

LAWEEKLY

DANNY ELFMAN SCORES BIG
THE KINSEY COLLECTION
AND RESIDENCY ART
GALLERY AT SOFI STADIUM

WILLIE MA E'S BRINGS
SOUTHERN HOSPITALITY
TO L.A.

SEPTEMBER 30 - OCTOBER 6, 2022 / VOL. 44 / NO. 47 / LAWEEKLY.COM

FALL EVENTS ISSUE

Our Guide to Finding (and *Surviving* in) L.A.'s Upcoming Live Events

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THE RETREAT

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TEND TO YOUR SOUL

October 7-9, 2022

Portals to the Imaginal: Re-Visioning Depth Psychology for the 21st Century

An immersive learning experience in honor of Pacifica's on campus re-opening

Times of personal as well as collective upheaval confront us not only with the archetypal tensions between chaos and rigidity, life and death, but also with the need for psychologies that can evolve to accommodate an emerging consciousness. We invite you to join the distinguished faculty and alumni of Pacifica Graduate Institute, along with invited artists, as we offer creative, forward-thinking scholarship that both builds on and transcends the boundaries of Jungian and post-Jungian theory. This conference additionally celebrates the formal, public re-opening of our campuses.

Join us, as we come together in creative community, to contribute to the hope that through engaging more deeply with one another – especially in these challenging times – something new will come.

Keynote Presentations

Portals to the Imaginal in a Digital Era: Cultural Complexes and the Mythopoetic Imagination in the 21st Century
Thomas Singer, M.D.

Mythic Imagination: Claiming Presence and the Body Poetic in the "After Times"
Marissa Chibas

Reconsidering Individuation in the 21st Century: When Archetypal Patterns Shift
Joe Cambray, Ph.D.

Tradition and Lineage: Mythopoietic Writing of Africanist Women
Fanny Brewster, MFA, Ph.D.

The Imagination Matrix
Stephen Aizenstat Ph.D.

Featured Presentations

Music as a Window to the Imaginal through Dreamtime and Waking Reverie
Juliet Rohde-Brown, Ph.D.
and Daniel Siuba, M.A., Ph.D.c

Mythic Meditation: Labyrinth
Emily Chow-Kambitsch, Ph.D.

Re-Imagining the Sacred: Jung's Approach
Lionel Corbett

Remembering How to be a People: Exploring Psychological Belonging by Forming Conscious Groups
Peter Dunlap, Ph.D.

Transcending the Classroom and Consulting Room: The Initiation and Invitation of Collective Trauma
Jemma Elliot, M.A., LMFT, LPCC

Eastern Spiritual Practices and the Process of Individuation: Exploring Lived Experience
Pat Katsky, Ph.D.

Imaginal Mediums: The Occult Origins of the Unconscious in Jung's Red Book
David Odorisio, Ph.D.

Co-Creative Responsibility for the Posthuman Age
Glen Slater, Ph.D.

Depth Psychology is Transdisciplinary: Introducing Jungian Arts-Based Research as a Methodology for Learning and Being in the 21st Century
Susan Rowland, Ph.D.

Art at the Abyss: Recreating Depth Psychology for a World on the Edge
Mary Antonia Wood, Ph.D.



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Santa Barbara, CA 93108

Date and Time

October 7-9, 2022
Friday: 1:00 PM – 9:00 PM
Saturday: 9:00 AM – 9:30 PM
Sunday: 9:00 AM – Noon

Questions

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GO EDITORS' PICKS

ARTS

THURSDAY, SEPTEMBER 29

LAND presents Soundscapes: Soltera at Sherman Oaks Castle Park. The third in LAND's series L.A. Summer Mixes, Soltera has created a mix of songs illustrating her experience and love for her neighborhood of the San Fernando Valley. Celebrate the release of *Soundscapes: Soltera* with a night of short films and miniature golf at the Sherman Oaks Castle Park. The program will include a debut of short films by Soltera and Gemma Jimenez Gonzalez focused on emerging artists from the Valley. *4989 Sepulveda Blvd., Sherman Oaks; Thursday, September 29, 6:30-9pm; free; nomadicdivision.org.*

Octavio Solis: Scene with Cranes at REDCAT (Live & Virtual). Known for plays of satire, mythology, and steely realism, Solis is considered one of the most prominent Latino playwrights in America. In this world premiere production, a tight-knit East L.A. family is left shattered in the wake of their youngest son's mysterious death. Devastated, the mother searches for the truth by retracing her son's final steps. In *Solis'* signature blend of classic and contemporary, and under Chi-wang Yang's direction, *Scene with Cranes* navigates the many avenues of loss, leaving us stranded in a meditation on grief. *631 W. 2nd St., downtown; Thursday, September 29 - Saturday, October 1, 8:30pm; \$25; redcat.org.*

FRIDAY, SEPTEMBER 30

Live Artists Live: Songs of Freedom at Visions & Voices. Inspired by poet, writer, and civil rights activist Maya Angelou's verse, "The caged bird sings of freedom," the fourth iteration of USC's biennial performance art festival celebrates the liberating potentials of art and song. Spotting fusions of performance art, poetry, and music that amplify oppressed voices and resist racism, sexism, xenophobia, and homophobia, the full-day event will bring together internationally acclaimed artists and scholars including Joy Harjo, Guillermo Gómez-Peña, Josh Kun, Edgar Arceneaux for vibrant performances,



immersive environments, and engaging discussions. *Roski Graduate Building at USC, downtown; Friday, September 30, 10:30am-6:30pm; free; visionsandvoices.usc.edu.*

Shirin Neshat's Land of Dreams at the Hammer Museum. The first English-language film by visual artist Shirin Neshat, *Land of Dreams* is also, in her own words, one of her most personal. In the near future, the Census Bureau collects the dreams of Americans as part of its official survey. When Simin (Sheila Vand), an Iranian immigrant with the Bureau, displays a knack for earning her subjects' trust she's sent on a journey across the American West and deep into the American subconscious. *10899 Wilshire Blvd., Westwood; Friday, September 30, 7:30pm; free; hammer.ucla.edu.*

Katherine Blackburne: The Flooding Lake at Seasons LA. The *Flooding Lake* fuses geography, personal narrative, and cultural history, eliciting moments that sit outside of convention and language. The paintings capture magical moments in life, a confluence of subjectivity, nature, light, memory, irony, religiosity and ecstasy. Blackburne's work reflects her ongoing preoccupations with the non-human world — our human embeddedness within, our various alienations from it, and to the extent to which we might belong to it. *908 S. Olive St., downtown; Opening reception: Friday, September 30, 6-9pm; On view through October 30; free; seasons.la.*

SATURDAY, OCTOBER 1

Lucy McRae: Future Sensitive at Honor Fraser. Lucy McRae's genre bending, science fiction films and installations gesture to a speculative, not-so-distant future where advanced genetic engineering will enable humans to be grown in laboratories outside of the

womb. The exhibition spotlights McRae's dynamic capacity for world-building, and brings together a selection of her recent projects to ask how future technologies of design will fundamentally alter entrenched notions of human intimacy, reproduction, spirituality, and wellness. *2622 S. La Cienega Blvd., Culver City; Opening reception: Saturday, October 1, 2-5pm; On view through December 17; free; honorfraser.com.*

Lezley Saar: Diorama Drama; Luis Flores: Because of You, Inspire of You; Tactics of Erasure and Rewriting Histories at Craft Contemporary. Renowned Los Angeles artist Lezley Saar constructs worlds within worlds by transforming the museum's gallery into a series of large-scale dioramas. Luis Flores's largely autobiographical work functions as an account of emotions and experiences accumulated as a young man within a toxic masculine culture. A juried exhibition highlighting diverse artworks that document acts of reclamation and removal as a process of making history. The five artists selected make use of archival and forensic materials, found objects, and casting to reveal how systems of oppression impact their sense of identity. *5814 Wilshire Blvd., Miracle Mile; Opening reception: Saturday, October 1, 6-9pm, \$12; On view through January 8; \$9; craftcontemporary.org.*

SUNDAY, OCTOBER 2

Immersive Deepak Chopra: Journey to Self at Lighthouse ArtSpace. An experiential meditation focusing on self discovery and enlightenment conceptualized by Dr. Deepak Chopra, the meditation explores the concept of "Who am I?" Starting your journey towards identity and self on a visually psychedelic path to becoming a full metahuman — a human beyond the conditioned mind, an awakened being — this

deeper dive into the nature of reality will help you question your preconceptions and "accepted" limitations, or at the very least, make excellent use of advanced immersive audio visual technology. *6400 Sunset Blvd., Hollywood; October 2-20; \$40 and up; lighthouseartspace.com.*

TUESDAY, OCTOBER 4

William Shatner at Book Soup (Virtual). In conversation with Joshua Brandon, the beloved star of *Star Trek*, recent space traveler, and living legend William Shatner reflects on the interconnectivity of all things, our fragile bond with nature, and the joy that comes from exploration in this inspiring, revelatory, and exhilarating collection of essays. Within these affecting, entertaining, and informative essays, he demonstrates that astonishing possibilities and true wonder are all around us. By revealing stories of his life — some delightful, others tragic — Shatner reflects on what he has learned along the way. *Tuesday, October 4, 6pm; \$28 includes the book; booksoup.com.*

WEDNESDAY, OCTOBER 5

Fred Eversley: Artist Q&A and Film Screening at the Getty Center (Live & Virtual). Artist Fred Eversley has been creating captivating resin parabolas since the 1960s, drawing from his training as an engineer, an early career in the aerospace industry, and a lifelong interest in different forms of energy. Following a screening of the short film *Fred Eversley, The Shape of Energy* (2022), the artist joins Rachel Rivenc, Head of Conservation at the Getty Research Institute to explore his work through the perspective of its conservation, focusing on his materials, working methods and views about longevity and legacy. *1200 Getty Center Dr., Brentwood; Wednesday, October 5, 4pm; free; getty.edu.* [A]



PHOTOS BY EDDIE SANCHEZ



FOOD

WILLIE MAE'S BRINGS SOUTHERN HOSPITALITY TO L.A.

Here's what's new on the fried chicken front.

BY MICHELE STUEVEN

There's always room for more fried chicken in L.A., and this one comes with a poultry pedigree. *Willie Mae's*, the James Beard award-winning New Orleans restaurant, has arrived at Colony,

the pickup and delivery location in West Los Angeles that also offers on-site indoor and patio seating. The menu features Willie Mae's signature, slightly spicy, bone-in fried chicken, as well as tenders, baked chicken, along with classic sides like mac and cheese,

cornbread, sweet potato fries, and southern vegan options like butter beans and red beans with rice.

Willie Mae's Scotch House opened in 1957 by Willie Mae Seaton as a bar in New Orleans' historic Treme neighborhood and expanded into a restaurant in the early 1970s. In 2005, it won the James Beard Award for America's Classic Restaurant for the Southern Region. Willie Mae's great granddaughter Kerry Seaton-Stewart, who has been at the helm since 2007, has moved to LA and, together with husband, Mike Stewart, plans to open a brick-and-mortar version in Venice next month.

To order Willie Mae's at the Colony for delivery, visit Postmates or UberEats. For pickup orders visit Postmates, UberEats or OrderColony.com.

And in more chicken news, Starbird will open its newest restaurant in Hermosa Beach on Friday, Oct. 7. The Bay Area-born concept expanded into Los Angeles earlier this year with two pop-up kitchens, making the Hermosa Beach

restaurant its first Southern California streetside location. To celebrate, Starbird will offer free tenders to the first 1,000 guests, on a specified day that will be announced soon. Guests also will have the chance to receive a complimentary meal at the new location by signing up at starbirdchicken.com/hermosa. All users on this list will get a VIP code for \$15 off and be the first to hear about the 1,000 tenders giveaway.

And if you've hankering for a vegan version, head over to Westchester to Hart's House for a selection of plant-based chicken sandwiches like their Deluxe Crispy Chick'n dripping with honey mustard and pickles, topped with kale crunch slaw. And if it has to be hot, they have a spicy edition with Hart Hot Sauce. Plus they've got nuggets with a wide range of vegan dipping sauces. Comedian and actor Kevin Hart recently opened the fully plant-based fast food restaurant with a Hollywood outpost coming soon. [E]

DOJ TAKES OVER INVESTIGATION INVOLVING SUPERVISOR KUEHL

The L.A. Sheriff's Department was asked to hand over evidence and stop its investigation as the DOJ took over.

BY ISAI ROCHA



Sup. Sheila Kuehl speaks at the 2021 groundbreaking of an AIDS monument in West Hollywood.

A week after the home of Los Angeles County Supervisor Sheila Kuehl was searched in connection to a “public corruption investigation,” the Department of Justice (DOJ) said it would take over the probe.

California Attorney General Rob Bonta said the Los Angeles County Sheriff's Department was asked to hand over its evidence to the Department of Justice and “cease” its investigation.

“In recent days, the public unfolding of an unprecedented investigation has raised serious questions for residents of Southern California and beyond,” Attorney General Bonta said. “If there is wrongdoing by any party, we will bring it to light.”

The sheriff's investigation was related to possible corruption from contracts awarded to a nonprofit organization

called Peace Over Violence.

On the morning of Sept. 14, the sheriff's department executed search warrants into Kuehl's residence in Santa Monica, the home of Los Angeles County Civilian Oversight Commissioner Patricia “Patti” Giggans, L.A. County Hall of Administration, the Peace Over Violence headquarters and the Los Angeles Metro offices.

Peace Over Violence confirmed that investigators took computers, servers, documents and Giggans' car while conducting its searches.

“These actions are intended to disrupt Peace Over Violence and silence Patti Giggans and are due to the sheriff's ongoing personal political vendettas that have transpired publicly,” Peace Over Violence said in a statement. “Clearly, these bullying tactics are meant to intimidate anyone who has criticism of

the sheriff. Our government contracts have all been fairly granted and followed the rules and protocols of the awarding agency.”

After the searches, Kuehl put out a statement, also accusing the sheriff's department of intimidation and suspected the search had nothing to do with the Metro contracts.

“Today's early morning search of my home was a thuggish attempt to intimidate and silence not just me but many other public servants who are working hard to rebuild the trust between law enforcement and the communities it is supposed to serve,” Kuehl said. “The basis of this search was questionable and will be investigated.”

LOS ANGELES ADDING 3,000 BUS SHELTERS WITH AMENITIES

The Los Angeles City Council voted to move forward with a contract that would create 3,000 bus shelters with added amenities across all districts.

With a 12-1 vote on Sept. 20, the city council decided to work with Tranzito-Vector on the Street Transit Amenities Program (STAP).

The city intends to update and create more bus stops with more shade to help with inclement weather as well as install digital screens with bus stop information.

“The goal under the contract is to ensure that at least 75% of bus patrons in each council district have shade and or shelter when they board a bus,” Councilmember Bob Blumenfeld said during the council meeting. “We're seeing this in all sorts of other cities. We're behind the curve on this and we're L.A., we need to be in front of that curve.”

Tranzito-Vector also has pushed for other amenities in its shelters, such as charging stations for electronics, e-lockers and docking stations for electric scooters.

Councilmember Rodriguez, who voted against the measure, said she was “concerned about making a commitment to a mirage.”

Rodriguez added that every council district has piloted similar programs to provide transit shelters with amenities, saying, “we know we're able to do it,” but she still questioned the funding for it and felt the council is not “fully committing” to the program.

Before tabulating the council's vote, Council President Nury Martinez closed the topic by calling the current bus shelter situation “embarrassing.”

“I really do think it's embarrassing that the city can't provide the most basic infrastructure like bus shelters,” Martinez said.

Martinez then said the next step for her was to meet with Tranzito-Vector

to pinpoint the “critical areas” that need bus shelters in her district, conveying the same expectation for the rest of the council.

PUBLIC TRANSIT MASK MANDATE LIFTED IN L.A. COUNTY

The mask mandate for L.A. County public transit has been lifted as COVID-19 metrics continue to show a decline.

L.A. Public Health Director Dr. Barbara Ferrer said the change from “requiring” masks, to “strongly recommending” them, means they are no longer mandated at public indoor transit spaces such as buses, trains, indoor transit hubs and rideshares.

“... We're shifting from requiring indoor masking on public transit and at indoor transit hubs, to ‘strongly recommending’ that everyone using public transit, including rideshares, wear well-fitting, high-filtration masks,” Ferrer said Thursday during a COVID-19 public update.

L.A. County continues to fall under the CDC's “low” community transmission level and is averaging fewer than 100 positive COVID-19 cases per 100,000 residents.

Ferrer said, however, that if those metrics increase to more than 100 positive COVID-19 cases per 100,000 residents for 14 consecutive days, the indoor transit mask mandate may return.

The change in mask requirements comes despite Public Health's admission that the risk of transmission is still the highest in these spaces.

Ferrer read a letter written by a ride-share driver who said he had contracted COVID-19 from a passenger, pleading that the mask mandates for rideshare continue. The man in the letter said, “Riders will not voluntarily keep masks on, once you say that they don't have to wear them,” but the public health director's concluding message for the cautionary tale was that masks are still “strongly recommended.”

Mask mandates will remain in place for health care and long-term care settings, and for patients who tested positive or were exposed to COVID-19.

Businesses also may set mask policies for their establishments.

In looking forward to the fall and winter holiday seasons, which have been the seasons in which COVID-19 surges occurred in the past two years, Ferrer said the newly rolled out bivalent booster shots were, “one of our best tools.”

While the new boosters are tailored to provide protection against the BA.4 and BA.5 subvariants of Omicron, they currently are only available for adults, with the possibility of being available for younger children as soon as mid-October, according to Ferrer. ■

MUSIC

FALL LIVE MUSIC GUIDE

Our latest picks for concerts coming soon

BY BRETT CALLWOOD

Hollywood Bowl

The first concert of the fall at the majestic and historic Hollywood Bowl is one of two rescheduled dates for classic rockers *Kenny Loggins* and *Jim Messina*. That's on Thursday, Sept. 22, the first day of Autumn, with the second on Saturday, Sept. 24. From there, the fall program at the Bowl takes in many genres and eras. '80s icon *Grace Jones* performs on a bill with *CHVRCHES*; *Pitbull* and *Iggy Azalea*

join forces; there's jazz with *Herbie Hancock* and dance music with *Jamie xx*; classic rock with *Stevie Nicks*, and hip-hop from *Wu-Tang* and *Nas*. Other highlights include the *Yeah Yeah Yeahs*, *New Order* and *Pet Shop Boys*, *RÜFÜS DU SOL*, *Florence + the Machine*, this week's featured star *Danny Elfman*, *The Who*, *Smashing Pumpkins* and *Jane's Addiction*, and the We Can Survive concert featuring *Alanis Morissette*, *Halsey*, *Garbage* and more.

Greek Theatre

As is the norm, the Greek has hosted some stellar events through the summer, and the quality continues this fall. Sadly, the much anticipated *Bauhaus* show has been canceled due to frontman Peter Murphy going into rehab. But still, country-rock darling *Bonnie Raitt* performs early in the season and that will be superb. Elsewhere, English prog rockers *Porcupine Tree* will dazzle, and it's great to locals the *Marias* have reached headline status at a venue like this after impressing us at Coachella a few years ago. Next week's interviewees, *The Cult*, are on a bill with the *Black Rebel Motorcycle Club*, Beatles man Ringo Starr brings his *All Starr Band*, popster *Carley Rar Jepsen* and Latin star *Mon Laferte* will be wonderful, and you can place your bets about whether Morrissey's November gig goes ahead.

Banc of California Stadium

Electronic music group Above & Beyond takes over the Banc of California Stadium for two nights on Oct. 15 and Oct. 16, joined by *Anjunadeep*. And K-pop fans rejoice – *Blackpink* is in town in November.

Dodger Stadium

There's just one concert at Dodger Stadium this year, but it's a big one. *Elton John's "Farewell Yellow Brick Road"* career fanfare arrives in Los Angeles, and it's sure to be a massive celebration. Hit after hit after hit!

Kia Forum

No sooner will the first leaf turn yellow (as much as they do in SoCal), *Gorillaz* brings its animated show to the Forum. Heartbreakingly, we'll then celebrate the life of Taylor Hawkins with his Foo Fighters bandmates and many more, after the drummer died way too young earlier this year. British glam vets *Roxy Music* will bring multiple crowd faves, as will German metalheads, the *Scorpions*. *Mary J. Blige* will bring her hip-hop-soul in October, and the only act playing more nights than My Chemical Romance is *Harry Styles* (who might as well move in). Other highlights include *Post Malone*, *Arcade Fire*, and *Lizzo*.

Microsoft Theatre

There's a nostalgia hip-hop/R&B night in L.A. in October, as *Salt-N-Pepa* is joined by *Bell Biv Devoe* and *Ginuwine*. On Nov. 5, the *Rock & Roll Hall of Fame* induction ceremony takes place at the Microsoft Theatre, so that means *Dolly Parton*, *Duran Duran*, *Eurythmics*, *Lionel*

Richie, *Eminem*, *Carly Simon*, *Pat Benatar*, *Judas Priest* and many more. And later that same month, the same venue will host the American Music Awards.

Crypto.com Arena

Pink Floyd man *Roger Waters* closes out September at the Crypto, and he's sure to infuriate conservatives with his open political opinions, as he always has done. And there's always *Post Malone*.

Festivals

The Rose Bowl hosts KAMP, a two day K-pop festival on Oct. 15 and Oct. 16. *Bambam*, *Ikona*, *Kai*, *Aespa* and *Epik High* are just some of the many names on that stunning bill. On a slightly smaller scale, *Cold Waves* is the annual industrial gala that is topped by *Front 242*, *Nitzer Ebb* and the *Revoluting Corpses* (cofCockscof) at the Mayan Theater on Sept. 29 and Sept. 30. Similarly, Substance comes to the LA Theatre on Oct. 21 and Oct. 22, and it's bringing the *Jesus & Mary Chain*, *Kittin + the Hacker*, and the *Chameleons* with it. *Willie Nelson* once again headlines the *Outlaw Music Fest at FivePointe Amphitheatre* on Oct. 16 with the Avett Brothers and more. And on Oct. 15 and Oct. 16, Nothing Fest returns to the fabulous Garden Amp. *Beach Fossils*, *Together Pangea*, *STRFKR*, *Show Me the Body*, and *Destroy Boys* are the main attractions. Of course, Ohana Festival takes place Sept. 30 to Oct. 2. *Stevie Nicks*, *Eddie Vedder* and *P!nk* are the headliners, and they will be joined by the likes of *Jack White* and *St. Vincent*.

Elsewhere

Obviously there are way too many concerts in this region through the fall to list them all, so we won't even try. But highlights include *Pixies*, *Muse*, *Testament* (with *Exodus* and *Death Angel*), *Paramore*, *Noah Cyrus*, *Cannibal Corpse* and *Modest Mouse* at the Wiltern. The Belasco brings *Heaven 17*, *GWAR*, *the Afghan Whigs*, *Napalm Death*, and *Social Distortion* to town. Go to the Ace Hotel Theatre to see *King Princess*, *Travis*, *Ryan Adams*, and *Steve Vai*. The Shrine hosts *AC Slater* and *Peggy Gou*. *Clutch* plays the Regent (with *Quicksand* and *Helmet*), as do *DRI*, *L7*, and *Black Flag*. We don't want to miss anyone, so be sure to check the listings at the Roxy, Troubadour, Exchange LA, Whisky A Go Go, El Rey, El Cid, Alex's Bar, Hotel Cafe, Moroccan Lounge, Novo and the many other venues in this wonderful part of the country. []



ART NIGHT

FRIDAY
Friday, October 14
6–10 PM

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METRO GOLD LINE
Attend ArtNight by taking the Metro Gold Line to Memorial Park Station in Pasadena. Check metro.net for information.

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For information on ArtNight, please call the ArtNight Pasadena Hotline at 626-744-7887 or visit artnightpasadena.org. For information on accessibility and/or to request written materials in alternative formats, please call the City of Pasadena at 626-744-7062.

MUSIC

DANNY ELFMAN SCORES BIG

Post Coachella, he's bringing his career-spanning set to the Hollywood Bowl.

BY BRETT CALLWOOD



Danny Elfman is best known for two very distinct things – he was the frontman for oddball new wave band Oingo Boingo, and he has scored enough movie and TV shows to put him close to the John Williams heights. He had kept those two sides of his

career very separate, until earlier this year when he performed the two weekends of the Coachella Festival and performed a set that stunned not only the people in attendance, but also the many thousands that watched it online.

Beloved Boingo gems such as “Dead Man’s Party” were performed alongside

songs and scores from Tim Burton’s *Batman* and *Batman Returns*, *Edward Scissorhands*, *The Nightmare Before Christmas*, *Alice in Wonderland*, Sam Raimi’s original *Spider-Man*, and of course, *The Simpsons*.

“It was the most really terrifying thing I’ve ever done in my life, because I put it together as a concept in 2019 as this mosh of stuff that had no business being on the same stage at the same time,” Elfman says by phone. “The promoter had been trying to get me there for a decade and I finally went, and when I saw the screens, I got really excited by the potential. Because I like visuals. I put together this concept and working on it in 2019, I was like, ‘I don’t know if this works at all,’ and then it all canceled. I was like, ‘I guess I don’t have to worry about it.’ Then two years later, I hear, ‘Coachella’s back,’ but we don’t know if we’re involved. It’s all different acts, and different headliners. I said, ‘Well I don’t have to worry about it, maybe it’s just as well. Then suddenly we get the call ‘We’re on!’ And I go, ‘Shit!’ I’m right back to where I was three years earlier.”

As it happens, the sets were an immense success, with Elfman certainly one of the most talked about Coachella artists of the year. The videos were shared like crazy, as people were left flabbergasted at the music that performed side by side.

“In rehearsals leading up to it, my sense was I was about to explode in a trainwreck of my own design,” Elfman says. “That it was an impossible show, it made no sense – the simple ability to get 50 musicians on that stage miked up and playing with a 35-minute set change seemed ridiculous in the extreme at the last second, not to mention ‘what is this thing?’ I felt like I was probably making the worst decision of my life, just based on this impulsive whim. In the end, it was great, but I guess that’s the crazy thing about trying something that is so off the meter of ‘this is gonna work.’ Literally pacing around backstage before the first show, I felt like I was about to walk out to a firing squad.”

The concept, Elfman says, was to mash the songs together with barely any room for between-song banter. Just pummel the audience with songs from different worlds – a “continual overload of one thing after another.” The fact that the experiment was so successful is what led him to want to do it again, at the Hollywood Bowl this Halloween.

“I’ve never done anything in L.A. under my own name,” Elfman says. “In Los Angeles, it’s been either Oingo Boingo years ago, or as Jack Skellington with *Nightmare Before Christmas*. So this is my first time being me, billed as me, in Los Angeles, and I, of course,

was apprehensive because that’s how I’m wired. But evidently it’s going well and I’m really excited about it.”

The Oingo Boingo concerts at Halloween in Los Angeles became a local tradition, a genuine event, for many years and it’s a holiday that Elfman has become synonymous with. Of course, scoring so many Tim Burton movies helps.

“I never can get away from Halloween,” Elfman says. “It’s probably 15 years of Halloween Boingo shows, but now I’m doing almost a decade of Halloween *Nightmare Before Christmas*. They picked up where Boingo left off. So again, I’m on Halloween. Me and Halloween, we’re simply joined at the hip. Originally we were thinking of doing *Nightmare Before Christmas* this Halloween again, and they said, ‘Let’s do this Coachella-plus show.’ I said, ‘Sure.’ It wasn’t like a conscious, I wanna do this on Halloween, thing. It just came down that way. I think they were holding Halloween for me anyhow.”

Anyone who was at Coachella and was delighted by Elfman should seriously consider attending a show at the Bowl, not least because the sets will be twice as long.

“Coachella shows are very short and tight,” he says. “They’ve got to be 60 minutes exactly. On the nose. I edited things down so there was a minute and a half of wiggle room exactly. Now of course, when you do a concert, an hour is a short set. So I added another 45 minutes or so to the show.”

It’s not all about nostalgia, too; besides Boingo and the movie music, Elfman will be performing songs from his recent *Big Mess* album, which came out in the summer of ‘21. There’s a remixed version on the way as well.

“When I did *Big Mess*, it was unplanned,” he says. “It was just really a frustrated explosion of quarantine energy. I didn’t know if I was even going to release it. It just happened. It’s gotten a really good reaction, and now the remix album – being able to work with all these different, really inventive artists and not to mention collaborating with some heroes of mine, Trent Reznor, Iggy Pop, etc. It’s a treat that I never would have expected in a million years, really.”

That’s Danny Elfman’s life – a glorious, schizo jumble of new material, old singles and film scores. Classical music and rock ‘n’ roll slammed together, and it works. The man himself concludes appropriately with:

“It’s been a crazy year, let me just put it that way.”

Danny Elfman performs at 7:30 p.m., on Friday, Oct. 28 and Saturday, Oct. 29 at the Hollywood Bowl. [A]

ENTERTAINMENT

NO FOMO

Your Fall L.A. Concert Survival Guide

BY LINA LECARO

The allure of live music is getting harder and harder to resist – even for those of us who’ve avoided going out the past couple of years due to COVID-19. By now, most of us have had the virus and/or have been vaccinated so we know that even if we get it (again), it isn’t likely to be too bad. The profound joy and spiritual release that live music provides is worth the risk. And that goes for both artist and audience. Of course, life happens, and plans can change on a dime due to crew illness, rehab announcements, VISA issues and sometimes a combo of all of these. These are precarious times, but they also are exciting times, and in Los Ange-

les the seasonal transition from Summer to Fall, in 2022 anyway, signals more (not less) anticipation for concerts in venues big and small. Here, we offer a guide with tips to navigate what’s shaping up to be a very busy live music season. Rock on LA Weekly readers. We love live music and we love you.

METRO RIDING - The metro rail practically goes everywhere these days and for locales like The Coliseum, The Shrine and the music venues at LA Live, it’s the no-fuss way to go. Even if you have to walk a bit or Uber to the actual venue from a nearby locale, you avoid traffic jams on freeways and off exits (Martin Luther King Jr. Bou-

levard for Rammstein at the Coliseum this weekend was a nightmare we won’t soon forget) and on surrounding city streets. The B Line begins at Union Station, and has stops in Downtown near Grand Park and the Music Center. It continues to Hollywood, where you can see bands at venues such as The Bourbon Room, further up on the Sunset Strip, and, of course, The Hollywood Bowl (shuttle from Hollywood & Highland). Speaking of the Bowl, it is and probably always will be our favorite place to see live music. We usually drive to H&H, get dinner and walk up the hill. If you’re coming from the Valley, there’s also a shuttle at Universal Studios.

Ubering - A lot of us aren’t using them much anymore since the wait and cost got bigger, but for live music shows, ride services are a resource to reconsider. You can build a nice pre-show buzz with your buddies and you can split the cost of the ride.

FAVORING - Let’s normalize asking friends and family for rides and owing each other the favor – kinda like a ride to the airport. Nobody wants to do it, but

earning the payback when you need it is worth it!

CARPPOOLING - It’s obvious, but with parking and gas so pricey these days, it makes sense to ride-share with friends and friends of friends if you opt to drive to the venue. Social media is a great place to connect with acquaintances for this purpose. Just go to the show’s FB invite page and see who you know going to your show. If you opt to connect with strangers for this on socials, make sure you share mutual friends (kinda like you would on a dating app).

PREGAMING - Take off work a little early (if it’s a weeknight) or make a day of it if your live music show is on a weekend. Plan an early dinner and drinks gathering at a nearby restaurant or bar. A lot of people do it these days, so you’re likely to make some new friends, too – just look for the band T-shirts.

BAGGING - Let’s get into this one, shall we? Purse policies have gotten a bit out of control. We get why... kinda, but the places

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that have strict size restrictions also tend to have metal detectors, too, so are they really necessary? Some fellow female journalists have started calling out the new (for some) no-purse rules as sexist and discriminatory against people with health problems who need to bring in meds. If you're a parent who wants to bring your kid to a concert, you're pretty screwed on diaper bag essentials, that's for sure (either way, don't forget noise-canceling headphones, mama). Personally, we get chilly a lot so bringing sweaters especially to outdoor venues is our thing; and not being able to put one in a bag has been super annoying. The ol' hoodie-around-the-waist look kinda sucks, but it's really the only option if you run cold.

Festivals and large venues including the Rose Bowl, The Coliseum, Crypto Arena, SoFi, Banc of California, Honda Center, Microsoft Theater, and even smaller clubs like The Echo/Echoplex have bag rules now. We were surprised to see a tweet from the latter just before the Momma concert last week that warned "Know The Clear Bag Policy - We will allow clear plastic, vinyl or PVC tote bags no larger than 12" x 6" x 12" and/or small clutch bags (4.5" x 6.5")." While we can't list every venue's bag rules here (it seems they change for some depending on the event), we can say this - if you remember anything from this guide, remember to check your venue's website and social media for that night's guidelines before you get ready! Unless that chic Chanel bag is clear and about the size of an envelope, leave it at home. We bought a clear makeup bag at Walmart for under \$6 then attached a wristlet strap to it and it's worked perfectly everywhere we've been so far.

PACKING - Bring your cellphone, ID, vax card, ATM card (many places don't take cash post-COVID), any meds, earplugs, and lipstick. Ladies, if there's one cosmetic that makes a difference in photos at shows, it's a nice vivid color. Make sure it's a creamy formula, not matte, so your lips don't get dry.

SMOKING - We don't advocate trying to sneak anything into music venues but the reality is that cannabis has always been a part of most concert experiences. Take a gummy right before, to avoid any stress on this issue. If you do opt to risk bringing something, a vape pen is probably the least conspicuous and intrusive to others. LA Weekly's cannabis reporter Jimi Devine's advice? "Preroll everything." He also says the headier the show, the more it's worth waiting to potentially buy and smoke outside. "The Grateful Dead parking lot has facilitated international weed commerce for 40 years," he shares. "Weed is so cheap right now that these homegrowers that would sell their weed on tour on the lot



are basically giving it away. \$200 top shelf ounces easy. Maybe even better deals, depending on the show." We haven't seen this, but if tie-dye tees are involved, take heed.

VIBING - There was a time in early 2020 when every music lover's worst fear seemed to be coming to fruition. Controlling the coronavirus seemed like a distant dream and many of us wondered if we'd ever get to stand amidst a crowd and enjoy a concert ever again. Thankfully those fears are pretty much over. From Rammstein to Gary Numan, Coachella to Cruel World, gigs and festivals that were postponed two years ago have returned full-fledged. We'd like to give special shoutouts to bands such as the Foo Fighters and The Stones, who required vaccination to attend their shows when things were at their worst (this surely encouraged more to get jabbed, which has contributed to the level of manageability we're at now). Officially we haven't moved from pandemic to endemic declarations yet, but it seems we are close. Now's the time to remember how to be a considerate concert-goer and contribute, not detract, from the good times we're all so happy to have returned to. Here are some reminders:

- If you're tall and near the stage at all, look behind you and allow a few short people to stand in front of you.
- When filming a show with your cellphone, do not film the entire song unless you actually do that for a living and make big bucks on YouTube.
- If you're behind someone filming too much, curse 'em in your head for ob-

structing views, but accept that they have every right to film the show if they want to.

- The above also goes for standing up and/or dancing. Your old ass may want to stay seated, but you have no right to tell people in front of you to sit down at a concert.

- Don't chat all night during a live music show!

- Just because someone wears a funny T-shirt doesn't mean they want you to talk to them about it. Keep your cute comments to yourself please.

- By the same token, don't wear a funny tee if you don't expect funny comments coming your way.

- Females can and should wear what we want and be free from leers and grabs. If we don't feel safe, many concerts and festivals are now providing safe spaces and/or security hubs to report problematic people. Don't be one of them or you just might get kicked out.

SEEING, HEARING, SEATING - In general, the best sound at most venues is dead center and that is usually right in front of the soundboard aka "Front of House (FOH)." Our sightline preferences tend to bear right at most venues ("stage left" from performers view), but we always walk around a venue during a show to assess that evening's sound quality, stage setup and crowd. Here are more tips to consider:

- Buying the \$20 beer might seem like a good idea so as not to miss the show, but spillage happens and it'll probably make you have to visit the bathroom during the show anyway. Once you "break the seal," there's no closing it.

- If you have a bad seat and want to upgrade, check the venue's website to see if better tickets are available.

- If there's a pit up front, be prepared for the physicality there, if you opt to stand in it.

- If you're in the pit, be protective of smaller/younger folk.

- If you're up front at a show, don't try to grab at, hug or kiss the performer.

- If you take an open seat at a concert and the ticket holder comes late, be gracious and move away promptly. Do not try to share the cramped space with them.

- Don't yell out requests to the performer unless they ask for them or it's before the encore.

THRIVING - Some of our favorite music spaces were in danger of not making it during COVID shutdowns and we are so glad they're still around! If you're wondering which venues provide the best all around experience for watching live music, here are our professional and personal picks right now in order of preference:

The Hollywood Bowl, YouTube Theater, Troubadour, The Whiskey, The Roxy, The Regent, The Wiltern, The Forum, The Coliseum, The Troubadour, Nokia, Viper Room, The Bourbon Room, The Redwood, The Federal Bar, Maui Sugarmill Saloon, Zebulon, Catch One. 📍

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VISUAL ART AND THE HISTORICAL CONTINUUM TAKE CENTER STAGE AT SOFI STADIUM

The Kinsey Collection and Residency Art Gallery Showcase Inglewood's Cultural Richness.

BY SHANA NYS DAMBROT



No shade to some of the very fine sports-themed art shows we've seen at museums and big sports venues over the years, or to the myriad artists for whom athletics has been a muse — but the SoFi Stadium installation of the landmark Kinsey African American Art & History Collection and its augmentation with the expansive Residency Art Gallery-curated contemporary survey *Continuum* transcends the genre. Institutional in scope and scale, the pairing of a world-famous collection of art and cultural artifacts from Black history stretching from the 16th century to the modern day, with a survey of contemporary art by greater Los Angeles

— and especially Inglewood-based artists of color — is nothing short of inspired. And its location at the brand new venue is as important for the community as it is meaningful for the Kinseys themselves.

In the early 1970s, Bernard and Shirley Kinsey were a young professional couple with a love of traveling and of art. Fifty years later, their museological library has become known the world over as The Kinsey African American Art & History Collection, generating traveling exhibitions touching 35 cities across the United States and internationally. Now after 15 years on the road, the collection is literally back home; its installation inside SoFi Stadium at Hollywood Park



Dunson
The Cultivators



Ernie Barnes
Slow Drag

sits less than a mile from the Kinseys' first family home. "It's a full-circle moment for us," Shirley Kinsey said during a tour of the exhibition, and it feels that way for a lot of folks.

It may be full circle for the Kinsey Family, but it's the first of its kind for a venue like SoFi Stadium. Taking full advantage of the mezzanine architecture's curving passageways and division into two wings off a central gathering area, the historical collection and contemporary survey occupy their

own halls. Curated by Khalil Kinsey and historian Larry Earl, and encompassing everything from portraiture, photographs, sculptures, and civic records to uniforms, medals, awards, and accomplishments of historic firsts documenting the African American experience and illuminating stories of Black excellence across U.S. history, the collection begins to reach into the contemporary era at the building's midway point, with fulcrums like the work of Charles White holding



Jackson
Slave boy

the center. For the purposes of this installation, and thoughtfully responding to place, Inglewood's Residency Art Gallery picks up its curation — deftly enacted by Khalil Kinsey (chief curator, The Kinsey Collection) and Rick Garzon (founder/director, Residency Art Gallery) — right at that cusp, with the aptly named *Continuum* lighting up the mirroring side of the space with a vibrant, eclectic look at recent art history and current practices in salient visual art whose roots are firmly planted in the history viewers have just witnessed across the way. Together, the show fills some 100,000 square feet — and fills centuries of another kind of space as well.

With exciting works from more than 20 artists of color including Genevieve Gaignard, Patrick Martinez, Jaimie Milner, Lyndon Barrois Sr, Texas Isa-

iah, Samuel Levi Jones, Sharon Louise Barnes, Yasmine Nasser Diaz, Ever Velasquez, Halli Francis, Daniela Garcia Hamilton, Rashaun Rucker, Geln Hardy Jr., and more, *Continuum* more than lives up to its intention of contextualizing the current moment in Los Angeles communities of color and African diasporic visual culture within the histories that preceded it.

“Understanding our history and seeing our own reflections in art inspires and empowers us all, and is critical to our shared experience and progress. Displaying the exhibition in Inglewood is extremely important to us because it invites the community to connect with their own stories of strength, brilliance, and beauty,” said the Kinsey family in a statement. And to that end, besides extended viewing hours and tour-package inclusions, outreach programs include




field trips, school visits, art education, teacher workshops, and guest lectures. The collection also benefits the Hollywood Park Foundation, a nonprofit developing youth programs focused on STEAM (science, technology, engineering, arts and math) education, health, and wellness.

But beyond those kinds of targeted outreach plans, the hope here is that the exhibition will not only bring new audiences into dialogue with this tranche of art and culture by bringing it to them outside traditional art-focused venues, but also will encourage Inglewood stakeholders to feel more connected to their mammoth new neighbor. Already on display in Hollywood Park's retail space — the “largest urban mixed-use mega development under construction in the Western United States,” according to press materials — are murals by three Los Angeles artists: Calida Raw-

les, Geoff McFetridge and Eve Fowler, with more on the way, along with a pair of bronze sculptures by Alison Saar, and a permanent on-site space for Residency Gallery.

With support from the Kroenke Family Foundation, the Kinseys' own Foundation for Arts and Education, and the Hollywood Park Foundation/JPMorgan Chase, the two-part exhibition will occupy the big, bright hallways of the second level mezzanine through March. If you want to see the art without a game or concert ticket, it's included as part of the SoFi Stadium tour packages, as well as for separately scheduled group tours. Or, just be ready to impress your sporty/rocker friends with your deep knowledge of the arts at the next big show.

Visit TheKinseyCollection.com; SoFiStadium.com/kinsey; and Residencyart.com for more information. 

LA WEEKLY CLASSIFIEDS

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