

# Cultural Daily

Independent Voices, New Perspectives

## Lorinda Hawkins Smith: "Love Pandemic"

Lorinda Hawkins Smith · Tuesday, February 28th, 2023

### Love Pandemic

Let Love be the pandemic.  
 Instead of Corona and Covid 19, let's get infected with that Love machine.  
 Let that bug course through your veins, envelop your lungs, inhabit all your thoughts.  
 Let Love be the answer to hate and violence and chaos.  
 Let Love be the kiss of death to all greed, lack and injustice.  
 Let Love be the pandemic.  
 Let the Love lockdown begin.  
 Bug of Love, wipe out all fear. With just one sneeze, you can wipe away every tear.  
 Let Love be the revival. Reviving every dead dry bone and stony heart. Can these dry bones live?  
 With one cough, more than a throat is cleared. And The Virus of Love is spread.  
 Relationships restored, reconciliation on every shore. Lives made whole, bellies made full. Shelter,  
 Refuge no one left out in the cold.  
 Let Love be the drug of choice. A very addictive drug with no rehabilitation necessary. Because  
 sharing is caring. Let empathy amplify apathy and apathy would lose its breath. Bringing it to its  
 knees. Letting out one last wheeze.  
 Let Love silence the violence. Revival of light, love and life. Your neighbor is your brother. Your  
 coworker, your sister. Your server, your mother. Your driver, your father. I am you. You are me. I  
 see me when I see you. I love you like I love me. And that Love would be free.  
 Let Love be the weapon of choice. And that Love would lift up every voice.  
 Let it be terminal. Death by Love. Love is in need of Love today. No use for abuse. No time for  
 crime. Planting the seeds of Love to reap a harvest. Love as far as the eye can see. Love for days.  
 Love for stays. Love for plays. Love rules the Day and night time too. It's in your bones.  
 It's what's in YOUR wallet.  
 There would be no cure.  
 Let Love be the pandemic.  
 Love communes. Love cohorts. Love villages. Love communities. May I borrow a cup of Love?  
 Sure! I've got plenty to spare. My cupboards aren't bare. They're overflowing with the stuff. You  
 can't escape it. You'll die trying. And that's the sacrifice. Love is not without sacrifice. No greater  
 Love than a man lay down his life for a friend.  
 Let Love be the pandemic.



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(Featured image from [PxHere](#))

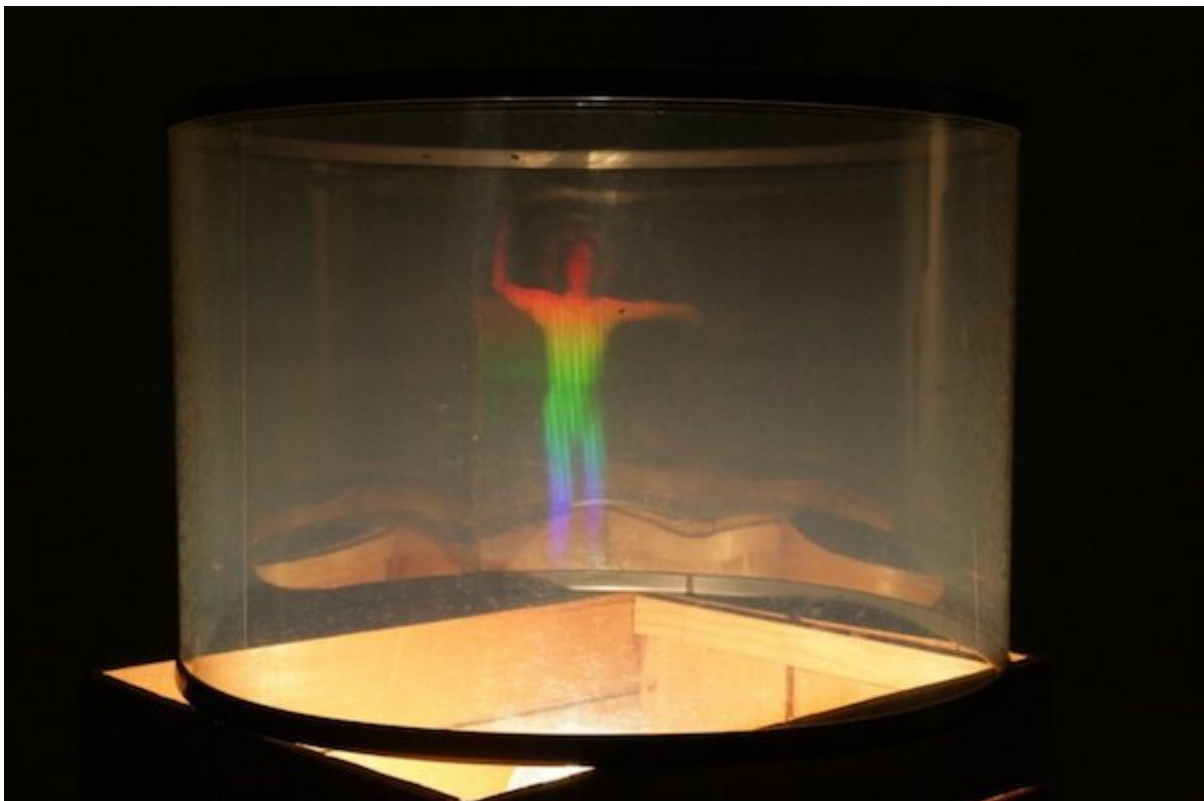
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## Her Moment in the Sun

Ann Haskins · Monday, February 27th, 2023

This month, the Venice Biennale announced Simone Forti will receive a lifetime achievement award. Her first major West Coast museum exhibition has opened and includes live performances of her now legendary *Dance Constructions*. If there was any doubt, these are clear signs that Forti is having her moment. It's equally clear she took the scenic route to arrive.

Long an influential presence in SoCal dance, Forti's story starts in Italy where she was born in 1935, and where the prestigious Venice Biennale recently bestowed on her the 2023 Golden Lion Award for Lifetime Achievement in dance. Leaving Italy in 1939, her family settling in L.A. until Forti went to San Francisco to dance "in the woods" as she describes it, then she headed to New York and made her name as part of the post-modern Judson Church Collective in the late 1950s and 1960s. Still restless, she left New York, eventually returning to LA where, with other Judson Church alums like Rudy Perez, Forti contributed post world war II artistic sensibilities to California dance. Throughout her career, Forti forged creative partnerships in dance and the visual arts, filled notebooks with sketches for her dances, and explored early holograms that have been described as "capturing dance movement for eternity." She turns 88 on March 25, and Forti can celebrate at LA's MOCA on Grand Avenue at the first major West Coast museum exhibition focused on both her art and her choreography.



Simone Forti hologram. Photo courtesy of the artist

While her reputation as a choreographer and the chance to see Forti's seminal work performed live is a draw for the dance community, the MOCA exhibition co-curators Rebecca Lowry and Alex Sloane think it is important also to view Forti as an artist who has investigated movement through drawings, videos, sculptures, poetry, and holograms. Evidenced by more than 80 works displayed in the exhibition, her work as a visual artist is substantial. In 2019, the Getty Research Institute acquired much of Forti's archive including journals, notebooks, family documents, sketches, photographs, correspondence, posters and audio-visual material which GRI staff have been cataloguing and digitizing. MOCA curators coordinated with the GRI which provided some of the material being included in this exhibition along with loans from New York's Museum of Modern Art, the Art Institute of Chicago, the LA County Museum of Art, and Forti's long-time gallery The Box.

Over her decades in Los Angeles, Forti, a riveting performer, explored improvisation and collaborative efforts, notably with Sarah Swenson and Carmela Hermann Dietrich, both of whom are involved with the live performances of *Dance Constructions*. Forti also developed a deep ongoing relationship with The Box as a gallery and performance space, and Jason Underhill is credited as a guest curator for the exhibition. While health issues have curtailed Forti's activities, Swenson and Hermann Dietrich have overseen the re-creation of *Dance Constructions* with two different casts trading off performing duties.



Simone Forti's "Slant Board." Photo courtesy of the artist

First presented in 1960 in New York with additional "constructions" added the next spring, the nine *Dance Constructions* are still considered Forti's seminal post modern work exploring the artistic potential in pedestrian movement and referencing the minimalism influences of post World

War II art and writing. Today, “pedestrian” movement is an accepted part of contemporary dance, but 60 years ago was considered radical and disruptive of the then prevailing view of modern dance. As Forti expressed in a 2019 interview,

“When I was in my 20s, we were asking some basic questions, not just dancers, but visual artists and writers too. What are we doing? Why do we do it? What forms can it take? In dance, we found we were not looking at our ancestors and our work had to be more conceptional because there wasn’t a format that we could fill. We had to invent what the format would be whether that be for painting or language or movement.”



Simone Forti. Photo by Carol Petersen

The three sections of her *Dance Constructions* being performed live each week during the exhibition reflect Forti’s answers to those questions 60 years ago.

In *Hangers* (1961), rope comes into play as a performer on the ground moves among others perched above in loops of rope. Rope makes another appearance in *Slant Board* (1961), as performers employ ropes to move in various directions and among one another on the large, tilted plywood ramp in the title. In the third work, *Huddle* (1961), a cluster of performers initially appear like a sculpture, completely still, until one by one they begin moving out from the group and climbing over the others.





Simone Forti's "Hangers." Photo courtesy of the artist

The two rotating casts include Loay Al Derazi, Rodrigo Arruda, Alan Duff Berman, Miles Brenninkmeijer, John Brutle, Kyla Carter, Milka Djordjevich, Alexsa Durrans, Gabriela Enciso, Jennifer Galipo, Abriel Gardner, Chelsea Gaspard, Peter Kalisch, Zoe Rappaport, Kim Schnaubert, Michelle Sui, devika wickremesinghe, and Melina Wilcox.

Unlike the writings, drawings, and sculpture, since their creation in 1961 *Dance Constructions* have had a life of their own. In a recent interview in the New York Times, Forti talked about how *Huddle* has evolved over the decades. She described the original as rougher and more compact, but over time has come to evoke a sense of community and care which she attributed to the embrace of body work, craniosacral therapy, and meditation. *Huddle* is frequently performed including a performance in Florence, Italy piazza in front of a copy of Michelangelo's *David*, which may have contributed to Forti's stature in Italy and the recent lifetime achievement award.



Simone Forti's "Huddle." Photo courtesy of the artist

*Dance Constructions* at MOCA Grand Avenue (Museum of Contemporary Art), 250 S. Grand Ave., downtown; Exhibit runs to Sun., April 2. Performances of *Dance Constructions* performed Thurs., 3:30, 4:45, 6:00, & 7:15 pm, Sat. & Sun., 12:30, 1:45, 3:00, & 4:15 pm, throughout the exhibit run, free with timed museum admission. [MOCA](#).

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## ***Wanderers, Cornelia St.: Cliches Off-Broadway***

David Sheward · Wednesday, February 22nd, 2023

Two new Off-Broadway productions on the smaller stages of two major theater companies have large ambitions, but only offer tired tropes we've seen too many times before. Anna Ziegler's *The Wanderers* at Roundabout Theater Company's Laura Pels stage does have a modicum of genuine emotion and insight, but too much of the plot, acting and direction are stagey and stilted. Simon Stephens and Mark Eitzel's musical *Cornelia Street* about a struggling Greenwich Village eatery at Atlantic Theater Company's basement studio space wants to be hip and compassionate but winds up serving us a warmed-over, unsatisfying meal.



Katie Holmes and Eddie Kaye Thomas in *The Wanderers*.

Credit: Joan Marcus

*The Wanderers* starts off with an intriguing premise. Ziegler follows the relationship vagaries of two disparate couples, seemingly only linked by their Jewish faith, crumbling unions and Brooklyn residence. Abe and Sophie are secular Jews, each an introspective writer and drifting apart. Abe, a Pulitzer Prize-winning novelist, is wracked with Philip Roth-like guilt over his lack of devoutness and feels alienated from his wife. So much so that he begins a clandestine Internet correspondence with Julia Cheever, a famous film actress, after she attends one of his readings. The biracial Sophie is equally angst-ridden. Filled with self-doubt after her first book vanished without a trace, she is blocked in her creative and romantic life. (Apart from a brief mention of bearing the twin painful legacies of the Holocaust and slavery, Sophie's racial identity is not explored.)





Eddie Kay Thomas and Sarah Cooper in *The Wanderers*.

Credit: Joan Marcus

Abe and Sophie's scenes are alternated with those of Schmuli and Esther, who follow the ultra-conservative tenets of Orthodox Judaism. After the birth of three children, Esther is chafing under the constraints of the patriarchal system. Gradually Ziegler reveals the deeper connections between these two couples. To state any further details would spoil the evening, but suffice it to say that all is not as it appears. Ziegler tackles weighty issues such as the clash of fiction and reality, the place of faith in modern life, and how to balance community dictates with individual passions. She delivers some piercing insights, but the characterizations and plotlines feel forced.

While both story arcs have more than a touch of the melodramatic, the segments with the Orthodox couple come across as more honest. Lucy Freyer captures Esther's desperate yearning for a life of learning and diversity outside the narrow confines of her community's insular existence. As the traditional Schmuli, Dave Klasko wisely goes beyond the stereotype of the heritage-bound, domineering husband infuriated by a rebellious spouse. He intensely expresses Schmuli's conflict between his love for Esther and his deep respect for centuries of religious stability.



Lucy Freyer and Dave Klasko in *The Wanderers*.

Credit: Joan Marcus

Both Eddie Kaye Thomas as Abe and Sarah Cooper as Sophie appear uncomfortable and artificial, as if they haven't found their characters' centers yet. This could be because Ziegler has given simple, direct dialogue to Esther and Schmuli and her lines for Abe and Sarah make them sound like they are narrating audiobooks, it's that mannered and writerly. Marion Williams' book-stuffed set accentuates the literary demeanor of the pair, as do the projected supertitles of chapter headings, as if the play were a novel. As the glamorous movie star, Katie Holmes is equally two-dimensional, though it's not entirely her fault since her character is an amalgam of clichés. Director Barry Edelstein fails to bring the two worlds together, though his staging is smoothly paced and Kenneth Posner's lighting aides in the many transitions.





Norbert Leo Butz (center) with (l-r) Kevyn Morrow, Ben Rosenfield, Mary Beth Peil, Lena Pepe, Esteban Andres Cruz, and George Abud in *Cornelia Street*.  
Credit: Ahron R. Foster

While *The Wanderers* renders half of its story in truthful fashion, *Cornelia Street* is entirely a retread of tired, familiar topics. Here we go again with the scrappy underdogs fighting the faceless forces of corporate greed. British playwright Simon Stephens mashes together Jonathan Larsen's *Rent* and Theresa Rebeck's *Seared*. The action is punctuated by tangential, simplistic songs loaded with off-rhymes by Mark Eitzel of the group American Music Club. (Sample lyrics: "In life you must act/There's no turning back" and "If there a chance/I'm gonna take it/If there's a chance/I'm gonna make it.") We're in Marty's Cafe, where struggling chef Jacob (the reliable, double Tony winner Norbert Leo Butz) strives to craft newsworthy meals to save the friendly neighborhood joint from encroaching gentrification. In addition to his employment woes, single dad Jacob is juggling parent duties with daughter Patti (played by director Neil Pepe's own offspring Lena Pepe) and step-daughter Misty (an impressive and expressive Gizel Jimenez) who just returned to Jacob's life after her mom passed away in upstate New York.

There's the usual group of lovable but troubled staff and patrons, each with their own hang-ups and conflicts including always harried owner Marty (Kevyn Morrow), wisecracking gay waiter-actor Philip (Esteban Andres Cruz), shy, nerdy tech guy John (Ben Rosenfield) who has a crush on Misty, wise but alcoholic Sarah (Mary Beth Peil doing the best she can), and sleazy cab driver-drug dealer William (George Abud, appropriately loathsome). The restaurant's only hope of salvation is a major investment from former party-loving patron Daniel (Jordan Lage vastly underplaying his one scene), now a real-estate big deal.



Gizel Jimenez in *Cornelia Street*.

Credit: Ahron R. Foster

Stephens' book is shallow and predictable, Eitzel's songs fail to soar, and Pepe's direction is so slow and laid-back that nothing seems to be at stake for these people. Butz, Peil, and especially Jimenez strive to inject vitality into this tired material, but *Cornelia Street* is less than a four-star attraction. Scott Pask's detailed, warm and cozy barroom set is the most authentic element of the show.

***The Wanderers*: Feb.16—April 2. Roundabout Theater Company at the Laura Pels Theater in the Harold and Miriam Steinberg Center for Theatre, 111 W. 46th St., NYC. Running time: 105 mins. with no intermission. Roundabout Theater Company.**

***Cornelia Street*: Feb. 14—March 5. Atlantic Theater Company at Atlantic Stage 2, 330 W. 16th St., NYC. Running time: two hours and 20 mins. including intermission. Atlantic Theater Company.**

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## The Most Popular Casino-Themed Magazines

Our Friends · Wednesday, February 22nd, 2023

Gambling or casino games are relatively common hobby on a global scale. Meaning there are lots



of enthusiasts, who don't just play casually. They perform an in-depth analysis of the available games and are ready to crunch the numbers in order to improve their odds. They also love to read about different perspectives and where to find certain games at [online gambling sites](#) in Australia. Promotions, VIP programs, available games, and even withdrawal fees are all important in the eyes of professional gamblers.

One of the best sources for relevant information is casino-themed magazines. They don't focus on the introductory stuff, but rather go straight to the point. When you know the competence level of your readers, it's easier to communicate without wasting their time. Still finding the right operator is important, and [online casinos Australia at auspokiesguide.com](#) list all of the best options. But if you want to get a more insightful strategy guide or simply learn about upcoming industry trends, then make sure to pick up a casino magazine. Here we will go over some of the best magazines for casino enthusiasts.

## Casino Life & Business Magazine

If you want to keep up with the latest news and developments in the gambling industry then this is the perfect magazine for you. It is a Romanian site that is aimed at all casino enthusiasts all over the world.

You can learn about the upcoming championships or tournaments, as well as new developments that will shake up the industry. As you all know payment systems are a big part of casino gaming, and [popular payment methods](#) have evolved significantly over the years. Right now crypto casinos seem like a great way to make online gambling universally accessible. Casino Life & Business Magazine really loves to explore these crypto platforms and talk about their future.

## CasinoPlayer

One of the oldest magazines on the market is CasinoPlayer. It's over twenty years old, and it's the number one go-to option for readers from the US. Readers get insight into the latest changes or updates in big entertainment resorts, and they get recommendations for the best games to try. One of the new trends in the iGaming industry is in-house live dealer content. So, if you want to find more unique and exclusive live dealer games, pick up a copy of CasinoPlayer.

## StrictlySlots

This is a sister publication of CasinoPlayer, and much like its name suggests it predominantly focuses on slots. After all, these are the most played games in both land-based and online casinos, and a big portion of the community is only interested in slots-related updates. Over the past 10 years, we have seen significant innovation in online slots:

- Cascading reels
- Clusters
- Mega Clusters
- Hot Drop Jackpots
- Megaways (high number of paylines)

Who knows what new features await us in the future. So, anyone who wants to read about upcoming new features in slots should browse StrictlySlots.

## Card Player

A big portion of casino enthusiasts are card players. More importantly, professional gamblers almost exclusively play poker. There are also lots of online courses for blackjack, and mastering the art of card counting. In other words, card games are an integral part of the casino ecosystem, and Card Player Magazine is an ideal pick for poker fans. If you play professionally and want to stay up to date with upcoming tournaments, Card Player has you covered.

You can also read a lot of interviews with celebrity players, find useful tools that help in calculating odds, and even learn new poker tips. You can see that the writers themselves are big fans of poker, who want to share their enthusiasm.

## Casino Style Magazine

This hobby isn't all about gaming, it's also about a unique lifestyle. Many people play exclusively online, which is a great experience all things considered. However, going to a land-based entertainment complex is entirely different. Many resorts are praised for their interior design, and for engaging all of the guests' senses. In Casino Style, you get to read about all of the non-gaming aspects of gambling. Architecture, design trends, and state-of-the-art interiors.

## Casino Life

If you ever thought about starting your own online gambling business, you will find this magazine very useful. It's a B2B publication that talks about the latest conferences, industry trends, and upcoming new products. This is an incredibly competitive market, and starting from scratch can be very difficult. So, you will need all help you can get, in order to stay ahead of the competition.

## Conclusion

These are some of the best gambling-related magazines that are praised all over the world. Of course, if you love this hobby, and are looking for additional engaging content, you should also consider some casino-related podcasts. This can run in your background as you are working or doing house chores. Also, they will likely discuss some of the latest magazine issues that were mentioned here.

*Photo by [Austin Distel](#) on [Unsplash](#)*

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## How Has Technology Changed the Way We Craft?

Our Friends · Wednesday, February 22nd, 2023

Crafting has always been a creative and fulfilling activity that allows individuals to express themselves through various forms of art. From knitting and sewing to woodworking and pottery, crafting has been a part of human culture for thousands of years.

However, with the advancement of technology, the way we craft has been transformed. Today, we'll explore how technology has changed the way we craft – but first, let's consider why there has been such a boom in crafting's popularity.

### Why Crafting Has Become So Popular Recently

Crafting has been a beloved pastime for centuries, but in recent years, it has seen a significant surge in popularity as more and more people take up crafting as a hobby. The reasons for this trend are varied and complex, and include:

#### **Stress relief and mindfulness**

In today's fast-paced world, many people are turning to crafting as a way to de-stress and unwind. The repetitive motions of crafting can be meditative and calming, allowing individuals to focus on the present moment and quiet their minds. This can lead to a sense of mindfulness and relaxation, which is beneficial for both mental and physical health.

#### **DIY culture**

In recent years, there has been a growing DIY (do-it-yourself) and upcycling culture, where people are interested in creating and making things themselves. This can be seen in the rise of online tutorials, crafting blogs, and social media platforms that showcase handmade crafts. This DIY culture has inspired many people to try their hand at crafting, leading to an increase in popularity.

#### **Social connection**

Crafting can also be a social activity, bringing people together and creating a sense of community. Many people join crafting groups or [attend crafting workshops](#) to connect with like-minded individuals and share their skills and knowledge. This can be especially important for people who are looking for a sense of belonging or a way to make new friends.

#### **Personal expression**

Crafting allows individuals to express themselves creatively, and it provides an opportunity for personal expression and experimentation. With the rise of social media, many people are sharing their creations online, creating a platform for personal expression and self-promotion. Crafting can also be a way for people to create personalised gifts for friends and family, allowing them to express their love and appreciation in a unique and meaningful way.

#### **Sustainability**

As people become more aware of the impact of mass production and consumption on the environment, there is a growing interest in sustainability and finding responsible ways to live. Crafting offers a way to create personalised items – often, made with sustainable materials and built to last. By making things themselves, people can reduce their carbon footprint and effect a positive impact on the environment.

## How Has Technology Changed the Way We Craft?

So how exactly has technology changed what and how we craft, as well as how we use crafting to make money? Let's explore just a few.

### Access to information

With the internet, crafting enthusiasts have access to an abundance of information and tutorials at their fingertips. From YouTube videos and blogs to online classes and forums, people can easily learn new techniques and connect with other crafters.

### The creation of better crafting tools and materials

The development of new technology has also led to the creation of better crafting tools and materials. Cricut machines are a prime example of this. These machines are designed to cut a wide range of materials, including paper, vinyl, and fabric, with incredible precision.

This has opened up new possibilities for crafters, allowing them to create intricate designs with ease. Cricut machines have also been designed to work seamlessly with a wide range of other crafting tools, such as heat presses and transfer tapes, to create custom items like t-shirts, bags, and even home decor. Crafters can head to [online marketplaces for design resources](#), buy designs at incredibly low prices, and create bespoke, beautiful crafts in a way that was never possible before.

### Online marketplaces

The rise of online marketplaces such as Etsy and Amazon Handmade has revolutionised the crafting industry. Cricut machines have played a significant role in this revolution by enabling crafters to create custom and unique products with ease. With the ability to cut intricate designs, crafters can create custom-made products quickly and efficiently, allowing them to sell their handmade items on a global scale. This has led to a rise in entrepreneurship and provided an opportunity for crafters to turn their passion into a viable business.

### Social media

Social media has also had a significant impact on the way we craft. Platforms like Instagram and Pinterest provide a platform for crafters to showcase their work and gain inspiration from others.

Cricut has also created its own social media presence, with a dedicated community of crafters sharing their designs and projects online. This has created a sense of community among crafters, allowing them to connect with like-minded individuals and share their passion for crafting with a wider audience.

### Innovation

If we continue with the example of the Cricut machines, we see that they're constantly evolving, with new features and capabilities being added with each release. This has led to an incredible amount of innovation in the crafting industry. The ability to cut and draw with precision has allowed crafters to create designs that were previously impossible to achieve. The introduction of smart materials, which do not require a cutting mat, has also made the process of crafting more efficient and streamlined.



To sum things up, then, technology has changed the way we craft in numerous ways, with [Cricut](#) machines playing a significant role in this transformation. They have provided crafters with improved tools and materials, opened up new possibilities for creativity and innovation, and even created a new community of crafters. As technology continues to evolve, the future of crafting is sure to be full of even more possibilities and opportunities.

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## Seasonal Movements

Ann Haskins · Tuesday, February 21st, 2023

Two Midwest snowbird companies land in Laguna Beach, a milestone celebration in Long Beach, two premieres share an Arts District stage, dance meets computer codes in Mid-Wilshire, a showcase for the underrepresented in El Sereno, Astaire's final twirl downtown, a peek at next week, and more SoCal dance this busy week.

### *Live This Week*

## Counting to 20

The Orange County-based contemporary company **Backhausdance** celebrates its 20th anniversary with polished dancers, superb technical elements, and intriguing choreography. In addition to dances by artistic director Jennifer Backhaus, this concert includes works from guest choreographers Ching Ching Wong, Tommie-Waheed Evans, and company associate artistic director Amanda Kay White. Martha B. Knoebel Dance Theater, Cal State University Long Beach, 6200 Atherton St., Long Beach; Sat., Feb. 25, 8 pm, \$45-\$65, \$25 students. [Brown Paper Tickets](#).



Backhausdance. Photo by Shawna Sarnowski

## It's about sharing

This shared concert presents **LA Dance Project** in new choreography from Jamar Roberts and a 2022 work from Bobbi Jene Smith + Or Schraiber. Among his many accolades, Roberts won a NY *Bessie Award* and been praised both as a dancer and dancemaker. Roberts' first work for LADP is paired with the LA premiere of *Quartet for Five* from Smith and Schraiber. LA Dance Project Studios, 2245 E. Washington Blvd., Arts District; Thurs.-Sat., Feb. 23-25, 8 pm, \$25-\$45. [LA Dance Project Tickets](#).



LA Dance Project. Photo by Josh S. Rose

## Last chance

Dance classics from Fred Astaire, Ginger Rogers and his other movie musical partners are reprised as **American Contemporary Ballet** concludes this year's edition of *Astaire Dances*. An added attraction is artistic director Lincoln Jones' newest *The Charlestons*, set to jazz music. The shows offer cocktails and refreshment options. Details at ACB Studios, Two California Plaza, 350 S. Grand Ave., 28th Flr., downtown; Fri., Feb 24, 8pm, Sat., Feb. 25, 5 & 8 pm, Sun., Feb. 26, 2 & 5 pm, \$60-\$130. [American Contemporary Ballet](#).



American Contemporary Ballet. Photo by Mary Joyce

## A homecoming

It's something of a homecoming for *Laguna Dance Festival* founder Jodie Gates who returns as artistic director of **Cincinnati Ballet** which shares this year's festival with another female-led company **Hubbard Street Dance Chicago**. The festival always recruits top companies that seldom tour to SoCal, offering a welcome look at top flight dancers from across the country. Thursday offers a free 6 pm rehearsal. On Friday, Cincinnati Ballet offers classic repertoire plus contemporary works from Alejandro Cerrudo, William Forsythe, and Andrea Schermoly. Saturday offers a concert with both companies and on Sunday, Hubbard Street Dance Chicago brings contemporary choreography from Amy Hall Garner, Kyle Abraham, Spencert Theberge, Ohad Naharin, and Aszure Barton. Laguna Playhouse, 606 Laguna Canyon Rd., Laguna Beach; Thurs., Feb. 23, 6 pm, free, Fri-Sat. Feb. 24-25, 7:30 pm, Sun., Feb. 26, 5 pm, \$60, \$30 students. Complete program line up plus workshops etc. at [Laguna Dance Festival](#).



Cincinnati Ballet. Photo courtesy of the artists

## Dancing “*Crypto*”

Legendary modern dance choreographer (and currently UCI Distinguished Professor) Lar Lubovitch contributes *Cryptoglyph* set to Meredith Monk’s *Double Fiesta* for this year’s *Dance Visions 2023*. The concert features graduate and undergraduate dancers from **UCI Dance**. The choreography includes hip hop in Ariyan Johnson’s *Inglewood to Irvine: A Dance Ministry Experience*, jazz in Cyrian Reed’s *SOUL INTELLIGENCE – A Tribute to the Late Great Pharaoh Sanders*, classical ballet in Ton Wang’s staging of *Paquita*, and contemporary ballet in Vitor Luiz’ *Luna e’motions*. Irvine Barclay Theatre, UC Irvine, 4242 Campus Dr., Irvine; Thurs.-Fri., Feb. 23-24, 8 pm, Sat., Feb. 25 2 & 8 pm, \$26, \$22 seniors, \$13 students. [The Barclay](#).





UCI Dance. Photo courtesy of the artists

## Those bendiest of people

When a handful of dancer/gymnasts created started an innovative dance troupe 50 years ago, who knew **Pilobolus** would not only expand the definition of what was modern dance, it would be taking a victory lap, a national tour celebrating five decades and multiple generations of dancers succeeding that original troupe. The current golden anniversary tour stops off at one more local venue. Musco Center for the Arts, Chapman University, 415 N. Glassell St., Orange; Thurs., Feb. 23, 7:30 pm, \$25-\$58. [Musco Center](#).



Pilobolus. Photo courtesy of the artists

## Figaro Fandango

In Act III, when the singers finally work out the plot's antics to get to the actual *Marriage of Figaro*, choreographer Kitty McNamee unleashes the dancers for a wedding *fandango* and a flower dance. Often **LA Opera**'s go-to choreographer, including several of this season's operas, MacNamee recruited dancers Raymond Ejiofora, Katherine Highstrete, Jessica Gadzinski, and Nicholas Sipes to the stage for the six performances of *Figaro* over the next few weeks. Music Center, Dorothy Chandler Pavilion, 135. N. Grand Ave., downtown; Thurs., Feb. 23, 7:30 p.m., Sun., Feb. 26, 2 p.m. \$39 to \$399. [LA Opera](#).



Ballet Preljocaj. Photo courtesy of the artists

## Eco swan song

France's avant garde ballet choreographer Angelin Preljocaj and his **Ballet Preljocaj** bring their ecological version of *Swan Lake* to SoCal. Granada Theatre, 1214 State St., Santa Barbara; Sat., Feb. 25, 8 pm, Sun., Feb. 26, 3 pm, \$20-\$131. [UCSB](#).



CalArts Dance Studio. Photo courtesy of the artists

## What's the code?

Dancers from the **CalArts Dance Studio** are among the artists in this concert merging dance, music, and technology in conjunction with LACMA's ongoing exhibition *Coded: Art Enters the Computer Age, 1952-1982*. LA County Museum of Art, BCam Level 2, 5905 Wilshire Blvd., Mid-

Wilshire; Sat., Feb. 25, 7:30 pm, \$25. [LACMA](#)

## They're back!

Perhaps in light of current U.S./China tensions, the touring showcase **Shen Yun 2023** returns with the subtitle “China before Communism.” The highly produced events promising to survey five centuries of Chinese culture features lavish costumes and sets, a live orchestra, plus acrobatic dancing that can dazzle. The SoCal tour opens in Costa Mesa, then moves to Bakersfield, Claremont, Thousand Oaks, Long Beach, and Northridge. Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa; Tues. & Fri. Feb. 28 & March 3, 7:30 pm, Wed., March 1, 2 pm, Sat., March 4, 2 & 7:30 pm, Sun., March 5, 1 pm, \$90-\$200. [SCFTA](#). Complete listing of SoCal appearances at [Shen Yun](#).



Shen Yun. Photo courtesy of the artists

## Giving voice

A recurring platform for underrepresented artists, **Voices: Black Artists Showcase** returns. As of press time, no list of artists was available at the venue website and the ticket link was still “to be announced.” Stomping Ground LA, 5453 Alhambra Ave., El Sereno; Sat., Feb. 25, 8 pm. [Stomping Ground LA](#).

## He knows the step

The triple-threat singer, dancer, actor who is the one and only **Ben Vereen** takes the stage for two nights in *Stepping Out*. Catalina Jazz Club, 6725 W. Sunset Blvd., Hollywood; Fri.-Sat., Feb. 24-25, 8:30 pm. \$40. [TicketWeb](#).

## Post-Modern History, Live

Several of the notable figures who emerged from the Post Modern dance era centered at New York City’s Judson Church in the 1960’s left and came to SoCal. Rudy Perez and Simone Forti are among those NY transfers who became forces on the LA dance scene and now have *éminence grise* status here. Forti’s oeuvre and the materials that fueled them are the focus of **Simone**



**Forti**, the first museum exhibit to survey what she produced. The three-month exhibit includes live performances of *Dance Constructions*, one of her landmark works from 1961. Sarah Swenson, a known LA choreographer and long-time associate of Forti, acted as Performance Coordinator for this project and Forti's *Dance Constructions* presented throughout the exhibition, were staged by Carmela Hermann Dietrich. Hermann Dietrich and Forti have a relationship dating back to 1989 that includes improvised duets, the most recent of which, in 2017, was at Highways Performance Space. The exhibit also includes Forti's sculptures, videos, drawings, and notebooks. *Dance Constructions* at MOCA Grand Avenue (Museum of Contemporary Art), 250 S. Grand Ave., downtown; Exhibit runs to Sun., April 2. Performances of *Dance Constructions* performed Thurs., 3:30, 4:45, 6:00, & 7:15 pm, Sat. & Sun., 12:30, 1:45, 3:00, & 4:15 pm, throughout the exhibit run, free with timed museum admission. [MOCA](#).

### A Peek at Next Week

**BODYTRAFFIC, Jazz Antiqua, and MashUp** — *LA Women in Dance Summit* at Fiesta Hall, 1166 N. Vista St., West Hollywood; Fri., March 3, 10:30 am to 5 p.m., free with reservations highly recommended. [MashUp](#). Also **Women Choreographers' Showcase** at LA Dance Project, 2245 E. Washington Blvd., Arts District; Sat., March 4, 5 & 9 pm, \$30-\$60.

**Shamel Pitts/TRIBE** — *Touch of Red* at Freud Playhouse, UCLA McGowan Hall, 245 Charles E. Young Dr., Westwood; Fri.-Sat., Mar. 3-4, 8 pm, \$38. [CAP UCLA](#).



Shamel Pitts/TRIBE. Photo courtesy of the artists

**HomeLA** — Venice At Venice Beach Canals, (location provided with ticket purchase), Sat.- Sun., March 4-5, 4 pm, \$35. [Eventbrite](#).

**Lineage Dance** — *Matter of Time* at Lineage Performing Arts Center, 920 E. Mountain St., Pasadena; Fri.-Sat., March 3-4, Sat.-Sun., March 11-12, Tues., March 14, & Thurs., March 16, 7 pm, \$40, \$25 student & senior. [Lineage Dance](#).

**Acts of Matter** — *DISplay* at Stomping Ground L.A., 5453 Alhambra Ave., El Sereno; Fri-Sat., March 3-4, 7:30 pm, Sun., March 5, 2 pm, \$25, \$15 students [Eventbrite](#).

**High Voltage** at Electric Lodge, 1416 Electric Ave., Venice; Fri., Mar. 3, 8 pm, \$10. [Electric Lodge](#).

**Max 10** at Electric Lodge, Scott Kelman Theater, 1416 Electric Ave., Venice; Mon., Mar. 6, 7:30 pm, \$10. [Electric Lodge](#).

**Chris Emil** — *The Horse* at Long Beach Opera, Rancho Los Cerritos, 4600 Virginia Rd., Long Beach; Sat.-Sun., March 4-5 & 11-12, 7:30 pm, \$55-\$125. [Long Beach Opera](#).



State Street Ballet. Photo courtesy of the artists

**State Street Ballet** — *A Midsummer Night's Dream* at the Granada Theater, 1214 State St., Santa Barbara; Sat., Mar. 4, 7:30 pm, \$38-\$106. [Granada Theater Ticketing](#).

**Benise** — *Spanish Nights* at Cerritos Center for the Performing Arts, 18000 Park Center Dr., Cerritos, Sun., March 5, 7 pm, \$55-\$105. [Cerritos Center for the Performing Arts](#).

**LA Samba Dancers** — *21st Annual LA Brazilian Carnival* at Candela La Brea, 831 S. La Brea Ave. Mid-Wilshire; Sun., March 5, 7:30 pm, \$40, free age 12 and under. [Brazilian Nites](#).

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# 5 Tips for Kratom Beginners

Our Friends · Tuesday, February 21st, 2023

Kratom is growing in popularity as a great natural supplement. Its versatility makes it stand out — depending on the type of kratom, you can gain energy or calm your senses.

Made from the *Mitragyna Speciosa* tree leaves, kratom is typically in a powder form. If you're interested in kratom, we've curated a list of tips for beginners with help from the leading kratom seller Kratora.

## 1. Select the right vein

There are three types of kratom, red-, green-, and white-vein. The veins are determined by when the kratom leaves are harvested, with white being the youngest, green at a “maturing” stage, and red when it is fully mature. Alkaloids build in the leaves as the plant matures, and the alkaloid levels found in each leaf determine its properties.

- **White-vein** kratom is the youngest leaf and the most potent. It has stimulating and uplifting properties, used by many to help energize themselves. Since this is the most potent form of kratom, beginners shouldn't start with white-vein but should instead understand how they react to green- and red-vein kratom before trying white-vein.
- **Green-vein** is kratom harvested in its maturing stage. It is more of a middle ground, offering calming yet energizing properties. Green-vein kratom is ideal for staying alert yet keeping a calm mind.
- **Red-vein** kratom is harvested at its peak maturity, giving it relaxing and soothing properties. Most beginners find red-vein kratom to be a good entry point due to its mild effects.

## 2. Select the right strain

Beyond each vein, there are different kratom strains that correspond to where they are grown. Each strain has its own unique aromas and effects, so it's helpful to try different strains to discover what works best for your needs. Some strains include:

- Thai Kratom from Thailand
- Maeng Da Kratom, a potent variety of Thai Kratom
- Indo Kratom from Indonesia
- Sumatra Kratom from the rainforests of Sumatra in Indonesia
- Borneo Kratom from Borneo

## 3. Select the right product

Kratom begins in leaf form, but those leaves can be made into a few different products. You can select from a number of types of [kratom for sale](#) depending on your preferences:

- Powder made from the ground dried leaves
- Capsules containing kratom powder in a shell
- Extract made from distilled powder
- Tincture created from kratom extract mixed with a carrier liquid

## 4. Select the right supplier

Finding the right kratom supplier is critical to having a quality experience. A few areas to consider when looking for a kratom supplier include:

- **Source quality:** The best suppliers work directly with seasoned kratom farmers who have been growing kratom for generations. Only [verified kratom vendors](#) can tell you where they source their kratom and should be happy to share this information
- **Ethical practices:** Beyond working with quality farmers, a good supplier will treat all individuals involved in growing, harvesting, and packaging their products ethically.
- **Lab-tested:** As with any natural product, there is a chance bacteria, mold, or other contaminants could get into the product. Quality sellers have third-party lab testing to ensure their kratom is high-quality and free of contaminants.

## 5. Select a quality beginner's pack

One of the best ways to discover the right kratom for your needs is to purchase a variety pack. Kratora designed a [Kratom Beginner Variety Pack](#) specifically for new kratom users. The pack includes half an ounce of Green Maeng Da, White Borneo, and Red Bali kratom. Each strain and vein was explicitly selected for beginners to get a sense of the different types of kratom.

If you think kratom might be the wellness supplement you've been looking for, follow these tips to find a safe and reputable supplier so you can focus on finding the best strain for you.

*Photo by Monica Escalera on Pexels*

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