

USC FRATERNITIES FACE A MORATORIUM • LA WEEKLY'S HALLOWEEN EDIBLE GUIDE • NEW *VELVET UNDERGROUND* DOCUMENTARY BY TODD HAYNES

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USC SUSPENDS FRATERNITY ACTIVITIES AFTER SEXUAL ASSAULT ALLEGATIONS

In this week's news, USC fraternities face a moratorium on activities as one of its chapters faces sexual assault allegations. Also, L.A. County gas prices have inched closer to an all-time high set in 2012.

BY ISAI ROCHA

The University of Southern California (USC) has suspended all fraternity activities after a sexual assault investigation began in connection with the Sigma Nu fraternity.

The USC Interfraternity Council announced the suspension after allegations of sexual abuse and drugs being slipped into drinks during fraternity parties.

"The Interfraternity Council is disturbed and angered by the reported incidents of drugging and sexual violence by members of the Sigma Nu chapter at the University of Southern California," the IFC said in a written statement. "We are disgusted this violence took place in our community. There is no place for this abhorrent misconduct nor a culture that supports it in the Interfraternity Council community at the University of Southern California or anywhere."

The USC Department of Public Safety put out a "Timely Warning-Crime Alert" about the allegations on Oct. 20 and encouraged students to report any further relating information to the university or LAPD.

Multiple reports followed the alert and the Dept. of Public Safety said it would increase security.

LAPD has confirmed Sigma Nu USC Chapter President Ryan Schiffilea as a suspect, but no arrests have been made.

"One of the matters currently under investigation involves an allegation of sexual assault against an individual student member," Sigma Nu Fraternity said in a statement. "That individual's fraternity membership was suspended immediately by our chapter and by the National fraternity, pending the completion of applicable investigations and procedures."

USC campus police incident reports list at least five incidents of drugs being slipped into drinks at parties, dating back to Sept. 27, according to the Daily News.

"Such behaviors are deeply disturbing," USC President Carol Folt said in a statement. "They hurt people and go against everything we stand for as a community."

Hundreds of protesters gathered at USC's

"Fraternity Row" on Monday, posting signs outside the Sigma Nu house that read, "Rape House," and "Abolish Greek Life."

Despite a moratorium on fraternity activities, the IFC is investigating possible violations over the weekend, according to the USC campus newspaper, the Daily Trojan.

The Daily Trojan's editorial board also called for the Interfraternity Council to be "abolished," saying

"Fraternities are dangerous institutions that reinforce harmful behavior toward women, nonbinary individuals and people of color. These institutions are places where racism, sexism, homophobia and classism flourish."

L.A. County Gas Prices Near All-Time Highs

The average price for regular self-serve gas in Los Angeles County has risen to \$4.52 per gallon, nearing the all-time record set in 2012.

Average gas prices have risen for nine consecutive days, an increase of 8.4 cents per gallon, and are a few cents away from the county's high of \$4.705 per gallon on Oct. 9, 2012, according to data recorded by the American Automobile Association.

Los Angeles County gas prices are more than a dollar higher than the U.S. average of \$3.36, although the national average also increased over the past month by 17 cents.

Further north, in the Monterey County town of Gorda, a gas station saw its price for regular gas hit \$7.59 per gallon Thursday, although the particular gas station is known for its significantly higher prices and has seen higher than average in the past. In the rest of Monterey County, the average price is \$4.49.

Neighboring Orange County has also seen an increase in its average price for regular gas and as of Thursday, sits at \$4.50 per gallon.

Even with L.A. County nearing its record highs, it is still below the California average of \$4.53. In comparison, the state with the lowest average of regular self-serve is Oklahoma, with a current average of \$3.00 per gallon.

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MYTHBUSTER

How The Food And Drug Administration Has Failed Us

BY MICHELE STUEVEN



Richard Williams, Ph.D., served at the Food and Drug Administration from 1980 to 2007, finally serving as the Director for Social Science with the Center for Food Safety and Applied Nutrition. After leaving the FDA, he was the Vice President for Policy Research at the Mercatus Center at George Mason University. He's also been on the U.S. EPA Science Advisory Board, Board Chairman for the Center for Truth in Science.

In his new book, *FIXING FOOD: An FDA Insider Unravels the Myths and the Solutions*, Williams, a vegetarian, breaks open the FDA and tells the stories of what really happens behind closed doors. Exposing candid conversations with the food bureaucrats, the Institute for the Advancement of Food and Nutrition Sciences board member explains why one out of every six Americans gets food poisoning every year according to the Centers for Disease Control. He also discusses why two-thirds of us are overweight or obese and why, by 2030, despite FDA's nutrition labeling, one out of every two Americans is expected to be obese.

Consumed with a love of technology, Williams discusses new tools coming from private entrepreneurs that will help consumers eat more safely and healthier, food safety, Hazard Analysis Critical Control Points, nutrition, epidemiology, food labeling, FDA history, bureaucracy, government performance and executive orders.

Food safety is a growing concern. Just this week, the Centers for Disease and Prevention announced that a restaurant-related salmonella outbreak has sickened a total number of 419

people in 35 states, hospitalizing 66. The source of the outbreak is unknown.

In a telephone call from his home in Virginia, Williams spoke with *L.A. Weekly* about the future of our food being produced in the lab, 3D food printers and why precision fermentation will save us.

What are the biggest myths of the FDA?

The FDA hasn't made any progress in keeping food safe for decades. That's probably one of the biggest myths. For me, the other one is the FDA isn't helping us at all with nutrition. We're going in the wrong direction on that.

Isn't that why they developed the food labels and expiration dates on products?

For one thing, it's just far too complex. Lots of our studies have shown that people don't understand it. One survey found it was harder to figure out what to eat than to do your own taxes. I once went to our nutrition office and quietly asked around, if they used the percent daily value in their personal shopping and not one of them admitted to using the food labels.

The entire exercise of putting in the food labels has helped make obesity worse, which is absolutely terrible now. The obesity rates in children have quadrupled since 1970 which has led to a lot of diabetes as well. We're getting an average from March 2020 of 400,000 deaths per year from covid, and a lot of that was due to poor nutrition from underlying conditions. The CDC's website states that about 400,000 people die each year from poor diet and lack of exercise and the Center for Science and Public Interest put their figures up just for diet to 670,000 per year. It's an enormous problem.

"Use By" labels are when the quality of the

product might be declining. That's not to say it's unsafe. One of the biggest problems in this country is how much food we waste. We waste more than anybody else in the world – about 40 percent of all the food we produce just goes to waste. People are throwing out food when they shouldn't. One of the new packaging technologies contains nano materials that monitor the food and will tell you if the food is bad and to throw it out.

So what's the solution?

The solution I believe from my research is that it really doesn't lie in looking to the FDA to do the same things they've been doing since 1906. It relies on new products that are coming out on the market quickly – unless, of course, the FDA slows them down. New proteins like the Impossible burger which have lots of nutritional benefits, are safer. I'm a big fan of genetic engineering, nanosensors and packaging that actually tells you when your food is spoiling. I think it's great that we might have more robots in manufacturing at restaurants because they don't have diseases like humans do and 3-D food printers in the home to help with food safety. And the number one thing for obesity and nutrition is going to be the devices that literally look at you and your unique characteristics say alright, from that we can determine what you as an individual need to eat. I can't wait until we get a good 3D printer so I can print my own food at home, which will control the diversity and the number of nutrients, vitamins and calories per meal.

Fermentation is something that's been going on for thousands of years, and precision fermentation has been around for about 30 years. We make all our insulin using precision fermentation, which is where we take microbes and grow them in vats to make whatever proteins we're trying to make, which is how we make the Impossible meat products. If you

compare the list of ingredients to a regular hamburger, the amount of chemicals is about the same. It's new sounding and that gives some people pause.

With these products, you start with some sort of a microbe or a bacteria – it can be a yeast or a fungi – and these become little factories. We feed them sort of a broth if you will, and they grow in that broth and ultimately they make whatever we're trying to make. Right now you can make meat, you can make poultry, seafood and ultimately you'll be able to make any kind of food that you want.

Is the future of our food in the lab?

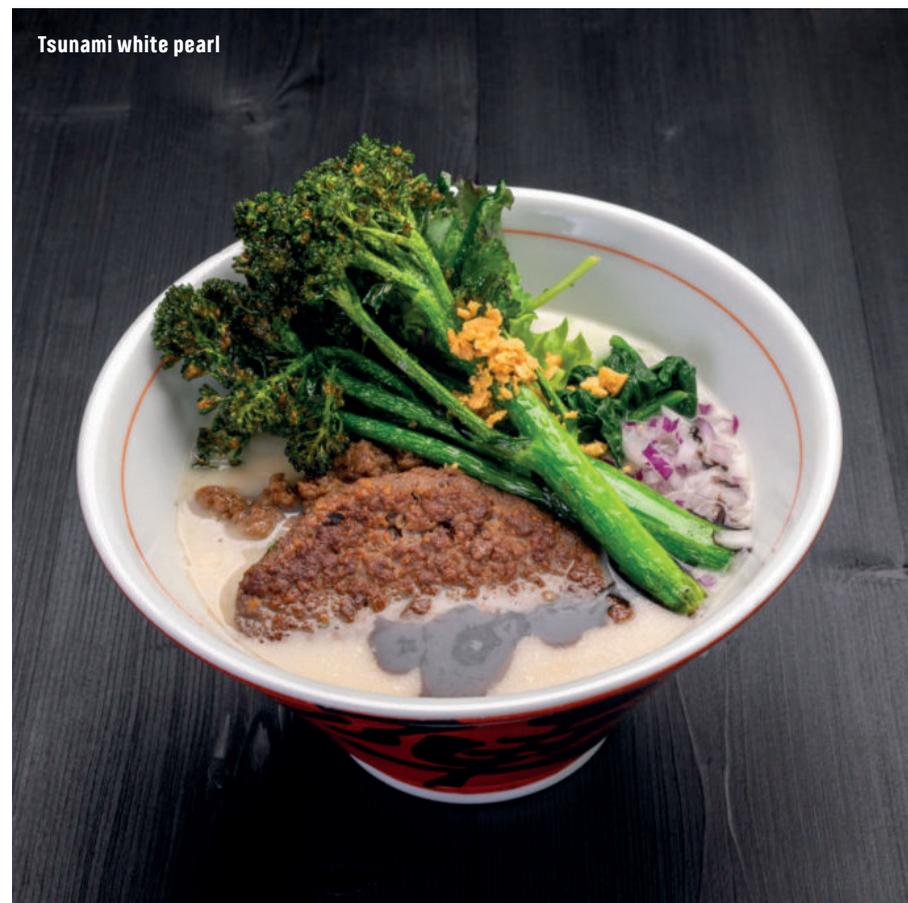
It can be scary stuff and I get it, people don't want to eat technology. But with problems coming out like the water issues in the west, people are expressing interest in giving alternatives a try.

Nine percent of California's water goes to livestock. It takes about 1,850 gallons of water to make one pound of beef. To make a pound of chicken, it takes 518 gallons. Ultimately, people are going to look at these alternative technologies like precision fermentation which produces Impossible meat and other new proteins, which is very sophisticated science right now.

One that's been used in Singapore but not available here on the market yet is cell-based protein. That's where you take the cell of an animal – a cow or a pig – and you grow the meat, not the animal, in the lab. So it will be an actual hamburger or a steak. This way you don't get the zoonotic diseases from the animal and all the other issues. But it's going to take time. I think stress is what we're going to be talking about in the next 10 to 20 years and how it affects our health in addition to what we're eating and our amount of exercise. We need a lot more research on that moving forward.

The book comes out on Tuesday, October 19.

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GOD BLESS THE GO-GO'S!

Hall of Fame Joy for Glass Ceiling Smashers

BY BRETT CALLWOOD

Each of the members of the Go-Go's had pretty much given up on getting into the Rock & Roll Hall of Fame. Having released their *Beauty & the Beat* debut album in 1981, they became eligible 25 years later, so 2006. But the years kept passing without so much as a nomination and, after a few of those cold shoulders, the ladies said “fuck it then.”

To be fair to the HOF, the precedent definitely isn't to induct

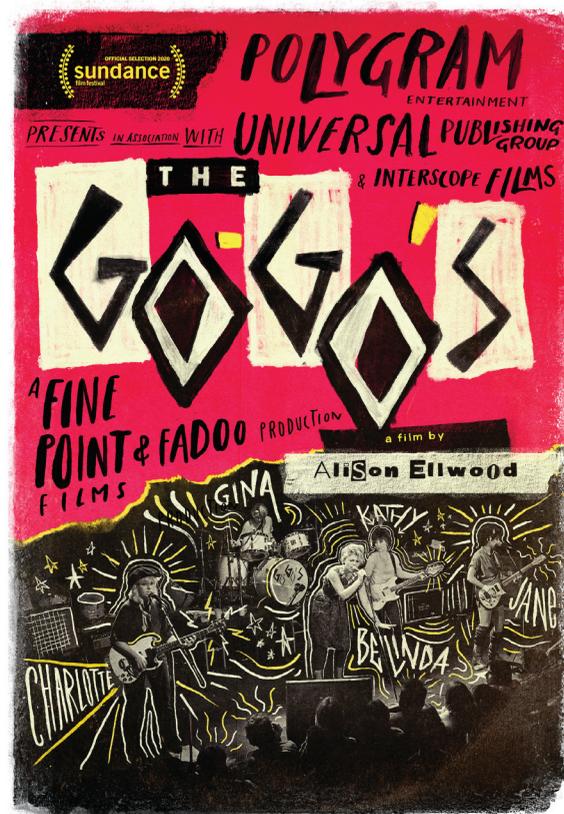
artists in chronological order. This is for the best; honestly, we'd still barely be out of the '60s if artists were inducted in order of formation and/or debut release. It would start to feel stale, and young people en masse would struggle to give a shit. They need to mix it up to keep it fresh, to stop it from feeling like a club for people outside of the youth's plane of existence. But still, even holding onto that for balance, the Go-Go's should have been in years ago. The glass ceilings that they

smashed, the walls that they plowed through – their inclusion is certainly not before time.

While the Runaways came before them, the commercial success that the debut album achieved was unprecedented for an all-female rock band at that time. Their legacy is one of hammering the patriarchy in its own backyard (the misogynistic music scene). No gimmicks – they wouldn't know how. This was simply a group of talented musicians writing and



PHOTO BY VICKI BERNDT



we were going to be inducted next year, no next year, etc,” says drummer Gina Schock. “That went on and on until finally, we were like ‘ok fuck it.’ We’re not going to be inducted. We can live with that. Fuck ‘em. That’s how we all were. Then we get nominated and we were like, ‘Oh my god, maybe it’s going to happen.’ All of a sudden, we were like ‘YES! It’s gonna be great! We were like a bunch of kids, pissed off that we weren’t being recognized in the way we thought we should be. And then we were all happy. It’s so cool.”

The Go-Go’s back story has been told many times, expertly through last year’s *The Go-Go’s* documentary movie. But to recap, the band formed in 1978, Belinda Carlisle and Jane Wiedlin joined by original bassist Margot Olavarria and original drummer Elissa Bello. Charlotte Caffey soon joined to complete the early lineup, then Bello was replaced by Gina Schock. A year later, Olavarria

releasing incredible music, and blasting it until people listened. They were unignorable.

So here we are in 2021, 15 years after they were first eligible for inclusion, and the Go-Go’s are about to be inducted into the Rock & Roll Hall of Fame. Some artists on the punk end of the spectrum, notably John Lydon and the Sex Pistols, do all they can to play the HOF and its significance down.

Lydon famously wrote of the Pistols’ induction: “Your museum. Urine in wine. We’re not coming. We’re not your monkey and so what?” The Go-Go’s don’t feel that way. Any frustration about not getting in dissipated when they did.

“The truth is, we felt for so many years that

was out and Kathy Valentine was in, and the classic lineup was in place. The movie does a great job of recalling the Go-Go’s place in the early Los Angeles punk scene. Indeed, prior to the band’s formation, Carlisle played drums with the Germs. More on that later.

“We were living in the moment,” Carlisle says. “It was all about being cool on the scene. It was a girl’s club. Of course we’d joke around, wondering if we’d be rich and famous. But I think it was just about being cool on the scene, and being in a band because everybody else was. We never had a problem filling a club from the very beginning. Then, maybe the goals changed a bit. We wanted to do this for a living and have a career with this.



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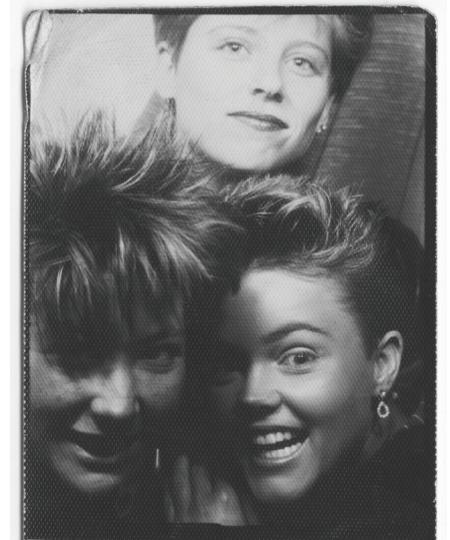
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Photos by Gina Schock, from her book *Made in Hollywood*.



So we may have taken it more seriously down the line. I think after we went to the UK and came back, and Gina joined the band, that was when we got really serious about having the Go-Go's as a career."

"I went to L.A. wanting to make it in the music business, and my template for bands were all career-long sustained careers," adds Valentine. "Once we were successful, I couldn't imagine giving it up or walking away. There wasn't a Rock Hall to aspire to, but I certainly wanted to be in a band that would grow and evolve, album after album after album. That's what I wanted. I didn't want to break up in three years."

Sadly things didn't quite go to plan, at least at first. *Beauty & the Beat* was followed by *Vacation* in '82 and then *Talk Show* in '84.

Both were great albums, but they failed to reach the commercial heights of the debut. That's not an uncommon story, but the Go-Go's began to disintegrate. Wiedlin was the first to depart in 1984; Valentine shifted to guitar and Paula Jean Brown came in on bass for a year. When Carlisle (with Caffey) decided to split and embark on a solo career, the game was up. Read her book *All I Ever Wanted*, and it's clear that Valentine was devastated. Carlisle, as we all know, enjoyed an immensely successful solo career. Wiedlin did too ("Rush Hour" anyone?).

It wasn't until the start of the new millen-

nium that they got back together, the *God Bless the Go-Go's* album coming out in 2001. It seems incredible that 20 years have passed since that record. They worked from their separate corners of the world to record the "Club Zero" single last year and that was great, but there's no sign of a new full-length album.

"I've learned to never say never in the Go-Go's," says Carlisle. "Something comes up and then it makes sense. I don't know about

recording a full album because that takes a lot of work and it's a big commitment. All of us have very full personal lives and careers outside of the Go-Go's. But I'm not opposed to it. I think *God Bless the Go-Go's* is such an amazing album. *Beauty and the Beat* and *God Bless the Go-Go's* – I don't like one more than the other. I think they're both equally my favorite. 'Club Zero' came out and that felt really good. If something came along that made sense, I've learned not to say never."

"The problem with us recording is we are



So here we are in 2021, and the Go-Go's are about to be inducted into the Rock & Roll Hall of Fame. It seems entirely fitting that former Germ Pat Smear will be going in the same night, with the Foo Fighters.

"It's so funny," says Carlisle of her former bandmate. "He sent me a text saying 'who would have guessed - from the Germs to the Rock & Roll Hall of Fame.' I said, 'I know, it's so weird.' Thinking about where we came from and how we both started. It's very cool and it'll be great to see him."

As for the night itself, the musicians don't know exactly what to expect but they are intent on enjoying the occasion.

"I don't know what to expect, because I don't know how it goes," says Caffey. "But I know we will be accepting an award and performing. Those are the two things I know. I can't wait. It'll be really fun to blast the roof off of that place."

"A lot of the time when you have these big hullabaloo events, you don't have any time to hang out with the people you love," adds Wiedlin. "So ideally, I'll get to hang out with my family. We're all staying at the same hotel. I have plans to try to get a really great outfit to wear. It's such a big deal - probably the biggest deal of my lifetime. So I want to acknowledge how special it is, and try to live in the moment of it all. Sometimes when you do these high-profile gigs, it's easy to get dragged down by all the minutiae, and how you're getting pulled in a hundred different

directions. But I want to concentrate on how amazing it is that this happened and share that happiness with my family and friends."

Finally, we have to ask the five artists about the future for the Go-Go's. The documentary was a huge success, and the Head Over Heels musical (featuring the music of the Go-Go's) opens on November 9. There are shows scheduled too.

"I have my book coming out [Made in Hollywood: All Access with the Go-Go's] - I'm very excited about that," says Schock. "And I'm having a gallery opening. I'll be showing my photographs - first time ever. That's at a gallery on Sunset Blvd called Mr Music Head on November 6. So much to organize. I'm on the phone every day. The musical is coming back again. We're doing Go-Go's shows in December, and then next year we're playing stadiums with Billy Idol in the UK."

"I'm working on a new pop album, so fans can't complain too much," says Carlisle in conclusion. "I'm really busy with my solo career, kind of under the radar. I'm really lucky I have a great back catalog to work from. I just do things that are fun. I have a tour in Australia coming up. I just had to postpone my UK tour because of COVID. For me, playing live, there's nothing like it and I really miss going out on the road."

We miss you all too. God Bless the Go-Go's!

The Rock & Roll Hall of Fame induction ceremony takes place at 5 p.m. PT on Saturday, October 30.

so spread out over the whole world basically," adds Wiedlin. "Belinda's now living in Mexico City, and I left Mexico last year to move to Hawaii. Kathy is in Austin, Charlotte in Los Angeles and Gina in San Francisco. The logistics of it are so crazy, and personally, I've embraced the retired life. I'm not sure I could make that kind of commitment. To make a really good album, it takes a really long time. The songwriting process alone would take forever."

Despite the fact that the members are based all over the globe, they still very much feel like an L.A. band. They were formed here, they were a part of the punk scene here, and there's something about their sound that is fundamentally L.A.

"Are you kidding? L.A. is our home," says Schock. "That's who we are, that's our roots, I'm proud of it. Like my book says - made in Hollywood. And we were made in Hollywood. It might be a little bit of a cliché, but guess what, it's true. It's where we all gathered together and became the group that we are. L.A. loves us and we fucking love L.A. That town's been very good to us."

"We're L.A. through and through," adds Carlisle. "I love that. For me, being born and raised there, and growing up on music, it's just a great feeling. We love California. A lot of our influences were taken from California

radio. Even at the beginning when we were a punk band, the songs were always very melodic. So yeah, we're L.A. through and through and very proud of it."

They absolutely should be, and we're so very proud of the Go-Go's. Besides everything else, their importance to female musicians can't be overstated.

"None of us thought about it at the time, we were too busy doing it," says Schock. "We're musicians, we're friends, we love what we're doing and now we're selling records. People love what we do. How fucking awesome is that? Guess what? We just got to be girls. It's great how it all works out in the end. I can't tell you how many young girls and women tell me, 'You know what, you guys are the reason I started playing.' To me, that's our greatest contribution. Other folks, getting them interested in doing something they wanted to do but might have been a bit afraid because they were a girl in a man's world. It's all different now, and we were unknowingly, unwittingly, a part of that change."

"We broke down barriers because we continued," adds Caffey. "That's how we continue to break down barriers. But honestly, there's still a tremendous amount of sexism and all sorts of isms all over the place and we all know that. I guess you just chip away at it, is the best you can do."

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A conversation with Todd Haynes about his new Velvet Underground Documentary

BY LINA LECARO



The first thing that hits you watching Todd Haynes' new Velvet Underground movie (currently showing in local theaters and on Apple TV+), is the obviously non-traditional approach he's taken in telling the legendary New York-based band's story. The filmmaker, best known for the shimmering glam fantasy *Velvet Goldmine* (1989) and the surrealist Bob Dylan study *I'm Not There* (2007), speaks with *L.A. Weekly* via Zoom about the challenges of putting together his first music documentary, reflecting on the

band's influence and sharing how his love of David Bowie, glam rock and punk rock music inspired and infused his latest.

L.A. WEEKLY: *The doc is such a gift for Velvet Underground fans. And what is striking about it right away is how you used an experimental kind of structure that really reflected the band in their prime. As this was your first documentary, were there challenges in conveying the artiness of the group and reflecting the way they expressed themselves, and balancing that with telling the story in a*

linear way?

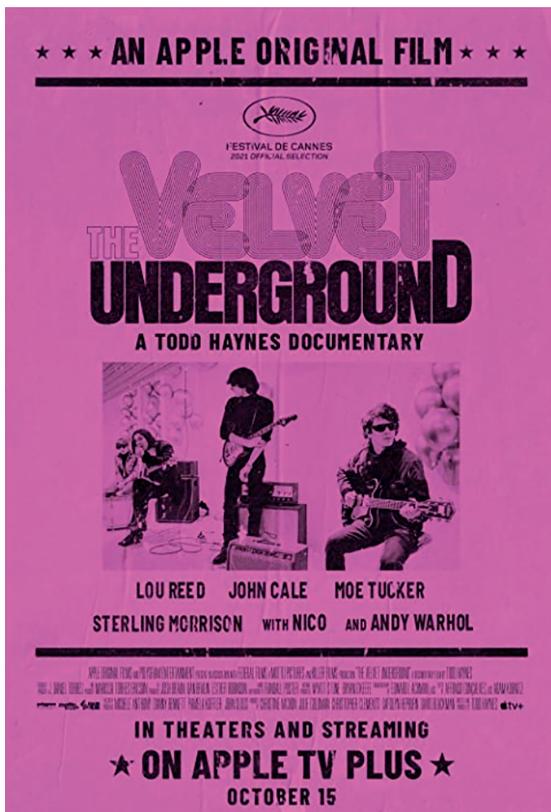
TODD HAYNES: Absolutely, that was really what the project was and what the challenge was. I learned so much about documentary is that it's all about a process, it's a circular process where you keep going back into the well. And you're writing it as you're editing it and you keep learning about what the story is from what you've gathered in the well, and what you've gathered in your interviews. Of course, this is a story that exists in the past and what has been written about that is finite. Mem-

bers have passed away, so that's closed. But you're still learning the way to tell the story and for me, that was always going to be the challenge. I really wanted that visual language, that "experimental" language as you say, to sort of drive your experience, and the way you were maybe able to put yourself back into that time.

And you set up the experience wonderfully right from the very beginning with that initial footage. Putting their faces in close up and letting their eyes express who they are, backdropped with audio of their thoughts or others' thoughts. A lot of the

footage I'd never seen before, but some of the black and white footage looked familiar. From Warhol right?

A lot of the close-ups of eyes, I think all that stuff is Warhol. Definitely the screen tests, the prolonged shots of Lou Reed and John Cale, and the band members, Niko and Jonas Mekas. As you know, he did hundreds of screen tests, when people would come to The Factory. Andy would ask you to sit down for an entire reel of film which would be about two and a half minutes long. You would just be asked to sit there, and just exist on camera. He did



these beautiful screen tests, and sometimes clips in documentaries. I'd never watched an entire one in its entirety from beginning of the reel to end of the reel, where the white starts to shutter and you see the sprocket marks coming up. To live through one, and to really watch John Cale just existing on camera... Lou Reed who is no longer with us, sort of sitting there observing this documentary that's being made about him. You know, you sort of feel like, "he's watching me," or he's watching "all of us" hear his story. It sort of pulls you out, but it also sucks you back into the story very intimately.

It really does. I'd also love to talk a little bit about how you addressed queer culture and its influence on the band in the early days, in terms of going to clubs and things like that. Was that something that you consciously made sure to include?

Very much so. It was something that I knew was a part of this scene. I knew that was a part of Lou Reed's, you know, experience as a young person. I didn't know to what degree that was true, really, until I started to research it more closely and then hear from friends who knew him at the time. I think in a general sense, even when you

weren't necessarily gay yourself that sensibility, that attitude, permeated The Factory and permeated the New York culture in a way that they all responded to. It formed all of their sense of how they were outsiders. They were even outsiders to the rest of counterculture, which is what you see when they go to the West Coast and clash with the hippies. You couldn't have it more perfectly framed as a kind of New York state of mind and in my mind, a very queer state of mind, in how that clash occurs.

Absolutely. And of course, I have to ask because it's one of my favorite movies - I'm sure I'm not alone, asking a Velvet Goldmine question here. I don't know if I'm reaching but when I was watching the documentary I felt like the relationship between Lou and Andy might have some shades of the Iggy/Bowie-inspired characters from Goldmine.

We'll sure. I mean, look, there was intense curiosity, attraction, defensive anxiety that I think would define the relationship between Lou Reed and Andy Warhol. I think there was incredible amorous energy in the elemental relationship between John Cale and Lou Reed too. When you expose yourself to somebody in all those foundational ways as an artist and your ideas about what art is and how you want your music to sound different from everybody else's music. It is like having a love affair, it is like exchanging something of intense intimacy, obviously. And the ways that that relationship would then have conflicts and fights and ruptures and then

would sort of try to come back together years later, then have the same fights and ruptures again, that sort of looks like an early romantic relationship to me. You know it has all of the intensity of it. Maybe it's even more intense than a real romantic relationship.

Well that film influenced a lot of people and it will always be remembered for its stunning visuals, as will this Velvet doc. I read that as a young person you were really inspired by David Bowie and his aesthetic. I guess everything connects.

Oh completely. I mean can't you tell from Velvet Goldmine? It's so funny like I was listening to Bowie and Roxy, and all that amazing glam and punk rock. I was heavy into all of that before I first heard the Velvet Underground. And what you realize is the Velvet Underground is the root to the stuff that wouldn't have been possible - like glitter rock, like punk rock.

It opened up sort of darker themes and ideas and experiences and questions about sexual identity. Look, Mick Jagger was experimenting with what a man looks like and acts like and the androgyny that we've seen in rock and roll from as far back as Elvis Presley and even before that with Frank Sinatra. It's been a sort of through-line and rock and popular music, that androgyny, which took it a very extreme voice in David Bowie, obviously. But the Velvet Underground we're talking about darker themes of experience, which I think opened up all kinds of categories of music that wouldn't have been possible without them.

it with Bob Dylan and you see that little clip of Dylan in the corner, that's his screen test. He did numerous screen tests of the Velvet Underground members throughout the years.

I'd always seen, you know, stills from



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ART

ELYSE PIGNOLET SMASHES THE PATRIARCHY, NOT THE PORCELAIN

The artist's delicate ceramics express uglier truths

BY SHANA NYS DAMBROT



Painter and sculptor Elyse Pignolet's current exhibition *I'm Not Like the Other Girls* takes on patronizing tropes of beauty and misogyny, moving her signature project of text- and symbol-rich hand-decorated porcelain in impactful new directions. Her particular gift is to deploy an embodied visual strategy of prettiness and luxury to instead discuss the pernicious, persistent, ubiquitous and even internalized language of violence, dismissiveness and control that women continue to face in society. The result is both delightful and difficult, even as the relatability and familiarity of her anecdotes form an indictment of our culture.

In previous series, Pignolet has taken on

universal instances, common slang and documented facts as to disparities in how we treat women — young, old, of color, in politics, in popular culture — and in the current work she continues to do so. A series of watercolor/sumi ink on paper drawings present variations on the image of a highly decorative porcelain vase holding flowers, each vase sporting a word or phrase that disrupts the pleasure. For example, "I'm Speaking" is a reference to Vice President Kamala Harris' pushback against being repeatedly interrupted in the campaign debates. That moment remains as instantly recognizable, at least to women who follow politics, as was Trump's attempted weaponizing of "Nasty Woman," a phrase which also appears in other works. On the regal ceramic

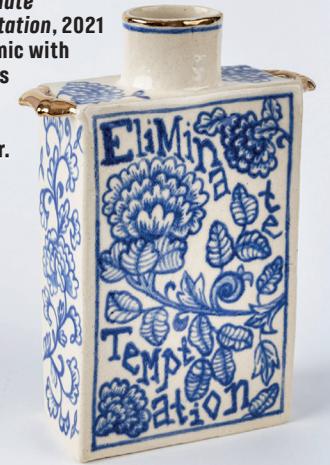
vessel *Declaration of Rights and Sentiments (Trump)*, Pignolet has transcribed a foundational text of the women's suffrage movement alongside his screed against women who dare challenge him.

At the same time, with this new work from 2020 and 2021, Pignolet not only expands her central ceramics and painting/drawing foundation to include etched mirrors reading "Bitches" and "Exotic AF" as well as a new wallpaper installation, she also gets more personal with the narratives. The exhibition's monumental central installation *Second Sex*, made up of scores of individual plates, tiles and vessels, centers on a casual but cutting conversation with her father about her "reputation" in a dynamic that can be described

as pushback against her independence and rebellion against orderly traditions.

Personal in another way, her own Filipino heritage — and therefore that of her children — prompted her to further explore the overall dynamic of misogyny through a more focused lens on how Asian women are both fetishized and devalued. One sculpture takes the shape of a pagoda; among its decorative motifs comes the tired, triggering and somehow still current slur, "Me love you long time." This kind of nonsense still being in cultural currency offers just some of the toxic context for the Atlanta spa shootings of March 2021 in which Asian women were the particular target of the

Eliminate Temptation, 2021
Ceramic with glazes and gold luster.



killer. This episode forms the basis both for the wallpaper edition *The Gold Spa* which is based on widely circulated decorative imagery from the early days of the porcelain market, and for one of the more unsettling plate pieces, *A Really Bad Day for Him* — a reference to law enforcement's attitude toward the spree

Declaration of Rights and Sentiments (Trump), 2020
Two-piece stacked ceramic vase with glazes and gold luster.



killer in question. He kills eight people, six of whom were women, and the cops direct all their empathy toward him, not the victims nor their families. Because it seems that the



Pignolet installation view



partially reclaimed. But then we have to ask ourselves if that is a good thing? There's satisfaction in owning the language of the oppressor and deflating its power to wound, but it also normalizes that language. A sort of altar to the Free Britney movement asks similar questions about all of our complicity in the singer's early exploitation, including and in a way especially other women who went along with the treatment.

In the end, this kind of paradox which unfolds in reverberations between beauty and

brutalization across grand gestures and in a million tiny moments is exactly where the power of Pignolet's work comes from. The inevitable sting of the disturbing truths that the work proclaims is set up and amplified by the lull of its aesthetic pleasures.

On view through November 20 at Track 16 Gallery in the Bendix Building, 1206 Maple Ave., #1005, downtown; free, limited-capacity artist walkthroughs are available by RSVP on November 2, 3 and 7; track16.com.

police, as avatars of the white patriarchy, find it easier to relate to the killer as a human being than to his victims.

The exhibition is, however, not without moments of something approaching levity, in a laugh-to-keep-from-crying way more than an outright joking way perhaps, but still, a high-

end looking painted tile with a tampon on it is pretty funny. A gorgeous yellow bowl that proudly proclaims "Basic Bitch" is something hundreds of women I know would absolutely own — the rather disgusting origins of the word and its demeaning usages notwithstanding, "bitch" is a word that has been at least

Basic Bitch, 2021
Ceramic with glazes.



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LA WEEKLY'S HALLOWEEN EDIBLE GUIDE 2021

We run down our favorite edibles to have the maximum spooktacular time possible on Halloween.

BY JIMI DEVINE



While traditionally known as the global editorial epicenter of heat flowers and hash, we always make sure to highlight a lineup of edibles we know will make your Halloween. As with most editions, this year features some Halloween-themed fun in addition to new products that are on point.

So when you run out to stock up on candy for Sunday night, don't forget to love yourself a little bit too.

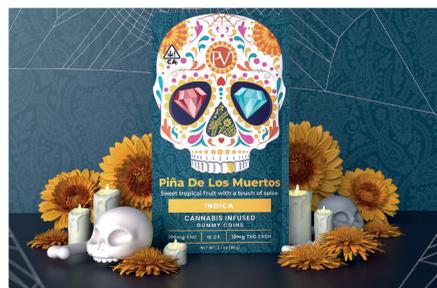
Jelly Wizard

We were there at Kushstock when Jelly Wizard made their first sale on the legal market and their party at Hall of Flowers was one of the highlights of California's first big pot business conference since the

pandemic. Jelly Wizard is now available on more shelves than ever. Go check out why they've had one of the biggest edible launches of 2021.

Platinum - Pina De Los Muertos

San Diego-based platinum is getting in on the Halloween action with their Day



of the Dead gummies. Platinum told us Day of the Dead is about honoring those who have come before us and surrounding yourself with comfort. The tropical-flavored gummies are also one of the most accessible products on the list. You can find them in California, Michigan and Oklahoma.

Cheeba Chews - Trifecta Be Happy Taffy

Cheeba Chews are a timeless edible company that has been at the top of the market since the medical era. Their latest offering is the Trifecta Be Happy Taffy that features a 1:1:1 formulation of CBG, CBD & THC totaling 300 milligrams of active cannabinoids. You'll be able to get your hands on them in Colorado, California, Nevada, Oklahoma and Massachusetts.

Punch - Malt Balls

The newest offering from one of the most



respected edible lines in SoCal. We've been psyched on them for a while. While the whole spread is delicious, we definitely destroyed the peanut butter flavor the fastest. The tubes also double as awesome blunt holders, so eat them all for before you go trick-or-treating and then preroll.

Plus - Cloudberry

Plus is calling their new lineup the indus-



try's first dual-action edible. It's a stronger dose option than in the past at 5mg THC with 1mg each of CBN and CBD. So after you're too uppity from eating your kid's Reese's Cups you can pop a few CBN laced gummies to help you get some shuteye. Plus claims onset eight minutes after consumption with their new nanoemulsion tech.

Space Gem Syrup

Whether you're trying to make a sidewalk soda to enjoy while you watch your kids go door to door or are trying to get your rapper friend to stop drinking cough syrup recreationally, the good folks at Space Gem have you covered. The bottle technically has 600Mg in it because it qualifies as a tincture. So you could make a drink six times stronger than any single edible available on the legal market.





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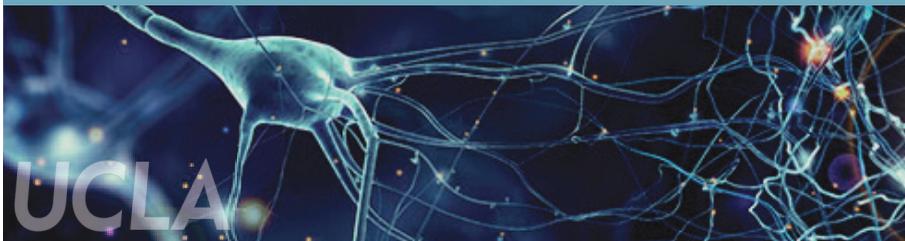


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LAWEEKLY

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IT City National Bank has an oppty in Los Angeles, CA for a Salesforce Product Mgr. Mail resume to Attn: 555 S. Flower St., 18th Fl, Los Angeles, CA 90071; Ref #LAABH. Must be legally auth to work in the US w/o spnsrshp. EOE

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Verdical Group Inc, L.A, CA has an opening for an **Energy Analyst & Project Mgr. (Job Code RD0818)** to manage sustain certs. Reqs. B.S. Archt, Eng, or related & 1 yr. exp. or alt. combo of M.S. Archt, Eng, or related field pref. in built enviro and/or in perf. & climate resp. Archt & no exp. Leed BD+C. Mail resume to: Matthew Millikin, 525 S. Hewitt St., Los Angeles, CA 90013. E.O.E.

DB ADMINS City National Bank has multiple job opptys in Los Angeles, CA For Database Admins IV. Mail resume to Attn: I. Markaryan, 555 S. Flower St., 18th Fl, Los Angeles, CA 90071; Ref #LAMMU. Must be legally auth to work in the US w/o spnsrshp. EOE

Acupuncturist: Diagnose and discuss the patients' symptoms and appropriate treatment. Master's in Acupuncture and Oriental Medicine or related and current and valid CA Acupuncturist License. In alt., Bachelor's in Human Biology, Acupuncture and Oriental Medicine or related

w/ min. 5 yrs exp as Acupuncturist, Oriental Medicine Doctor or related and current and valid CA Acupuncturist License. Mail resume to LOMA Medical Group, Inc. at 500 S Virgil Ave. Ste 302, Los Angeles, CA 90020, Attn: Mr. Yun.

Project Engineer (Long Beach, CA) Review construction submissions for on-going projects. Provide engg support for the On-Dock Rail Support Facility Prgm. Assist in monthly reports, specs, plans. Bach's Deg in Civil Engg is req'd. 40 hrs/wk. Send resume to Andreas Lubba, President, Lubba Consulting Inc., at lubbaconsulting@roadrunner.com.

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LEGAL NOTICES

NOTICE OF PETITION TO ADMINISTER ESTATE OF (Name): Ramiro Aldama CASE NUMBER: 21STPB06898 To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both of: Ramiro Aldama A Petition for PROBATE has been filed by: ALDO ALDAMA in the Superior Court of California, County of: Los Angeles. The Petition for Probate requests that: Aldo Aldama be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the independent Administration of Estates Act. (This authority will allow the personal representative to take actions without obtaining court approval. Before taking certain very important actions, however, the personal representative will be required to give notice to

interested persons unless they have waived notice or consented to the proposed action.) The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant the authority. A hearing on the petition will be held in this court as follows:

Date: November 17th, 2021 Time: 8:30 am Dept. 29 Address of court: 111 N. Hill St., Los Angeles, CA 90012

If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney.

If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within the later of either (1) four months from the date of first issuance of letters to a general personal representative, as defined in section 58(b) of the California Probate Code, or (2) 60 days from the date of mailing or personal delivery to you of a notice under section 9052 of the California Probate Code.

Other California statutes and legal authority may affect your rights as a creditor. You may want to consult with an attorney knowledgeable in California law. You may examine the file kept by the court. If you are a person interested in the estate, you may file with the court a Request for Special Notice (Form DE-154) of the filing of an inventory and appraisal of estate assets or of any petition or account as provided in Probate Code section 1250. A Request for Special Notice form is available from the court clerk.

Attorney for Petitioner: Dublas O. Paniagua, Esq. 3532 Katella Ave. #112 Los Alamitos, CA 90720 5621556-9209



LA WEEKLY Classifieds

1. Summons: SUMMONS (Family Law) NOTICE TO RESPONDENT MICAH DAVONTE WILSON, YOU HAVE BEEN SUED. Petitioner's name is: ALEKSANDRA SIEPIELSKA WILSON. CASE NUMBER 21STFL09441. You have 30 calendar days after this summons and Petition are served on you to file a Response (form FL-120) at the court and have a copy served on the Petitioner. A letter, phone call, or court appearance will not protect you. If you do not file your written Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. For legal advice, contact a lawyer immediately. Get help finding a lawyer at the California Courts Online Help Center (www.courtinfo.ca.gov/selfhelp), at the California Legal Services Website (www.lawhelpca.org), or by contacting your local county bar association. NOTICE-RESTRAINING ORDERS ARE ON PAGE 2: These restraining order are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. They are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. FEE WAIVER: If you cannot pay the filing fee, ask the clerk for a fee waiver form. The court may order you to pay all or part of the fees and costs that the court waived for you or the other party. The name and address of the court are: Stanley Mosk Courthouse, Superior Court of California, County of Los Angeles, 111 N. Hill Street, Los Angeles, CA 90012. The name, address, and telephone number of



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the Petitioner's attorney, or the Petitioner without an attorney, are: JORGE A. VELASCO, KERMISCH & PALETZ LLP, 12711 Ventura Blvd., Suite 200, Studio City, CA 91604, phone: (818) 478-1043. Dated: August 18, 2021. Clerk: Ratisha Washington. NOTICE TO PERSON SERVED: You are served as an Individual. August 18, 2021. Publishing: (10/15, 10/22, 10/29, 11/05/21), LA Weekly. STANDARD FAMILY LAW RESTRAINING ORDERS: Starting immediately, you and your spouse or domestic partner are restrained from: 1. removing the minor children of the parties from the state or applying for a new or replacement passport for those minor children without the prior written consent of the other party or an order of the court; 2. cashing, borrowing against, cancelling, transferring, disposing of, or changing the beneficiaries of any insurance or other coverage, including life, health, automobile, and disability, held for the benefit of the

parties and their minor children; 3. transferring, encumbering, hypothecating, concealing, or in any way disposing of any property, real or personal, whether community, quasi community, or separate, without the written consent of the other party or an order of the court, except in the usual course of business or for the necessities of life; and 4. creating a nonprobate transfer or modifying a nonprobate transfer in a manner that affects the disposition of property subject to the transfer, without the written consent of the other party or an order of the court. Before revocation of a nonprobate transfer can take effect or a right of survivorship to property can be eliminated, notice of the change must be filed and served on the other party. You must notify each other of any proposed extraordinary expenditures at least five business days prior to incurring these extraordinary expenditures and account to the court for all extraordinary expenditures made after these restraining orders are effective. However, you may use community property, quasi-community property, or your own separate property to pay an attorney to help you or to pay court costs. 2. FL-100: FL-100 Petition for Dissolution of Marriage. 1) Legal relationship: we are married. 2) Residency requirements: Petitioner has been a resident of this state for at least six months and of this county for at least three months immediately preceding the filing of the Petition. 3) Statistical facts: Date of Marriage - February 14, 2019. Date of Separation February 14, 2020. 2. Time from date of marriage to date of separation - 1 Years, 0 Months. 4) Minor children: There are no minor children. Petitioner requests that the court make the following orders. 5) Divorce of the marriage based on irreconcilable differences. 6) Spousal or Domestic Partner Support. Terminate (end)

the court's ability to award support to Petitioner and Respondent. 9) Separate property. There are no such assets or debts that I know of to be confirmed by the court. 10) Community and Quasi-Community Property. There are no such assets or debts that I know of to be confirmed by the court. 11) Other Requests. Petitioner's former name be restored to: Aleksandra Siepielska. Signed, August 17, 2021 by Aleksandra Siepielska Wilson and Jorge A. Velasco.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 21CHCP00384
PETITION OF RICHARD MICHAEL BOZZO FOR CHANGE OF NAME To All Interested Persons:
1. **Petitioner: RICHARD MICHAEL BOZZO filed a petition with this court for a decree changing names as follows: Present name: RICHARD MICHAEL BOZZO to proposed name: RICHARD VASTANO**
2. THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Any person objecting to the name changes described above must file a written objection that includes the reasons for the objection at least two court days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing.
NOTICE OF HEARING
Date: December 22nd
2021 Time: 8:30am Dept: F47

The address of the court is: SUPERIOR COURT OF CALIFORNIA, County of Los Angeles North Valley District 9425 Penfield Avenue. Chatsworth, CA 91311. MAILING ADDRESS: SAME.
3. A copy of this Order To Show Cause shall be published at least once each week for four consecutive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: LA Weekly. Date: 10/22/21. Judge David B. Gelfound Judge of the Superior Court.

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Thank you Saint Jude, Saint of the Impossible, EC

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@jjmfir.com

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