

LAW WEEKLY

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TAKES ON THE WESTSIDE

SEPTEMBER 15 - 21, 2023
VOL. 45 / NO. 45
LAWWEEKLY.COM



Que Bonita!

How Local Latinas are Making Over the Beauty Industry • By Lina Iccaro

CALENDAR

GO EDITORS' PICKS

ARTS

THURSDAY, SEPTEMBER 14

Derrick Adams: Come as You Are at Gagosian. Adams continues to develop pictorial vignettes centering the Black figure, this time in new works born from the artist's imagined invitation to the real or fictional personalities he paints. Adding elements of fantastical daydreams along with a few icons familiar from previous series, he dramatizes lived experience and self-actualization in compositions that balance vivid and muted tones, flat planes and multidimensional space. 456 N. Camden Dr., Beverly Hills; Opening reception: Thursday, September 14; On view through October 28; free; gagosian.com.

Michael Grecco: Days of Punk, and Elizabeth Waterman: Moneygame at Leica Gallery. Los Angeles-based fine art photographers—and spouses—Michael Grecco and Elizabeth Waterman present side-by-side solo shows. Grecco's multimedia exhibition Days of Punk celebrates music and culture with photographs he shot in Boston and New York City from 1978-91. Waterman's Moneygame features photographs from her five-year foray photographing strippers in five cities across the U.S. from 2016-20, as well as several new images shot in Bangkok earlier this year. 8783 Beverly Blvd., West Hollywood; Opening reception: Thursday, September 14, 6-8pm; On view through November 5; free; leicagalleryla.com.

FRIDAY, SEPTEMBER 15

Earth Edition: Festival of Eco-Consciousness at CalArts. For ten days across 12 acres of the CalArts campus, this novel festival seeks to counter the catastrophic storytelling surrounding the climate crisis, and foster imagination to envision and prototype new eco-futures. Produced as part of the speculative design project Visions2030, Earth Edition will showcase the work of urban farmers, biotech entrepreneurs, climate activists, and artists, anchored by The Lumisphere Experience which combines sculpture and an AI interface. Additional highlights include design innovations from

California's steadily growing green economy from biotech entrepreneurs to grassroots organizations; a site-specific installation by Tongva artist Mercedes Dorame; and art installations throughout the grounds. 24700 McBean Parkway, Valencia; September 15-24; \$15-\$100; eartheditionfestival.la.

SATURDAY, SEPTEMBER 16

Eric Yahnker: Lost Angeles at The Hole. Yahnker lived in Los Angeles for 40 years until, in what he calls a "reverse David Hockney," he moved away to gain some perspective. In a corkboard-covered front room he pins up in paranoiac style an assortment of interrelated images. These 26 drawings and two video works in Lost Angeles are about getting lost, mourning loss, and completely losing it in L.A. 844 N. La Brea, Hollywood; Opening reception: Saturday, September 16, 6-8pm; On view through October 28; free; thehole.com.

Bahia Reverb: Artists and Place at Art + Practice.

A new group exhibition gathers together the work of ten artists who are all former fellows at the Sacatar Institute in Bahia, Brazil, and all from North America and of African descent. Across mediums—including installation, work on paper, video, painting, textile, watercolor—and imagery, the exhibition reflects on how Bahia, an epicenter of the African diaspora that is located in northeast Brazil, has fueled their work and changed their understanding of themselves. Bahia was the first point of en-



try of enslaved Africans into the Americas and remains the center of Afro-Brazilian culture to this day. Exhibition programming includes dance and writing events, beginning this week. 3401 W. 43rd Pl., Leimert Park; On view September 16-March 2; free; artandpractice.org.

Verge: New Films by Amy Halpern at Zorthian Ranch. Los Angeles Filmforum and Livonian Cinema present a bewitching and powerful group of films that harness cinema's as-

sociative and sensory power to the utmost. Halpern, who began making films in the early 70's, uses light, the elements (substances and objects of different densities, textures and colors) and different kinds of beings in films with a special conception of framing and mise en scène, establishing powerful primary associations in the montage. There are physical sensations of all calibers covering all the senses; synaesthesia, gestures and sensuality flow together in compositions that sometimes suggest tales on the fly. 3990



Leica Gallery
Elizabeth Waterman
Ladyboy in Blue
Bangkok, Thailand, 2023



Leica Gallery
Michael Grecco
The Clash
NYC, 1981

N. Fair Oaks Ave., Altadena; Saturday, September 16, 7pm; \$10; lafilmforum.org.

WEDNESDAY, SEPTEMBER 20

Zadie Smith with David Ulin at the Aratani Theater. The Library Foundation and Skylight Books presents acclaimed novelist Zadie Smith, discussing her historical novel, *The Fraud*. Based on real events involving the “Tichborne Trial,” one of the longest and most controversial trials in England during the Victorian Age, this kaleidoscopic work of historical fiction is set against the legal trial that divided Victorian England, and is ultimately about who gets to tell their story—and who gets to be believed. 244 San Pedro St., Little Tokyo; Wednesday, September 20, 7pm; \$43.20 includes a copy of the book; lfla.org

MUSIC

SEPTEMBER 15-21

Lionel Richie Kia Forum

This is an awesome double bill at the Forum. Motown legend and former Commodore Lionel Richie performs alongside Chicago soul-funk-jazz-pop fusion group Earth, Wind & Fire. According to a press released in early August describing a show at the start of the tour, “The show kicked off with Earth, Wind & Fire taking the stage to sing ‘Shining Star’ before playing crowd favorites such as ‘Boogie Wonderland,’ ‘Let’s Groove’ and ‘September.’ Lionel Richie later came on for his electrifying headline performance, beginning with ‘Hello’ then playing all the hits such as ‘Stuck on You,’ ‘Dancing on the Ceiling,’ ‘Say You, Say Me’ and many more before topping off the show with an encore of ‘All Night Long.’ 7:30 p.m. on Friday, September 15 at the Forum, \$100.95+, thekiaforum.com.

Pixies Hollywood Bowl

Alt-rock/post-punk icons the Pixies headline an amazing three band bill at the beautiful Hollywood Bowl. Modest Mouse and Cat Power also play but they’ll do well to overshadow the always-magnificent Pixies who released a slightly overlooked album last year in *Doggerel*. Bassist Paz Penchantin has been a full time member since 2016, a touring member since 2014, and she’s really bedded in. The band sounds as good as ever. 7 p.m. on Sunday, September 17 at the Hollywood Bowl, \$33+, hollywoodbowl.com.com.

Van Morrison Greek Theatre

Two living legends for the price of one up at the Greek Theatre, as Northern Irish singer and songwriter Van Morrison headlines over blues man Taj Mahal. Morrison has been remarkably prolific in recent years — he’s already released a skiffle album called *Moving On Skiffle* this year, and another called *Beyond Words: Instrumental*. Last year, he gave us *What’s it Gonna Take?*, and 2021 had *Latest Record Project, Volume 1*. The man never stops. 7 p.m. on Sunday, September 17 and Tuesday, September 19 at the Greek, \$59+, lagreektheatre.com

Kula Shaker The Regent Theater

English psychedelic rockers Kula Shaker made big waves in the mid nineties, particularly with the ’96 album *K*, and singles “Hey Dude,” “Govinda,” and later, a cover of Billy Joe Royal’s “Hush” (made famous by Deep Purple). They’re back and they released a new album last year, *1st Congregational Church of Eternal Love and Free Hugs*. They perform at the Regent alongside Veronica Bianqui. 7 p.m. on Wednesday, September 20 at the Regent Theater, \$29.50, regentdtla.com

PACIFICA
GRADUATE INSTITUTE



JOURNEY WEEK

AN IMMERSIVE WEEK OF LEARNING AND CONNECTING
AT PACIFICA GRADUATE INSTITUTE

WHEN DEEP CALLS TO DEEP JOURNEYS OF THE SOUL FOR A CULTURE IN CRISIS

Friday, September 29 – Sunday, October 1, 2023

Hosted at Pacifica’s Beautiful Ladera Lane Campus
801 Ladera Lane, Santa Barbara, CA

The challenges of our times are demanding more than just political reforms. They are compelling us towards journeys of the soul that will ask not only for great courage, but new understandings of power and inclusive leadership, new mythologies of collective heroism, more diverse communities and organizational models that are more sustainable ecosystems than hierarchical power pyramids. We invite you to engage with contemporary issues and the latest in depth psychological thinking and practices, join interactive learning sessions on the cutting edge of practice and theory, and explore all that Pacifica Graduate Institute has to offer for your personal and professional journey.

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James Hillman,
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PGI Core Faculty
Jungian & Archetypal
Studies

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COMMUNITY WELLNESS DAY
A day of wellness that is free and open
to the community

Wednesday, September 27th, 2023

Pacifica Ladera Lane Campus
10:00 AM - 4:00 PM



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Meaningful Work (BEAM)

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WORTH THE HYPE? CHEF FRANKIE CELENZA TAKES ON THE WESTSIDE

BY MICHELE STUEVEN



Tastemade's newest original series, *Worth the Hype*, hosted by Emmy award-winning chef Frankie Celenza is now streaming, taking viewers on a culinary road trip across the country. The first episode kicks off with a tour of some of the buzziest spots in L.A.

Celenza visits the instagrammable fritter shop *Holey Grail Donuts*, *GTA* for pizza, smash burger sensation *Heavy Handed*, and the often overlooked and underrated third-generation Mexi-

can seafood restaurant, *Casablanca*, in Venice, famous for its calamari steaks, handmade flour tortillas and margarita cart since 1980.

"I know the title seems like hype means now and new, but we're not thinking about it that way at all," star of *Tastemade's* popular *Struggle Meals* show tells *L.A. Weekly* over the phone from his Connecticut home. "We're looking for a wide variety of restaurants. There are four spots in every episode, and we're always looking for one

traditional restaurant, one takeaway restaurant and one trendy one. *Casablanca* falls into that traditional spot. The food is fantastic and the people that work there are fun, and it has this oddball ambience that makes for great visuals and an experience."

The journey continues to *GTA* and an introduction to guanciale on pizza, *Heavy Handed* for smash burgers and crispy fries cooked in beef fat, buttered buns, house fermented pickles and homemade sauce.

Finally, Celenza discovers the *Holey Grail* doughnuts in Santa Monica.

"As far as sweets go, I've never been a great fan, but the taro root doughnuts at *Holey Grail* were so good," he says. "It's almost like the tang of the taro root when fried, creating a little more depth. If we weren't allowed to make dough-

"IF WE WEREN'T ALLOWED TO MAKE DOUGHNUTS THE TRADITIONAL WAY AND COULD ONLY USE TARO ROOT - I WOULDN'T HAVE A PROBLEM WITH THAT. I COULD EAT THOSE FOR THE REST OF MY LIFE AS THE ONLY STYLE OF DOUGHNUTS."

ing the customer.

"I went to *Jon & Vinny* in Brentwood by myself on one of my days off," Celenza recalls. "I ordered three dishes: a salad, chicken Milanese and a pasta. I got there about 5 o'clock and the bar was empty. My salad came out and it was great. Three minutes later my pasta came, and I was like 'Oh. I'd better eat the pasta before it texturally expires and gets cold.' Then three bites into the pasta my Milanese came and 45 minutes later I got a \$120 bill. I didn't get to eat any of the dishes in their optimal state because I was so rushed. I don't know if that's a *Jon & Vinny* thing, because I know they've had trouble with their service charges, or they just don't like solo diners. The food was delicious, but I hate that they gave me three dishes at once. I had the same experience at *Ospy*. I sat at the bar, the place was packed and they served three dishes within eight minutes of each other. I ate them all, but they weren't optimal. I think that's an example of when there's too much hype and they can't keep up. They're forced to turn as many tables as possible, which ultimately takes away from the dining experience."

On the flip side, one of Celenza's favorite L.A. spots not mentioned in the series and not quite caught up in the hype, goes back to his Italian roots.

"I stumbled across *Colapasta* in Santa Monica because I have family in Cortina, Italy," he says. "The pasta in Cortina is a beet-filled half-moon ravioli served with poppy seeds in brown butter. I only saw it once at *Babo* in New York City and then at *Colapasta*, because the chef is from Cortina. They are chewy, semolina pastas. There's like eight pastas on the menu and two salads. It's delicious and super affordable." ■

FAST FOOD WORKERS MOVE CLOSER TO \$20 MINIMUM WAGE

Fast-food worker's unions and restaurant representatives have agreed to a \$20 minimum wage increase to take effect April 1, 2024.

BY ISAI ROCHA



California fast-food workers may soon earn \$20 per hour as local unions and restaurants came to a tentative agreement.

A new California bill will reflect the wage increase, while at the same time eliminating Assembly Bill 257, which would have asked Californians to vote on a \$22 per hour minimum wage for fast food workers on the November 2024 ballot.

The negotiations and agreements were made by representatives within the the Save Local Restaurants group, which is made up of the Service Employees International Union (SEIU), the National Restaurant Association and the International Franchise Association.

“Fast food workers are on the cusp

of winning a seat at the table + \$20/hr,” SEIU President Mary Kay Henry said Monday. “This is what it looks like when workers rise up and demand elected leaders stand with them to unrig the rules and hold corporations accountable. I’m honored to be in this fight.”

The previous bill was approved by California Gov. Gavin Newsom and would have affected fast-food chains with 100 or more locations nationwide. As agreed upon, the new wage increase would affect fast-food restaurants with 60 or more locations.

As part of the agreement, a council of nine will be responsible for negotiations relating to future wage increases, as well as working hours and working conditions, from 2025 to 2029.

“This agreement is in the best interest of workers, local franchise restaurant owners, and brands and protects the franchise business model that has provided opportunities for thousands of Californians to become small business owners,” Matt Haller, president and CEO of the IFA, said in a statement. “It provides meaningful wage increases for workers, while at the same time eliminates more significant – and potentially existential – threats, costs, and regulatory burdens targeting local restaurants in California.”

The wage increase would affect more than 500,000 employees throughout the state of California, starting in April 2024.

Like AB-257, the new bill must be passed by the state assembly and signed by Gov. Newsom.

California’s statewide minimum wage is one of the highest in the country at \$15.50 per hour, with the federal minimum being \$7.25 per hour.

BEVERLY HILLS PD ACCUSED OF TARGETING BLACK PEOPLE IN LAWSUIT

A lawsuit presented by civil rights attorney Ben Crump accused Beverly Hills PD of racially profiling Black people in their arrests.

Representing 1,086 people who allege Beverly Hills PD wrongfully arrested them between August 2019 and August 2021, Crump and attorney Bradley Gage’s class-action lawsuit seeks \$500 million in damages. Each of the plaintiffs was released soon after their arrests, with Crump saying the arrests were made to send a message.

“Beverly Hills police arrested 1,088 Black people over a 2-yr period — yet only 2 were convicted of any crime,” Crump said in a statement Tuesday. “We’ve filed a \$500M lawsuit alleging they targeted Black people, not for crimes but to send a message that ‘We don’t want your kind around here.’”

In response to the lawsuit, the city of Beverly Hills released a statement saying the numbers presented by Crump were “mischaracterized.”

“The City of Beverly Hills is an international destination that always welcomes visitors from across the country and around the world, the statement from the city said. “The role of the Beverly Hills Police Department is to enforce the law, regardless of race. The statistics presented referencing the number of convictions is

a mischaracterization of the evidence in this case. In addition, the 1,088 arrests referenced include people cited and released, not just custodial arrests. The City denies and will continue to strongly defend itself against these allegations.”

COVID VACCINE GETS UPDATE AND FDA APPROVAL

Updated versions of COVID-19 vaccines were approved Monday as cases and hospitalizations began to rise.

The Food and Drug Administration (FDA) approved the new vaccines from both Pfizer-BioNTech and Moderna, effective for the currently dominant Omicron variants such as Eg.5 and XBB.1.5.

“Vaccination remains critical to public health and continued protection against serious consequences of COVID-19, including hospitalization and death,” Peter Marks, director of the FDA’s Center for Biologics Evaluation and Research, said. “The public can be assured that these updated vaccines have met the agency’s rigorous scientific standards for safety, effectiveness, and manufacturing quality. We very much encourage those who are eligible to consider getting vaccinated.”

Vaccines from both companies were previously approved by the FDA for people 12 and over and the updated vaccines will continue with the approval. The previous approval was for two doses in that age group, but the latest vaccine will only require one dose.

As far as children at 6 months old to 11 years old, the vaccine continues to be offered under emergency use authorization, but has not been given full approval by the FDA.

The Eg.5 (Eris) variant has become the dominant strain in the U.S., overtaking XBB 1.5. While multiple variants are still circulating, the original Omicron strain from 2021 is reportedly no longer found in the U.S.

Los Angeles County Public Health’s most recent sequencing showed that 22% of COVID-19 specimens were connected to the Eris variant, followed by XBB 1.5 with 14%.

As of this writing, Los Angeles County reported a daily average of 521 COVID-positive hospitalizations, a number twice as high as four weeks ago. In the past month, the average of COVID-19 related emergency room visits increased from 3.2% to 5.1 percent.

L.A. Public Health recommended the public use masks in crowded or poorly ventilated public areas, although it is not a requirement. It also advised residents stay current with their boosters, while also highlighting that therapeutics such as Paxlovid remain effective treatments for those who have been infected with the disease. [E]

How Local Latinas are Making Over the Beauty Industry

Que Bonita!

By Lina Lecaro

As Hispanic Heritage Month gets underway this week, there are a myriad of influences and forms of expression to recognize and celebrate. Beauty is one of the most culturally significant, especially in Los Angeles, and Latina-owned companies based here continue to highlight products that address specific needs of the community and beyond. Here, we spotlight three companies who found success by tapping into these markets only to discover that their concerns and aesthetics had the power to reach a wider population

too, thus redefining the industry for customers from all ethnic backgrounds. With support and collaboration from their families, friends and clients, the inspiring *emujeres empresarias* (female entrepreneurs) behind Beauty Creations' colorful low-cost makeup, Rizo's Curls brand's spiraling tress successes and Melt Cosmetics premium high-impact viral makeup looks, reflect the very triumphs and traditions that this month is meant to celebrate.

According to Nielsen IQ, the world's leading consumer intelligence company surveying buying behavior and trends,

Hispanic consumers are some of the most engaged in beauty and self-care, from hair to cosmetics to skin, making up 18.5% of the revenue in the U.S. beauty industry as a whole. "Hispanic consumers are not one-size-fits-all, and it's not just because of the diversity of appearance, although that does factor in heavily," states Nielsen's latest data and study report (read it at nielseniq.com//Hispanic-beauty-consumer-report.pdf). "Hispanic consumers' approach to beauty is deeply influenced by our country of origin, our acculturation, our families,

by our heritage [and] perhaps most of all, our pride in our appearance, which is deeper than just vanity. It is dignity."

Beauty Creations

Born in Mexico, Esmeralda Hernandez came to the United States at the age of nine, and she seemed destined to excel in business, learning the value of hard work and connecting with others face-to-face. Alongside her single mom, she worked at L.A. county swap meets from the age of 12, selling everything from Barbie dolls to hair products. At 15-years-old, while



making money selling perfumes and hair care, she noticed a hole in the market and sought to fill it — cosmetics targeted to fellow Latinas, with whimsical and colorful packaging, that didn't cost a fortune.

"My goal was to create an accessible and affordable beauty company for all," Hernandez says of her company. "I envisioned a beauty brand that was cuter than the competition at the time. Many other brands were branded with black packaging, and I wanted to stand apart from the rest. That was the inspiration for me choosing pink as our signature color."

She founded Beauty Creations along with parent Bebella Cosmetics in 2016 with an adorned eye on inclusivity and low price points. With her brother Miguelas Hernandez CFO and sister Ruby Hernandez as head of product de-

velopment, the company has generated \$40 million in sales annually, expanding globally to 38 countries. Now headquartered in a state-of-the-art facility in Santa Fe Springs, the brand's corporate offices and distribution center has a lab for development and in-house manufacturing. They also have two retail stores, in the Del Amo Fashion Center and Los Cerritos center malls.

Hernandez is thinking pink once again with her latest venture, a new skin care line called BeautyCreations SKIN, which offers a full cleansing system featuring creams, serums, toners and foamy washes, all at more reasonable prices than similar name recognition-driven products such as Kylie Jenner's SKIN. At the launch party for the new line in Downtown L.A. recently, she's friendly

and very hands-on, speaking with influencers, media and supporters, as we all try beauty treatments and samples. The aesthetic is feminine and very glam, two traits a lot of Latinas love when it comes to their products and purchases. Finding both repped by affordable brands isn't always easy, either.

"Watching our company grow from selling a handful of products to thousands has been incredible. Starting as a family owned business, we have grown so much," Hernandez shares, adding that getting there hasn't always been easy. "Being taken seriously in a male-dominated manufacturing industry was a major challenge, but I didn't let that stop me. Having my voice heard and expressing my vision was very important to me."

Rizo's Curls

Julissa Prado encountered obstacles on the road to helming her own brand, too, especially when she got into the actual research and development part. But before that, her line developed organically and it was all love, especially from fellow Latinas. Originally from Mid City and

Pacoima, the curly haired Chicana business major developed a passionate side hustle by sharing the DIY home remedies that helped her tame and style her own thick head of ringlets. It started in high school, with friends and then friends of friends, and soon enough she was styling strangers and selling her anti-frizz and conditioning concoctions — in Ziploc bags no less — directly to consumers in her community.

"I was a freshman and during prom and homecoming season the seniors would book me to do their hair," Prado says, sharing her story with LA Weekly during a spirited video conference. "Pretty much everyone had wavy curly texture, but we all straightened it back then; I mean, in the 2000s, the flat iron just had us completely in a chokehold, you know? I went on this mission to understand my hair. Back then, clean beauty did not exist and curly texture products did not really exist either. I started using natural ingredients from my house. When you grow up in an immigrant household, you have different traditions and people in your family that use natural ingredients for everything





from stomachaches to dry hands. There were recipes that use aloe vera for your scalp, or egg white on your face. So I started kind of mixing my own stuff and I came up with these little formulas.”

“I remember the very first day I went to school with my hair curly,” she continues. “All of a sudden, everyone that was asking me to flat iron their hair, was asking for help to bring out their curly hair and wavy hair. I was just meeting more and more of these ‘undercover curls’ as I call them, which are people that you would never know had textured hair.”

Encouraging Latinas to embrace their hidden waves, Prado kept making her products on a small scale as an undergrad at UCLA and during her time at Wake Forest for graduate school in North Carolina (she has a master’s degree in business). After school, she worked at PepsiCo and Nestle, but her consumer acumen led her to take a leap into the hair care industry officially. After saving \$50,000, she approached her brother about her business plan. “My parents wanted me to put a downpayment on an apartment or

something, but I really wanted to make my hair recipes professionally,” she says. “I thought that even if it doesn’t end up becoming a big business, and I’d just sell it on the weekends at like, farmer’s markets. Either way, I felt in my heart that it was what I really wanted to do.”

Noting that curly brands were limited and that none targeted Latinas, Prado’s family ultimately supported her dream. In addition to her brother, who helped with photography and her website, her cousin drew the logo by hand, and her cousins served as models. “My headquarters was my tio Juan’s garage off of Washington and Crenshaw, and I would just drive down Washington and pick up all my cousins, like off of Bronson, off of La Brea, off of Rimpau. I have a huge Mexican family — my dad has 13 brothers and sisters — and I have almost 100 cousins just in L.A. Everybody helps. When we finally launched in 2017 I didn’t have any money, but I had like 100 Mexicans who were hauling ass every day, helping me however they could.”

In less than two years, Rizo’s Curls hit



\$1 million in sales, but not before many in the industry dismissed Prado’s ideas for ingredients and treatments. She says a Jamaican female chemist was the key to creating clean formulas that actually worked as she envisioned. Six years later, the brand has a prominent display at 120 Target stores nationwide and name recognition among kinky- and wavy-haired consumers of all racial backgrounds. The brand’s Latin-ties will always be front and center, though: “Rizo” means curl in Spanish, after all.

In addition to expanding the line with new products, Prado spends a lot of her time giving back. The Rizo’s Curls Small Business Summit took place in 2020,

joining the #WeAllGrow Latina Network to inspire future business women. Prado also is currently involved with a couple of initiatives that seek to help Latinas with big aspirations succeed. She’s partnered with Colgate and the Hispanic Heritage Foundation on “Haz La U” (Make the U), a college grant program for high school seniors of Latin descent. She’s also joined Always® on its new Always Soñando National Scholarship, open to Hispanic and Latina students across the country. It features a content series and academy aimed at “showing the next generation of Hispanic and Latina leaders how to find their confidence, master their period care routine, and dream big.”

Melt Cosmetics

Celebrity makeup artist Lora Arellano had her own big dreams and she met her now-business partner Dana Bomar while both were working at adjacent makeup counters at a mall department store in Woodland Hills. Arellano was with Mac Cosmetics and Bomar was at Smashbox. Both young women had strong followings on social media, which was just starting to manifest the power of “influencers” in terms of promoting and selling goods and services.

“Instagram was taking off, with all these makeup artists starting to show off their skills, way before it was overly saturated as you see now,” Arellano — who’s ranked as a top “MUA” on social media and did makeup for Rihanna — recalls during a recent Zoom interview. “Back then, a





company had sent me something and I posted about it and they were like, thank you so much, we got this much in sales because of your posts. I thought they were just being nice sending me stuff, but I realized there had to be something to it. I mentioned it to Dana over lunch and we both wanted to start a lipstick brand. Dana is a go-getter and like, two days later, she found out how much we needed to start a company.”

Melt Cosmetics was born soon after, in 2012, and just like Hernandez and Prado, the women who created it say that no one really took them seriously at first. They had no money, never took out any loans and simply used what was in their personal savings accounts. Even more novel, they weren't looking to do wholesale, but rather, they intended to sell their products directly to consumers solely via social media: Instagram linking to a website, which wasn't really done 10 years ago when they started.

“Laura and I both could see this trend before it happened,” Bomar says. “We were also posting things from the Nordstrom counter, promoting stuff through Instagram. Nobody did this yet and I remember telling Lora, we can sell Mac and Smashbox from social media, so we can absolutely sell our own thing. That part was really exciting.”

Heavily inspired by Arellano's Mexican heritage, the brand's bold, highly pigmented shades and gorgeous, artful packaging stood out in what quickly became a crowded market. Starting with

saturated matte lip colors that last, they offered signature reds, nudes and even a blue shade, all of which sold out within hours of launch, thanks to the pair's eye-catching Instagram showcases.

“Everything has been built the exact same way — we launched five lipsticks, sold it, then reinvested into those lipsticks and expanded to a new category, and so on. We are so hands-on with everything so, if we're putting it out there, we love it and we think it's the best,” says Bomar, who is not of Latin descent but says Hispanic influences permeate the brand. “Everything is obviously influenced by Lora's background and upbringing. So many collections and things we make are directly connected to it... that influence is always there.”

“I would say over 80% of our customer base is Hispanic,” adds Arellano, who grew up in the San Fernando Valley after her parents came to California from Michoacán, Mexico. She points to Melt's stunning Day of the Dead collection as one of their most popular items — it features two eyeshadow palettes, “Muerte” with deep, rich shades of red and teal and “Vida” with bright greens and oranges straight out of the garden; both are adorned with a half-skull design of roses that create a full art piece when placed side by side. The besties threw a huge fiesta to launch the line in 2019, with Aztec dancers, an altar and more. Arellano even flew in relatives from Mexico to enjoy the event and celebrate.

La Vida Linda

Today, Dia de los Muertos' vibrant florals and calavera face makeup is recognized and worn by all in October and beyond, but for those of us who grew up with it, there's a nostalgic significance that adds to its beauty. It may be why Latinos in general have an affinity for the dark stuff, from goth bands to spooky movies. Arellano's own tattoos reflect a lot of this ominous imagery, which makes her the perfect person to represent and create it. Melt has captured the stand-out-in-the-crowd vibe that many Latinos, especially in Los Angeles, favor better than any other brand out there (and it's sure to be popping in their upcoming Nightmare Before Christmas collab with Disney coming out next month).

We'll note here that we did love what LA Ink's Kat Von D (also Latina) did with her Sephora-exclusive brand for the same reasons we love Melt. But when the tattoo artist stepped away from it in 2020, the rebrand lost a lot of its alternative edge and the magic that Kat's Mexican-American roots and illustrations brought to the products.

Of course, several Latina stars have followed with collaborations and self-care items with much success. Selena Quintanilla's estate joined Mac cosmetics to release a line inspired by the late Tejano singer in 2020 and it was one of

their biggest sellers ever. More recently, L.A.-based popstar Becky G launched Treslúce Beauty (a combination of the Spanish words for “three” and “lucir,” which translates as “to look good”). Then there are the two biggest multi-hyphenate superstars on the planet (also both Angelinas currently) who are killing the game: Jennifer Lopez (J-Lo Beauty skincare) and Selena Gomez (Rare Beauty).

From richly folkloric hues, designs and influences to chola street style and hacks (for this old school Latina writer, visible brown lip liner, thin brows and black cat-eyes achieved by burning a Maybelline eyebrow pencil with a lighter to apply, were commonplace growing up) to Old Hollywood high glamor as seen on original Silver Screen queens like Rita Moreno and Carmen Miranda, the influence of Hispanic culture on beauty trends past and present is significant and indisputable, and it's only getting bigger and better. Beyond representation and practicality, it's about culture, work ethic, family, self-expression, and celebrating la vida (life) — ideas and inspirations that go way beyond skin deep.

Check out these Latina brands online—
www.beautycreationscosmetics.com
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MUSIC

FOLKING AWESOME!

Beth Orton is back to perform in L.A. - Twice!

BY BRETT CALLWOOD



PHOTO BY ELIOT LEE HAZEL

BETH ORTON

It's been 30 years since Norfolk, England artist Beth Orton released her debut album, *Superpinkymandy*, but 27 years since she really found her sound with the 1996 album *Trailer Park*. That record was an absolute fucking gem, a sleeper hit that saw her find favor with two very distinct groups of fans – folkies and clubbers.

She would be lazily tagged “folktronica” by critics, but it wasn't about the creation of a new sub-genre. Orton had tapped into a vibe of chill authenticity. Back in the '90s, that appealed deeply to fans of fellow British acts such as Massive Attack, Faithless, Tricky and Portishead. When Orton collaborated with the likes of William Orbit, Andrew Weatherall and the Chemical Brothers, the link to club culture was solidified. Yet Orton considered herself a folk musician.

“I've always sat comfortably in my

skin,” Orton says. “I suppose I see myself essentially as a folk singer. Or as someone who loves songwriting. So I suppose in terms of genre, it's hard for me to talk about it. I think in a way it's more about my adventure in life. My experience has been that, when I first started making music, it was the club culture that took me on, weirdly. That was who I was kinda hanging out with and that's how I ended up making music. But I wasn't really gonna become the front person in that kinda way. I sorta brought my sensibility to that world, and I think along the way I met a lot of people who were also not open to compromise in a way. So it was just as interesting to others as it was interesting to me.”

For the artist, the “genre” hardly matters, though she is interested in the conversations that music generates.

“I like meeting people in that way – it's

quite a deep way of meeting people,” she says. “So yeah, it's always been quite natural. It's always been part of the everyday stumbling – it's never been something that I've sought out.”

Back in the mid-'90s, Orton was a big hit at UK festivals such as the sadly defunct Phoenix, thanks to her ability to cast a wide net. At the time, she didn't see it that way.

“I was just living it, so I wasn't seeing it from the outside,” she says. “It's like looking in the mirror the wrong way because for me, I'm trying to look and see myself through the mirror but I can't obviously see myself the way you're gonna see it. But for me, it's been much less about that, and it's interesting to hear what it must have been like to witness that, but for me it was just very natural. It's lovely and very interesting, a meeting of worlds.”

A lot of water has flowed under the bridge since then. Orton followed up *Trailer Park* with the gorgeous *Central Reservation* in '99, and never looked back. Last year's *Weather Alive* is her eighth studio album, and people seem to like it.

“It is hard to know,” Orton says. “Nobody's on social media telling me it's a piece of shit. I presume they like it. They

come to the gigs. People seem happy with it.”

There was a six-year gap between 2016's *Kidsticks* and the most recent record. Of course, COVID happened. But Orton basically puts the gap down to life.

“I moved countries, moved home, put another record out, toured it,” she says. “I was touring that until about the end of 2017 and then around 2018, once we settled where we were, I got a piano and got into writing songs that became this record.”

Orton is back in Los Angeles to perform at the Masonic Lodge, Hollywood Forever on Sept. 28 and Sept. 29. As a former resident, she knows these parts well.

“I lived there for a while,” she says. “I've got a lot of friends in L.A. I really like it. It's weird. Some of my best girlfriends are out there. What's interesting to me about a lot of the women out there is they manage to be artists and parents, and haven't given up on either. I think back in the day it was affordable, it's not anymore, but back when I first started going there, there was the possibility to live out there and be creative. I think it's obviously been a very creative place for many, many years, but I think round the edges there is, or there was, this wild, beautiful time. Spending time with Beck and spending time with Elliott Smith, being creative there, it was just really beautiful and I had really, really special experiences.”

Orton has remained close to the friends she made here in the late '90s, and she still sees them when she comes here.

“I really have some deep and meaningful relationships with people, which is supposedly not what happens out there,” she says. “I know a lot of people who have had those experiences. And yet it can flip very quickly into something else. That only really happened to me later in life. But I always seem to be lucky, in terms of meeting really lovely people there.”

Orton will try to mix the sets up over the two nights, so it might be worth going to both if you're a super-fan.

“I'm basically working up a lot of songs, so I can do a selection from every album for this tour,” she says. “I played L.A. last year, so this time I wanted to mix it up a bit. I'll definitely be playing from the new record as well. Not the new record anymore, but it is to me. So yeah, there'll be a selection each night of different songs, different tracks, different music.”

And next? Orton will be traveling to Australia in November, and will look to record new music in-between. Call her music whatever you want, but there's going to be plenty more of it.

Beth Orton performs on Thursday, Sept. 28 and Friday, Sept. 29 at the Masonic Lodge, Hollywood Forever. [A]

MEET TRANSITIONAL MOMENTS ARTIST PAU S. PESCADOR

BY SHANA NYS DAMBROT



Pescador (she/they) is a trans-nonbinary artist who explores their relationship to the world in playful, psychologically complex interdisciplinary works. Across a foundation of film, photography, and performance, she has always modeled an aggregated, community-immersed sensibility that flourishes in collaboration. At the same time, the richness of the kaleidoscopic psyche in their own inner world has often been the material, setting, and inspiration for their fanciful formulations. Pescador has a big week

this week, with a pair of solo projects opening almost simultaneously—each in their own way depicting aspects of identity and ideas about becoming oneself. The Emancipation of P.P. at the Kleefeld Museum is part of a cycle of exhibitions exploring historical and contemporary LGBTQ creative practices. When the Home Becomes Body at Tyler Park Presents is a project of photo-collages documenting and poetically interpreting the process of evolving their physical appearance through transition, within an elaborate multi-disciplinary narrative unfolding in

tableaux within a domestic setting that is further emblematic of the idea of safety in vulnerable, volatile times.

L.A. WEEKLY: *When did you first know you were an artist?*

PAU S. PESCADOR: I went to film school originally at University of Southern California (USC) and while I was there I was struggling to find my place within it. I wasn't sure what type of films I wanted to make, but knew working in the Hollywood Studio system didn't make sense for what I wanted in a creative practice. I started to take classes in the Fine Art Department, first in photography and later video art. I started quickly really

connecting with the questions and discourses within these programs and as I finished undergrad I wanted to continue to grow my artist practice.

What is your short answer to people who ask what your work is about?

I make artwork in a variety of mediums, often performance, photography, and video art. My work stems out of the personal or the individual's relationship to the greater world around them. The work is often made with colorful materials which help illuminate different emotional effects including humor. I like to think work feels funny on an initial read which often complicates the further the examination.

What would you be doing if you weren't an artist?

I am constantly working in different forms of creative work, whether it be creative writing practice, helping friends who run small clothing brands, modeling, curating, and some light acting, the list goes on and on. I think if I wasn't an "artist" I would still maintain a fully rounded creative practice. The form it would take I am not sure.

Did you go to art school? Why/Why not?

Yes, well I did a minor in Photography

while at USC, but I did get my MFA at University of California, Irvine. I think since I didn't begin my creative endeavors originally in a studio based practice I wanted to be in a three-year program that would allow me to better understand my work. I wanted the time to hone into why I was making it work and see it grow.

Why do you live and work in L.A., and not elsewhere?

I don't know I love L.A. I have been here for 20-plus years and through that time I have worked on my own artwork, but also my relationship to a greater artistic community.

When was your first show?

Funny enough my first solo show is in the same building where I now have my studio. At the time it was an artist-run space called Workspace where my studiomate Daniel Ingroff and I had been asked by the founder Julia Sherman to have a show. We later moved into this studio building and still have our studio there today. Daniel and I as well as artist David Gilbert, another Workspace alum, continued to run the project space for 5 years following.

When is/was your current/most recent/next show or project?

I am thrilled to say I have two solo shows opening in the next week! The first is a museum survey of my body of work The Emancipation of P.P., which opens at the CSULB Kleefeld Museum on Thursday, September 14. The second is a solo show, When the Home Becomes Body, at Tyler Park Presents, opening Saturday, September 16.

What artist living or dead would you most like to show or work with?

I feel like before she passed I really was hoping to find a way to meet the artist and filmmaker Agnes Varda. I always had a dream of talking to her about her work and showing her mine. Sadly that didn't happen.

Do you listen to music while you work? If so, what?

Funny enough, when I am in a studio mood I often work in silence. It's funny because I am certainly not a quiet studio neighbor and will chit chat with my studiomates. I just forget to turn anything on! When I do listen to music on occasion it's usually the same pop albums I have heard again and again. Some I can just zone out to.

Website and social media handles, please!

tylerparkpresents.com/pau-s-pescador
IG: @pau_s_pescador

LAWEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

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SUMMONS (CITACION JUDICIAL) CASE NUMBER (Número del Caso): 23PSCV01558 **NOTICE TO DEFENDANT (AVISO AL DEMANDADO):** Fancywood Cabinetry Inc.; and Xiaodong Sun YOU ARE BEING SUED BY PLAINTIFF (LO ESTÁ DEMANDANDO EL DEMANDANTE): Lilia Garcia-Brower, California State Labor Commissioner **NOTICE!** You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. **NOTE:** The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. **¡AVISO!** Lo han demandado. Si no responde dentro de 30 días, la corte puede decidir en su contra sin escuchar su versión. Lea la información a continuación. Tiene 30 DÍAS DE CALENDARIO después

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The name and address of the court is (El nombre y dirección de la corte es): POMONA COURTHOUSE SOUTH 400 CIVIC CENTER PLAZA POMONA CA 91766
The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is (El nombre, la dirección y el número de teléfono del abogado del demandante, o del demandante que no tiene abogado, es): Felicia Espinosa, Esq., 770 E. Shaw Ave, Ste 222, Fresno, CA 93710 (415) 792-3164
DATE (Fecha): 7/25/23
David W. Slayton Clerk (Secretario), by J. Alfaro, Deputy (Adjunto) (SEAL)
NOTICE TO THE PERSON SERVED: You are served as an individual defendant.
8/17, 8/24, 8/31, 9/7/23
CNS-3730601#
LAWEEKLY

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. 23STCP03075 Superior Court of California County of Los Angeles located at: Central District Central Courthouse 111 North Hill Street, Department 82, Los Angeles, CA 90012. Filed On 08/25/2023 - In the matter of petitioner **TATIANA HUGHES**. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 10/20/2023, time: 10:00 a.m. Located at Central Courthouse 111 North Hill Street, Department 82, Los Angeles, CA 90012. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have her name changed from: **TATIANA HUGHES** to **JNANA YOGINI NITHYANANDA**. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish **8.31.23, 9.7.23, 9.14.23, 9.21.23**. Dated: **8.29.23**



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