

LAWEEKLY

FOOD AND BEVERAGE COMES
TO THE RETAIL DISTRICT AT
HOLLYWOOD PARK

FORMER *NYMPH* INGER
LORRE IS BACK WITH FIRST
ALBUM IN 24 YEARS

OCTOBER 27 - NOVEMBER 2, 2023 / VOL. 45 / NO. 51
LAWEEKLY.COM

ONCE UPON A TIME IN HOLLYWOOD PARK



A ONCE-STORIED RACETRACK, THE HOLLYWOOD PARK GROUNDS HAVE RE-EMERGED AS A 'CITY WITHIN A CITY',
AND PLANS TO BECOME THE ULTIMATE SPORTS HAVEN IN LOS ANGELES. **BY ISAI ROCHA**

CALENDAR

GO EDITORS' PICKS

ARTS

THURSDAY, OCTOBER 26

Franz West at David Zwirner Los Angeles.

West is known for creating objects that serve to redefine art as a social experience and calling attention to the way in which art is presented to the public and how viewers interact with works of art and with each other. A significant grouping of West's self-coined "legitimate sculptures"—colorful, abstract, painted papier-mâché and plaster forms that rest on unusual supports—from the 1990s will anchor the presentation. Also featured will be rarely seen early examples of the artist's Passstücke (Adaptives), sculptural forms that were intended to be handled by the viewer in a manner of their choosing. 612 N. Western Ave., Melrose Hill; Opening reception: Thursday, October 26, 6-8pm; On view through December 16; free; davidzwirner.com.

Akram Khan Company: Jungle Book reimagined at the Broad Stage. A new multimedia production inspired by Rudyard Kipling's beloved story. Join young Mowgli as she navigates a world impacted by climate change, in this internationally renowned performance that combines bold movement with stunning animation and visuals. A story for both children and adults alike, Jungle Book reimagined delivers a powerful and hopeful message about our intrinsic need to connect with others and the importance of respecting our natural world. 1310 11th St., Santa Monica; Performances October 26-28, with pre-show activities at the theater plaza; \$65-\$100; broadstage.org.

FRIDAY, OCTOBER 27

Halloween Sleepovers at The Last Bookstore.

DTLA's favorite temple of books hosts a week of Halloween slumber parties—a unique opportunity for the dedicated bibliophile with a particular taste for the haunted—especially their legendary Horror Vault. Special guest true crime expert and storyteller James Bartlett will give a talk on the ghosts, crimes, and history of the building. Lights out at midnight, but whether you sleep or not? That's up



to you. This event is BYOE, or bring your own everything—sleeping bag, air mattress, snacks, costumes. 453 S. Spring St., downtown; Friday-Tuesday, October 27-31; \$150; lastbookstorela.com.

SATURDAY, OCTOBER 28

Hossein Edalatkhah: Tales of New York at Hamzianpour & Kia.

A visual diary of a seminal phase in the artist's personal journey—born in Iran, he moved to New York City in 2016—and the universal experience of leaving the familiar for a new environment. Edalatkhah turns to mythology to help tap into the collective subconscious and bring the universal into the personal. Many of the figures in the paintings are amalgams of various animals and humans; and Edalatkhah renders them at a scale that suggests the larger-than-life monumentality of mythical creatures—new mythologies to help narrate his personal universal tale. 5225 Wilshire Blvd., Suite 212, Miracle Mile; Opening reception: Saturday, October 28, 4-6pm; On view through November 21; free; hamzianpourandkia.com.

The House Was Too Small at the Fowler Museum.

The House Was Too Small: Yoruba Sacred Arts from Africa and Beyond opens with a performance by Patrisse Cullors, a party with DJ Adé, cocktails, and a Cuban dance performance by choreographer Kati Hernández and KimBambula. Cullors' new performance, Ori Whispers, is a procession from the botanical gardens to the amphitheater, in celebration of the power and strength of the Black Femme Ori (one's head and spiritual center). The exhibition the work inaugurates features more

than 100 remarkable works from Nigeria, Benin, Brazil, Cuba, and the United States, and highlights pan-Yoruba theological principles as expressed through a variety of art forms including sculpture, beadwork, and ritual costume design. 308 Charles E. Young Dr., Westwood; Opening reception: Saturday, October 28, 5-9pm; On view through June 2; free; fowler.ucla.edu.

SUNDAY, OCTOBER 29

The Feminist Fight Forward: Lessons from 50 Years of Ms. Magazine at the Skirball.

Examine the evolution and future of women's rights during this daylong event celebrating Ms. magazine's enduring commitment to feminism with the release of its new anthology, 50 Years of Ms. Gender equity is rooted in the Jewish cultural traditions of pursuing justice and upholding freedom for all people. Join the Skirball Cultural Center and Feminist Majority Foundation to honor Ms. magazine's enduring commitment to feminism with the release of its new anthology. This daylong event will feature keynote speakers, breakout sessions, and conversations with artists, poets, scholars, political leaders, and others as we examine the evolution and future of women's rights. 2701 N. Sepulveda Blvd., Brentwood; Sunday, October 29, 9am-3pm, \$45; skirball.org.

TUESDAY, OCTOBER 31

Phase Shift Collective: Synthetic Forest at Coaxial Arts.

An immersive audio/visual performance by Phase Shift Collective (mathematician, video artist, and educator Andrei Jay & experimental multimedia artist, and ambient musician Paloma



Kop). Drawing from video material and soundscapes collected during recent travels through national forests across the US, elements from nature will be deconstructed and recombined with experimental video and sound synthesis techniques, resulting in a hybrid cybernetic multi-sensory environment. 1815 S. Main St., downtown; Tuesday, October 31, 7pm; free; coaxialarts.org.

WEDNESDAY, NOVEMBER 1

Little Amal in Pasadena.

Join the Armory, Pasadena Playhouse, and Deaf West Theater to welcome Little Amal, an internationally celebrated, 12-foot walking puppet of a Syrian refugee girl. Amal's visit to the Los Angeles region is part of Amal Walks Across America: a nationwide journey spanning more than 35 cities and towns. (Amal appears in Downtown and Santa Monica during her weeklong sojourn in Los Angeles). While in Pasadena, Amal's



City Hall visit will include elements of performance, percussion, and a drop-in artmaking activity with Armory Teaching Artists thematically tied to the day's events. *Pasadena City Hall, 100 Garfield Ave., Pasadena; Wednesday, November 1, 5pm; free; armoryarts.org.*

Magic Realism: An Evening with Arthur Tress at the Getty Center. In honor of the landmark exhibition Arthur Tress: Rambles, Dreams, and Shadows—the first exhibition to chronicle the early career of one of the most innovative American photographers of the postwar era, which opens on October 31—Getty curator Jim Ganz and Tress discuss how photographer's sense of “magic realism” evolved from his early roots in the

social documentary tradition to a bold new approach drawing inspiration from the inner worlds of fantasies, daydreams, and nightmares. In-person and streaming, and includes a preview of the documentary Arthur Tress: Water's Edge. *1200 Getty Center Dr., Brentwood; Wednesday, November 1, 7pm; free; getty.edu.*

MUSIC

JOCTOBER 27-NOVEMBER 2

Claudio Simonetti's Goblin
Alex Theatre

Italian prog metal band Goblin are best

known for their work on horror movie scores, including *Suspiria*, *Dawn of the Dead* and *Tenebre*. There are a few different versions of the band out there, including this one helmed by keyboardist Claudio Simonetti. He's the man behind the score to 1985 movie *Demons*, which is why his *Goblin* is performing that in its entirety at the Alex in Glendale, followed by a classic *Goblin* set. *8 p.m. on Saturday, October 28 at the Alex Theatre, \$21+, alextheatre.org.*

The Living Tombstone
The Roxy Theatre

The Living Tombstone initially made their name writing songs to attract fandoms — *Five Nights at Freddy's* and *My Little Pony*, to name two. But that almost cheapens the fact that they create incredible, innovative music. We spoke to them last December, and Yoav Landau said that, “The culture of the internet is about being there first, being the first one to make a meme about a thing. In the case of *FNAF*, when I started to see people talking about it, it was easy to make a post with a song and lyrics about the game, see this thing catch fire, and then it goes on YouTube.” Boom! *QBomb* and *ElyOtto* also perform. *7 p.m. on Sunday, October 29 at the Roxy, \$85+, theroxy.com.*

Kim Petras
YouTube Theater

Kim Petras has been shaking up the world for the past couple of years, not least with her performance alongside Sam Smith

at the Grammys. She brings her *Feed the Beast* world tour to L.A. on Wednesday, her biggest production yet, and it promises to be spectacular and subversive. We spoke to Petras back in 2020 and she told us that, “I started in Germany in my bedroom, on my keyboards with *GarageBand*. I started making my own tracks and writing every single day. I was really determined. It wasn't very good in the beginning. It took me hundreds of songs to get good. But it was my passion and it became almost a diary of stuff that happened to me.” Look at her fly now. Alex Chapman also performs. *8 p.m. on Wednesday, November 1 at the YouTube Theater, \$49+, youtubeheater.com*

Doja Cat
Crypto.com Arena

Having released her incredible fourth studio album, *Scarlet*, in September and the undeniably amazing “*Demons*” single and video, Doja Cat's stock continues to rise even if she did snap at her fans a little bit earlier in the year. That “*Demons*” video has got a wonderfully spooky horror movie vibe. TVs on snowy white noise, kids tossing and turning, lightning — it's all there. Then we see a demon crawling (cat-like, dare we say) across the ceiling. Great stuff. How that will translate to the stage, we'll have to see. The also-fantastic *Doechii* also performs. *7:30 p.m. on Thursday, November 2 at the Crypto Arena, \$86+, cryptoarena.com* [📍]



ONCE UPON A TIME IN HOLLYWOOD PARK

A Once-Storied Racetrack, The Hollywood Park Grounds Have Re-Emerged As A ‘City Within A City,’ And Plans To Become The Ultimate Sports Haven In Los Angeles

BY ISAI ROCHA

In the blink of an eye, Los Angeles went from having no NFL teams to needing to house two — with the Rams and Chargers in 2017. That is when whispers began of a new state-of-the-art stadium being built on the old Hollywood Park grounds in Inglewood.

We now know that \$5.5 billion structure as SoFi Stadium, which has since not only hosted NFL games, but a plethora of massive musical acts such as Taylor Swift, The Weeknd, Metallica and the current concert attendance record holder,

Ed Sheeran, who saw more than 81,000 adoring fans shake the building this September.

While the enormity of SoFi Stadium could have been enough to bring life to Hollywood Park, it was only part of the first phase of planning, as the land’s owner Stan Kroenke envisioned building “a city within a city.” That vision is what guests are gradually starting to experience, as further developments have seen the YouTube Theater concert venue, NFL corporate offices, residential apartments,

a movie theater, a fitness club, restaurants, retail stores and a Black-owned commercial art gallery nestled within the storied park.

“To be able to pull all of these various uses within the 300 acres of Hollywood Park, where people can come and live and work and play... was really important for us,” Hollywood Park Senior Vice President Chris Meany of Wilson Meany told L.A. Weekly. “By creating, certainly, the entertainment uses... we have over 120 events a year and averaged over two

events per week last year.”

The classic Hollywood Park racetrack that longtime Angelenos grew up with closed in 2013, bringing the end of an era. The horse racetrack had its final race on a cool Dec. 22 night, as guests watched “Woodman’s Luck” outlast the pack one final time. Standing since 1938, the Inglewood landmark’s closure was a surreal one for horse racing fans, as those in attendance stayed as long as they were physically allowed to, and fans watching from home were also treated to a final call from veteran announcer and former jockey Vic Stauffer, who famously said mid-race, “From 1938 to 2013, a final eighth of a mile, 75 years, down to 12 seconds.”

The park got its “Hollywood” name and reputation from its famous shareholders, such as the Warner Brothers Jack and Harry, Walt Disney and Bing Crosby.

The first race at the track was won by the famously undersized Seabiscuit, earning the 1938 Hollywood Gold Cup, and in true Hollywood fashion, later had an Academy Award-winning film in 2003. The removal of the racetrack left a

hole in the city for roughly seven years, after 75 years of being a staple in Southern California.

Hollywood Park has seen a revival in the past three years, however, building an entirely new type of California landmark, while still paying respect to the old track.

“We talked to so many people around Inglewood who noted that they had this fond memory of the beautiful waterfalls that were in the infield of the old Hollywood Park racetrack and they noted how much they wanted to see a rich set of parks,” Meany said. “Hollywood Park has 25 acres of parks, a beautiful lake with waterfalls that really become a glue that connects what are these incredible entertainment venues that both work regionally, but also make living there such a special place. We’re now phasing and building on the residential and the retail. Each piece builds on the next.”

The City Within A City

Hollywood Park is in the early stages of a full-blown neighborhood within its grounds. Having already completed two luxury apartments called the Wesley and the Crosby for a total of 314 residences.

The newly built Wesley apartments could rival a stay at a luxurious hotel, with features such as a sky deck with a direct view of SoFi Stadium, a dipping spa, retro-style loungers, cabanas and an outdoor film screening area.

“It’s a very luxurious combination of top-drawer amenities and very thoughtful architecture,” lead designer Chloe



Warner told L.A. Weekly. “A lot of the uniqueness of this project is the actual neighborhoods and urban planning. There was a lot of thought and care given

to the width of the street, the location of the parking, the mix of residential and retail. The ability to have recreation within walking distance every night of the year.”



Just steps away from the apartment complexes lie a retail district that is gradually filling with tenants. Already in operation is a Cinepolis movie theater that offers unique 4D experiences with moving seats and an IMAX theater, Iconix Fitness center, Red Bay Coffee, Inglewood’s Three Weavers Brewing Company, and the Residency Art Gallery.

“When we talk about Stan’s (Kroenke) vision for a city within a city, there has to be a retail district, a main street that operates at its core,” Meany said. “Yes, we can buy some of our retail goods online, par-



ticularly commodities, but what we still want to come together for, where retail really acts as the heart of the community, is when it comes to socializing together, when it comes to eating, when it comes to actually having that opportunity for the small retailer who's emerging."

While still working to fill the 101 residences in the Wesley, there is a goal to build upward of 2,500 over time.

COSM Is Coming

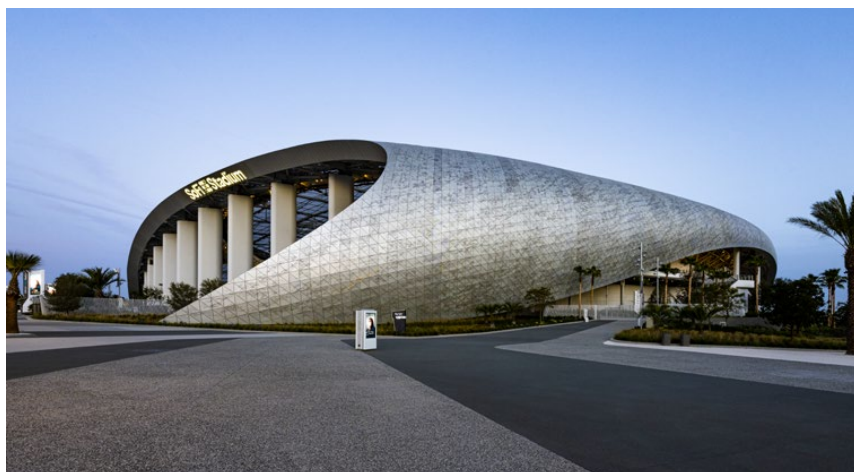
An intriguing attraction coming to Hollywood Park in early 2024, is an immersive visual experience, not too dissimilar to the Las Vegas Sphere, called COSM.

The COSM experience will house a large domed screen that measures 87 feet in diameter, with an IMAX-like, in-your-face projection of sporting events, art and other forms of entertainment with 8K technology.

Fitting up to 1,700 guests, COSM promises to create a feeling of physically being at a sporting event, starting with its collaborations with the NBA, UFC and Cirque du Soleil. COSM will not just stream a live game using the standard television cameras, but instead will insert its own 8K cameras in arenas, positioned in a way to give the illusion of sitting courtside.

This will be COSM's first foray into this style of public venue and outside of the sphere, there aren't many comparables, with CEO Jeb Terry explaining that it will be something you'll have to experience yourself to understand.

"COSM is really the most incredible experience that I think fans will ever go to, frankly. Our goal at COSM is to leverage all the best technology and create the most dynamic, most visceral, most electric experience possible and really lean into celebrating fandom," Terry told



L.A. Weekly. "Part of the challenge of our business is that you can't describe it. It's literally a must-see to believe."

While Terry promises a gaudy experience, it will not be a once-in-a-lifetime experience, as the goal for COSM is to offer a price point that encourages guests to return regularly.

"The promise of COSM is that you as a fan can come any day of the week and there's going to be incredible content and incredible hospitality, and it's going to be an amazing experience for you whether you're a fan of the NBA, UFC, or a fan of entertainment or art... that's what we do," Terry said. "We think it's going to be category-defining."

SoFi Stadium Is The Headliner

SoFi Stadium has become so much more than what Angelenos could have imagined. What was thought to be merely the home field for the Los Angeles Chargers and Rams, has turned into the concert destination for major pop artists who are now challenged to fill the enormous stadium that can seat up to

100,000 people. In August, Taylor Swift became the first artist to sell out not one, but five shows at the stadium. Seemingly every time a new artist performs, they attempt to beat the attendance record that Ed Sheeran took in September from Metallica.

Almost connected to the stadium is the YouTube theater, which can hold a modest 6,000 guests for a more intimate concert experience.

"SoFi is, in my opinion, and obviously subjective, the most beautiful, the most experiential stadium I know of in the country," Meany said. "It's really about how it connects and is a focal point of a city within a city because what we have with SoFi stadium and YouTube theater with its incredible 25 acres of parks, we have a place that everybody throughout the region wants to come and visit, and then we're building around it the rest of the city, the homes and the retail that kind of makes it an elevated experience. I don't think there was ever any question that if you created something as powerful as SoFi stadium, you would create

"COSM IS REALLY THE MOST INCREDIBLE EXPERIENCE THAT I THINK FANS WILL EVER GO TO, FRANKLY. OUR GOAL AT COSM IS TO LEVERAGE ALL THE BEST TECHNOLOGY AND CREATE THE MOST DYNAMIC, MOST VISCERAL, MOST ELECTRIC EXPERIENCE POSSIBLE AND REALLY LEAN INTO CELEBRATING FANDOM,"

something that is a global destination."

As the new Hollywood Park continues to expand its ideas and lure in guests with daily attractions, SoFi is still the engine that powers the car. If all goes to plan, the 300-acre "city within a city" will rival other popular multi-experience destinations in L.A., such as Universal Citywalk, L.A. Live and The Grove.

"My belief is that in the not-too-distant future, when you say, 'I'm going to Hollywood Park,' what you're going to be saying is I'm going to a city that actually represents everything that is the best of L.A.," Meany said. "We are one of the most amazing global cities... and Hollywood Park is all of that and more. You're going to say, 'I'm going to the best part of L.A.'" □

FOOD

FOOD AND BEVERAGE COMES TO THE RETAIL DISTRICT AT HOLLYWOOD PARK

BY MICHELE STUEVEN



The first phase of Hollywood Park's retail district totals 500,000 square feet, with 320,000 square feet currently under construction to be unveiled in 2024.

Cinépolis Luxury Cinemas was the first tenant to open this summer as L.A.'s first dine-in IMAX restaurant that includes specialty cocktails, with more local businesses and international brands stretch-

ing across multiple blocks and walkable courtyards to come.

Emphasizing diversity and inclusion, Hollywood Park's tenants will feature concepts including Grilled Fraiche led by South Los Angeles' Peace Love Reedburg; a second location for family owned, Inglewood-based juice bar Antojitos Martin, Three Weavers GRDN, the latest venture from Lynne Weaver, founder of Inglewood's Three Weavers Brewing



Company; and Red Bay Coffee by Keba Konte, an artist and successful food entrepreneur with deep roots in the San Francisco Bay Area.

Three Weavers Brewing Company is an award-winning craft brewery based in Inglewood, founded by Weaver in 2013, and named for her three daughters. Three Weavers has grown from a celebrated upstart to one of the largest, independent craft breweries in Los Angeles County. With a mission to promote a positive and inclusive community, Three Weavers is centered on its collective passion of craft beer and the motivation of bringing friends and community together.

Another local vendor, Christian Mar-

tin, will bring healthy, fruity and frothy concoctions from his Antojitos Martin snack bar in Inglewood to the district.

"We're going to have healthy options along with traditional Mexican snacks, everything from smoothies, juices, breakfast sandwiches and acai bowls in the morning to crepes and elotes in the afternoon," Martin, who was born and raised in Inglewood, tells L.A. Weekly. "Being a part of this is so exciting for me and my family, we've lived here our whole lives. It brings a community feel to Hollywood Park rather than another big corporate chain. Being able to do business in a project like this that attracts such a diverse market is the greatest thing we could have ever asked for." □

ART

MAKE THAT HOLLYWOOD ART PARK

A Campus-Wide Public Art Initiative Elevates The Aesthetic Of Development

BY SHANA NYS DAMBROT



If your new multi-service micro-village live work play lifestyle campus urban real estate development doesn't have a mural program, is it even really happening? Well Hollywood Park wasn't about to take that chance. Since the inception of its reimagining as a 300-acre hub that includes SoFi Stadium and the YouTube Theater along with residential, commercial, service, cultural, and hospitality enterprises, Hollywood Park has put a lot of focus on how visual art could be featured as part of its architecture, atmosphere, and perhaps most importantly, its relationship to both the community that surrounds it and the one they hope to create.

As the project moves inexorably to-

wards its full opening and the indelible transformation of Inglewood forever, the art program—which began assembling in 2022—has continued to expand, with its latest phase adding outdoor murals by Jocelyn Tsaih and Amir H. Fallah and sculptures by Alison Saar. They join large-scale works already in place by painters Calida Garcia Rawles, Geoff McPetridge, Eve Fowler, Marco Zamora, Alex Becerra, and Alfonso Gonzalez Jr., as well as pieces by Ned Kahn, Sandeep Mukherjee, and Bhavna Mehta.

The program is curated by Tiffiny Lendrum in consultation with Hollywood Park leadership, the Inglewood Arts Commission, and development manag-

ers Wilson Meany. Chris Meany of the latter said in a statement that they see the art program as, “reflecting the values, stories, and experiences of our community, further acting as a vehicle for strengthening community bonds.” Of course that’s just what you’d expect the leads to say—but the truth is, the roster of artists and the messages in their work has been thoughtfully curated from among not only the street and urban art worlds, but the public art and gallery worlds as well. Together they form a diverse (and still growing) cohort of locally based artists (many of whom are born and raised Angelenos) whose work varies in style but all

share a colorful, engaging presence, a gift for telling L.A. stories, and an intention toward a sense of place that goes light years beyond decoration.

Artists like Alison Saar are internationally known for their regular public art practice. Her sculptures depict a reimagined ancestry and justice-based, restorative historical figures and symbols; they augment and hold space at locations from college campuses to civic landmarks, sculpture parks, and cultural institutions. Creating figures capable of containing conflicting ideas and emotions among a plurality of historical citations is sort of Saar’s specialty. Her 8-foot tall sculptures Carrefour (symbolizing the concept of crossroads or the convergence of four points) and Summer (depicting a young woman embracing her pregnant belly) stand for both the past and future of Inglewood, with all the promise and complexity a development of this scale entails.

The choices of painters are more unusual. Accomplished artists like Amir H. Fallah, Calida Garcia Rawles, Eve Fowler,





and Marco Zamora are well known in the gallery world in Los Angeles and beyond as critically acclaimed, philosophically-minded, socially engaged painters. Their gallery shows on every continent are well attended and reviewed; they are represented in museum acquisitions, art fair booths, the history books, and tony private collections. But by and large, they have not been muralists—until now. From Fallah’s intensely detailed, chromatically saturated, optical maximalist style, to Fowler’s text-based ambiguity of slogans for the soul, Rawles’

evocative photorealism of underwater portraiture and that hypnotic yellow dress, and Zamora’s choreography of vernacular presence and conceptual absence—dedicating themselves to the process of translating these visions to mural scale speaks to Hollywood Park’s commitment to the program and its equally laudable commitment to doing something meaningful with this opportunity.

Meanwhile inside the retail district, one of the original tenants is Residency Art Gallery, a platform for artists of

color founded on nearby E. Queen St. in 2016. One of very few Black-owned art galleries in Los Angeles—though one of a growing number of galleries opening in Inglewood—Residency is dedicated to both serving contemporary art directly to the local community, and to bringing the art made there to broader citywide, national, and international attention. By both celebrating the neighborhood and educating the world, Residency has had enormous success bridging those gaps, proving that reciprocal audiences exist and that representation matters.

The gallery also produced *Continuum* as a centerpiece of the SoFi Stadium’s inauguration last year—along with a presentation of the Kinsey Collection, itself a local treasure with global reach—when gallery founder and executive director Rick Garzon curated a similarly framed and impactful group exhibition at the shiny new site.

Now that vision has a chance to expand even further, with the gallery’s Hollywood Park location’s inaugural exhibition, on view now through November 19, *The New Contemporaries, Vol 3*. Investigating how Black, Latinx, Indigenous, and Asian artists lean into their lived experiences as part of strategies to push back against invisibility, reductivism, and extractive capitalism. It’s a dynamic and eclectic exhibition assembling work in robustly materialist and diversely influenced painting, sculpture, and mixed media that ranges from the cheeky to the interrogatory, Pop to post-classical, street inflected, ancestral, ceremonial, and explosive.

“Residency has always intended to uplift artists of color and empower our South Central community with an art space that we can call our own,” Garzon said in a statement. And now they have two, as their original location will be made over into a Project Space, promising robust programming and community engagement.

“It has been really rewarding to see the community response to our new space in Hollywood Park,” Garzon tells *L.A. Weekly*. “From the opening reception alone, we could tell there is so much potential to continue to platform artists of color and grow the arts and culture hub that already exists here in South Central L.A. We’re looking forward to expanding our public programming at Hollywood Park, with more community engagement opportunities to come!”



MUSIC

GLORY DAYS!

Former Nymph Inger Lorre Is Back With First Album In 24 Years

BY BRETT CALLWOOD



Inger

PHOTO BY YUKO ISHII

Inger Lorre has just released a new album appropriately titled *Gloryland*, and for a relatively small but not insignificant portion of the music-loving population, that represents a bona fide event.

Her band, the still criminally underheard Nymphs, released one self-titled, exceptional album in 1991 before calling it quits in '92. Prior to this new record, her sole solo studio full-lengther was 1999's frankly mind-blowing *Transcendental Medication*. So that's just two albums, and *Gloryland* makes three. It's reasonable to say that Lorre is not prolific.

She's had her reasons. Lorre is open about the fact that she's suffered horribly with depression and crippling social anxiety, and those issues have led her to self-medicate for periods of her life. Speaking to Lorre on the phone shortly after the release of *Gloryland*, she tells us that her social anxiety in particular still plagues her, but her music helps and the new album has been an invaluable outlet.

"Everything has gone so insane," Lorre says. "Suicide is the number one cause of death for people under the age of 54. This

record was a hard birth. *Transcendental Medication* came very easily. This one was like, forceps, you had to have a caesarean and oxygen, it was very hard getting it out because it was completely stripped down, completely raw. All these songs were either written on just a regular piano or an acoustic guitar, and I felt like the world needed some hope. I'm not Mother Theresa, and I'm kinda like the dumbest person in the class, usually. I need a dunce cap, sit in the corner, I don't know what I'm doing, but the world needs some hope, so this is my attempt at giving the world some hope."

She's being unfair to herself, and that's a theme during the interview. She gives herself an incredibly hard time, because Inger Lorre is far from dumb. Her lyrics betray a rare insight into the human spirit that transcends rock 'n' roll or punk songwriting. She numbers Patti Smith and Joe Cocker among the musicians that she claims have saved her, and that makes sense. Lorre, Smith and Cocker share a gift for interpreting emotions, often pain, and offering them back to us in song form. Not just singing about pain or love or misery or grief — many people can do that. But

actually translating the deep feelings into lyrics and melodies. As a result, her fans feel genuinely heard by Lorre.

That's why it sucks so bad that her album releases are rarer than hen's teeth, but *Gloryland* has been worth the wait. It's a beautiful, devastating slab of work, taking the listener on a journey through pain and grief (the latter notably on "Song for Elliott Smith," about her friend), but vitally, it shows you the light at the end of the tunnel. Rather, it carries you there. The album

ends with a meditative piece called "Om Gan," followed by the acapella, gospel-ish title track. By then you're utterly drained, but ready for a new day.

"(It's about) survival, and just trying to hold on and show people that it can actually get this dark, as dark as it possibly gets, and sometimes if you go low enough you will break through to the light. I believe that's what I was experimenting with and trying to get to here. No matter how dark it gets, there is hope."

You sense that Lorre needs that hope as much as we, the listeners, do. Her form of self-medication may have changed, but music is a powerful therapy, and Lorre spells out the fact that it has saved her life.

"I believe that we're living in a time of such insanity right now," she says. "So for me, we need to save ourselves and music is the only place for me to hide. It's another language. It's a language of the heart. It's hard for me to talk about because I feel like I'm so naive, in every respect. Just when I think I have it figured out, something crazy like a war will break out. I'm searching for spirituality. I'm searching for meaning. Like every other human, I'm just trying to

search and survive."

While Lorre is undeniably gifted at interpreting humanity into song form, she doesn't seem to have any read on her import to her fans. Again, we're not talking about arena-filling numbers here, but the people that do love Lorre's music really fucking love it.

"I remember when I was suicidal, it was actually Jeff Buckley who said, 'what's your favorite song?'" Lorre says of her friend (Buckley collaborated with her on the *Transcendental Medication* album, too). "I was like, 'Right now, I dunno, 'Passenger' by Iggy Pop.' He said, 'When you put Passenger on, does that not make you feel better?' I'm like, 'Yeah, of course.' He's like, 'Don't you see that you're doing that for another person?' I couldn't see it. I still don't see it. Which is why I keep driving and trying."

Gloryland is out via Kitten Robot Records, which means that Lorre has teamed up with label heads Josie Cotton and Paul Roessler (Screamers), and she's on a roster alongside both of those, as well as the impressive likes of Tombstones in Their Eyes, Crowjane, Kira, and Hayley & the Crushers.

"Paul truly is a genius," Lorre says. "After I did the basic tracks, and I did my acoustic tracks, and I brought in other musicians, I've never said this to any producer, but I said 'Do whatever the heck you want, go for it.' I'm like 'Step all over it, do whatever you want,' and he did his Paul-isms everywhere. He actually brought tears to my eyes. I'm so grateful for the things that he did. He's taken my music to another level, yet we did this record so stripped down. So it's a real paradox. How did he add so much by taking everything away?"

Whether Lorre will tour or maybe play a few local shows in support of this album remains to be seen. She doesn't feel quite ready yet, and that's fine. We can enjoy the album as is.

"I've been through a lot of trauma," Lorre says. "I think I was hiding and numbing myself with substances to get through that period. I do not promote them — I'm telling you, as someone who's been there and done that, it's not the way. You're just extending your pain. Go through it, get rid of that shit, and face your pain. It's really difficult at age 59 when you've been so numb for so long to step out of it and into the sunlight. Sometimes, when you've been in the darkness like I had been for so long, the sunlight is so bright that it hurts your eyes and that's right where I am. That's why it's hard for me to play shows and be around people. I have the kindest fans. They understand. 'All right, Inger's a little mental, we love her anyway.'"

We sure do!

Inger Lorre's *Gloryland* is out now. 📀

CANNABIS

PSYCHEDELIC INNOVATION WILL BE IN THE AIR AT WONDERLAND

Many of the smartest minds in psychedelic science will converge on Miami next week

BY JIMI DEVINE



The Psychedelic World is preparing to converge on Miami to discuss another year of major progress, and a couple hiccups, at Microdose's annual Wonder-

land conference.

In the last couple of years, Wonderland has become a top-tier psychedelic conference. We've covered the last two, and both times we were amazed by the psychedelic

innovations and progress. One thing we certainly appreciate is Wonderland's level of inclusiveness — you'll have a shaman from deep in the Amazon sitting next to a scientist from London who didn't have any Miami-appropriate clothes. It's pretty great.

Wonderland's CEO, Connor Haslam, is thrilled for the third installment.

"At Wonderland, we're catalyzing the future of medicine by bringing together the world's foremost leaders in psychedelic science, mental health, and longevity," Haslam said. "Now in our third year, I'm thrilled to host our largest and most ambitious event yet, showcasing over 250 visionary speakers and 150 sessions designed to educate, provoke new perspectives, and facilitate breakthrough collaborations."

Haslam went on to describe the continuing ethos of Wonderland as his team heads into year three.

"Wonderland represents the cutting

health innovation," Haslam said. "I invite all who are eager to learn, grow, connect, and drive progress in this fast-evolving landscape to join us for a one-of-a-kind experience."

While Haslam and company create the platform, the innovation and the people creating it is the real star of the show. Kristina Spionjak runs event production for Microdose and has a first-hand view of what all the companies are doing leading up to the show. She shared some of her favorites this year with us.

"I'm thrilled for Dr. Amy Reichelt's session on designing safer and more effective psychoactive compounds for mental health," Spionjak told L.A. Weekly. "As chief innovation officer at PurMinds Neuropharma, Dr. Reichelt is at the forefront of engineering novel psychedelics to treat psychiatric disorders, while minimizing side effects. Her research exemplifies Wonderland's focus on showcasing pioneers who are advancing psychedelic medicine and transforming mental health care."

Spionjak expects some of the best content of the weekend to come out of Reichelt's work.

"This session will provide fascinating insights into the careful optimization of psychedelic compounds for therapeutic use. Our attendees will gain an inside look at the meticulous science required to develop innovative psychedelic drugs with the potential to help millions suffering from mental illness. I can't wait for the cross-pollination of ideas between Dr. Reichelt and other brilliant minds at Wonderland."

Reichelt shared Spionjak's enthusiasm for the panel she took control of.

"I'm thrilled to be participating in the Wonderland Conference and leading the panel 'Designing the Future: Safer and Effective Psychoactive Compounds for Mental Health.' This is such an important conversation, as we look to develop innovative treatments that can truly help people struggling with mental health issues."

Reichelt went on to explain the panel will explore the potential of psychoactive compounds and how to ensure these novel therapies are safe, accessible and effective. Reichelt said she is honored to discuss these critical issues alongside her respected colleagues, and, "I hope our discussion will lead to groundbreaking discoveries that improve mental health care."

Some of the other topics that will be discussed over the weekend include longevity and whether we're killing ourselves faster or living longer, and how to invest in this emerging marketplace through things like Biological Age Testing — another topic that will be covered.

Tickets to the festivities next month in Miami are still available. [\[1\]](#)

LAWEEKLY CLASSIFIEDS

EMPLOYMENT
& EDUCATION

Simpson & Simpson, LLP in Los Angeles, CA, is seek'g a **Sr. Auditor** to conduct all phases of audit, complete disclosure & audit report checklists, & identify/resolve client issues. No trvl; WFH benefit avail. Salary: \$100,000/yr. Send resumes to: jmoussa@simpsonllp.com

Network Administrator: Req'd: B.S. in Computer Science, Computer Engineering, or rel. \$64,022/yr. Mail Res.: Whole Food Trading Co. 4405 Fruitland Ave., Vernon, CA 90058

ZipRecruiter, Inc seeks **Sr. Software Engineer** in Santa Monica, CA (Various Unanticipated Worksites) to build data processing & exploration pipelines w/ ML infrastructure. Reqs. Master's degree or foreign equiv in Software Engineering, Computer Science or rel. field & 1 yr post-baccalaureate exp. as Software Engineer or rel. role. Exp. must incl. Java, PHP, React, MySQL, Cassandra, Kafka, Thrift, Redis & GraphQL. Position will be HQ'd in Santa Monica, CA, & allows for telecommuting from various unanticipated worksites throughout the U.S. Salary fr. \$125K to \$175K/yr. Email resume: apply@ziprecruiter.com.

Transpacific Financial, Inc. seeks **Corporate Accountant**. Work on tax, auditing, fin. stmts. Salary: \$57,949/yr. Worksite: Monrovia, CA. Mail resume to: Attn: HR Dept. 185 W. Chestnut Avenue, Monrovia, CA 91016



\$\$\$Top Dollar Paid\$\$\$

HOTWHEELS



WANTED HOTWHEELS
1968-1985
COLLECTOR WILL PAY TOP DOLLAR
(562) 708-9069
acmcollectables.com

LAWEEKLY **Bulletin**

**Injured at work?
Workers Comp Law Firm
READY TO HELP!**

For a **FREE** consultation, please call
310-664-9000 x 101 or text 310-849-5679
Website : www.workinjuryhelp.com

Warning:

Making a false or fraudulent claim is a felony subject up to 5 years in prison or a fine up to \$50,000 or double the value of the fraud whichever is greater, or by both imprisonment or fine.

Thank you Saint Jude, Saint of the Impossible, EC

SECURITY GUARDS NEEDED

Rio Gentlemen's Club - 13124 S Figueroa St, Los Angeles, CA 90061 \$18 to \$20 an hour. Outside security needed for patdowns, ID checks and monitoring parking lot of the club. Please contact Dave Carlson at Rmckinney@jjmfirm.com