



Francine Orr / Los Angeles Times
Lizzo performs in Los Angeles on Oct. 18.

Who wrote Lizzo's song 'Truth Hurts'?

Breaking down the complicated songwriter drama

By Bethonie Butler
The Washington Post

In a video published by Genius last month, producer Ricky Reed recalled collaborating with Lizzo on the breakout singer's now-ubiquitous sleeper hit "Truth Hurts." The song, which soared to the top of the Billboard Hot 100 chart nearly two years after it was first released, is Lizzo's "most authentic record," Reed said. "When you listen to that song, you kind of feel like you know her a little bit."

But the song's empowering message now faces scrutiny as a pair of songwriting brothers claim they deserve to be credited as writers on the chart-topping track. The line at the center of their complaint is, at this point, virtually synonymous with Lizzo, who reportedly filed to trademark the phrase and already features it on T-shirts sold on her website: "I just took a DNA test, turns out I'm 100 percent that b—."

As outlined in a New York Times article last week, Justin and Jeremiah Raisen argue that they should have received writing credits on the song because a variation of its signature line first appeared in "Healthy," an unreleased song they worked on with Lizzo and two other songwriters in an April 2017 studio session. After the brothers raised the issue in recent Instagram posts, Cynthia Arato, a lawyer for Lizzo, told the Times in a statement that the Raisens "did not collaborate with Lizzo or anyone else" on "Truth Hurts." The statement also asserted that the Raisens "renounced any claim to the work, in writing, months ago."

Songwriting disputes have a long legacy and can be notoriously fraught — as shown by recent high-profile copyright cases involving Robin Thicke's controversial megahit "Blurred Lines" and Katy Perry's "Dark Horse."

Old things give you goosebumps

Imagine a darkened Victorian mansion that housed a storied local family — in this case, the Martin Pattison family. Superior's Fairlawn Mansion, with its signature turret and bayside view, is offering its Superstition Tour, which is conducted by flashlight. The 30-minute lookie-loo — or should we say lookie-boo — includes convo about the mansion's ghosts and strange Victorian traditions. Insert sound of inexplicable house noises. BYO-flashlight.

Superstition Tour: Fairlawn Mansion is 7-10 p.m. Oct. 29 at Fairlawn Mansion, 906 E. Second St. Superior. Tickets: \$10 adults, \$8.50 seniors/college students, \$5 youth. Not recommended for children 8 and younger.

TOP: Fairlawn Mansion and Museum in Superior hosts a darkened tour Oct. 29.
File photo / News

A Halloween for EVERY MOOD

From 'Psycho' or pro wrestling and more, here are ways to *celebrate the spider web-iest* of seasons

By Christa Lawler
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It's Halloween week — whether that means testing how many pocketfuls of candy corn

you can eat before you burn a hole in a molar, conjuring dead relatives with your Hasbro Ouija board, or strapping on some bat wings for a quiet night at home.

While you were peeling the skin off grapes to

create fake eyeballs, Twin Ports fun-makers have created a pumpkin bucket list full of ways to celebrate the spider web-iest of holidays. Here are some ways to get creepy, depending on your mood.



You want Transylvanian camp

Does anything complement horror better than the highest of high camp? "The Rocky Horror Picture Show" is the story of two teens caught in a storm who stumble upon the other-worldly characters within a castle o' chaos. This fish-netty production has characters lip-synching against the film as a backdrop. Brush up on your "Time Warp," and if you don't know what that means, expect some (ahem) special treatment. Everyone gets a prop bag.

"The Rocky Horror Picture Show" plays at 7:30 p.m. Oct. 30-Nov. 2 at The Underground, 506 W. Michigan St. Tickets: \$20.

"The Rocky Horror Picture Show" returns to The Underground.

Photo by 20th Century Fox

You prefer baths

Janet Leigh is a woman on the lam with a load of cash; Anthony Perkins is an ooky innkeeper at the Bates Motel who just can't quit his mother. What happens when their paths cross? Two iconic words that will forever determine whether you lather up with eyes open or eyes closed: shower scene. (Insert "The Murder," a violin-cello freakout by composer Bernard Herrmann.) Alfred Hitchcock's "Psycho" is next up on the NorShor Theatre's Classic Film Series. Stick around afterward while the program's dish on the 1960 horror flick.

"Psycho" plays at 6 p.m. Oct. 27 at the NorShor Theatre, 211 E. Superior St. Tickets: \$12 at norshortheatre.com.

"Psycho" plays Sunday at the NorShor Theatre.

Photo by Paramount Pictures



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MOVIE REVIEW

This story of electricity feels chilly

By Michael Phillips
Chicago Tribune

Two years ago at the Toronto International Film Festival, a movie about Thomas Edison, George Westinghouse, Nikola Tesla and, for a climax, the dazzling illumination of the 1893 Chicago World's Fair, failed utterly to ignite the movie world.

En route to its premiere, "The Current War" met with more than the usual amount of

'THE CURRENT WAR'

2.5 stars
Rating: PG-13 (for some violent content and thematic elements)
Run time: 1:47

uber-meddling from distributor Harvey Weinstein of the Weinstein Company. A few weeks after the Toronto

festival, the New York Times published the first history-making story by Jodi Kantor and Megan Twohey detailing a gathering storm of sexual assault and serial harassment allegations against Weinstein. After decades of one mogul's predation and dozens of actresses' maligned and sucker-punched careers, suddenly, that was that. The unreleased "Current War," meantime, went

into turnaround and became an asterisk.

Now there's a director's cut of "The Current War," already released in England, featuring newly shot footage, various cuts, reorderings and additions, a new musical score and a 10-minutes-shorter running time. I never saw the earlier version. This one remains a bit of a mess but a pretty interesting one, as well as one of the few films

this year deserving (in both admirable and dissatisfying ways) of the adjective "instructive."

Director Alfonso Gomez-Rejon ("Me and Earl and the Dying Girl") sweats like crazy to visually energize a story largely about alternating current versus direct current, embodied by the driven, competitive but very different inventors

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