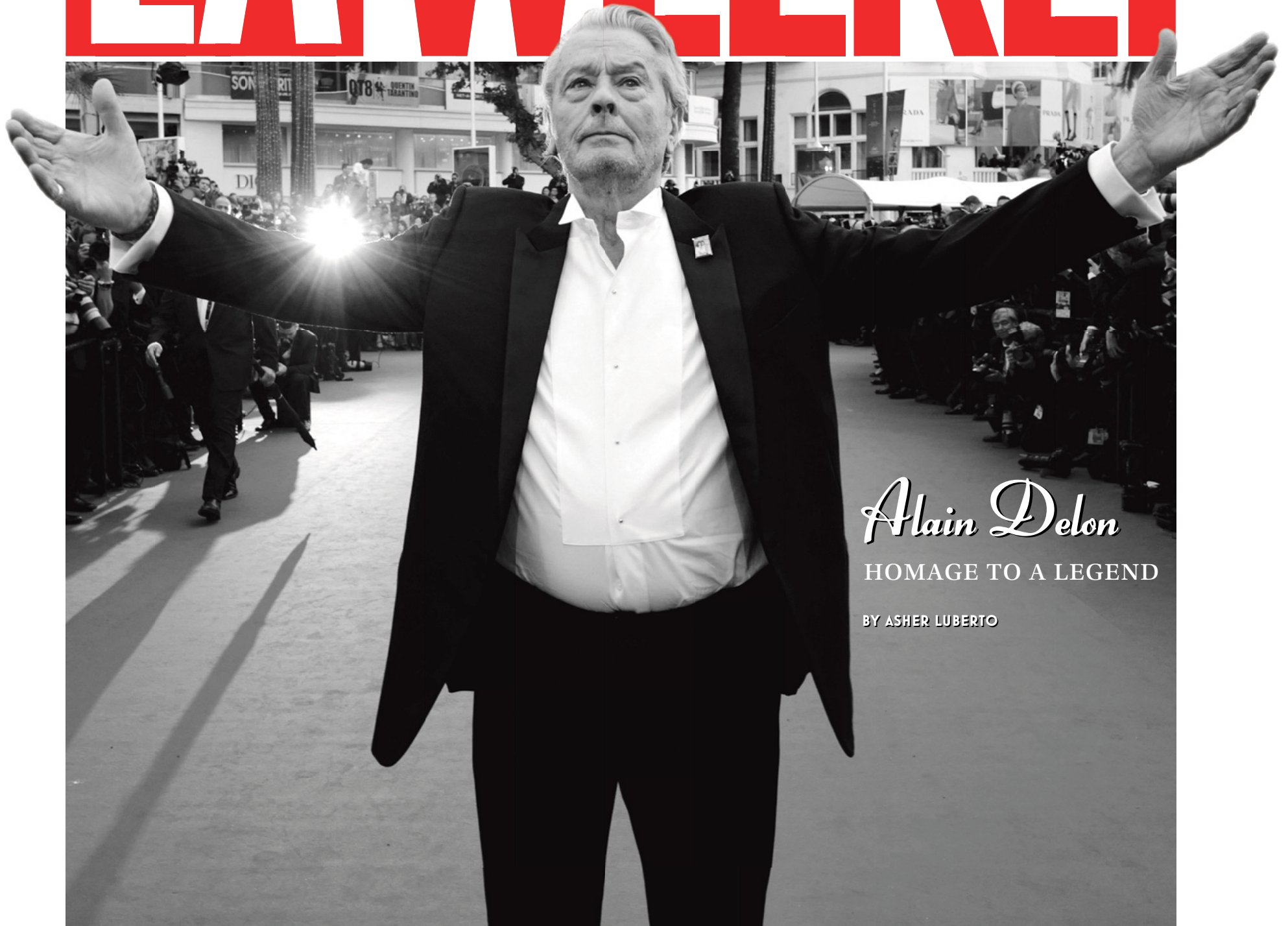


SEPTEMBER 6-12, 2024 | VOL. 40 / NO. 44 | LAWEEKLY.COM

LA WEEKLY®



Alain Delon

HOMAGE TO A LEGEND

BY ASHER LUBERTO

MUSIC

HOUSE OF LORDS SOARS WITH LED ZEPPELIN

BY BRETT CALLWOOD



James Christian of House of Lords

James Christian of veteran hard rockers House of Lords talks about how Led Zeppelin “got beyond the limits of rock ‘n’ roll.”

James Christian: My favorite record was and still is *Led Zeppelin*. I was 16 years old when the debut album was released. I had a band at the time called Silvermine.

My first exposure to Zeppelin was when my guitar player brought the record to a rehearsal. The first song he played was “How Many More Times.” I remember how I felt hearing the song and how it instantly gave me a new outlook on how I wanted to sing. The profound impact Robert Plant’s voice and music had on me was instant and everlasting. The album’s raw energy and blues-infused rock sound spoke to me on a deep level. Plant’s wailing vocals on tracks like “Good Times Bad Times” and “Dazed and Confused” blew my mind, shattering my perceptions of what rock ‘n’ roll could be. His voice was like nothing I’d ever heard before —

haunting, soaring, and utterly captivating. As I dove deeper into the album, I discovered a world of musical possibilities I never knew existed.

Now, before I ever heard of Led Zeppelin we were playing covers by a lot of different bands like The Who, Jimi Hendrix, Rolling Stones, The Beatles. But after that day in Milford, Connecticut, in a functioning movie theater, where we would rehearse four times a week, we started learning the whole first album and actually playing half the record in our set. Needless to say, they were very influential to me in my early years.

I began to explore new techniques, new sounds, and new themes in my own music. Led Zeppelin’s debut album became a benchmark for me, a challenge to create innovative music. Many years later as fate would have it, my first record deal was with Simmons Records/ RCA. The producer for the project was Andy Johns, who was involved in many of Led Zeppelin’s

early work along with Glyn Johns. Glyn engineered Led Zeppelin’s debut album.

Working with Andy was an incredible experience, I got to hear Andy’s stories that many have never heard along with some of the inner workings of how Led Zeppelin albums were recorded. Andy once told me that he had the master to “Stairway to Heaven” and was flying home after a session and accidentally left the master on the plane. Luckily Andy recovered them.

To this day, I credit Led Zeppelin’s debut album for inspiring me to go beyond the limits of rock ‘n’ roll. They showed me that music could be a powerful force, capable of transcending genres and defying expectations. As an artist, Plant’s voice continues to inspire me.

After all these years, the desire to sound like Robert Plant took a back seat to me finding my own voice. But sometimes when recording a vocal and not finding the right emotion, I would think to myself: What Would Robert Plant Do Here? 

ROBIN BECK

SEPTEMBER 6-12, 2024 // VOL. 40 // NO. 44

LAWEEKLY.COM

CONTENTS



ON THE COVER:

Alain Delon, Getty Images.

MUSIC.....2

Led Zeppelin is still a core influence for House of Lords.

BY BRETT CALLWOOD

ENTERTAINMENT3

Reagan on Reagan.

BY NATHANIEL BELL

ENTERTAINMENT4-6

The life and career of an Original Hollywood Heartthrob, Alain Delon.

BY ASHER LUBERTO

FOOD - WHAT'S POPPING UP ... 7-8

Sideways makes a comeback on screen and in a bottle.

BY MICHELE SYUEVEN

CLASSIFIED.....8

BULLETIN BOARD8

LA WEEKLY

PRODUCTION AND DESIGN
LAURA E. WHITE FOR STREET MEDIA



'REAGAN' GLOSSES THE POLITICAL FOR THE PERSONA

BY NATHANIEL BELL



COOPER ROSS SHOWBIZ DIRECT

Ronald Reagan deserves his own movie. While his popularity waxed and waned over the course of his two terms, even his staunchest critics can't deny his decisive role in thawing the Cold War and melting Soviet power. Fans of *The Gipper* finally get their wish with *Reagan*, an independently produced, long-gestating passion project starring Dennis Quaid as the actor-turned-president who turbocharged national morale and steered Republicans toward a divisive conservatism that helped define the modern GOP. The result is a political biopic with the heartbeat of a faith-based drama — earnest and aiming to inspire rather than provoke.

The movie is told in flashback as a former KGB officer (Jon Voight) in the present day recollects to a young Russian politician (Alex Sparrow) his profiling of Reagan as a possible threat to communism. Through this conventional framing device (reminiscent of *Salieri's* awed reminiscences of Mozart in *Amadeus*),

the film traces Reagan's political awakening from his stint as an FBI informant against fellow Hollywood actors during the Red Scare to holy crusader against a nuclearized U.S.S.R. (The film draws its inspiration from Paul Kengor's 2006 book *The Crusader*.) Directed by Sean McNamara — whose first industry job was plugging in microphones for the president's 1981 inauguration — *Reagan* unfolds like a superhero origin story. The man's power, the movie seems to say, wasn't his Hollywood-honed ability to communicate with the nation, but rather his ardent evangelical faith which gave rise to a sharply defined sense of right and wrong. While most of America was focused on domestic issues, Reagan was convinced that Soviet communism was an existential threat to freedom everywhere, an odious bully that must be faced eventually. The film sets the stage for an epic battle of wills between the anointed and the accursed, the man of God vs. the godless empire.

Like many cinematic history lessons before it, *Reagan* succumbs to the temptation of trying to cover a broad range of incidents in a brief time span. While a more gripping exercise might have restricted its scope to a single decisive episode — say, the Soviet's downing of a Korean Air Lines flight they wrongly claimed was a spy plane or the summits with Mikhail Gorbachev — Howard Klausner's screenplay plays like a *Greatest Hits* compilation running at 2x speed. Here's Ronald's childhood relationship with his deeply religious mother, Nell (Amanda Righetti); here's the dissolution of his first marriage to Jane Wyman (Mena Suvari) and the whirlwind courtship of his true love Nancy (Penelope Ann Miller); there's SAG President Reagan foiling labor leader Herbert Sorrell's plot to gain control of the Hollywood unions; there's Governor Reagan quelling the People's Park protest with the National Guard; here he is losing to Gerald Ford and shellacking Jimmy Carter; and,

most gratifyingly, here is U.S. President Reagan adjuring Gorbachev to “tear down this wall.”

These individual moments should give special satisfaction to viewers well-versed in Reagan's foreign policy legacy, but the film's lack of dramatic focus will leave the uninitiated feeling bewildered. Although Voight's incessant narration attempts to spackle over the various narrative cracks, there is often a choppy progression from one scene to the next, plodding along toward a preordained conclusion. More crucially, there is no visceral sense of the “evil empire” that Reagan identifies as the supreme enemy on earth. The entire Eastern Bloc is reduced to a single room in Moscow, where a cadre of wheezy, chain-smoking bureaucrats sit stroking their beards and fretting about this unyielding adversary.

Quaid is one of the rare contemporary actors who can simultaneously project masculinity and vulnerability (see his brilliant turn in *Far from Heaven*, for instance). He has made a good study of Reagan's winsome humor, kilowatt smile, and wrinkled dignity, even with the digital Botox job. (It's a relief when the character's age catches up with the actor's own.) Everyone else tends to fall short in the celebrity look-alike contest, with the possible exception of Dan Lauria as a bulbous Tip O'Neill, the Democrat Speaker of the House with whom Reagan worked across the aisle. The cast is nothing if not eclectic: Kevin Dillon as Jack Warner; Pat Boone as the reverend who prophesies Reagan's ascent to the White House; Lesley-Anne Down as a camp Margaret Thatcher; and for approximately five seconds, former Creed lead vocalist Scott Stapp as Frank Sinatra. Of the assorted supporting players, Mark Moses gathers quiet dignity as Judge William P. Clark, Reagan's National Security Advisor.

Just as *Reagan* leaves no doubt as to the filmmakers' opinion of the man, the timing of the film's release also feels predetermined. Opening wide in the midst of a particularly vicious election year, it may make liberal and conservative alike long for the days when the leader of the free world could make a quip that would cause even his political opponents to crack a smile. **A**

ALAIN DELON: MOVIE STAR PERFECTED

BY ASHER LUBERTO



PHOTOS: COURTESY GETTY IMAGES

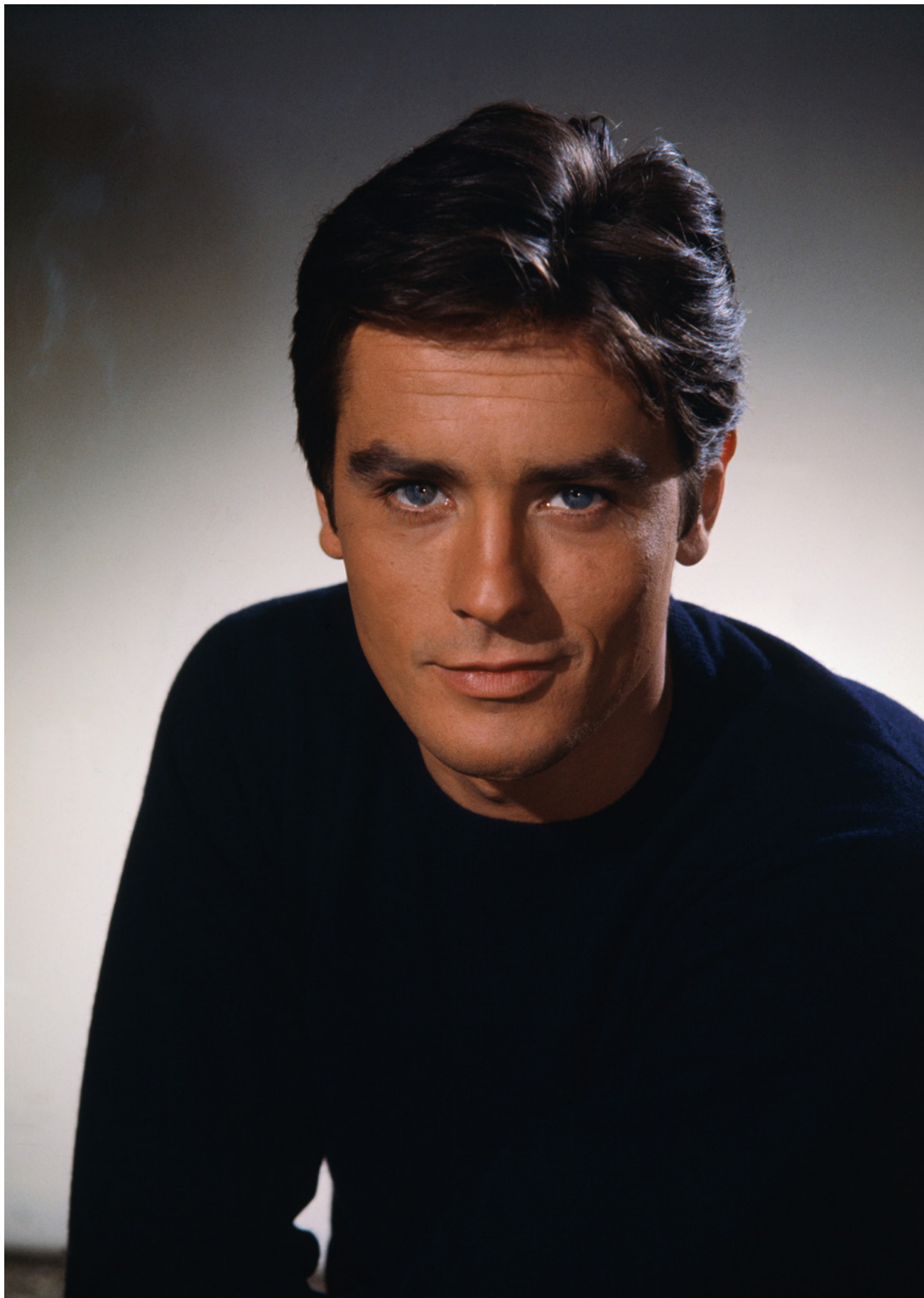
If you look up “movie star” in the dictionary, there’s probably a picture of Alain Delon. There’s never been a greater example of star power — the infectious aura that helps the audience not only watch you, but feel you, adore you and admire you the way a little girl admires her favorite boy band. With wonderful infatuation, we watched Delon light up the screen.

The actor passed away on Aug. 18, but his presence lives on through a collection of memorable classics. I’ll never forget when I first saw Delon on screen, laying poolside at a villa while the sun beat down on his chest, the actor’s bronzed skin shimmering in the Riviera sun. Who is this man? I thought. He makes Brad Pitt look average. This is someone whose looks over the years have been described

as unparalleled, rapturous, gorgeous, sumptuous, eye-catching and endlessly cool, and quite frankly, he’s the most beautiful actor to ever grace the screen.

It wasn’t always easy for Delon, however. Before he was starring in films like *La Piscine*, *Purple Noon*, *Le Samourai* and *The Leopard*, establishing himself as a renowned actor, he was a nobody sent to boot camp by his parents. His looks

got him into lots of trouble, so much so that his mother would strap a sign to his chest saying “Look, don’t touch.” But it was those very same looks that got him discovered while walking the streets of France. “It’s him!” cried Luchino Visconti. “It’s my Rocco!” The Italian modernist had been looking for an angelic figure for his next feature, *Rocco and His Brothers*, the tender, melancholy family drama that



put Delon on the map.

In a medium shot, Delon stands in the shower while water drips down his face. He wasn't the only one drenched in the theater — women found Delon to be simply irresistible. In the following years, he cranked out more movies than Nicolas Cage, establishing himself as a sex symbol, a fashion icon and a versatile thespian as deft at playing gangsters as playboys, often embracing complicated figures who wind up doing unspeakable things as a result of those around him. In another breakout film, *Purple Noon*, he offered a bouquet of beauty that blew Hollywood out of the water.

No offense to Robert Redford or Paul Newman, but if they were at a bar with Delon, they might as well be Willem Defoe or Steve Buscemi. Watching Delon play the original Ripley, a sociopath with a knack for imitating people, you honestly have to ask yourself if you've ever seen someone so good-looking. His handsome killer is a paradox — sensitive as a put-upon friend but ruthless as a killer, a versatility Delon displayed better than anyone. Nowadays antiheroes are normal. Directors want audiences to sympathize with their assassins, but they don't have stars who can sell murder like Delon, with a profound, almost preternatural sadness that makes you root for the murderer.

Delon's eyes shift from predator to prey in a single blink, especially in his collaborations with Jean Pierre Melville, who made thrillers so icy they could give you frostbite. *Le Samourai* is Delon's most esteemed picture, a chiller in which Delon sulks through life as if diagnosed with cancer. He's been spotted leaving the scene of a crime in a trenchcoat, giving him not many places to hide. Like a bird trapped in a cage, a metaphor Melville returns to throughout his film, Delon accepts his fate as a prisoner of espionage without putting up much of a fight. His eyes say more than words ever could, hinting at a death we can all assume is inevitable.

Delon could showcase theatrical emotions as well, but he excelled in quiet gestures that speak volumes. As much as he tears your heart out as Rocco, screaming pitilessly from a moonlit alley, it's his subtlety that separates him from the acting crowd. His greatest attribute, aside from his looks, is the way Delon can say so much with so few words. It's what drew some of the biggest names in art house cinema to Delon, including Visconti, Jean-Pierre Melville, and Jacques Deray, who gave Delon his greatest movie star showcase.

Much has been said about his role in *The Leopard*, in which he plays a count alongside Burt Lancaster in 18th century Italy, as well as his role in *Le Samourai*,



but there's never been a greater movie star being a movie star performance than Delon in *La Piscine*. Maybe he was sexier in *Purple Noon*, maybe he was more emotionally vulnerable in *Rocco*. But this is Delon at his most Delon, the ensemble of sex symbol, fashion icon and wildly talented actor meshing to create one of the most intoxicating performances ever conceived. From the first shot of Delon lounging by the pool with his girlfriend, making out under the Riviera sun, to the countless shots of Delon turning his head to the camera, inventing the first ever example of Blue Steel, this is a fashion show turned cinematic masterpiece. It's the greatest Skinemax movie ever made. Delon, Romy Schneider and Jane Birkin get hot and bothered in a Riviera heatwave,

as the characters get hopelessly entangled in a crime that leads to murder.

Delon doesn't do much besides swim, saunter and sizzle — but he's so captivating, dressed in a collection of cool summer outfits, that you can't help but be glued to everything he does. Like a zoologist studies a rare species, we study the azure of his eyes, the elegance of his walk, the endless appeal of his fashion, the way he moves through life as if someone is watching him at every second, as if every moment on screen is a performance in the art of beauty. He turns nothing into something — tanning, walking and lounging becomes something aesthetically marvelous. It's what movie stars do, and it's what Delon did better than anyone. 



FOOD

WHAT'S UP POPPING UP

Twenty Years Of Getting Sideways

BY MICHELE STUEVEN



Sideways Highliner

SUZANNE LANZA



Sideways

SEARCHLIGHT PICTURES



Chef/Winemaker Frank Ostini of [Hitching Post 2](#) and winemaking partner Gray Hartley of [Hitching Post Wines](#), Buellton, California, in partnership with [Searchlight Pictures](#) are celebrating the 20th anniversary of the , the Academy Award-winning film, *SIDEWAYS*, which will stream on hulu with a series of events.

Hitching Post Wines has partnered with Searchlight Pictures to showcase Hitching Post Highliner Pinot Noir, the wine featured in the movie. The Highliner Pinot Noir is one of the most consistent, highly regarded wines of Hitching Post, and the 2021 is one of the best vintages

of the past two decades. The 2021 vintage has a special label to commemorate the film and the Anniversary. In celebration of the partnership, Hitching Post 2 and Hitching Wines will feature a series of Hitching Post + *Sideways* winemaker dinners taking place in the Central Coast and Southern California as well as specially produced and limited edition *Sideways Highliner Pinot Noir* wine available for purchase at the restaurant, the Hitching Post tasting room and select retailers throughout California. Pricing is \$150 per person for menu and wine pairings and is prepaid. Book reservations via [OpenTable Experience](#).

TURN PAGE FOR FULL SCHEDULE OF EVENTS

HERE'S THE SCHEDULE:

Sunday, Sept. 8:

Meet the Winemaker at Santa Barbara Wine Collective

Santa Barbara Wine Collective is offering a special wine flight featuring standout wines from Santa Barbara County. Enjoy live music while tasting Kalyra Viognier 2021, Fiddlehead Grüner Veltliner 2016, Hitching Post Gen Red 2022, and the celebrated Hitching Post Sideways Highliner Pinot Noir 2021. This curated flight with a special appearance by Winemakers Frank Ostini and Gray Hartley offers a taste of the region's rich wine heritage, perfect for fans of the film and wine lovers alike, no ticketing, walk-ins welcome.

Sunday, Sept. 15:

Hitching Post- Sideways 20th Anniversary Winemaker Dinner Hitching Post II, Buellton

A multi-course dinner will be held under a tent, to celebrate the 20th Anniversary of the Academy Award-winning film. Among the entrees is smoked duck paired with the rare Hitching Post 2001 Highliner Pinot Noir that made its debut in the movie along with the just released 2021 Highliner 20th Anniversary commemorative bottling. The evening will begin with a reception of passed appetizers followed by a four course meal. Chef Winemaker Frank Ostini and Winemaker Gray Hartley will be on hand to share their *Sideways* experiences and stories. \$150 per person.

Reserve with [Opentable Experience](#)

Tuesday, Sept. 24:

Hitching Post and Sideways Winemaker Dinner at La Paloma Cafe.

Executive Chef Jeremy Tummel hosts Frank Ostini and Gray Hartley for a 20th anniversary dinner with a menu inspired by the Hitching Post 2 paired with special edition Pinot Noir vintages celebrating the film. Reserve with [RESY](#)

Sunday, Sept. 29:

Taste of the Santa Ynez Valley Sideways 20th Anniversary Festival

Fans of the iconic location can enjoy bites from Hitching Post 2 and other Buellton restaurants, along with Sta. Rita Hills and Buellton wine, beer, and live music. Expect Instagrammable moments from the film scattered throughout the venue and an appearance by Virginia Madsen. Tickets to *Sideways* 20th Anniversary Festival include tickets to the *Sideways* film screening at Solvang Festival Theater that takes place in the evening.

Saturday, Oct. 12:

Copia at Culinary Institute of America, Napa

Screening of *Sideways* takes place followed by a Q&A panel with Director Alexander Payne and actor Virginia Madsen. Frank Ostini is a special guest.

Tuesday, Oct. 29:

Hitching Post and Sideways Winemaker Dinner at Jar

Chef/Owner Suzanne Tracht Executive hosts Frank Ostini and Gray Hartley for a 20th anniversary. Reservations from 5:30 p.m., \$200 inclusive of menu and wines plus tax & gratuity. [Reserve with Opentable Experience](#)

Wednesday, Oct. 30:

Hitching Post and Sideways Winemaker Dinner at Akasha in Culver City.

Owner and Executive Chef Akasha Richmond hosts Ostini and Hartley for an anniversary dinner with a menu inspired by the Hitching Post 2 paired with special edition Pinot Noir vintages celebrating the film.

Fairmont Century Plaza's French brasserie [Lumière](#) has a new weekend program called Lumière After Dark. Every Friday and Saturday night, Lumière will transform into a 21+ venue for live DJ performances, food and drink specials.

The mixology team has reimaged the classic martini experience with a new, curated martini menu. Highlights include martini and frites with well vodka or gin, vermouth, the Victory Lap with sweet gwendoline gin, pineapple juice lemon juice and chambord, a CP-TINI with haku vodka, lavender bitters and the Eyes Wide Open with espresso, tres generaciones reposado mr. black coffee and fernet.

[LA Tequila Fest](#) is back to support the [Andrés and María Cárdenas Family Foundation \(AMCFF\)](#) scholarship program for underrepresented youth in the Northeast San Fernando Valley. Kick-off Hispanic Heritage Month on Saturday, Sept. 7 at the LA Center Studios in Downtown Los Angeles for Tequila and Mezcal tastings of more than 85 premium tequila and mezcal brands, from well-established favorites to emerging boutique labels. There will also be mixology demonstrations as well as Mexican and international cuisine that pairs with the complexities of tequila from a wide variety of food trucks. There will also be music, outdoor games and activities as well as an artisan market with vendors offering tequila-related products, hand-crafted items, and souvenirs. [\[L\]](#)



Eyes Wide Open Martini

COURTESY LUMIÈRE

LA WEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

Software Systems Support Specialist. Los Angeles, CA, Modern Parking Inc. Dsgn solutions for OMS/ WMS. Write queries for data anlys. Bachelor's+5. \$140,358/yr Apply: HR, MPI., 303 S Union Ave Ste.1, LA, CA 90017

Praedicat, Inc. seeks a **Software Engineer** in Culver City, CA to work as a member of our software team on application development. \$126,942 - \$146,942 per year. Apply @ [www.jobpostingtoday.com](#) Ref#18589

LA WEEKLY Bulletin

*Thank you Saint Jude,
Saint of the Impossible, EC*

