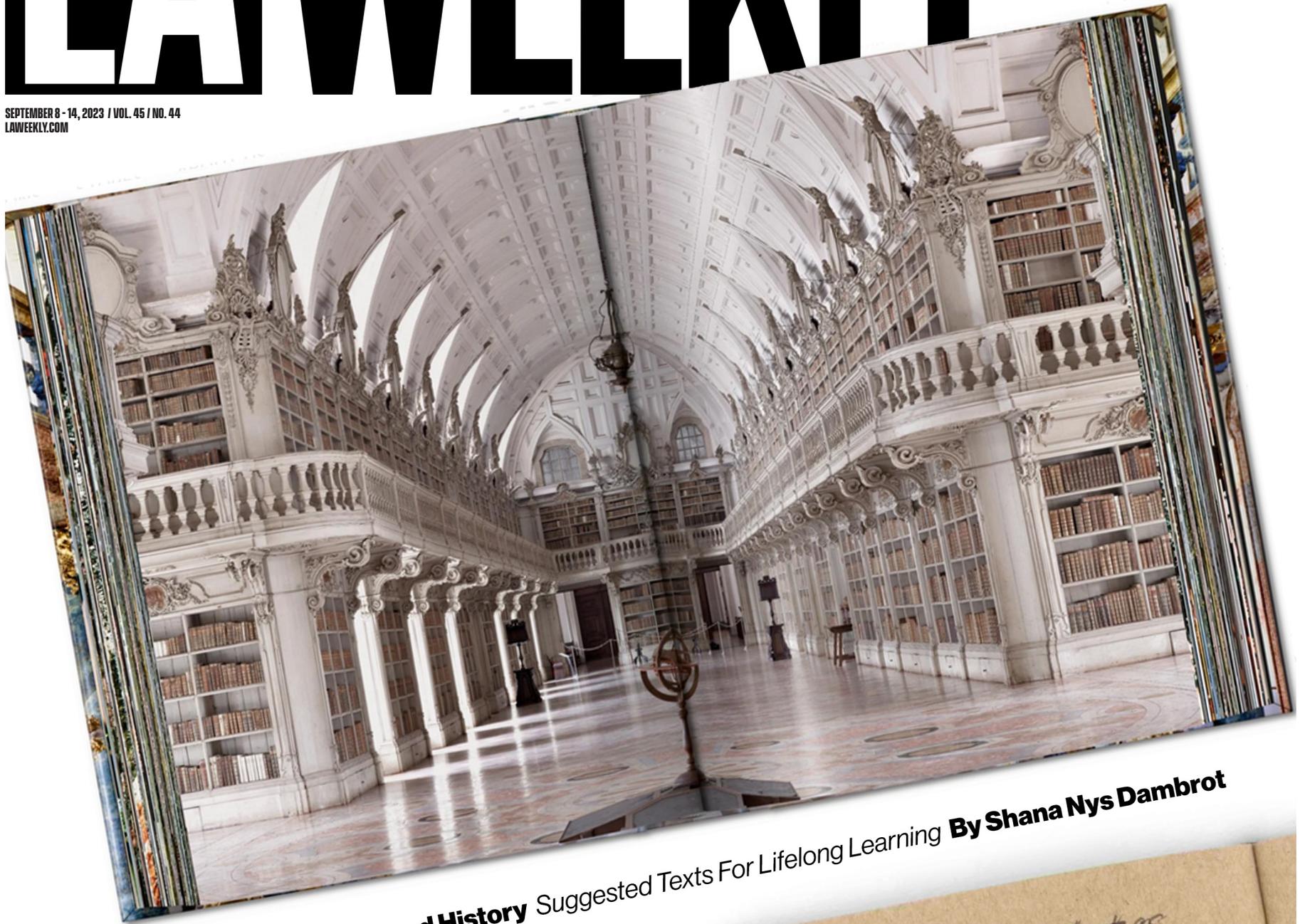
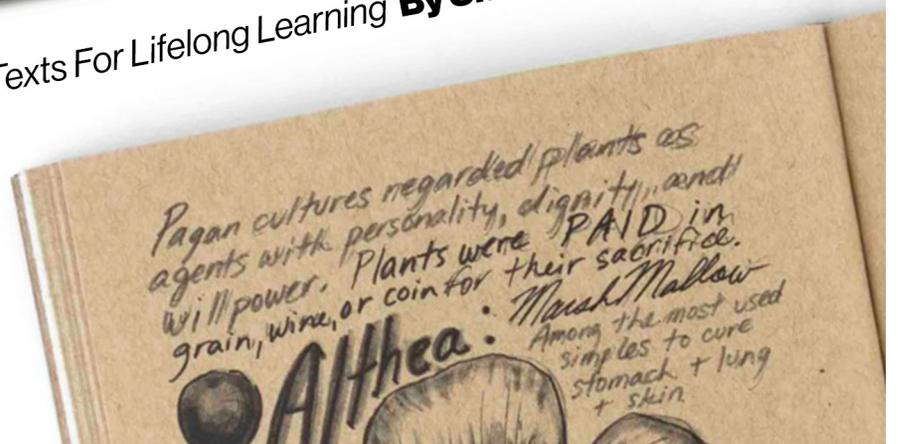


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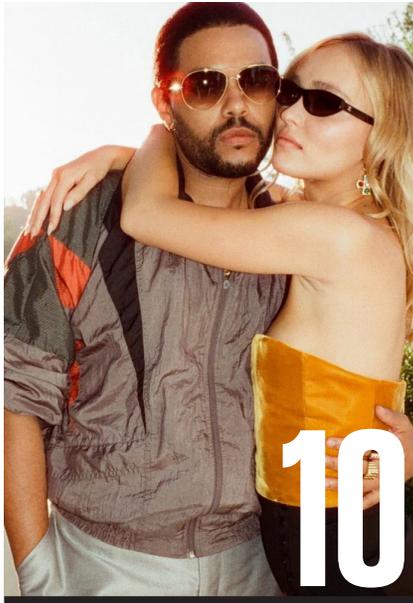


A Backpack Full of Poetry and History Suggested Texts For Lifelong Learning **By Shana Nys Dambrot**



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CALENDAR

GO EDITORS' PICKS

ARTS

THURSDAY, SEPTEMBER 7

The Gospel at Colonus at the Getty Villa. Soulful and stirring, this one-of-a-kind theatrical event in the the Villa's outdoor amphitheater reimagines the story of Oedipus as the centerpiece of a redemptive musical celebration. The blinded Oedipus arrives at the town of Colonus, near Athens, seeking rest after a lifetime of tragedy. But he is pursued by enemies, including his own son. Based on Sophocles's Oedipus at Colonus from the 5th century BCE, this adaptation blends Greek myth with Black spiritual practice for a jubilant, life-affirming journey. 17985 Pacific Coast Highway, Pacific Palisades; Thursday-Saturday, September 7-30, 8pm; \$45; getty.edu.

FRIDAY, SEPTEMBER 8

Kara Walker: Cut to the Quick, From the Collections of Jordan D. Schnitzer and His Family Foundation at USC Fisher Museum.

A career-spanning exhibition presents Walker's powerful and provocative images that employ contradictions to critique the painful legacies of slavery, sexism, violence, imperialism, and other power structures, including those in the history and hierarchies of art and contemporary culture. Walker's process involves extensive research in history, literature, art history, and popular culture. Intentionally unsentimental and ambiguous, the works explore the irreconcilable inconsistencies that mirror the human condition. 823 Exposition Blvd., downtown; On view September 8 - December 9; free; fisher.usc.edu.

SATURDAY, SEPTEMBER 9

Jeff Soto: Sadlands at KP Projects. Past, present, and the distant future converge in Jeff Soto's exploration of Southern California terrain in his new solo exhibition. Inspired by nature and contemporary landscape painting, Soto forgoes the laws of time, space, and material reality to imagine a place where relics from L.A. and surrounding cities still exist—in a kaleidoscopic wonderland that is both dreamy and disaster-prone, emotional and evasive, insightful and



psychedelic. 633 N. La Brea, Hollywood; Opening reception: Saturday, September 9, 6-9pm; On view through September 30; free; kpprojectsgallery.net.

SUNDAY, SEPTEMBER 10

Andrea Nakhla and Gia Rush: A Separate Reality at Luna Anais Gallery.

Andrea Nakhla's artistry embodies the post-modern and hyper-real, delving deep into the subconscious with an innovative fusion of digital technology and traditional artistry that invites us to embrace the thin line between the artificial and the material world. Gia Rush, known for her intriguing collision of the sacred and profane, brings a fervent perspective to her thought-provoking painted collages, challenging societal norms and inviting questions about established boundaries in a harmonious chaos of colors and arrangements, compelling us to reevaluate our perceptions of reality and conformity. LAUNCH LA, 170 S. La Brea, Mid-Wilshire; Opening reception: Sunday, September 10, 1-8pm; On view through

October 22; Artist Talk: Sunday, October 8, 5pm; free; lunaanais.com.

Snapchat: Monumental Perspectives Open House at LACMA. A festive free day celebrating LACMA x Snapchat: Monumental Perspectives, the second collection in this innovative art and technology collaboration, featuring 13 augmented reality monuments created by some of today's most celebrated artists. Amid live DJ sets, experience the augmented reality monuments in person, create a one-of-a-kind mobile inspired by Yassi Mazandi's Language of the Birds, learn about Caribbean, African, and Latin American folk art and spirituality with Allison Saar, or design a kite inspired by Kang Seung Lee's ¡la revolución es la solución!, which centers Latasha Harlins and the 1992 L.A. Uprising. 5905 Wilshire Blvd., Miracle Mile; Sunday, September 10, 10am-7pm; free; lacma.org.

WEDNESDAY, SEPTEMBER 13

The Feminist Art Program (1970-1975): Cycles

of Collectivity at REDCAT. In 1970, artist Judy Chicago pioneered a feminist model for art and education with her students at Fresno State College. Chicago was invited by Miriam Schapiro to collaboratively expand this program at CalArts in 1971, where they would go on to develop radical and now-influential forms of art, pedagogy, and performance. Engaging with these initial moments, while also drawing connections with subsequent contributions, this exhibition brings together these histories through its diverse feminisms, gender theories, and transfeminisms. The exhibition gathers materials from institutional and personal archives, joining them with new responsive artworks by CalArts alumni ak Jenkins, Andrea Bowers, Gala Porras-Kim, and Suzanne Lacy. *631 W. 2nd St., downtown; Opening reception: Wednesday, September 13, 7-9pm; On view through January 21; free; redcat.org.*

MUSIC

LISTINGS SEPTEMBER 8-14

The Dickies Whisky A Go Go

SoCal punk legends the Dickies are back on old stompin' ground the Whisky, with opening acts Sloka, Delphic Sibyl, Dream Racer, Leave it to Cleaver, Hope Fiend, and Gaba Groove in tow. "People said punk was terrible, not music, crap, whatever," Stan Lee said in 2017. "Now, it's kinda big, and we were right. It just didn't happen at the time. It's respectable now. I go to my gym and see Misfits, Ramones shirts and whatever. It's like, really? Do you even know this stuff?" *6 p.m. on Friday, September 8 at the Whisky A Go Go, \$20, whiskyagogo.com.*



Fisher Museum
The Keys to the Coop,
edition 39 40, 1997.
(Courtesy Jordan
Schnitzer Family
Foundation)

Fisher Museum. The Emancipation Approximation, edition 7 20, 1999-2000.
Screenprint, 44 x 34 in. each (Courtesy of Jordan Schnitzer Family Foundation)

Slaughter & the Dogs The Regent

Slaughter & the Dogs just played a triumphant set at CY Fest at the Belasco, and they're making the most of their trip state-side with another LA show, this time at the Regent. It's another excellent lineup, with the reformed Dead Boys second on the bill. The Riffs also performed at CY Fest (they were magnificent), and they're here too. Loosey and Rails also play. *7 p.m. on Friday, September 8 at the Regent, \$25, regentdila.com.*

A Concert for the Ed Asner Family Center The Orpheum

Late actor and former president of the Screen Actor's Guild Ed Asner has a Family Center that bears his name. According to its website, it "offers inclusive day camps, expressive arts and vocational enrichment programs for all abilities at our center, six

days a week, as well as, health and wellness classes. We also offer low cost mental health counseling and group counseling services with our highly trained therapists." So a benefit featuring Ringo Starr, Toto, Stone Temple Pilots and more is clearly well-deserved. *7:30 p.m. on Saturday, September 9 at the Orpheum, \$73+, laorpheum.com*

Keke Palmer The Roxy

Actress, singer and TV personality Kiki Palmer is apparently everywhere, including at the Roxy on Monday. She released her sophomore album Big Boss in May of this year, and it was one of the feel-good R&B records of the summer. It'll be great to hear those songs, as well as tunes from her debut album So Uncool, on the Sunset Strip. *8 p.m. on Monday, September 11 at the Roxy Theatre, \$37.50, theroxy.com* [A]

PACIFICA
GRADUATE INSTITUTE



JOURNEY WEEK

AN IMMERSIVE WEEK OF LEARNING AND CONNECTING
AT PACIFICA GRADUATE INSTITUTE

WHEN DEEP CALLS TO DEEP JOURNEYS OF THE SOUL FOR A CULTURE IN CRISIS

Friday, September 29 – Sunday, October 1, 2023

Hosted at Pacifica's Beautiful Ladera Lane Campus
801 Ladera Lane, Santa Barbara, CA

The challenges of our times are demanding more than just political reforms. They are compelling us towards journeys of the soul that will ask not only for great courage, but new understandings of power and inclusive leadership, new mythologies of collective heroism, more diverse communities and organizational models that are more sustainable ecosystems than hierarchical power pyramids. We invite you to engage with contemporary issues and the latest in depth psychological thinking and practices, join interactive learning sessions on the cutting edge of practice and theory, and explore all that Pacifica Graduate Institute has to offer for your personal and professional journey.

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Philosopher, Author



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James Hillman,
Soul in the World



Jemma Elliot
PGI Counseling Co-Chair



Dr. Dylan Hoffman
PGI Core Faculty
Jungian & Archetypal
Studies

Join Us for Other Journey Week Events



COMMUNITY WELLNESS DAY
A day of wellness that is free and open
to the community

Wednesday, September 27th, 2023

Pacifica Ladera Lane Campus
10:00 AM - 4:00 PM



PGIAA BEAM CAREER FAIR
Bridging Education, Ambition and
Meaningful Work (BEAM)

Thursday, September 28th, 2023

Pacifica Ladera Lane Campus
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FOOD

CHARMING VICINI RISTORANTE & WINE BAR HAS A NOSTALGIC OPENING ON THE WESTSIDE

BY MUCHELE STUEVEN

Chef-owner Lucio Bedon has opened Vicini Ristorante & Wine Bar in West LA in the new Google corridor, back in the same kitchen where he took his first chef position in Los Angeles in 1995.

The menu celebrates familial roots from the Veneto region of Italy in a bright and airy dining room and bar, featuring crudos, cicchetti small bites, handmade pasta and platters of ribs served over polenta from the grill.

Raised in Piove di Sacco near Venice where his father was a sardine fisherman and he and his mother gathered soft-shelled crabs, an homage to his parents will include cured fresh Mediterranean sardines according to his family recipe in bigoli in salsa with toasted bread crumbs.

There are crudo offerings like the capesante con agrumi, scallops with ruby grapefruit, kiwi, Meyer lemon and black salt, Fiore di Zucca, squash blossoms with herbed ricotta with cicchetti, and



salads like the Cavolo Nero with chopped kale, shaved beets, ricotta salata, avocado, pistachio dust and green goddess dressing. Heartier dishes include risotto Nero con seppia (squid ink risotto with grilled cuttlefish) and a prime bone-in ribeye with arugula and Parmesan.

Bedon was initially recruited from Michelin-starred Casa Bianca restaurant in Sardinia, Italy by Chef Gino Angelini to join him in Los Angeles at Louise's Trattoria, the current location of Vicini Ristorante & Wine Bar. He also spent several years with Patina Restaurants.

A bold royal blue exterior gives way to the bright 18 seat bar and 65 seat dining room trimmed with hand painted tiles and brushed gold fixtures and also has a private dining room that seats 25 for dinners and events. Vicini is open from 4 p.m. to 9 p.m. Monday through Thursday and 4:00 p.m. to 10:00 p.m. Friday through Sunday. 🍷



HEALTHCARE WORKERS ARRESTED IN LABOR DAY PROTEST

Kaiser Permanente Healthcare Workers Staged A Labor Day Protest With Dozens Arrested For Failing To Disperse

BY ISAI ROCHA



Dozens of healthcare workers from Kaiser were arrested during a planned Labor Day demonstration outside of Kaiser Permanente Los Angeles Medical Center, in response to hospital understaffing.

The 25 arrests were made for failure to disperse as LAPD declared the protest an unlawful assembly at 11:20 a.m.

The protesters consisted of workers from Kaiser, Prime Healthcare and Fresenius Kidney Care, many of whom were represented by the Service Employees International Union

-United Healthcare Workers West (SEIU-UHW).

“We are burnt out, stretched thin, and fed up after years of the pandemic and chronic short staffing. Healthcare providers are failing workers and patients, and we are at crisis levels in our hospitals and medical centers,” Datosha Williams,

a service representative at Kaiser Permanente South Bay said in a statement. “Our employers take in billions of dollars in profits, yet they refuse to safely staff their facilities or pay many of their workers a living wage. We are prepared to do whatever it takes, even get arrested in an act of civil disobedience, to stand up for our patients.”

The contract between Kaiser Permanente workers and the hospital is expected to expire September 30 and the 85,000 workers represented by the Coalition of Kaiser Permanente Unions, voted to authorize a strike if necessary.

The previous worker contract for Kaiser was set in 2019 and the unions believe working conditions have been made worse since the COVID-19 global pandemic.

Protesters at the L.A. Kaiser medical center held signs that read “Patient care is in crisis,” and performed call-and-re-

sponse chants expressing their calls for full staffing.

Kaiser Permanente had responded to the union’s claims of understaffing, saying, “We hired over 29,000 new employees in 2022 and are on pace to exceed that substantially in 2023, despite the pandemic-driven labor shortage happening across health care.”

The California-based hospital was also named among the “World’s most ethical companies,” by an independent group named Ethisphere, which rated companies across 19 countries and 46 industries

to come up with a list of more than 135 companies.

L.A. SEEKS HUMAN TRAFFICKING INVESTIGATION OF TEXAS GOVERNOR FOR BUSING MIGRANTS

The Los Angeles City Council moved forward with a motion to investigate Texas Gov. Greg Abbott after sending multiple buses of migrants to several U.S. cities.

The motion was introduced by District 1 Councilmember Eunisses Hernandez, seeking to investigate possible kidnapping and interstate human trafficking offenses, specifically in the first of 11 migrant transfers to L.A.

“The competition between these Republican governors about who can be more racist, I think is just an utter failure and shows clearly

that they do not have any intention to govern effectively,” Councilman Hugo Soto-Martinez said during the August 30 city council meeting. “The callousness and disregard for the lives of these families deserve a full investigation into the criminal actions and wrongdoing of Gov. Greg Abbott.”

Los Angeles Mayor Karen Bass and council members alike criticized Abbott for transporting migrants from Texas border cities, to L.A. in the midst of a tropical storm on August 21.

As Southern California prepared for heavy rain and wind coming from Hurricane Hilary, a bus full of asylum-seeking migrants, 14 of whom were children, arrived at L.A. Union Station that night.

As with the other buses that have been sent to the city, crews of nonprofit organizations and city workers began to assist the migrants through the storm.

District 14 Councilman Kevin de Leon

spoke in favor of the motion Wednesday, adding that Abbott’s actions stem from a White House “failure” to introduce immigration reform at a federal level.

“It’s a reflection... of the failure of our friends and colleagues in Washington D.C. because we’re going on almost four decades without any type of immigration reform,” de Leon said.

The motion to initiate the investigation passed unanimously, with 13 council votes, as well as a motion to further support organizations providing case management to the asylum-seekers.

As of this writing, more than 250 migrants have been transported to L.A. from Texas.

DODGERS’ JULIO URIAS ARRESTED FOR SUSPECTED DOMESTIC VIOLENCE

A star pitcher for the Los Angeles Dodgers, Julio Urias, was arrested Sunday, September 3 on suspicion of domestic violence.

The incident allegedly occurred after the LAFC soccer game at BMO Stadium at Exposition Par, with the 27-year-old pitcher booked by LAPD around 1 a.m.

Urias was held on \$50,000 bail and released later that morning.

The Dodgers put out a statement saying Urias would not join the team on its road series against the Marlins in Miami, Florida, or the Nationals in Washington D.C.

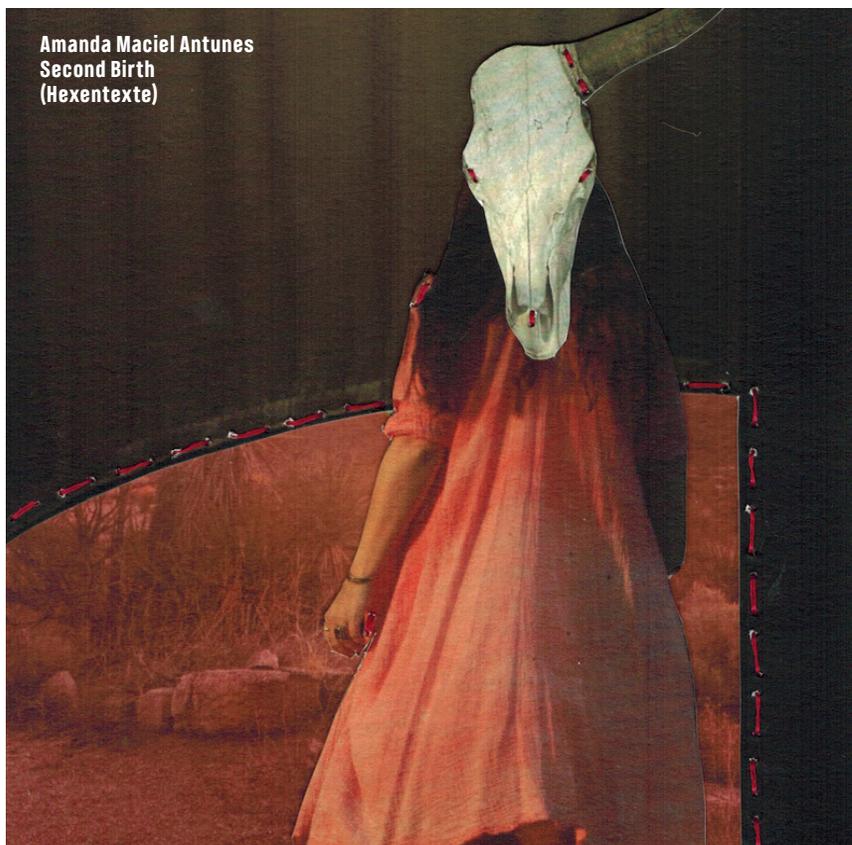
“We are aware of an incident involving Julio Urias,” the Dodgers’ statement said Monday. “While we attempt to learn all the facts, he will not be traveling with the team. The organization has no further comment at this time.”

In 2019, Urias was arrested for domestic violence for an incident that allegedly occurred at the Beverly Center. Police were called after Urias allegedly pushed the woman, but she later claimed she fell on her own.

After an investigation from Major League Baseball (MLB), Urias was suspended 20 games during the 2019 season, in compliance with the league’s Domestic Violence, Sexual Assault and Child Abuse policy.

In 2021, a separate incident involving a Dodger pitcher, Trevor Bauer, led to the league’s longest domestic violence suspension, keeping him out for the entire 2022 season and parts of the 2021 season. While the Los Angeles District Attorney did not file criminal charges on Bauer, the Dodgers cut ties with him after the MLB investigation.

Urias was signed by the Dodgers in 2012 at the age of 16. The Mexican pitcher spent three years in the Dodgers minor league system before joining the major league team in 2016. Urias’s contract with the team expires at this season’s end where he will become an unrestricted free agent. [E]



Amanda Maciel Antunes
Second Birth
(Hexentexte)

ART

A BACKPACK FULL OF POETRY AND HISTORY

Suggested Texts For Lifelong Learning

BY SHANA NYS DAMBROT

Happy official end of summer, everyone. Time to convert those adventure rucksacks into scholastic backpacks, and trade in those beach reads for perhaps deeper tomes, say of poetry and history. To help, we've compiled a reading list of required — well, strongly suggested — titles in the back-to-school spirit that early September always elicits, even among us ordinary lifelong learners. With more than one newly expanded edition of classic prose collections; exciting verse from local poets; hybrid texts merging art, literature, memoir, speculative futures, and practical magic; an anthology surveying Indigenous art history and a monograph compiling the legacy of an interdisciplinary and rebellious community haven; a helpful guidebook to the best field trip destination in town; and to get us in the

bookish mood, a gorgeous coffee table book of the most beautiful libraries in the world, from the year 766 to the present.

Massimo Listri: *The World's Most Beautiful Libraries, 40th Edition* (TASCHEN). True temples of knowledge, symbols and sites of learning, archetypal stars of dream and metaphor — libraries also are among the most memorable architectural wonders, and their own storied pasts can be just as fascinating as their collections. From the Vatican Apostolic Library to the Morgan Library in New York, a Franciscan monastery in Lima with a horde of Inquisition files, this classic photographic journey from Massimo Listri reveals the charms both famous and hidden of some of the most historical and exquisitely appointed libraries in the world, dating as



An Indigenous Present (Delmonico) pages with work by Laakkuluk Williamson Bathory, and Jamie Griffiths and Erica Lord

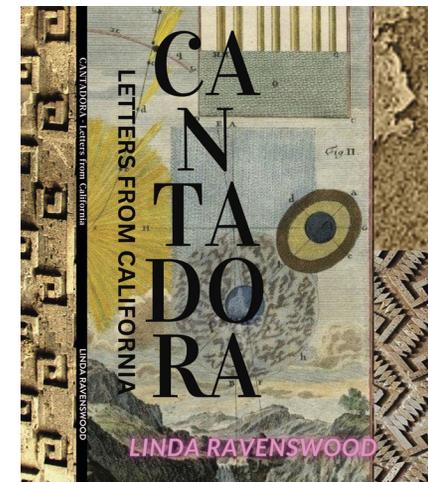
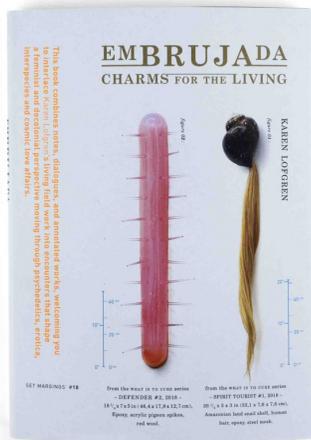
far back as 766 and representing architecture and collections across the medieval, classical, baroque, rococo and 19th-century eras. The evocative architectural, atmospheric and detailed photographs are accompanied by in-depth descriptions of the buildings' designs, histories, and most rare and unique holdings. taschen.com

Linda Ravenswood: *Cantadora—Letters from California* (Eyewear London). Poet Linda Ravenswood's new book gathers 44 "hybrid texts," words and concrete page poems that she describes as alternately maps, diary entries, manifestos, dream fragments, and lists. Ravenswood has a special gift for merging personal lived experience with an expanded context of centuries of land stewardship, invasion, colonization, layered thefts, imposed borders, environmental exploitation, trauma, revenge, and the rush of rediscovered, re-centered identities and histories — as well as narrative and more

experimental forms of modern composition. Switching stylistic voices and macro/micro perspectives on the political and spiritual events that shape us, Ravenswood communicates something essential about California in these writings, having to do with the difference between its own facts and fictions. blackspringpressgroup.com

Karen Lofgren: *emBRUJAda: Charms for the Living* (Set Margins). In her affecting interdisciplinary visual art and adventurous research practices, Karen Lofgren pursues curative pathways through science, sexuality and spiritualism. Her international and interdimensional experiments proceed with a fierce feminist and decolonial perspective, investigating a set of traditions across botanical healing, psychedelic insight, cosmic eroticism, interspecies communication, witchcraft, ritual, and precepts of folk and contemporary art — especially talismanic and energetically acti-

Karen Lofgren
Embrujada
(Set Margins)
cover



Mashinka Firunts Hakopian: Institute for Other Intelligences (X Artists Books). This inventive work bridges speculative fiction and media studies, presented in the form of a session transcript from an AI conference — to be clear, not a human conference about AI, but a convention of the

machine intelligences themselves. The story structure flips the perspective on the current discourse surrounding these emergent technologies, instead imagining those intelligences' eventual and inevitable grievances with us, their creators, and the ways in which we failed in their construction. Channeling feminist, queer and critical media discourse — which as the author knows too well so often is invoked as a corrective rather than integral and foundational — the “trainings” presented in the book invite us to take the opportunity to do it right this time, from the start, before it's too late again. With illustrations by systems scientist Fernando Diaz. xartistsbooks.com

An Indigenous Present (Delmonico Books). Conceived and edited by Jeffrey Gibson — a renowned artist of Mississippi Choctaw and Cherokee descent, who among his many accolades will be representing the U.S. at the next Venice Biennale — this hefty and highly anticipated new book represents an unprecedented and overdue survey of scores of Indigenous artists and creators. Native North American contemporary artists, photographers, musicians, writers, filmmakers, choreographers, architects, designers and performers demonstrate an eclectic array of approaches to the integration of Indigenous concepts, forms, shared histories,

and materials into their practices. The dynamic range of those gathered in these pages explores both the non-monolithic yet essentially interconnected character of Indigenous creatives working today. delmonicobooks.com

KAOS Theory: The Afrokosmic Ark of Ben Caldwell (Angel City Press). Filmmaker, educator and community activist Ben Caldwell and the KAOS Network media arts center he founded in Leimert Park have left an indelible mark on Los Angeles history. Now a new book gathers archives, graphics and illustrations, and oral and published histories from the center, placing Caldwell's commitment to fellowship as a guiding social principle within his fascinating biography and personal creative works. Reaching back to his family history in the southwest, his own childhood there, his time at war, and his return to a society badly in need of change, the book traces the overlapping currents of American life, diasporic African culture, and the spirit of creative rebellion. angelcitypress.com

Los Angeles Watts Towers (LACMA). The Watts Towers mosaic of glass, shells, pottery and tiles was built over the course 33 years by one man — Italian immigrant, Simon Rodia — but its status as a cultural icon and international art pilgrimage destination will endure for centuries. A designated Cultural Heritage Monument, under the conservation care of the Getty and LACMA, the story of its creator and his creation is central to the longer history of Los Angeles, touching on multiple threads that remain emblematic to its character — the vision and skill of outsider artists, the uniqueness of the Watts neighborhood, the indelible role of immigrants in shaping the city, and a pretty good biographical mystery to boot. thelacmastore.org

Mike Sonksen: Letters to My City, second edition (Writ Large Press). Author, poet, essayist, professor, historian, tour guide, tirelessly curious citizen, and faithful, third-generation lover of all things Angeleno, Mike Sonksen is releasing an annotated and expanded edition of his foundational collection of prose and poems dedicated to it. The new edition features a freshly penned essay on his mentor, the late Mike Davis, beloved author of seminal L.A.-studies text *City of Quartz*; another on the local history of time and space as both ideas and an industry; and a teaching guide to help educators use the book into their curriculum. In emotional and witty, eccentric and academic, rhythmic and detail-rich observations and celebrations, Sonksen reveals and reintroduces us to a city we could all stand to know a bit better. writlargeprojects.com

Dave Hickey: Invisible Dragon, 30th anniversary reissue (Art Issues). An expanded edition of Dave Hickey's controversial essay collection organized around the fraught theme of beauty — considered outre and rather cringey by the art world arbiters of the day. Now 30 years on, generations of artists have come around to his way of thinking, embracing beauty and joy as powers of art. This edition celebrates that by augmenting its core Four Essays on Beauty, with a still-fresh profile of Dolly Parton written 50 years ago, a tribute to Richard Pryor, a light-hearted look at paintings by Ed Ruscha, plus more new materials and perspectives. As a special and unexpected treat, Art Issues also is releasing an album of Hickey's original songs, country jazz ditties that he wrote and on which he both plays guitar and sings. After all, his first love was music, as a writer for Rolling Stone and a proud regular-guy Texan. Is it essential listening? That's to taste. But essential art curriculum reading, definitely. artissuespress.com

vated mixed-media sculptures. This new book builds on a foundation of Lofgren's art works, contextualizing them within voluminous field and studio notes, diagrams, spells, observations, advice, and dialogues with a cohort of like-minded women from the worlds of performance and music, art history, curation, ecology, activism, mythology and consciousness. setmargins.press

Amanda Maciel Antunes: Second Birth (Hexentexte). This book is but one result of the fertile collaboration between artist and writer Amanda Maciel Antunes (b.1987) and ghost of literary Anaïs Nin (1903-1977), with whom she shares a lifetime of biographical synchronicity, including unwittingly finding herself the occupant of Nin's former home in Sierra Madre. They also share a certain spiritualist sensibility, a feminist manifestation across generations, a peripatetic existence as a sort of perpetual immigrant, a drive to define a powerful female voice — and most especially, a taste for keeping diaries and elevating them to an artistic and literary form. Combining extensive research of the Anaïs Nin Papers archived at UCLA with a maelstrom of lived experience, dream messages and radical attention to nature, Antunes offers a catalog of recent collages and writing with a timeless, vintage, surrealist intimacy. cindyrehm.com

MUSIC

MAD'S WORLD!

From *AGT* to *Hollywood Dead* - Madilyn Bailey is here to stay

BY BRETT CALLWOOD



If you're going to appear as a contestant on one of the reality TV music competitions (*America's Got Talent*, *American Idol*, *The Voice*, *X-Factor*), your best bet is to get to the last few, and then not win. That's a tactic that has worked for the likes of Adam Lambert, Kat Robichaud, Melanie Martinez, and many more musicians who have gone on to forge a successful career post-television. Madilyn Bailey is the latest addition to that list.

Bailey appeared on *AGT* in 2021, initially impressing the judges with a song made out of the hate comments she received online. She would go on to make it to the semi-finals before exiting, with magician Dustin Tavella eventually winning (Brooke Simpson, in fourth, was the highest placed musical act).

"If I were to go back and say should I do this again, yeah I would," Bailey says, two years later. "I think it was cool, because it exposed me to a brand new audience. I'm really glad I did it with already having 10-plus years of experience in the in-

dustry, because then I wasn't devastated when somebody didn't like something that I did. I feel like if I'd done it when I was 16, it might have just destroyed any shred of confidence that I had. But at my point in my career, I realize that it's a TV show, and it's meant for entertainment purposes. But I had a really good experience. Simon Cowell was super supportive of me and my journey on the show. He had a lot of words of advice for me after the show, which was really encouraging."

If you make your entrance on a show by flaunting your ability to make magic out of criticism, a few harsh words from Howie Mandel aren't gonna phase ya! Bailey has been preparing for this shot for a long, long time.

"I practicality came out of the womb singing," she says. "Hi world, I'm here." Putting on little shows for my family, and then I think I started taking it seriously when I performed at my school's talent show. My whole school was so supportive, and I was such a shy kid at that point

that I was like, 'I'm not even sure that you guys knew that I existed until this moment.' But they were so supportive and also my parents were super supportive of everything. I posted my first video on YouTube I think in 2009 on my YouTube channel - I think that was my first video. I looked terrified. It's still there, it exists, it keeps me humble and reminds me that even when we think we're really awesome, we might not be. There's a lot of room for growth."

That first video, 13 years ago, saw (a yes, terrified-looking) Bailey covering Tears for Fears' "Mad World" ("Adam Lambert-style").

"I think after I posted that first video, I started getting a snowball, an overwhelming response of positivity, and people enjoyed what I was doing," she says. "I posted more and more videos, and then I started getting phone calls from people in L.A. from management companies and TV shows, and shortly after my first year of posting videos, I was flying out to L.A. to start doing my first recording sessions and songwriting sessions. That was when I fell in love with L.A. I knew I was going to move here eventually."

Bailey moved to Los Angeles in 2014 from a small town in Wisconsin. She told us, as she told the *AGT* judges, that her hometown has, "more cows than human beings." Thanks to the internet though, she was able to reach a large audience from her home at a young age. Since then, she's consistently posted new videos, and seen her fanbase steadily grow. The TV appearance didn't hurt, and now she's just released her debut album, *Hollywood Dead*.

"I would say the sound for *Hollywood Dead* is, it's definitely a pop project," she says. "But there are moments on this album that lean toward Avril Lavigne pop. There are moments that lean toward a Carly Rae Jepsen/Katy Perry pop. There's some Lana del Rey moments. So I would say the best of pop music is what this album sounds like."

She's not wrong. The album is unashamedly pop, though it's anything but vacuous. The lyrics are thoughtful, considered and heartfelt, including the title track.

"The title comes from a writing session that was in a year ago, right around this time, where I was like 'Oh my gosh, I'm about to turn 30, I'm basically Hollywood dead,'" Bailey says. "It's just this joke that aging in the industry is different to aging in real life. In real life, you turn 30 and you're still just figuring out being an adult. You're still at the beginning of your life. But in the music industry, you turn 30 and suddenly you're like the older person in all of your writing sessions. In the rooms for *America's Got Talent*, one of the kids I was singing with was 9 years old. My YouTube channel is older than him."

Yeah, it's fucking gross. And it's harder for women, who have to deal with unrealistic image expectations, too.

"I would argue it's a little bit harder especially for women, as there's a certain expectation of youth and beauty," Bailey says. "But again, I think the industry is moving in the direction of the artist being able to have a lot more control over their audience in the sense that they can have more of a connection, they can make a more authentic connection with the audience and have that personal bond, whereas like before, to access your audience, you needed a label, you needed radio or something. Nowadays, you can have a thriving career as an independent artist. Myself, I'm independent. I'm releasing this whole project independently, funded by the Bank of Madilyn."

You've got to love that DIY work ethic. Musicians relocating to L.A. need that drive if they want to thrive here.

"I think the moment I stepped off the plane in L.A., I fell in love with the city," she says. "I love the hustle, I love the people, I love the ideas, I love the culture. There's so much here that can enrich your experience and your perspective as an artist, and there's also a lot of things here that can distract you and get in the way, and cause unnecessary trauma and anger and frustration. Navigating Hollywood is about finding the right group of people that you vibe with to work with. It doesn't need to be the people who have the biggest names. It could be - I've worked with 19-year-old producers who are here for the first time and they have the coolest, most interesting ideas and perspectives. So it's just about finding people that you vibe with. Good, quality humans that are here for the art. Those people exist; there's a lot of them here."

Bailey, who becomes a mom in November, will be releasing more videos over the remainder of the year to support the album. This is a time of celebration for the singer and songwriter. She'll likely receive more criticism online but, hey, she might get another song out of the comments.

Madilyn Bailey's *Hollywood Dead* album is out now. [E]



CANNABIS

ADVOCATES: POT NEEDS TO BE DESCHEDULED NOT RESCHEDULED

As the smoke clears from last week's big announcement, we're breaking down the realities of cannabis moving to Schedule III

BY JIMI DEVINE

Last week's leaked letter from the Department of Health and Human Services (HHS) recommending that the U.S. Drug Enforcement Administration (DEA) reclassify cannabis from a Schedule I to a Schedule III controlled substance under federal law was lacking for advocates.

All of the OG cannabis reformers are weighing in. Congressman Earl Blumenauer has been involved in cannabis reform for 50 years. He founded the Congressional Cannabis Caucus in 2017.

"This is a step in the right direction, but it is not sufficient. I hope it is followed by

more significant reforms," Blumenauer said. "This is long overdue."

Blumenauer noted he pushed the Biden Administration to deschedule marijuana last December. Later in the spring, he called for more transparency in the wider Controlled Substances Act scheduling process.

NORML, the nation's oldest marijuana reform organization, noted the DEA said as recently as 2016, cannabis had no current accepted medical use regardless of all the babies with Dravet's Syndrome that started the CBD explosion making national headlines for years at

that point. The DEA will have the final say in all of this; we know how it went the last four times.

NORML's deputy director and long-time policy ninja, Paul Armentano, weighed in on the letter.

"It will be very interesting to see how DEA responds to this recommendation, given the agency's historic opposition to any potential change in cannabis' categorization under federal law," Armentano said. "Further, for decades, the agency has utilized its own five-factor criteria for assessing cannabis' placement in the CSA — criteria that as recently as 2016, the agency claimed that cannabis failed to meet. Since the agency has final say over any rescheduling decision, it is safe to say that this process still remains far from over."

Like Blumenauer, NORML has been calling for cannabis to be removed from the Controlled Substances Act for years. They recommend doing it in a manner that's similar to liquor and tobacco.

"The goal of any federal cannabis policy reform ought to be to address the existing, untenable chasm between federal marijuana policy and the cannabis laws of the majority of US states," Armentano said. "Rescheduling the

cannabis plant to Schedule III of the US Controlled Substances Act fails to adequately address this conflict, as existing state legalization laws — both adult use and medical — will continue to be in conflict with federal regulations, thereby perpetuating the existing divide between state and federal marijuana policies."

Armentano closed, noting it's the same level of intellectual dishonesty to categorize cannabis next to anabolic steroids as it is in its current situation on the list next to heroin.

With the US recreational cannabis market worth more than ever, it would seem something is going to have to be done to remedy the situation. Last week, California announced it had taken in just over \$5 billion since the legal market kicked off in 2018, New York City's first shop did \$12 million in its first six months, and there are about 50 more data points off the top of my head why states aren't going to let this fly.

In the end, descheduling is likely. But the road is going to be a bit longer. And you can expect it to be the result of a future Congress and White House taking some kind of mandated action that the DEA won't have a say in. [E]

ENTERTAINMENT

FROM IDOLS TO INMATES, BEARS TO BEEFS

The Best and Worst of 2023 Streaming TV So Far

BY LINA LECARO



idol/ max.jpg

Thanks to the WGA and SAG strikes, the entertainment business as we all know, is at a standstill. The contract wars have yet to be resolved, but in the meantime, battles are being played out for our viewership regardless, with TV and streaming offerings made before the strike going head to head. The much-hyped post-pandemic return to movie theaters that was the “Barbenheimer” box office bout was no accident. These two have yet to come to streaming, but they are sure to be competing again come awards season.

Pretty much all of 2023’s best (and worst) releases are available to watch at home right now. We’ve indicated which streaming services to watch them on in

parenthesis below.

The movie year started off strong with Blumhouse’s *M3GAN* (Prime Video) kicking butt over titles like *Plane* with Gerard Butler (Starz) and Steven Soderbergh’s *Magic Mike’s Last Dance* (Max). *John Wick: Chapter 4* starring Keanu Reeves (VOD) triumphed over other releases including similarly stunt-driven superheroes like *Ant-Man and the Wasp: Quantumania* (Disney+) and *The Flash* (Max). Michael B Jordan’s anticipated directorial debut with *Creed III* (Prime Video) scored a knockout against spring releases including *Scream VI* (Paramount+) and the *Fast and Furious* closer *Fast X* (VOD). Star power was only part of the equation, by the way. Ben Affleck in *Air* (Prime Video)

faired way better than Owen Wilson in *Paint* (Sling), Joaquin Phoenix in *Beau of Afraid* (VOD) and Nicolas Cage in *Renfield* (Peacock).

When you consume a lot of entertainment, certain trends start to emerge, often around the same time. Beyond superheroes and animation, comedy and young adult material has been prominent. Attempting to attract both the YA market and Gen-X nostalgia-seeking viewers, *Are You There God? It’s Me, Margaret* (VOD) was better received than the Disney live action version of *The Little Mermaid* (VOD), for example. Adult comedies are still having a moment: the Asian cast comedy *Joy Ride* (VOD) killed the Burt Kriescher movie *The Machine* (VOD), and *Cocaine Bear* (Prime Video) kinda mauled both.

as the shows air or the next morning. We’re currently enjoying watching new seasons of *What We Do In the Shadows* (Hulu), *Only Murders in the Building* (Hulu) and *Winning Time* (Max) play out and anxiously awaiting new seasons of the shows we loved. We may be waiting a while if the progress with the strikes continues to stall.

In any case, here’s a look back at prominent 2023 TV shows, bad and good. Some are of similar ilk and seek the same audiences, so we pitted them against each other to contrast their strengths, weaknesses and most importantly, their watchability.

Pop star vs. Rock stars

Let’s start with what will probably end up being the biggest entertainment fail of 2023, shall we? HBO’s name change might be a lasting misstep (or not) but its biggest mistake, maybe ever, was *The Idol* (MAX) which just announced its cancellation a few weeks ago. Great acting and cinematography might save Sam Levinson’s bleak teen drama *Euphoria*, but even big names and some strong performances couldn’t do the same for *The Idol*, an equally empty glamorization of drug use and messed up sexual dynamics. Provocative dramas are par for the course at MAX, but Levinson’s vibe is high style with little substance. Considering the subject matter – the music business – he might have pulled off something interesting with a more forceful satiric tone and a different male lead.

But *The Idol* glared with the arrogance of its creators, lacking relatability or any kind of contextual resonance to keep us engaged. Abel Tesfaye (The Weeknd)’s input brought out the worst in Levinson’s exploitive proclivities and the result was a vile television experience as abusive for the viewer as it was for the main character Jocelyn (played with palpable effort by Lily Rose Depp). From its weak narrative and cartoonish character development to its gratuitous, not-hot sex scenes to the awful music that was supposed to help explain why anyone should care, this show was harder to watch than Britney Spears’ Instagram.

The analogy of course, is apropos, as *The Idol* was meant to be a commentary on the manufactured and cut-throat nature of pop stardom, with attention to how it uses and abuses women. At least that’s what original director Amy Seimetz seemed to have in mind before she was let go and the series underwent significant reshoots to tell a different story, highlighting Tesfaye as a sexually manipulative cult leader that Jocelyn falls for and ultimately gets musical inspiration from. By the final episode (cut from six to five) the toxic tale attempted to flip the script, serving up a slightly twisty (and twisted) fake feminist take: turns out all the abuse and control Joc suffered each episode was her choice after all. She was looking to re-conjure the abusive relation-

The biggest money-makers so far this year after *Barbie*, are *The Super Mario Bros. Movie* (Peacock), *Spiderman Across the Spiderverse* (VOD) and *Guardians of the Galaxy* (Disney+). Not too surprising. But were they really the best?

Read our critics’ reviews of all of the above titles at LAWeekly.com.

Straight to streamer offerings were plentiful, especially series. Some shows returned with new seasons, some were new and begging for binges, some were so good we watched them twice and others were one-time hate-watches. Even bad TV has its own kind of droll delights, not the least of which is sharing disses on social media

ship she had with her deceased mother through her romance with the rat-tail haired manipulator. She was using him, see. The show ended with the pop star's career back on track and a romantic reunion that re-established who was in charge, but instead of offering empowerment, the final message was more dire: everybody's basically evil. The star, her team, the record company, the journalists who cover celebrities and even the fans are all part of the problem, after all, they're the ones who buy in and help these cretins continue the cycle. The show tanked because it celebrated this disdain for everything, which was nothing to idolize.

By contrast, *Daisy Jones and the 6* (Prime Video) at least infused some heart into its depiction of hedonist rock 'n' roll music-making and band drama. Based on the best-selling novel by Taylor Jenkins Reid, the show (which we hope will come back for another season) explored the tempestuous relationships between members on a trajectory toward stardom. Clearly, there's some Fleetwood Mac-ian influence here (Stevie Nicks, who recently shared her love for the show on social media, sure thinks so). Fronted by two charismatic lead singers — Daisy (Riley Keough) and Billy Dunne (Sam Claflin) — the show's structured documentary style takes a look back at how egos, power struggles and personal relationships within the group let to its demise.

It might have seemed like a quaint take on the music business compared to *The Idol*, but the '70s setting and Almost Famous fashions felt authentic enough to ring true, providing flashbacks to another time before social media and filtered selfies. The characters have their vices (mostly drugs), but they're presented as complex individuals who share a chemistry that makes most of the scenes pop, even when the music didn't. That's a feat in itself.

And speaking of music as dramatic subject matter, we need to mention the film *Spinning Gold* (VOD), which we screened around the same time these two shows came out. The story of Casablanca records creator Neil Bogart (played in over-the-top fashion by stage actor Jeremy Jordan), had a lot going for it, but it never felt real and it was hard to get lost in the story. From the badly cast actors playing Donna Summer, KISS and P-Funk, to an off-putting pace that sought to reference a stage musical and a proper biopic, but never quite landed either, the film featured some cool covers of the famed label's gold selling hits, but qualified for bronze at best cinematically. Making movies and TV shows about music is still, it seems, hard to do.

The Bear vs. the Beef

The Emmys feel less relevant than ever right now, but they got it right with nods for these two shows. *The Bear* (Hulu/FX)

and *Beef* (Netflix) are not only very watchable, but we dare say, they are mandatory re-watches. Both are better upon repeated viewing with nuances and new bits and pieces to notice in nearly every scene, creating a richer viewing experience all around.

In *The Bear* Season Two, Carmy Berzatto (Jeremy Allen White) decides to open a new fine-dining restaurant in the space formerly owned by his deceased brother after discovering hidden money stashed in tomato cans. The staff of misfits introduced in Season One are fleshed out further as they push themselves to help the stressed-out chef accomplish this goal. We also get more family background in Season Two, which helps explain a lot of the chaos in the first season.

The cast is top-notch, the acting is emotive and the writing is revelatory, but what stays with you most after watching Christopher Storer's intense dramedy isn't the humanity but rather, what backdrops it — the city of Chicago and the fast-paced insanity of the professional kitchen, which is captured in lingering close-ups, dizzying camera views, and lovingly shot locales. *The Bear* is a beautifully well-crafted work from start to finish, and we can't imagine ever being too full for what it might serve moving forward.

Beef's realistic portrayals of imperfect human interaction are equally meaty. Danny Cho (Steven Yeun) and Amy Lau (Ali Wong) share a chance meeting (a near car accident turned road rage incident) that ultimately becomes an obsession for both, with each infiltrating the others' life to make it pure hell. Because that will make them feel better about their own unsatisfactory lives, OK?

It's obvious that the show's initial encounter will end up nowhere good, but that's what makes the show so fascinating. We've all felt this level of frustration, on the road, in the supermarket, at work and at home. Amy is rich and Danny is poor, but neither seem happy and both seem too entitled to realize the blessings they actually do possess. As a viewer, watching what happens as their "beef" escalates and they finally do open their eyes to the insanity of their actions, is deliciously amusing. And it's simply wonderful to see a talented all-Asian cast bring this riveting story to life. Cultural differences aside, we're all the same.

Unlike *The Bear*, which counts on viewers rooting for the main characters, *Beef* counts on the opposite. We want to see both protagonists learn a lesson from and move beyond the lunacy that becomes their lives. They seem close to it by the end, but not before several acts of raging revenge, which we're betting they won't be able to let go of... if another season ever comes.

(Note: The televised Emmy ceremony

was supposed to air this month, on Sept. 18, but it's been postponed to next year on Jan. 15 due to the strikes).

Latinos on TV

The Eva Longoria-directed movie *Flamin' Hot* (Hulu) about the guy who invented Flamin' Hot Cheetos, was a music-video style ride, even if the story was a bit ahem, embellished. Richard Montañez (Jesse Garcia) was the janitor at Frito-Lay who claimed to have invented the spicy version of the snack, and his story is told in zesty, swiftly paced montages that are fun if not exactly fulfilling, or historically accurate, apparently.

It's nice to see authentic portrayals of Latino stories depicted on TV though, even when they're not aspirational or inspirational. *Mayans AC* (Hulu/FX), which just finished up its final season following the tribulations of the Mayans motorcycle club, and while it tried to tie up loose ends with a dark and violent finale, it ended up being more convoluted than the show itself, a problem we saw a few seasons in, and which became more irritating near the end for those of us who stayed with it. It was a respectable spin-off to Sons of Anarchy, but each show simply ran its course as it rode off into the sunset.

This Fool (Hulu), our favorite show depicting Latino life, finds the perfect balance between cultural immersion and

comic absurdity. Co-creator/comic Chris Estrada is Julio Lopez, a 30-year-old South Central L.A. native who still lives at home and works for Hugs Not Thugs, a nonprofit that helps ex-gang members and inmates rehabilitate. Chris' cousin Luis (Frankie Quiñones), who got out of prison last season and moved in with Chris' family, made for plenty of back-and-forth quipping between the pair, and it was hilarious to watch last season.

Both fellows grew up a bit this year: Luis got a job and a girlfriend, even as Julio saw his own life turn stagnant, professionally and romantically. The storyline got a bit wacky this season, but it served to elevate both leads' lives so things moved forward. Through it all, we got the intimate conversations, perspectives and disagreements that come up as each sought a better life. This is the most realistic depiction of the living in "the hood" we've seen in a while and what we love most is that, even when it's negative, the humanity of the people depicted shines through. There's a respect for the subjects and a realness (especially in the way people speak to each other) that permeates this show, and you don't have to be Latino to relate or to laugh a lot.

This story was cut for space in print. Read the full version, which includes reviews of streaming documentaries on LAWeekly.com. [A]

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SUMMONS (CITACION JUDICIAL)
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The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is (El nombre, la dirección y el número de teléfono del abogado del demandante, o del demandante que no tiene abogado, es): Felicia Espinosa, Esq., 770 E. Shaw Ave, Ste 222, Fresno, CA 93710 (415) 792-3164

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CNS-3730601#

LA WEEKLY"

ORDER TO SHOW CAUSE

FOR CHANGE OF NAME

Case No. 23STCPO3075

Superior Court of

California County of

Los Angeles located at:

Central District Central

Courthouse 111 North Hill

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Filed On 08/23/2023 - In

the matter of petitioner

TATIANA HUGHES. It is

hereby ordered that all

persons interested in the

above-entitled matter of

change of name appear

before the above-entitled

court as follows to show

cause why the petition for

change of name should not be granted. Court Date: 10/20/2023, time: 10:00 a.m. Located at Central Courthouse 111 North Hill Street, Department 82, Los Angeles, CA 90012. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have her name changed from:

TATIANA HUGHES to JNANA YOGINI NITHYANANDA.

Now therefore, it is hereby

ordered that all persons

interested in the said matter

of change of name appear

then and there to show

cause why the petition for

change of name should

not be granted. It is further

ordered that a copy of this

order be published in the

LA Weekly, a newspaper of

general circulation for the

County of Los Angeles,

once a week for four (4)

successive weeks prior to

the date set for hearing of

said petition. Set to publish

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