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TWINKLE TWINKLE!

STARCRAWLER KEEPS ROCKETING

BY BRETT CALLWOOD

FOOD

WEST HOLLYWOOD'S LIBERATION IS BRINGING BACK CAFE SOCIETY

Refuge at the Los Angeles LGBT Center.

BY MICHELE STUEVEN



COURTESY LIBERATION COFFEE HOUSE

At a time when many of the funky independent cafes are dwindling in West Hollywood and haven't reopened since the pandemic, and big coffee chains are rethinking and redesigning their layouts geared more toward grab-and-go than stop and chat, Liberation Coffee House at the L.A. LGBT Center is determined to bring back cafe society.

The coffeehouse is bright and airy, framed in rose and golden hues, designed to mimic a soothing sunset. The design comes equipped with a photogenic space for TikTok or IG Reels, free Wi-Fi, electrical outlets everywhere, communal tables and seating areas for

group study, and a café menu with approachable price points that don't reflect today's inflation economy.

"We want to bring back the traditional coffeehouse feel, where you come in, sit down, work on your project and meet your friends here," barista Willow Fields tells L.A. Weekly while pouring a tall iced mint tea.

"The parts I love the most about being a barista here is the community aspect and connecting with folks," she says. "Especially in a place like this, where people are looking for somewhere safe and to meet with members of the LGBT community. So many of the spaces in the queer community are centered around

alcohol and dancing in nightclubs. It's nice to have an inclusive environment during the day and office hours. People come here to work and socialize, and not have to worry about going out and partying. Not just for people under 21, but also older folks. Post covid, everyone felt so isolated; having something like this to interact with the community and relate to one another is so important."

The Los Angeles LGBT Center's social enterprise café and its Intergenerational Culinary Arts Program are the base of the multigenerational center's Anita May Rosenstein Campus on Santa Monica Boulevard that services those in need.

According to Border Grill and Socalo chef and owner Susan Feniger, who helped launch the culinary program, about 100 people have gone through the intergenerational program up to 12 at a time, for a 12-week program, which



Baristas Gio Bertuccelli and Willow Fields

"You can be who you are with whatever name and who you choose to be," Feniger told us at a recent Make Noise Today fundraiser for marginalized youth groups. "It feels safe because everybody who works there is from the community and all the proceeds go right back into the center, and because you're surrounded by the LGBT community. You can be who you are and not worry about being threatened or feel weird. There's security all around, to help create a safe environment. It's very peaceful!"

Barista and chef Gio Bertuccelli stumbled into the center at traumatic crossroads in her life, which became a turning point for the Colombian-born musical artist who grew up in Italy.

"I was in the closet for many years, so I have the perspective of two lives," she tells the Weekly. "I remember when I was fairly deep in the closet, I buried it way under. I went to school like everybody else and had social interactions with the primary cultural group of society. Once I transitioned much later in life and started to come out, coming here into the kitchen, with everyone else and the staff in this safe environment, I remember one of my first thoughts was this is an amazing place. Many that come here have been abandoned by their families and are living on the street. They can be free and be themselves here, and if they think somebody's cute, they're not going to get their ass kicked. They don't have to worry about getting kicked out of the group or being judged and shut out. I thought, wow, this is the safest place to be yourself. For me, coming out so late, I didn't know how to maneuver in a world that thought I was queer right off the bat. I just remember the great feeling of being in the kitchen here, just able to be myself and safely say whatever comes to my mind." [A]

WRITINGS ON THE WALL: A TRIBUTE TO LAWRENCE WEINER AT REGEN PROJECTS

A love letter to the pioneer of text-based art, by his peers and the generations he influenced.

BY SHANA NYS DAMBROT



Lawrence Weiner tribute installation views

Regen Projects' very first exhibition was a solo show with Lawrence Weiner. It opened in December 1989, and was followed by another ten before his death in 2021; the gallery exterior on Santa Monica Boulevard is laced with Weiner's text and font murals. Weiner not only was a game-changing champion of conceptual art since the late '60s, and a practitioner of

text-as-image work that fused precepts of concrete poetry with avant-garde ideas about materiality, objecthood, authorship, and the primacy of ideas — he was gallery family.

Weiner played his ideas out by using language as a kind of raw material for his work, similar to how other artists might use paint, ink or clay, except with the deliberate intention of divorcing the creative impulse from the physical process of trans-

lation into an object or image, and instead aiming straight at the idea of it. This existed partly in opposition to the art market's acquisitive instinct for precious objects. Weiner's vision was one in which the words and the specific but ambivalent vignettes they represent, activated by their installation affixed in architectural settings, stood in place of a physical object, while also vaguely yet evocatively describing what that object might have been or looked like, had it been made.

One particularly striking example included in the show is the large-scale mural reading "BLOCKS OF PINE LAID BUTT TO BUTT A STONE'S THROW FROM THE WATER," a 1986 work whose medium is listed as "Language + the materials referred to." Whether the work is therefore completed in whatever image comes to the viewer/reader's mind, or whether it is ever completed at all, is of little interest to Weiner, whose labor mostly occurred during the having of the idea. Whether it was even

early '70s cannot be overstated, but the lineage of his ideas expanded, as subsequent generations took equal notice. The gallery's extraordinary tribute show, *Stars Don't Stand Still in the Sky*, surveys those inter-generational communiqués, across modes of abstraction and compositions based on language, with some perennial favorites and more than a few surprises.

Weiner's own *BITS & PIECES PUT TOGETHER TO PRESENT A SEMBLANCE OF A WHOLE* (1991, Language + the materials referred to, Dimensions variable, appearing in this temporary iteration Courtesy of Walker Art Center), covers the whole of the entrance wall, forming the perfect moment of landing and introductory description for the show inside. And indeed, the elements of the assembly are far more varied than its premise might suggest; for while there is a predominance of other "text-based art" mixed in with meditations on abstract positive and negative shapes for wall and floor, it's actually the fullness of all the word-based content that demonstrates the most diversity of style, medium, point of view, relationship to message, graphic sensibility, and mood.

Works by other major artists singularly identified with the use of text also make their presence felt. Where Ruscha's paintings do use text in a deracinated, sometimes pun-filled way, his work also retains its obvious status as a painting or drawing. This is true of many, even most, others in the exhibition, especially those like Joseph Kosuth, John Baldessari, Glenn Ligon, Jack Pierson, Mel Bochner, Sue Williams, Doug Aitken, Jenny Holzer, Raymond Pettibon, and even Virgil Abloh in his collaboration with Weiner for Louis Vuitton — all of whom manage to honor and demonstrate the influence of Weiner, but without relinquishing nearly as much of their agency and authorship when it comes to making a physical work of art.

Of particular note for its meta postmodern stance, the sheer perfection of its inspiration, and the refreshingly pure humor of its spirit, is the 2012 short video by Ed Ruscha, titled "Ed Ruscha Toasts Lawrence Weiner," a proper love letter to Weiner, in the famous video idiom of Bob Dylan, in which the voiceover reads off cards that each contain a work of Weiner's. Strung together set to music, and with a possible rabbinical argument happening in the background, the work highlights the broad potential for taking delight in language, and is a suitably intimate, late-career demonstration of love between friends and colleagues in a heartfelt touchstone for the entire undertaking.

Stars Don't Stand Still in the Sky: A Tribute to Lawrence Weiner is on view at Regen Projects, 6750 Santa Monica Blvd., Hollywood, through Oct. 22; free; regenprojects.com. [A]

EX-USC DEAN TO PLEAD GUILTY IN RIDLEY-THOMAS BRIBERY CASE

Marilyn Louise Flynn, a former USC dean of social work, will plead guilty in a bribery case that allegedly involved longtime Los Angeles official Mark Ridley-Thomas.

BY ISAI ROCHA



Former USC dean of social work Marilyn Louise Flynn has agreed to plead guilty in a bribery case connected to suspended Los Angeles City councilman Mark Ridley-Thomas.

Flynn, 83, faces up to 10 years in federal prison, with prosecutors agreeing that she serves the sentence under home confinement and pays a fine of no more than \$150,000.

"The former dean of the University of Southern California's (USC) school of social work has agreed to plead guilty to a federal charge that she bribed longtime politician Mark Ridley-Thomas by funneling \$100,000 he provided from his campaign account through USC to a nonprofit operated by his son to obtain a lucrative county contract," according to the U.S. Attorney's Office.

Ridley-Thomas, who served as an L.A. County supervisor at the time of the alleged incidents, has pleaded not guilty to one count of conspiracy, one count

of bribery, two counts of honest services mail fraud and 15 counts of honest services wire fraud, according to the Department of Justice.

In her plea, Flynn said she bribed Ridley-Thomas in a 2018 scheme where the former supervisor voted in favor of an amendment for a Telehealth contract with the Department of Mental Health.

She went on to allege in the plea that the two used USC school of social work to funnel a \$100,000 payment to the United Ways of Southern California organization, that would, in turn, be sent to an organization led by Ridley-Thomas called the Policy, Research & Practice Initiative (PRPI).

PRPI was allegedly run by Ridley-Thomas' son and the two allegedly sought funds to support the program after sexual harassment allegations were attached to his son. For this reason, United Ways was used as a facade, as Ridley-Thomas did not believe USC would approve a donation to his organi-

zation otherwise, the plea states.

After the payment was processed on May 11, 2018, Flynn alleges that she met with Ridley-Thomas to discuss his vote in favor of the amended Telehealth contract, or the "master contract stuff," as she said he referred to it.

While the FBI is still investigating the matter, Ridley-Thomas stepped away and was later suspended from his council duties in October of 2021, leaving district 10 without representation for months.

The city council made multiple attempts to temporarily appoint former district 10 councilman Herb Wesson, but the decision was continually challenged by lawsuits from supporters of Ridley-Thomas. Wesson officially resigned from his interim role in August.

After Wesson's resignation, Heather Hutt was voted as the interim council representative for district 10.

Ridley-Thomas never officially resigned from his position, and if cleared of charges, may return to the council.

The councilman's trial will begin Nov. 15.

METRO BOARD EXPRESSES CONCERN WITH GONDOLA LIFT TO DODGER STADIUM

The Los Angeles County Metro board expressed concerns over the proposed gondola lift to Dodger Stadium, ranging from lack of transparency to effects on the community.

The Los Angeles Aerial Rapid Transit (LA ART) project has created a buzz since its unveiling and display in the Dodger Stadium parking lot, but more questions than answers have been raised since then and the Metro board discussed the gondola during the Metro Executive Management Committee meeting Thursday.

Rockwell presented the plans for the zero-emission gondola project, highlighting its canvassing efforts to 21,000 local homes, relaying information in Cantonese, Mandarin, English and Spanish, as well as 17,000 flyers mailed out about the project.

Metro board director and L.A. County Supervisor Hilda L. Solis brought up worries about public transparency, saying the community impact has not been fully fleshed out or explained to residents.

"I do want to see that there are more public hearings," Solis said. "I'm still very concerned that I've heard from residents repeatedly, especially in China Town... who have not been made fully aware of what the impacts are going to be, including the small businesses."

While the LA ART, or aerial gondola project, is being fully funded by a private company that happens to be owned by former Los Angeles Dodgers owner Frank McCourt, the Metro Board will still oversee the project's environmental

impact on the city, in accordance with the California Environmental Quality Act. With the aerial gondola using Union Station as a starting point in its trips, the project development is said to be in the "board's best interest," according to Holly Rockwell, senior executive officer in the Metro Planning Department.

Board director and Mayor of Los Angeles Eric Garcetti said he was initially skeptical of the LA ART gondola, but has grown to support the project, saying this type of transportation infrastructure can be good for the city, if done "thoughtfully."

"It's a proven mode of transit that works incredibly well," Garcetti concluded. "It's been very good for a lot of people in more hilly cities, and it's also helped workers and others access their transportation needs in a much more efficient way."

The board plans to draft an Environmental Impact Report, giving a 45-day period for the public to comment during four meetings on the development, before receiving a final review and certification by Metro.

HOLLYWOOD SIGN TO GET A MAKEOVER FOR 100TH ANNIVERSARY

For the first time since 2012, the historic Hollywood Sign will be washed, primed and repainted in time for its 100th anniversary.

The Hollywood Sign Trust is teaming up with the Sherwin-Williams paint and coating manufacturing company, to give the sign its first refurbishment since 2012, when celebrating its 90th anniversary. Before that, the sign was completely torn down and rebuilt in 1978.

"The sign is the pride of Los Angeles and we are excited for fans all around the world to see this makeover for a very special 100th anniversary," Hollywood Sign Trust chair Jeff Zarrinam said. "The opportunity to partner again with Sherwin-Williams on this extensive project will help continue the legacy of the sign, a symbol of a place where magic is possible and where dreams can come true."

The eight-week reconstruction will carry into mid-November, as crews from the Los Angeles-based commercial painting company, Duggan and Associates, started to set up equipment Monday, Sept. 19.

Sherwin-Williams will be using its Emerald Rain Refresh Exterior Acrylic Latex paint, which is described as having "Self-Cleaning Technology" that requires minimal maintenance.

The color used will be a palette labeled Extra White SW 7006, or by its new name, Hollywood Centennial White.

The 45-foot high Hollywood Sign was first erected in 1923, towering over Griffith Park, becoming a staple of Los Angeles pop culture and tourism. [A]

ENTERTAINMENT

SOME LIKE IT HEAVY

Ana de Armas Brings Humanity to *Blonde*, a Dark, Dizzying NC-17 Nightmare

BY CHAD BYRNES



Blonde (Courtesy Netflix)

There's a good chance that you'll be gasping for air by the end of Andrew Dominik's merciless fever dream, *Blonde*, starring a miraculous Ana de Armas as screen icon Marilyn Monroe. With a run-

ning time of nearly three hours and a rating of NC-17 (Netflix's first), Dominik's take on celebrity, toxicity and the loss of identity isn't interested in the facts surrounding the famed actress' truncated career or her tragic passing at 36, as much as psychologi-

cally inhabiting her skin. In doing so, he flings us down a rabbit hole where childhood trauma, the trappings of fame, and a male-dominated industry conspire like Satanic priests to devour her cowering soul. The result is a visual nightmare that's both enthralling and frustrating; sometimes in equal measures.

Writer/Director Andrew Dominik's adaptation of the 700-page novel by Joyce Carol Oates opens on 7-year-old Norma Jeane (Lily Fisher) as she's tor-

ing effect; we don't know where fantasy begins and reality ends. Soon, Norma Jeane creates the screen personae Marilyn Monroe, which plays as a splinter in her psyche. Suddenly, she lives in a jigsaw puzzle with disembodied voices, grotesque reflections, bright lights, and cameras that snap like gunshots.

As Monroe becomes famous in films like *Niagara* and *Gentlemen Prefer Blondes*, she dreamily floats from one romance to another. The most ill-

conceived of these is a steady threesome with Cass (Xavier Samuels) and Eddie (Evan Williams), the sons of Charlie Chaplin and Edward G. Robinson, respectively. This groan-inducing sequence plays like a tacky Calvin Klein ad and lands with a pretentious thud. Suddenly, she's pregnant with one of their babies and becomes tabloid fodder. Buckling under pressure from the studio, she gets an abortion, which haunts her for the rest of her life. Although it's genuinely heartbreaking, CGI shots from inside her cervix, in which her aborted baby scolds her, are ill-suited. Scenes like these might've held resonance in Oates' novel, but onscreen they feel maladroit and outlandish. Thankfully, they are few and far between.

From there, we tiptoe through her marriage with baseball legend Joe DiMaggio (Bobby Canavale), whose ego is so fragile you wonder why he married a movie star in the first place. Their relationship disintegrates into a battleground of physical and mental abuse.

Her subsequent marriage to playwright Arthur Miller (Adrien Brody) is more tender and intellectually stimulating, although he creepily idealizes her as a girl from his childhood named "Magda." These relationships feel like Faustian bargains in which she sells a piece of her soul in return for paternal love. After a miscarriage, she descends into an inferno of pills, booze, and a sordid affair with John F. Kennedy, which is exposed in the movie's most disturbing scene.

From there, Dominik hurries us through Monroe's adolescence and early 20s, where she endures the rigmarole of auditions, acting classes, and pinup shoots. She gets her big break with a small role in *All About Eve*, but only after submitting to a studio head who rapes her in his office. It's a jarring moment, which tears down our pre-conceived idolatry. She's human and a victim. Not a symbol. Throughout her journey, Dominik and cinematographer Chayse Irvin switch between black and white, and technicolor, creating a dizzy-

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This isn't the first time the Australian filmmaker has tackled the subject of celebrity. From *Chopper* to *The Assassination of Jesse James by the Coward Robert Ford*, Dominik seems fascinated with fame's ability to camouflage and even exacerbate mental illness. Is it any wonder that Dominik's version of Jesse James is the only one in cinema history who suffers from schizophrenia?

With a swooning score by Nick Cave

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THANKFULLY, ANA DE ARMAS PROVIDES THE COMPASSION AND HUMANITY THE MOVIE SO DESPERATELY NEEDS. SHE DOESN'T PLAY MONROE AS MUCH AS DISAPPEARS INSIDE HER.

and Warren Ellis, *Blonde* shares the same unsettling, dreamlike mood as his other films, although this one's bleaker. While movies like *Jesse James* and even *Killing Them Softly* balance grim material with absurdist humor and unique characters, *Blonde* is unceasingly brutal and sullen. There isn't a trace of Marilyn Monroe's incandescent wit or the exuberance she brought to the screen, which keeps us at a certain distance. But this is completely intentional. The film doesn't want us to empathize with Marilyn, as

much as share a confined space with her. A sensory experience filled with dread and paranoia, at times, you feel locked inside a hall of mirrors without an escape. Simply put, Dominik wants to know what it's like to be the victim of a toxic culture, *physically*. Sometimes his stylistic flourish works, at other times it feels awkward or exploitative.

Thankfully, Ana de Armas provides the compassion and humanity the movie so desperately needs. She doesn't play Monroe as much as disappears inside her. With her breathy voice and childlike gaze, she creates a portrait of a woman slowly drowning in the malaise of an unforgiving world. Yes, her Cuban accent surfaces from time to time, but her tour-de-force performance makes those complaints irrelevant. It's a performance of such grit and daring, it'll be remembered for years.

If you're expecting a conventional biopic, you'll be sorely disappointed. This is a complex portrait of victimhood that takes chances and asks tough questions. It's also probably too long, inconsistent, abrasive, and could've lost a few sequences that decelerate an otherwise immersive experience. Dominik trusts his audience to fill in the blanks though, and that alone is exciting.

Blonde is in theaters now and debuts on Netflix on Wed., Sep. 28. 

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LOCAL ROCKERS *STARCRAWLER* KEEP ROCKETING

BY BRETT CALLWOOD



PHOTO BY CAMERON MCCOOL

It's been almost exactly five years since Starcrawler was on the cover of this publication, heralded at the time as disciples of the Runaways and Ozzy Osbourne, thanks to its striking aesthetic, often theatrical performances, and uncompromising rock 'n' roll sound. The earliest version of the band had the ability to shock and confuse audiences, as listeners in a decidedly "unrock" era tried to come to terms with what Starcrawler's deal was. They're likely still trying to figure that out.

It's not that hard. Starcrawler is a typical band story in that it's about a group of friends finding their sound and then evolving over time. Their oddities, what makes the band atypical, is the subtleties. Frontwoman Arrow de Wilde might remind some people of the likes of Iggy Pop, Wendy O' Williams, Cherie Currie, Stiv Bators, etc., but she's very much her own person, her own artist. Like those vocalists, de Wilde is a captivating performer – unpredictable and charismatic, and occasionally shocking. With her naturally lean frame and sneer, she literally looks like she was born into this shit. The archetypal rock star. The rest of the band members are, of course, key to the sound, integral components of what Starcrawler is and has become.

So yeah, it's been five years and Starcrawler is back on the cover of LA Weekly. It's been a fruitful half-decade, too, with the band enjoying a steady rise.

"I can't speak for everyone, but I'm definitely very happy," de Wilde says via a Zoom interview. "I think we've always had goals for ourselves, but I think from the last time we were on that cover, we definitely have made some progress. I remember when we did that, it felt crazy. I mean, it still is, but it was very unexpected for that time."

The band were promoting the debut album at that time. Since then, they released the *Devour You* sophomore effort, and now are set to drop their third - *She Said*. Guitarist Henri Cash says that there's been a natural progression between records.

"It's been so many years since we record-

ed that and, also, we have new members with us," he says. "My brother [Bill Cash] joined us at the beginning of quarantine and so did our new drummer Seth [Carolina]. We were just playing together a lot during quarantine, just really getting super tight. It was the natural progression of the music that we were making when we were playing together."

Of course, like most other bands, COVID played havoc with the band's ability to play together and continue on their current trajectory.

"It was really hard at first, because we'd been on tour for five years and we'd never had more than two weeks at home," says Cash. "Then all of a sudden, we weren't seeing each other, which felt super weird because we're like a family, and we all like to sleep in the same beds on tour and in the car. So it was such a shock to the body that I would just go driving nowhere, just to feel like I was doing something. Then a couple of months in, we started writing songs through Arrow's window. That's how it all started."

They got innovative. Sitting outside of de Wilde's place, writing and even recording demos through her window. If nothing else, the pandemic forced us to think outside of the box.

"In L.A., it's very common that all the windows are barred, but there's one that we were able to put a mic through," de Wilde says. "He sat out there, and we were very safe and responsible about COVID. It was at the beginning, so we had no idea. For a while that's how we were doing it – we would just write and record demos through the window. Once we were able to create our pods and all that, we would sit outside and whatever. That's how it started, which I think is kinda cool. Romeo and Juliet vibes or something."

When the time came to actually record *She Said*, they entered Sunset Sound studio with producer Tyler Bates and engineer Robert Carranza.

"They're both just amazing people, and also felt like family" says Cash. "Tyler is an exceptional guitar player as well, so it

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was cool to spend time focusing on that. But he's also a dad, and so when we looked hungry, he would cook us grilled cheese sandwiches, so that was really cool."

The albums themes, they say unexpectedly, is pink.

"I'm actually in between painting a bunch of stuff pink right now, which is a headache," says Cash. "But our stage set is pink. Even before we wrote most of the songs, we were pretty set on the color tone. When you visualize something like that, it helps put stuff together."

"We've always had a color scheme, but it was loose," adds de Wilde. "Like now, we're putting our all into it and making it this world. Before, our color scheme was red and white, but it was kinda loose. Now, each record has its own visual world."

It's an interesting approach and one that doesn't always take the conventional approach. What is pink? That can be subjective.

"For some reason, the name She Said is pink to me," says de Wilde. "I don't know if that's weird. None of the other songs when I was thinking of them sounded that pink. I have a weird thing where certain words

and numbers I associate with colors. Four is also pink. I don't know how to explain it, but to me She Said felt very pink. It was also just the one that we could all agree on."

However you want to look at it, it's working out for them. Starcrawler has a sound that is clearly rock 'n' roll, but it's also flexible enough that they can open for artists as diverse as Nick Cave, My Chemical Romance, Jack White, and Porno for Pyros.

"You can't really pigeonhole our music," de Wilde says. "We can play with My Chem, Jack White, we just played with Nick Cave, and then I think we could play with Insane Clown Posse. Who knows? We're all over the board. I think any type of music, not even just rock. I think it would be cool to play with rap artists and stuff. There's something about our music. There are people who come to our shows who have told me they don't usually listen to rock, but they like us. Which is cool, and very interesting to me."

That said, Starcrawler is still a rock 'n' roll band, and the members have seen the scene develop since they formed.

"It seems like it's getting to a better place," says de Wilde. "When we first started, there weren't a lot of other bands that I feel like we could play with. Like, I didn't really know a lot of other rock bands at the time. People viewed rock as this cheesy, ironic thing, which I understand, but I feel like it's coming back in this new way where kids, younger people, can relate to it, too."

"Now that there's a bunch of younger bands playing rock music, it feels like a new thing for a lot of people, especially younger people that before didn't listen to that genre - it feels like their own, instead of their dad's music or something," adds Cash.

That's what's so great about Starcrawler - they feel like a fresh, young rock 'n' roll band and not a stale, lumpen vehicle for nostalgia. The latest single is an example of that - the excellent "Broken Angels."

"That one started with Tim [Franco, bass]," says Cash. "It was his brainchild, and it was a lot slower. It was a '60s jam. Then I found it, and we made a chorus for it. We didn't know if it was going to work for Starcrawler, and there was a long time of sitting on it. This could be cool, but it would

be a leap. I think once we did it together, it really showed our dynamics as a band. I think that's something that we've grown the most. When a lot of people start playing music, they go really hard or really soft, and it's hard to find a place in-between. I think we've started to develop that. I also think about how Led Zeppelin's hard songs wouldn't be as good without the soft ones. We needed to have some of that in there."

By the time this feature goes to press, Starcrawler will have played their album launch show at the Troubadour. After that, there are plenty more plans.

"We have another single that comes out with the release of the album, and then we're doing a two-month long tour across America," says de Wilde. "Then we go to South Korea, and then the Dominican Republic early next year, which will be a first."

There's simply no stopping a band that is rocketing, rather than crawling, to the stars.

Starcrawler's new album *She Said* is out now. They play the *Observatory* on Tuesday, October 18. [LA](#)

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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: 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 Odonisio, 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
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retreat.pacifica.edu

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

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EMPLOYMENT & EDUCATION

International Distribution Specialist (Los Angeles, CA) Plan, direct /coordinate international distribution operations. Req. Associate's degree in International Trade or related. 40hrs/wk. **Mail resume:** JAES KOREAN FOOD, Inc., Attn. BRANDI JUNG, 1114 S LOS ANGELES ST UNIT BASEMENT, Los Angeles, CA 90015.

Clinical Manager, F/T, BA in healthcare, medicine, or related. Mail resume: Rosecrans Villa, Inc., 14110 Cordary Ave. Hawthorne, CA 90250

Search Marketing Strategist sought by **Eyesthetica in Los Angeles, CA.** Dev & implement online market programs & strategies to increase sales & revenue for company. Req Master's in Bus, Marketg, Communication, Data Analysis, Healthcare or related. **Send resume to:** Mark Grisby / Re: SMS, Eyesthetica, 500 Molino St., Ste 107, Los Angeles, CA 90013.

Senior Manager of Strategic Finance sought by **Crosscut Ventures Management, LLC in Santa Monica, CA.** Req. Master's in Bus Admin with specialization in entrepreneurship + 2 yrs exp in invest bnkg. Send resume to: Masha Olson, Crosscut Ventures Management, LLC, 3110 Main Street, PH, Santa Monica, CA, 90405.

MARKETING
Electronic Arts, Inc. has a job opening in Chatsworth, CA: *Brand Marketing Associate (80060): Research market conditions and gather information to determine potential sales of a product or service, and create a marketing campaign. Telecommuting Permitted. To apply, submit resume to https://www.jobpostin.today.com/ and reference ID# 80060.

Application Development Manager (Accenture LLP; Los Angeles, CA): Develop or update project plans for information technology projects, including project objectives, technologies, systems, information specifications, schedules,

funding, and staffing. Must have willingness and ability to travel domestically approximately 80% of the time to meet client needs. Multiple Positions Available. For complete job description, list of requirements, and to apply, go to: **www.accenture.com/us-en/ careers Job# R00121931**. Equal Opportunity Employer – Minorities/Women/Vets/Disabled.

Clinical Manager, F/T, BA in healthcare, medicine, or related. Mail resume: Rosecrans Villa, Inc., 14110 Cordary Ave. Hawthorne, CA 90250

Sofabet Co. seeks **Backend Development Lead (Los Angeles, CA)** to work on Sparket application & admin console w/ specific work in Golang, API design, distributed systems design, & backend implementation; Integration w/ OAuth2, Open ID, & AWS infrastructure; Cross-functional collaboration in English w/ broader team; Manage dvlp team members as a leader. Reqs: Masters in CS + 24 mo. relevant exp. Send resume to fish@betsparket.com

Operations Manager needed at Broadway Radiology, Inc. Job location: Los Angeles, CA. Send resume to 231 West Vernon Ave, Ste 111, Los Angeles, CA 90037. Attn: Alvaro Cerda.

Senior Web Developer for Children's Hospital Los Angeles to participate in application design; build & maintain websites. Reqs: BS+5 yrs exp or MS+2 yrs exp. 100% Telecommute, candidates must reside in CA. Jobsite: LA, CA. Email resume: CHLArecruit@chla.usc.edu

Canoo Technologies Inc. has openings in Torrance, CA: Mechanical Engineer - Wrk in Cnoo's Interior Team designing EVs from cncpt to prdctn. Trvl reqrd on as need basis to spprt spplier meetings & build evnts. Thermal Design Release Engineer - Prfrm engnrng duties in plnng & dsngng tools, engns, mchns, & othr mchnclly frctngng eqpmnt. Montr

Regional Sales Manager sought by California trading co. for mgmt and dvlpmt of the sales and customer base in state of Hawaii. BA in business-related fields + 3

yr of exp or equiv work exp (5 yr) in food industry. Travel to Hawaii is reqd & must be fluent in the Japanese language. Mail resume and work at T-West, Inc., 19016 S Vermont Ave., Gardena, CA 90248.

Social Media Manager – Create content & schedule. Mitigate PR risks. Req. Bachelors in Digital Media/ PR or rtd. Arts & Tech field + 2 yrs. exp in PR or Media Coordinator or rtd. Email CV to: PortalOne, Inc. at: jil@portalone.com. Job Location: Los Angeles.

R&D Electrical Engineer (Job# EE0830) sought by Polar Power, Inc. in Gardena, CA: Rsrch & dvlpmt duties & responsibilities: Perf rsrch & dvlpmt during creation phase of products; Utilize computer-aided dsngn & drafting equip during dsngn phase; Devel, impl & debug firmware & s/ware of embedded devices & systems. Test, inspection, & benchmark job functions: Write & anlz test plans, conduct dsngn tests & eval test results; Inspect products & processes for flaws & ident areas of improvement; Continuously ident, measure, follow, & improve R&D processes & product performance. Prvtd tech support & recommendations to purchasing as part of supplier selection & dvlpmt of Co. particular projs. Reqs: Master's Deg in Electrical Engr, Electronics Engr, Comp Engr, or rel engr fld. Knwl of electrical components, devices, & systems. Understanding of digital tech, comms systems. Fam w/ diff types of sensors, actuators, & A/D converters. Knwl of circuit functionality, dsngn, & layout. Fam w/ dsngn, simulation, & anlys on electrical targets. Apply, mail CV w/ Job# to 249 E Gardena Blvd, Gardena, CA 90248.

Associate Pastor in Glendale, CA: Please send resume to Grace Korean Bible Church, 700 Kimlin Dr., Glendale, CA 91206

Graphic Designer: Req'd: B.A. in Graphic Design, Communication Design, Fine Arts or rtd. Send resume to Donnich Corp, 2345 E. 52nd St., Vernon, CA 90058 (Job Site: Vernon, CA)

Quality Control Engineering Technician: Req'd: B.A. in Engineering, Industrial & Management Engineering, or related. Send resume to US Pharmatech, Inc., 2927 Lomita Blvd., #A, Torrance, CA 90505 (Job Site: Torrance, CA)

Budget Analyst (City of Industry, CA). Monitor various operating costs & advise our co. on business mgmt & acctg. Master's deg in acctg, business w/ concentration in acctg, finance, or related; 1 yr of work exp in fin'l forecasting of sales trends & customer demand; Working knowl of e-commerce models based on social media integration; Excellent organizational & communication skills; Strong interpersonal & leadership skills. Send resume to giggs@oscart.com or Oscart Technology LLC c/o Zhenyu Huang, 18889 Railroad St., City Of Industry, CA 91748.

ACCOUNTANT: Compile & analyze financial data to prepare periodic & year-end financial statements and assist with consolidated financial package. Send resume to: Attn: HR Manager (Job# LA2011), Diamond Realty Investments, Inc., 515 S. Flower St., Ste. 4860, Los Angeles CA 90071.

Associate Pastor in Glendale, CA: Please send resume to Grace Korean Bible Church, 700 Kimlin Dr., Glendale, CA 91206

Graphic Designer: Req'd: B.A. in Graphic Design, Communication Design, Fine Arts or rtd. Send resume to Donnich Corp, 2345 E. 52nd St., Vernon, CA 90058 (Job Site: Vernon, CA)

Quality Control Engineering Technician: Req'd: B.A. in Engineering, Industrial & Management Engineering, or related. Send resume to US Pharmatech, Inc., 2927 Lomita Blvd., #A, Torrance, CA 90505 (Job Site: Torrance, CA)

LEGAL NOTICES

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):

LAWEEKLY CLASSIFIEDS

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. NOTICE- IN ACCORDANCE WITH SUBDIVISION (A) OF SECTION 17920, A FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE I WAS FILED IN THE OFFICE OF THE COUNTY CLERK, EXCEPT, AS PROVIDED IN SUBDIVISION (b) OF SECTION 17920, WHERE IT EXPIRES 40 DAYS AFTER ANY CHANGE IN THE FACTS SET FORTH IN THE STATEMENT PURSUANT TO SECTION 17913 OTHER THAN A CHANGE IN RESIDENCE ADDRESS OF A REGISTERED OWNER. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED BEFORE THE EXPIRATION. EFFECTIVE JANUARY 1, 2014, THE FICTITIOUS BUSINESS NAME STATEMENT MUST BE ACCOMPANIED BY THE AFFIDAVIT OF IDENTITY FORM. THE FILING OF THIS STATEMENT does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14411 et seq., Business and Professions Code.) Publish 06/24, 07/01, 07/08, 07/15/22 LA Weekly



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AMENDED SUMMONS DOM GALLERY INC dba DOM THE LAND, a California corporation; FX SPORTS PRO INC, dba FAMPION SPORTS aka FAMPION X, a California corporation; BOYZ NEW YORK, INC., a California corporation; and SHAN (LISA) LI aka LISA LEE, an individual, and DOES 1-10, Inclusive. YOU ARE BEING SUED BY PLAINTIFF: LILIA GARCIA-BROWER, Labor Commissioner for the State of California, Department of Industrial Relations,

Division of Labor Standards Enforcement, on behalf of the People of the State of California NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone

call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/se/fhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/se/fhelp), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. The name and address of the court is: Los Angeles County Superior Court Stanley Mosk Courthouse 111 N. Hill Street Los Angeles, CA 90012 Case Number: 21STCV46110 The name, address and telephone number of plaintiff's attorney is: Phoebe P. Liu, Division of Labor Standards Enforcement, 320 W. 4th Street, #600, Los Angeles, CA 90013; Tel: 213-897-1511 Date of Filing of First Amended Complaint: 4/19/2022 Sherri R. Carter Executive Officer/ Clerk of the Court, Clerk by N. Osollo, Deputy

LAWEEKLY Bulletin

Injured at work? Workers Comp Law Firm
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Warning:
Making a false or fraudulent claim is a felony subject up to 5 years in prison or a fine up to \$50,000 or double the value of the fraud whichever is greater, or by both imprisonment or fine.

SECURITY GUARDS NEEDED

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

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Unresolved questions or complaints may be directed to your local Public Utilities Commission or customers in the states listed below may direct unresolved questions or complaints to the following organizations: Colorado Public Utilities Commission: Consumer Affairs – 800-456-0858, 303-894-8070 • Georgia Public Service Commission: Consumer Affairs – 800-282-5813, 404-656-4501 • Pennsylvania Utility Commission Bureau of Consumer Services – 800-692-7380 or for FDD PA Relay Center 800-682-8706 (voice) or 800-682-8786 (TTY) • Kansas Commission's Office of Public Affairs and Consumer Protection – 800-662-0027 or 785-271-3140, TD 800-766-3777 • Massachusetts Consumer Divisions Department of Telecommunications & Cable – 800-392-6066 or 617-305-3531 • Telecommunications Bureau of the Puerto Rico Public Service Regulatory Board: 500 Ave. Roberto H. Todd (Parada 18-Santurce), San Juan, Puerto Rico 00907-3941

[†]After monthly allotted 5G/4G LTE data, next 20 GBs at 512 kbps, and remaining data at 128 kbps. Video typically streams in SD (480p). Lower speeds may affect audio and video streaming, access to certain websites and content, or the use of available applications. 5G access requires a 5G-capable device. 5G is not available in all areas. Data usage is subject to our Acceptable Use Policy (AUP). After 55 GBs of data usage in a month, data service will be placed on hold to confirm usage complies with AUP; customers using data consistent with AUP may receive unlimited additional data in 10 GBs increments for the rest of the month by contacting Customer Care. Available speeds will be determined by your particular service plan and may depend on other factors, including your device and network availability. For additional information about broadband speeds, including network limitations and our AUP, visit www.standupwireless.com/broadbandTD. Promotional offers may be modified or withdrawn at any time. Taxes and fees included. Visit www.standupwireless.com for complete terms and conditions.

This is a Lifeline and Affordable Connectivity Program (ACP) supported service. Lifeline and the ACP are separate federal government assistance programs operated by the FCC. Lifeline benefits may be combined with ACP benefits and applied to the same service plan or different service plans. Lifeline and ACP services may be obtained from different service providers. Eligibility for Lifeline and ACP is based on income or participation in certain government benefit programs and is determined by the National Verifier (documentation may be required). Promotional FREE service offer is subject to eligibility, and you must be eligible to be enrolled in either program. Lifeline benefits are non-transferable and limited to one per household (wireless or wireline). An eligible ACP household is limited to one monthly service discount and a single one-time device discount. Connected device benefits require a co-pay of \$10.01. For more information on available devices, visit www.standupwireless.com/support/devices/. Monthly ACP service benefits may be transferred to another provider subject to applicable regulatory restrictions. For Lifeline and ACP eligibility criteria, applicable terms & conditions, and more information about the different programs, call us at 1-800-544-4441 or visit www.standupwireless.com. When the ACP ends or your household is no longer eligible, customers will be subject to our regular undiscounted rates. To enroll in Lifeline only, ACP only or a service plan that includes both Lifeline and ACP discounts, visit us at www.standupwireless.com. Lifeline plans include 1,000 Minutes, Unlimited Text and 4.5 GB of data. A complete listing of our plans, including plans that are fully covered (no co-pay after application of the ACP discount), is available at www.standupwireless.com/acp/plans. Offers may vary by state and service may not be available in all areas. Service provided by Global Connection inc. of America d/b/a StandUp Wireless.

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