena Davis who plays showgirl-turned-manager Sandy Devereaux St. Clair, and damn, Geena! I pray to the gods that my body will look like that one day. Not “in a few years” or “eventually,” but like, right now or soon.

For season 3, the cast of GLOW continues their winning streak exploring issues of sexism, racism, hate crimes and sexual identity. And while Alison Brie, Betty Gilpin and Marc Maron continue to act as the series’ emotional center, the rest of the cast are given ample opportunity to show off their acting chops with meaty side stories to dig into. All in all, GLOW continues to shine (in gaudy ’80s garb!). And we need these ladies too now that Netflix’s other female-ensemble cast fave, Orange Is the New Black, is no longer doing time on our TV sets.
Welcome to L.A. Weekly's Movie Guide, your look at the hottest films in Los Angeles theaters this week—from indie art house gems and classics to popcorn-perfect blockbusters and new movies garnering buzz. Check here every week before you make your big screen plans.

**Opening wide**

**Friday, August 30**

**Don't Let Go** is a borderline supernatural thriller from Blumhouse Productions, written and directed by Jacob Aaron Estes (Mean Creek). David Oyelowo stars as a detective whose family is wiped out in a brutal homicide. He is understandably perplexed when one of the murder victims, his 10-year-old niece (Storm Reid), calls him as though nothing has happened. As it turns out, she's somehow living two weeks before him in an alternate reality, which buys the determined cop some time to prevent her death before the murderer strikes.

**Limited/art-house**

**Friday, August 30**

**Give Me Liberty** is a refreshing take on the immigrant experience. Adopting a kinetic, pseudo-documentary style, Russian-born director Kirill Mikhanovsky tells the story of a medical transport driver (Chris Galust) and his frantic attempts to escort his ailing grandfather to a funeral. A young woman (Lauren 'Lolo' Spencer) with ALS is swept into the action as their journey takes sharp turns into comedy and pathos. Set in Milwaukee, the film conveys the most immediate terms the feeling of living on the fringes of an American city fighting for its survival. Monica Film Center (also playing at the Playhouse 7 and Town Center 5), 1332 2nd St., Santa Monica, Fri., Aug. 30, various showtimes; $9-$12. (310) 478-3838.

In **Itsy Bitsy**, a single mom (Elizabeth Roberts) relocates with her two small children to the country to provide in-home medical care to an elderly man (the reliably good Bruce Davison) afflicted with MS. An old Indian relic in the attic unleashes a malignant CGI creature who visits terror on the household. Micah Gallo's 94-minute horror film from Shout! Studios will open at the Laemmle Glendale while premiering on VOD. Laemmle Glendale, 206 N. Maryland Ave., Glendale, Fri., Aug. 30, various showtimes; $9-$12. (310) 478-3826, laemmle.com.

**Miles Davis: Birth of the Cool** is a new documentary on the jazz genius behind *Kind of Blue* and other landmark albums, including the 1957 compilation from which Stanley Nelson's film takes its name. Interesting talking heads are supplemented by miles of archival footage featuring long clips of that glorious music for which Davis is remembered. The Landmark, 10850 Pico Blvd., Rancho Park; Thu., Dec. 6, various showtimes; $12-$15; (310) 470-0492, landmarktheatres.com.

**Official Secrets** relates the narrative of Katherine Gun, a translator working for a British intelligence agency who leaked top secret information about the war on Iraq and faced stiff charges for her trouble. Her case captured the attention of activists around the globe. This political thriller, directed by Gavin Hood (Eye in the Sky), features a fine ensemble headed by Keira Knightley, Ralph Fiennes, Matthew Goode, Matt Smith and Rhys Ifans. ArcLight (also playing at the Landmark), 6360 Sunset Blvd., Hollywood; Fri. Aug. 30, various showtimes; $16-$18; (323) 615-2550, arclightcinemas.com.

**Vita and Virginia** is a handsomely appointed period drama about the friendship between Virginia Woolf (Elizabeth Debicki) and Vita Sackville-West (Gemma Arterton) that soon turned romantic. Their relationship provided the spark of inspiration for Woolf's *Orlando*, and the letters between the two literary figures were widely published and read. The film, adapted by Dame Eileen Atkins, premiered at the Toronto Film Festival last year. Isabel Waller-Bridge's electronic score collides interestingly with the 1920s English ambience. NuArt Theatre, 11272 Santa Monica Blvd., Sawtell; Fri., Aug. 30, various showtimes; $9-$12. (310) 473-8530, landmarktheatres.com.

**Olivia** is a real find, a newly rediscovered French drama from 1951 about Sapphic undercurrents at an elite boarding school for girls. Framed as an intense competition between two rival headmistresses (Edwige Feuillère and Simone Simon) for the attention of their teenage wards, the film explores notions that were strictly taboo at the time with taste and restraint. It is the work of Jacqueline Audry, the first successful female director of post-WWII France. Icarus Films and Distrib Films US acquired and restored it in collaboration with Les Films de la Pleiade and Les Films du Jeudi. Its premiere at the Laemmle Royal marks the first time it has been seen for nearly 70 years. Laemmle Royal, 11523 Santa Monica Blvd., Sawtell; Fri., Oct. 30, various showtimes; $9-$13. (310) 478-3836, laemmle.com.

**Thursday, September 5**

Krzysztof Kieślowski, chief architect behind the intellectually and spiritually fascinating Dekalog, a collection of one-hour films made for Polish television based on the Ten Commandments, spun two longer features from the fifth and sixth installments of that landmark series. The Egyptian Theatre will show both as part of their weekend hat-tip to the Eastern European auteur. *A Short Film About Love* deals with the erotic obsession of a young postal worker for his neighbor; *A Short Film About Killing* relates the shocking tale of a sociopathic drifter who arbitrarily murders a taxi driver. The latter coincided powerfully with the suspension of the death penalty in Poland in 1988. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Thu., Sept. 5, 7:30 p.m.; $12. (323) 466-3456, americancinemathequecalendar.com.

AMPAS celebrates the 10th anniversary of Disney's *The Princess and the Frog*, the feature that heralded a return to traditional hand-drawn animation. Director Ron Clements, producer Peter Del Vecho, screenwriter Rob Edwards, and several key members of the cast and crew will appear as special guests on a panel hosted by 15-year-old Quvenzhané Wallis, star of *Beasts of the Southern Wild*. Samuel Goldwyn Theater, 8949 Wilshire Blvd., Beverly Hills; Thu., Sept. 5, 7:30 p.m.; $5. (310) 247-3000, oscars.org.

Also opening **Friday, August 30**: Angel of Mine; Before You Know It; Bennett’s War; The Fanatic; Killerman; The Load; Official Secrets; Raise Hell: The Life and Times of Molly Ivins; Saaho.
In conversation, Bryan Ferry is everything that you might imagine. His personality matches his wardrobe and general demeanor — suave and slick, refined but grounded. We love him from his days fronting art-glam troupe Roxy Music, and there's always going to be a heavy dose of nostalgia when discussing Ferry due to his frankly phenomenal back catalog. Ferry knows this and he embraces it.

But this is also an artist determined to look forward, even if that means reinventing some of his classic material. His most recent album, last year's Bitter-Sweet, and also 2012’s The Jazz Age, saw him reinterpret old Roxy and solo tunes in a jazz style. Before that, 2007’s Dylanesque saw him take on 11 Bob Dylan classics. In between, 2010’s Olympia and 2014’s Avonmore allowed him to stretch his artistic legs with original material. And that seems to be his pattern of late — a nod to the past and then a march into the future.

The “Avalon” tour he’s on at present will clearly see him represent both, although this isn't a “Bryan Ferry Orchestra” tour, going the jazz route. Still, he's pleased with the response he got to Bitter-Sweet.

“It's funny, I haven't talked about Bitter-Sweet for quite a while and we aren't really doing anything from it on this tour,” he says. “This is the other music that I do. Although Boys and Girls is in the set. But yeah, it got a really nice reception. People sometimes like to hear a singer without all the noise in the background. It's nice to do something that is a quieter, more intimate mood. It’s nice of course to ring the changes and do different things. That's part of the fun of recording really, to try and do albums that are different from each other. So it had a good reception, especially in Europe. They like that kind of thing.”

For Ferry, who has been active since 1967, the opportunity to revisit some of the songs that he's performed countless times and give them a rejig is irresistible, and keeps things interesting.

“It's a shame when a song only has one performance to remember it by,” he says. “A lot of the artists that I've admired since I was young lad, people like Charlie Parker and singers like Billie Holiday or Sinatra, they always did several versions of a song over the course of their career. In rock music, that doesn't really happen so much. So it's nice to go back to a song and put another twist on it, a different sound, different musicians playing it or whatever. It's fun to do when you go on stage on a tour. Most of the tours that I do, I try to do the song roughly the same way that it was on the record. It depends who I'm playing with, whether it stretches out in a different direction. I think sometimes, the audience at a live show, they like to hear the original version that they've liked over the years.”

His current pattern of one original album, one album of covers or reinterpretations, looks deliberate. Certainly, he says that it allows him some breathing space to write without feeling hurried and pressured.

MUSC

MARCHING FORWARD WITH ONE EYE ON THE PAST

Bryan Ferry isn't afraid to rejig his classics on tour while he mulls his next original album

BY BRETT CALLWOOD

Bryan Ferry plays at 7:30 p.m. on Thursday, August 29 at the Greek Theatre.
FRI 8/30

The Groans, Sister Mantos
@ THE SMELL

“No one should have to prove that their lives matter,” Annie Padilla laments on “Lives on the Line,” from The Groans’ 2017 EP, Everything for Everyone. During the course of the record, the L.A. band celebrate the secret lives of dogs (“Bebo Song”) and repurpose the hateful words of a demented leader to create an incendiary sound collage (“Drumf Rap”). The Groans put their money where their mouths are by donating royalties from “Bebo Song,” “Lives on the Line” and the anti-abuse anthem “Leave Me Alone” to BFF Pet Rescue, Black Lives Matter and House of Ruth, respectively. Proceeds from the contemplative, swirling 2018 indie-pop single “Colors,” meanwhile, go to Trans Lifeline. Sister Mantos are a venerable, funky Latin-dance collective who stirringly chanted “No ICE! No ICE!” at the recent Echo Park Rising fest. — FALLING JAMES

The Courtneys
@ BOOTLEG THEATER

The Courtneys are from Vancouver, Canada, but they are so influenced by the smart, jangling alt-pop passages of such Flying Nun bands as The Clean that have been signed to the landmark New Zealand indie label. Drummer-singer Jen Twynn Payne, bassist Sydney Koke and guitarist Courtney Loove often find themselves lyrically obsessed with pop-culture touchstones such as Beverly Hills 90210 and Keann Reeves while also paying homage to their namesake by going under the pseudonyms Crazy Courtney, Classic Courtney and Cute Courtney. “Country Song,” from the group’s second album, II, doesn’t sound at all like country music. Instead, it’s marked by droning, reining sheets of guitar and soaring grunge-pop vocals that evoke The Courtneys’ Kiwi inspirations. Similarly, enigmatic tracks like “Minnesota” are shrouded by a fuzzy shoegaze filter. — FALLING JAMES

SAT 8/31

Pasadena Daydream
@ THE ROSE BOWL

Any opportunity to see The Cure should be grabbed with two hands. Robert Smith and his band of recent Rock & Roll Hall of Fame inductees are only getting better with age, certainly in the live environment. But the bill that they have assembled for this Rose Bowl show is simply phenomenal. The Pixies could headline the venue by themselves, probably. Plus, Black Francis’ crew have a new album ready to drop. Then there’s alt-metal band the Defeaters (they left the nu-metal tag behind years ago), Scottish post-rockers Mogwai, indie rock heroes Throwing Muses, plus The Joy Formidable, Chelsea Wolfe, The Twilight Sad, Emma Ruth Rundle, Kaelan Mikla and The Chili Out Zone Experience. That’s a breathtaking lineup of talent, so get there early. — BRETT CALLWOOD

SUN 9/1

Ringo Starr & His All Starr Band
@ THE GREEK THEATRE

Fresh from his guest spot at old mate Sir Paul McCartney’s L.A. show — a half Beatles reunion if you will — Ringo Starr is doing his own thing at the Greek. Probably best not to expect Macca to return the favor, although you never know. What you can expect is a career spanning set that will surely be packed with Beatles favorites. That All Starr Band features Steve Lukather (Toto), Colin Hay (Men At Work), Gregg Rolie (Sanata/Journey), Warren Ham, Gregg Bissonette (David Lee Roth) and Hamish Stuart (AVERAGE White Band). But at the end of the day, you go to see Ringo — one of the two surviving Beatles. If that isn’t enough to get you to the Greek, we can’t help you. — BRETT CALLWOOD

The 5.6.7.8’s
@ THE WHISKY A GO GO

The 5.6.7.8’s really are “Three Cool Chicks,” as they declare in their lo-fi garage-rock remake of The Coasters’ “Three Cool Cats,” from their 2012 album, Bomb the Twist. While the Tokyo trio are most often recognized for performing in a scene from Quentin Tarantino’s 2003 film, Kill Bill Volume 1, their roots stretch back to the mid-1980s. Over the years, the music of The 5.6.7.8’s—a mix of original tunes and classic covers — has incorporated rockabilly, surf and garage styles in a stripped-down but appealing fashion. Songs range from the rootsy, 1950s-style rawness of “Bomb the Twist” to surf instruments like “Jane in the Jungle,” which is drowned in an ocean of reverb. Also at Pappy & Harriet’s, Monday, September 2. — FALLING JAMES

Glands of External Secretion
@ AVENUE 50

No truer a time, no freer a bunch of musical misfits and no finer an atmosphere in which to find creative inspiration than here tonight — crippling depression and doubt notwithstanding. You’ll marinate in the fucked-up fuzzed-out netherworld of guitar sorcerer Carla Bozulich. You’ll thrill to the return of Glands of External Secretion, a duo featuring World of Pooh guitarist Barbara Manning and Seymour Glass of Bananafish magazine, who once

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famously wrote his temporary professional qepith with used diapers across the breadth of a hundred Merzbow records. You’ll call the paramedics to help you through the singular sonic explorations of Sult, coming to you all the way from Norway, you ingrates. Lastly but not leastly, you’ll vibrate to the mysterious strains of Tasting Menu, a musical enterprise the nature of which will be determined by the way your brain cells dance. —DAVID CORNER

WED 9/4

Bombino
@ SANTA MONICA PIER
Tuareg musicians come from all across the sprawling Sahara Desert and incorporate a variety of traditional and rock-music styles in their songs, which are distinguished by hypnotic grooves and mesmerizing layers of psychedelic guitars. Omara “Bombino” Moctar hails from Niger, although he and his family ended up for awhile as war refugees in Algeria, where he taught himself how to play guitar. Bombino’s latest album, Deran, ranges from “Imagihane,” a funky, uplifting groove spiked with reggae accents, to the intricate stop-and-star blues patterns of “Deran Deran Alkheir (Well Wishes).” His fiery guitar playing relies on the sun-dappled idylls as “Tehigen” and the trance-like meditation “Midiwan.” Bombino’s twist on Tuareg music is so distinctive that he was the subject of the documentary film Agadez, the Music and the Rebellion. —FALLING JAMES

THU 9/5

Psychedelic Porn Crumpets
@ THE REGENT THEATER
Fans of neo-psychedelia and garage-rock revival should mark their calendars for this Thursday, when the Regent hosts a stacked triple-header. Perth, Australia’s Psychedelic Porn Crumpets are another great Aussie psych-rock band in the model of Tame Impala or King Gizzard and the Lizard Wizard, and the Crumpets’ And Now for the Whatchamacallit is one of the most eccentric and strangely infectious albums of 2019. Two L.A. acts open the night: Meatbodies are fronted by Chad Ubovitch, a longtime associate of Ty Segall and Mikal Cronin. Sub-Pop recording artist Morgan Delt—who channels acid casualties Skip Spence and Syd Barrett—rounds out the bill. —MATT MINER

Melvins, Redd Kross
@ THE TROUBADOUR
This tour is going all over the States, and the fact that bassist Steve McDonald plays with both the Melvins and Redd Kross means that he’s going to be a busy boy for a few months. We’re sure he won’t be complaining though — he gets to perform with two of the most exciting rock bands in the country right now, two bands with an incredible armory of albums between them. Last year’s Pinkus Abortion Technician is the Melvins’ most recent album and McDonald’s third with the band (although, as the title suggests, it also features original bassist Jeff Pinkus). Meanwhile, Redd Kross put out the spectacular Beyond the Door this year — their first album since 2012’s Researching the Blues. With both bands on such killer form, the shows should be amazing. —BRETT CALLWOOD

FRI AUG 30, SEP 6, SEP 27, OCT 4, OCT 11
MARK MCKINNIS
NO COVER

MON 9/2

Orange Goblin
@ THE REGENT THEATER
A stunning stoner metal bill at the Regent this week, as San Francisco sludge duo Black Cobra join up with San Diego psychedelic rockers Earthless, plus High Tone Son of a Bitch and Ape Machine to open for Brit band Orange Goblin. Ben Ward and his quartet have stayed pretty much intact since forming in 1995 — a rarity today. Last year they put out the Wolf Bites Back album, their ninth in total and a more than respectable follow up to 2014’s Back From the Abyss. The band has always had solid Black Sabbath and Motorhead roots, though they’ve dabbled in punk and psychedelic sounds over the years. But whatever they do, they sound like Orange Goblin. —BRETT CALLWOOD

TUE 9/3

Massive Attack
@ HOLLYWOOD PALLADIUM
English trip-hop pioneers Massive Attack play three nights at the Hollywood Palladium this week, on Tuesday, Wednesday and Thursday. They all promise to be special events though, as the band celebrates the 21st anniversary of their much loved Mezzanine album. While the debut Blue Lines in 1991 and the sophomore ’94 effort Protection might be referenced more often by fans and critics, Mezzanine is Massive Attack’s more commercially successful album and for good reason. As before, the band blended hip-hop with dub/reggae and a bit of rock. But the singles here were standout — “Risingson,” “Teardrop,” “Angel” and “Inertia Creeps” are all incredible and are still prevailing. Which is exactly what Massive Attack is doing with these gigs. —BRETT CALLWOOD

Ramona Hammer
@ THE ECHO
“We will have to save ourselves with physical and mental health,” Devin Davis confides on “Hoxa,” from Ramona Hammer’s debut full-length album, I Never Wanted Company (New Professor Music). “We’re ascending way too slow, plagiarizing hymns and troves, a growth hoax.” The local quartet have previously demonstrated their power on past singles and EPs, with lead guitarist Justin Geter, bassist Andy Hengl and drummer Mark Edwards slamming through Davis’ restless reveries and ruminations with an unrelenting grunge heaviness. On the new record, relatively gentle interludes like “Fake Thoughts” are soon swept away by the compulsive punk-grunge intensity of “Who’s the Narcissist?” and “Future Discounted.” “Relativity” is another temporary break from the storm that reveals the melodicism lurking just beneath those savage power chords and dynamic shifts of volume. Ramona Hammer headline a free set with Broken Baby and Kevin. —FALLING JAMES

SAT SEP 1
LENNY GOLDSMITH
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