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DEATHS AMONG HOMELESS RISE BY 56% IN L.A.

Compared to pre-pandemic numbers, the number of deaths among homeless increased by 56% in L.A. County’s latest figures.

BY ISAI ROCHA

THE number of homeless deaths in L.A. County increased by 56% in a 12-month span, according to L.A. Public Health on April 22.

From April 1, 2020 to March 31, 2021, 1,988 deaths occurred among homeless Angelenos, compared to 1,271 in the previous 12 months.

The leading cause of death was drug overdoses, as was the case in the previous mortality report from April 2019 to March 31, 2020. The second leading cause of death was coronary heart disease, followed by COVID-19.

“The findings in this report reflect a true state of emergency on the streets across our county,” L.A. County Supervisor Hilda L. Solis said in a statement. “In a civil society, it is unacceptable for any of us to not be profoundly disturbed by the shocking needs documented in this year’s homeless mortality report. We must redouble our efforts to address this crisis.”

Supervisor Solis added that she believed the county needed to do more to prevent drug overdoses and the distribution of fentanyl, and suggested that funds from the American Rescue Plan go toward those efforts.

Deaths doubled among younger homeless populations between the ages of 18 to 29, while populations between the ages of 30 to 49 saw a 70% increase in deaths.

As far as demographics, the highest increase in deaths came from Latino communities, followed by Black and white communities.

“THE COVID-19 pandemic’s impact on people experiencing homelessness has clearly extended beyond the immediate effects of this new and deadly virus,” Director of L.A. Public Health Dr. Barbara Ferrer said. “The pandemic has exacerbated stressors already burdening this vulnerable population, contributing to increases in other causes of death even as COVID-19 mitigation efforts were stepped up in shelters and encampments.”

The county said its plan to combat deaths among homeless will include: expanding substance use disorder treatment services for Latino and Black homeless individuals; implementing infectious disease protocols in shelters, encampments, and other congregate settings; and investigating homicide and traffic injury deaths among homeless individuals.

‘WE HAVE DESIGNED THE CRISIS’: L.A. HOMELESS SERVICES DIRECTOR RESIGNS

Listing several issues as the root of the homeless crisis, Heidi Marston resigned as executive director of the Los Angeles Homeless Services Authority (LAHSA) on Monday.

In a Medium post, Marston said that Los Angeles has often taken the “easier path” in its attempts to address issues with the homeless, stating that people in power would often attack the most visible problems, but lacked a macro view of the crisis.

“LAHSA and our system partners work miracles every day and, unfortunately, they will continue to hit a wall until there are fundamental shifts made in the way we address homelessness in LA and across the country,” Marston said in a statement. “We all must challenge ourselves beyond the existing infrastructure; we cannot challenge systems and simultaneously keep people trapped in them.”

She continued by saying LAHSA took the blame for the rising number of homeless individuals, but decisions on homeless outreach were “largely dictated by the City and County of Los Angeles,” while at the same time underfunding LAHSA and creating rules that “hamstrung” their efforts.

In 2020, an average of 205 homeless people were housed in L.A., while an average of 225 new individuals were driven to homelessness.

“When one person is housed, more than one person falls into the cycle,” Marston said. “In Los Angeles, we have been housing our homeless population at record numbers, even as the crisis continues to expand.”

In 2020, an average of 205 homeless people were housed in L.A., while an average of 225 new individuals were driven to homelessness.

“Creating this supply will be difficult and require sacrifice from those with power, and those who profit from restrictive zoning laws and high property values,” Marston said. “Homelessness is a crisis we made. We can unmake it, if we only have the will.”

More than 60,000 were experiencing homelessness prior to the pandemic and it is estimated that the number may have climbed to more than 80,000 in the past two years.

DOUGHER PITCHER TREvor BAuer FILES DEFAMATION SUIT AGAINST HIS ACCUSER

Los Angeles Dodgers pitcher Trevor Bauer has filed a lawsuit against the San Diego woman who accused him of sexual assault in 2021.

Bauer announced the lawsuit on Monday, nearly three months after the Los Angeles District Attorney’s office said it would not file criminal charges against Bauer.

The lawsuit seeks a jury trial and names both his accuser Lindsey Hill and her lawyer Fred Thiagarajah, who Bauer said made false statements to the media.

“Ms. Hill’s motives for making her false claims against him were to garner media attention for herself, and extract millions of dollars from Mr. Bauer,” documents from the Bauer lawsuit said that in Hill’s pursuit for a domestic violence restraining order, she omitted not only conversations with Bauer, but medical reports that were “inconsistent with her claimed injuries.” The suit adds that Hill’s internet search history included the term “set up.”

Hill’s attorneys are being named in the lawsuit as well, with Bauer claiming they violated protective orders by giving TMZ photos from the investigation.

“After the Court granted the temporary ex parte restraining order, Ms. Hill and her attorneys engaged in a defamatory media campaign to further smear Mr. Bauer’s reputation and to ensure that Ms. Hill’s fabricated story gained maximum media exposure,” the lawsuit said. “During that media campaign, one of Ms. Hill’s attorneys violated a Court-issued Protective Order, which limited disclosure of certain medical records by sharing photographs obtained from the PP[Pasadena Police Department] with TMZ.”

Hill and Bauer met up twice in 2021, with Bauer saying they had consensual “rough sex” both times. On June 29, the San Diego woman was granted a temporary restraining order, as she claimed Bauer punched her in the face, buttocks and vagina, as well as choked her to the point of losing consciousness – all claims that were denied by Bauer.

According to Bauer, after their second encounter, Hill spent the night after intercourse and upon leaving his residence, “did not look anything like the photos,” which depicted bruises on her face and body. Bauer added that they set “clear boundaries” and she repeatedly consented in the process of intercourse.

In a 7-minute YouTube video that Bauer titled, “The Truth,” the Dodger pitcher spoke on the accusations and the D.A. decision not to file charges, refuting all claims against him.

“During the investigation, I’ve watched many draw premature conclusions based on an absurd amount of misinformation and false claims that had been circulated with absolutely no corroboration,” Bauer said in the Feb. 8 video. “My version of events has not waivered because it is the truth. I also never ‘materially misled’ the courts as it was found that this woman did.”

The Dodgers season began on April 8 and Bauer has not played this year, as Major League Baseball extended his administrative leave until at least April 29. Bauer’s administrative leave dates back to July 2, 2021 and he has not played a game for the Dodgers since June 28, 2021.

In 2021, the Dodgers signed Bauer to a three-year, $102 million contract, the highest per-year contract in Major League Baseball.
FOOD

CAMPHORSES: LA'S HOTTEST CHEFS SIZZLE AT COACHELLA

Outstanding In The Field Is Back On The Polo Field

BY MICHÈLE STUEVEN

Four of L.A.'s hottest chefs - Max Boonthanakit and Lijo George from Camphor in the Arts District, and Liz Johnson with Will Aghajanian from Horses on Sunset - seamlessly capped off the grand finale of Outstanding in the Field at Coachella on Sunday night, with a sizzling menu of local ingredients.

The California outdoor dining experience founded by artist Jim Denevan in 1999 returned to Coachella for the seventh year, after a two-year hiatus to the polo field's rose garden, with family style dinners that took place on each of the six nights over the two weekends of the music and arts festival.

The family style dinner, led under the joyful supervision and meticulous orchestration in the kitchen by chef Matt Millea, kicked off at sunset with welcome margaritas, followed by Clark Street bread and pork rillette accompanied by market vegetables in seasoned lentil powder. The second course was a flavor-packed smoked salmon layered on a thin cracker with creme fraiche, topped with dressed watercress and served with Vino de los Ranchos chardonnay. That was followed by rigatoni baked with spicy pork sausage and crispy basmati rice, topped with roasted mushrooms that were fired up in enormous paella pans over an open fire and finished with a truffle madeira sauce. The evening ended with a crisp lemon vanilla granita and rice pudding.

“We've made it through a challenging time,” Denevan tells L.A. Weekly, in between greeting guests. “But the mood is getting better, the staff is eager to get back at it. We laid off just about everyone and they are all back now. It was a pretty emotional thing. This year, the energy in the kitchen and what people are all about is the continued interest in sourcing and where the food is coming from, and which restaurants are using local produce. The creativity in the kitchen currently is much more non-European.”

Also represented were Coleman Family Farms, County Line Farms, Aziz Farms in Thermal, and a visit from Phil Noble from the nearby Sage Mountain Farms in Anza.

The 2022 tour of Outstanding in the Field will feature 120 events this year across the globe, including the breadth of the U.S., as well as Canada, Europe and Africa. Sunday’s dinner set the linen-draped table for guests that included visitors from Germany and the U.K. In
terms of general attendance, it looks like everybody was anxious to get back to Indio. According to Golden Voice, the festival welcomed 750,000 people between both weekends this year. At the last concert in 2019, there were about 97,000 people each day with a total of 582,000 for both weekends.
The returning 2022 edition of the mega-fest was a big success

BY BRETT CALLWOOD

After two years off, the biggest festival in California and one of the biggest in the country returned for these past two weekends. Sure, there was no Kanye. That's probably not a bad thing unless you purchased tickets specifically to see him. But Coachella has always been more about the overall experience than specific performers. By all accounts, The Weeknd and Swedish House Mafia were incredible anyway. As was Billie Eilish, unsurprisingly. And hell, Danny Elfman played the theme to The Simpsons. Meanwhile nothing, absolutely nothing, was going to stop indie-pop artist Bishop Briggs from getting up there, including the fact that she's heavily pregnant. "I have been in rehearsals for Coachella, and I'm still planning on running around on stage, drenched in sweat, all those things," she told us. "I have found out from the doctors that the baby is happy and sleeping during all of the jumping about so that's good. But I think that it has been a really transfor-
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“I have been in rehearsals for Coachella, and I’m still planning on running around on stage, drenched in sweat, all those things,” she told us. “I have found out from the doctors that the baby is happy and sleeping during all of the jumping about so that’s good. But I think that it has been a really transformative time, and part of the pregnancy has really been checking my mental health into a righter place. Or at least trying to.”

Briggs recently released two singles, and when we spoke to her prior to the two sets, she was psyched to perform them at the festival. Both are incredibly personal.

“I recently lost my sister, so ‘High Water’ is really a love letter to her,” she said. “I think we all have collectively shared a lot of trauma these past few years, so I hope that we can all cry together listening to that one. ‘Art of Survival’ is really the place that I hope to be. It’s stepping into that positivity and really trying to live my life in the way that I think she’d want me to. I’m going to be performing the two new songs, and can’t wait. I’m ready to just share in that moment. I think we’ve all been going a bit stir crazy, so it will be really nice to have that escapism.”

This was Briggs’ second time at Coachella, and she recalls suffering with serious anxiety back in 2017.

“(I remember) peeing my pants,” she said. “Clutching my knees and rocking back and forth. Just the standard. I was not relaxed at all. But the minute that I went onto the stage, it felt like I could release some of that energy and be present in the moment. So I look forward to doing that again. Maybe with less clutching of the knees and rocking back and forth. A tiny bit less. I’ll try, but no guarantees. Truthfully, I do have that nervous energy whenever I go on stage. I think with Coachella, I’m just really
excited to be present and in that moment. The only pressure I put on myself is to make sure that I really lean into the moment and take in what's going on.

Canadian singer and songwriter Jessie Reyez said that performing at Coachella is fulfilling a prophecy.

“I've been invited a handful of times by friends, just to come under the guise of fun, but I always said 'no thank you' because I didn't want to go until I was getting paid,” she said. “There's no dancers. No fireworks. No costume changes. I wanted to keep it minimal. It keeps me at peace remembering that despite the reverence around Coachella and despite the rite of passage that this moment is, at the end of the day, respectfully, it's just another stage. So it's gonna get what I know how to give. Just me. My guitar. My lit ass band and some songs.”

DJ and producer Sohmi called her Coachella performance a crazy, full-circle moment.

“Coachella was the first festival I ever attended, right when I moved to L.A. in 2016,” she said. “I was going through so many life changes at the time, from being in a new city to starting a new job, to sort of starting my life over with new friends and everything that that comes with. Music wasn’t even in the picture then - I had moved across the country to work for a tech startup based in Venice and was simply going to Coachella to push myself out of my (social) comfort zone and meet new people. Once there, though, it was definitely a transformative experience; I think it reawakened the musical part of my soul that had always been the most 'me', which I had kind of lost touch with for a few years there, and even though I didn't realize it then, I think it planted the seed for what became an insatiable obsession with underground dance music over the following two years - culminating in my decision to quit tech and give music one last serious shot. If you told me then...
that I’d be performing at Coachella six years later, I don’t think I would have believed it.”

The wonderfully named Totally Enormous Extinct Dinosaurs shared similar sentiments.

“I get a kick out of the whole sacredness of the event. I always enjoy the outfits and emotions. It’s a big moment in the music calendar, and I’m lucky to get to soak it in and play music.”

DJ and producer Nala said that as a California native, performing at Coachella is a big milestone.

“It lands on my birthday every year, so I always came to the fest to celebrate,” she said. “Now, I get to play, and I absolutely cannot wait to rock out and enjoy it as an artist for the first time!”

Aussie punks Amyl & the Sniffers told us they were planning on “ripping youse up” at the festival.

“Firing it up at a festival we’ve never been to before, sussing out some California culture, represent guitar music,” they said. “Fuck yeah.”

Fellow Australian Hayden James says that it feels very special to travel across the world to perform at Coachella.

“I was originally booked in 2020 to play for the first time and that obviously got canceled, so this is really special, even more so almost,” James said. “It’s going to be a huge moment for a lot of people, fans as well. It’s been two years in hiatus and it’s going to be the first Coachella for a lot of other people as well, not just me. It’s going to be a career highlight for sure.”

Singer/guitarist Life on Planets is
similarly psyched. “Coachella is an affirmation that I wasn’t completely crazy to drop it all to make music,” he said. “I’ve been so blessed to have support from family and friends, and all that hard work and their love has brought me to the next stage. I can trust my vision and aim even higher from here.”

Stockholm post-punk band the Viagra Boys had their tongues in theory collective cheeks when discussing their Coachella set. “It’s a huge moment in our lives,” they said. “We’ve planned the technically most-advanced event since the moon landing. The pinnacle of audio and live performance will be presented on stage.”

In fact, following their Weekend One set, Amyl & the Sniffers wrote to tell us, “Wish I got to see Viagra Boys.” Brazilian drag queen Pabllo Vittar said that performing at Coachella is a dream come true. “That is the most important stage of my career so far,” Vittar said. “I’ve planned a show full of energy that would embrace my new singles, the classics of my career and also that all the Portuguese, English and Spanish speaking audience would enjoy!”

Prior to the event, Sohmi wanted to keep her set a surprise. “You can expect the best of what I think a ‘SOHMI’ set has come to encompass: deep, moving dance music drawing from many different grooves, influences, and years,” she said. “I like to play a mix of new cuts, unreleased IDs, and older treasures, as well as throw in an intro or ‘moment’ in the set that comes as an unexpected surprise. I may also be testing out some new music of my own.”

Following the set, Sohmi was delighted with how the set went, describing it as a “blast.” “While it was early in the day, I was pleasantly surprised by how many friends and fans came early to show their support,” she said. “I eased everyone into a full day of music and dancing with some of my favorite, groovy melodic tracks of the moment, and closed my set with a brand new song that I’m working on right now as part of my upcoming new EP. Can’t believe I get to do it all again this weekend for Weekend Two!”

Ultimately, despite the years off and Ye’s cancellation, Coachella 2022 was still a massive event for the attendees and performers alike, and it featured some historic sets. People are still talking about the fact that Danny Elfman performed the score from Tom Burton’s original Batman movie, days afterwards. Coachella might evolve, but the name still holds a lot of sway.

Meanwhile, the performers are hoping to continue with a successful year. “I mean, I do plan on having the baby,” said Bishop Briggs. “That’s the first hope. The hope is that the baby comes and is very glittery, cute and into being smiley. That’s the first step. Other than that, I’m really excited about a lot of the songs that are currently being wrapped up, and some of the visuals to accompany that. I can’t wait for everyone to see.”

Briggs recently released a couple of singles, and she says that there’s an album on the way. “Music is one of my great loves, and I always planned on doing both,” she said. “Being a mom and the happiest version of me being a mom is being in music, as well. Using music as therapy.” That’s the thing with music – it makes everything better.
Vinyl records are not going anywhere, and it is quite possible that COVID-19 helped solidify their staying power forever.

That's what Alex Rodriguez, DJ booker at the Los Feliz hot spot called Pinky's and co-owner of Record Safari in Los Feliz, thinks anyway; and he should know. The L.A.-born and Bakersfield-bred music obsessive, who also happens to be head curator for Coachella's huge on-site vinyl record emporium, has worked in music most of his life, from DJing in both parts of California, to running vintage boutiques in Bakersfield, to managing venues, including the Glasshouse's record store in Pomona. While the pandemic proved difficult for retail spaces, especially small businesses, he says the record trade wasn't one of them.

"During the lockdown I think people were looking for things to do in their home, and since bars, restaurants, music events, sporting events, all that stuff was closed, the only thing that was actually open was retail," he says. "And I mean, how many times can you go to Target? You'll get bored, and it's all the same stuff. But it hasn't. I think a lot of people kind of get addicted to buying records. It's definitely an addiction... collecting anything is." Rodriguez, who was born in the San Fernando Valley, is lucky enough to be able to feed his own addiction and help others satisfy theirs via the new-ish Atwater record store (which opened in July of 2021 and counts Goldenvoice's Paul Tollett as a proprietor) and the Coachella retail project, too, both of which allow him to travel across the country in search of rare vinyl. There was even a documentary, also called Record Safari, made about his travels and curation.

Despite being immersed in record crate digs on the daily, Rodriguez's music nerd-dom didn't start out with a turntable, "I thought it was gonna die once everything opened back up," he continues. "I thought that the crazy sales and the resurgence was gonna take a huge drop once people could travel again, and go out to eat and go to bars and see concerts again. But it hasn't. I think a lot of people kind of got addicted to buying records. It's definitely an addiction... collecting anything is."

"The DJs are all able to do whatever they want," Rodriguez says of Pinky's sound selectors. "Most of the genres that get played in the room are funk, soul, disco, a little bit of New Wave or house, some electronic stuff, and some hip-hop. We don't really do too much rock because it doesn't really fit the vibe, more dance-y kind of stuff does."

There's no designated dance floor at Pinky's, but when we attended just before the pandemic hit, revered mixmaster Cut Chemist made an appearance on the decks, and people were definitely moving and grooving. There's a patio courtyard just outside of the bar (across from the Atrium restaurant, which shares the same owners) and music gets played outside, where crowds cluster on warmer evenings. While Pinky's used to be vinyl only, Rodriguez says he's expanded to all formats since the pandemic, opening up the sonic scope of the space.

"As for what to expect on any given night, Rodriguez says the vibe is constantly changing. "I try to bring in different DJs to keep it fresh, and I try to make sure it's always different. So, you know, if you show up on a Thursday, three weeks in a row, you'll hear different music."

Speaking of diversity, he takes the same approach to stocking Coachella's record store, featuring artists playing at the fest, natch, but also new and old, popular and obscure, used and new records from all genres. He became involved with the Indio festival after doing it with Glasshouse, and later became a permanent part of the fest's team. With the second weekend falling on Record Store Day (RSD) every year, hiring Rodriguez proved easier than trying to work with individual record shops like Amoeba.

For this past RSD on April 23, Rodriguez says he ordered “one to three copies of everything” for both Coachella and his own store. But "just because you order, doesn't guarantee that you'll get everything," and as anyone who's tried to get a limited release during the annual collector event knows, scoring some of the hot drops isn't easy. He's been stocking the pole field store since 2014 and he says sales are steady, with hip-hop and pop artists most popular in recent years, a fact that definitely reflects the festival's pivot to Gen-Z-driven pop music bookings.

Older festival-goers might begrudge this musical shift, but the record store is encouraging young attendees to discover vinyl, at least. The store makes it easy to do so, too, offering a coat check-like system in which customers pay eight bucks (which also gets 'em a Coachella tote) and a hold on purchases until the end of the fest. Price points run from $2 to "several hundred" for highly collectable titles.

"I've been buying records since 1994, and I've definitely seen their popularity go up and down many times," says Rodriguez, who deserves credit for his contribution to keeping them cool, via everything he does, selling and celebrating vinyl inside and out (he shares great album jackets and rare finds on Instagram). "So far, this is probably the longest stretch, and it just keeps climbing."

Pinky's, 1816 N Vermont Ave. (323) 763-0351. pinkylosfeliz.com /
Record Safari, 3222 Los Feliz Blvd. (323) 928-2290. instagram.com/recordsafari_la/
IT’S CALLED THE MUSIC AND ARTS FESTIVAL FOR A REASON

Coachella 2022 presents ambitious art projects from global and local creators

BY SHANA NYS DAMBROT

Coachella has always been uniquely dedicated to a significant visual art presence at its festivals. From the very beginning, one of its creators — the legendary musician, Lollapalooza guru, and avid art lover and collector Perry Farrell — insisted on it, once describing his vision to me as, “ushering in the era of the Art Star.” The subsequent 15 years have more than proved him right, as the art world embraces wilder ideas and the music/spectacle world makes sure to feature the art world embraces wilder ideas and the music/spectacle world makes sure to feature visual artists front and center.

Through it all, Coachella not only has maintained but dramatically expanded its arts experiences on the concourse, and 2022 was no different. This year saw about a dozen local and international artists and teams represented, hailing from the worlds of architecture, design, sculpture, painting, digital, video, sound, performance, immersive and interactive art-making. L.A. Weekly checked in with Paul Clemente (the longtime art director of the festival), the team from Do LaB (who is on its 16th Coachella), and multimedia desert-based artist Christopher Cichocki (who is finally — finally! — on his first) to find out what it took to put it all together.

“I want people to be able to see the scale of these pieces literally from 1,000 or 1,500 feet away,” says Clemente. “There’s something everywhere you look, to completely fill your field of vision and to really create this one-of-a-kind experience in the desert, with the mountains, all of that. I mean that could be a pretty memorable, kind of moving experience for the audience, as well as for the artists.” In some cases, this will be the first time these visual artists have ever done anything on this mammoth scale. And often they don’t really have the expertise to do that. Or maybe they do, but they’re traveling here from Europe, Latin America, the U.K. or around the U.S., and building on site is much more doable than organizing shipping. So Coachella is helping them with all that — the engineering on the builds, sourcing materials and equipment if they need to, etc. “It’s been about six or seven years since I decided to start building the work internally,” says Clemente. “So my job is less than half a mile away from where the show is, and quite purposely so. It’s really enabled us to grow every single year.”

One of this year’s artists who has been most enthusiastic about that growth in scale, vision and capability has been Christopher Cichocki — a desert area native and internationally acclaimed painter, sculptor, video, and sound and installation artist who has always wanted to do something for the festival — came out swinging with his Circular Dimensions x Microscope pavilion. The five-story-tall bandshell structure was built using more than 25,000 feet of PVC tubes, and plays host to an ecologically minded array of hybridized science/art experiments, such as “generating improvisational video paintings by manipulating water, salt, barnacles, and algae from the Salton Sea under microscopes…while a soundscape of field recordings and industrial rhythms resonates through the structure’s circular tunnels.” That may sound outlandish, but Cichocki’s mutant practice has long been based in fusing technology with direct sampling of elements from the natural landscapes in which industry has intervened. Cichocki has been planning Circular Dimensions x Microscope for five years.

Aside from its “psychoacoustic” array of 60 speakers inside that seem to move the sound around in the space (rhythmic found sounds and field recordings and concrete tones), when the sun sets the whole structure is illuminated by ultraviolet radiation. “Which, of course, is a reference to the bioluminescent desert,” says Cochocki. “It’s about the historic significance of water, not only in the desert but just as a transmorphic timeline of the planet. The idea is visualizing and physically manifesting something that has to do with that kind of essential interconnectedness of all the structures and patterns and cycles of the world that we inhabit.” It’s
lofty lingo, but this kind of fusion between environmentalism and the search for elevated consciousness is pretty on point for the average Coachella faithful. “I don’t think the arts programming gets enough credit for how they’re navigating that.”

Other captivating examples of concurrent art this year included the interactive, living gardens inside puppy-shaped sculptures in Mutts by Oana Stanescu; Dutch designer Kiki Van Eijk’s Buoyed mood-elevating soft sculptures; the ethereal, interdimensional sculptural experience of the levitating Cocoon (BKF + H300) by Buenos Aires-based Martín Huberman of Estudio Normal; the colorful stylized urban jungle gym of Playground by Architensions; the fierce but friendly benevolent chaperone sculpture La Guardiana by El Paso-Juarez’s LosDos; and return appearances by UK art and design studio NEWSUBSTANCE that creates performative, site-specific and temporal works; New York artist Robert Bosenad’s famous quarter-mile Balloon Chain; Don Kennell, the Santa Fe-based creator of beloved, enormous animal sculptures; and afterschool artists Raíces Cultura from the City of Coachella.

Perhaps the best-known by Coachella regulars are the wizards at Do LaB, the Los Angeles-based band of creative and literal brothers, whose artistry extends not only to discrete works of art but to the architecting of entire stage venue environments, which they then program themselves according to what’s on everyone’s mind. This year, their Warrior One stage was in keeping with the overall ethos, devoted to “fantastical and interactive experiences inspired by human connection, authenticity, and environmental sustainability.” As the brothers Jesse, Josh, and Dede Flemming told L.A. Weekly, “This is our 16th Coachella! It’s a huge part of our personal lives; we sort of grew up here!”

The evolution of their vision has kept pace with the growth of the festival itself. “We started out with making an art piece and we chose right away to make it interactive, not just something that you could look at, but something you could experience,” the Flemmings explain. “We brought in performers, we walked around with slices of oranges and gave them out to people, and made them comfortable and just gave a little oasis of sanctuary. And then obviously we’ve evolved into a proper stage out here, never wanting to lose the art aspect. So you know now we’re just a big artistic stage and the line is a little blurred. We’re just artists out here, but we kept the interactive element the entire time.”

Do LaB also is really excited about the support the festival offers art projects. “In the early years all the artists used to come out here and build their own stuff, like Burning Man. We were there for the entire evolution of that process. Coachella was a leader in bringing in artists and bringing in art, but no one knew what to do back in the day.” The artists would come in and they were left to kind of fend for themselves. They had to bring in everything they needed to complete their project. They’d come in with truckloads of stuff and would just plop down in the middle of the field and have to find all the resources they would need to build and create.

“We didn’t always know what we needed until we got here,” the Flemmings recall of those heady days, with a certain fondness. “And we’d have to negotiate and do side deals to get the resources we needed. The main stage crew finished their day, probably around six o’clock. Then we used to go scramble and grab all the machines, and work all night because that was the only way to get it done. Being an artist, you’re creative and you’re thrifty, and you are resourceful. And when we were stealing machines, we did it with a smile on our faces because that was part of the process. We enjoyed that and we still do. The support is absolutely welcomed and needed,” they say. “But we still like to run around and get creative just because it’s a renegade mentality.”

The first to admit that none of us are as young as we used to be, “we still come out here like we’re in our twenties, like we used to, and we just work and work and work, and we have fun,” they say. And they mean it about not slowing down — the return of Do LaB’s own iconic Lightning in a Bottle is Memorial Day weekend, bringing its undefeated mix of music, progressive learning, wellness and craft workshops, and a curated pairing of art and yoga. “It’s funny because we all look a little bit altered,” the Flemmings say, “but everybody’s still got the same youthful spirit and we’re just pushing through, still doing it together. This whole year is one big reunion for us and all of our friends. It’s been too long.”

Visit coachella.com/art to learn more.
DESERT SMOKE-OFF EDIBLE CONTEST WINNERS 2022

Here is the rundown of our big winners from our recent edible contest in Indio.

BY JIMI DEVINE

Harry Styles has made the desert night hotter twice and the locals are already talking about Stagecoach, so it must be time to announce our Desert Smoke-off 2 edible winners.

Last week we announced the flower winners after we thoroughly went over the entries, some eight or nine times. We selected the best flower in town for Coachella’s big return to Indio following its pandemic-induced hiatus. Wizard Trees Zangria took home the top prize. Judging a bunch of edibles across two categories is a different animal. You can’t ask the judges to do them all in a weekend. It’s not fair to them or the companies in the contest. So we gave our crew the whole week to get the job done this year, to see who would join our previous Desert Smoke-off 2019 winners Kiva as champions.

The main three judges for the edible category were Chelsea Kerwin of Ras Boss, Daniel Doran of The Healing of The Nations Farm, and myself. Daniel ended up throwing his back out early in the week, which took the edible judging to a whole other level of perception where he said he was really able to dial in his picks when finding relief. While Chelsea and I had a different lens on the pack, we came to similar conclusions.

Generally speaking though, the gummies crushed it this year in the solids category. They’ll probably get their own category next year!

Best Edibles Winners

First Place: Auntie Alohas - Hanalei High Tide Gummies

There were a lot of gummies this year, but the combination of impact and taste proved too much for the competition to handle when it came to the fantastic Auntie Aloha gummies. The pineapple and mango notes in the flavor were a hit with the judging team. Sometimes gummies can start to taste the same even across different companies; the Hanalei High Tide are the opposite. While we’ve seen tropical flavored gummies in the past, rarely is it executed this well. There are 20 vegan gummies in each pack. Another thing noted by the judges was the quantity felt larger than the competition, even if the dosage matched. A lot of people don’t want to just eat one little piece of weed candy and be done with it, maybe they want a handful!

Second Place: Garden Society - Sparkling Strawberry Rose Gummies

While edged out for the victory, Garden Society’s gummies are heaters and their chocolate deserves an honorable mention, too. The Sonoma County-produced gummies have a ton of flavor and are the perfect low-dose option to start people down their eating weed journey. There are only 2 mgs of THC in the whole package, so you won’t have to worry about grandma going nuts and throwing the blender in the sink.

Third Place: Lime Cannabis Co. - Watermelon Full Spectrum Gummies

Closing out the podium are Lime’s Watermelon-loaded gummies. The ten pack of 10 mg vegan gummies had a solid impact per individual serving. There were a lot of other gummy options that didn’t make the podium that worked well, too, but Lime’s flavor edged it ahead of the pack.

Best Drinks Winners

First Place: CQ - Ice Tea Mango Lemonade

Short for Cannabis Quencher, CQ has been around for a decade and its weed-infused take on the Arnold Palmer, with a dash of mango, was definitely the best of the pack. There are a bunch of upsides on this one. It’s made with cane sugar, vegan and gluten-free, has no GMO products, and is made with real fruit juice. Additionally, the bottle has a very solid dosing bar on the side to help you spread it out, but we recommend just drinking the 100 mg bottle whole if you’re an edible veteran. It’s a delightful dose.

Second Place: CQ - Watermelon Agua Fresca

We liked everything about Agua Fresca. It was the same production process as the winner but got edged out on flavor for the top prize. Still a great beverage.

Third Place: Lime Pink Lemonade 1000 mg Syrup

Lime’s syrup offering is the biggest hitter on the list by a mile. It’s between 10 and 500 times stronger than all the other edible and drink entries. It’s also a harm reduction tool! Wouldn’t you rather see people drinking weed syrup in a styrofoam cup than liquid opiates and other nasty concoctions? Us, too. I’ll admit, there is a little eyeball action on the first 170 milligrams in the bottle, but eventually you reach the measuring line that makes it really easy to be precise with your dosing.
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ORDER TO SHOW CAUSE FOR CHANGE OF NAME
Case No. 21LBCP00219
Superior Court of California, County of Los Angeles

FOR CHANGE OF NAME

The court has already ordered that a copy of this Order to Show Cause for the above-entitled matter of change of name should not be granted. If no written objection is timely filed, the court may conduct the hearing to show cause why the petition for change of name should not be granted:

Court Date: 01/28/2022, time: 8:30 a.m., Dept. 27.

The court has already ordered that a copy of this Order to Show Cause for the above-entitled matter of change of name should not be granted. If no written objection is timely filed, the court may conduct the hearing to show cause why the petition for change of name should not be granted:

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