Former UFC Contender Ian McCall is using his retirement to help his former peers heal themselves with psychedelics to allow them to perform at their best.

By Jimi Devine
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Products for Her & Him.
If anybody knows the bar business, it’s Cedd Moses. The son of famed artist Ed Moses has launched, resurrected and managed to maintain 25 establishments in three states – 18 of which are in downtown L.A. – during the best of times and the worst of times. Some of those include Cole’s and The Varnish, The Golden Gopher, Seven Grand Los Angeles and his newly reopened brewery, Homebound Brewhouse at Union Station. Moses grew up in the post-disco, punk landscape of Hollywood in the early 1980s, no stranger to the Los Angeles nightlife scene. As he describes it in his new book with Erik Cardona, Pouring With Heart: The Essential Magic Behind The Bartenders We Love, he went on to become a money-managing Wall Street hotshot with his face on the cover of Forbes by the time he was 30. And he was miserable.

“I felt like an outsider until I discovered the bar business,” he says in the book. “Nothing has given me more satisfaction than working alongside my fellow bar family, cultivating careers for people who, like me, have felt like outsiders everywhere else. But now I’m surrounded by the most wonderful people every day, and I’m grateful. Outsiders are my fucking people.”

The book is a guide for anyone who wants to get into the business and pays homage to the magic behind the bartenders who brought nobility to the profession. That includes legendary barman Dale DeGroff, who wrote the foreword and Eric Alperin, one of Pouring With Heart’s most beloved ambassadors. It’s a very personal love letter from Moses that discusses the subjects of service, leadership and passion, and tackles the pitfalls like the health hazards of the profession, including drug and alcohol addiction as well as lack of sleep.

“Some nights you’re invincible. Other nights you’re barely holding on. It’s intoxicating. But like most intoxicants, too much fun can be hazardous to your health.”

The main theme throughout Pouring With Heart is the concept of being of service to the person in front of you, Moses’ belief system and ideology that never mistakes the act of making a drink with the art of serving one.

Moses grew up in an L.A. household in the ’60s that entertained a flow of artists and bohemians including Frank Gehry, Ed Ruscha, Dennis Hopper and Jack Nicholson, but he credits his passion for hospitality to his mother and devout Buddhist, Avilda Moses.

“I guess my values came from my mother and my creative side came from my father,” he tells L.A. Weekly. “He was a crazy eccentric artist who hung out with counterculture types. Those values are deep-seeded things within me. My mother came from the drinking rituals of the south. Every day was a cocktail party for my grandmother. It started with Bloodys in the morning and mint juleps in the afternoon until the first fireflies came out, then its bourbon and ranch water from then on. She had a great influence...
on me, spending the summers in Virginia growing up. That was my first real dose of hospitality.

“My father was a stoner, so me and him were very different that way. He was a social cat, always out, much more than I am. Ironically, I think there are a lot of people in the bar business that are reserved and introverted and the business helps bring us out of our shells. Communicating and connecting with people gives you confidence.”

The notoriously soft-spoken Moses, who prefers to stay in the background, was inspired by the writings of motivational author Simon Sinek and the need and positive impact of good leadership. All profits from the book will go into his “For Each Other Fund,” intended to be a financial safety net for the Pouring With Heart bar staff.

“It’s a deeply personal journey for me,” says Moses, who opened his first watering hole in 1996, The Liquid Kitty. “We’re on this path to build 2,030 careers by 2030. We measure success with how many careers we build for our people. We’re opening another nine bars next year. Our bartenders can make a difference in our customers’ lives. We believe everyone is capable of doing great things.”

“The book isn’t meant to argue the merits or evils of the sauce, whether or not people should drink, or how much we should or shouldn’t drink. It’s simply to explain there is an anthropological reason that we do.”

Moses details the life-threatening struggles that went into resurrecting the Golden Gopher dive bar, which originally opened in downtown Los Angeles as the Golden Sun Saloon in 1905. He started getting death threats when they came in and took over the space and endured a series of break-ins.

“That adversity led to an amazing culture in that bar, which is really what this book is all about,” says Moses, who also told us there are plans to convert the old Hotel Lindy upstairs into a boutique hotel by another hospitality outlet.

“Regardless of what you look like, where you’ve been, or what you’ve failed at in the past, there’s a place for you here alongside us,” says the father of two. “It’s taken me decades of trial and error to figure it out, and I’m dying to share the magic I’ve discovered.”

“I’d quit the bar business and walk away barefoot and broke, with my last bourbon in hand, before I gave a bartender’s job away to a damn machine.”
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LOS ANGELES MOURNS THE DEATH OF MEXICAN MUSIC LEGEND VICENTE FERNANDEZ

Vicente Fernandez, the Mexican singer whose career spanned nearly five decades, died this Sunday from complications of pneumonia.

BY ISAI ROCHA

Famed Mexican singer Vicente “Chente” Fernandez, 81, died on Sunday after nearly five months of being hospitalized.

The three-time Grammy award winner was a cultural icon, singing ballads that became staples of Mexican music through the years of his career that spanned nearly five decades. His rendition of Fernando Maldonado’s “Volver, Volver” became his first hit in 1976 – a song that Fernandez once said the world would sing in his passing.

Chente’s son, Alejandro Fernandez, honored his father’s wishes by singing that song and leading a chorus of thousands of tightly-packed fans at VFG Arena in Guadalajara, Mexico, where a memorial to Fernandez was held on Monday.

“The lights in heaven have never shined brighter,” Alejandro Fernandez wrote in Spanish on Instagram. “Without a doubt, I couldn’t have asked for a better father, friend and teacher. Thank you for showing me the way and while I’ll miss you daily, your spirit and voice will forever live through your family, your hometown and your people.”

U.S. President Joe Biden sent his condolences to the Fernandez family, saying his music “created memories for millions,” and will be “remembered for generations to come.”

In Los Angeles, hundreds gathered at several city landmarks, including Fernandez’s star at the Hollywood Walk of Fame, which was covered with flowers and candles.

“Vicente Fernandez was more than an incredible singer who filled arenas for more than a half-century,” L.A. Mayor Eric Garcetti tweeted on Sunday. “He was a cultural force whose voice carried ranchera music to every corner of the world. We mourn his passing with all who cherished Vicente – a beloved entertainer & legend.”

As fans gathered at the star Sunday night, multiple gunshots were heard near the vigil around 6:30 p.m., leading LAPD to swarm the area, set up officers on rooftops and evacuate fans.

LAPD arrested a suspect on the fourth floor of a nearby building, with a gun found inside the apartment.

The suspect was later identified as Joseph Dietrich, 35, and as of this writing, it is not yet clear if the shots were directed at the vigil.

Fernandez’s death was also announced during the Los Angeles Chargers game at SoFi Stadium that Sunday, with thousands of fans singing “Volver, Volver” in unison as it played over the stadium speakers.

In early August, the family revealed that Fernandez had been hospitalized, being in grave but stable condition after suffering a fall at his ranch in Mexico. In November, the Fernandez family said he was progressing in his rehabilitation and becoming less reliant on the ventilator. Days later, Fernandez took a turn for the worst, suffering multiple complications from Guillain-Barré syndrome.

By Saturday, Fernandez suffered critical inflammation in his lungs, before his eventual death on Sunday.

LAUSD FIRES 496 EMPLOYEES FOR NON-COMPLIANCE OF VACCINATION MANDATE

In a unanimous vote on Tuesday, Los Angeles Unified School District fired nearly 500 employees that were not compliant with its COVID-19 vaccination regulations.

The district has roughly 73,000 employees and many of the 496 who refused the COVID-19 vaccination were already placed on unpaid leave after not meeting the October 15 deadline.

LAUSD Interim Superintendent Megan K. Reilly called the decision to have employees fired “extremely difficult,” but also said it was necessary.

“Parting ways with individuals who choose not to be vaccinated is an extremely difficult, but necessary decision to ensure the safety of all in our school communities,” Reilly said in a statement. “We wish everyone the best in their
future endeavors and encourage everyone to get vaccinated.”

The employee mandate was set by the district itself, and is separate from the city, county and state vaccination orders.

Back in August, United Teachers Los Angeles, who represent teachers in L.A., showed support for the district’s vaccination mandate.

“I am the parent of an LAUSD fifth-grader, and my family has been going through the same uncertainty and anguish as so many other families as we approach the return to school,” UTLA President Cecily Myart-Cruz said. “Because of the protocols that UTLA educators and LAUSD families fought for and won, LA Unified has among the strictest COVID safety protocols in the country. But this Delta variant is unlike anything we have seen so far in this crisis – especially its impact on children – and we all need to step up to do our part to protect the most vulnerable among us.”

The school district also said that 85% of its students have been vaccinated against COVID-19.

TEMPORARY INDOOR MASK MANDATE RETURNS TO CALIFORNIA

Effective Wednesday, December 15, California reintroduced a statewide mask mandate for public indoor spaces.

The regulations come as positive COVID-19 cases have increased, as have COVID-19 related hospitalizations. Before Thanksgiving, the state was seeing 9.6 positive COVID-19 cases per 100,000 residents, a number that has increased to 14 cases per 100,000 residents, since.

The statewide mask mandate will be limited to a month, between December 15 and January 15, according to Health and Human Services Secretary Dr. Mark Ghaly. “We know people are tired and hungry for normalcy. Frankly, I am too,” Ghaly said Monday. “That said, this is a critical time where we have a tool that we know has worked and can work.”

Previously, the state’s order only required masks in public transportation, airline flights, schools and healthcare facilities.

The new mandate will not create change in Los Angeles County, as it has required masks for indoor spaces, as well as outdoor megasevents.

After the statewide announcement, L.A. Public health tweeted out that, “Wearing a mask indoors is crucial regardless of your vaccination status. It adds an extra layer of protection and will keep you and everyone around you safe this winter & holiday season.”

On Nov. 20, L.A. County COVID-19 related hospitalizations had decreased below 600 (584 hospitalizations) for the first time in months, but have gradually increased since then, with 707 hospitalizations as of Dec. 12.

“If, as we suspect, this increase in cases reflects transmission that took place during holiday gatherings, we should consider this an early warning about the upcoming December holiday,” L.A. County Public Health Director Barbara Ferrer said about the increase in infections and hospitalizations.
After a storied career that helped open the door to the UFC’s lightest men’s weight division a decade ago, perennial 125 pound-contender Ian McCall is using his retirement to spread the good word about psychedelic healing.

Mixed martial artists are no strangers to violent brain injuries. Over the course of a career, they can be inflicted with thousands of blows to the head during years of competition and training.

This led to a variety of neurological issues that have developed amongst the fighters who helped push the sport to its current heights. At one point during the pandemic, it felt like the UFC was the only live thing on TV besides the talking heads of the 24-hour news cycle debating the finer points of the international battle against Covid-19.

One of the men who helped propel the sport to its current hype level is Ian McCall. In the years before the UFC added the 125-pound division, McCall would be considered the best in the world by many great minds. As the division opened up, undersized 135-pound contenders headed down to challenge for the UFC’s newest gold at the time.

Waiting for those contenders in the inaugural tournament to crown a champion was McCall. He would be matched up with Demetrious Johnson, considered by many to be the greatest of all time. After a scoring error in their initial matchup and a fight of the night performance, eventu-
ally, the decision would not go McCall’s way.

But regardless, it would mark the start of a polarizing UFC career, that included some jail time over a suspended license and a confusing run-in with the DEA. Telling the sports premier journalists of his past overdoses in 2012 wasn’t unique in MMA but complexified things in a society that heavily stigmatizes substance abuse. Them’s down the line a visit to Joe Rogan’s podcast featuring tales of a cocky youth would throw gas on the haters’ fury. But through that six-year run, regardless of your opinion of McCall as a human, he was certainly one of the best 125-pound cage fighters on the planet.

Now, three years removed from retirement, McCall is branding himself as the world’s first psychedelic integration coach for high-level athletes and performers. McCall developed a process he argues pairs self-healing and potential. "The idea was bouncing around in his head for the past five years, the execution began around three years ago as his career in the cage was coming to an end.

“Becoming a world champion in that sport drove me to be an asshole,” McCall told L.A. Weekly. “I was not a good person. I wasn’t happy. It was my trauma coming out in this sport which I made beautiful, but this is my life’s work. That was what I did just because it was an obsession or weird kid on the spectrum that’s good at violence. And my life’s work now? Healing these athletes first, so then they can perform better.”

McCall argues a big part of the process from the start is educational. He explains the healing properties and performance benefits need to be identified clearly to help people achieve a “flow state” as opposed to just getting high recreationally. He believes many psychedelic self-help quests haven’t really dialed in their process.

“And I don’t mean to shame them,” McCall said. “We all just need to learn and I know that even if it’s not my method there are more methods out there that work. I’m just trying to tailor it specifically for fighters which will branch out to everyday.”

When we queried McCall on the actual format of the sessions, he presented it as more of a path than checking the boxes. In those early sessions with a new client, the self-work comes into play. They may microdose on psilocybin or ketamine, and discuss with McCall where they are in that moment in their head as they endure the stress of pushing towards greatness in various endeavors like MMA, bare-knuckle boxing and surfing.

From there, they phase into the performance aspects of the McCall Method. Once they have the personal awareness needed to understand the way the dosing impacts their performance, they can start hunting down that dose that maximizes the flow state where McCall argues athletes will do their best work. The trick is not overdoing it. McCall said he found two grams of mushrooms was his sweet spot.

The process would hit the spotlight as HBO featured McCall working with former UFC fighter and leg lock legend Dean Lister. Eventually, Lister would note the personal successes he had staying away from alcohol and pills following his experience with psilocybin.

While speaking on Lister, McCall noted three years ago he had the idea for a major research study he wanted to pitch Johns Hopkins, but the world wasn’t ready. “Then the pandemic happened. Everyone was stuck inside learning about psychedelics and I had an opportunity to go on HBO and heal a fighter,” McCall said.

The conversation moved into McCall’s own experiences a bit deeper. As noted, McCall was a polarizing figure.

“They helped me chill out a lot,” he noted. “I mean, I’m still of course somewhere on the spectrum. I have that in me but I’ve learned to focus it more and learned how to approach the world in a much better way. No ego, no bad energy.”

McCall found at many points his focus seemed scattered prior to his own work with psychedelics. He believed he was experiencing symptoms of chronic traumatic encephalopathy, and called it a CTE state as opposed to the flow state his program seeks to achieve in others. The symptoms of CTE can include memory loss, confusion, impaired judgment, impulse control problems, aggression, depression, anxiety, and even suicide. McCall said he himself pondered suicide but assured us the one time he did overdose he was just trying to party.

He argues his positive results are the reason he’s alive.

One thing McCall has had in his favor is MMA fighters are on the cutting edge of recovery. We asked if he thought that made the program more palatable to his peers.

“Yes,” McCall replied, before noting the UFC itself is taking the health of fighters a lot more seriously than they did when he first entered the organization, as seen by its new $200 million dollar performance institute.

The brand McCall founded to push his new life mission is called Argos. It’s named after the ship Jason and The Argonauts used to recover the Golden Fleece in Greek Mythology. The company is now dipping its toes into psilocybin isolates.

“There’s no tryptamine profile. You can take the whole tin and you’re going to get high like a Xanax body high, but in a very, very good mental state,” McCall said of Argos work. “But you’re never going to get that fucked up. These are meant for soccer moms; these are meant for kids in school who don’t want to do Adderall.”

While McCall plans on working with more psychedelically active compounds and takes part in them at the request of his clients while not actually acquiring the substances himself, he thinks there is a place for creating the mechanisms that reach the widest audience possible.

“Yes, we are making formulated products that will get you high as shit, it’s part of the market,” McCall said. “But it’s a bigger audience that I’m trying to reach so I can help as many people as possible.”

McCall has faced many doubters on his quest to spread healing to others. Even the people that helped him get the idea off the ground thought he was crazy. He isn’t a doctor or a scientist, and time and time again they wanted to make sure he knew that. McCall would counter that on top of his research, he’s also lived it.

But nothing helps silence the haters quite like data. After some hiccups domestically, McCall will be working with the Imperial College of London to do research backing his methodology. He needs to raise $300,000 for the effort. In the process of
the research, he hoped to develop another wave of people who will help share the McCall Method with others.

“I get to take 15 of my best friends from fighting and I get to heal them. I get to help them heal themselves and then teach them a bunch of modalities. And then hopefully there’ll be coaches for me,” McCall said.

McCall doesn’t expect funding to be an issue between his SoCal ties and the NFT and Crypto communities he’s connected in. Many of the big winners in crypto were just people who held on to their bitcoin change from buying acid online in the early 2010s, so he should do well attempting to pull support from that space.

Additionally, McCall is serving as the Director of Psychedelic Advocacy for Better U, an online ketamine therapy company. The company is building out a ketamine integration coach program similar to something you might see for other web-based certifications.

Finally, we asked McCall to let us play devil’s advocate for a second. What would he say to a shaman who might ask why his process is better than those developed over the millennia indigenous peoples have used psychedelics for healing.

“It’s not better,” he replied. “I have to have certain parameters for the scientific industry, for the medical industry, for all this sort of stuff. If I had my way, I would not have to do all this. People would just believe me and I’d say, ok we’re taking groups of people down to the jungle and we’re going to do some deep healing.”
GREEN-FINGERED JAZZ
Rachel Eckroth Spends Time in the Garden
BY BRETT CALLWOOD

G
rammy-nominated keyboardist, singer and songwriter Rachel Eckroth is in the midst of a super-productive career spell. The Arizona native, who had a six-year stint in L.A. between Phoenix and her now-home of Tucson, has just released a new solo album called The Garden. Not only that, but she's the keyboardist in St. Vincent's band, and Rufus Wainwright's too.

These are the days that need to be enjoyed. There are few more exciting artists in popular music today than Annie Clark, a fact that Eckroth gets to enjoy night after night. But she's no mere sideman. Eckroth is an accomplished solo artist and bandleader with four albums, an EP and a number of singles under her belt. The Garden is the latest, recorded back in her home state.

"We just left L.A. because of the pandemic," Eckroth says. "I moved to L.A. in 2016, just for a few reasons. I was living in New York, and New York was done for me at the time. I had met my husband [bassist Tim Lefebvre], and he lived in L.A., so that was a good reason to move out to L.A. Plus to be somewhere warm."

Interestingly, the couple chose to live in Tucson rather than Phoenix when she returned to Arizona.

"It's such a beautiful place," Eckroth says. "We're living on the edge of the desert, just out in nature. I went to school here when I was 18, so I knew a little bit about Tucson and I knew how cool and beautiful it was. So when we were thinking of splitting L.A. when things went downhill last year, we just thought of Tucson and we found a really cool place to stay."

Eckroth says that she's always been a bandleader, having had a piano trio in her twenties.

"I was always composing and writing, and then I started songwriting when I was about 30," she says. "The progression of how it all went was, I've always been a leader and creating my own gigs and shows, and I guess it was always that way from the beginning. But I've also been a side-man a lot of the time too. It all came in different forms."

She was about 15 when she discovered jazz, joining the high school jazz band and going to jazz camp for the summer.

"I learned so much about harmony and improvisation, and playing with people," she says. "As a pianist, you grow up not playing with other musicians because you're at home practicing by yourself. So it was really fun to be in a band and actually make music with other people. I started studying jazz and getting to know the musicians that came before and that are current. I just really loved the improvisational aspect of it."

Eckroth lists Keith Jarrett, Herbie Hancock, McCoy Tyner and Geri Allen among her major influences, and she refers to her sound as "beyond jazz," something that's apparent on the new album.

"There's a heavy electronic presence there," she says. "It's not electronica, but there's a lot of effects and stuff that we played with in the studio. Live, and during mixing. It's The Garden, so it has a garden theme. Every song has a different botanical theme and title to it, which was something that sort of occurred to me while I was writing the album. Because it was me pulling from all the seeds that I sowed throughout my career, style-wise and all the things I learned about arranging and composing. I put them in this record, and so it just felt right to call it a garden because everything was a little bit different. A bunch of different sounds, different plants, all in one place."

The artist says that working with the likes of St. Vincent and Rufus Wainwright inevitably influences her own music.

"I love to see pros doing what they do," she says. "Everybody just does it to such a high degree, and you can tell who's really a great person or a professional person by the way they treat their band. Both of those artists really treat their bands well. So I guess I try to mimic that, do the same thing. I take their work ethic and try to do the same thing when I'm working."

The St. Vincent connection, much like anything else these days, came about thanks to an online message thread.

"My husband Tim, who is the bass player on the record and also the producer, he's friends with Justin Meldal-Johnsen who is a bass player who played with Beck for a long time, and he's a producer," she says. "We were chatting on a thread, and Justin was looking for a female keyboardist that plays the vintage keyboards. A bunch of people on there shouted out my name. That's basically how it happened. They were looking for somebody and there I was."

It's got to be a thrill, performing in front of enormous crowds and doing TV spots. It's a similar story with Rufus Wainwright.

"I did a record in 2018 and the guitarist Gerry Leonard was a David Bowie musician," she says. "He played on my record, and then down the road, he remembered that I have a solo project and am also a keyboard player. He happened to be the musical director for Rufus' project that was happening. So they called me up and asked me to open for Rufus and play in the band."

Gerry Leonard isn't the only Bowie connection to Eckroth either. Husband Lefebvre played bass on the great man's final album Blackstar, as did fellow collaborator Donny McCaslin.

"Blackstar has been playing in our house ever since – that's something ingrained into my body at this point," she says. "There's a lot of Bowie connects happening with my music."

Eckroth just played an L.A. show at Sam First and, looking ahead, she's hoping for more.

"We have about five dates happening before 2022, so we'll play music from The Garden and then next year booking a lot more of that," she says. "I'll be doing some new writing, and then eventually starting the summer touring with St. Vincent again."

Rachel Eckroth's The Garden album is out now.
Women in Construction: Building America from the Ground Up

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LETTING BEAT

Peter Jackson’s *The Beatles: Get Back* is the best documentary film of 2021 and maybe the best reality TV show of all time.

**BY LINA LECARO**

On Thanksgiving weekend, *The Beatles: Get Back*, Peter Jackson’s lovingly-crafted, laborious and layered three-part Beatles saga (which a lot of us are still thinking, talking and writing about) was finally released on Disney+. And as we ate our last slice of pumpkin pie watching the world’s greatest, not rock ‘n’ roll band because for this writer, that’s still the Stones, but the world’s greatest band period, perform their last live show ever on a rooftop in England, everything about the experience felt significant, both on a cultural level and on a human level. Never has a holiday entertainment release been more perfectly planned, each episode debuting consecutively over three nights, and each evoking different impressions and emotions as the viewer committed to the fly-on-the-wall journey. At 8+ hours total, it took dedication to keep buzzing with the Beatles in this immersive, musically enlightening, not always pleasant but real way, but it was well worth it.

Culled from 60 hours of footage from Michael Lindsay-Hogg’s *Let It Be* documentary (a film and recording John Lennon and Paul McCartney were not really happy with), Jackson’s chronicle seeks to provide more context for the last two albums, the writing process and the band’s breakup. The first part, a sort of surreal re-introduction to the four mythic beings also known as John, Paul, George and Ringo, was exciting to watch and absorb, from the strained dynamics of the band’s members to the skeletal beginnings and evolution of songs we all know and love, to the look and sound of the footage, which Jackson restored beautifully, even splicing some portions of audio and video that didn’t originally go together (for which he added a disclaimer) and adding subtitles to tell the real story.

Though the takeaways after the first part, set at Twickenham Studios, might have been mostly sorrow for George Harrison (for being shut out by McCartney during the writing process; Paul clearly only wanted to work out his music with John), Yoko Ono not surprisingly emerged as the most controversial player in the project. For most, her omnipresence at the sessions was annoying at first. Yoko had a chair right alongside the band (well, John) at all times and the co-dependent relationship was off-putting for most of us, though many (mostly women) found it inspiring, true love caught on film and perhaps the ultimate embodiment of the artist/muse relationship. Either way, it was clearly inconsiderate and did not help or contribute to the task at hand. Or did it?

There’s been a lot said about how this film proves that Ono didn’t break up the band, and some have gone as far as to say she helped John stay longer than he might have. We saw it a bit differently. Yoko was a factor in the breakup of The Beatles, and *Get Back* does not show informality she brought to the room, which by the second installment felt more relaxed, fun and ultimately productive. Part two is arguably the hardest to get through for non-fans though; we hear the same songs (“Let It Be,” “I’ve Got A Feeling,” “Two of Us”) played again and again and again, and we see the band near delirious as they try to work everything out, including exactly what they will do once the music is ready. The TV show they planned got scraped, but they still wanted to give Hogg something climactic, and a mini-concert on the roof was ultimately what they came up with.

After essentially watching six hours of rehearsals, part three, which leads up to the final live performance outdoors, is emotional, knowing what we know. For hardcore music-lovers, even the repetitive parts are compelling, but if our social media feed is any indication, not enough for all. Yes, there are still Beatles haters out there and for a lot of us, seeing the naysayer posts upon the docuseries’ release was eye-opening. What kind of soulless curmudgeon misses the beauty and magic of hanging out with the Beatles in creative mode for several hours, especially knowing that it will be their last time doing so together?

Watching the music and its creation is life-affirming stuff, even if you’re just a casual Beatles fan. It’s also wildly entertaining – from the exuberant jams with Billy Preston on keyboards to the fascinating interactions between George Martin, Glyn Johns, and Linda Eastman/McCartney and the band, to sneak peeks of music from the Beatles’ past and future, to fabulous fashions worn by each member throughout all three sessions, to the candid conversations (some recorded without the Beatles knowledge) providing a voyeuristic look behind the music for real (those old VH1 docs could only dream of coming close). *Get Back* is transformative television, a mind-blowing flashback that might be long, and at times uncomfortable, but is ultimately the best chronicle ever of the creative process. It reminds us that humans may be flawed creatures, but we can create beauty in its truest and purest form. It’s more than a music doc, it’s reality TV at its most transcendent.

See our full list of the Best Documentaries of 2021 on L.A.Weekly.com
ARTIST ENRIQUE MARTINEZ CELAYA’S WINGED MESSENGERS

With *There-Bound*, the Huntington’s American Art Gallery becomes a poetic aviary

BY SHANA NYS DAMBROT

The art collection at the Huntington is marvelous, both in its historical holdings and fresh commitment to involving contemporary voices in the discourse. The experience of the collection’s viewing is famously heightened by the lush natural environment of the gardens through which you approach its galleries and pavilions. Framed by mountain peaks and dotted with sculpture, teeming not only with beds of bespoke roses, native succulents, wise and verdant old trees and meandering pathways through the wilder patches, the gardens are also alive with scampering animal life and the sudden trilling of birdsong. When it was time for Enrique Martinez Celaya to ideate his contribution to the Huntington’s new consideration of its American Art Gallery’s permanent collection, *Borderlands*, he wanted to tell the story in a way that honored and included the physical living landscape — and he found it in the birds.

Martinez Celaya’s *There-Bound* takes the idea of site-specificity to heart; with a mural painted on the massive glass façade of the building’s entrance, depicting migratory birds at monumental scale across the wide and tall front windows. Visible from afar like a chimeric mural, and lit up at night from within like a beacon; once you’re inside the colors transform the lobby into an ambient and evocative kaleidoscopic color environment that evokes stained glass cathedral windows and changes with the arc of natural light across the day. By its very architectural reality it keeps always in mind the timeless quality of the enduring landscape outside, a backdrop for the full collection’s narrative as well as the context of its presentation.

*There-Bound’s* instantly classic and already beloved mural (it’s only been open a few weeks and already there are calls to make it permanent) touches directly on the concept of the *Borderlands* project to highlight the great expanses of time against which our own lives sparkle for but a moment, and to specifically examine not only how malleable and fungible border regions globally and in this region in particular have historically and continually operated to shape national and individual identity, ideas about home and belonging, and humanity’s relationship and responsibility to the environment. And what more beautiful, spiritually archetypal, poetically evocative, threatened and ancient symbol of migration and pure unfettered, undefined energy than the bird taking flight.

Rendered in Martinez Celaya’s signature style of expressive brushwork, textured layers, elevated folkloric gesturalism, saturated palette, schematic botanical hints, and drips and marks which outline empty optical space (into which now freely rush the outside grounds), the very large figures include songbirds, predators, creatures of flocks and lone territorialists. Rich scarlet, bright goldenrod, orange, indigo, teal, emerald, black; wings, beaks, talons. Craggy, thick threads of red that could be lines on a map, borders, rivers, roads, or flight paths both connect and disrupt the fine feathered pageant and remind us of another premise of the project — to remember that most borders are arbitrary, political affairs, and that humanity, like birds, has the right to belong anywhere.

Martinez Celaya always favors the inclusion of text in his paintings — poetry, usually; his own but also cited classics. In this case, he found a kindred spirit in T.S. Eliot’s *Four Quartets* (1940-42), snippets of which appear here and there among the birds, occasionally framed against the distant sky, or nestled low against the flowers and grasses outside. “Go, go, go, said the bird: human kind / Cannot bear very much reality. / Time past and time future / What might have been and what has been / Point to one end, which is always present. / Footfalls echo in the
memory/Down the passage which we did not take/Towards the door we never opened/Into the rose-garden. My words echo/Thus, in your mind.” Eliot continues elsewhere in this text with “And the bird called, in response to/The unheard music hidden in the shrubbery/And the unseen eyeball crossed, for the roses/Had both the look of flowers that are looked at.”

Nearby the activated entrance, a monumental watermark by artist Sandy Rodriguez — YOU ARE HERE / Tovaangar / El Pueblo de Nuestra Señora la Reina de los Ángeles de Porciúncula / Los Ángeles — presents a multilingual map of the greater Los Angeles area, “representing the topography, language, flora, fauna, and land stewardship in the region over time and illustrating the movement and histories of peoples who have called — and continue to call — the area home.” With this pair of important commissions, the Huntington sets the tone for the sweeping reexamination of its core collection that unfolds throughout the interior galleries. The map’s form and material aesthetic is both ancient and extremely personal; its documentary ambitions expressed in rich handmad e texture speaks to the powerful energy of its maker and her ever-present cognizance of the ancestors’ presence in this place.

Borderlands is on view at The Huntington Library, Art Museum and Botanical Garden in San Marino through November 28, 2022; huntington.org/borderlands.
LA Weekly Classifieds

LEGAL NOTICES

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
Proposed name: RICHARD VIETANO
2. THE COURT ORDERS that all
persons interested in
this matter appear before
this court at the hearing
indicated below to show
cause 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: 9:30am Dept:
457
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.

ORDER TO SHOW
CAUSE FOR CHANGE OF
NAME CASE NUMBER:
21STCP02849
PETITION OF Lorenzo De
Leon FOR CHANGE OF
NAME
To All Interested Persons:
1. Petitioner: Lorenzo De
Leon filed a petition with
this court for a decree
changing names as follows:
Present name: Lorenzo De
Leon to proposed name: Juan
Alonso Angulo Vasquez
2. THE COURT ORDERS that all
persons interested in
this matter appear before
this court at the hearing
indicated below to show
cause 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 20th
2021 Time: 10:30am Dept:
C Room: 512. The address
of the court is: SUPERIOR
COURT OF CALIFORNIA,
County of Los Angeles
Norwalk Courthouse
12720 Norwalk Blvd.
Norwalk, CA 90650.
MAILING ADDRESS: SAME.

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
Proposed name: RICHARD
VIETANO
2. THE COURT ORDERS that all
persons interested in
this matter appear before
this court at the hearing
indicated below to show
cause 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: 9:30am Dept:
457
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.