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# LAW WEEKLY

OCTOBER 4-10, 2019 / VOL. 41 / NO. 46  
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# GO LA

**FRI 10/4**

BOOKS/MUSIC

## Best of Both Worlds

When it comes to rock autobiographies, some musicians have had lives full of fantastic adventures but can't write their way out of a paper bag. Others are eloquent wordsmiths with dull personal histories that aren't worth reading about. The best of both worlds aligns in **Debbie Harry's** fascinating new memoir, *Face It* (Dey Street). With the help of co-writer Sylvie Simmons, the pop vocalist insightfully recounts her evolution from working as a Playboy Bunny and waitress at Max's Kansas City to her success as lead singer of Blondie and a photographic muse for Andy Warhol, and her bold attempts to mix hip-hop and jazz into her music. Meanwhile, Blondie guitarist Chris Stein's 2018 photo book, *Point of View: Me, New York City and the Punk Scene*, provides an atmospheric and evocative visual accompaniment to Harry's stories about interacting with The Ramones, John Waters, Iggy Pop, David Bowie, Chic and H.R. Giger. The duo discuss their books with moderator Rob Roth. *Aratani Theatre, 244 S. San Pedro St., downtown; Fri., Oct. 4, 8 p.m.; \$20-\$100. (213) 628-2725, livetalksla.org/events/debbie-harry.* —FALLING JAMES

FOOD&DRINK

## Holiday Mashup

Hey! You got your tacos in my tequila! Hey! You got your tequila in my tacos! Like two great tastes that will always taste great together, **Tito's Fiesta Mexicana** brings together Tito's Tacos and Tito's Tequila to celebrate today's twin festivities of National Taco Day and



Natural History of Horror: The Science of Scary

Designer Millicent Patrick sketches the Creature. Courtesy of Universal Studios Licensing LLC

National Vodka Day, creating one titanic cataclysm of sensory overload revealing infinite dimensions of culinary goodness emptying out onto the singularity of this Culver City taco stand. What you get: three handmade specialty tequila-based Tito's cocktails, multiple Tito's tacos, mariachi music, and more jocular inebriation than you can feebly shake a salt shaker at. *Tito's Tacos, 11222 Washington Place, Culver City; Fri., Oct. 4, 2 p.m.; \$25. (310) 391-5780, titosfiestamexicana.com.* —DAVID COTNER

**SAT 10/5**

DANCE

## Stay Woke

Known for its ability to seamlessly blend contemporary dance with ballet as well as for the abilities of its dynamic dancers, **Complexions Ballet Company** arrives for one night only. Led by choreographer Dwight Rhoden, who has more than 80 dances under his belt, the troupe brings two works that earned strong reviews when as they launched the ensemble's 25th anniversary season in New York earlier this year. The SoCal premiere this visit is *WOKE*, described by Rhoden as a physical response to the daily news with segments set to a remix of music from Kendrick Lamar, Drake, Diplo and others. The second work marks the return of *STARDUST*, Rhoden's popular 2016 tribute to the music and genius of David Bowie. *Carpenter Performing Arts Center, Cal State University Long Beach, 6200 Atherton St., Long Beach; Sat., Oct. 5, 8 p.m., \$55. carpenterarts.org.* —ANN HASKINS

CULTURE

## Take a Spooky Stroll

In October, the dead don't rest in peace, especially not in Los Angeles. Macabre and *muerto* (dead) stuff is everywhere and there's no shortage of Angelenos who want to get in the "spirit." Celebrating its sixth year, the **Olvera Street Muertos Artwalk** is a fun and festive way to kick off the season, bringing vendors, performers, and dozens of local artists together for a spooky stroll along the landmark downtown locale. Artwork, jewelry, accessories, clothing, face painting and more will be available for purchase, as folkloric music and dance — much of it courtesy of local school troupes — fills the plaza. Entertainment this year includes: Mariachi Alegria de la Vida, Palms Middle School, Tlaliyoyo, Xipe Totec Aztec Dancers, Las Palmas Folklorico & Hamilton High School Folklorico, Mi Lindo Mexico, Grupo Folklorico de LMU, Cayambe, Orgullo Mexicano, La Hora Feliz, Teatro del Barrio performing *La Danza de la Muerte*, and more. *Olvera Street, N Alameda St. & N Los Angeles St., downtown; Sat., Oct. 5, 10 a.m.-7 p.m.; free. (213) 485-6855, olveraevents.com.* —LINA LECARO

ART

## Down the Rainbow Rabbit Hole

There's a new immersive art experience in town, but artist Laurie Shapiro's gallery installation **Alchemy Tunnel** has more in common with an ayahuasca tent than amped-up pop-culture spectacle. A wrapping helix of interconnected prismatic panels, dense with layers of screen-printing, drawn and painted

images, and stitching, is activated with a LIFX lighting motherboard. As an environment, it resembles a fantastic dream, luminous and alive; as a place, it hosts ticketed events including comedy, theater, sound baths, vegan dinner and music. The art installation is open for free on Saturdays, and while daydreams are encouraged, no shoes are allowed. *Radiant Space, 1444 N. Sierra Bonita Ave., Hollywood; opening reception: Sat., Oct. 5, 8-10 p.m.; Sat., noon-3 p.m., through Nov. 23, ticketed events also available; free. radiantpacela.com.* —SHANA NYS DAMBROT

**SUN 10/6**

ART

## How To Draw a City

The monthlong all-city festival **The Big Draw L.A.** is happening throughout October and across the city, offering free drawing sessions and prompts at some of L.A.'s most intriguing public spaces. Today's event is the largest of the initiative, as **Make Your Mark in the Park** fills the lawns of Grand Park with literal Sunday painters amid a sea of sharpened pencils and eager sketchpads. Ryman Arts students will be on hand for guidance, and this free event also includes music and of course food trucks. Bonus/warning, the CicLAvia route goes right by Grand Park, so adjust your perspective and mode of transportation accordingly. *Grand Park, 200 N. Grand Ave., downtown; Sun., Oct. 6, 11 a.m.-4 p.m.; free. (213) 629-2787; rymanarts.org.* —SHANA NYS DAMBROT

FOOD&DRINK/CULTURE

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## Get Greek!

Though you can find ones in Long Beach, Pasadena and the Valley, the L.A. Greek Fest is the largest of its kind in L.A., hosted by Tom and Rita Hanks, who's of Greek descent, and attracting more than 15,000 visitors annually for the last 20 years. You can listen to traditional music, watch dancers and gorge on typical Greek food, whether it's savory souvlaki, flaky spanakopitas or syrupy baklava. Better yet, take dance lessons for added authenticity. You can also hear Latin DJ music, a nod to the neighborhood's Byzantine-Latino quarter, and go on one of the hourly tours of Saint Sophia Cathedral, a gorgeously ornate Greek-Orthodox church, built in 1952, that's a designated historic cultural landmark. *Saint Sophia Cathedral, 1324 S. Normandie Ave., Pico-Union; Fri., Oct. 4, 5-11 p.m., Sat., Oct. 5, noon-11 p.m., Sun., Oct. 6, noon-10 p.m.; \$5. (323) 737-2424, lagreekfest.com.* —SIRAN BABAYAN

## MON 10/7

The Weekly recommends Rachel Maddow's *Writer's Bloc* appearance; as the event is sold out, however, Angelenos should stay home and read her new book *Blowout ... because reading is good*; [writersblocpresents.com/main/rachel-maddow](http://writersblocpresents.com/main/rachel-maddow).

## TUE 10/8

### CULTURE

### Rubber Meets the Runway

As part of L.A. Fashion Week, Petersen Automotive Museum presents the *Cars & Fashion Runway Show*. The show centers on the haute couture clothes and accessories created by Peruvian designer Noe Bernacelli. The designer made his U.S. debut at an earlier edition of L.A. Fashion Week a few years ago, and since then he has specialized in elegant evening gowns and other dresses that are lavishly detailed and sumptuously romantic. *Petersen Automotive Museum, 6060 Wilshire Blvd., Mid-Wilshire; Tue., Oct. 8, 7-11 p.m.; \$100-\$250. (323) 930-2277, petersen.org.* —FALLING JAMES

## WED 10/9

### BOOKS

### When a Memoir Is More

As a musician, Patti Smith became an icon thanks to her captivating presence but also her eloquence, her edge and her honesty. The poet/punk queen is first and foremost a writer, and her award-winning books *Just Kids* and *M Train* served to cement her legacy, in some ways even more than her music. Her latest, *Year of the Monkey*, is being touted as another distinct take on memoir in which dreams and reality are interwoven to construct — and deconstruct — a particularly transformative year in the artist's life, with Smith's own Polaroids embellishing her expressive words. *The Real*

*Patti Smith, Up Close and Personal*, a conversation about the project she'll have with the *L.A. Times* is a can't miss for fans, not only for context around the book, but for the chance to hear this living legend delve into her work and herself. It's what she does best. *Alex Theatre, 216 North Brand Blvd., Glendale; Wed., Oct. 9, 7:30 p.m.; \$100 (VIP orchestra reserved seating and a pre-signed book) or \$40 (GA Seating and unsigned copy of the book). alextheatre.org/event/los-angeles-times-ideas-exchange-presents-patti-smith.* —LINA LECARO

## THU 10/10

### MUSIC

### With an Ear Toward the Future

Over the past year, L.A. Philharmonic marked its 100th anniversary with a spectacular season that emphasized daring new music as much as traditional classical music. As the orchestra embarks now on its 101st season, it asks the musical question, "What's next?" Music and artistic director/conductor Gustavo Dudamel responds with *Music From the Americas*, a program that reinforces L.A. Phil's futuristic mindset. While Dudamel will imbue works by Carlos Chávez and Aaron Copland with his trademark passion and nuanced touch, he also guides stylish Argentine pianist Sergio Tiempo and the orchestra through the world premiere of *Universos infinitos*, a piano concerto by Esteban Benzecry. The composer's past works have fused beauty, strangeness, lyrical eloquence and artiness in equal parts. *Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Thu.-Sat., Oct. 10-12, 8 p.m.; Sun., Oct. 13, 2 p.m.; \$20-\$222. (323) 850-2000, laphil.com.* —FALLING JAMES

### CULTURE

### Horror (Back)Stories

Horror reigns on TV and in movies, and we love to be scared, especially this time of year. But ever wondered how some classic monsters were created? The Natural History Museum's latest exhibit, "Natural History of Horror: The Science of Scary," explains the origins — some true, some myths — of four horror icons, namely Dracula, which was derived from legend that vampires spread diseases throughout Europe; The Mummy, based on the excavation of King Tut's tomb; Frankenstein, inspired by Luigi Galvani, an Italian doctor known for experimenting with animal electricity; and Creature from the Black Lagoon, taken, in part, from the story of an amphibious humanoid living in the Amazon. The display features movie props, film footage, items from the museum's holdings and interactive areas, including a "lab" where you can reanimate a frog. *Natural History Museum, 900 Exposition Blvd., Exposition Park; daily, 9:30 a.m.-5 p.m., through April 19; \$32, \$29 seniors & students, \$20 children, under 2 free. (213) 763-3466, nhm.org.* —SIRAN BABAYAN

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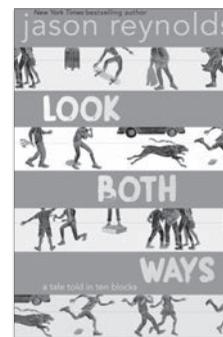


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When Lawrence Trilling, director of the Amazon TV series *Goliath*, wanted to cast a nightclub singer for some scenes that would provide lyrical exposition and an emotional backdrop to the crime-drama going on, star Billy Bob Thornton knew straight away that Lynda Kay would be the perfect chanteuse for the job.

Anyone who has seen the 2013 video for her cover of Screamin' Jay Hawkins' "I Put a Spell on You" would know it also. Kay is a soulful classic pop singer with R&B and Americana roots, blessed with a sultry voice and a rare contralto range that is both mesmerizing and incredibly expressive.

In addition, she carries a vibe that has a little bit of darkness about it. Not in a sinister, unpleasant way, but rather in a Lynchian way. The David Lynch reference is important — that's what Trilling was envisioning when he considered the part, and that's what we get from Kay. A background club singer, swaying and, in turn, crooning and wailing. Think Julee Cruise in *Twin Peaks*, but also the likes of Madonna's Breathless Mahoney from *Dick*

On the heels of her true-to-self role as a nightclub singer on *Goliath*, Lynda Kay is back as both the rootsy, Memphis-style Woman in Black and lush, orchestral Lady in Gold on her new opus *Black & Gold*.

# LADY IN GOLD, WOMAN IN BLACK

By Brett Callwood  
Photography by Danny Liao



Tracy and even Jessica Rabbit. The film noir and pop culture references scream out but, simultaneously, she's found a sound of her own. She calls it the Lynda Kay sound.

Kay has been singing for as long as she can remember; her mom told her that she was singing before talking and dancing before walking. If that's hyperbole, we'll allow it because it speaks of the passion that she's always had for her art.

"I guess I started singing really young — I sang all through school and choir, church and such," she says. "When I went to college I studied theater arts and studied singing a little, and then I really thought that I was gonna be a lawyer or an FBI agent. And then I realized I'm not that serious so I focused on being an entertainer."

That's right, Kay studied law and considered joining the FBI. Maybe some of that fascination with crime, an exploration of the darkness in people, made its way into her art. Ultimately though, a life of solving crimes was just too heavy.

"They had an opportunity for the students at my law school to meet with a representative from the FBI, to basically determine if it was something that would be the right kind of career for you," she says. "I went, sat down at the meeting, and what I realized was that

I was more fascinated with the idea of going undercover in costume than anything. By the time I graduated, I realized that I don't like arguing and I hate keeping serious secrets. I had a potential position working in the district attorney's office in their rape and assault division, and I was like 'Oh god, I can't look at those pictures every day and hear those tragic stories.' I have a lot of respect for people that take that on as a position because I just realized that I don't have that in me, to be able to do that on a daily basis."

So, Kay moved from Texas to L.A. to become an actor — not an uncommon story. She had previously moved from Dallas to Austin; the latter, she says, aligns closer to her own political views than the former. Once in L.A. though, she started auditioning and things started happening.

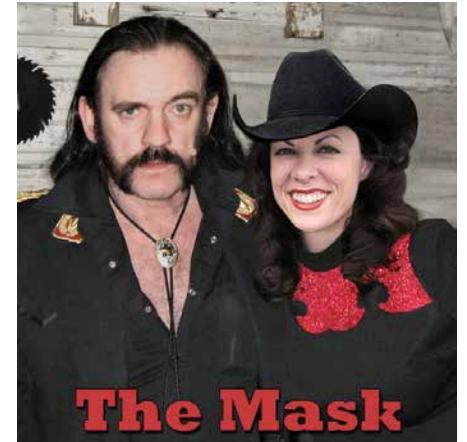
"I hadn't been here for very long when I went to an audition for a musical," Kay says. "I came in for the audition and it was a very serious one with a pianist and a panel of casting directors. They had me come in and sing my piece. When I finished singing, they didn't really say anything. They just stared at me. One lady in the center looked around at everybody, then she turned to me and said, 'You're totally wrong for the part but your voice is amazing — will you sing us another song?' That never

happens. If you're wrong for the part, they might as well leave their shoe print on your behind. I just took that as a huge sign that I should be focusing on my voice instead of a career in high comedy."

So that's what she did. Pretty much from that point on, Kay has considered herself a singer first. Of course, there's still room for outside endeavors. She has dreams of a Carol Burnett-esque variety show. For now, she's settled in her Venice Beach home with her husband Jonny Coffin, owner and creator of Coffin Case guitar cases. Kay helps him out, working the books.

"Jonny and I met in January in 2002 at the NAMM convention," she says. "It was backstage. There was a show with some supergroup playing for this party. We were hanging out backstage and we made eye contact. Really the rest was history. We got married in August of 2005. We co-own the business Coffin Case, and also Jonny owns the rights to Vampira, the glamour ghoul from 1954. We run the business together. Jonny's a marketing and product genius. My job is to keep an eye on the books. That's my serious side. We have a blast together. It's a good thing we do, because he produces my music too. We like to hang out."

Jonny Coffin started making the cases in 1996 and then started producing them for the



Lynda Kay's *Black & Gold* (album cover, top) features "The Mask," a country duet with the late Lemmy Kilmister of Motörhead (above).

public in 2000, two years before meeting Kay, though this is clearly a team endeavor now. That the pair work together with both Coffin Cases and also Kay's music speaks volumes about their relationship, their partnership. Those cases, meanwhile, have been made for the likes of Slash, Keith Richards and Johnny Cash.

"He's touched a lot of people with that product," Kay says. "He made his first one in his garage. He needed a new case and he's a carpenter, that was one of his early jobs, so he made himself a case. Laid out his guitar and drew it out and said, 'Oh cool, it's like a coffin.' A light bulb went on and that was it. He got so many comments on it — that's why he built it up. He got a Guitar Center account and that changed everything with the business for him."

In 2006, Kay released an album called *Lonesome Spurs* with rockabilly guitarist Danny B of The Headcat (which featured Lemmy and Slim Jim Phantom) as a duo also called Lonesome Spurs. Her debut solo album, *Dream My Darling* came in 2009. This year's *Black & Gold* is her fourth full-length solo studio offering, and Kay feels that the biggest change in that time has been in her voice.

"I have done a great deal of work to try to expand my vocal range and testing its parameters, to see if I can go even higher and lower," she says. "I feel like I've found the right center

of my voice which is contralto, the same as Patsy Cline and Karen Carpenter. Since *Lonesome Spurs*, I have three more octave ranges. That I would say is the biggest change vocally. Back then I was playing a four-string guitar and since 2008 I've been playing Gretsch six-strings."

Contralto is defined as the lowest singing voice type for females. As well as Cline and Carpenter, famous non-operatic contraltos include Brandy, Fiona Apple, Cher and Lana Del Rey.

"It's very rare and I don't know exactly why that is," Kay says. "I think women are often encouraged to sing in their highest range. I think that started with opera and classical music. I made it a point to try to find my proper range. I started working on that really seriously in the last ten years. I love Janis Joplin and I would try to hit my scratchy range but I do better when I'm not trying to hit it — finding the range where that happens naturally."

The new album *Black & Gold* is very deliberately split into two parts which were initially intended to be two separate releases — *The Women in Black* (which seems to call out to Johnny Cash) and *The Lady in Gold*. *Black*, she says, is the rootsy, country, Memphis soul side, while *Gold* is the lush, string-filled orchestral side. Both are very much parts of Kay's personality.

"There was a period of time for several years where I wasn't doing any country music," she says. "But I discovered that I was really missing my country roots and I wanted to push the envelope on those. The other thing that happened was, I was given permission to release a country song that I wrote and recorded with Lemmy Kilmister of Motörhead. I took that as another sign and as an opportunity to do an amalgam of sorts, both sides of me as a musician coming together on one double album. The way I look at it is, the *Gold* album is the dinner album, and the *Black* album is for the afterparty."

That all brings us neatly to Lemmy, who of course left this realm in 2015. (Has it really been nearly four years?) Any previously unreleased music featuring the great man is obviously going to be of huge interest to his masses of fans, as is the case here. "The Mask" is the sweet country ballad recorded by Kay and Kilmister, the third track on the *Black* side of the album.

"In 2009, I met Billy Bob Thornton," Kay says. "Billy and I figured out that we have a lot of friends in common. We really connected, and so at the time he was living in Slash's old house in Beverly Hills, and Slash had built a recording studio in the basement. I used to hang out there all the time — they used to joke I was the Angie Dickinson to their Rat Pack. I was totally cool with that. I was hanging out there one night and Billy said, 'I heard you've got some really great songs — why don't you play me some of them.' We recorded a duet that night. That same night, Jonny was seeing a show at the Whiskey. I parked in a lot and had



to walk by the Rainbow so I went in to say hi to Lemmy. He sees me and says 'Hey, where you been?' I said, 'I was just recording a duet with Billy Bob Thornton.' He stops looking at his video poker machine, turns around, looks at me, and says 'When are we gonna do a duet?'"

So they did. The next week they got together and Lemmy pulled out the rough beginnings of a song that he had started in 1979. The pair finished writing it together, recorded it in-between Motörhead sessions, and that became "The Mask." Sadly, there wasn't the opportunity to release it while Lemmy was alive.

"You can't push something like that," Kay says. "It needed a proper space. He sounds so revealing and emotional — it's completely different than his fantastic gnarly vocals in Motörhead. We ended up getting permission this year to release the track from his estate and management, and we couldn't be more

**"YOU CAN'T PUSH SOMETHING LIKE THAT. IT NEEDED A PROPER SPACE. HE SOUNDS SO REVEALING AND EMOTIONAL — IT'S COMPLETELY DIFFERENT THAN HIS FANTASTIC GNARLY VOCALS IN MOTÖRHEAD."**

—LYNDA KAY

grateful to them for that. If it wasn't his last, it was one of them."

Kay confirms the stories that countless people have already told that Lemmy was a warm, wonderful gentleman.

"He was an incredibly gracious human, absolutely hysterical, best storyteller I ever knew, and I would make him repeat jokes to me because his delivery was so impeccable," she says. "I miss him a lot. I would hang with him and watch rock documentaries and *Law & Order*, or he would read poetry."

That Billy Bob Thornton link provides us with another handy transition. It is he that Kay is now working with on *Goliath*, the Amazon show about a down-on-his-luck lawyer (Thornton) trying to pull himself back up. Kay, as the nightclub singer, is playing herself.

"I am playing my songs, and then they have requested that I record some cover songs for the show," she says. "I knew about the show and I loved it because it always had the Santa Monica Pier, the Boardwalk and everything which is part of our neighborhood, so I appreciated the location. Plus Billy is not only a friend

but a phenomenal actor so I had to check it out. Jonny got contacted about having me be in the show by the casting director, so that was very exciting."

Director Lawrence Trilling met Lynda through Billy Bob Thornton.

"When we started thinking about our new season of *Goliath*, we wanted to have this surrealistic, almost David Lynch-like casino and we were looking for the house band that was gonna give the right mood and vibe to the casino. As soon as Billy Bob read the script, he said 'We have got to get Lynda Kay for this — she is perfect.' He was dead right."

The choice of music is vitally important, as it provides some exposition to what is going on plot-wise. It also offers the opportunity to tip the hat to some favorite movies and shows.

"We were able to draw on her catalog, and also we selected different covers like Roy Orbison and things where we wanted to make cinematic references to movies we like," Trilling says. "When we first meet her, she's singing the Kenny Rogers 'Just Dropped In' song, that was from *The Big Lebowski*. [Orbison's] 'In Dreams' was from *Blue Velvet*. So there were times where we were doing little cinematic winks with the covers, and other times we were able to just draw on her catalog."

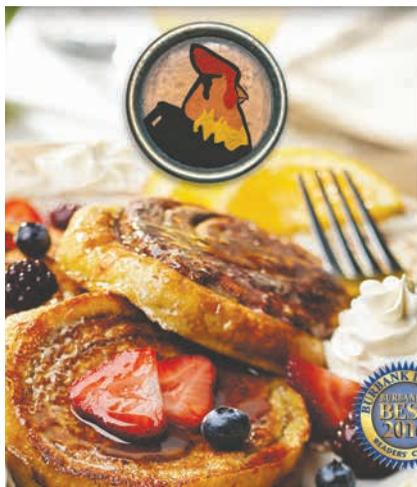
It all worked out perfectly for Kay, who had just reached the point where she was ready to share her new music when she was given the part. "I'm so grateful to be part of this fantastic series, and they've got a killer cast this season," she says. "I am performing in a venue, and every scene that I'm in Billy is in. I may have a line or two, I don't know. Mostly it's my lyrics and my presence that is part of the exposition. I got to be who I am on stage. I didn't have to fulfill another vision. The director Larry is a joy to work with. He gave me great direction and also let me do what I do, which is very exciting. To be in a TV show playing yourself — that's pretty great."

It really is, and she nailed the part. As Trilling says in conclusion, it's perhaps underselling her performance a little to simply say she's "being herself."

"We were looking for a really particular tone in there, which is cool and spooky and a little bit kitschy but also fantastic and that's what she does so well," he says. "Thread the needle of all these different tones, while being a fantastic musician at the same time."

Singer, actress, business owner — is there anything she can't do?

*Black & Gold is available October 4. See Lynda Kay on Goliath now, on Amazon Prime.*



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## FOOD

# HOT AND COLD — IN A GOOD WAY

Chris Robbins, the chef behind LN2, dedicates his craft and culinary creations to his mother's struggles

BY MICHELE STUEVEN

**N**amed after the chemical symbol for liquid nitrogen, LN2 in West Hollywood is home to diverse culinary dishes from fire to ice created by chef Chris Robbins and wife Mica Ray in a space that blends three restaurants into one.

A state-of-the-art wood-fired oven is situated at the end of an elegant bar which sits across from the nitrogen ice cream storefront. While signature pizzas like caramelized fig with blue cheese and duck confit with butternut squash and plum hoisin sizzle, Robbins whips up a batch of Madagascar vanilla bean ice cream in under five minutes. Ray is busy pounding out a frozen blueberry smash cocktail at the bar which changes colors of the rainbow.

“I had a bit of a wild adolescence and the kitchen grounded me,” Robbins, the son of a firefighter and nurse tells *L.A. Weekly*. “My mother had an issue with eating disorders, I think that’s why I developed this need to feed people. She was the oldest of several kids and there was a lot of pressure on her to help raise them. Her parents were very strict, and everybody was expected to be perfect. She was a loving mother and a wonderful nurse. She

was only 42 when I lost her, which is my age now. She was severely malnourished and thin and finally just gave up emotionally.”

That experience helped give Robbins — who started out at 17 as a dishwasher and worked his way up the old school French kitchen style ranks to sous chef at Patina and beyond to executive chef — the drive to see the satisfaction in people eating food. “Seeing that enjoyment makes me happy,” he says of his mercurial concept.

In between the fire and ice, that enjoyment can be found in LN2’s Buffalo duck wings with sriracha-tangerine glaze and 36-hour pork belly with kimchee puree, fried rice, cucumber, orange and minted peas topped with a hen egg. The hamachi is a delicious sculpture of aji amarillo, kizami, wasabi, lime, apple, avocado and shoyu pearls.

For a complete departure, the backyard patio is an airy light space perfect for brunch in the heart of WeHo, with items like a keto frittata with avocado, tomato, grilled shrimp, sweet peppers, kohlrabi, Swiss cheese and pea tendrils.

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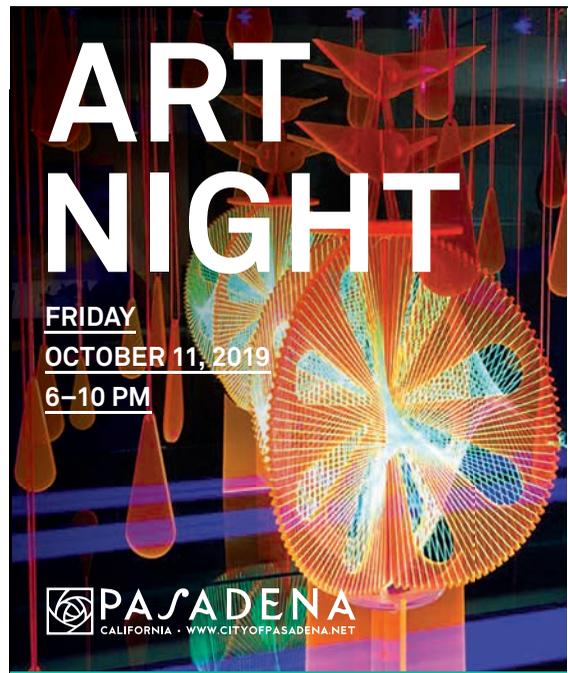
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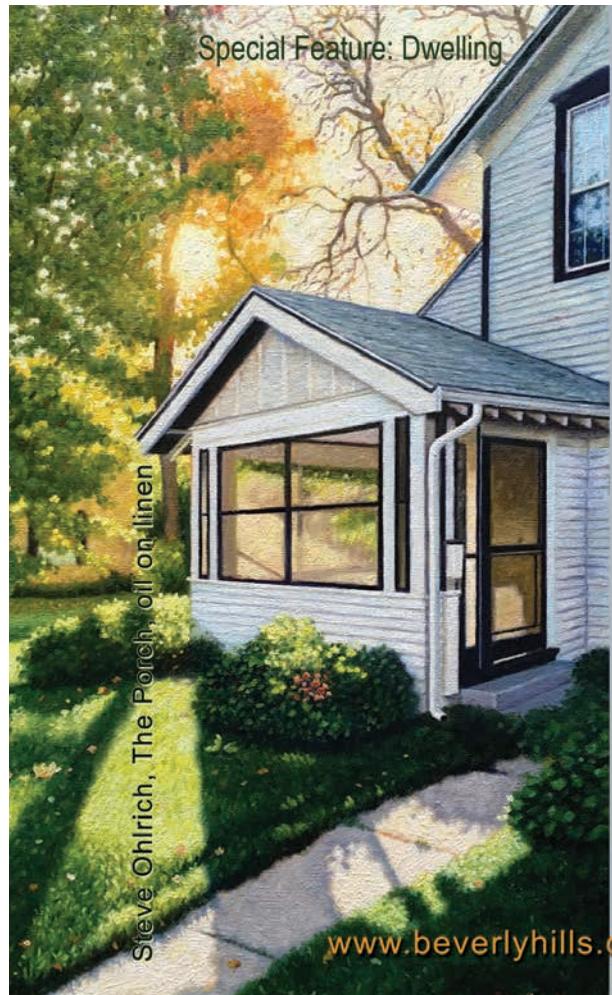
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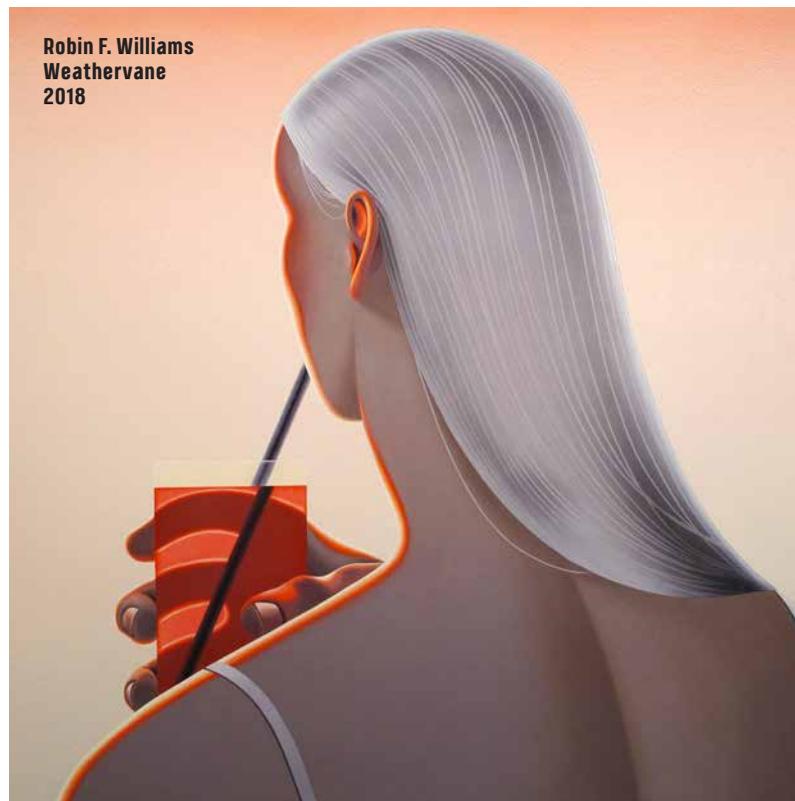
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# SOCIAL CRITICISM, WITH PLEASURE

Robin F. Williams' thrilling exhibition at Various Small Fires repurposes and subverts famous images from pop culture

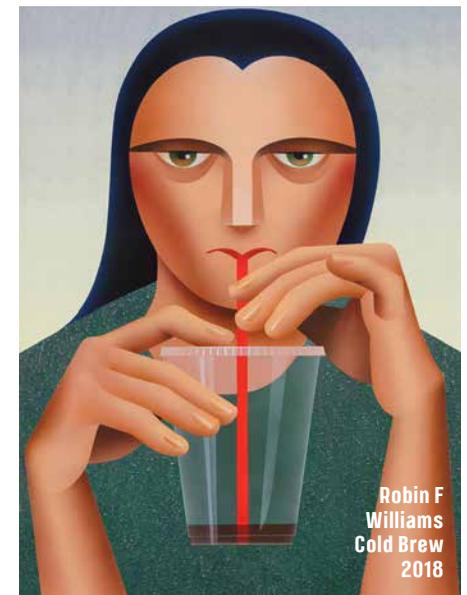
BY PAUL MAZIAR



Robin F. Williams  
Weathervane  
2018



Robin F. Williams  
Eye on the Time  
2018



Robin F. Williams  
Gold Brew  
2018

It's commonly assumed people today are totally image driven. Examples of this are everywhere you look, from social media and symbol-driven messaging to the profusion of visual feeds that perpetuate the quest for aesthetic perfection. Painting has always been a powerful means of expression and imagination, be it something deep or surface, and its advantages seem all the more pronounced the more acutely mediated the world becomes. **With Pleasure**, Robin F. Williams' current exhibition at Various Small Fires owns up to its title, if you subvert the meaning of that phrase.

Each of the 11 large, brightly hued pictures throughout the show depicts figures in various scenarios that balance the aesthetic pleasure of the visual world with the effects of its idiocy. Williams' best attribute is the dynamism of her approach: formal virtuosity that's never overshadowed by a keen critical look at society. Her feet are planted firmly on the ground and her tongue is in her cheek.

Some of the paintings here, her first solo

exhibition on the West Coast, refer to famous or else widely-distributed images. Take for example the title painting, *Alive With Pleasure* (2019). On a calm blue shore, two nude women steady a man by his ankles, also nude. He's in a headstand pose with a dimwitted grin while the two women stand there less than pleased. This oil and acrylic work is a reimagining of a Newport Cigarettes ad from the 1970s, wherein two women in their analogous positions appear jubilant, without a care, totally subservient to and impressed by the dope whose fall they willingly brace.

In Williams' scene, the faces of the women bear a formal modeling that's almost cubist, adding to the impression that while the man beneath them is clearly enjoying himself, no one knows why they've signed up for the position they're in, or how much more they're willing to take. The chosen perspective is bewildering and Williams' application of paint is a thrill. Her mark-making, with that swirl of oil beneath the man's head, looks peculiarly hand-drawn, and the

vibrant neon aspect of this work's palette reinforces the strangeness of such a scene.

These cigarette ads, a lot like contemporary beer-hawking promotions, figure the product's relation to sex and sexuality, specifically privileging the male gaze. While the cigarette ad has the bathers clad in swimsuits, all three are nude in Williams' painted send-up. To me, this is an important leveling with the viewer, an acknowledgment that while old advertising campaigns like Newport's were in service of misogyny and sex-appeal, a painting can feature nude forms foregrounded by deeper content. It's a new century and there are all new perspectives

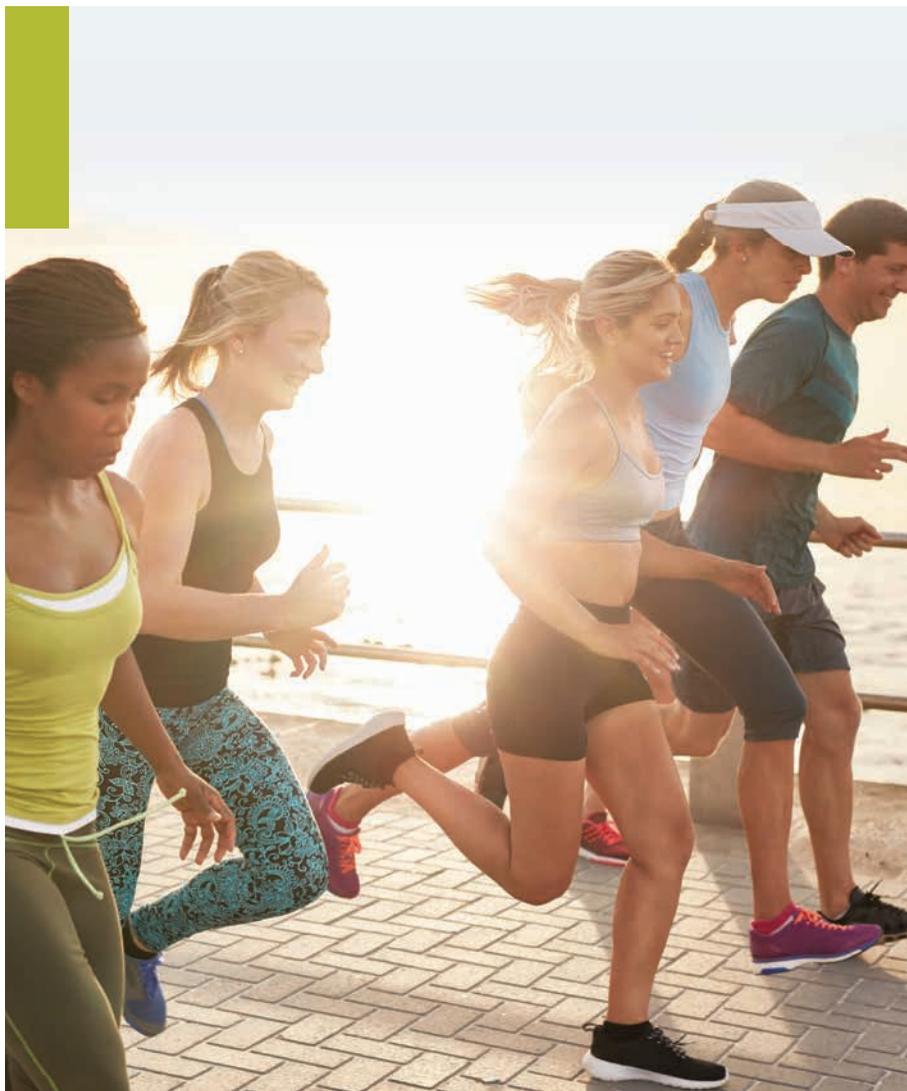
the drafting of her figures, certain works look digitally rendered. This makes the case for the necessity of the exhibition. Any experience aside from seeing the show in person will simply not do. Having seen pictures of these paintings, I really hadn't seen them at all.

Other of the paintings in *Alive With Pleasure* star famous figures and scenes that, when removed from those source contexts, involve the strange or banal tropes of today: vaping, virtual assistants, cold brew — and other well-known subjects: Kool-Aid, pay-phones, patricentricity. *Siri Calls for Help* (2018) hilariously reimagines a scene from the film *Rosemary's Baby*; the raving look in the eyes of Williams' caller keeps the scene filed rightly in the horror category beside the film.

*Weathervane* (2018) is another painting featuring a figure coming after: the famous gymnast Cathy Rigby, from the cover of *Life* magazine in 1972. This is the most stunning of the show. Our gymnast has turned her gaze back to the viewer, defiantly, resolutely, in a balance pose upon a roof, as opposed to the beam from the original image. Like other of Williams' characters, she's nude and with a physique that's oddly realistic and alien at the same time. Rigby had sustained an injury that took her out of the Olympics back in 1972. But Williams' gymnast is self-possessed, poised, unprecarious, unfazed by the approaching coal-black storm. That storm cloud invokes a gloom that's almost palpable. Here, Williams used a pumice additive to highly texturize this area of the canvas. Every inch of her surfaces are considered, labored over, styled, complete.

The paintings in *With Pleasure* are perhaps even more relatable due to a motif of female dissent, or a bit of ambivalence. Happy-go-lucky can often come off suspect, especially in painting. There is pleasure to be had in a little subversion. You can trust it.

*Various Small Fires*, 812 N. Highland Ave., Hollywood; Tue.-Sat., 10 a.m.-6 p.m., through October 26; [vsf.la/rw-with-pleasure](http://vsf.la/rw-with-pleasure).



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CULTURE

# LATINO LESSONS

How John Leguizamo's one-man show schools us all

BY JOHN LECARO



John Leguizamo's gift for acting is something all of us who've seen his TV and movie roles already know — *From Carlito's Way to Moulin Rouge* to *ER* to the recent Netflix hit *When They See Us*. But not until you see him live on stage, doing comedy, dancing, and impersonations, do you become truly aware of the scope of the man's talents. In his one-man play, *Latin History for Morons*, currently at the Ahmanson Theatre, Leguizamo displays all these talents while he informs, educates and, most of all, entertains in ways you won't soon forget.

The premise of the play concerns the actor's middle school son who has been bullied and called names like "beaner," which inspires his father to share the many reasons he should be proud of his Latin heritage. Of course, there are plenty of musicians and pop stars — Jennifer Lopez, Carlos Santana — to refer to, but what about history as taught in school? Leguizamo decided to do some homework, reading any and all books that might provide accurate information on this subject. And that is not easy, for as we all know, the history books in the U.S. have been written to fit the narrative of those who wrote them: namely, white America. He proceeds to share his own education with the audience by actually showing us the books from which he quotes the relevant but limited information.

The stage resembles a combination of a living room and a school classroom, with a blackboard, chairs and shelves. When the music takes over, which is often, the quality of the sound system along with the lighting effects in the background are fantastic, and as he dances (reminding the audience who brought you tango, mambo, cumbia, etc.) we are immediately taken in a new direction.

Latinos are for the most part Spanish, Indian and black, with the remaining 20 percent, well, "nobody knows what that fuck it is," Leguizamo

notes. He reminds us that Latinos fought in the American wars disproportionately in greater numbers and were also the most decorated group for valor and courage, and yet, "we are often made to feel invisible in this country."

Referring to the book *A People's History of the United States* by Howard

Zinn, he shares that Latinos gave America tomatoes, potatoes, chocolate, tobacco, anesthesia and so much more, while the Europeans brought over mostly diseases.

The play is continuously moving with information, and Leguizamo's fast-talking style, filled with various dialects and recreations from the past, bounces around with music, props, audience interaction and laughter. I found these changes extremely enjoyable. Not once was I bored during the two-hour show. As a one-man show, it is in fact more engrossing than if other actors had been on stage. At no time do we see or hear from anyone other than Leguizamo, nor do we wish we did, for he manages to hold our attention completely, engaging us with conversation and thoughtful questions that feel fresh and improvised.

Obviously, guidelines and segways are pre-planned to keep the flow of the show going (you can see the basic structure of the show in a version he filmed last year, currently on Netflix), but from the perspective of the audience, his material and delivery appears to come off the top of his head, and the comic timing is on par with the best, recalling Robin Williams' frantic stand-up.

The final takeaway from *Latin History for Morons* — which is more relevant than ever thanks to our current government — is that when it comes to the many contributions of Hispanics in the U.S., most of us are not well informed. Leguizamo hopes to convey this in no uncertain terms and hopefully by bringing it to light, to create change. As the play ends, we come to realize that the word "moron" does indeed apply to most of us... and this comes from a Latin man who thought he knew everything about his own heritage, but found out differently — and was glad he did.

For more information, go to [centertheatre-group.org/visit/ahmanson-theatre](http://centertheatre-group.org/visit/ahmanson-theatre).

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# LOST IN SPACE

Also: The closing days of Beyond Fest

BY NATHANIEL BELL



Natalie Portman in  
*Lucy in the Sky*

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, Oct. 4

*Lucy in the Sky* refers to Lucy Cola (Natalie Portman), an astronaut who returns home after a long mission that leaves her mentally and emotionally vulnerable. She gravitates toward Mark (Jon Hamm), a fellow spaceman, and enters into an affair with him, alienating her from her family. When Mark begins to shift his romantic attention to another woman, she starts to unglue. The main character is based loosely on Lisa Novak, the naval flight officer charged with the attempted kidnapping of U.S. Air Force Captain Colleen Shipman in 2007. Noah Hawley's direction stresses subjectivity and disorientation through a magician's bag

of fancy visual motifs.

*Joker* is the hotly anticipated first installment of DC Black, an attempt by Warner Bros. to launch a series of standalone films utilizing the DC Comics stock company. The film took the top prize at the Venice Film Festival and folks are already using words like “frontrunner” to describe its Academy Award prospects. Todd Phillips' film tells the sad story of Arthur Fleck, a struggling, mentally unstable stand-up comedian trying to make it in Gotham City, and his inevitable transformation into the most iconic movie villain in comic book history. An appearance by Robert De Niro as a talk show host who precipitates Arthur's downfall ratifies its Scorsesean aspirations.

Tuesday, October 8

*Little Monsters* is a Hulu original movie about a zombie outbreak on an idyllic kindergarten field trip. Lupita Nyong'o proves deadly with a shovel in this gross-out comedy featuring oodles of gore and splashes of broad humor, the lion's share of which is provided by Josh Gad as a famous child entertainer. The film also features Alexander England as the third part of a love

triangle. Abe Forsythe wrote and directed this cheerfully violent lark, which will play for one day in theaters and then exclusively on Hulu on October 11.

## Limited

Friday, October 4

*Game Day* stars Elizabeth Alderfer as a tech whiz whose efforts to impress her new boss involve signing up for the company basketball team, of which she is the sole female player. The

*Harpoon* is an indie horror comedy about three pals (Munro Chambers, Emily Tyra, and Christopher Gray) adrift on a yacht in the middle of the ocean. Their friendship is tested in the most brutal of ways as secrets rise to the surface like dead fish. Rob Grant wrote and directed this grisly genre exercise that will screen at Sitges Catalanian Film Festival in Spain later this month. Comedian Brett Gelman does the wry narration. *The Frida Cinema*, 305 E. 4th St #100, Santa Ana; Fri., Oct. 4; various showtimes; \$7.50 - \$12; (714) 285-9422, [thefridacinema.org](http://thefridacinema.org).

*Beyond Fest*, “the highest-attended genre film festival in the U.S.,” is heading into its final few days at the Egyptian Theatre. There's still time to catch the West Coast premiere of the 4K restoration of *The Living Dead of Manchester Morgue* (October 4, 10:30 p.m.), Jorge Grau's psychotronic zombie film of 1974. *The Evil Dead Reimagined* (October 5, 4 p.m.) takes Sam Raimi's 1981 cult classic and adds a live score by Joe LoDuca to create an entirely new aesthetic experience. For new offerings, check out the nerve-racking backwoods thriller *Blood on Her Name* (October 5, 8 p.m.), directed by Matthew Pope from a screenplay by Pope and Don M. Thompson, starring Bethany Anne Lind as a woman who kills a man in self-defense and hides the body, only to be visited by the demons of fear and guilt. *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; (323) 466-3456, [americancinema-thequecalendar.com](http://americancinema.thequecalendar.com).

Saturday, October 5

*The Outlaw*, Howard Hughes's 1943 Production Code-pushing western, made Jane Russell by exploiting her sex appeal to the utmost. The plot has something to do with Pat Garrett (Thomas Mitchell), Billy the Kid (Jack Buetel), and Doc Holliday (Walter Huston), but you probably won't remember any of it the next day. Hughes took over direction after firing Howard Hawks, and his eccentric temperament can be sensed in practically every scene. Jeffrey Richardson, author of *Howard Hughes and the Creation of Modern Hollywood*, will introduce this special screening at The Autry. Seats are free with museum admission. *Wells Fargo Theater at Autry Museum of the American West*, 4700 Western Heritage Way, Griffith Park; Sat., Oct. 5, 1:30 p.m.; free with museum admission. (323) 667-2000, [theautry.org](http://theautry.org).

Also opening Friday, Oct. 4: Cuck; The Current War; Dilili in Paris; Dolemite Is My Name; Low Tide; Memory: Origins of Alien; Pain and Glory; Pretenders; Rogue Warfare; Sometimes Always Never; Wrinkles the Clown.

FILM

# SOMEWHERE OVER THE RAINBOW

*Judy* features a strong script and supporting cast backing Renée Zellweger's tour de force performance

BY ASHER LUBERTO



Renée Zellweger in *Judy*

What couldn't Judy Garland do? The singer/dancer and Academy Award-winning actress starred in two of the greatest films ever made by the age of 22. In *The Wizard of Oz*, she was as bright as Technicolor, and her Dorothy became an icon of American cinema. Later, she starred in *Meet Me in St. Louis*, a musical so optimistic it made Missouri look like a place

everyone might want to vacation. *Judy*, the acclaimed new about movie about the legend's life, is suitably adept and multifaceted. From tender start to flawless finish, it does what every movie in its genre hopes to do — make someone who is a “one of a kind” feel relatable.

In L.A., it's especially easy to see a celebrity — or someone with fame or riches — and assume they have it all figured out. But no one has it all figured out. That goes for the

folks you see walking down the street, and it even goes for a superstar like Judy Garland. She seemed to be on top of the world. From 1939 to 1961, everyone wanted her beaming charisma and gift for song in their projects.

But director Rupert Goold isn't concerned with her larger-than-life persona or the glory days. He's gutted the formula that made *A Star is Born* (Garland and Lady Gaga's versions) successful. Instead of a timeline chronicling the glitzy and glamorous, aspirational facets of stardom, *Judy* mostly focuses on an actress' climb to the top and later, her fall to the bottom. We're a long way from the yellow brick road.

The journey starts at the end. The time is 1969. The place is London. And the story, based on a Peter Quiller theater piece, plays out over the last year of her life. She has two adorable kids. But she's worried they won't be hers for long. Her alcoholic ex (Rufus Sewell) is biting at her heels for custody. Money isn't what it used to be. So, she goes to the only

What you've been hearing is true. Renée Zellweger gives a tour de force performance, both on and off the stage. She may be an odd choice. The only thing Zellweger and Garland have in common is a sense that, despite having an excess of talent, the industry almost left them both behind in later phases of their careers. She slips into the role seamlessly — expressive lips, teary eyes and shoulders so slouched it looks as if her dress could slip off at any moment. Just like Judy. Shout out to the hair and makeup designers, as well as Jany Temime's fab costumes, which provide a near cloning of Garland's image.

Although Garland's comeback tour didn't go as planned, Zellweger's couldn't be going better. The actress has been brilliant before — in *Bridget Jones*, *Chicago* and *Jerry Maguire*. What's new here is the award-worthy broadness of the role. With Garland she can be both weary and whimsical, instead of just being one or the other. When she's overdosing on pills in a hotel, Zellweger shape-shifts into a downer. When she's trying to keep up her image in public, she's quite funny. A man introduces her as “the greatest entertainer in the world,” to which she replies, “Frank Sinatra's here?”

Zellweger, who won an Academy Award for Best Supporting Actress in *Cold Mountain* back in 2004 and has been nominated two other times, isn't the only one worthy of an Oscar buzz here. Despite a title that suggests a one-woman-show, *Judy* is very much a team effort. Tom Edge's script is particularly noteworthy. The story is old fashioned, to be sure, though no less anachronistic than the other biopics playing across the hall. It also benefits by following a similar path to *Wizard of Oz*. In that seminal picture a scarecrow needed a brain, a tin man needed a heart and a lion needed courage. In this one, the pit stops include: a husband who needs a brain (Finn Wittrock), an agent who needs a heart (Jessie Buckley) and a gay couple who need courage. They all find what they're looking for in *Judy*, just as she finds what she's looking for in them.

The filmmaker is also smart enough to use flashbacks as a means to elicit her endless search for human connection. Yes, it's an overused device. That doesn't stop scenes with the Weinstein-like Louis B. Mayor (MGM) from resonating. “In every town there's a girl prettier than you, thinner than you,” he growls at the 8-year-old Judy. He's controlled her into thinking that the stage is all that matters.

By the end, she comes to terms with what really matters in life. And it's thrilling to see the icon — the relatable icon — find that resolution. What's more, to find it on the stage singing “Somewhere Over the Rainbow.” Being back with Judy — even if it isn't the “real” Judy — is like coming back home from a long, exhausting trip. It's a reminder that there's no place like home, and no one like Garland.

place that treats old stars like her as royalty — England! At first she's reluctant to perform in Britain. What does she have without her kids? Does she still have it in her mid-40s?

The buildup to the first performance (45 minutes into the film) is suspenseful and exciting. When she finally belts out “Be Myself,” it's a weight off all of our shoulders and it's wonderful. It also gives the actress playing Garland a chance to do some singing of her own, and she's got the chops.

# A FRESH BITE

*NOS4A2* is refreshing take on vampires and visual triumph *The Dark Crystal* makes us believers

BY ERIN MAXWELL



Television is no longer a spectator sport. It is a marathon. With hundreds of shows and thousands of hours, it is difficult to tell what to watch and what to skip. This is where we come in. UnBinged is here to help you navigate the choppy waters of the small screen to keep you from sinking into the abyss.

## *The Dark Crystal: Age of Resistance* | Netflix

I don't believe in magic. Playing cards cannot materialize without assistance. David Copperfield cannot make national landmarks disappear. Chris Angel is a glorified emo with a body wax. In other words, my heart is cold, my soul is black, and every fairy within a 10-yard radius of me is in mortal peril.

But watching *The Dark Crystal: Age of Resistance*, I believe. It's as close to real magic as you can get. One part enchantment and two parts nostalgia, the Netflix series is fueled by pure immersive sorcery. The F/X team worked overtime to create a miraculous world where CGI and puppetry blend seamlessly within the well-constructed confines of the world of Thra. The artistry to create this realm is nothing short of a miracle.

In addition to stupendous visuals, *Age of Resistance* features a voice cast that reads like the presenters list at the MTV VMAs. The roster of talent includes the likes of Taron Egerton,

Simon Pegg, Jason Isaacs, Keegan-Michael Key, Mark Hamill, Awkwafina, Mark Strong and many, many more. Almost every Gelfling, every Podling and every creature we encounter has either a stand-up special, a development deal or an indie movie in the works.

Set prior to the events in 1982's *The Dark Crystal: Age of Resistance*, this one tells the story of the Skeksis rise to power, the corruption of the Crystal of Truth, and the eventual destruction of the Gelfling race. The story's strong point is its ability to fully conceptualize the Skeksis' manipulation of their fellow hand puppets. Using deception to separate clans and kin in an effort to conquer all, the depth of their duplicity is truly vile as they stop at nothing for everlasting life, power, and youth.

There is more passion and emotion emoting from these magical marionettes than from any live-action character on *Family Matters*, *Full House* or *Baywatch* combined. Maybe that's not saying much, but it sucks you in.

Still, the series is not without flaws. At times, the plot can feel like a felt version of *Game of Thrones* as characters from different lands sloooowwwly make their way towards each other. The trek is made all the slower by the milquetoast nature of the Gelflings. It's hard to follow a hero's journey when the heroes have dull as dishwater moments. Except for the Fizzgigs. Fizzgigs friggin' rule. I've wanted one since I was 6, and apparently, four decades of waiting

hasn't tempered that desire. Fizzgigs 4EVA.

In all, *The Dark Crystal: Age of Resistance* is a visual triumph. And while there are times the plot can move slower than George RR Martin's ability to push out a novel, in the end, the craftsmanship and achievement of the Jim Henson Company should be recognized as some of its best artistry.

## *Into the Dark: Pure* | Hulu

After a full year of holiday-themed horror from the good people at Blumhouse, Hulu's *Into the Dark* original series ends with a twisted yet

lie in the fact that for a horror series, the film is never scary. There is no perceived danger for the main characters or their father figures. While most horror movies achieve scares with standard beats such as dark tones, feelings of claustrophobia, or by having a bunch of creepy shit happen to the main characters, *Pure* loses its momentum by not knowing where to focus the fear.

Should we be scared for Shay? Her gross dad? Her gross love interest? The gross Pastor Seth? How about the weird-ass looking CGI smiley-face Lilith? It is never clear who is dangerous and who is in danger. In the end, *Pure* is a movie with a message that isn't clear on message and a scary movie that isn't scary in the slightest. Pass.

## *NOS4A2* | AMC/Shudder

After spending what seems like a lifetime of watching sexy vampires hit on vapid teenagers as what passes for alternative music plays in the background, *NOS4A2* offers an almost refreshing change of pace to see actual vamps as actual monsters again. Almost.

Based on the novel by Joe Hill, the big bad in *NOS4A2* is not exactly a traditional vampire. He is more along the lines of a time-share salesman, which can be equally frightening. The tale centers on Victoria "Vic" McQueen, a teen with the supernatural ability to link up to the series bad guy Charlie Manx (Zachary Quinto). But the guy best known for playing *Star Trek's* Spock has an agenda. You see, in order for Manx to survive, he requires sending kiddies to Christmasland, a dreamy winter wonderland that promises an eternal Yuletide. Sort of like Santa's Village ("You can see Santa, even in the Summertime!"). But instead of cocoa and snowballs, it's a dark place that devours the souls of the innocent, leaving children empty husks of their former selves. So, exactly like Santa's Village.

Debuting as a summertime series and renewed for a second season, *NOS4A2* is a mixed bag of a horror series that waivers between traditional horror tropes and refreshing new takes on the genre. Quinto is fascinating as the soul-sucking vamp who drives a Rolls-Royce Wraith, and the style and energy injected into the Manx character is the highlight of the series.

*NOS4A2* would have probably benefited from fewer episodes and a tighter story, though. The story arcs are at times as drawn out as a rubber band. But all in all, the series keeps in the spirit of Hill's novel, even if it takes more than a few liberties with the original tale. And while *NOS4A2* never gets brutal enough to get the good scares, but it does present horror fans with a new and interesting boogeyman for the genre. Now hosted on Shudder after a week-by-week run on AMC, it's not a perfect series, it is an entertaining binge that will put you in the Halloween mood. 'Tis the season for morbid monsters, maniacal mayhem, and apparently, the occasional high-end motor car.

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## MUSIC

# GO HEAR

## FRI 10/4

### Vivian Girls

@ THE REGENT THEATER

After Vivian Girls broke up in 2014, members of the Brooklyn trio went their separate ways for a spell, joining other groups and engaging in various solo and side projects. Singer-guitarist Cassie Ramone recorded two solo albums and worked with Kevin Morby as The Babies, while Ali Koester played drums with Upset and Best Coast, and bassist Katy Goodman demonstrated her gift for writing catchy indie-pop songs in her guise as La Sera. On Vivian Girls' new comeback album, *Memory*, the three musicians reveal that their collective powers are still fully intact and have even broadened in their impact. As ever, Ramone's sheets of jangling, droning guitar provide a fuzzed-out backdrop for her hazy vocals, which intertwine with Goodman's melodic bass lines and harmonies on such punky tracks as "Sludge" and "Lonely Girl." —FALLING JAMES

### Angel

@ THE WHISKY A GO GO

After years of solo shows and occasionally guesting with each other, Punky Meadows and Frank DiMino officially reformed Angel last year and the band has been touring hard ever since. Back in their mid-'70s to mid-'80s glory years, they were hated by critics and ridiculed by Frank Zappa who poked fun at Meadows' apparently girly looks on the song "Punky's Whips." But then, old Frank poked fun at The Beatles so Angel are in good company. The facts are, having been discovered by Kiss bassist Gene Simmons, Angel signed to Casablanca back in the day, and released a string of great hard rock albums crammed with killer hard rock tracks. We're delighted they're back. The Hard Way, Angeles, Stonebreed, Shock Frency, Prima Donna Rising and Witch also play. —BRETT CALLWOOD

### Stiff Little Fingers, The Avengers

@ HOUSE OF BLUES ANAHEIM

While some British punk bands blustered and bellowed showily in attempting to adopt a radical image, there was never anything inauthentic about Stiff Little Fingers. The fiery group were formed in Belfast, Northern Ireland, in 1977 in the midst of the Troubles, and singer-guitarist Jake Burns found plenty of lyrical inspiration just outside his front door in the violent streets of his

### Too Many Zooz



PHOTO COURTESY OF THE ARTIST

divided hometown. Such explosive tracks as "Tin Soldiers" and "Suspect Device" still sound powerful today, although Burns and bassist Ali McMordie are the only remaining members of the band's early lineup. They're well matched with The Avengers, the confrontational San Francisco band who combine proto-riot grrrl Penelope Houston's yearning, searing vocals with Greg Ingraham's relentless guitar on riotous original anthems "We Are the One" and "The American in Me" and a savage evisceration of The Stones' "Paint It Black." —FALLING JAMES

## SAT 10/5

### Interpol, Morrissey

@ FIVEPOINT AMPHITHEATRE

Vision and devotion collide when Interpol opens for Morrissey and many great and singular pop songs emanate into the great beyond that is nostalgia. Nostalgia in its rawest form, aching and yearning and possibly unfulfilled. As such, Morrissey will play assorted hits from his preposterously unlikely career, as well as some of the covers he's recorded on this year's *California Son* LP. Songs like Jobriath's "Morning Starship" rub elbows with "Loneliness Remembers What Happiness Forgets" by Dionne Warwick in characteristically head-spinning turns courtesy of Morrissey's prodigious ear for good songwriting. Interpol remains Interpol, as evidenced on this year's *A Fine Mess* EP, a record comprised of tracks they left off of last year's *Marauder* LP.

And the fans remain the fans, because when music hits you, you actually do feel a pain — something that only music and nostalgia can succor. —DAVID COTNER

### SoCal Hoedown

@ PORT OF LOS ANGELES

What a bill! Early fall in the fresh open air of the Port of Los Angeles will see us treated to a punk and rockabilly bill of mostly locals that is unrelentingly brilliant from the 11 a.m. kick-off time to the very end. At the top end of the bill, the heavyweights include crossover hardcore crew Suicidal Tendencies plus the Dead Kennedys (still minus Jello, but by all accounts kicking ass live). Then we get SoCal punk favorites the Dickies, DI and Agent Orange, as well as Danish psychobilly vets Nekromantix, Chicago's Dwarves, Australia's The Living End and Michigan's Coffin Kats. And it goes on. Shattered Faith are still rocking, as is Tim Polecat of British rockabilly band The Polecats. That's a mouth-watering lineup spread over three stages, so get there early. —BRETT CALLWOOD

## SUN 10/6

### Band of Skulls

@ THE MAYAN

"I'm in love, I'm in love, I'm in love," singer-guitarist Russell Marsden exults on Band of Skulls' fifth album, *Love Is All You Love*, before he drops a telling punch line: "That's my trouble." Marsden

and bassist Emma Richardson take on mighty themes of love and war, although the musical impact varies widely on the new record. Such straightforward, riff-twisting hard-rock tracks as “Carnivorous” and “Not the Kind of Nothing I Know” rest uneasily alongside poppy and less-compelling numbers like “Cool Your Battles,” the glitzy dance number “Gold” and the electronica-laced “Thanks a Lot.” The musical experimentation does yield some occasional rewards on low-key songs like “Sound of You.” Band of Skulls are billed at the Mayan with Demob Happy. —FALLING JAMES

## MON 10/7

### The Band Camino

@ EL REY

It's been a big year for Memphis, Tennessee rockers The Band Camino, who signed with Elektra Records in May of this year (yeah, bands still sign with majors) and put out the *tryhard* EP after a couple of independent releases. They performed at Lollapalooza, after which *grammy.com* named them a “breakout act,” they've been called “rock's next big thing” by *Billboard*, and now they're playing two sold-out shows at the El Rey Theatre. They're working hard and the “Honest” single and “Daphne Blue” video are worth checking out if you're a fan of alt-rock with giant hooks. Similarly-minded Toronto rockers Valley also play, for those lucky enough to get in. —BRETT CALLWOOD

## TUE 10/8

### Bad Religion

@ THE OBSERVATORY

With the world burning around us, it's left to Greta Thunberg and Bad Religion to say everything that needs to be said. Bad Religion celebrate their 40th year of existence next year, and yet there are no punk bands capable of molding songs out of current events in quite as effective a manner. That said, this year's fantastic *Age of Unreason* album is their first in six years and, therefore, the first they've put out under the current administration. It's a much-needed jolt, a shot to the arm, a call to arms. Songs such as “Chaos From Within,” “Do the Paranoid Style,” “End of History,” “What Tomorrow Brings/The Kids are Alt-Right” and the title track offer accurate commentaries of 2019 current affairs, and there is no better band to document that shit. Also, Wednesday, October 9. The Lawrence Arms and Emily Davis & the Murder Police also play on Tuesday, while The Lawrence Arms and Greg Antista & the Lonely Streets also play on Wednesday. —BRETT CALLWOOD

## WED 10/9

### Immolation

@ WHISKY A GO GO

Two generations of high-end death metal powerhouses join forces for an evening of bludgeoning. New Yorkers Immolation just celebrated 30 years of death metal annihilation, their 1991 debut *Dawn of Possession* still standing strong as an iconic display of sheer metallic brutality, and their later work such as 2017's *Atonement* still being a master's level education in the genre.

Denver's Blood Incantation is a newer force in the extreme metal scene, but have already endeared themselves to the most demanding fans of the genre thanks to their 2016 debut full-length *Starspawn*. Their take on the genre — soon to be bolstered by their upcoming album, *Hidden History of the Human Race* — is more quirky and more science-fiction influenced, but the raw energy that propels the best death metal still drives them as well. —JASON ROCHE

### Too Many Zooz

@ TERAGRAM BALLROOM

There are too many zoos — places where sentient, intelligent animals languish in concrete prisons for the cheap amusement of tourists and other insensitive voyeur-dullards — on this planet, but there are too few bands like Too Many Zooz. The trio's combination of jazz, funk, house and dance music is so compulsive and peculiar that they've invented their own genre that they call brass house. Drummer David “King of Sludge” Parks, baritone saxophonist Leo Pellegrino and trumpeter Matt “Doe” Muirhead got their start playing impromptu sets in subway stations in New York, and their mixture of jazz and funk is anything but clinical and academic as they perform with a manic, nonstop energy. Too Many Zooz leave the world of traditional jazz far behind them as they remake such unexpected tunes as Billie Eilish's “Bad Guy.” —FALLING JAMES

## THU 10/10

### Morcheeba

@ REGENT

It's easy to be caught out by British electronic group Morcheeba, who have a sound that's as fresh as a daisy but have actually been around since 1995. Their *Who Can You Trust?* debut in '96 took the Brit festivals by storm in those mid-'90s years, as did the *Big Calm* follow up in '98. The band's effective blend of trip-hop, soul, folk and indie-rock pulled in fans of the likes of Massive Attack, Beth Orton and Madchester bands like Oasis and The Stone Roses, so they had many bases covered. They've never really gone away, and last year's *Blaze Away* is their ninth studio album. It'll be great to see them stateside. —BRETT CALLWOOD

### Lana Del Rey

@ THE HOLLYWOOD BOWL

Pop divas don't come any more provocative and unusual than Lana Del Rey. If the title of the New York City native's latest album — *Norman Fucking Rockwell!* — didn't already make it clear, the moody chanteuse has far greater things on her mind than behaving like a predictable, obedient pop star. Her grand, expressive singing unfurls ruefully on the enigmatic, role-reversing love song “Mariners Apartment Complex” and “Venice Bitch,” which, despite its title, is a gently intoxicating psychedelic folk-pop reverie that expands like an engrossing nine-minute dream. “Give me Hallmark/One dream, one life, one lover/Paint me happy and blue, Norman Rockwell,” Del Rey coos reverentially before disclosing, “You're beautiful, and I'm insane.” Throughout the record, she drops allusions to Sylvia Plath, Long Beach, Kanye West, David Bowie and The Beach Boys, tying it all together with her glimmering, aching phrasing. —FALLING JAMES

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