The Jules Bates Legacy

"ArtRouble" at ArtCenter
By Shana Nys Dambrot
EPISODE

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NEWSOM ANNOUNCES FIRST VACCINE MANDATE

On a county level, L.A. is seeing the highest COVID-19 cases and hospitalizations since February. Also, the NFL implemented its toughest COVID-19 regulation to-date, warning teams that outbreaks among unvaccinated players may lead to game forfeitures.

BY ISAI ROCHA

Gov. Gavin Newsom announced state employees and healthcare workers will now have to show proof of vaccination or begin weekly COVID-19 testing, starting August 2.

During a Monday briefing, Newsom said there are about 246,000 state employees who should "lead by example" as the order will be phased in and full compliance expected by August 23.

"We are now asking for that verification, no longer requiring, or rather encouraging self-attestation. This is a requirement to prove you've been vaccinated and if you have not, you will be tested," Newsom said Monday. "Our projections are sobering... if we continue down this path, our projections will put additional pressure... on systems throughout the state."

Healthcare companies such as Kaiser Permanente and other private sector clinics have partnered with the state to comply with the vaccination requirement that will also extend to high-risk congregate settings such as senior residential facilities, homeless shelters and jails.

Newsom added that California saw a 16% increase in first-dose vaccinations last week, amounting to about 255,000 COVID-19 vaccinations. An increase also occurred in some of the state ZIP codes that the state has deemed most at-risk of contracting COVID-19.

Newsom also called out multiple politically conservative leaders and media members for "perpetuating misinformation" about the COVID-19 vaccines and creating hesitation.

"We're exhausted by the Ron Johnsons and the Tucker Carlsons and Marjorie Taylor-Greens. We're exhausted by the right-wing echo chamber who has been perpetuating misinformation around the vaccine and its efficacy and safety," Newsom added. "I want to applaud, particularly, Republican leaders who have had the courage to call that out and I hope more and more will do the same."

L.A. County Sees Most COVID-19 Cases Since February

"Just because my teammate(s) personally decided not to get vaccinated, I won't think they are a bad teammate," Ramsey said after the announcement. "If the previous system of California CO-VID-19 restrictions (the Blueprint for a Safer Economy) were still in effect, L.A. County would be in the "purple tier," which was the most restrictive for businesses and residents, and would have had a significant amount of indoor operations closed.

The "Blueprint" was removed on June 15, as California moved into a full business reopening without social distancing and loosened mask regulations for those who were fully vaccinated against COVID-19.

Just a month after the "full reopening," on July 15, L.A. County Public Health reinstituted mask mandates for all residents, regardless of vaccination status.

Public Health attributes the rise in COVID-19 cases and hospitalizations to "the more aggressive Delta variant, low vaccination rates in certain communities and more intermingling of unmasked individuals."

L.A. County recorded 3,058 single-day COVID-19 cases – the highest one-day mark since February 13.

The increase over a month has been "20-fold" according to L.A. Public Health, as the county had 124 single-day cases on June 21. On that June date, L.A. County also had 213 people hospitalized with COVID-19, a number that has increased to 745 as of this writing.

"Of the new cases reported by Public Health, 83% are among people under the age of 50 years old," Public Health said in its latest COVID-19 update. "People who are not vaccinated are at the highest risk of getting infected with COVID-19. Unvaccinated adults who are older or who have certain medical conditions are at the highest risk of severe COVID-19 disease."

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The Los Angeles Rams' cornerback Jalen Ramsey said he would not judge a teammate that decided to not get vaccinated.

"Just because my teammate(s) personally decide not to get the vaccine, I won't think they are a bad teammate," Ramsey said after the announcement. "While several games were rescheduled in 2020 due to COVID-19 breakouts, none were canceled and at times, teams played their scheduled games without multiple players who tested positive."

The NFL said that 75% of the league's players had been vaccinated, with each individual team having vaccination rates above 80%, as of Thursday.
SMART & FINAL CELEBRATES 150 YEARS
BY MICHELE STUEVEN

Smart & Final's history dates back to 1871 when it was founded in Los Angeles under the name Hellman-Haas Grocery Co. It was the first grocer to introduce the concept of “cash & carry” west of Chicago. At the time, grocery stores required a clerk to collect goods for customers. The ability to serve yourself and save time was a modern marvel in our dusty ranching town.

Now with more than 250 stores in California, Arizona and Nevada, it stands as one of the oldest and longest continually operating food retailers in the United States, celebrating 150 years this month.

Whether it’s a Michelin starred chef, legendary film actor, famous farmer or frazzled mom the night before a bake sale, everybody’s got a Smart and Final story.

“When I was seven years old I walked into a Smart & Final for the first time with my mom who was the head of the PTA,” Rosie Squieri, Group Vice President of Construction and Procurement, who has been with the company more than 20 years, tells L.A. Weekly. “She was shopping for the school, buying snacks and candy for the snack bar. Years later, when I was a store manager, I used to get those frantic moms all the time. I think my mom was more excited about me getting hired at Smart & Final than I was at the time.”

Originally housed in a two-story brick building on Los Angeles Street, Hellman-Haas Grocery Co. sold necessities of the day including flour, brown sugar, salt, patent medicines, rope, shepherding supplies, chewing tobacco and gunpowder, according to Smart & Final history. Packaged goods were unknown. Hellman-Haas Grocery Co. food staples arrived in bulk and typically were sold by weight. There were prunes in huge casks, barrels of currants from Greece and rice.

By the turn of the century, the sole owners of Hellman-Haas were Abraham Haas (brother of Jacob Haas) and Jacob Baruch, who bought out Herman Hellman, Jacob Haas and Bernard Cohn. The company name was changed to Haas, Baruch & Co. in 1889.

Creating what might be one of the earliest private label brands in the United States, Haas, Baruch & Co. introduced a line of canned tomatoes under the name of “Iris,” with packaging to emphasize the cans’ high-quality contents. The grocer’s sales reached $2 million by 1895 – a huge sum at the time.

Meanwhile, another grocery store, the Santa Ana Wholesale Grocery Company, which was founded in 1912 to supply feed and grain to local farmers, was sold in 1914 to J.S. “Jim” Smart, a banker from Saginaw, Michigan. Jim was then joined by partner H.D. “Tilden” Final, and the company name changed to Smart & Final Wholesale Grocers.

The business relocated near the docks in San Pedro, and by 1919, sales had surged to $10 million.

In 1953, Smart & Final merged with Haas, Baruch & Co., keeping the Smart & Final name. The company shifted its headquarters to Vernon, California, which was quickly becoming the preferred distribution location for a number of wholesale and retail companies and still is today. Shortly thereafter, the company was acquired by supermarket chain Thriftmart and grew to 83 units. In 1984, Thriftmart, Inc. changed its name to Smart & Final Iris Corporation.

It’s not just cheapskates like me looking to get the biggest bang out of my buck or those last-minute bake sale items that frequent the warehouse chain. My cart has bumped into the likes of Michelin-starred chef Luigi Fi-
L.A. WEEKLY

MOVIE REVIEWS

Mark Wahlberg’s Joe Bell Treads on a Painful Parent Tale, while Gunpowder Milkshake Relies on ‘John Wick with Women’ Formula

Joe Bell (In Theaters)

As the fact-based film that bears his name begins, Joe Bell (Mark Wahlberg), a 45-year-old wood mill worker from La Grande, Oregon, is walking down an Idaho highway. It’s May 2013. Joe is wearing a hiker’s backpack and pushing a three-wheeled cart filled with water, food and postcards announcing his “Walk for Change” – a planned two-year trek from Oregon to New York City undertaken in honor of Joe’s son, Jadin, age 15.

Jadin (Reid Miller) soon runs across the road to chastise his father for walking too close to traffic. That night the two make jokes as Joe struggles to put up a tent, but seasoned moviestars will realize soon enough that it’s Jadin’s ghost keeping his father company and that tragedy has prompted Joe’s journey.

At a high school the next day, Joe gives a short speech on the dangers of bullying (less a speech, really, and more a desperate plea, with no mention of Jadin). Later, at a Salt Lake City drag bar, he devastates a Dolly Parton impersonator (Jason Cozmo) by revealing that his son Jadin, who was gay, is dead.

In a film that constantly shifts between Joe’s present and Jadin’s past, it will take director Reinaldo Marcus Green (Monsters and Men) and screenwriters Diana Ossana and Larry McMurtry (Brokeback Mountain) another 40 minutes of screen time to reveal the specifics of Jaden’s tragic death, and even then they choose not to tell the full story of how the real Jadin Bell died. Perhaps Green and his writers were trying for a leaner tale, as filmmakers must, but there is nonetheless a pervasive sense of missing scenes. We never see Joe, for example, telling Jadin’s story in his talks to schools and community groups. For all we know from this film, Joe was as inarticulate in his public speaking at the end of his trip as he was in that first school appearance in Idaho. (In real life, Bell was always eloquent, even at the start.)

As Joe keeps walking, flashbacks show Jadin struggling to survive community derision at his school appearance in Idaho. (In real life, Bell was always eloquent, even at the start.)

The set-up is basic: Karen Gillan is Sam, a hit woman-for-hire in Berlin. She’s sent to murder the son of a mobster and then threaten his accountant – only the accountant stole the money to pay for the ransom of his kidnapped girl, Emily (Chloe Coleman). After things go south, Sam and Emily are on the lam, ducking through parking garages and taking shelter with Sam’s mother, another killer-for-hire named Scarlett (Lena Headay).

You can probably guess what happens next. Bad guns are shot, bones are crushed, blood fills the screen, and a corporate overlords (Paul Giamatti) sends dozens of ringersto take out our mother/daughter duo. It’s Hitman Cinema 101, with all the fedoras, trench coats, vivid colors and silver bullets, laughable one-liners and Park Chan-Wook homages you’d expect from this sort of thing, just without the necessary inventiveness.

Gunpowder Milkshake is one of those films where the director (Navot Papushado) thinks casting women in generic action roles makes the action less generic. Take, for instance, a ‘Wick-style underworld run by three tough/beautiful icons, Michelle Yeoh, Angela Bassett and Carla Gugino. All the girl power in the world can’t save them from feeling like tired sidekicks, as the trio joins Sam and Emily.

Papushado pays tribute to Wick’s choreography with a long, insane fight scene, filmed in uber-cool, slow-motion shots lasting over 10 seconds. It goes up and down stairwells, in and out of bookshelves, into hidden passageways and across pools of blood. It’s a remarkable feat of action, performance by Gillan, and physical endurance on the part of the camera operator. It’s also soundtracked to “Piece of My Heart,” with Janis Joplin’s earth-shattering voice blaring on the speakers.

Unfortunately, the film (currently in Netflix’s Top 10) can’t keep that same energy. After a brisk, bare-knuckled first act, all neon lights and mesmerizing slow-mo, the second act drags into feminist sermonizing. The narrative momentum is sucked dry faster than the title’s milkshake, and none of the coldly delivered speeches pack a dramatic punch. Aren’t we past the point where women ragging on men is considered progress?

Wouldn’t it be a whole lot cooler if these women were allowed to forge their own paths, without all the riffing on other movies? Sure would. But directors still think it’s novel to cast women in male roles. We got Ghostbusters: With Women!, Ocean’s 11: With Women!, Captain America: With Women! and now John Wick: With Women! It’s time we let women kick as their own way, on their own terms. – ASHER LUBERTO
Jules Bates (center, front) with the Go-Go's and residents of the Canterbury in Los Angeles, circa 1978.
Photographer Jules Bates and the creative collective Artrouble were responsible for some of the most emphatic, energetic and indelible images of L.A.'s music, art and fashion nexus, encapsulating the exuberance of the punk into new wave scene circa 1980, and foreshadowing in their rampant interdisciplinary extravagance the collaborative zeitgeist of today. Before he died at just 27 years old in a motorcycle accident in September 1982, Bates had already achieved more legendary work than many artists make in decades. Now, his family and his alma mater have joined forces to preserve and disseminate his photo archive, as the ArtCenter College of Design gets set to open the Jules Bates “Artrouble” Center this fall, for the benefit of students and the public alike.

The bulk of the collection is photographic materials shot by Bates – over 200 photo prints, more than 500 rolls of negatives and transparencies, with hundreds of single negatives and slides. At the same time, foundational to the collection is some of the brilliant work Bates made as part of the group for which the center is named – Artrouble, a seminal creative agency which he co-founded in 1976 with make-up artist Phyllis Cohen and artist and graphic designer David Allen.

Of special interest to music aficionados are images – commissioned, staged and candid – of L.A. punk clubs from the late 1970s, including The Masque, Whisky-a-Go-Go and the Plunger Pit, as well as punk and new wave bands and musicians like The Deadbeats, Howard Devoto, Brian Eno, The Go-Go's, The Mumps, The Plugz, The Screamers, The Weirdos and X. The collection further encompasses Artrouble works and ephemera, including exhibition postcards, prints, uncut album cover proofs and completed album covers from musicians like DEVO, Oingo Boingo, Billy Idol, The Dickies and The Motels, as well issues of publications such as L.A. Weekly – where he was among the paper's earliest photo editors.

Ewa Wojciak, the Weekly's first art director, had Bates as the photo editor at the paper, as well as working with him at the same time elsewhere such as at her publication NO Magazine. “Everybody loved Jules. He was my neighbor,” Wojciak recalls, “and my best friend. He was a visionary, an amazing talent, a cool guy, a workaholic. He had a real vision as to style and beyond. He had not yet achieved everything he had to do. He was charismatic, adventurous, a seeker and a boundary-tester. He was great to work with and fun to watch. He would look around him and really use it all. He loved what things were, and he loved what they could become.”

L.A. in those days was a small scene and, Wojciak says, “The Weekly was the center of it, all the bands had to get their listings in and a lot of those people worked there. I was the first art director. Maybe Jules was the first photo editor, certainly one of the first. Did I hire him? Probably. I hired everyone in the art department.” He shot the covers, and Dennis Keeley worked with him and then became the photo editor after Jules left. “Jules just outgrew it,” Wojciak says. “He outgrew everything.”

As Wojciak’s partner the late Bruce Kalberg wrote in NO Magazine after Jules died, “[Bates] was being pigeonholed as 'new wave' and he backed off from lack of interest in the trend when he pursued personal work… His fashion work, in spite of its attractiveness and grace, was commercially a flop… and he continued to develop it obsessively… Its elegance is deceitful because the entertaining seductiveness diverts the eye from the work as a study of pictorial space. Fashion as a universally pictorial space was used by Jules as a vehicle to lead the viewer into an abstract dimension… Jules was nearing a point of departure where a photograph wasn't anymore a photograph.” — excerpt from “JULES BATES. DOA. 9/26/82” in NO Magazine, Issue #10 (1983).

And in the Artrouble Center holdings there are pictures from some absolutely
Important Facts About DOVATO
This is only a brief summary of important information about DOVATO and does not replace talking to your healthcare provider about your condition and treatment.

What is the most important information I should know about DOVATO?
If you have both human immunodeficiency virus-1 (HIV-1) infection and Hepatitis B virus (HBV) infection, DOVATO can cause serious side effects, including:

- **Resistant HBV.** Your healthcare provider will test you for HBV infection before you start treatment with DOVATO. If you have HIV-1 and hepatitis B, the HBV can change (mutate) during your treatment with DOVATO and become harder to treat (resistant). It is not known if DOVATO is safe and effective in people who have HIV-1 and HBV infection.

- **Worsening of HBV infection.** If you have HBV infection and take DOVATO, your HBV may get worse (flare-up) if you stop taking DOVATO. A “flare-up” is when your HBV infection suddenly returns in a worse way than before.
  - Do not run out of DOVATO. Refill your prescription or talk to your healthcare provider before your DOVATO is all gone.
  - Do not stop DOVATO without first talking to your healthcare provider.
  - If you stop taking DOVATO, your healthcare provider will need to check your health often and do blood tests regularly for several months to check your liver function and monitor your HBV infection. It may be necessary to give you a medicine to treat hepatitis B. Tell your healthcare provider about any new or unusual symptoms you may have after you stop taking DOVATO.

For more information about side effects, see “What are possible side effects of DOVATO?”

What is DOVATO?
DOVATO is a prescription medicine that is used without other HIV-1 medicines to treat human immunodeficiency virus-1 (HIV-1) infection in adults who have not received HIV-1 medicines in the past, or to replace their current HIV-1 medicines when their healthcare provider determines that they meet certain requirements. HIV-1 is the virus that causes Acquired Immune Deficiency Syndrome (AIDS). It is not known if DOVATO is safe and effective in children.

Who should not take DOVATO?
Do not take DOVATO if you:

- have ever had an allergic reaction to a medicine that contains dolutegravir or lamivudine.
- take dolutegravir. Taking DOVATO and dolutegravir can cause side effects that may be serious or life-threatening.

What should I tell my healthcare provider before using DOVATO?
Tell your healthcare provider about all of your medical conditions, including if you:

- have or have had liver problems, including hepatitis B or C infection.
- have kidney problems.
- are pregnant or plan to become pregnant. One of the medicines in DOVATO (dolutegravir) may harm your unborn baby.
  - Your healthcare provider may prescribe a different medicine than DOVATO if you are planning to become pregnant or if pregnancy is confirmed during the first 12 weeks of pregnancy.
  - If you can become pregnant, your healthcare provider may perform a pregnancy test before you start treatment with DOVATO.
  - If you can become pregnant, you and your healthcare provider should talk about the use of effective birth control (contraception) during treatment with DOVATO.
  - Tell your healthcare provider right away if you are planning to become pregnant, you become pregnant, or think you may be pregnant during treatment with DOVATO.
- are breastfeeding or plan to breastfeed. Do not breastfeed if you take DOVATO.
  - You should not breastfeed if you have HIV-1 because of the risk of passing HIV-1 to your baby.
  - One of the medicines in DOVATO (lamivudine) passes into your breastmilk.
  - Talk with your healthcare provider about the best way to feed your baby.

Tell your healthcare provider about all the medicines you take, including prescription and over-the-counter medicines, vitamins, and herbal supplements. Some medicines interact with DOVATO. Keep a list of your medicines and show it to your healthcare provider and pharmacist when you get a new medicine.

- You can ask your healthcare provider or pharmacist for a list of medicines that interact with DOVATO.
- Do not start taking a new medicine without telling your healthcare provider. Your healthcare provider can tell you if it is safe to take DOVATO with other medicines.

What are possible side effects of DOVATO?
DOVATO can cause serious side effects, including:

- **Allergic reactions.** Call your healthcare provider right away if you develop a rash with DOVATO. Stop taking DOVATO and get medical help right away if you develop a rash with any of the following signs or symptoms: fever; generally ill feeling; tiredness; muscle or joint aches; blisters or sores in mouth; blisters or peeling of the skin; redness or swelling of the eyes; swelling of the mouth, face, lips, or tongue; problems breathing.

- **Liver problems.** People with a history of hepatitis B or C virus may have an increased risk of developing new or worsening changes in certain liver tests during treatment with DOVATO. Liver problems, including liver failure, have also happened in people without a history of liver disease or other risk factors. Your healthcare provider may do blood tests to check your liver. Tell your healthcare provider right away if you get any of the following signs or symptoms of liver problems: your skin or the white part of your eyes turns yellow (jaundice); dark or “tea-colored” urine; light-colored stools (bowel movements); nausea or vomiting; loss of appetite; and/or pain, aching, or tenderness on the right side of your stomach area.

- **Too much lactic acid in your blood (lactic acidosis).** Too much lactic acid is a serious medical emergency that can lead to death. Tell your healthcare provider right away if you get any of the following signs that could be signs of lactic acidosis: feel very weak or tired; unusual (not normal) muscle pain; trouble breathing; stomach pain with nausea and vomiting; feel cold, especially in your arms and legs; feel dizzy or lightheaded; and/or a fast or irregular heartbeat.

- **Lactic acidosis can also lead to severe liver problems,** which can lead to death. Your liver may become large (hepatomegaly) and you may develop fat in your liver (steatosis). Tell your healthcare provider right away if you get any of the signs or symptoms of liver problems which are listed above under “Liver problems.”

- **You may be more likely to get lactic acidosis or severe liver problems if you are female or very overweight (obese).**

- **Changes in your immune system (Immune Reconstitution Syndrome) can happen when you start taking HIV-1 medicines. Your immune system may get stronger and begin to fight infections that have been hidden in your body for a long time. Tell your healthcare provider right away if you start having new symptoms after you start taking DOVATO.**

- **The most common side effects of DOVATO include:** headache; nausea; diarrhea; trouble sleeping; tiredness; and anxiety. These are not all the possible side effects of DOVATO. Call your doctor for medical advice about side effects.

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DOVATO is a complete prescription regimen to treat HIV-1 in adults who have not received HIV-1 medicines in the past or to replace their current HIV-1 medicines when their doctor determines they meet certain requirements.

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Where can I find more information?
• Talk to your healthcare provider or pharmacist.
• Go to DOVATO.com or call 1-877-844-8872, where you can also get FDA-approved labeling.

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wild fashion shoots, and iconic portraits including Charles Bukowski, Buckminster Fuller, Pee-wee Herman, David Lynch, Marshall McLuhan and Harry Dean Stanton. Among these are examples of his trademark “quartering” portrait construction, top secret color-processing sauce, compositions embodying Artrouble’s genius for conceptual make-up and integrated set-building, Bates’ proprietary color-processing technique, and, marvelously, DEVO’s Freedom of Choice album cover – the one with band wearing their signature “energy dome” helmets. This iconic image was created by Bates – at least two different sources confirm it to be “common knowledge” that the pots-on-heads moment was an Artrouble idea.

One of the people who related the DEVO story (Wojciak was the other) was the artist Nick Taggart. Taggart is an interdisciplinary artist and designer, who currently has an exhibition up at Odd Ark Gallery, showing his radiant portrait paintings from circa 1980 depicting the same scene as Artrouble; no surprise to learn that they were all friends.

One of the paintings in the show is a dazzling and cheeky portrait of Jules and his younger sister Melissa Lora – an ArtCenter Trustee and a keeper of the family’s commitment to Jules’ memory and legacy – purchased the painting from the show in order that it be hung in the new space. Taggart – who quite coincidentally is currently ArtCenter faculty – could not be more honored by this development.

“The show is really a window into a lost world,” Taggart tells the Weekly. “Jules was a scene like the Chelsea Hotel, and we are seeing all of this now through the lens of history. I remember Jules was always working on this BMW motorcycle, like restoring it in his living room and then he’d go out and make these really refined fashion photographs like George Hurrell. We were all interested in art history, how AbEx became Constructivism and then Hard Edge over time. We weren’t just one thing, it was an exciting scene of like-minded people, and Artrouble was like a band, they pooled their skills to do the more complex things.”

Beyond the foundations of his very solid technique, Bates deftly took everything he learned and reinvented it, says Taggart, who also cites the DEVO flower pot suggestion as evidence of this casual genius. “The record business (where I also worked) was more eager than the fashion world for the Artrouble kind of risk-taking. We both worked at Warner Bros. we had the room to be creative. When he got the Go-Go’s to put their hands in the paint and smear it all over the set themselves, that kind of spontaneous inspiration captured the energy of Artrouble. Then with Phyllis Cohen doing the make-up, with David Allen’s graphic sense, with collaborators like printmaker Richard Duardo, it was more like art than anything else.”

Everyone knows the story of how Jules lost some of his fingers – building a rocket in the family garage with his older brother at ages 17 and 14. He was very proud of this and would flaunt it. “I was taking pictures of him and Phyllis in the car,” Nick recalls, “and he posed with them out like that; he did that all the time, it was his signature pose.” Ewa has many photographs of him doing the same thing, hiding his face behind his hand in a way that draws attention to both the injury and the twinkle in his eyes. “Jules dying was a shocking event,” says Taggart. “You think you’re invincible at 27, you live dangerously. Imagine what he could have done.”
"He had a real interest in popular culture," says Wojciak. "He'd find interesting people, create a scenario, get them to the studio... I have taught photography at ArtCenter, I've still never seen what he did replicated. The Devo portrait! He was genuinely interested in art, he'd research like Rodchenko, the New York School - none of that was casual or coincidental, he was teaching himself."

"He had this technique of chromosaturation," says Taggart, "of turning the color up to 11 and having a whole conversation with painting, with Dada, with modern abstraction. It was way more than 'here's my style'. He had multiple styles, it confused some people!"

Bruce Kalberg again: "Jules was a fanatic Weekly. "I miss Jules so much, he was so amazing. I'm still learning new things about my own brother, the story is still expanding. His scene, it was the underground beginning of something that became huge later, it gives me the chills sometimes. For such a young person, he touched so many lives."

Lora has been an ArtCenter Trustee since 2015. Having managed with her parents the materials in the collection since Jules' death in 1982, she first mentioned the idea of housing Jules's archives at the school in late 2018; the first official meeting was in February 2019 with Director of Archives and Special Collections Bob Dirig, College Librarian Mario Ascencio, Senior VP of Development Emily Laskin and Development Director

our suburban house in the Valley, all the time." Once they had Lance Loud from the Loud Family at the house; Jules emptied the freezer in the garage, filled it with dry ice and put Lance in there naked all curled up. "He was a playful and complicated person," she says. "His missing fingers! He was so proud of that!"

In the end, Melissa and her husband Michael donated a million dollars to ArtCenter - $500,000 toward the archive and another $500,000 to support the scholarship. For Director of Archives and Special Collections Bob Dirig, the chance to not only create a bigger, brand new archive room that would preserve all manner of important ArtCenter materials and offer a place for students to do research and reflect has been a dream deferred — until now. The property at 950 S. Raymond Ave. in Pasadena will house a significantly larger facility for the College Library's Archives and Special Collections, which will feature a dedicated research room in the form of the Jules Bates "Artrouble" Center.

Dirig is beyond excited to dive into the materials, tease out what is personal and what is commercial, and to start the process of integration with the school's programs in photography but also fashion, graphic design, and more. "Bates was really just an integrator of the scene, so it all flows together," Dirig notes. "Part of the cataloging job will be sorting some of that out in the narratives, he says, and soon there will be programming, publications, loans, exhibitions, and maybe even some kind of crowd-sourced database or oral history component to go along with it. "It's finite but it can still grow in a number of ways," he says. And as for the famous DEVO album cover? "It was just a loose slide that kind of fell out of something else, and I said, oh my god that's the ONE!"

Before the "Artrouble" Center appeared on the horizon, Lora's parents had previously already created and endowed a scholarship at ArtCenter, guided by Dennis Keeley, the erstwhile Chair of Photography - and as it happens, the photo editor at the L.A. Weekly after Jules.

"I met Jules at the Weekly with Ewa and Robert Lloyd, who I was in a band with," Keeley says. He was hired in photo production and became good friends with Jules. "He was shooting covers and I was starting to shoot insides, held pass some jobs on to me. About a year after I started there, he was thinking of leaving to go pursue his other work and he said, 'I think you could be the photoeditor – just make sure you still hire me sometimes!' I shot musicians for 30 years -- five of them at the Weekly, and then I started teaching."

colorist, and to achieve the results he wanted he used a special process, which everyone can't quite explain, called in photo jargon "chrome negative"... "Chrome Neg". Professional slang to make the unintentional feel like jerks... Still, if you pin them down on a specific term and forced them to explain it, most professionals don't know a fucking thing... Jules was essentially using only the techniques and tools of traditional studio color photography, unretouched. — excerpt from "JULES BATES. DOA. 9/26/82" in NO Magazine, Issue #10 (1983)

Wojciak too was always blown away by Bates' versatility, invention and the powerful appeal of the Artrouble look he created with Phyllis and David. "The human figures were integrated into the space, which was thus flattened, it was all on one plane. It was unusual and very much that early new wave thing of flying shapes and striking patterns. Beyond portraiture, he went the extra mile."

Bates' younger (by seven years) sister Melissa Lora has been a driving force behind the preservation and expansion of Bates' legacy. "The life he lived was full of joy and synchronicity, and positive energy being generated every step of the way," Lora recalls for the

Amy Swain. Melissa and her nephew (also named Jules Bates, also a photographer, also an ArtCenter student) discussed transferring the collection to ArtCenter along with a substantial gift to create what would become the physical Jules Bates "Artrouble" Center. The family was already a major supporter of both ArtCenter and her brother's legacy there, having donated royalties to the Michael Bates and Jules Bates Memorial Endowed Scholarship.

"My parents were so strong in keeping the memory alive and wanting the work to be seen," she says. "At ArtCenter they'll be able to digitize everything, integrate it into the curriculum, and it will build on itself. Every time I go on campus Jules lives for me. The more time goes by, the more clear it becomes just how special he was," Melissa says. "Our father was a painter, but also the breadwinner; he never got to pursue it. Jules lived out the best of Dad's dream and Dad was so proud of him. Jules' time at Art Center sort of forced all this explosive creativity into a professional foundation. While he was going there, he lived at home and the garage was his studio. Phyllis was a fellow student, we'd have models over, in the bathroom of..."
POT’S FAVORITE TRAVELING ARTIST PREPS FOR THE ROAD

Cannabiscapes is ready to get back on the road after a year of hype was lost to the pandemic.

BY JIMI DEVINE

In recent years, @Cannabiscapes creator Greg Welch had become one of cannabis’s premier traveling artists, and as the world continues to open back up, he’s ready to link back up with the event circuit.

Welch’s work using cannabis as a medium to create portraits and logos for celebrities and some of the biggest names in the game took him to the mountaintop where he became one of the most recognizable artists affiliated with the west coast cannabis scene.

It wasn’t always that way. Prior to laying all his chips down to make it out to the Emerald Cup in 2018, Welch was trapped in the corporate software world.

"Since the Emerald Cup, and getting a taste of the real California culture, I’ve been out here. I’ve pretty much not been stationary for anything more than like two or three weeks at a time," Welch told L.A. Weekly.

Welch would eventually move his base of operations to Oregon, but he’d find himself spending the vast majority of his time on the road in California traveling from event to event. As he continued to become a regular face in the community, it opened doors for him to start to experience the cultivation side of things firsthand by spending as much time on the road as possible.

"Especially in California, there’s so much to see and it’s so varying," Welch said. "I started spending more time with farmers. I only got that invite by being an Emerald Cup, seeing people that I’ve worked with face to face, and seeing them again at Hall the Flowers.

Then it was that fall after the second Hall the Flowers that I started spending a lot more time on farms. And that just kept me on the road because I realized how little I knew."

On those earliest adventures on the road, people tended to fall into one of two camps. Those who were looking to tap in on Cannabiscapes digital presence and on the other side of the fence, those just generally looking to share their cannabis experiences and stories with people. The latter of the two was exactly who Welch was looking to highlight to the tens of thousands following his art adventures.

"Once I started to get a little bit of momentum with that, it was farmers introducing me to farmers introducing me to farmers and everybody was really really good people," Welch said. "And so it made it really easy to stay on the road and to trust that the people that were inviting me in were going to continue to provide me with dope education and lessons. I pull from those early experiences still."

He went from a road warrior artist to a capable set of hands for a lot of the general work you see on a cannabis farm when it comes to tending the garden and keeping it clean so plants can thrive. We asked Welch when he went from a tourist to a worker. He argued he is close to being that this season.

"Last year I was super clunky, really passive when it comes to working with the plant," Welch told us. "Coming from the consumer side of it, everything was so delicate and then you get somewhere where they’re doing it at scale. And just brushing buds out of the way as they’re walking through. That took me some time to get used to in terms of how each farmer tends to their plants. Right now, I’d say I’ve participated in every step, to the point where I’m not going to screw anything up really badly in terms of transplanting, deleafing, putting up a trellis, stuff like that."

Welch’s wandering adventurer status provided a perfect temporary set of hands. A lot of farmers will keep a very minimal staff outside the harvest season when they bring on more staff to process and then trim the fields. As little things popped up on his travels, he could help out the shorthanded farmers and learn about what he was doing in the process.

We asked Welch if he ever expected to become so submerged in his subject matter.

"The path really revealed itself as I’ve taken each additional step and a lot of the preconceived notions and plans that I had have been completely upended," Welch said. "Some things due to COVID, others, it was just due to learning and getting redirected on the path that made more sense. But in terms of getting this close to this many people who have had such an impact on cannabis and on the industry, I never imagined this."
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The Hard Summer Music Festival is back this year at the National Orange Show Event Center in San Bernardino. For many of the performers, which include the likes of Future, Jauz, Dillon Francis and 2Chainz, it'll be the first big show post lockdown. As we write, question marks remain over what the future holds, particularly in the wake of surges due to variants. Our fingers are crossed that the march towards normality can continue, and how attendees behave at events such as this will play a big part in determining that future.

L.A. DJ and production duo Walker & Royce are performing, and when we speak to them via a Google Meet interview, they're clearly psyched to be back. It's been a long journey; the pair met as mailroom interns before deciding to work together in a musical capacity.

“I got into DJing at the end of high school,” says Royce. “My family's from England and all of my cousins were going to raves. So I was getting all these rave tapes, and I really wanted to do that. I was interested and started going to raves, and then I started DJing when I was about 20. I don't think I saw it as a career path, I just wanted to have turntables at home, buy records, and play for my friends on Friday nights. I met Sam when I moved to New York when we were both interns.”

“I went to school for music, I was trying to be a classical musician,” adds Walker. “It all hit a wall in like '99 or 2000. Still in college, broke up with a girl, got disillusioned with classical music, started going to clubs, and the first or second time I went to a club was to see Sasha. It was like walking into one of the best clubs in the world. Straight to ten. It imprinted heavily on me. I started interning at a studio and we met there, stuffing CDs in envelopes for hours. We were mailroom interns at a dying distribution company.”

They stayed friends for eight years before working on music together, but when Royce was struggling with a remix he turned to his friend for help and Walker & Royce was born.

The guys describe their sound very simply as house. There's tech-house in there, and bass house. But they try to do their own thing and not get tied down by sub-genres.

Even then, with the project established, they were slogging away for years and their heads were starting to drop before a timely relationship with Dirtybird developed.

“We had this remix for Digitaria and 12 Stories,” Royce says. “That came out on VIVa, a song called 'Bright Lights.' That remix hit a chord with a lot of people, especially Claude VonStroke. He started paying attention to us, asked us to do an EP. We had thought about throwing the towel in because we felt like we'd hit the ceiling. We did the Dirtybird EP and the next thing you know, we had an album deal with them. It set us on the path we're on now.”

Walker & Royce have now been on Dirtybird for five years, and they have just released their first collab with VonStroke - the “Enthusiasm” single.

“We've never remixed each other, for whatever reason,” says Royce. “It's our first time working together, and we've very enthusiastic about it. The first track we did right before the pandemic was 'End of the Line'. We got together in Sam's studio and scared his six-month-old baby. We did another one post pandemic where we sent the music back and forth. That was 'Enthusiasm.'

“We're not abandoning it though,” says Royce. “Your big announcement is that we're launching our record label called Rules Don't Apply. Some artists we're really into, and some of our music too. There's a track we helped Dances With White Girls called 'Skinnydipping.' We've done a cool video for it and we're excited to get it out. That's another exciting venture for us. It's club-adjacent. We're gonna do an EP with Life on Planets. It's a bit more mellow, but really cool music. We're gonna try to work with Sophiegrophy, who we've worked with before. She's amazing.”

“Eventually there's another album in the works,” adds Walker in conclusion. “Original stuff, album stuff, and the label.”

Hard Summer takes place on Saturday, July 31 and Sunday, August 1. All info at hardsummer.com.
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Legal Notices

Notification by T Letter to Trustee (Probate Code Section 16061.5)

To: Denise Downing, Deniece Ann Cady, Karen Ann Nelson, Roy G. Downing, Lily V. Downing. The Roy G. Downing and Lily V. Downing Family Trust dated May 25, 1985, in their capacities as grantor/settlor and amended on October 1, 1997 and December 3, 2002 (hereinafter referred to as the "Trust"). The Trust was never further amended.

1. The name, mailing address and telephone number of each Trustee of the Trust is:
   - Donald Bruce Dinsmore, 16423 Hayden Crest Court, El Segundo, CA 90245, (310)529-8121;
   - Vaughan James Dinsmore, 16423 Hayden Crest Court, Cypress, TX 77429, (281)354-9411; and

2. The address of the principal place of administration of the Trust pursuant to Probate Code Section 16065.5 is: 880 Apollo St., Suite 334, El Segundo, CA 90245, and telephone number of each Trustee of the Trust is:
   - Vaughan James Dinsmore, 16423 Hayden Crest Court, Cypress, TX 77429, (281)354-9411; and

3. The terms of the Trust require delivery of the following:

   a. The Trust is now irrevocable due to the death of the grantor/settlor Lily V. Downing who died on February 19, 2021. Roy G. Downing predeceased Lily V. Downing on March 5, 2009.

4. You are entitled to receive a true and complete copy of the terms of the Trust by requesting a complete copy of the terms of the Trust from the Trustee listed above.

5. You MAY NOT BRING AN ACTION TO CONTEST THE TRUST MORE THAN 120 DAYS FROM THE DATE THIS NOTIFICATION IS SERVED UPON YOU OR 60 DAYS FROM THE DATE ON WHICH COPY OF THE TERMS OF THE TRUST IS MAILED OR PERSONALLY DELIVERED TO YOU IN RESPONSE TO YOUR REQUEST DURING THE 120 DAY PERIOD, WHICHEVER IS LATER.

6. If you would like a true and correct copy of the terms of the Trust, you may request the same from Bergman APC, 880 Apollo St., Suite 334, El Segundo, CA 90245, by Certified Mail, return receipt requested.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Petitioner: Jubo Hayden

To: All Interested Persons

1. Petitioner, Jubo Hayden, filed a petition with this court for a decree changing names as follows: Present name: Jubo Camal

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.

   a. 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 hearing to be held on July 27, 2021.

   b. If no written objection is timely filed, the court may grant the petition without a hearing.

NOTICE OF HEARING

Date: June 18th 2021 Time: 8:30am Dept. X

Please contact Dave Carlson at rmckinney@jjmfirm.com for more information.