ALIVE AND KICKING
RÜFÜS DU SOL CELEBRATE NEW ALBUM WITH STADIUM SHOWS. BY BRET CallWOOD
EPISODE

City of Needles Water Crisis – Setting the Story (Part 1)

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FIRST LOOK AT FANNY’S

Much-anticipated restaurant and café opens inside the Academy Museum of Motion Pictures.

BY MICHELE STUEVEN

Fanny’s, the much-anticipated and talked about restaurant and café at the Academy Museum of Motion Pictures, will soft open its daytime café in conjunction with the museum’s grand opening today, September 30. To start, it will offer a limited menu of quick-serve small plates and prepared food options, overseen by Executive Chef Raphael François, from 9 a.m. – 4 p.m. François and his team (which includes legendary bartender Julian Cox) will launch lunch service later this month, followed by a more formal dinner service in early November.

Debuting in stages, Fanny’s is being brought to life by restaurateurs Bill Chait and Carl Schuster, with support from the Fran & Ray Stark Foundation. Named after Fanny Brice, the legendary movie, vaudeville, theater and radio star portrayed by Barbra Streisand in her Oscar-winning role in Funny Girl. The elegant two-story, 10,000-square-foot space was conceptualized by late architect Osvaldo Maiozzi.

In this first phase, guests can either enter through the restaurant’s patio (off of Fairfax Avenue) or the museum’s lobby to order from a menu of espresso drinks, freshly made baked goods, salads, sandwiches like a beetroot tartine, natural wine and beer. Adjacent to the patio entrance to the café is a glass case filled with prepared items that can be ordered at the counter and be eaten at one of the area’s communal tables or outside. Once dinner debuts, the restaurant will take on a more formal ambiance than its daytime counterpart, switching to a different menu and captain-based service.

Designed by L.A.-based Commune Design, Fanny’s features a spacious main dining room and an art deco-style bar and lounge, in addition to the daytime café area. The aesthetic blends contemporary style with old Hollywood inspiration, as embodied by iconic restaurants like the Brown Derby and Perino’s, as well as studio backlots and the 1939 Streamline Moderne architecture of the museum’s Saban Building. The space also features work by local artists, including custom light fixtures by Atelier de Troupe and Pojagi-inspired sheer curtain panels by textile artist Adam Pogue. A specially commissioned wraparound mural by L.A. artist and illustrator Konstantin Kakanias celebrates film and music legends from classical Hollywood to present day.

The café at Fanny’s will be open daily from 9 a.m. – 4 p.m. For more information and to be updated regarding the launches of lunch and dinner service, visit www.fannysammp.com or follow along at @fannysammp.
Australian, L.A.-based electronic project Rüfüs Du Sol are not used to playing stadiums. They’ve performed in big venues around the world—prestigious theaters and arenas. But they were dipping their toes into deeper waters when they were booked to play the Banc of California Stadium. When they sold 70,000 tickets in three days, and then a second date was confirmed, and then a third, it was clear that something big was happening.

“It felt like a longshot to get to play a stadium,” says Tyrone Lindquist, one of the three members alongside Jon George and James Hunt. “But you know, we’ve been doing this for 10 years and we’ve been steadily growing. We were hopeful that we could do one stadium, and I think they held two shows. Then we found out that the first one sold out while we were getting coffee on our way to the studio. We were so excited. I wasn’t that hopeful that we’d get to do two. So that was surreal. To get to do three, I’m not sure what to make of that anymore.”

It’s a just reward for steady progress since forming in 2010. They did hit the ground running with the 2013 debut album Atlas, which Lindquist describes as a “very hopeful record.” But their evolution has been staggering.

“I feel like we were learning—we’d been in Berlin [for second album Bloom] and we were trying to create the sounds that we were hearing in the clubs from acts that were in Europe,” he says. “We weren’t good enough producers to be able to clearly replicate the things that we wanted to do. But us falling short ended up in its own little realm. Then by the third record, I feel like there’s more vulnerability. We were better as producers, to be able to take what was in our brains and hearts and translate it to music. John and James in particular are such amazing producers, and it’s just really fun to be in a studio with them—it’s like a playground. They’re able to translate an idea that we are conceptualizing into reality very fast.”

It helps that they’re such an incredible team; during production, each member plays an equal role, with each able to take their turn with songwriting, sound design, drum programming, and anything else that comes up. The third album, Solace, came out three years ago but they were still in the touring cycle for it when the pandemic and lockdown hit.

“I see the whole rollout as a bit of a miracle for us really,” says Lindquist. “I know that’s sideways, but I think we’ve been together as a band for 10 years. We’d written our third record, we’d undergone a lot of change, we’d moved over to L.A., and I’m a father and married. So a lot has changed in the last 10 years and we as friends and bandmates have had to reconnect. Remind ourselves what it is that we do this for. The pause in the middle of an album cycle because of COVID was a big gift for us because it let us slow down and rethink where we wanted to go, who we wanted to be. But of course, it was really sad to be in the middle of playing some of our biggest shows.”

In March of 2020, just before COVID had us all locked down, the band released a live album, Live From Joshua Tree. The California spot, Lindquist says, is a special place for them and the recorded show turned out as good as they had hoped.

“It’s been a special place for us since we came over here,” he says. “We’ve done a lot of writing sessions out there, and it’s just got this special place in our hearts. It’s close enough to L.A. We’d been there for Thanksgiving weekends with a bunch of our friends, and got a house. It’s just so immersive with the sky. So expansive and clear. The stars really illuminate through the blackness of the sky, and it feels really magical out there. You feel like you’re on Mars or something. It feels surreal and fun, and when we were talking about where we wanted to do the show, that was one of the first places.”
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So the build-up to their forthcoming fourth album has, against all odds, been pretty seamless. The album is called Surrender, due for release on October 22. The first single released was quite appropriately named given world events, “Alive.”

“We knew that we wanted to put out ‘Alive’ first,” says Lindquist. “Just given the time and circumstances of everything. Our personal lives, having undergone a lot of change. There’s a certain hopefulness in the song that we really liked. That’s how we feel as a band. We felt a lot of hope. It’s been like seeing light at the end of the tunnel after a dark couple of years. It feels really great.”

It’s a feeling of hope, almost of relief, that permeates the whole record. The group has been listening to Northern Irish DJ and production duo Bicep, delving into breakbeat. With the next single “Next to Me,” they displayed a more cinematic, but also celebratory, side.

“We wanted to put something that just feels really celebratory and loving out after that,” Lindquist says. “It was fun. We wrote it partly in Joshua Tree and partly at our studio here in L.A. It just came out quite easy. One of the lyrics and the chorus is basically saying something about goodbye, and we were like, ‘maybe this is that song that doesn’t need to be bittersweet, maybe it should just be a pure love song.’ For me, I found it really nice to think about my upcoming wedding. It was five years ago and I’d been engaged for two years. I just found it easy to put those words down. I tried singing it at my wedding to my wife as a surprise but I couldn’t get through the words.”

There’s a clean, organic feel to the production, and that’s true of the whole album. “We’re really drawn to anything that’s organic in sound while still being electronic,” says Lindquist. “It was fun. We wrote it partly in Joshua Tree and partly at our studio here in L.A. It just came out quite easy. One of the lyrics and the chorus is basically saying something about goodbye, and we were like, ‘maybe this is that song that doesn’t need to be bittersweet, maybe it should just be a pure love song.’ For me, I found it really nice to think about my upcoming wedding. It was five years ago and I’d been engaged for two years. I just found it easy to put those words down. I tried singing it at my wedding to my wife as a surprise but I couldn’t get through the words.”

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L.A. WILL REQUIRE PROOF OF VACCINATION FOR INDOOR ACTIVITIES

In other news, California passed a law targeting law enforcement ‘gangs’ and allowing termination of those members.

**NEW CALIFORNIA LAW ALLOWS TERMINATION OF POLICE ‘GANG’ MEMBERS**

Gov. Gavin Newsom signed a law targeting gangs and cliques that form within law enforcement departments.

The bill states that law enforcement gangs had been “identified” leading up to this bill and individuals within those groups may now be disciplined or even terminated.

“Law enforcement gangs have been identified within California law enforcement agencies, undermining California’s movement to enhance professional standards of policing throughout the state,” the bill reads.

“Law enforcement gangs have been recognized by the Los Angeles Sheriff’s Department as damaging to the trust and reputation of law enforcement throughout California.”

The bill states that any law enforcement groups who identify themselves through symbols such as matching tattoos and “violate the law or fundamental principles of professional policing” may be subject to disciplinary measures.

L.A. Sheriff Villanueva said he supported the state bill and it aligns with the policy he implemented in February after deputies came out and made the public aware of the cliques within the LASD.

“I am proud to be a sponsor of this legislation, which is based on the current Los Angeles County Sheriff’s Department policy I implemented in February of this year,” Villanueva said in a statement. “Our current department policy is consistent with this new law and is already being enforced. This law will serve to foster organizational change and hold employees to a higher standard of conduct. We must remain hyper-vigilant that benign subgroups do not devolve into cliques that may dishonor the badge.”

**LA WEEKLY CALIFORNIA RESIDENCY**

Don’t miss Lady Gaga: Just a Girl the Las Vegas residency live at Zappos Theater at Planet Hollywood this Halloween weekend! www.ticketmaster.com/GagaVegas

Don’t Miss Gwen Stefani!

Don’t miss Gwen Stefani: Just a Girl the Las Vegas residency live at Zappos Theater at Planet Hollywood this Halloween weekend! www.ticketmaster.com/Gwen

**Día de los Muertos**

Downtown Santa Monica is honoring Día de los Muertos, highlighting the traditional Mexican cultural celebration of life and death, with a mix of live entertainment featuring DJs from Cumbiaton LA and traditional dance performances by local community groups, larger-than-the-afterlife La Catrina sculptures by Los Angeles–based artist Ricardo Soltero, a BIPOC makers market from Angel City Market, face painting, kids crafts, and other family-friendly activities.

www.downtownsm.com

**NIGHTS OF THE JACK**

Nights Of The Jack is an immersive Halloween experience for all ages. Vast grounds of intricately hand-carved and illuminated jack o’lanterns welcome visitors as they make their way through our walking trail around King Gillette Ranch in Calabasas, CA. Angelenos will have the opportunity to immerse themselves in a Halloween wonderland featuring a live pumpkin carver, gift shop, top LA food trucks, our “The Spookeasy Bar” and tons of other Instagrammable moments for all to enjoy! Come experience what everyone is talking about!

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**SPOOKY THINGS TO DO THIS OCTOBER**

**San Pedro Property Owners’ Alliance**

San Pedro Property Owners’ Alliance will hold a tribute event to remember your loved ones. Due to COVID-19, we will not hold our traditional large-format festival. Instead, we will offer a more intimate event. Join us for a screening of the Disney film COCO to kick off San Pedro’s Day of Remembrance, on 6th street in San Pedro. Sponsored by FilmLA.

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Elvira, Mistress of the Dark has been enchanting her fans for decades. Four fiendish ones to be exact. Cassandra Peterson, the actress who plays the gorgeously ghoulish movie hostess just had her 70th birthday, and while we can't explain how she still looks so incredible (Spells and rituals? Virgin sacrifices? Dances with the devil himself?) we can say that her image is titled the “40th Anniversary” to celebrate So this is obviously a more superficial question, but a lot of us gals wanna know how you do it. I mean, you look so great! I know on the special you say you were “a baby” when you started as a horror host back in the ’80s, but you actually just celebrated your sexy 70s a couple weeks ago! So what's your secret? You know I wish I had a secret because I would bottle and sell it. Because you know I sell everything as Elvira. If I had some sort of potion

I would definitely be marketing that sucker. But you know I don't know what to attribute it to. I feel like it's just enjoying my work, enjoying my life. Someone just said to me the other day – if you really enjoy your work then it's not work because it's like, “when did you know you were gay?” I don't know I've known I'm gay all my life. I just don't know what to think about it. But I have the most loyal fans and they love me no matter what I do. They are completely understanding and it was when I was concerned about most was really, “oh will this company or that studio wanna hire me anymore for a commercial” or other projects. So I just knew I was just protecting my brand. You know Elvira is a straight horndog and suddenly come out that the actor playing her was with a woman… I wasn't sure. But you know I'm just really happy that 99% of the comments and fans still love me. I hope it gives faith to other people hesitant about putting these sorts of things out there 'cause life is too short to be hating and keeping secrets.

Absolutely and the world is so much more loving and accepting in this day and age in terms of sexuality. Did that influence your decision to put it in your book? Yes, of course. You know there isn't just “straight” or “gay.” There's a thousand shades in between and I've had people say to me, “when did you know you were gay?” I don't know I've ever known I'm gay. I don't plan it. It's never been attracted to women before but I don't feel like, “oh gosh I suddenly turned gay.” I just feel like I fell in love with a person who is very androgynous and happens to be a woman. I didn't plan it. I've never been attracted to women before but I don't feel like, “oh gosh I suddenly turned gay.” I just feel like I fell in love with a person and they happen to not be a man. I have no labels.

Elvira is fluid and I think people are starting to understand that more than ever. You sharing your experience really helps. Let's talk more about your Shudder/AMC special. Did you have any input in the films they were gonna show? They gave me a list of films they had available and then we picked four of them. I said yes to these because they were all movies I absolutely love. I mean, the first was Mistress of the Dark and what's that not to love? Then there was House on Haunted Hill, which is very special to me because it was the first horror movie I ever saw as a child and it changed my whole outlook, really rocked my world. The other two movies, The City of the Dead and Messiah of Evil were just so perfect for me. They picked one film from each of the four decades, which is really cool, so you've got the '80s, '70s, '60s, and '50s represented.

So what's next for you? I have several shows coming up that I cannot talk about but after the book, I hope what's next is a documentary deal, fingers crossed. Or a film version of it or even a Mistress of the Dark Broadway play or musical. It may take years, but I want these projects to happen.

Well, I'm sure Elvira will keep bewitching fans for however long it takes, even if it's another 40 years. Thanks again for sharing (and scaring) us!
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NICK BRANDT’S PORTRAITS FROM THE ENDS OF THE EARTH

The acclaimed wildlife photographer takes a deeper look at people.

BY SHANA NYS DAMBROT

The Day May Break is a hefty new book and exhibition from Nick Brandt – a photographer and eco-advocate whose dedicated practice of chronicling the effects of the climate crisis, especially in East Africa, also inspired him to co-found the Big Life Foundation with conservationist Richard Bonham. His work is known for memorable and sometimes surreal locations, and a cinematic sensibility in emotionally charged portrayals of wildlife as the protagonists of his narratives.

In previous series, especially those where human and animal figures share the scene, Brandt had occasion to employ elaborate processes that might unfold over hours, weeks, or even months. Often this would involve stationary cameras and several exposures at different times of day or even different times of year, so that humans and animals would seem to be sharing a particular place – a liminal place of industry or commerce – which they all visit, but usually not at the same time. In the theatrical and mysterious new works, all made in 2020, they do.

The theatrical aesthetic and dreamlike logic of these pictures, in which people sit for portraits and rescued wild animals – giraffes, rhinos, all kinds of birds, cheetahs – come and go as they please. The most captivating images make it seem like they are posting together; a motif of gentle fog vignettes each portrait, increasing the sense of intimacy between them. In truth, they are not only in the same place physically, but they are in the same crisis for the same reasons. They are climate refugees and their fate could soon be a global one.

“During the course of my photographic life,” writes Brandt in the book’s foreword, “there has been a steady progression toward the photography of people, toward, in The Day May Break, people now being the literal focus of the images. Some may ask, after all these years, why? Because it was time.”

Everyone portrayed in the book – two legs, four legs, hands, hooves, talons and wings – has been catastrophically impacted by the degradation and destruction of their homes, whether by climate or industry or poaching or all three. The intimacy and empathy the images radiate is a melancholy solidarity born of shared trauma. They are all mourning together. They represent the entirety of nature even as they inhabit their own individual stories; they all have names.

Harriet, the Giant Eagle Owl, has lived at the Kuimba Shiri refuge in Zimbabwe for 35 years, rescued as a chick from deforestation of her habitat. Sky the Giraffe is four years old, and lives at Wild Is Life in Zimbabwe. Her whole family was killed by settlers; her species is not protected. She’s photographed with Helen, a widowed farmer from the same part...
Eagle living at Kuimba Shiri, who is almost 40
years old. There’s Marimba the Pangolin, and Diesel and Levi the Cheetahs, who are brothers. And there are many other people, like Helen, James, Githui, and Miriam; there are loving couples and parents and pensive children, old and young men and women with bright eyes and the weight of the world on their shoulders.

The photographs from The Day May Break were taken at five sanctuaries and conservancies in Kenya and Zimbabwe. The book tells tales of tenuous survival. The pictures them- selves are fascinating because of how strange it is to think of the animals and people calmly sharing personal space. It should not be happening and it feels both magical and ominous, hopeful and unsettling. At heart, the question overarching and it feels both magical and ominous, hopeful and unsettling. At heart, the question this series poses is whether the day will break and it feels both magical and ominous, hopeful and unsettling. At heart, the question this series poses is whether the day will break...
LEGAL NOTICES

NOTICE OF PETITION TO ADMINISTER ESTATE OF Ramiro Aldama (Name): CASE NO. FL-120088-00 (Number of the Petitioner's number): (213) 215-1350

To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, both real and personal, of Ramiro Aldama, you must file your claim with the court and mail a copy to: Chris Dale, Director, HR, 4101 Redwood Avenue, Los Angeles, CA 90046 or fax (818) 592-3506.


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