Tyra Banks’ Ice Cream Obsession

It’s been a rocky road, but the Inglewood native has come full circle.

By Michele Stueven
EPISODE
Brightline West High-Speed Rail Is A Game Changer

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Los Angeles Mayor Eric Garcetti has been announced as Joe Biden's pick for U.S. ambassador to India. Garcetti said he would accept the nomination, which must still be confirmed by the U.S. Senate.

**BY: ISAI ROCHA**

Los Angeles Mayor Eric Garcetti announced that he had been nominated for U.S. ambassador to India by President Joe Biden.

On July 9, Garcetti said he would accept the nomination, and in a statement said: “Today, the President announced that I am his nominee to serve as U.S. Ambassador to India. I am honored to accept his nomination to serve in this role. I love Los Angeles and will always be an Angeleno. I want you to know that come what may, I am your Mayor. I will continue to lead this city like it is my first day on the job, with passion, focus, and determination. I have committed my life to service – as an activist, as a teacher, as a naval officer, as a public servant, and if confirmed, next as an ambassador. Part of that commitment means that when your nation calls, you answer that call. And should I be confirmed, I’ll bring this same energy, and love for this city to my new role and will forge partnerships and connections that will help Los Angeles.”

Garcetti served eight years as mayor of Los Angeles and 12 years on the City Council, six of which he was council president. Herb Wesson then took over as council president in 2012, before current president Nury Martinez took over in 2020.

“Mayor Garcetti has served the City of Los Angeles for more than two decades, eight of those as Mayor. From raising the minimum wage to managing the COVID-19 crisis, I have always been grateful for our partnership and I have no doubt he’ll do amazing things in this new role,” L.A. City Council president Martinez said Friday. “The city is designed to adapt and sustain change and we will press on.”

Garcetti has served as a city council member and seven years as Los Angeles City Council president. He would be confirmed by the Senate even if president during his confirmation process.

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According to the L.A.-run Hyperion Water Reclamation Plant, the sewage spill was caused by excessive debris backing up its headworks facilities Sunday.

The sewage discharged into Santa Monica Bay for eight hours, making its way 5 miles offshore.

The Hyperion Water Reclamation Plant became inundated with overwhelming quantities of debris, causing a backup of the headworks facilities,” L.A. Sanitation and Environment said in a statement. “We are investigating the cause of the debris and repairing damaged equipment.”

Both L.A. Public Health and Hyperion staff have collected samples of the beach’s water, and a reopening cannot occur until the samples are “confirmed negative for bacteria.”

“Beach users are advised to stay out of the water until the advisory is removed,” L.A. Public Health said in a media release.

As of this writing, the beaches have not reopened.

17 Million Gallons Of Sewage Spills Near L.A. Beaches

L.A. County closed multiple beaches surrounding Dockweiler State Beach and El Segundo Beach Monday, July 12, after a 17 million gallon sewage spill made its way into the ocean.

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Tyra Banks’ Ice Cream Obsession
It’s Been A Rocky Road, But The Inglewood Native Has Come Full Circle

By Michele Stueven

Tyra Banks, the driven top model, has conquered it all—now it’s time for ice cream.

She was the first African American woman to appear on the covers of GQ and the Sports Illustrated Swimsuit Issue having started an acting career at age 15 on The Fresh Prince of Bel-Air. She went on to create, host and produce the popular reality series America’s Next Top Model and her novel Modelland topped the New York Times bestseller list in 2010. For Tyra Banks, it all started with three scoops of coffee ice cream.

Her business maneuvers are as strategic as her steps on the catwalk and her latest labor of love has been 15 years in the making—a line of SMiZE Cream frozen custard and a newly opened whimsical sweet shop on the ground level of Santa Monica Place.

Buried inside each container of the seven signature flavors—which include Strawberry BirthYAY! Cake, Brownies, I Love You, Purple Cookie Mon-STAR & Me, Salted Caramel King, Cookie Caramel Queen and Chocolate Barbeque—is a huge cookie dough truffle covered in sprinkles. Each ice cream flavor comes in limited-edition individually packaged servings, complete with a unique AR activation per ice cream flavor that happens right on your cup.

The crazy mixed-up flavors are all inspired by ice cream memories of family members and friends over the years, including a major driving force in the Inglewood native’s life—her mother Carolyn London, who is immortalized on the front of the shop as the fictional DJ Splitz character. The name comes from the model technique of “smiling with your eyes.”

“Ice cream has been an obsession with my family and my mom and we have bonded over ice cream to this day still,” the former Dancing With The Stars host tells L.A. Weekly at the opening of her store in Santa Monica. “Friday night after school was our thing—homework done, dinner done, we’d get into the car and drive to Hollywood. I’d always have three scoops of coffee ice cream and we’d sit in the car and talk about anything and everything—boys, my friend who was starting to drink alcohol. It just became a ritual and we talked about dreaming big.”

London worked as a medical photographer at the time and later, when Banks was 17, started working for Jet Propulsion Laboratory in Pasadena and went from doing anatomical dissection and surgical photography of deformities to pictures of outer space.

“I have happy memories of growing up in Inglewood,” says Banks. “Holidays were barbecue days with my dad at the grill. I wanted that in an ice cream.”

The obsession never subsided, even when she began modeling after graduating from Immaculate Heart High School in Los Feliz and more recently when she graced the cover of the Sports Illustrated Swimsuit Issue in 2019, 22 years after being the first black model to make the issue’s cover.

“When I was modeling in Paris after graduating from high school, before technology, I had all of my auditions and castings in a book,” says Banks. “You’d call your agency and they’d give the addresses of everywhere you had to go over the phone—about 15 a day. In the front of that book I had the address and Metro stop of every Haagen Daz in Paris.”

From the creative side to the business side, Banks has been hands-on during the process of development, often waking up at 3 a.m. to make sketches of what the Willy Wonka-inspired shop should look like. She enlisted the help of Dr. Maya Warren, an Ice Cream Scientist with a Ph.D. from the University of Wisconsin at Madison in Food Science, specializing in the microstructure, sensorial and behavioral properties of frozen aerated desserts. She is also part of the winning duo from season 25 of the Emmy Award-winning reality show, The Amazing Race (alongside her friend and former lab mate, Dr. Amy DeJong). She worked in research and development for Cold Stone Creamery as well.

“Tyra and I are like two peas in a pod when it comes to creating a new flavor,” says Warren.
"We bounce ideas off each other while I’m in the test kitchen and she’s tasting everything I make. We were tasting ice cream samples last night until 11 p.m. She is taste buds on and has traveled to all the factories where we’ve produced SMiZE Cream as well as the cookie dough surprise inside. It took us a while to get the texture just right."

Banks also credits the nuns at Immaculate Heart for her drive and fearlessness. A documentary on the order came out in June. Rebel Hearts takes a look back at 1960s Los Angeles, where the Sisters of the Immaculate Heart of Mary fight for equality, their livelihoods, and freedom against a powerful cardinal who tries to keep them in their place. Banks gave the commencement address at this year’s graduation at the Hollywood Bowl, where the students from the all-girls school ascend the stairs in white gowns holding single red roses to accept their diplomas.

"That school has so much to do with my girl power – I know I can do anything. Our nuns were rebels and they instilled that in us. They said you’re going to hear this and that, but you have to fight. I wouldn’t be who I am or where I am if it wasn’t for that school," she says of her alma mater, which also counts Megan Markle, Duchess of Sussex as an alumnus, who Banks respectfully refers to as "a badass."

A lot has changed for the better and the worse since Banks broke all boundaries and ceilings before #Me Too and BLM. She didn’t fret about weighing 40-50 pounds more in her latest SI cover and hopes that the next generation of black women and girls embrace their body images.

"So when girls looked at a magazine, they would feel insecure. The difference is, then you could close the magazine and put it away. Even though it made you feel like crap, it was something that you can get away from. So when they talk about mental health and all that, I get it. And even with me on social media, I may be feeling like crap, gained some weight during covid and I look at this person and that person and wonder what does a 16-year-old girl feel like? I think they have it way worse when it comes to self-esteem in terms of physicality."

Where they have it better is with social justice, says Tyra Banks Show Emmy winner. "Me, I had to fight and talk to the press to demand change and equal wages," Banks tells us. "I was just one little voice and it was difficult. Also, speaking out was terrifying, because you didn’t know if there was going to be retaliation for speaking out. It was a lot harder to speak out then because you didn’t have the support of an army to back you up."

"With today’s social justice, you can speak out, you can yell, you can scream. Corporations are scared to say something back to you or a boss because a mob is going to come for them. This generation is more vocal and has more protection to be more vocal. They’re very protected, which makes you even stronger. I’m going to say this and I’m not going to lose my job or get kicked out of school because they have so much support behind them. It’s a beautiful revolution that is happening right now."
Scarlett Johansson Marvel’s Black Widow Finally Gets Her Due Thanks to ENTERTAINMENT

I’ve only seen the first of The Avengers, Iron right off the bat to being part of the latter camp. This writer needs to admit MY HERO to all, even those who are not really sha Romanoff, is probably known y now, the fate of Marvel’s superhero America and Dr. Strange Guardian of the Galaxies, plus Captain America: Civil War dysfunctional faux family. Rachel Weisz as the “mom” in this deadly and has really all good or all bad. Same goes for his audaciousness and complexity remind you that nobody, not even comic book villains, is really all good or all bad. Same goes for Rachel Weisz as the “mom” in this deadly and dysfunctional faux family.

Though the film is mostly set in between Captain America: Civil War and Avengers: Infinity War (when Romanoff was on the run from the government), by the end and requisite post-credit scene, we are back to the present and – no big surprise – there’s a set-up for something new on Disney+ in the works. It appears that Pugh will probably be seeking revenge against Jeremy Renner’s Clint Barton for killing his daughter, which (thanks Google) was apparently mentioned by bad guy Loki in the original Avengers movie.

The connection between the two female leads makes for the heart of the movie and after playing mostly supporting eye candy in the Avengers films, it’s truly nice to see Johansson spread her wings and tell Black Widow’s story in full. She’s still a somewhat dark character (the whole sterilization aspect of her backstory isn’t explored deeper, only referenced) but the movie has a lot of light moments thanks to Pugh, and to the comically slanted Alexei Shostakov aka “The Red Guardian” – a perfectly cast David Harbour. He brings the loveliness of his Stranger Things sheriff to this role as the ladies “father” and his audaciousness and complexity remind you that nobody, not even comic book villains, is really all good or all bad. Same goes for Rachel Weisz as the “mom” in this deadly and dysfunctional faux family.

Is there a feminist subtext that overtly at times and subtly at others, addresses the box Johansson herself, the film does a great job of fleshing out the title character and explaining things that were in some cases, only utterances in previous movies. And again, no matter how much of the franchise you’ve seen or comprehend, the details enrich the film and backstory on its own.

“The widows” in Russia have been forced to kill and do nefarious deeds against their will as Natasha once did, thanks to Dreykov (Ray Winstone), who works out of an HQ called the “Red Room,” and sends out a masked robot-looking killer by the name of Taskmaster to stop the sisters from learning more. Also, he probably wants revenge on Natasha for killing his daughter, which (thanks Google) was apparently mentioned by bad guy Loki in the original Avengers movie.

In terms of learning more about Natasha, we get to see her smalltown American childhood and her “family” life in the opening scenes, which quickly takes a turn to showing us how she became an assassin in Russia (before she became an Avenger) along with her younger “sister.” We come to learn the two siblings were separated and became estranged over the years, with sis Yelena (played with irresistible moxie by Midsommar’s Florence Pugh) also getting swept up in spy life only to discover that it was due to mind control. In fact, all of the “widows” in Russia have been forced to kill and do nefarious deeds against their will as Natasha once did, thanks to Dreykov (Ray Winstone), who works out of an HQ called the “Red Room,” and sends out a masked robot-looking killer by the name of Taskmaster to stop the sisters from learning more. Also, he probably wants revenge on Natasha for killing his daughter, which (thanks Google) was apparently mentioned by bad guy Loki in the original Avengers movie.

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Directed by Cate Shortland and co-produced by Johansson herself, the film does a great job of fleshing out the title character and explaining things that were in some cases, only utterances in previous movies. And again, no matter how much of the franchise you’ve seen or comprehend, the details enrich the film and backstory on its own.

By Lina LeCaro

y now, the fate of Marvel’s superhero known as Black Widow, aka Natasha Romanoff, is probably known to all, even those who are not really avid MCU (Marvel Cinematic Universe) followers. This writer needs to admit right off the bat to being part of the latter camp. I’ve only seen the first of The Avengers, Iron Man and Thor movies and the second Captain America, but I have seen both Ant Mans, both Guardian of the Galaxies, plus Captain Marvel. Dr. Strange and Black Panther. Spiderman is my favorite, so I’ve seen all of those. Clearly, there are holes in my recognition and understanding of the universe, or rather multiverse, due to what I haven’t seen, which, if you count all they are real people with real inner struggles and real relationships with each other.

In terms of learning more about Natasha, we get to see her smalltown American childhood and her “family” life in the opening scenes, which quickly takes a turn to showing us how she became an assassin in Russia (before she became an Avenger) along with her younger.
A CALL FOR INTERGALACTIC SOLIDARITY AT LACE

A new exhibition resists erasure across real and poetic borders

BY SHANA NYS DAMBROT

Installation view of The Fire Theory installation as part of Intergalactic: against isolation/contra el aislamiento, LACE, 2021. Courtesy of collaborators and artists.

Photo by Yubo at OffStudio

It’s not easy to create art and exhibitions that balance an urgent educational intention with a more nuanced aesthetic experience. But striking that exact balance has been at the heart of what LACE (Los Angeles Contemporary Exhibitions) has been doing for decades; and their new exhibition, Intergalactic: against isolation/contra el aislamiento is just such an instance.

Examining life and history on the U.S./Mexico borderlands as well as those between Mexico and Central America, the show features new, commissioned work across performance, video, sculpture, installation, photography and their intersections. Intergalactic takes viewers on literal and metaphorical journeys through complex liminal geographies. The gallery’s antechamber is transformed into a place of ritual objects, altar stones and offerings with derivations in the natural world and generational traditions. By merging memory-based techniques and references with specific materials based on ancient Kaqchikel Mayan practices with their own postcolonial perspective on the centuries of intervening history, the artists set a tone of contemplation, learning and loss. There’s a free printed takeaway containing instructions and patterns to construct a similar altar stone at home -- underscoring the powerful idea of re-integrating legacy rituals into daily modern life.

The main gallery is a pageant of light and color, didactics and emotions, trauma and beauty, heart and psyche, eye and body, lived experiences and imagined futures, spatial and temporal separations and proximal presence, unearthed facts and flights of fantasy. Works by The Fire Theory collective, Tanya Aguñiga and collaborators, members of Cog•nate Collective and a host of personal “maps” by artists from Honduras, El Salvador and Guatemala gather around a central floor sculptural, a cartography made of soil tracing a path northward. Mysterious and rather monumental, this activation offers an elusive, inherently temporary moment of stillness within the surroundings of an ever-shifting narrative. It has the flavor of a sand mandala and of a vintage classroom, something shimmering that might not hold together.

The work arrayed around this center of gravity includes video using a gaming aesthetic to impart the inconceivable scale of a walk of thousands of miles. Viewers are shown a series of richly cinematic films reenacting depictions of children in holding facilities, other more raw documentary style films going into granular detail on the texture of family lore, nearly architectural sculptural forms using soccer iconography and objects that point to both the beauty of play and the futility of pipedreams and a museological display of enchanted handmade copal burners -- the artifacts of a multifaceted, embodied and enacted border rituals communicating tactics of both physical and spiritual survival.

This engaging and even at times overwhelming impact of this eclectic creative experience exists, however, in the ultimate service of a less joyful documentation of the current catastrophe of post-NAFTA immi-
igration policy across the Americas, as well as the crossborder violence of U.S. foreign policies that contributed to the dangerous circumstances leading so many to flee these countries in the first place. By not only asking for the audience to educate themselves on the history, but by offering myriad experiential ways into the narrative using empathy and emotion to open those lines of communication, the goal of the exhibition is right there in its title -- to resist isolation of individuals and of communities, to stop the scourge of erasure of both people and their countries and cultures, and to give indelible form to the lateral modes of solidarity that keep hope alive.

Exhibition programming includes LACE’s first live in-person artist talk, with members of the Cog•nate Collective. And will be again... (Y de nuevo será...) is at the gallery on Wednesday, July 14 at 6pm. The Online Talk on the Objecto Antiguo self-assembled paper altars and their uses is on July 21 at 6pm on zoom.

The exhibition is on view at LACE, 6522 Hollywood Blvd., Hollywood; through August 14; free. For more information visit: welcome-tolace.org.

PHOTO BY YUTO AT OFSTUDIO

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Alt-pop band Waterparks put out their Greatest Hits

BY BRETT CALLWOOD

Making A Splash

Waterparks, originally from Houston, Texas, formed nearly 10 years ago and have now put out four albums. Knight is a driven, highly motivated and undeniably hyper cat who seems to have his band's career mapped out. It's always been that way.

"I get obsessive with shit," he says. "If I focus on something, I'm hyper focused, and I've got a lot of goals. I've got a big bucket list. So many of them have to do with music and the band that it keeps me pretty stuck to it."

Waterparks' debut album was Double Dare back in 2016 and they were instantly Alternative Press darlings thanks to the alt-pop / pop-punk sensibilities. But there was always so much more going on; elements of synth-pop, R&B and even hip-hop make their way into the sound, and that blend is something Knight continues to be determined to explore.

"It's gone off in so many different directions," he says. "Harder directions, more hardcore. In jazzier directions, R&B, pop – it's just gone in a million different ways. Industrial, gothy. I like so many things, and I'm thankful because we're in a time where if you love different kinds of music, you don't have to be like 'we're a rock band,' 'we're a pop-punk band' so we make a pop-punk album. With our stuff, every song has to be different from each other otherwise they're not gonna make it on the same release."

The core of the lineup – Knight, guitarist Geoff Wigington and drummer Otto Wood – have been together since 2012, as bassists have rotated in and out. The singer says that's down to the fact that everyone has a role.

"I'm always recording what's around me, especially if there's some kind of significance, or a vibe or whatever, just with my phone," he says. "The day Fandom came out, I was recording traffic sounds in New York. Also, right when we got back from Fandom, it rained in L.A. which it never does. I was walking around my building, recording the rain sounds. I got the sounds from right when Fandom was coming out and when it was over, and layered them. I took the clock ticking sounds from the end of Fandom, the album ends with those. I started the new album with that."

The album was recorded during lockdown, both in the studio and at Knight's desk. The abundance of time that the pandemic offered was used to create, create, create.

"Normally, the writing would happen if there was a week or two between tours," Knight says. "We're always gone. But since we were stuck inside for over a year, I was gonna do what I normally do but there was so much more time. There were literally 108 songs made for this album. We had to cut it down from so many songs, that I love. Everything has to be a different style or it's not going to be on the same album. So it's like asking if you prefer Italian, Chinese or Mexican food. It's all different – whatever you're in the mood for that day."

Knight moved from Houston to Los Angeles in 2018, so that he could be closer to the label, management, studio, etc. The other two are spread out, but they make it work. The internet has made the world a very small place.

"We'll get together before a tour and re-hearse for a week or whatever, so things still get done," Knight says. "We make it work and use time wisely."

We would expect nothing less from Knight, the ultimate organizer. With that in mind, Waterparks are preparing to tour Greatest Hits this year.

"It's selling faster than any U.S. tour we've done, which is awesome," he says. "We're doing the biggest rooms we've done in America. We're playing the Wiltern in L.A. on December 6."

Should be a blast.

Waterparks' Greatest Hits is out now. They play at 6 p.m. on Monday, December 6 at the Wiltern.
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1. Petitioner: Jubo Hayden filed a petition with this court for a change of name as follows: Present name: Jubo Hayden, to proposed name: Jubai Kamal.
2. COURT ORDERS that all persons interested in the matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name shall not be granted. Any person objecting to the name change 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.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 171704-FI
PETITION OF JUBAI KAMAL FOR CHANGE OF NAME

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