

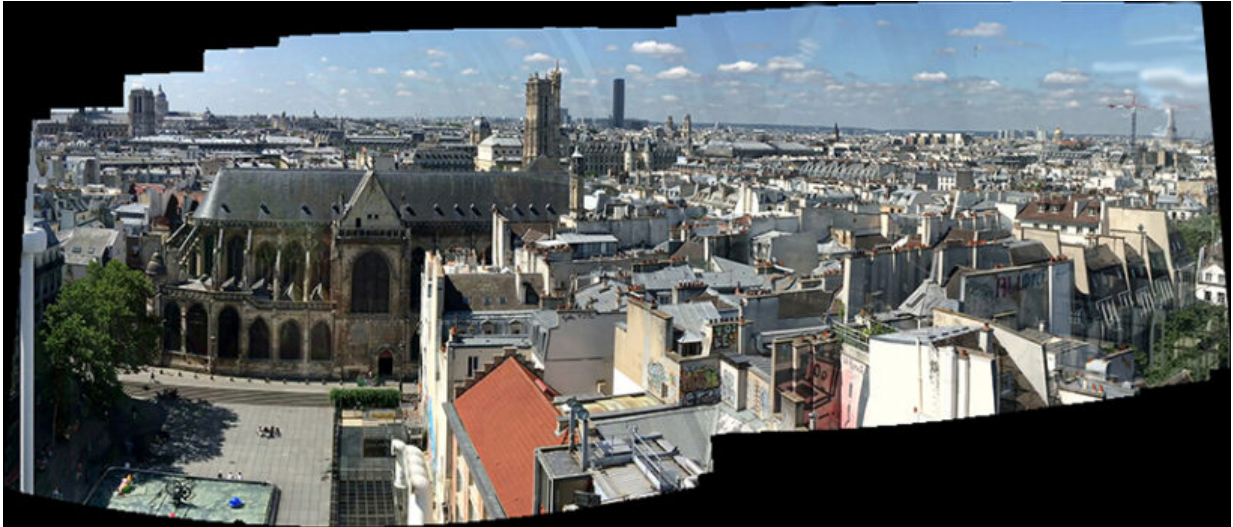
# Cultural Daily

Independent Voices, New Perspectives

## An Eye on Paris

Rick Meghiddo · Friday, February 10th, 2023

What makes cities great? Streets, public spaces, and architecture physically express its residents' values, belief systems, lifestyles, and self-expression through the arts. Lifestyle is expressed through our work, how we act, spend our leisure time, and follow social patterns.



View of Paris from the Pompidou Center

“An Eye on Paris” focuses on observing daily life and on some new outstanding works of architecture, public spaces, and some museums (there are about 130 in the city) less notorious than the Musée du Louvre and the Musée d’Orsay.

## LIFESTYLE



Lunch Brake



Steak Tartare



Time Out





Dancing by the Seine



Music Day





Learning at the market

The French honor the time dedicated to eating. Sitting around the table for a meal is sacred in French culture. People are always concerned about the quality of their food ingredients. That is why they are loyal to their local farmers' market and tend to do most of their shopping there.

Cafés in Paris have always served as social spaces, the classic Parisian meeting place to relax or refresh. During the summer, outdoor terraces are packed with people.

Paris has many outdoor events. In this documentary, we captured some of the yearly Day of Music and one of the many places offered to dance by the Seine, in this case, at the Quai Saint-Bernard.

## PARKS



Promenade Plantee





Promenade Plantée



Parc de Bercy





Parc de la Villette



Parc de la Villette



Parc de la Villette

We studied three parks: the Park de Bercy, the Park de la Villette, and the Promenade Plantée.

## PARC DE BERCY

Designed by architects Bernard Huet, Madeleine Ferrand, Jean-Pierre Feugas, and Bernard Leroy, and by landscapers Ian Le Caisne and Philippe Raguin, the park is made of three gardens connected by footbridges: The “Romantic Garden,” which includes fishponds and dunes; The “Flowerbeds,” dedicated to planting life; and “The Meadows,” an area of open lawns shaded by tall trees. In the north-east of the park stands the Cinémathèque Française (the former American Center) designed by Frank Gehry, and on the raised terraces are the 21 sculptures of Rachid Khimoune’s “Children of the World” installation, created in 2001 to honor children’s rights. The park is adjacent to a major sports arena, the Palais Omnisports, with a sitting capacity of 20,000.

## PARC DE LA VILLETTE

The Parc de la Villette is a 37-acre/55 hectares area that houses one of Paris’ largest concentrations of cultural venues. These include the Cité des Sciences et de l’Industrie (City of Science and Industry, Europe’s largest science museum), three major concert venues, and the prestigious Conservatoire de Paris.

The park was designed by architect Bernard Tschumi in partnership with Colin Fournier on the site of the huge Parisian abattoirs (slaughterhouses) and the national wholesale meat market. He conceived thirty-five architectural “follies” to give a sense of orientation to the visitors. In architecture, a folly is a building constructed primarily as an ornament but suggesting through its appearance some other purpose.

Since the creation of the park, museums, concert halls, and theatres have been designed by several noted contemporary architects. These include the City of Science and Industry, La Géode (an IMAX theatre inside of a 36-meter/118 ft diameter geodesic dome;) The City of Music, designed by Christian de Portzamparc, which opened in 1995 and it also includes a museum of historical musical instruments with a concert hall, also home of the Conservatoire de Paris. The Philharmonie



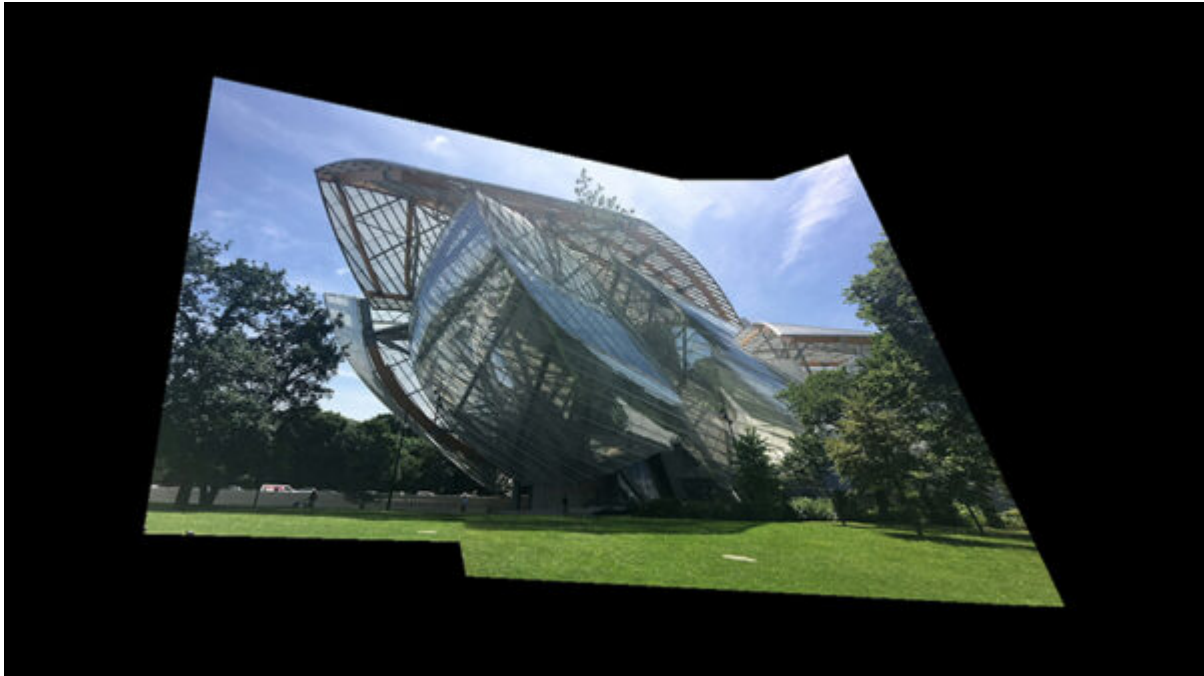
de Paris opened in January 2015, designed by Jean Nouvel.

## PROMENADE PLANTÉE

The Promenade Plantée is an extensive green belt that follows the old Vincennes railway line. Beginning just east of the Opéra Bastille with the elevated Viaduc des Arts, it follows a 4.7 km (2.9 mi) path to the Bois de Vincennes. At its west end, near the Bastille, the parkway rises above the surrounding area and forms the Viaduc des Arts, over a line of shops featuring arts and crafts.

The design was created by landscape architect Jacques Vergely and architect Philippe Mathieux. The Viaduc des Arts was designed by architect Patrik Berger, who also designed the recently completed Canopy of Les Halles. The project includes different types of gardens, it traverses existing buildings, and it crosses boulevards. Twenty years after its construction, the Promenade Plantée inspired the successful High Line in New York.

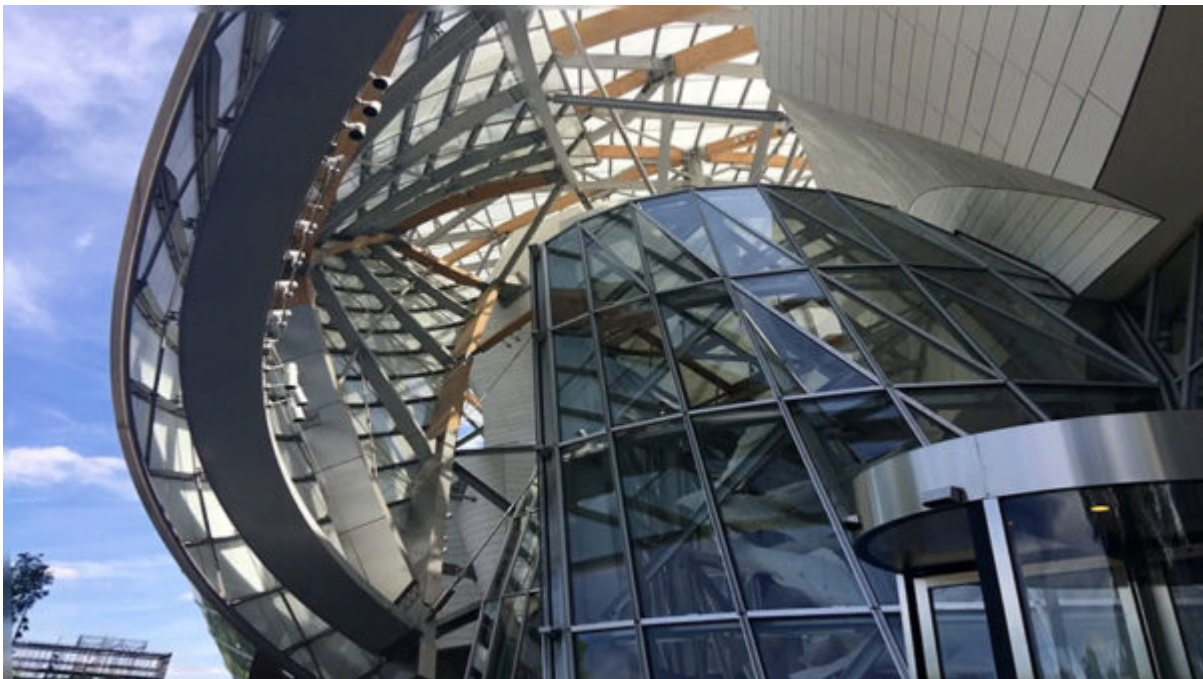
## THE LOUIS VUITTON FOUNDATION BUILDING



Fondation Louis Vuitton



View from the Fondation Louis Vuitton

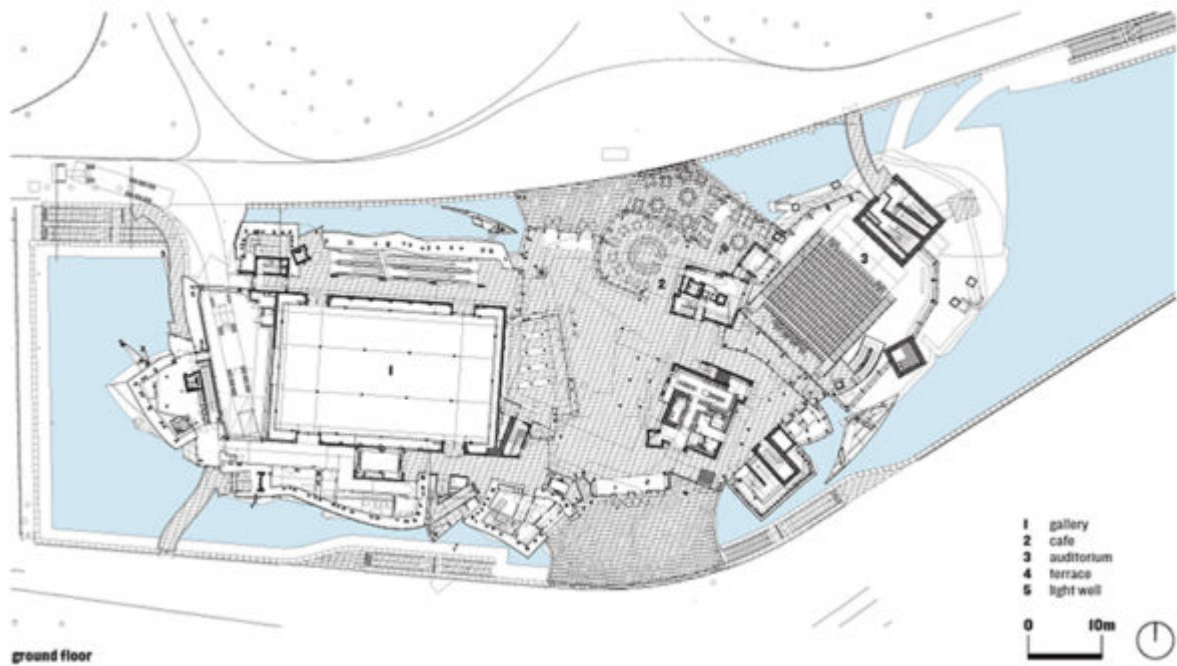


Fondation Louis Vuitton

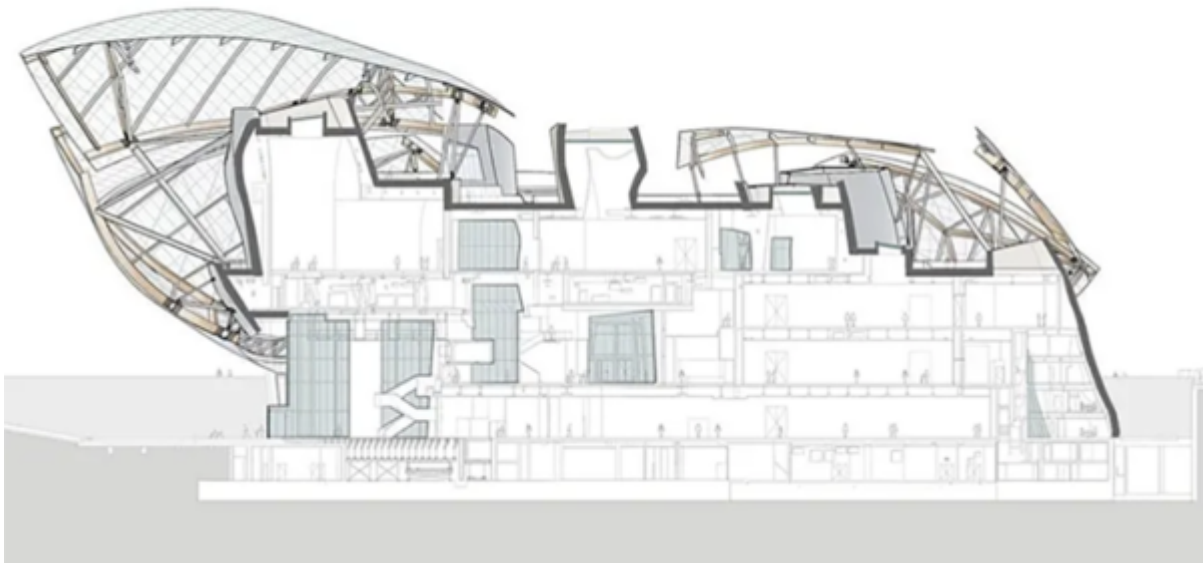




Fondation Louis Vuitton



Fondation Louis Vuitton – Site Plan



Fondation Louis Vuitton – Section

The Louis Vuitton Foundation building was designed by Frank Gehry. It is a museum and cultural center like no other one. This unique 11,000 square-meter monument of 21st-century architecture was conceived as an iceberg surrounded by glass that takes the form of a sailboat's sails inflated by the wind. The structure of the glass roof allows the building to collect and reuse rainwater and improves its geothermal power.

## THE FOUNDATION JÉRÔME SEYDOUX-PATHÉ



Fondation Pathe





Fondation Pathe

You can walk along Avenue de Gobelins and not notice a hidden gem of architecture designed by Renzo Piano. The clever use of the site includes a main entrance on a restored and preserved facade along the Avenue des Gobelins which features sculptures by Auguste Rodin.

The Foundation Jérôme Seydoux-Pathé is dedicated to preserving the history of the French film company Pathé and to promoting cinematography. It houses its archives and the foundation's offices. It is located in the courtyard of a 19th-century block that includes a complex of historical Haussmann-era buildings. The 839 m2 headquarters is located in Paris' 13th arrondissement. Its construction was completed in September 2014. The site's major limits determined the peculiar design, which looks like a greenhouse.

## NEW PALAIS DE JUSTICE – COURTHOUSE



Paris New Courthouse

The new Courthouse, located on the northern edge of Paris, is 160 meters high, has an internal area of around 100,000 m<sup>2</sup>, and accommodates up to 8,000 people per day. The complex reunites 90 courtrooms and about 1,300 offices under one roof. In developing the scheme, Renzo Piano sought to reduce the apparent scale of the building by breaking it down into four volumes of decreasing size. They include three roof terraces with 500 trees and other vegetation. From an environmental standpoint, the project employs a range of strategies including the use of natural ventilation, the incorporation of photovoltaic panels on the façade, and the collection of rainwater.

## THE CANOPY OF LES HALLES



Canopy of Les Halles

The long-awaited cultural center and metro station were created by architects Patrick Berger and Jacques Anziutti on the site of a historic Paris marketplace. The design at Les Halles is known as



the Canopy due to its enormous umbrella-like glass roof, which comprises 18,000 pieces of glass supported by 7,000 tons of steel.

The completed Canopy and the center below replace a deeply unpopular concrete shopping complex — nicknamed “the hole of Les Halles” — which was built in the place of the market’s original 19th-century glass and iron buildings designed by architect Victor Baltard. They were demolished in the 1970s in an act many critics have described as cultural vandalism.

**The creation of a humane urban quality does not depend only on the quality of a city’s buildings. The design quality of open public spaces, way beyond landscape architecture, is critical. It demands imaginative long-term thinking accompanied by a political vision and will.**

Posted in [Fine Art](#), [Architecture](#), [Lifestyle](#) | [No Comments »](#)

## Woke and *Hot*

David Sheward · Sunday, February 5th, 2023

The new musical version of *Some Like It Hot*, based on Billy Wilder’s 1959 comic film classic about two musicians disguised in drag, is a delightfully daffy romp, so silly and fun-making that its sometimes heavy-handed political messaging doesn’t get in the way of a Broadway good time. Set in during the depths of the Depression in 1933, this *Hot* follows the basic outline of Wilder and I.A.L. Diamond’s original screenplay but makes more than a few significant detours into “woke” territory. New book-writers Matthew Lopez and Amber Ruffin address issues of race, sexism, and gender identity while juggling farcical elements and slapstick. Quite a balancing act, but director-choreographer Casey Nicholaw manages to keep all these balls in the air, never dropping one.



Christian Borle and J. Harrison Ghee in *Some Like It Hot*.

Credit: Marc J. Franklin

The dizzy storyline still features fast-talking saxophonist Joe and practical bass player Jerry switching sexes after witnessing a mob rub-out. They join up a traveling all-female band to avoid getting rubbed out themselves. Joe falls for the band's singer, Sugar Kane (memorably immortalized by Marilyn Monroe on screen) while Jerry takes up with an eccentric millionaire. The possibilities of transgenderism or homosexuality are quickly dismissed in the Wilder edition as the gangsters show up at the hotel where Joe and Jerry, dolled up as Josephine and Daphne, are playing with the action culminating in a farcical finale.

The original and the 1974 Broadway musical version called *Sugar*, focused on men-in-dresses, double-entendre humor. But here the characters are seen through a 2023 lens. The casting of African-American actors as Jerry, Sugar and Sweet Sue is not color blind with specific references to their race made in the songs and dialogue. Osgood the millionaire is given an Hispanic background which he keeps hidden, tying in with Jerry/Daphne's secret and cementing their relationship. ("The world reacts to what it sees," Osgood tells Daphne after they have danced the night away, "and in my experience the world doesn't have very good eyesight.") And in this version, Jerry discovers he is Daphne, or at least a part of him is, and he comes out as such in "You Could Have Knocked Me Over with a Feather," a glorious solo declaration not unlike Albin's "I Am What I Am" from *La Cage Aux Folles*.





The cast of *Some Like It Hot*.

Credit: Matthew Murphy

At times the political considerations just don't work. Sexist and racist oppression are unbelievably dissolved by fancy scat singing as Sweet Sue and her ladies of the band foil white male bigots with a few bars of nonsense syllables to distract from well-placed knees to a few groins. Interracial and same-sex romances are casually accepted and even celebrated. But this is a musical after all, so such anachronistic developments can be taken with a grain or two of salt.

Fortunately, these contemporary additions do not distract for the sheer fizziness of the witty songs by Marc Shaiman and Scott Wittman, Nicholaw's fast-paced, seamless direction and choreography and the just-light-enough performances of a crackerjack cast. Note: the dancing is top notch, perhaps the best on Broadway right now, particularly the crazed climactic chase with the entire cast madly slamming doors, switching costumes and tapping their toes off.



Adrianna Hicks in *Some Like It Hot*.

Credit: Marc J. Franklin

Christian Borle has buckets of charisma in the Tony Curtis role of Joe, managing to charm us despite the character's reckless narcissism which eventually gives way to his better nature. His Josephine is bizarre comic invention, combining Midwestern schoolmarm with no-nonsense tough dame. J. Harrison Ghee, who identifies as non-binary, takes Jerry and Daphne to another level. Rather than play the gender switch for bawdy humor as Jack Lemmon did in the film, Ghee delivers a rounded character who makes the astonishing discovery of sexual duality and comfort in his new female identity. Adrianna Hicks wisely eschews any hint of Monroe's iconic combination of bubbly sweetness and just-beneath-the-surface carnality. Her Sugar displays her wisdom, confidence and magnetism with no little-girl cover-up. NaTasha Yvette Williams takes full advantage of the expanded role of Sweet Sue, delighting in being her own boss and establishing the hot jazzy milieu with the grand opening number, "What Are You Thirsty For?" As the pixilated Osgood, Kevin Del Aguila delights with unique, loose-limbed dancing and a wacky sweetness. Angie Schworer, Mark Lotito, and Adam Heller get moments to shine in supporting roles.

Scott Pask's Art Deco-inspired sets, Gregg Barnes' versatile, gender-fluid costumes, and Natasha Katz's warm lighting create the perfect atmosphere for this joyfully ridiculous show. Despite its occasional lapses into preachiness, it's a really *Hot* time.

***Some Like It Hot* — Opened Dec. 11, 2022 for an open run. Shubert Theater, 225 W. 44th St., NYC. Running time: two hours and 30 mins. including intermission. [telecharge.com](https://telecharge.com).**

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## Generational Split

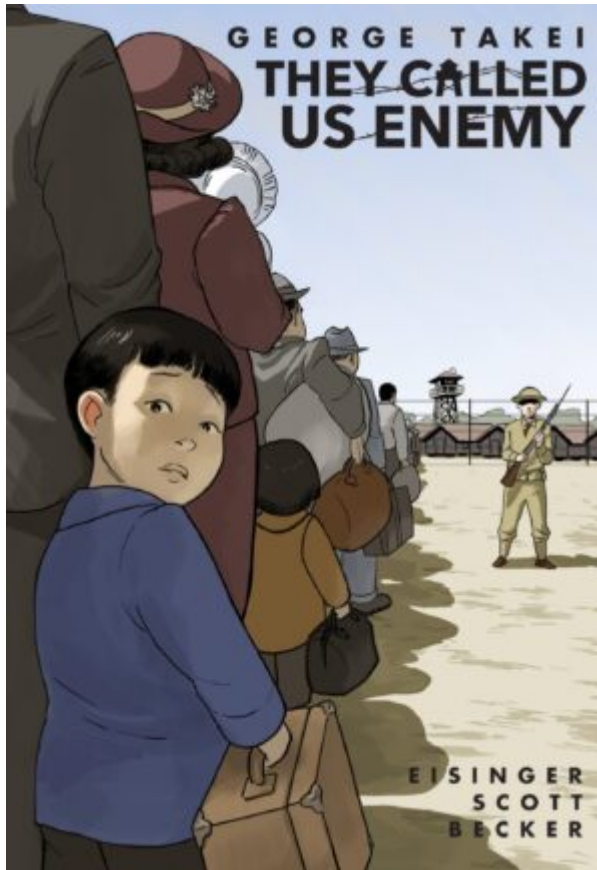
Kaylee Jaime · Friday, February 3rd, 2023

### Generational Split

by Kaylee Jaime

As someone who grew up first generation, similar to George Takei, I share a lot of the same experiences he did. Despite spending a portion of his life in an internment camp, Takei captured the "beauty" amongst all of the ugly that was going on. He showed us the viewpoint of this situation from a child, too young to see the real situation going on, and how parents will do everything in their power to shield their children from the real world. Current situations in Los Angeles relate to this book I find. While my experiences are nowhere near as strong as Takei's, he touches on the subject of generational gaps and feeling like you don't belong on one side or the other.





George Takei "They Called Us Enemy"

I was hoping not to start off on such a sour note, but one quote I pulled from George Takei's *They Called Us Enemy* (2019) on page 79 that says, "At thirty-nine years of age, daddy bridged the gap between the community elders, and the younger American born nisei", really reminded me of the current situation going on in city hall right now, (as of 10/18/22). Many of the younger generations are coming together with the older generations in protest of what those four Los Angeles City Council members said. As a Mexican American, it really pains me to hear what was said, because we shouldn't be dividing ourselves, and certainly not dividing ourselves from our own people. It really breaks the "trust" within the community.

The older generations, such as our parents, sacrifice so much for their children. Takei mentions his mother's experience through his eyes on page 116, and it reads, "Now she was expected to put family second to a nation that had rejected them." Even in recent times, many families are expected to do this. I see this present in field workers, waking up at early hours of the morning to put food on our table, only to be met with people telling them to go back to their country and doing everything in their power to kick them out. Despite these efforts, they all continue to labor to put food on their family's table, and sometimes they do not even get to see their children grow up because they are working all day.

This brings me back to a point I made in the second paragraph about current events, many of these workers come to a foreign country to improve their situations and provide their family with the luxuries they did not have growing up. When a certain group of people talk about kicking them back to their place of origin, it reminds me of the situation Takei's mother faced in the quote I mentioned. Even though this nation rejects them and wants to get rid of them, they still bust their butts off for us.

This topic also brings me to another good quote related to this. On page 121, Takei recalls President Clinton saying, "Rarely has a nation been so well-served by a people it has so ill-treated." Field workers and minorities are a perfect example. Those four LA City Council members and their racist comments plus this quote really resonated with me, as those same people they were talking bad about, were the ones that put them in those positions of power. I keep coming back to this topic, but it really saddens me to be seeing this in 2022. The fact that the quote from a speech given twenty-two years ago can be applied today is sad as well. While those immediate to me, like my parents, were not farm workers, I have family who left their wife and children for extended periods of time to work here in the fields and give them a better life.

What I have noticed as a result of these people working these jobs is their children, around teens, being embarrassed by their parents. Whether it be because of the job or a fear that it could put their parents in a dangerous situation, many of them try to hide their heritage. Amy Uyematsu brings up a good point in her essay, saying, “Next they have rejected their physical heritages, resulting in extreme self-hatred.” It is sad that those like me may have to hide their heritage in fear of bullying, racism, or being left out and alienated. Unfortunately, I have seen many older generations that had to do this, as Uyematsu said, result in self-hatred as well as hatred towards their own people.

Both Takei and Uyematsu’s experiences resonate with me as a first- generation child. At some points I feel like I have struggled with my identity because I am either too Mexican for the Americans and too American for Mexican people, so I am just floating along. Despite this, I personally wouldn’t try to erase my heritage as my people are hardworking people. Many of them work in the fields putting food on our tables, making many sacrifices such as leaving family in another country to better all of them. Despite comments trying to separate our people by certain higher ups, they failed as it only brought us closer together, young, and old.

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(Featured image by Flickr user [Gage Skidmore](#); used under [CC BY-SA 2.0](#))

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## A Look at the History of Florida

Our Friends · Friday, February 3rd, 2023

If you’re a Florida resident, or if you’re just curious about the history of the Sunshine State, then this blog post is for you! In this post, we will take a brief look at the history of Florida. From its earliest inhabitants to the present day, Florida has been through a lot!

### 1. Pre-Columbian Florida

The first settlers of what is now known as Florida lived here thousands of years before the Europeans arrived. These people referred to as “pre-Columbian,” were members of various indigenous tribes and nations, many of whom are still in existence today.

These tribes include the Ais, Apalachee, Calusa, Creek, Miccosukee, Seminole, Timucua, and Yemassee. It is believed that they began inhabiting this area as long ago as 12,000 BCE.

By 500 CE, these early inhabitants had developed several elaborate societies along the coastlines and inland areas; some even had writing systems and developed agriculture. To this day, it is evident that their lasting legacy can be seen in the state as much of Florida’s flora and fauna have been impacted by these earliest settlers.

### 2. Spanish Exploration and Colonization



When discussing the topic of Spanish exploration and colonization in Florida, it's important to understand how Spain managed to come out on top and control the region.

It was during the 16th century when, under the rule of King Charles I, Spain sent a number of expeditions to different parts of what is today considered Florida with the goal of establishing colonies in Central America.

The purpose of doing this was to find new lands that could provide financial gain for the country. The expedition led by [Juan Ponce de León](#) was especially effective because he landed at many ports throughout his voyage and set up numerous settlements along the coast.

Eventually, with more and more settlers coming from Spain and other territories, Spain gained responsibility for governing over large sections of what is now Florida as they defeated a number of indigenous tribes. Despite facing some difficult battles, Spain ultimately gained control due to their relentless dedication and forward-thinking strategy.

### 3. The British Period

After the signing of the Treaty of Paris, which ended the Seven Years' War between Britain and France in 1763, Spain was forced to cede Florida to the British.

During this period, many settlers from Britain began to colonize the region by establishing settlements and trading posts throughout the state. This influx of people had a major impact on the region as it resulted in the displacement of many Native American tribes, who had been living there for centuries.

In addition to this, British rule also saw a number of societal changes such as the introduction of slavery, which was not seen prior to their arrival. This period ended in 1783 when Florida became a Spanish territory again after the signing of the Treaty of Paris.

### 4. Statehood

In 1821, Florida became a part of the United States after it was purchased from Spain for \$5 million. Over the next few decades, there were several attempts at gaining statehood for Florida; however, none of them were successful until 1845 when the state was officially admitted into the union as the 27th state of the United States.

Since then, Florida has continued to grow and develop with each passing year, becoming one of the most populous states in the country. It's also become a leader in the movement to legalize and destigmatize marijuana, as you can easily apply for a medical marijuana card if you [visit Veriheal](#).

Beyond this, Florida is also home to many world-famous tourist attractions such as Disney World and Universal Studios which are visited by millions of people each year. It's clear that the journey to becoming a state was well worth it for both the people of Florida and its visitors alike. The rich history and culture found in Florida have made the state a destination in itself.

## Conclusion

As you can see, Florida's history is both long and complex. From its earliest inhabitants to its modern-day tourist destinations, Florida has seen many changes over the centuries. While Spain

and Britain both played a role in the development of what is now known as Florida, it's ultimately the hardworking people who have made this state into what it is today.

*Photo by [Denys Kostyuchenko](#) on [Unsplash](#)*

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## Karen Paul Holmes: Two Poems

Karen Paul Holmes · Thursday, February 2nd, 2023

### They Say We Are Not the Body

And they're probably right, but  
when I broke through the railing,  
then fell eight feet off the deck,  
it sure felt like my body. The snap  
of humerus. The bruises coloring  
my right hip like a world map.

The heart injured from falling  
out of marriage  
is not an out-of-order heart.  
It still beats the slow meter of grief  
or anger's adrenalin drum.

Once I heard a guru discuss  
out-of-body episodes.  
Floating, he didn't even want  
to be that boring thing below.  
He told of those  
under anesthesia who'd watched  
their own surgeries,  
then recounted details only  
a doctor would know.

And what about the body asleep  
in Mother's hospice bed?

I sensed she was already  
in the green room, stepping  
into a turquoise dress,  
fluffing her hair,  
blotting her new lipstick,  
Fire Engine Red.



\*

## Macedonian Wedding, Flint, Michigan

I wanted to marry a Macedonian  
 but the guys *right-off-the-boat*—deodorant illiterate,  
 greased hair, pointy black shoes—grossed out  
 my sisters and me.  
 At our church *vecherinkas*, they lined up  
 at the long bar, staring over their whiskeys  
 making hissing/mating noises as our backs danced by—  
 part of the line snaking around the room.  
 We knew they were dying to pinch our behinds.  
 When these young men approached Dad about us,  
 he told them, *Go to college first*.

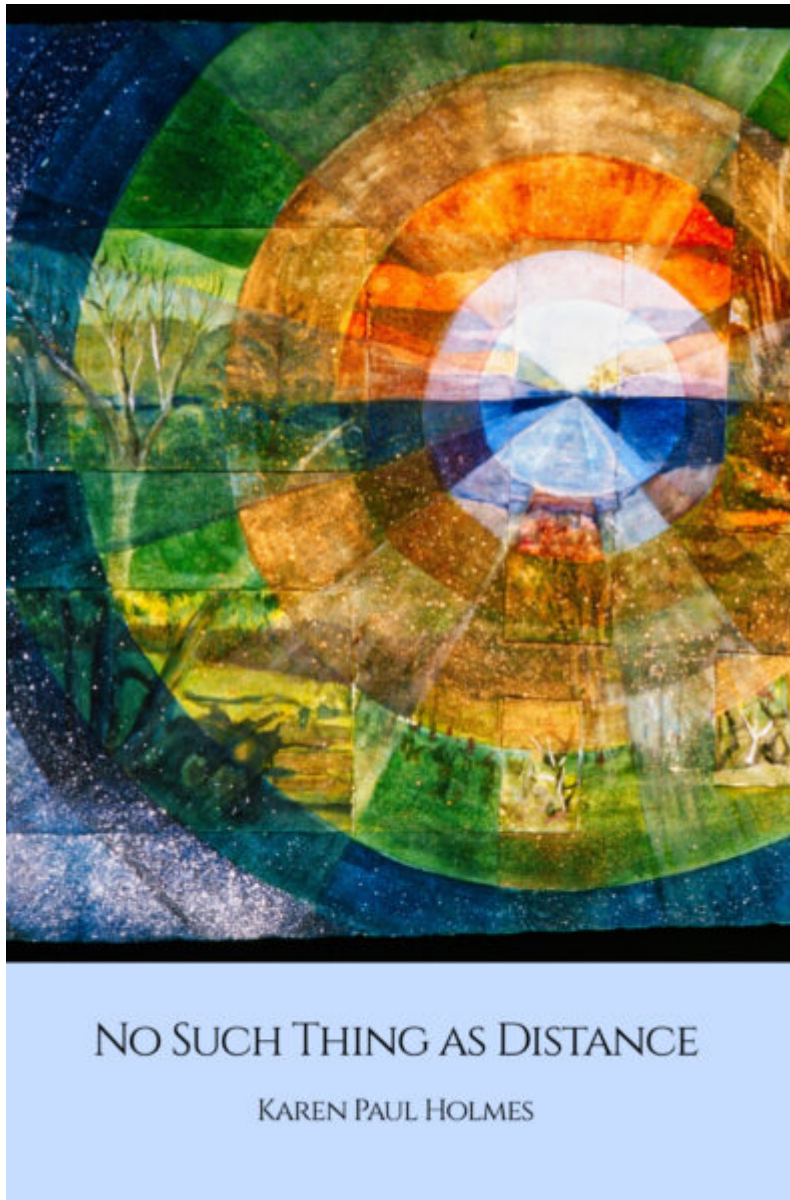
At 25, I met a guy with an MBA who could pass  
 as one of us—olive skin, wavy black hair,  
 a taste for *piroshky*, *baklava*, and our music.  
 We set the date for when  
 Boris & The Blue Tones could come from Toronto,  
 then married in front of the painted iconostasis  
 at St. Nicholas. A satin *platno* draping  
 our shoulders *to bind us*, we circled the altar three times  
 wearing crowns: *first steps as sovereigns of our own household*.

The church women had baked the *koluk*, a sweet,  
 two-foot round bread, blessed by Father Raphael.  
*Nunka*, my Godmother, held the good luck loaf  
 over each guest as we all danced the *ora*, me leading,  
 dressed in virginal white, whirling Auntie Vera's lace hanky.

Two hundred holding hands circled the hall  
 that doubled as a basketball court.  
 Step step step to the right, kick kick. A walking pace,  
 then growing more and more furious, the footwork fancy.  
 The drunker the older men, the lower they squatted,  
 thrusting feet, jumping, spinning—red-faced dervishes  
 (aortas about to burst), the band urging,  
 surging to a tornado pace.

My sister had made a silk drawstring bag to collect cash  
 tucked into my hand as guests kissed us goodbye.  
 Lucky for me, no one demanded  
 bed sheets next day for proof of my purity.  
 But this was Flint, and it was, after all, 1979.

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*No Such Thing as Distance* by Karen Paul Holmes

**Purchase *No Such Thing as Distance* by Karen Paul Holmes**

Posted in Poetry | [No Comments »](#)

## Engagement Party Etiquette: How To Support The Happy Couple

Our Friends · Thursday, February 2nd, 2023

When a couple finally announces their engagement, it's always a joyous occasion not only for the couple but for all of their friends, family, neighbours, and colleagues. Everyone will naturally want to celebrate the big occasion which can often put a lot of pressure on the newly engaged couple to put on a great party for everyone. However, with a little support from friends and family, the task becomes significantly more straightforward and easy to manage. As the old adage goes "many hands make light work" and when it comes to organising an engagement party, your help can make



a huge difference.

Of course, when you're attending an engagement party, you will need to bring a thoughtful gift for the bride and groom-to-be. You could even put together a registry of gifts and send the details to the attendees to help the happy couple out. There are some amazing websites online that offer a wide variety of different engagement gifts for you to choose from (such as here: [yellowoctopus.com.au/collections/engagement](https://yellowoctopus.com.au/collections/engagement)). With your gift ordered and on the way, you can focus on helping the happy couple to start putting plans in place for their dream engagement party.

Let's take a look at just a few ways that you can help support the newly engaged couple in planning the perfect party.

## Volunteer For Planner Duties

Getting married means the couple has a lot of to-do items on their plate already. If organisation and planning are some of your personality traits, why not volunteer your services and help the couple reach out to their inner circle in announcing the party date, time, and location? Gather guest list names and emails from the couple and draft a formal engagement letter or social media announcement. Tailor it to the couple's unique personality traits to ensure those closest to the couple won't want to miss this celebration.

For added fun, you can cloak the announcement in partial secrecy by announcing a "party" of some type like a picnic at the park, a beach barbeque or a pool party. Then once everyone is gathered, you can officially unveil the news, creating a special memory not only for the engaged couple but also for all their friends and family in attendance

## Pick An Official Photographer

Paramount to weddings and parties is the goal of capturing those special memories. But why pay an outsider to take photos when we all know someone in our network who loves to take pictures and videos? Appoint someone with a laid-back, fun personality to capture all of these once-in-a-lifetime memories at the party. It can be [as informal or as scripted](#) as you'd like. If you feel up to the task or you have some photography experience, you could even volunteer your own services to the newly engaged couple.

Whatever route you take, make sure that you use the personalities of the couple to decide how in-depth the camera operation should be, but be sure to include a group shot where everyone at the party is included and shots with just the happy couple toasting the beginning of their new life together.

## Choose The Right Setting

Choosing the right space is essential. Ideally, you want an inviting, relaxing space with plenty of space for the guests to wander around, mingle and get to know one another. If you're going to take on the responsibility of organising the venue, make sure that you finalise the dates with the happy couple before making any concrete reservations. Having an idea of the number of expected guests will also help you to fine-tune your search and hone in on venues [that meet your requirements](#).

Traditionally, the bride's parents are the hosts of the initial announcement and celebration, but ultimately the decision lies with the couple. Extroverted couples may even want to hold multiple engagement parties, one for close family and perhaps one or two for business and University acquaintances. Some couples may want to hold one party for adults and one more family-friendly event to include children. Be sure to take the wishes of the couple into consideration when making your plans.

## Toasts And Speeches

Finally, most engagement parties will include several toasts throughout the afternoon or evening. Traditionally, the father of the bride will first address the gathering and announce his approval by leading a toast to the happy couple. To keep things running smoothly, step in as MC to support the couple through what can often be a nerve-wracking experience for a lot of people.

Take the time to introduce each person who steps up to speak and make sure that you give them the time to say their piece without making them feel rushed. This is an important role in any engagement party and if you can keep things moving along relatively smoothly, you can be sure that the happy couple will thank you.

## Give All The Support You Can To The Newly Engaged Couple

Following the tips outlined above, you can ensure that the happy couple have all of the support they need so they can relax and enjoy their engagement party to the fullest. Whatever responsibilities you take on to provide support, you can be sure that it will be appreciated and you will help to make the day even more special and enjoyable.

*Photo by [michael negrete](#) on [Unsplash](#)*

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## But What's In Between?

Ann Haskins · Wednesday, February 1st, 2023

Immersive performance returns to Westwood, a wedding fandango downtown, contemporary dance in West LA, two eclectic shows in Venice, a Canadian cirque makes three SoCal stops, an important post-modern recreation downtown, a peek at next week, and more SoCal dance this week.

### *Live This Week*

## Darkness disconnecting

Week 4 of *Odyssey Dance Festival* brings a highly anticipated evening length creation from **Jessie Lee Thorne's Poets in Motion** with multi-media contributions from collaborators as well as the dancers. *Topia: The Something in Between* employs film from Anna Tse and text from Laja Field to explore the darkness of disconnection and the comfort from community. Odyssey Theatre



Ensemble, 2055 S. Sepulveda Blvd., West LA; Fri.-Sat., Feb. 3-4, 8 pm, \$25, \$15 student. Complete list of festival performances and tickets at [Odyssey Theatre](#).



Jessie Lee Thorne's Poets in Motion. Photo by David Orr

## What's on the card?

The Obie award-winning duo Abigail Browde and Michael Silverstone aka **600 Highwaymen** bring the final two weekends of immersive performance under the distinctively unwieldy title *A Thousand Ways (Part Three): An Assembly*. Described as experimental theater creations, each roughly one hour event draws on elements of dance, performance, and civic engagement as each audience of 16 people read from assigned cards before being drawn in further, becoming part of each singular performance. UCLA Royce Hall Rehearsal Room, Royce Hall, Sat.-Sun., Feb. 4-5 & 11-12, noon, 1:30, 3pm, 4:30, 6 & 7:30pm. \$29.97. [CAP UCLA](#).



600 Highwaymen. Photo courtesy of the artists

## Flipping for cirque

Canada certainly has spawned its share of “cirque” companies and one, **Cirque FLIP Fabrique** continues its SoCal tour with its distinctive brand of athletic entertainment. Haugh Performing Arts Center, 1000 W. Foothill Blvd., Glendora; Fri., Feb. 3, 7:30 pm, \$23-\$46. [Haugh PAC](#). Also at Carpenter Performing Arts Center, Cal State University Long Beach, 6200 Atherton St., Long Beach; Sat., Feb. 4, 8 pm, \$40. [Carpenter Performing Arts Center Tix](#). Also at Granada Theatre, 1214 State St., Santa Barbara; Sun., Feb., 5, 7 pm, \$20-\$61. [Granada Theatre](#).





Cirque FLIP Fabrique. Photo by Stephane Bourgeois

## 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; Sat., Feb. 4 & 11, 7:30 pm, Thurs., Feb. 16 & 23, 7:30 p.m., Sun., Feb. 19 & 26, 2 p.m. \$39 to \$399. [LA Opera](#).



Dahlak Brathwaite. Photo by Daniel Alcazar

## Dancing the rehab

Toran X. Moore contributed choreography to **Dahlak Brathwaite: Try/Step/Trip**, a spoken word musical that follows a individual's experience in a court-ordered drug rehab program. Brathwaite is joined by Jasmine T.R. Gatewood, Freddy Ramsey, Jr., and Max Udell, with special guest performer: Isaiah Lucas. Wallis. Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills; Thurs.-Sat., Feb. 2-4, 8 pm, Sun., Feb. 5, 2:30 pm, \$40-\$50. [The Wallis](#).

## 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 Sun., Jan. 15 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](#).



Simone Forti. Photo courtesy of the artist

## All electric

Timed to coincide with *First Friday* events on nearby Abott Kinney Boulevard, **High Voltage** offers an eclectic, ever-changing line-up of performers, often including dance and movement performers. Electric Lodge, 1416 Electric Ave., Venice; Fri., Feb. 3, 8 pm, \$10. [Eventbrite](#).





Max 10. Photo courtesy of the artists

## Ten for ten

The mostly monthly program **Max 10** gives ten performers ten minutes each onstage. Hosted by venue director Joel Shapiro and curated by the staff, the line up of performances often includes dance. A post-show reception offers a chance to chat with the artists. Electric Lodge, Scott Kelman Theater, 1416 Electric Ave., Venice; Mon., Feb. 6, 7:30 pm, \$10. [Electric Lodge](#).

## A Peek at Next Week

**Dancing Through Prison Walls** — *DATA or 7 ways to dance a dance through prison walls*. At Odyssey Dance Festival (Week 5) Odyssey Theatre Ensemble, 2055 S. Sepulveda Blvd., West LA; Fri. Feb. 10, 8 pm, Sat. Feb. 11, 2 & 8 pm., \$25, \$15 student. [Odyssey Theatre Ensemble](#). Complete list of festival performances at [Odyssey Theatre](#).



DATA or 7 ways to dance a dance through prison walls. Photo by [Ciro Hurtado](#)

**Nancy Evans Dance Theatre** — *Imprint* at Norton Simon Museum, 411 W. Colorado Blvd., Pasadena; Sat., Feb. 11, 5 pm, free w/registration and museum admission, tickets available at 4 pm. [Norton Simon Museum](#).

**Kyle Abraham/A.I.M.** — *An Untitled Love*. At USC Bovard Auditorium, 3551 Trousdale Parkway, University Park; Wed., Feb. 15, 7:30 pm, free w/reservation at [Visions and Voices USC](#).

**Suarez Dance Theater** — *Mother. Father.* At Los Angeles LGBT Center, 118 N. McCadden Pl., Hollywood; Tues., Feb. 14, 1 pm, free. [Suarez Dance Theater](#).



Suarez Dance Theater. Photo courtesy of the artists

**American Contemporary Ballet** — *Astaire Dances*. At ACB Studios, Two California Plaza, 350 S. Grand Ave., 28<sup>th</sup> Flr., downtown; Fri., Feb 10, 17 & 24 8pm, Sat., Feb. 11, 18 & 25, 5 & 8 pm, Sun., 12, 19 & 26, 2 & 5pm, Tues., Feb. 14, 8 pm, \$60-\$130. [American Contemporary Ballet](#).

## SoCal Dance Notes

### The ecology of dance

Sponsored by the Jerome Robbins Dance Division, this year's annual **Dance Symposium NY** offers a free, online reprise of the day-long, live event at NY's Library for the Performing Arts where dance scholars and artists shared research on the theme of dance and ecology. Online event, Fri., Feb. 3, 7 am to 2 pm PST, free with reservation at [Eventbrite](#).

### Max the access

A new Music Center program, *Dance Extension (DANCEx)*, offers dance students discounted tickets to Music Center dance performances, invitations to dress rehearsals, and talks with dance professionals. Details at [Music Center](#).

### Jazz hands?

The documentary *Uprooted: The Journey of Jazz Dance* gets a screening and chance to chat with the director Khadifa Wong and USC Kaufman professors Moncell Durden and Saleemah E Knight, two dance experts in the film. USC School of Cinematic Arts, Ray Stark Family Theatre, 900 W. 34th St., #108, University Park. Wed., Feb. 8, 7 pm, free with reservation at [Visions and Voices USC](#).

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## Zuko Nonxuba Says The Differences Between International Commercial Arbitration and Mediation

Our Friends · Wednesday, February 1st, 2023

In today's globalized economy, international commercial disputes are becoming increasingly common. When two parties from different countries enter a contract, they must decide which dispute resolution method they will use should a disagreement arise. Two popular dispute resolution methods are international commercial arbitration and mediation. Expert **Zuko Nonxuba** in Johannesburg, South Africa, says both approaches have their advantages and disadvantages, so it is essential to understand their differences before making a decision.

### What Is International Commercial Arbitration?

**Zuko Nonxuba** says [international commercial arbitration](#) is a form of alternative dispute resolution (ADR) in which an impartial third-party arbitrator hears both sides of the dispute and renders an enforceable decision on how the parties should proceed. This ADR is often used when the parties cannot agree on terms or when one party believes the other has breached the contract. It can be used in arrangements between companies in different countries, such as sales or licensing agreements. In most cases, international commercial arbitration proceedings take place outside of court, allowing them to move more quickly than traditional court proceedings.

The primary advantage of international commercial arbitration is its efficiency; because this process takes place outside of court, it typically takes less time for the arbitrator to render a decision than it would for a judge or jury in a court proceeding. This can be especially beneficial if the case involves complex legal issues that require extensive research and analysis. Additionally, depending upon the rules governing the arbitration process, this approach can provide more privacy than traditional litigation since all documents related to an arbitration case are typically kept confidential unless otherwise ordered by a court.

### What Is Mediation?

Mediation is another form of ADR that involves both parties coming together with an impartial third-party mediator who helps them reach an agreement without going through formal litigation proceedings. This ADR is often used in cases where both parties wish to remain amicable, such as divorce or child custody disputes. Unlike arbitration, mediation does not include legal arguments or decisions—it simply provides a forum for both sides to come together and attempt to reach an agreement without going through costly litigation proceedings. The mediator's role is to facilitate discussion between both parties and ensure everyone understands what is being discussed to reach an acceptable solution for all involved.

**Zuko Nonxuba** says the [primary advantage of mediation](#) over other forms of ADR, such as litigation or arbitration, is its flexibility; since there are no set rules governing how the negotiations must proceed, both parties have much more leeway when it comes to finding solutions that work best for their particular situation. Additionally, since this type of negotiation tends to take place outside of court, it allows both sides more privacy than they would have if they opted for litigation

proceedings instead. Finally, because this negotiation requires less time and money than other forms of ADR, such as international commercial arbitration or litigation proceedings, it can be a desirable option to resolve complex disputes quickly and efficiently without spending too much money.

## How To Decide Between Arbitration and Mediation

When deciding between international commercial arbitration and mediation, the best way to do so is by considering the specifics of your situation. Both approaches have advantages and disadvantages, so it is essential to understand their differences before deciding. You should also consider how quickly you need to resolve the dispute and the level of privacy you prefer.

Additionally, international commercial arbitration may be better than mediation if your case involves complex legal issues or a dispute that could lead to a lengthy trial. Ultimately, it is essential to take the time to research both approaches before making your decision to ensure that you make an informed and confident decision on the best course of action for your case.

## Hiring A Professional ADR Attorney

Hiring a qualified attorney specializing in alternative dispute resolution is essential if you are [considering using arbitration or mediation](#) as an alternative to litigation. A skilled lawyer can help ensure that your rights and interests are fully protected throughout the process and provide valuable insight into each approach's pros and cons. Additionally, they can help you craft contracts and agreements to ensure your arrangement is legally binding and enforceable.

Finally, **Zuko Nonxuba** says an experienced lawyer can help you through the entire process, from filing the necessary paperwork to attending hearings or mediations. They can also provide invaluable advice on presenting your case best to maximize your chances of a favorable outcome.

## Conclusion

Ultimately, deciding whether international commercial arbitration or mediation is suitable for your particular situation depends on your individual needs and preferences;. At the same time, some people may prefer having an independent third-party make binding decisions about their dispute (as with international commercial arbitration). In contrast, others may find it preferable to negotiate directly with each other (as with mediation). No matter which option you choose, ensure you fully understand how each works before making your final decision. That way, you can ensure you get the desired result without spending too much time or money.

*Photo by [Scott Graham](#) on [Unsplash](#)*

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## Alicia Elkort: Four Poems

Alicia Elkort · Tuesday, January 31st, 2023

## After An Exhaustive Study of the Girdle of Venus\*

1. The whiskey all sour went down sweet
2. on the tongue, his lips across my thighs
3. I name Eden, garden of bridge & gospel
4. & esteem for my parts—breasts, skin &
5. spit & the way he grazes, savoring groan
6. & delight, kindling the palms of his hands
7. I follow, eyes closed & the warmth of fire
8. as we coalesce, two oceans against tide.
9. I praise this love. I think heaven but propose
10. sex & revelry, ten enraptured fingers
11. across his brawny back. I bless my hands,
12. the lines across my palms & the absent Girdle—
13. my Venus birthing meadow & thorny brush
14. heeding the urgency of bramble.

\*The Girdle of Venus is a line on the palm of a hand, the presence of which was, at one time, interpreted to indicate licentiousness & debauchery in women.

\*

## On driving all night to find the shaman who will help me &

then I breathe, draughts of air in my lungs,  
a \$30 white t-shirt

wet with dew, I bought from a store with a blue  
awning, down the street

from where I live by the ocean, I am far from there  
now; the awning gray-blue

like any sky at dawn, & now it snows & snows,  
a hand in the air

conjures a different scent, sweet like juniper & cold  
like rosemary, but today

clouds clamp the trees in a silver wrap with no loose ends,  
here in the mountains

where sweat evaporates from my neck, I've come to heal,  
my mind is split—

there's the me & the child me who is screaming &  
terror rides us both

into a numb frenzy, the shaman holds my head in her arms,  
*There now, I got you.*



Sage burns. *Let it out, she says, terror must have its day,*  
& by that she means

repressed terror, & by that she means for me to take up more  
space than I ever have before

while coyotes wild against the stars, wet fur & fangs—we are all  
howling together,

& now a clearing, a quiet so dark the black sky lays out the cosmos  
as if I belonged

to something majestic, instead of twisted on the floor remembering  
what I never wanted

to forget, the child by the door, it never should have happened,  
when he stole her light.

\*

## **I should have been a cheetah or a drum roll.**

~ after Diane Seuss

I should have climbed the splintered fence and curried favor with termites.

I should have praised the bramble and cherished burnt rice.

I should have smoked a joint and slept with Scot.

And not held back.

I should have never held back, except when my father died.

If I had cried a little less, I might have remembered more of what he said.

Memory is unreliable, so I'll make it up.

On hospice, he said *my bed is always warm, but the pillows are too soft.*

Or maybe he said *my bed is always soft, but the pillows are too warm.*

Either way, I have played it safe.

I'm not alone in that.

Have you never done something you regret?

Like shooting fish in a barrel?

That's a metaphor.

I've got a barrel of regrets.

I don't get angry enough.

I let things slide.

I'll grant a second chance, but, no baby, not a third.

I know who I am—

a half moon swinging a starlit sky aching for a full moon. I'm galaxies and tequila shots.  
Pass the salt, and I'll tell you more.

\*

## **Triptych in a Minor Key**

**i.**

I remember yellow  
tulips in the blue glass

vase when Jodi's  
father entered

her bedroom  
his bony legs &

silver rings, the grip  
on her ear

the blood  
on her white carpet

as he dragged  
her away

his bathrobe  
hanging open

his penis  
in full view

the screech of her  
begging for mercy

*forgive me father*  
her voice a chalkboard—

laced hieroglyphics  
of contrition,

but no mercy  
was shown that night

her skin red,  
stinging, seven

birthday candles  
lighting her face.

**ii.**

My sister's face—  
morning's glory

at the kitchen  
table, golden hues

down her back,  
she asked father

for cash  
to buy a new bra

& he pulled  
bills out of his wallet,

so I asked for money  
to buy band-aids

& mother snorted  
coffee out of her nose

cuz my breasts  
were tiny—

I meant to have fun  
but father said

*don't ever demean  
yourself again—*

he never knew  
about “uncle,” his hands

across my thighs  
at the family picnic

or the boys in school  
who rubbed my ass—

I swallowed it all  
until I was starving.

**iii.**

I starved my young body,  
disappearing

female signifiers  
beneath the rice-paper

lamp, its ochre light  
across the keys

as I practiced a piano sonata  
in C minor

ivory under my fingers—



---

I stopped playing

lost in reverie, wondering  
why I was born a girl

when it was clear  
that boys

had the advantage,  
so I begged God

to make me happy  
instead of smart

but I was wrong then,  
the bargain was not

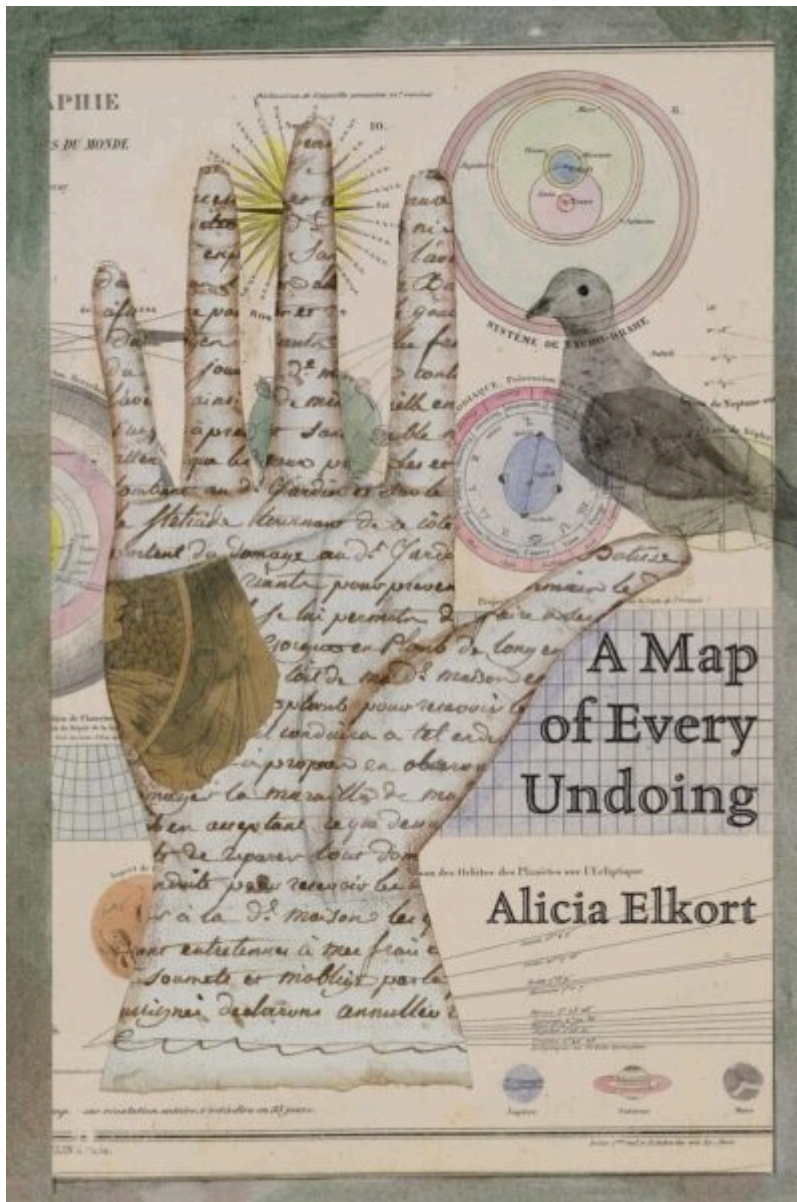
smart or happy, male  
or female,

the bargain  
was really a prayer—

show me O father  
a simple sweetness,

grant me the dignity  
of respect.

\*\*\*



*A Map of Everything* by Alicia Elkort

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