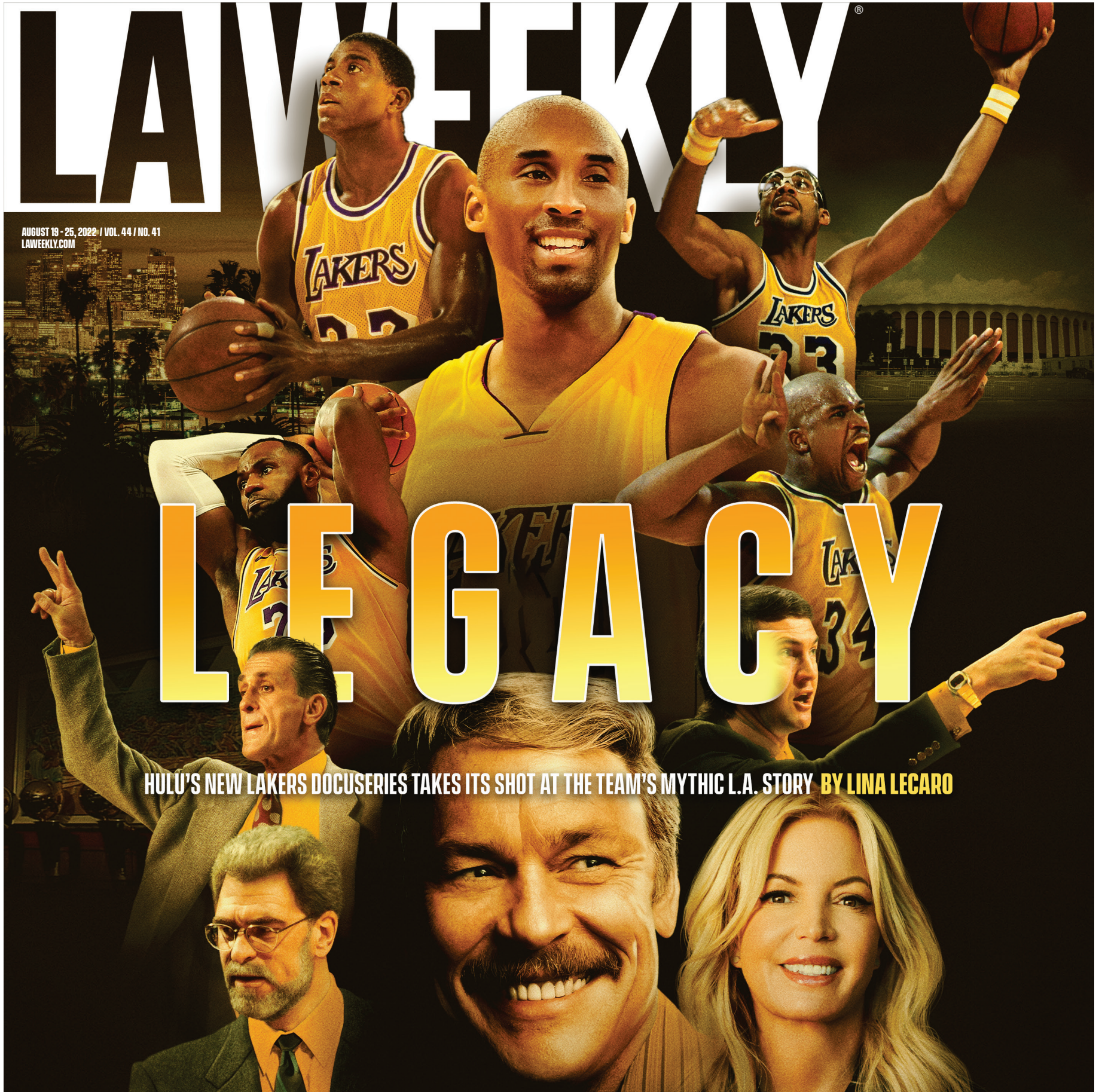


# LAW WEEKLY

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# LEGACY

HULU'S NEW LAKERS DOCUSERIES TAKES ITS SHOT AT THE TEAM'S MYTHIC L.A. STORY **BY LINA LECARO**





NEWS

# MILLIONS IN L.A. COUNTY ASKED TO STOP OUTDOOR WATER USE

A pipeline leak in one of L.A. County's largest water districts has led to calls of an outdoor water stoppage while repairs are done

BY ISAI ROCHA

Millions of L.A. County residents and businesses will be asked to completely cut their outdoor water consumption in September as the Metropolitan Water District (MWD) repairs a major pipeline.

A leak was discovered in the pipeline distributing water from the Colorado river into Southern California and will take at least 15 days to repair, from Sept. 6 through Sept. 20.

"We need to make this urgent repair to ensure this infrastructure can continue serving Southern California in the immediate term and for years to come," Metropolitan Water System Operations Manager Brent Yamasaki said on Monday. "While we do this work, we need people who normally get water from this pipeline to eliminate their outdoor water use, to stretch the limited available water supplies."

While a temporary repair was made to the pipeline, a full repair will be done, with the pipe being shut off to at least 4

million residents in L.A. County.

While the city of Los Angeles and several other cities in L.A. County are not affected by the MWD pipeline repair, Beverly Hills, Burbank, Glendale, Long Beach, Pasadena, San Fernando, San Marino and Torrance will be among the major cities being asked to stop outdoor water use.

In preparation for the halt in outdoor water use, the MWD is asking residents to delay planting new plants, shut off sprinkler systems, "deep water" plants and trees on the morning of Sept. 5, which will be the cutoff time.

The MWD also noted that two weeks without water will not "kill your lawn," but it may begin to show yellow coloring until you return to a regular watering schedule.

"We want to thank residents and businesses in advance for their cooperation while we make this critical repair," Yamasaki said. "Remember – two weeks without watering will not kill your lawn. You will notice some yellowing, but it will improve once you return to your normal watering schedule."

## 'RECALL GASCÓN' SIGNATURES FALL SHORT, WILL NOT GO TO BALLOT

The campaign to recall Los Angeles District Attorney George Gascón did not receive enough valid signatures to put it to ballot.

The L.A. County Registrar-Recorder/County Clerk made the announcement Monday, saying it counted 520,050 valid signatures, just short of the required 566,857.

"To qualify the recall for the ballot, the petition required 566,857 valid signatures; therefore, the petition has failed to meet the sufficiency requirements and no further action shall be taken on the petition," the registrar wrote in a press release. "The RR/CC has notified the proponents of these findings."

Organizers of the recall campaign submitted more than 715,000 signatures with the thought of taking into account invalid signatures. Even with the submitted amount of signatures, 195,783 were said to be invalid.

"... according to the Registrar-Recorder, over half a million residents placed valid signatures on a petition to initiate the recall of Los Angeles District Attorney George Gascon," the Recall DA George Gascon campaign said in a statement. "To deprive them of the opportunity to restore public safety in their own communities is heartbreaking. And to interpret this in any other way other than a wholesale rejection of Gascon's dangerous policies would be disingenuous, or naive at best."

The registrar broke down the invalid signatures, highlighting that 43,593 were duplicate signatures, 88,464 came from



PHOTO BY MARK TURNAUCKAS / FLICKR





George Gascón

people not registered to vote, 32,187 did not match a provided address, 9,490 had mismatched signatures, 5,374 were from people not in Los Angeles County, 7,344 and 9,331 invalidated without a specific reason attached.

The recall campaign sought signatures from L.A. residents, accusing Gascón of having a “pro-criminal agenda.”

In February, the Association of Deputy District Attorneys voted in favor of supporting a recall of Gascón, with 83% of its 800 members participating.

“This vote is by those who are intimately familiar with how Mr. Gascón’s policies actually play out on a day-to-day basis,” ADDA President Michele Hanisee said after the vote took place. “We believe the vote of our members will resonate with the voters of Los Angeles as they decide whether to recall Gascón from office and restore public safety as the priority of the District Attorney’s office.”

Black Lives Matter Los Angeles endorsed Gascon during his 2020 run for district attorney and on Monday, co-founder Melina Abdullah called the failed recall attempt a “middle finger” to Sheriff Alex Villanueva and others who supported the recall campaign.

“The right-wing recall attempt against D.A. George Gascon failed miserably,” Abdullah said on Twitter. “Let’s get this progressive justice reform agenda moving!”

Gascón is a former LAPD patrol officer and took office in 2020, being voted in to replace former District Attorney Jackie Lacey. In 2011, before his tenure in Los Angeles, Gascón was then San Francisco Mayor Gavin Newsom’s pick to replace then District Attorney Kamala Harris.

## DROP IN HOSPITALIZATIONS PUTS L.A. IN ‘MEDIUM’ COVID LEVEL

As Los Angeles County officials ruminated on additional safety measures, the

county’s COVID-19 risk level moved from “high” to “medium” on Thursday.

L.A. County was considered to be in the CDC’s ‘high’ level for weeks, and contemplated returning to its indoor mask policy, but on July 28, L.A. Public Health Director Barbara Ferrer said a downward trend in COVID-19 metrics showed the promise of a return to “medium.”

“We’re hopeful that the recent declines in cases will bring the start of some declines in hospital admissions and then, of course, deaths in a few weeks,” Ferrer said in a virtual briefing last week. “Every death does leave a huge gap in the community of family and friends.”

Now L.A. County’s hospitalization has fallen below 10 per 100,000 residents, with a slim 9.9 average, according to its Thursday numbers.

Despite the recent drop in hospitalizations, the COVID-19 infection rate has remained consistently above 12% and on Thursday, the single-day count was 4,345, a slight drop from 4,864 seven days ago.

On Thursday, the CDC also announced that it was dropping its recommendation to quarantine for individuals who come in close contact with someone who tested positive for COVID-19.

It is estimated that 95% of U.S. residents have some level of immunity, whether it be from prior infection or vaccination.

With that immunity in mind, the CDC decided the risk of coming in contact with an infected person is not as high as it was at the start of the pandemic.

“The current conditions of this pandemic are very different from those of the last two years,” said the CDC’s Greta Massetti. “High levels of population immunity due to vaccination and previous infection and the many available tools to protect the general population, and protect people at higher risk, allow us to focus on protecting people from serious illness from Covid-19.”

# THE RETREAT

AT PACIFICA GRADUATE INSTITUTE  
SANTA BARBARA, CALIFORNIA

## 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 Cambrey, Ph.D.

*Tradition and Lineage: Mythopoietics the 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 Oodorio, 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.

### Location

Hosted at Pacifica Graduate Institute’s Ladera Lane Campus  
801 Ladera Lane  
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

The Retreat at Pacifica  
805.969.3626  
retreat.pacifica.edu

[retreat.pacifica.edu](https://retreat.pacifica.edu)

Pacifica is accredited by the Western Association of Schools and Colleges (WASC).



# THE HEAT IS ON

Championship Top Chefs Share Common Threads At Susan Miller Dorsey High School

BY MICHELE STUEVEN



Top chefs, students and judges converge at Susan Miller Dorsey High School

There's a fierce competition going on at Susan Miller Dorsey High School in West Adams, but it's not on their football field that has groomed generations of championship players. It's in the kitchen, and the coach is Culinary Arts Instructor and Dorsey alumnus Sonja Mason-Briscoe.

Common Threads Cooking For Life, which is a nonprofit program that infuses science, technology, engineering and mathematics with nutrition-education for high school students, teamed some of the culinary world's best chefs with students for a top chef-style competition on the Dorsey campus Monday.

No novice when it comes to competition, DAMMA chef Anontia Lofaso moderated the battle that included top chef competitors Stephanie Izard from *Girl & the Goat*, Encino native Govind Armstrong from *The Lobster and Post & Beam*, Ms. Chi Café's Shirley Chung, and Elizabeth Falkner from *Citizen Cake* in San Francisco.

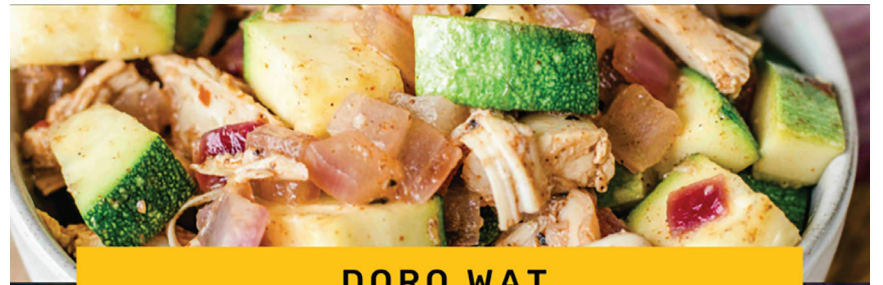
The chefs were teamed up with Dorsey seniors to cook up recipes, provided by the Common Threads team, that included jicama as the surprise ingredient. Judges included the area's Assemblyman Isaac Bryan; Nichol Whiteman, CEO of the Los Angeles Dodgers Foundation; and Mason-Briscoe, lead teacher of the School of Business and Culinary Arts Management program at Dorsey High School.

"With this program, we're taking on students and not just showing them how to cook, but teaching them the importance of healthy eating and making healthier choices," Armstrong told *L.A. Weekly* Monday, on the campus whose alumni include poet Charles Bukowski, attorney Robert Kardashian, singer Billy Preston and Buffalo Bills guard Jordan Simmons.

"The million dollar kitchen here, with state-of-the-art equipment, is part of the amazing culinary program they have at Dorsey," he said. "It goes way beyond your basic home economics kitchen."

Armstrong teamed up with student Brian Morales for fish tacos and a con-fetti slaw, Chung and student Alex Maya delivered a rainbow stir-fry, and Falkner switched from her sweet roots to savory alongside Drew Crisp Solomon for a cauliflower tofu bowl with avocado and cilantro. Taking home the title of top chef was Guadeloupe Santiago, who prepared Ethiopian spiced chicken with Izard (recipe below.)

"We have a student-run restaurant here that seats 120," instructor Mason-Briscoe tells *L.A. Weekly*, while supervising the competition prep. "They don't just learn cooking, but work in the front of the house, budgeting and researching to develop the menus. They create special lunches that they sell to the staff. Once a week, we have an international buffet with a differ-



DORO WAT

## Ingredients:

- 2 lemons
- 1/2 Pound boneless skinless chicken breast
- ½ tsp salt
- 1 red onion
- 3 cloves garlic
- 1 Tbsp ginger, peeled
- 1 Tbsp paprika
- 1/2 t cinnamon
- 1/4 tsp crushed red pepper flakes
- 1 Small zucchini
- 2 Tbsp olive oil
- 1 1/2 cup water
- ½ tsp pepper

## Prepare your mise en place:

- Wash and dry produce.
- Squeeze the lemon into a large bowl.
- Dice the chicken.

## Directions:

1. Combine the lemon juice and salt in a large bowl and stir until slightly dissolved. Add the chicken, cover and allow to marinate.
2. Mince the onion, garlic and ginger and combine in a bowl. In a separate bowl mix the paprika, cinnamon, red chili pepper flakes. Dice the zucchini.
3. Heat the olive oil over medium heat in a large pot and add the onion mixture and sauté until golden. Stir in the cinnamon, red chili pepper flakes, and paprika until fragrant. Add the chicken and cook for about 5 minutes. Add the zucchini and cook for another 3 minutes.
4. Add the water. Bring to a boil, then reduce the heat to low, and simmer for 20 minutes, until chicken is cooked through. Add water if necessary.
5. Season with salt and pepper and serve with brown rice.

ent theme, which requires some research. If they're doing Morocco, which many of the students don't know where that is, they learn all about that area's culture and cuisine, and use their math skills to figure out servings and measurements. All the academic principles are put into the Culinary Arts Management program, including conflict resolution and working with others."

Common Threads provides children and families with cooking and nutrition education to encourage healthy habits that contribute to wellness. The program focuses on equipping under-resourced communities with information to make affordable, nutritious and appealing food choices, wherever they live, work, learn and play. Because food is rooted in culture and tradition, Common Threads promotes diversity in all lessons and recipes, encouraging participants to celebrate their culture.

Since 2008, the national nonprofit has

worked collaboratively with school districts, individual schools, community organizations, and other partners to embed health and wellness programs at more than 200 schools and community sites throughout LA County, resulting in reaching over 130,000 students (PreK-8), parents/caregivers and educators, cooking and serving over 950,000 healthy snacks and meals, and providing over 1.4 million hours of hands-on learning.

"If those seniors decide to continue with culinary as a profession or means to pay for college, great," says coach Mason-Briscoe. "The goal is that they at least know how to cook well enough and healthier now, so that they can combat some of the pre-existing conditions in our community and in their families. We are still a low to moderate income population with students coming from group homes and foster families. We hope that what they learn here they will use in their lives, personally and professionally." □



Shaq



ALL PHOTOS  
COURTESY OF HULU

# LEGACY

Hulu's new Lakers DocuSeries Takes its Shot at the Team's Mythic L.A. Story

BY LINA LECARO

Bringing an elevated level of spectacle and showmanship to the business of basketball, just as the sexy '70s danced and dribbled into the even more extravagant '80s, Dr. Jerry Buss was a visionary whose think-big spirit made The Los Angeles Lakers one of the most iconic sports teams of all time. But it wasn't just the team owner's business savvy and willingness to take risks that led to his stupendous success. Buss' approach to every transaction, trade and deal possessed a nurturing father-like fervor that made people trust him, even if ironi-

cally, it took him away from his own kids when they were young. That didn't last for long, though. Buss' purchase of the Lakers and other sports franchises soon became a catalyst for bringing his offspring into the mix and fashioning a full-fledged family business.

In *Legacy: The True Story of the LA Lakers*, the magnate's four grown kids discuss the team's evolution alongside its biggest and brightest ballers, including Kareem Abdul Jabbar, Magic Johnson, James Worthy, Byron Scott, Shaquille O'Neil, Nick Van Exel, Vlade Divac, Derek Fish-

er, Rick Fox and many, many more — each sharing their own perspectives and experiences as part of the team's epic rise, and some of its distressing falls, too.

As any Lakers fan knows, there have been plenty of beefs and conflicts among players and management on the court and off, over the last 40+ years. Magic and Paul Westhead, Shaq and Kobe, Pat Riley and everyone... In many ways these mirrored some of the power struggles of the Buss family itself, which ultimately saw daughter Jeanie take the reins and lead the team to new heights on her own terms. We've seen other Lakers projects recently, such as HBO Max's *Winning Time* (an audacious, highly stylized take on Buss' first season) and *They Call Me Magic* (which sought to capture Johnson's mojo with a limited-focus approach as Michael Jordan's *The Last Dance* did a few years prior). Only *Legacy* comes straight from the franchise itself; Jeanie is an executive producer. Her perspective positions the story with a refreshing feminist subtext, even as the series highlights the toxic masculinity of some players and coaches, not to mention her father's playboy ways.

In fact, Jeanie's journey shows that nepotism will only get you so far. Children of highly successful parents have huge expectations to contend with, and in her

case, siblings to compete with. In the ultimate male-dominated arena, with the world watching, Jeanie learned from the best and worked hard for her triumphs, serving as inspiration for women everywhere. Beyond the drama and discord between dunks, this might be one of the biggest takeaways from *Legacy*. It was definitely something we wanted to discuss with Buss when we got the chance to chat with her and spend a day at the Lakers' Training Facility (also called UCLA Health Facility) in El Segundo during a recent Hulu-organized press event for the series.

"When I was younger, seeing a woman in a position of power was very inspiring to me, and it allowed me to think about what the possibilities were," Buss tells us during a round of interviews overlooking the floor where her legendary team currently practices. "Certainly having a father who advocated for me and supported me and believed in me was a huge help. I say to all the girl dads out there, you know, lean in and inspire your daughter."

"I want to know who the next one is," Buss continues, explaining that when she was told she was the first woman to win a championship, she thought about what that might mean to other females fighting to be seen in business, but more



specifically the sports business, which hasn't been traditionally welcoming. "So I hope that as a role model, I can encourage women to join this field. But no matter what they do, I want them to know that 'you belong, you deserve a seat at the table. Own it and be passionate, but also be decisive in what it is you want to do.'"

While the HBO series – focused on what's known as the "Showtime" era of the team – depicted Jeanie as smart but somewhat meek, she comes off as anything but in Hulu's 10-part series (which debuted this week, and will stream a new episode every week through Oct. 10). She is outspoken and ambitious from the start. We enjoyed a lot about *Winning Time*, from John C. Reilly's performance to the look-alikes who played Magic and Kareem to the vintage filming techniques and edits that made it feel like it was actually made in the '70s. But it must be stated and stressed: HBO's take, based on Jeff Pearlman's book *Showtime: Magic, Kareem, Riley, and the Los Angeles Lakers Dynasty of the 1980s* (and just renewed for a second season), is fiction based on fact and it took a lot of liberties. For example, Jerry's mother Jessie, played by Sally Field as a central figure in the Lakers organization, died before he even bought the team.

Most of the players and coaches weren't too happy with HBO's dramatization either. Jerry West threatened to sue, stating that he was portrayed as "an out-of-control, intoxicated rage-aholic" according to his lawyers. Johnson also slammed it as inaccurate, telling *Variety* that "you can't do a story about the Lakers without the Lakers," and adding that no one from the scripted series ever reached out to him for involvement or corroboration. Jabbar concurred, calling *Winning Time* "deliberately dishonest" and "drearily dull" in an essay on his personal Substack account.

We got the opportunity to briefly chat with Jabbar about his participation in *Legacy* (which was in development long before *Winning Time*) at the Hulu event, too. He owns his actions and emotions while looking back at his Showtime-era heyday, as well as the slump that occurred after that first big win, but when we ask him if he had any reservations about reflecting on the tense moments of the team's history, he says no. "I didn't have many tough moments," he says. "As an individual I was getting the job done, but as a team we weren't winning. So I never came down that hard on myself because I knew I was doing my job. When it got to the point that we had the right people in the right places, we won."

Both Jabbar and Johnson share a lot in *Legacy*, providing an extensive look at how their incredible talents came together on the court and sometimes cre-



ated tension off of it. Jabaar was already a legend people loved to watch, but Magic brought a new exuberance to the team that helped fill seats, which benefited everyone involved. Beyond the players themselves, Laker games sought to repackage the glamour and energy of Hollywood, from the stars who sat court-side to the lighting design at the Forum

(which was the first to take on a major sponsor's name via Great Western Bank) to the Laker girls cheerleaders and a live band performing at halftime. Buss made Laker games such hot tickets that he could soon develop "premium seating," with tiered pricing that was substantially higher than most teams, but worth it. He also created the Prime Ticket TV service,

so fans could watch at home. It wasn't long before other owners in the NBA followed his lead, and emulated almost everything he did.

Dr. Buss (who had a Ph.D. in chemistry but also had a knack for real estate) acquired the Lakers, the NHL Kings, the Forum and a ranch in Sierra Nevada from business tycoon Jack Kent Cooke, after Cooke's divorce pushed him to sell. The price was \$67.5 million. It was a complex deal that included property swaps to save on taxes and involved the Chrysler building in New York. Other investors had to be brought in, as Buss couldn't afford it alone, but the deal ultimately went through, and the rest is history. Today, the Lakers alone are said to be worth more than \$5 billion.

Though *Legacy* is mostly chronological, beginning with the sale, it bounces back into Jerry's personal story to illustrate how driven he was and why, later in the series. Buss also was a big gambler and, by all accounts, a lucky one. He was a complex man who cared about people but would probably be looked upon as problematic today, in terms of his personal life. After splitting from Jeanie and her siblings Johnny, Jim and Janie's mom (yes, they liked "J" names), he led a lifestyle not unlike his buddy Hugh Hefner, dating so many young women that he kept scrapbooks with their headshots as mementos. He had a different gal on his arm every time he walked into the Forum Club (the venue's after party hotspot likened to the Playboy Mansion meets Studio 54 in the doc), and its implied that his womanizing ways may have rubbed off on his young superstar Magic, as the pair spent a lot of time together.

There are some dark moments even before Johnson's heartbreaking announcement of his HIV status in Episode Four. Magic publicly asks to be traded due to a rocky relationship with Paul Westhead (who got the job after coach Jack McKinney had a terrible bike accident). Buss fired him, and tried to get West on board, but West made it clear he didn't want it, so assistant coach Pat Riley was given control, which he relished. His high-pressure leadership eventually garnered results, and the team won four consecutive championships, from 1985-1989. Also in Episode Four, Jabbar retired, the Buss kids pulled away from the family business, and the team brought in some new blood, namely Serbian player Vlade Divac, one of the first European basketball stars to transfer to the NBA in the late 1980s.

After the press conference and Laker Girls performance on the gleaming practice facility's main court, reporters are led behind a large metallic gold door, to go where the Lakers hang out



when they're not pushing and perfecting their game. There's a lounge with a wide-screen TV, video games and a barber's chair, plus a stylishly modern kitchen and patio where more interviews take place. We chat with Divac and Derek Fisher, two popular players who take part in the series, and both are kind and open about reflecting on the past. They clearly love their team.

"We came here to tell everybody our feelings, our experiences, and what it meant for us being part of this organization," Divac shares. "Obviously there were terrible moments to remember, such as what happened with Magic in the early '90s, that was hard. But overall, it was great to be a part of."

Fisher, who became a Laker in 1996 alongside Shaquille O'Neil and Kobe Bryant, says that what he's seen of *Legacy* so far is "phenomenal." "The way they put everyone's voices, thoughts and perspectives together into one project and made it flow like it does, I feel fortunate to be a part of it," he tells us, though he does admit that one element was challenging. "Sharing moments that involved and/or included Kobe and him not being here to answer or speak for himself. That was probably the hardest part for me. If there was a story that included Kobe, I wanted him to have the opportunity to speak to that himself."

Media was not given all of *Legacy*'s 10 episodes to screen, so we can't say much about the last four, but the Kobe-Shaq years make up the entirety of Episode Six, and the dynamic between the two is electric to watch. Bryant, as we all know, joined the NBA straight out of high school in '96, alongside Fisher and Shaq (the latter signing the biggest contract in NBA history). There were definitely conflicts with this team lineup, and those who expected a Magic-Kareem dynamic were initially disappointed. Kobe in particular had some problems with teamwork and trust in his youth. "The true definition of a great player is one that makes players around you better," Shaq reflects in the series, which reveals that team meetings often concerned Bryant's sometimes selfish way of playing. "You can't come in doing everything by yourself and pissing everyone off."

Ultimately Bryant became more inclusive and with help from new coach Phil Jackson, the Lakers brought Los Angeles five championships, their collective skills and star power even surpassing the Showtime era. But the struggle for dominance didn't make things easy. As a season ticket holder in their then-new home, The Staples Center, during the late '90s, we can attest to the overall intensity of this Lakers' incarnation, which was palpable even from our nosebleed seats.

As Ice Cube says in the series, "You don't have Batman and Robin, you have Batman and Superman." (If we're making superhero analogies, we'll dub Jackson, Captain America, and Jeanie, who started a 17-year long relationship with the coach during this era, Wonder Woman.)

Cube isn't the only celebrity to of-

most self-reflective. Some might think the Buss family's involvement makes the series a promotional work for the team, and in some ways it is, but it's not a fluff piece. The family doesn't shy away from its own conflicts and each member comes off transparent in terms of their feelings for their father, each other and the team.



fer perspective in *Legacy*. Snoop Dogg brings some Laker-izzle love to the heap of engaging talking heads, alongside Red Hot Chili Peppers' bassist Flea, actor Rob Lowe, and producer Lou Adler (who like famous fan Jack Nicholson – who's missed here – was always sitting courtside). All the coaches get their time, with Riley coming off as the

Director Antoine Fuqua, who we spoke with alongside Buss at the training center event, clearly approached the project, using an unflinchingly comprehensive process to cover the organization. Best known for his dramatic film work with Denzel Washington in *Training Day*, *The Magnificent Seven* remake and *The Equalizer* films, he's also worked on docs

about Suge Knight and Mohammed Ali. For *Legacy* he says, "our goal was just to tell the truth. You know, that's it."

"A lot of things out there are wrong, so it's hard to identify one of them," Fuqua adds. "Anything that's not right, it'll be clear here, because now it's coming from the people from the inside – from the family and the players themselves."

It does feel like Fuqua gets everyone involved to provide honest takes on the past, even when the past doesn't always make the person speaking look so good. This is what should make the show resonate even with fans of other teams as it educates and entertains; it's much more than a brag fest. Still it's hard not to feel a huge sense of excitement and pride if you're an Angeleno, watching so much incredible footage and hearing reminiscences about the godlike gold and purple-clad men who thrilled crowds around the world and influenced culture in ways that went beyond basketball. Fuqua highlights parallels with the rise of hip-hop music and fashion, as well Hollywood's tabloidy obsession with fame and drama, infusing the series with tons of newspaper headlines to move things along and a great soundtrack to tell the story.

And of course, the saga continues. The Lakers currently have another iconic player – LeBron James – leading the team and continuing the tradition of elevated sports entertainment that no one else has ever been able to match. The current owner has more than lived up to the legacy her father Jerry (who died in 2013) hoped for, and she's done it her way, exemplifying female empowerment in ways that were ahead of her time, in more ways than one (she even posed for *Playboy* back in 1995).

Buss admits that reliving some of the Lakers' tragic moments, such as Magic's retirement announcement due to contracting HIV, and Kobe and his daughter Gigi's death in a helicopter accident in January 2020, was extremely difficult because, "those feelings are still raw," but she adds that "it's part of our story."

Despite the painful parts, Jeanie says *Legacy* is mostly about celebrating her dad's game-changing career. "I want people to know all the innovations that Dr. Buss brought to what we now know as sports and entertainment," she says. "I think there's a generation that doesn't know who Dr. Buss is, and I hope when you see my dad on screen, you get to know him. He was movie-star handsome and he had a charisma that just comes across on screen. He was a natural. This series really captures that."

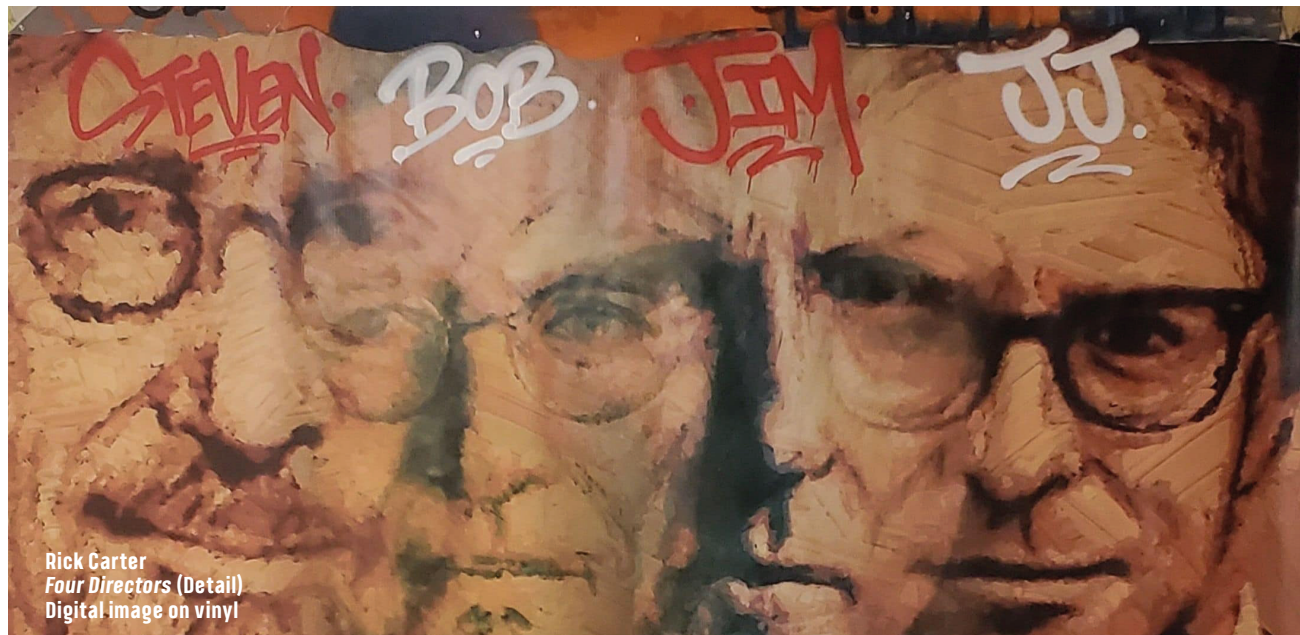
**Legacy: The True Story of the LA Lakers** debuts with two episodes on Hulu this week. A new episode streams every week through October. [L]



ART

# MEET ARTIST OUT OF TIME RICK CARTER

BY SHANA NYS DAMBROT



Rick Carter  
Four Directors (Detail)  
Digital image on vinyl



Rick Carter  
Back To The Future II 2015  
Hamburger Float  
Mixed media on paper

Fascinated by the way time works in art, the world, and the psyche, painter Rick Carter may be best known for his Oscar-winning production designs, including visual masterpieces and cultural touchstones like *Goonies*, *Avatar*, *Lincoln*, *Forrest Gump*, *Jurassic Park*, *Amistad*, *Star Wars* and many more. But in a sprawling installation at the El Segundo Museum of Art, Carter marks the accumulation of his memories in a different way. TIME

is an immersive floor-to-ceiling environmental collage built of Carter's original portraits, paintings and process drawings, along with photographs, resonant memorabilia (like the park bench where Gump narrated his life story), and collaborative contributions by a cohort of participating artists who responded to Carter's massive body of work in cinema. On view through March 25, ESMOA hosts a series of creative events, workshops, tours and presentations with Carter and the other

artists. Carter responded to L.A. Weekly's questions from his garage studio, where, despite the epic scope of the installation at ESMOA, he continues to "just have tons of stuff, thousands of paintings."

**L.A. WEEKLY: When did you first know you were an artist?**

**RICK CARTER:** I've been an artist my whole life, since I was a little kid just drawing, as any kid would. I loved drawing my fantasies which were all the heroes, whether it was *King Arthur*, *Davy Crockett*, *Zorro* or Dorothy from

to be understood. I think that's what so many people are trying to do now — to be heard, seen, understood, felt.

**Did you go to art school? Why/Why not?**

I went to school as a sociology major and an art major in painting and drawing. Now that I look back on it, I can see that both of those fed into my work as a production designer, because I have not only the artistic point of view, but also the sociological point of view when I look at how people live and behave. So when I create a world with the set decorators and set designers, I'm looking to make it appear like it's real enough for the way that people actually live, even if it's aliens. On *Pandora*, we wanted to make it appear like the Na'vi could really live in Home Tree.

**What would you be doing if you weren't an artist?**

Honestly, I don't see a very coherent trajectory nor sustainable life if I had not found a way to tap into art and make that viable. I think I could be somebody who's just out there, not linked very strongly to reality. I have a deep desire to be connected to the world, but if I didn't find a job that I could do that with, then I might be split between holding down a day job and then having a fantasy dream life. That disparity that I see lots of people having to traverse would have been my trajectory. I was so fortunate to be able to combine the two. And I had help from some very important people I met along the way, particularly Steven Spielberg, and then Bob Zemeckis and Jim Cameron. Those people really anchored my belief that I could be playing out these visionary dream states in a real way.

**Why do you live and work in L.A., and not elsewhere?**

I'm kind of like a prodigal son when it comes to L.A. I grew up here my entire life in West L.A. near the Veterans Administration below Sunset. I'm very much a West Los Angeles kid of the 1950s-60s. In the late 1960s I wanted to get away and go off. In the '70s (when I was in my 20s), I was up at Berkeley and Santa Cruz, and I also dropped out of school twice to go traveling around the world. I was restless and I thought I was backed into a corner; I knew somehow that my life was not yet full enough. [In the course of those travels, I came to realize how] amazing it is, what people do in their cultures to make life happen. I saw so many people that became like grains of sand that burrowed into my brain, and turned into pearls of an oyster. These faces reflect back to me and are my point of orientation of all these worlds that I get to go to, and build, now. You know, I've traveled in and out of it, but L.A. has always been the core

*Wizard of Oz*, and everybody went on a journey. These drawings I made my whole life up until I became an adolescent. As I started to get into film more, some of it shifted because it wasn't so much about people as it was about places I'd been while traveling as a young man. That led into production design, which I didn't yet know that I wanted to do — I didn't know there was a job creating the worlds of the movies! Like everyone else, I just assumed you shoot whatever is there. You don't really think about it, you just suspend your disbelief. So traveling was how I first got interested in all that, and gradually they said "yes," and hired me.

It was really Steven Spielberg's world, when I met him on *Goonies*, that opened up the idea that somebody would share a like sensibility to my own — an adventurous spirit and outsidership, a kind of...otherness; an appreciation of something that's "other." And when somebody that you're talking to gets what you're saying, they build upon it and they're actually in a position to give the say-so, it encourages you to go further with it, because you're not still fighting

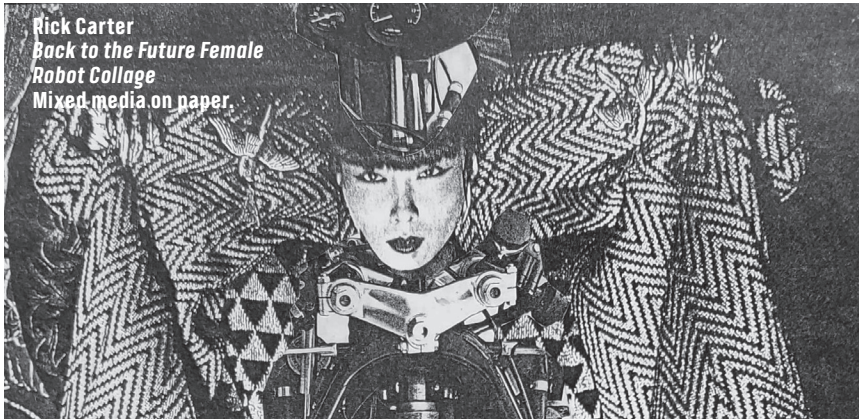


Rick Carter  
Star Wars VII R2D2 and Luke  
sketch.  
Digital print on paper.



Rick Carter  
Avatar

Rick Carter  
Back to the Future Female  
Robot Collage  
Mixed media on paper.



Rick Carter  
War Horse Collage  
Mixed media on photographic  
paper.



Rick Carter at  
ESMOA on the  
Forrest Gump  
bench

ESMOA



place that's allowed me to pursue these other worlds.

**When is/was your current/most recent/next show or project?**

The *TIME* exhibit at ESMOA is not only a great opportunity for me to recollect and look back at what I've done and what adventures I've been on both as a film artist and paint artist, but also to work with Bernard Zünkeler, the curator, who put it all together, as well as the artists ESMOA invited to collaborate. They were asked to come in basically trip out with me about the themes and imagery that's in all the movies I've worked on, so that I could see what kind of life my work has, how it exists in the culture right now. To have that

come back so strongly made me feel that there is maybe something to this idea that I can use my history as a basis when I move forward in my own work of life. It's interesting to me because also, I finished a movie last year that I designed with Steven Spielberg called *The Fabelmans*, and that's his autobiographical look back at growing up and what led him into becoming a filmmaker.

That kind of retrospective — looking back to try to bring you into the present so that it could propel you into the future — is what I feel strongly about, that somehow I started on a mind-bending trip with *Back to the Future 2* which really never stopped, and here it is in the present with ESMOA in a show called

*TIME*. I call it Level 7, it's like being a teenager, only in reverse. Whatever you know you felt as a teenager, that was so real in your teens and early 20s, imagine you take all of that and flip it to the other side of your life. It's a new passage that is very alive and very different from

what it felt like decades before. I can't tell you exactly what I'm doing next, but I've certainly taken up a lot of interest in what other people are doing!

**Web & socials, please!**

[esmoa.org](http://esmoa.org)

IG: @esmoaorg



## CANNABIS

# BILL TO PROTECT CANNABIS USE OUTSIDE THE WORKPLACE ADVANCES

The effort to protect California cannabis users from being disciplined at work over legal cannabis use is doing better than ever

BY JIMI DEVINE

**T**he fight to protect off-the-job cannabis use in California continues with AB 2188.

The CA Senate Appropriation Committee sent the bill to the suspense file earlier this month. This can be scary news for advocates of any cause. The League of California Cities calls suspense files as a mechanism for reviewing financially significant bills before they reach the Assembly or Senate floor.

Bills that don't pass muster in the suspense file, die. This was the fate of 200 bills in May. It's easy to see why that might have been frustrating for the bill's champions, like California NORML or its sponsor Assemblymember Bill Quirk of Hayward.

But a little over a week later, advocates could breathe. The bill ended up passing the committee by a 5-2 vote.

Quirk's bill is partially wrapped up in the overtones of income levels and affluence determining who gets to use marijuana legally. Quirk has received much of his support over the years from Labor. The \$1.4 million he's received from labor represents 35% of the total contributions he's received since joining the assembly a decade ago.

Outside of the National Security and transportation sectors, laborers often face some of the highest drug testing rates, while more white collar jobs hardly see any. That rings truer the further you get up the corporate ladder. With this bill, Quirk is essentially attempting to position his base to have the best shot at enjoying cannabis responsibly when they're not at

work, just like his Hayward constituents that work in tech in Silicon Valley.

Quirk has spent years working to protect cannabis use in California. In 2018, he joined now-Attorney General Rob Bonta in introducing a bill to protect patients rights. At the time, the pair noted that "current workplace drug testing technology discriminates against medical cannabis use that has occurred days or weeks previously."

It's fair to note we're still in similar circumstances to a few years ago when we talk about where drug testing is at, but a lot of money is flying around at the idea of defining how much pot is actively being processed by the human body. As opposed to just the remnants of cannabis, like we do today.

While not totally eliminating workplace drug testing, it would move the debate toward sounder science. Employers no longer would be able to discriminate based on inactive metabolites of THC. It still would allow the use of oral swabs and computer-based impairment testing.

Like the current effort to scale back testing, the 2018 effort was backed by CA NORML.

"Cannabis is legal in California, and workers have a right to engage in legal activity while away from the job. Yet countless workers and job applicants are losing job opportunities or being fired because they test positive for legal, off-the-job use of marijuana on account of indiscriminate urine and hair metabolite tests," said Cal NORML director Dale



PHOTO BY  
TINGEY INJURY  
LAW FIRM ON  
UNSPASH

Gieringer last week, before the committee vote as he worked to rally support. "Scientific studies have failed to show that urine testing is effective at preventing workplace accidents. Numerous studies have found that workers who test positive for metabolites have no higher risk of workplace accidents."

Gieringer also noted the irony around the fact that workers are allowed to use dangerous opiates but not cannabis, which has been shown to reduce dependency to those opiates.

CA NORML also noted the other organizations supporting the effort that include the United Food and Commercial

Workers (UFCW), Service Employees International Union (SEIU), California Nurses Association, CA Board of Registered Nursing, and UDW/AFSCME Local 3930. It also is supported by the California Employment Lawyers Association, United Cannabis Business Association, Cannabis Equity Policy Council, Americans for Safe Access, and California Cannabis Industry Association.

There currently are 21 states that protect the rights of medical cannabis users. Nevada, New York, Montana, Connecticut and New Jersey protect recreational users. [E]



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## LAWEEKLY CLASSIFIEDS

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Private National Mortgage Acceptance Company, LLC seeks **IT Data Engineer in Agoura Hills, CA** resp. for database systems design, functional specifications & detail technical specification. Reqs. Bachelor's degree or foreign equiv. in Information Technology, Computer Science or rel. field & 5 yrs' post-baccalaureate exp. as Systems Analyst, Systems Consultant or rel. role. Exp. must include database design & development, ETL architecture for data transfer & work with Microsoft SQL Server, Relio MDM, Snowflake, SQL Server Integration Services, T-SQL, DAX & MDX. Send resume to quyen.ha@pnmac.com.

**Technology Services Coordinator, Grupo SMS U.S.A., LLC** (dba SMS Datacenter), Irvine, CA: Gather requirements & build proposals for pre/post-sales projects from a wide range of IT solutions. Travel 90% of the time. Requires HS/GED & 36 months in an IT Consultant or csly rtd occ & skilled in software development, database management, design or enterprise systems, telecommunications plus 3 years of database programming exp. Email resume & cl to [jwinder@smsdatacenter.com](mailto:jwinder@smsdatacenter.com) w/ **ref Job ID: JC0622GS**. No calls please.

Software Engineer sought by Health Data Vision, Inc. dba Reveleer in Glendale, CA. Master's or equiv plus 2 yrs exp. in related field. Send resume to: Mediha Odzakovic, Talent Acquisition, 425 West Broadway, Suite 100, Glendale, CA 91204 or e-mail [careers@reveleer.com](mailto:careers@reveleer.com).

Real Estate Manager. Bachelor's degree + 1 year of experience req'd. Mail resume to Jonathan Massaband Inc., 9520 W. Olympic Bl, Ste 202, Beverly Hills, CA 90212 or email [j49mass@aol.com](mailto:j49mass@aol.com)

Staff Accountant- Receivables. Bachelor's + 6 months of experience required. Mail resume to Daniel Candelozza, Equitable Portfolio Corporation, 1559 S. Sepulveda Boulevard, Los Angeles, CA 90025 or email [daniel@hrproperty-group.com](mailto:daniel@hrproperty-group.com)

**TECHNICAL** Netflix, Inc. is accepting resumes for the following positions in Los Angeles, California. Technical Solutions Manager (Ref#6271699): Using technology solutions that include a combination of custom build functionality and third party software integrations, managing the development and integration of these solutions to solve existing and proposed business problems. Mail resume to Netflix, Inc., ATTN: Talent Mobility, 100 Winchester Circle, Los Gatos, CA 95032. Must include Ref. code. No phone calls please. EOE. [www.netflix.com/](http://www.netflix.com/)

**BUSINESS** Netflix, Inc. is accepting resumes for the following positions in Los Angeles, Califor-

nia. Rights Analyst, Major Studios Licensing (Ref#597216): Analyze and interpret content license agreements and accurately set up license windows and other rights attributes in a rights management system. Senior Content Accountant (Ref#6255459): Using a proprietary contract management system to set up an accounting of content license contracts, with a focus on license fee uploads and payment term assignments. Telecommuting permitted. Manager, Product Strategy Planning and Analysis - Studio Product (Ref#6130629): Identify, evaluate and prioritize product innovation opportunities related to the content acquisition and finance products. Mail resume to Netflix, Inc., ATTN: Talent Mobility, 100 Winchester Circle, Los Gatos, CA 95032. Must include Ref. code. No phone calls please. EOE. [www.netflix.com/](http://www.netflix.com/)

Multiple Positions at Skyrise, Inc. in El Segundo, CA  
Flight Dynamics and Controls Engineer JC01: MS in Aerospace Engineering or rtd. HMI Software Developer JC02: MS in CS, Electrical Engineering or rtd, & 2 yrs rtd exp. Perception Engineer JC03: Ph.D. in CS, Engineering or rtd, & 2 yrs rtd exp. Send CV & reference job code to: HR, Skyrise, 777 S. Aviation Blvd., Suite 230, El Segundo, CA 90245.

Fashion Designer: Req'd: B.A. in Fashion Design, Fine Arts or related. Send resume to Mon Ami Apparel, Inc., 779 E. Pico Blvd. L.A., CA 90021 (Job Site: L.A., CA)

**Electrical Engineer (IoT)**. Actively engaged in building Drone (unmanned aerial vehicles) robot application systems for entertainment and real-world hardware and software solutions. Work Site: Marina Del Rey, CA. Mail resume to: C.E.O. L.A. Drones, LLC. 4112 Del Rey Avenue, Marina Del Rey, CA 90262.

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## LA WEEKLY CLASSIFIEDS

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Elevance Health, Inc. seeks IT Quality Control Advisor in Woodland Hills, CA to troubleshoot test environment issues and lead and coordinate test efforts for small,

medium, and complex project. Apply at [www.jobpostingtoday.com](http://www.jobpostingtoday.com) Ref #11453.

Engineering Instructor sought by Loyola Marymount University, in Los Angeles, CA. Master's or equiv. in Mechanical Engineering, Electrical Engineering or closely rel field, plus 1 yr exp. Send resume to: Bill McKinney, 1 LMU Drive, UHall, Suite 1912, Los Angeles, CA 90045 or fax (310) 338-2722

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FICTITIOUS BUSINESS STATEMENT  
2022122906  
The following person is doing business as COMPARTIR 200 S Soto St Los Angeles, CA 90033 LA COUNTY. REGISTERED OWNER(S): COMPARTIR CATERING

LLC 200 S Soto St Los Angeles, CA 90033. This business is conducted by an LLC. The date registrant started to transact business under the fictitious business name or names listed above: 01/2022.

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LA Weekly

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