Tori's Glory

Tori Amos is back with stunning album and tour

By Brett Callwood
2022 PRIMARY ELECTION: SEVERAL FAMILIAR FACES WITH LOS ANGELES CITY RETURN

With the 2022 primary election now behind us, the city of Los Angeles will see many familiar faces returning with a handful of new blood entering City Hall, as well.

BY ISAI ROCHA

In early vote tallies, there appear to be no new Los Angeles City Council members elected in the June 7 primary, with some races likely to be decided in November.

The city had eight of its 15 district seats up for grabs this year, from districts 1, 3, 5, 7, 9, 11, 13 and 15, and multiple familiar faces presumably returning to Los Angeles City Hall.

We were assured to see at least four new council members next year, as Kevin de Leon and Joe Buscaino both conceded their seats to instead run for mayor of Los Angeles, Paul Koretz leaving to run for city controller and Mike Bonin announcing his retirement.

It appears voters chose to bring back four council members, with the rest of the seats, including 13th district Councilman Mitch O'Farrell's, to be decided in the Nov. 8 national elections.

As of June 10, regaining their seats will be 1st district Councilman Gil Cedillo, who received 52% of the vote, 3rd district Councilman Bob Blumenfield with 65% of the vote, 7th district Councilwoman Monica Rodriguez with 68% of the vote and Councilman Curren Price with 66% of the vote.

Councilman O'Farrell fell behind candidate Hugo Soto-Martinez by percentage points in the 13th district, but both received 35% of the vote.

Katy Young Yaroslavsky and Sam Yerbi will face off in November for the 5th district, Erin Darling and Traci Park will go head-to-head in the 11th district and Tim McCosker will battle Danielle Sandoval, with each race assuring a new council member.

Other notable results within the city include a runoff for controller between CPA Kenneth Mejia and Councilman Paul Koretz, with Mejia receiving more than 38% of the vote.

A much closer race for city attorney is still taking place between Faisal Gill, Marina Torres - both of whom received 20% of the vote and Hydee Feldstein Soto with 19% of the vote.

Caruso And Bass To Face Off In November Race For Mayor Of LA

Developer Rick Caruso and Representative Karen Bass are projected to face off in the race for Mayor of Los Angeles this November.

As of this writing, Caruso has received more than 40% of the vote, with Bass earning more than 38%.

"... LA voters spoke by going into the voting booth and sending a clear message: we're not hopeless in the face of our problems," Caruso said after the election.

"Together, we have the power to change the direction of LA for the better. I'm honored to be the top vote-getter and to have the trust of so many."

City Councilman Kevin de Leon was a distant third in voting, receiving more than 7% of votes, and the Associated Press has projected that the gap is wide enough to predict Caruso and Bass as the final two candidates.

Had either candidate received more than 50% of the vote, there would have been no need for a runoff, but Los Angeles City Councilman Kevin de Leon gave the two top candidates a run, receiving a modest 7.6% of votes, with community activist Gina Viola receiving 5% of the vote with the help of an endorsement from Black Lives Matter-L.A.

Ultimately, Caruso and Bass had led in polls conducted throughout the race and the projections held true until election time.

"It's official - there will be a runoff in November," Bass said in a tweet. "Between now and then, we'll bring folks from every corner of LA together, to build a better city for ALL. We're in the fight for the soul of Los Angeles."

The winner of the November 8 election will replace Mayor Eric Garcetti, who has served two terms and is no longer eligible to run due to city term limits.
Sheriff Villanueva Will Face Robert Luna In November

In the race for L.A. County Sheriff, Alex Villanueva (33%) held a lead over candidate Robert Luna (25%), with both candidates going to a November runoff.

Villanueva goes into the November election facing much scrutiny over allegations and investigations over gang activity within the department, as well as an alleged “cover-up” of a video showing a Sheriff’s deputy kneeling on an inmate’s neck.

The Sheriff has proclaimed that allegations against his department have been an orchestrated attack as the elections drew near.

Luna is the former Long Beach Chief of Police and retired in order to run for sheriff. Long Beach PD has had its own controversies with accusations of excessive use of force and Black Lives Matter protesters showing vocal opposition toward Luna.

Luna did receive support from Long Beach Mayor Robert Garcia, who commended Luna on his “integrity.”

“IT’s time for L.A. County to unite behind Robert Luna,” Garcia said. “I served as mayor for the entire time that Robert Luna was chief of police. He led with integrity and was an excellent leader. He made important reforms and fixed problems. It’s time for the chaos of the current sheriff to end.”

Governor Newsom Will Face Brian Dahle In November

With the primary election reaching its end in California, it is now clear that Governor Gavin Newsom and Senator Brian Dahle will face off in the November race.

Newsom will be aiming for a second term as California governor, months after having to stave off a recall effort.

According to numbers from LAvote.gov, Newsom received 61% of votes and Dahle came in second with 10.9%, as of this writing.

Jenny Le Roux, Michael Shellenberger and Luis Javier Rodriguez round out the top five candidates, all receiving less than 5% of the vote.

While Newsom has not yet publicly addressed the election results, he did go ahead with declaring and signing the November 8 general election for California, where the two candidates, as well as other races within the state will take place.

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Tori Amos is partway through the Ocean to Ocean tour when we speak to her for this interview; finally, the celebrated singer and songwriter can get out on the road and celebrate the album of the same name that was released in October. She’s characteristically chatty and charming when we speak by phone, an easy conversationalist. But she’s also very open about the fact that the past couple of years have been challenging to say the least.

Amos spent the pandemic period in her home in Cornwall, a gorgeous county in the southwest of England. Thankfully, she’s now able to travel and see family, as well as tour.

“Now that the pandemic has lifted, between the tours I popped into the beach house in Florida before it all started – I hadn’t seen my father except one time in the last couple of years,” she says. “So I’m in Cornwall for a good portion of the time, but not for many, many months now.”

There are worse places to be locked down than Cornwall but still, a lockdown is a lockdown. In the UK, they had three over the course of the pandemic.

“On the third one, I thought we handled it as well as we could,” Amos says. “For the first and the second, particularly the first, we were busy. We were at the recording studio so we had a book that came out [Resistance: A Songwriter’s Story of Hope, Change, and Courage], we did a virtual book tour, and then we did an EP and put out Christmastide with Decca. So we’ve been pretty busy. And then the insurrection happened. And then the third lockdown had been put in place, and I think it was clear that live music wasn’t going to happen so here we go again. I think a lot of musicians that I’m speaking to are in a similar mental state which is ‘when is this going to shift?’ Our business was one of the businesses that was on its knees. That and live theater. But as you know, the music side of things was one of the last to come back. So it was challenging.”

It was particularly strange for Amos, a North Carolina native and former Los Angeles resident, to watch the January 6 insurrection from the UK.

“The Brits that were phoning in were asking ‘what in the world has happened to your country?’,” she says. “My husband started wearing a t-shirt around the house going ‘Make America Great Britain Again.’ Then he looked at me and said, ‘Wife, your people have lost their way!’ Maybe they need their older brother to come back in, colonize them and teach them what’s what. Oh my goodness. But in a way, this is such
teenager behavior. ‘Watch me dad, I’m gonna crash my car. Fuck you, I’ll show you.’ Burn it all down.

It was the events on January 6, combined with Cornish mythology and the environment, that inspired Ocean to Ocean.

“It’s all of it, and it’s also having to get out even in the wintery Cornish weather – when the gales are blowing and the gusts of wind – it can be ferociously beautiful because it’s so powerful,” Amos says. “I got myself out in it. We’re in the middle of nowhere really, we’re in farm country 20 minutes from the cliffs in northern Cornwall where the weather coming off the Atlantic can be quite something. It was almost a relief to realize that nature wasn’t in lockdown. She was busy, and she was in that time of very dramatic weather.

It was humbling. I said, ‘Clearly, you as an energy force are able to deal with a world that’s gone mad and I just need to study from you’ because I’d got into a place of despondency. I didn’t have the tools. Nobody did, really. How do you deal with a pandemic, especially if your livelihood and what you do doesn’t lend itself to Zoom. Not really. So it was about, how do you adapt? That’s when I just sat with nature and started listening. ‘Metal Water Wood’ was the first song to come, to admit that I was just in a place of sadness.”

The album was recorded, produced, mixed and engineered in Cornwall, Los Angeles and Massachusetts, which was challenging but the results are exceptional.

“I think it worked because Matt Chamberlain [drums], Jon Evans [bass], Mark Hawley [guitar] and I, we worked as four directions on this with John Philip Shenale – we added an extra direction with him in there,” Amos says. “JPS I’ve been working with since ’91. So because we have a history of playing together for so many years and working together, there was a language that we’ve developed. When you have that language, you have it. Yet we weren’t in a room together jamming. So it went from the studio to L.A. to Matt Chamberlain’s studio, then it would come back to us and I’d do a take off my piano and play to him. Then it goes to Jon Evans’ studio, and comes back to us. We’d add stuff and it’d go to JPS, and then it would come back and we’d tie it up. That was the process.”

Ultimately, the album sounds phenomenal. Songs such as the title track and “Spies” are classic Tori Amos – emotionally stirring, near-classical, epic yet organic and utterly beautiful. Under the circumstances, she has excelled.

“Those were the circumstances,” Amos says. “Would it have been different if we’d all been in a room together? Probably? I remember when Matt heard ’29 Years’ once it was done, and he said ‘reggae, really?’ That’s all he said. Because once he’d played drums on it, he didn’t hear it again until the end. I’m sure he was surprised but after he listened to it for a couple of days, I think he was really thrilled. The choices you make are the choices. When you’re
in a room together, it’s a very different conversation than when you’re thousands of miles apart. There was just no time to get it back to people to say, ‘let me change this, let me change that.’ I’ll occasionally get a letter from an introvert going, ‘How’s your pandemic? Mine’s going quite swimmingly.’ The introverts get a little break here. Good for them.”

Now on tour, Amos receives a lot of letters from people concerned about the state of the world. She’s been an effective activist for years, with organizations such as RAINN (Rape, Abuse & Incest National Network). Naturally, she’s dismayed about the recent moves by the Supreme Court to potentially overturn Roe vs. Wade.

“We’ve been out for several weeks, and the letters that we’re getting from people who are deeply concerned about what’s happening,” she says. “Many of them keep making it clear that this is anti-choice. It’s not pro-life. If this were about pro-life, then where are they after the birth of the kid, these people? This is about anti-choice. This isn’t about them assisting these people with bringing up a kid. Financially and anything else for the next 18 years. Very few people put their money where their mouth is. That’s where I just roll my eyes and say, ‘don’t confuse yourself on what this is about. This is anti-choice, because you’re forcing somebody to have a child, whether they then feel like they don’t want to send the child up for adoption but struggle on and try to do it.’

A lot of people are making it clear to me how they’re seeing it. A lot of people are incredibly concerned about the court and what the court means. This is a real defining moment, I think, in our history, with our justice system.”

Amos will be performing for three nights in Los Angeles at the Orpheum, and she’s relishing the chance to return to her former home.

“I love it,” she says. “I lived there for seven and a half years, when big hair was the thing. I lived in L.A. at a specific time. I was in my twenties – I moved there when I was 21. I was all over the Canyons, in the Valley, and driving my little wannabe Mustang – a baby blue Capri – all over the place. Playing piano bars anywhere I could. I played the Sheraton in Long Beach after Little Earthquakes got rejected. I had to go back to piano bars. I played the Ramada in Beverly Hills. I played it all, my friend.”

People intending on attending all three nights can expect the odd change in the setlist here and there.

“We change a few songs every night,” Amos says. “I’m always moving the set around. I start the same way, because that’s ‘once upon a time’ for each tour. Then you can move anywhere you want to move, pretty much. There might be some that show up more than others, because they’re part of the narrative right now for our time now, that are just working as a pivot. But we’re rewriting the narrative so the journey is different every night, reflecting what we’ve learned that day in that town, which will be L.A. It’s just reading the letters before the show, getting a sense of where people are, taking requests – that’s how I do it.”

Finally, Amos says that the schedule over the next 12 months is open to change. Anything can happen.

“A lot of it is timing,” she says. “Does it work? Because when we’re touring really, other than some interviews, it’s not as if I can just jump into a recording studio somewhere and contribute to something if they have a deadline of three weeks from now. It doesn’t always work time-wise. So I’m open to what happens. I think I’m going to spend some time in the States so I can see my family because I haven’t seen them in such a long time.”

Tori Amos performs at 8 p.m. on Wednesday, June 15, Thursday, June 16 and Friday, June 17 at the Orpheum, laorpheum.com.
Danny Boyle was 19 when the Sex Pistols’ notoriety exploded in England. The band had a formidable impact on the film-maker's life that would inspire him for years to come. Boyle, best known for acclaimed films including Trainspotting, The Beach, 28 Days Later, and Slumdog Millionaire, had a strict Irish-Catholic upbringing and was even supposed to enter the priesthood, but his affinity for theater in school led him down another, more creative path. Danny Boyle's Pistol, a six-part FX series chronicling the formation and demise of the infamous punk group, is in many ways a homage to his youth, and really all English youth who came to discover that doing what was expected by family or society in general, wasn’t necessarily what was best for them.

“When they emerged, they represented a complete change of everything, in the way that the Beatles didn’t, for instance, maybe Elvis further back… they represented proper change in society where everything was just shattered,” Boyle tells LA Weekly via Zoom during the press day for the film. “They were this force that stopped life from being rigid. I come from a very similar background to the guys, where your life was laid out, you were going to follow in your father's footsteps, you were going to kind of become your mom or become your dad. And you could see it in the fashion. People started to dress like their parents. They were like, ‘no – wear rubber, wear leather, wear T-shirts with pictures of penises on them.'”

“They detonated the suffocating nature of Britain, and I imagine it resonated around the world,” Boyle continues. “But I understand it in British terms, and when I look back, I owe a lot of my career to the way that shaped me, and the freedom that gave me to believe in your own rules, not other people's.”

Of course, Boyle, who has been nominated for several BAFTAs, Oscars and Golden Globes (Slumdog scored him all three for Best Director), has always played by his own rules. His gritty yet beautiful cinematic storytelling, has become a signature of his maker's life that would inspire others by his own rules. His gritty yet beautiful cinematic storytelling, has become a signature of his life from being rigid. I come from a very similar background to the guys, where youth who came to discover that doing what happened, "Discord is sort of part of their nature. If they find themselves agreeing too much, they agree to disagree. Then they just start disagreeing. I mean, it's just constant with them. But what you're trying to do is you're trying to get people lost. You know, the viewer is in a gallery, and in the gallery are real events, things that we can all agree on because they did happen.”

Boyle understands that viewers want realism, or close to it, but he also never forgets that modern audiences are watching with their own preconceived norms and ideas. “You want to feel that you are watching truth about 1975, without having to make a big effort to go back there,” he explains. “It's just fluid in front of you. It feels convincing. And yet it's not oppressively nostalgic, because nostalgia kills everything. It feels vibrant and alive now, because the gallery you're in is the now.”

All six episodes of Pistol are on Hulu now.
When Carlos Alzaola dips in and out of the various indoor and outdoor zones of the Cloverfield in Santa Monica and surveys the scene, a sixth sense tells the assistant general manager what sounds the crowd needs to subliminally enhance their dining experience.

Restaurants still struggle post-pandemic and are constantly coming up with strategies to bring in new and returning customers. Because dining out is a multi-sensory experience, a huge amount of time, money and effort is put into restaurant playlists. Many say that it makes the difference between one mimosa and a bottomless brunch.

In addition to his regular managerial duties, Alzaola spends almost an hour daily on compiling the lists made up of different artists and styles, relative to the vibe of the day or night.

"Depending on if people are enjoying the moment, it tells me if I should switch over to another list or not," the former Patina chef, who spent years absorbing the sounds of the Walt Disney Hall and Hollywood Bowl, tells L.A. Weekly. "It really depends on the flow of the day. On Fridays, I love to play acid jazz, Herbie Hancock and John Scofield. People come in at the end of the week for a chill vibe at sunset. At brunch I let the kitchen pick the music. The servers get here real early and they want to listen to their music and it plays throughout the restaurant inside and out to help get them started. Then I’ll change it up again for the afternoon crowd. On weekends a lot of families come in and like to listen to familiar songs and many want to discover new music. It’s just a feeling. I want it to be ever-changing. Volume has a lot to do with it too, especially for the older clientele. They come in to dine and talk, it’s not Vegas or Miami. Then again, later at night after people have had a few drinks the vibe changes and so does the music and maybe the volume."

Born in Cuba with close ties to the Buena Vista Social Club, Alzaola notes that Latin jazz is especially popular on current playlists across Los Angeles. His tastes lean toward hip hop, acid jazz, and bebop because that can be distracting in a restaurant. When he does pick songs with lyrics they are usually in Spanish, providing a soft and gentle background.

“When I first got here everybody on the staff was coming to me with different suggestions, trying to take over the music,” he says while mixing an Aviation cocktail behind the bar. “If you are really interested in music, you need to have knowledge of all different kinds of music. I’m more than happy to listen to suggestions, but if those names are always the same, it’s hard to get a good reaction out of that. I ask, ‘Listen, do you know who Duke Ellington is? Charlie Parker? Charles Mingus?’ Those people are part of American culture and the ABC of any DJ and it’s important to know who they are. If you don’t recognize any of those names, you can’t be part of the process. The bar is pretty high here.”

For others, like Andrew Wintner who owns Talea Tailored Music Solutions, playlists are big business. Wintner and his team of curators work with hospitality groups like the Viceroy Hotels, The London Hotel, Tocaya Organica, Toca Madea, Hotel Figueroa, Lettuce Entertain You (Stella Barra in Santa Monica), Palisociety (Pallhouse, Pallhotel and their restaurants) as well as Sweetflower, the largest owned multi-location cannabis shop in L.A. Talea just completed an installation in Mexico for a private resort attached to the Montage called Maravilla Los Cabos that had 40 zones of music, requiring 40 unique concepts.

“Over the years as the streaming services come out, people are a lot more aware and opinionated about music than they used to be,” says Wintner, who credits what he learned about music to his time working with hospitality guru Rande Gerber. “Everybody’s got a Spotify account to build their own playlists. People are paying more attention to it when they’re in restaurants – not just customers but restaurant owners, hoteliers and chefs. They are all aware of the impact the music has on the business.”

With that sophistication in the public’s musical tastes, a lot of the playlist is also about discovering new music.

“When I’m in a space that we are curating music for and I see customers raise their phone up to the speakers to Shazam a song, that’s just the biggest compliment you can get,” says Wintner, whose company also programs the music for the ice skating rink at Rockefeller Center. “That means they like it and they want to know what it is and plays a role in whether they come in again or order another Manhattan.”

Fine tuning that process involves many questions and conversations with clients. They could be looking for energy, driving food and beverage or extra drinks, or they’re looking for familiar sounds or discovery. Some of the hotels Talea works with can have up to eight different concepts per hotel, like the lobby bar, two restaurants, the spa, the pool that all need their own music. Hotel Figueroa wanted cool, mostly discovery driven, electronic, good energy music playing in the hotel’s food and beverage outlets. There’s one out by the pool and one in the lobby and they both need different music.

“It’s all about the senses.

“People feel better when they are enjoying all of their senses,” the sound architect says. “You go to a restaurant and have a great meal, the food tastes good, you’re happy, the service is good, the design is visually interesting, the seats are comfortable. All those touchpoints – everything from the silverware to the napkins – it all matters. But the music literally touches everything. If you have bad music, it ruins all of those other things that the designers and the chefs worked so hard to perfect.”

On the flip side in the vinyl district, you’ll find another one of the city’s best playlists at Thompson Hotel. Curated by Sebastian Puga, Executive Vice President of Brand Experience at Ten Five Hospitality, there are very distinct global playlists for very different moods fill the air at the Terrace, Bar Lis and the new Mes Amis.

“At Bar Lis and the Terrace at Thompson, we had a very clear idea of what we wanted to create,” says Puga. “It’s a cote d’Azur, south of France 1960s inspired lounge that derives from the idea of making an imaginary place that never existed into a reality. It’s finding that perfect blend of what’s vintage and what’s modern. The music on the rooftop is very worldly and thought out – there’s Latin, there’s funk, jazz, soul, Italian, and French. If you’re having a good time you’re going to stay and if you’re going to stay you’ll likely order dessert or an extra appetizer.”

At Bar Lis, there are DJs nightly with a different format in the evening because people are coming for cocktails and dancing and those playlists are offered online. For the newly opened French bistro on the property, Mes Amis, Puga spent two weeks working for hours and days on the music that would work in different moods, listening to it in the space with the lights, food and other touchpoints that make the experience a whole.

“We want you to be able to put your sunglasses on and listen to François Hardy, order something for lunch and linger and feel like you’re in the south of France or on the Italian coast,” he says.

With some cajoling, if you hear a playlist you fall in love with, most restaurants will share the soundtrack with you as a parting gift.
The Puffco Proxy is the company’s newest device and latest effort to push the way we consume concentrates into the future.

Old School hash heads will remember long before the Peak caused more torches to be put away than any electronic dab tool in history, Puffco already was a heady name in the most elite circles. Why? While quartz was king for the people that owned hash companies, they still needed something to consume their product in on the go or while vacationing somewhere it was too sketchy to bring their full dab rig setup. After Puffco’s founding in 2013, its early dab pen, the Puffco Plus, quickly made its way into the hands of some of the most elite names in hash. The Plus went on to be one of the most awarded cannabis products of the decade. A true gold standard in a flooded field. When we think of Puffco products without water, it’s our most recent memory and it is still a gold standard in the dab pen space with its timeless dart tech. Most importantly for the purposes of this discussion, the Plus sets a very high bar for Puffco’s latest product the Proxy.

But 2016 was a long time ago. Even if the Plus was better than the coil vape pens of the era, Puffco has learned a lot in the years since. The Proxy is all those years of new technology in a unique new package. The Proxy has been in development for so long that it’s actually where the now-popular 3D chamber for the Peak Pro got its start. In the midst of creating the Proxy, they realized the heating chamber they were designing for it was awesome. They would end up releasing tech based on it as a standalone peak atomizer last year at Puffcon.

One could easily argue the quality of the atomizer construction was the biggest jump between the first two Peak generations. What the pro offered felt like a tank that ripped compared to the original atomizers that at times felt flimsy. The idea that from the very beginning the Proxy had a better built-in atomizer construction has to give many high hopes. When you actually use it, those hopes will hold up. We’ve only had the chance to consume some Wilson F3 live rosin from Hash and Flowers in the proxy so far. It was delicious.

The atomizer felt a pinch smaller than the one on the Peak Pro. That being said, it still felt very sturdy and capable of solid chunky rips. Like the Peak, a slow steady draw gives the best experience.

Roger Volodarsky, CEO and founder of Puffco, weighed in on the company’s latest release.

“The Puffco Proxy celebrates cannabis by creating connections -- not only to the plant and its cultural legacy, but also to our community and friends,” Volodarsky said. “Its familiar pipe form honors the rich heritage of cannabis, and invites you to connect with others who share a passion for dabbing and other modes of consumption.”

Volodarsky noted that the Proxy is also one of Puffco’s smallest devices. A big plus whether you’re looking for discretion or portability.

“We designed it so you can enjoy broad consumption flexibility, compatible with an array of future accessories from our ecosystem, along with those from a world of talented glass artists,” Volodarsky said. “The Proxy’s innovative base design offers glass artists a broad new canvas and platform to create meaningful pieces, which we are really excited about.”

The Puffco Proxy is available now. Puffco will host a pop-up here in L.A. later this week, where you can get your hands on one in person. You can RSVP through the link on Puffco’s Instagram.
Here are some creative ways naturalists are using the arts to tell us about the Birds & the Bees — and by extension, to educate and engage citizens with pressing environmental issues in innovative new ways. The Audubon Society is a paradigm of birder boosterism, but in recent years they’ve gotten really creative with their interdisciplinary storytelling. Their Mapping Migraciones project traced the migratory routes of species common to the Americas, overlaying these lessons with individual lived experiences of human immigration from those same regions. For several years they produced The Illustrated Aviary, since expanded into a broader interdisciplinary arts-based education platform. And now they’ve launched an online music series blending field recordings with a range of spoken word and compositions by contemporary musicians like Beck and Nick Cave.

Closer to home and in person, a mystical dance-based musical production this weekend at the Broad Stage uses Sufi poetry, framing birds as metaphors for the journey of the soul; and the Natural History Museum’s Butterfly Pavilion (If you think about it, butterflies are kind of like a cross between a bird and a bee... that counts, right?) lets you enter their kaleidoscopic magical world. For those who like their apiary adventures with a side of cheerful feminist surrealism, the bee-forward spiritual center College of the Melissae has launched a video podcast series that you kind of just have to experience to believe.

**The (Illustrated) Aviary.** The Aviary is an evolution of The Illustrated Aviary, which ran from 2013-2021, in which artists reinterpreted Audubon’s iconic ornithological paintings through their own eclectic styles. From pop art to expressionism, vintage-inspired illustration and found-object assemblage, contemporary folk and urban, street and Lowbrow, this series was anything but staid. Originally gracing the back covers of the printed magazines, the online archive also includes stories and interviews with the artists about why they chose their bird species, along with facts about the species and recordings of their calls and songs. Now simply The Aviary, the series is expanded to include other disciplines than the strictly visual, such as social practice, video and performance. audubon.org/the-aviary.

**For the Birds: The Birdsong Project.** A surprising, haunting, ethereal, and obsession-worthy musical collaboration gathering hundreds of voices — musicians, actors, writers and artists — to celebrate the beauty of birdsong and highlight the plight of so many species of our feathered friends. Produced by lauded music supervisor Randall Poster, the five-volume series is free to stream on Spotify, but there's also a limited-edition LP box set. Figures involved in Volume 1 alone include Nick Cave & Warren Ellis, Beck, Dani...
elle Haim, Mark Ronson, Jelani Cobb, Beach House, Terry Riley, Jack Kornfeld, Kurt Vile, Jarvis Cocker, Haden Triplets, Karen O, Tilda Swinton, Nick Rhodes & Wendy Bevan, Yo-Yo Ma, and hundreds more. Volumes II, III, IV and V will be released over the summer months. audubon.org/birdsong-project.

Resonance Collective: Conference of the Birds. An oratorio based on Sufi mystic poet Attar’s beloved text about mystic poet Attar’s beloved text about the journey of the soul, this epic narrative distills the core tenets of the Sufi spiritual path and philosophy, using birds as a metaphor for the Sufi journey in a series of poignant, evocative, emotional vignettes. The story follows the birds of the world on a search for their divine, mythic king, exposing the broader pitfalls and yearnings of the spiritual journey, and emphasizing the shared values between spiritual traditions, between humans, and indeed between all life on Earth. At the Broad Stage in Santa Monica, June 18-20. At thebroadstage.org.

Natural History Museum Butterfly Pavilion. A swarm of butterflies is called a kaleidoscope — and that’s just what they have going on over at the L.A. County Natural History Museum. The beloved annual tradition has returned in a truly immersive experience offering everyone access to a bit of childlike wonder, walking among hundreds of butterflies and caterpillars of at least 30 different species, inhabiting a sunny proliferation of seasonal native plants and blossoms, abundant fresh air, natural light, and the stuff of fairytales. Alive in Exposition Park through Sept. 5; $8; nhm.org.

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