

IRVINE GLOBAL VILLAGE FESTIVAL • MUST-TRY MANGO PANCAKES • THE RESONANT SURFACE AT IMCA

# IRVINE WEEKLY

OCTOBER 1, 2021 • VOL. 3 • NO. 22

## OCTOBER CONCERT GUIDE

TOP-TIER TALENT CONTINUES TO ROLL THROUGH IRVINE

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OCTOBER 1, 2021 NO. 22

# CONTENTS



## CULTURE: 3

Irvine Global Village Festival celebrates the city's diversity.  
BY EVAN J. LANCASTER

## NEWS: 4

Asphalt trucks topic of regulation in Irvine; IUSD mask policy debated.  
BY EVAN J. LANCASTER

## MUSIC: 6

October Concert Guide: Top-tier talent continues to roll through Irvine.  
BY PAUL ROGERS

## FOOD: 9

Where to find Hong Kong's must-try mango pancakes in Irvine.  
BY EVAN J. LANCASTER

## ENTERTAINMENT: 11

Reviews of Cry Macho and The Card Counter  
BY NATHANIEL BELL

## ART: 14

IMCA's new exhibition evokes music in the shapes and colors of paintings.  
BY LIZ GOLDNER

COVER: PHOTO BY KEVIN LIEBERMAN

## IRVINE GLOBAL VILLAGE FESTIVAL CELEBRATES TWO DECADES

**IRVINE'S PREMIER CULTURAL FESTIVAL WILL BE HELD ON SATURDAY, OCT. 9. THIS YEAR, THE CITY OF IRVINE IS GIVING THE COMMUNITY FREE ADMISSION TO THE ANNUAL FESTIVAL IN RECOGNITION OF BOTH THE FESTIVAL'S 20-YEAR CELEBRATION AND THE CITY OF IRVINE'S 50-YEAR ANNIVERSARY.**

BY EVAN J. LANCASTER



**N**ow celebrating its 20th consecutive year, the city of Irvine's Global Village Festival is set to bring the Irvine community together once again on Saturday, Oct. 9. This year, the Irvine Global Village Festival will feature more than a dozen live musical acts, cultural dance performances, crafts and food trucks.

There will be six total stages dedicated to hosting more than 100 musical and

dance performances, including Brazilian dance act *It's Samba Showtime!*, and the Jimi Hendrix Tribute band, *Experience Myke*. There will also be martial arts and fine arts demonstrations.

Set to take place in the Great Park in Irvine this year, the gates will open at 10:00 a.m., and close at 7:00 p.m., allowing families to get an early start and spend an entire day celebrating the different cultures of Irvine.



After celebrating last year's festival in a drive-thru format, Irvine Mayor Farrah Khan said she is excited to celebrate in a traditional format outdoors as a community.

"We are excited to bring the community together again to enjoy the Irvine Global Village Festival at Great Park," said Khan. "There will be plenty of room outdoors to take in the sounds and sights while spending time with friends and family."

In addition to the city's Global Village Festival 20 year anniversary, the city of Irvine is also celebrating its 50 year anniversary. To recognize these historic milestones, the city of Irvine is offering free admission to this year's festival.

With an emphasis on international cuisine, attendees can expect dozens of food vendors with dishes ranging from \$3 - \$6 per item. This year, the city of Irvine is expanding the Global Village

Festival's Kids Village with crafts and interactive activities that include a petting zoo, henna tattoo stations and an inflatable obstacle course.

Local artists will be on-site exhibiting their work, and some artists will also submit works to the festival's first-ever juried art exhibition.

The Irvine Global Village Festival has grown over the years since it began in 1988 as a Multicultural Festival to help recognize Irvine's cultural diversity. Since then, the festival has continued to exceed attendance year after year, with more than 20,000 people coming to enjoy the festivities in 2011.

Today, the festival's original organizing group has evolved to become the Irvine Multicultural Association and continues to lead the preparation and planning of the Irvine Global Village Festival each year.

*The Great Park is located at 8000 Great Park Blvd., Irvine.*





PHOTO COURTESY OF NON-TOXIC NEIGHBORHOODS

## ASPHALT TRUCKS TOPIC OF REGULATION IN IRVINE

**AFTER LISTENING TO DOZENS OF RESIDENTS COMPLAIN ABOUT ASPHALT TRUCKS IN IRVINE, THE CITY COUNCIL VOTED ON REGULATION. THE IRVINE UNIFIED SCHOOL DISTRICT WILL CONTINUE FOLLOWING STATE HEALTH ORDERS WHEN IT COMES TO MASKS. IN ORANGE COUNTY, COVID-19 RATES CONTINUE TO DECLINE.**

BY EVAN J. LANCASTER

### COMMERCIAL TRUCKS NOT BOUND BY MORE REGULATION IN IRVINE

On Tuesday, Sept. 28, the Irvine City Council voted unanimously to attempt

to regulate routes and other aspects of asphalt trucks that use city roads in Irvine, but implementing new rules on commercial vehicles may be difficult due to existing laws.

Now, in understanding the council's limited options in seeking more regulation and enforcement for these specific types of commercial vehicles, a motion presented by Irvine Mayor Farrah Khan

includes relocating the All American Asphalt facility altogether.

While the motion, presented by Khan and amended by Councilmember Larry Agran, places relocation efforts as a last resort, the council plans to seek the help of state Senator Dave Min to change legislation, while expanding the city's restrictions on commercial routes.

Primarily, the council was seeking to mandate coverings on asphalt trucks – covering loads and reducing the number of streets used, while upping enforcement on trucks not complying.

Yet, in Tuesday night's discussion, Irvine City Attorney Jeff Melching explained that asphalt trucks are specifically exempt from mandates regarding load coverings, according to state law.

Melching added that there are additional provisions that bar local governments from implementing regulation.

"The hope was at the last City Council meeting, that we could move past the vehicle code and simply adopt some-

# NEWS

thing locally to mandate covering trucks," he explained. "Unfortunately, a different section of the vehicle code – section 21 – says a local authority shall not enact or enforce any ordinance or resolution covering this code."

In his address, Melching admitted that this was not "a great place to be" for the council in terms of implementing more regulation. He suggested that a settlement agreement between All American Asphalt and the South Coast Air Quality Management District might be critical in covering trucks in the future.

Per the settlement agreement, Melching explained that language within the agreement requires drivers from All American Asphalt to include instructions for trucks to be covered when leaving the facility.

"That settlement agreement states that AAA has to provide instructions to all trucks departing the Irvine facility with a load of asphalt that such loads must be covered – with tarps – prior to leaving the facility," he said. "That's good news because it affirms for us that trucks can be covered."

The Irvine City Council will revisit the possibility of implementing new changes during the next City Council meeting in October.

Tuesday's agenda item, supported by Irvine City Councilmember Mike Carroll, arrives just two weeks after dozens of Irvine residents addressed the City Council with continued concerns over potential toxic emissions emitting from the All American Asphalt facility near Orchard Hills, on Tuesday, Sept. 14.

## COVID-19 RATES AND HOSPITALIZATIONS DECLINE

COVID-19 related hospitalizations have fallen in Orange County with the county's intensive care unit capacity retreating by 47 – 119 to 72 – between Monday, Sept. 13 and Tuesday, Sept. 28. In terms of daily cases, the Orange County Health Agency reported 13 deaths with 235 new COVID-19 cases on Tuesday, Sept. 28.

In Irvine, city employees will need to provide their vaccination status to the city by Friday, Oct. 8. Employees who do not provide a vaccination status will need to undergo COVID-19 testing once every 14 days.

## IRVINE UNIFIED SCHOOL DISTRICT BOARD OF EDUCATION

The Irvine Unified School District Board Of Education did not vote on a mask-

choice resolution during a recent meeting on Tuesday, Sept. 14.

After listening to dozens of comments from the community on the proposed mask choice resolution, the board did not reach an opportunity to vote because the item failed to gain support from any IUSD board members.

The resolution was presented by the advocacy group "Let Them Breathe," which is pushing local school districts in Orange County to opt-out of the current health orders established by the California Department of Public Health on Aug. 11.

Per the state's current order, students K-12 must wear masks inside classrooms at all times. However, while Irvine Unified is following state guidelines pertaining to face masks, the district is currently not mandating vaccinations for students and is allowing students to self attest. However, district workers must show vaccination status per state health requirements.

The topic of parental mask choice in Irvine drew dozens of comments both supportive and against the potential resolution. If passed, the use of face masks would have become a parental choice in IUSD classrooms.

While the board did not take action on the mask choice resolution, IUSD Board Member Paul Bakota said he appreciated the public's input, adding that the resolution was not agendaized by the district.

"We appreciate and value public comments. Obviously, everything related to COVID – masks, vaccine, testing – unfortunately, has become very controversial and divisive, so we appreciate everyone voicing their opinion and that everyone actually listened with respect to positions that were contrary to theirs," Bakota said. "There was, which is somewhat unusual, an agendaized resolution, which is item number 9A, is not put forth by the district, but by someone not part of the district – so in order for it to be heard, there would have to be a motion to act upon that resolution."

No members of the board acted to motion the mask choice resolution.

In terms of COVID-19 within the school district, IUSD continues to document ongoing cases with a daily COVID-19 dashboard which collects data over a two-week period.

As of Tuesday, Sept. 28, IUSD's COVID-19 dashboard reported 48 COVID-19 cases involving students, and 10 new COVID-19 cases related to district staff.

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# MUSIC

## OCTOBER CONCERT GUIDE

### TOP-TIER TOURING TALENT CONTINUES TO ROLL THROUGH IRVINE.

BY PAUL ROGERS

#### LYNYRD SKYNYRD AT FIVEPOINT AMPHITHEATRE

Fri. 10/1

Lynyrd Skynyrd recently joined an expanding list of veteran acts that have swiftly reversed retirement announcements. In 2018, the Southern rock progenitors insisted that the Last of the Street Survivors tour would indeed be their last. But in June they posted 30 new shows, with founding guitarist Gary Rossington citing something about the healing power of music and wanting to lift peoples' spirits during the pandemic. But all cynicism aside, who can begrudge anything of a group that penned not one, but two songs that have transcended music to become pop-culture staples (1973's perennially-requested "Free Bird" and '74's lyrically-controversial "Sweet Home Alabama"), before being devastated by a 1977 plane crash that claimed two members. A band that prominently displayed the Confederate Flag until 2012 may seem like an anachronism, but now is the time to enjoy and celebrate their sheer sonic prowess, which really must be vanishing from stages soon.

#### BRAD PAISLEY AT FIVEPOINT AMPHITHEATRE

Sat. 10/9

Brad Paisley's achievements and accolades in country music could comfortably fill this page. Prolific and passionate, he was the youngest-ever inductee into the Grand Ole Opry in 2001, at age 28, by which time he'd already begun a long streak of Top Ten singles while also writing for other hit artists (including one-time lover Chely Wright, and the late David Kersh). And that was even before his 2003 breakout blockbuster album, *Mud on the Tires*, and follow-up *Time Well Wasted* cemented the superstar status which Paisley still enjoys. Whip-smart, hardworking, and ludicrously talented, this West Virginia-born phenom is distinguished by writing most of his own songs and playing a mean guitar to boot. He has thrived by tastefully pushing country music (and himself) forward, but never too far or too fast, thus offering both the comfort of familiarity and the thrill of sonic adventure to legions of fans.

#### LUKE BRYAN AT FIVEPOINT AMPHITHEATRE

Thu. 10/14

Boasting hefty country cred as the son of a Georgia peanut farmer, the eminently likable Luke Bryan often references his rural roots in song, and even (pre-pandemic) on his annual Farm Tour, which benefits rural communities. He's not the first country artist who began their career writing songs for others (in Bryan's case including Travis Tritt and Billy Currington) yet, ironically, don't entirely pen their own tunes. But Bryan



has himself been the star since the late aughts, including a string of Platinum-certified albums and a torrent of Number 1 singles, including 13 consecutive Country Airplay chart-toppers. Whether crooning about girls or trucks, raisin' hell or growin' corn, Bryan's warm, finely wrinkled timbre always sounds intimate and disarmingly personal: from him to the listener, with little in between. He puts himself at the heart of the kinds of stories that mainstream country fans just love, but always leaves space to imagine themselves in his tales, too.

#### 311 AT FIVEPOINT AMPHITHEATRE

Fri. 10/15

Omaha's 311 made their name, and their fortunes,



in the second half of the 1990s – a time when record labels were still creaming obscene profits from shamelessly overpriced CDs. But their stratospheric success back then (at one point singer Nick Hexum owned a \$10-million private island in the Florida Keys) has barely dampened their enthusiasm for delivering deceptively proggy, mildly reggae-fied rap-rock. Even folks with zero love for this feel-good quintet will admit that they're almost unmatched masters in moving, quite literally, a crowd. That they've retained their original lineup is impressive in itself, and 311's long-honed chemistry remains palpable in their performances even of quarter-century-old hits like "Down," "All Mixed Up," and "Beautiful Disaster" (though their cringingly insipid butchering of The Cure's gorgeous "Lovesong" remains a career blight). Pro-pot and party-hearty, yet sufficiently clean-cut to remain utterly inoffensive, 311 are worth witnessing live, if nothing else for the sheer devotion of their fanbase.

#### OUTLAW MUSIC FESTIVAL AT FIVEPOINT AMPHITHEATRE

Sat. 10/16

Outlaw Music Festival gathers the rootsy talents of Willie Nelson, The Avett Brothers, Lucinda Williams, Gov't Mule, and Ida Mae. If you've read this far, 88-year-old living legend Nelson likely needs little introduction. A national treasure and almost age-defying rebel, Nelson's concerts should be increasingly savored, as even he must be consider-



ing the end of a storied career as perhaps country music's preeminent maverick. That The Avett Brothers, who're a couple of generations his junior, can so comfortably share stages with Nelson says a lot about how far back these North Carolinians' folk, bluegrass and country roots reach. Since 2007's breakthrough *Emotionalism* album, the foursome (fleshed-out to a septet on stage) has also embraced rock-influenced drums and electric guitars to potent effect. Lucinda Williams' mainstream success may have peaked around the turn of the Millennium, but this famously single-minded folk-blues songsmith has continued to record and tour on her own terms, leaving both her authenticity and credibility untarnished. Featuring former Allman Brothers Band luminaries Warren Haynes and Allen Woody, Gov't Mule have been loud and virtuosic torchbearers for the jam-band ethos since its 1990s inception. Arriving early at the Outlaw fest will be rewarded with the arresting alt-folk of U.K. hubby-and-wife duo Ida Mae, relentless road dogs whose spirited yet sublime close harmonies and stark arrangements are best witnessed live.

## AJ CROCE AT IRVINE BARCLAY THEATRE

Sat. 10/23

In what will surely be an unusually poignant

performance, singer/pianist/guitarist A.J. Croce will interpret some of the best-known songs of his late father, folk-rock icon Jim Croce, alongside his own material and tunes that inspired them both. Croce senior was tragically killed in a plane crash before A.J. had even turned two years old, but his talents live on through the songs he recorded at the turn of the 1970s and in his similarly gifted son. Expect "Time in a Bottle," which Jim Croce wrote upon learning his wife was pregnant with A.J. and became a posthumous No. 1 hit, to be particularly moving tonight. A.J. has carved his own 25-year career spanning blues, roots rock, and pop, and brings all these influences and his distinctively delicate vocals to his dad's catalogue, in a set that will also feature "Operator," "One Less Set of Footsteps," "Lover's Cross," and "You Don't Mess Around with Jim."

## ERIC MARIENTHAL AT IRVINE BARCLAY THEATRE

Fri. 8/29

Few jazz saxophonists can boast a resume to even rival that of L.A.'s Grammy-winning Eric Marienthal. On top of stints with the Chick Corea Elektric Band, Jeff Lorber Fusion, and Gordon Goodwin's Big Phat band, he's performed with everyone from Elton John and Billy Joel to Barbra Streisand and B.B. King,



while enjoying a string of his own jazz hits. Even if you don't know the name, you've likely heard Marienthal's famously crystal-clear, fluid tones on the hundreds of records, films, and TV shows he's graced as a sideman. Last year's *Double Dealin'* album with trumpeter and long-time collaborator Randy Brecker finds Marienthal's signature sense of melody and jaw-dropping chops in full effect. Today one of the biggest names of his genre, having three times topped the national Contemporary Jazz charts, expect a concert equal parts phenomenal control and bold improvisation.



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# THE MANGO PANCAKE

## WHERE TO FIND HONG KONG'S MUST-TRY DESSERT IN IRVINE.

BY EVAN J. LANCASTER



a brand that could do mango really good – and only focusing on mangoes. So it's kind of like Boba tea – the market needed to get to know Boba in order to fall in love with it.”

Originating in Hong Kong, Hai Lau Shan is a well-known dessert shop with hundreds of locations throughout Asia. Now with locations in Irvine and Los Angeles, Southern Californians are getting familiar with Hai Lau Shan's menu, which also features durian pancakes, coconut flake-crust mango mochi balls, and tasty multi-layered jelly and coconut-based beverages.

Arriving in 2019, Hai Lau Shan has been dishing out mango pancakes in Irvine for a few years now. Aside from the mango pancakes and jelly-infused drinks, Hai Lau Shan is also popular for a dish featuring mango ice cream, mango puree, and chewy rice balls, aptly named the Mango Chewy Ball.

Shortly after opening in 2019, Wang said she was impressed by the chain's quick rise in popularity, adding that word of the mango-infused menu spread quickly.

“People were waiting in line for almost two hours,” said Wang.

Today, Wang said the COVID-19 pandemic has created challenges for Hai Lau Shan in Irvine considering the limited indoor dining capacity. While its limited capacity has created more of a to-go style experience for mango lovers in Irvine, Wang added that the long lines have subsided.

“With three or two tables for dining inside, not many people are waiting in line. The orders are coming from delivery,” she said.

With mango incorporated in more than 200 different menu items, Hai Lau Shan takes great care in sourcing this tasty fruit. Specifically, Hai Lau Shan uses the carabao mango, which the chain imports from the north and south of the Philippines.

“Our mangoes are simply the best,” Wang said.

If you go, Wang offered a pro-tip to help even out the sweetness of the mango – with Hai Lau Shan's spicy fish balls.

“I get a lot of questions, like, ‘Why are you having this fish ball at a dessert shop?’” she said. “The main trick is when you are having a lot of sweet things, [the spicy fish ball] is the perfect thing for you to balance the sweetness.”

Established in 1960, Hai Lau Shan has specialized in Chinese desserts and teas for decades. The chain gained notoriety in the 1990s for popularizing a mango-based dish known as Mango Sago, a popular ingredient in Chinese desserts, which is made from palm trees.

*Hai Lau Shan Irvine is located at 5365 Alton Pkwy, Ste. M, Irvine.*

Located inside Alton Square in Irvine, Hai Lau Shan, one of Hong Kong's most well-known dessert shops, serves a pastry-like, mango-filled dessert, known as the mango pancake. Constructed with gentle handmade folds inside of a soft, chewy crepe casing, the mango pancake is filled with juicy mango and fluffy whipped cream.

With a smooth, soft texture, the mango pancake is a combination of sweet and creamy, and are served by the pair.

Yuqi Wang, marketing specialist with Hai Lau Shan, explained that a small language barrier has caused a bit of confusion, adding that there is no equal translation, so the name pancake just stuck.

Wang explained that the traditional name for mango pancakes is known as, “máng guǒ bān jǐ,” which incorporates the Cantonese phrase for pancake, “bān jǐ.”

“We were quite unsure how to translate the term,” she said. “First, the pancake doesn't sound like dessert, and second, it is stuffed with whipped cream – which doesn't really have anything to do with pancakes. But, I looked at some of our competitors, and they call the dessert a pancake as well, so we just gave it the name ‘pancake.’”

Wang added that there have been

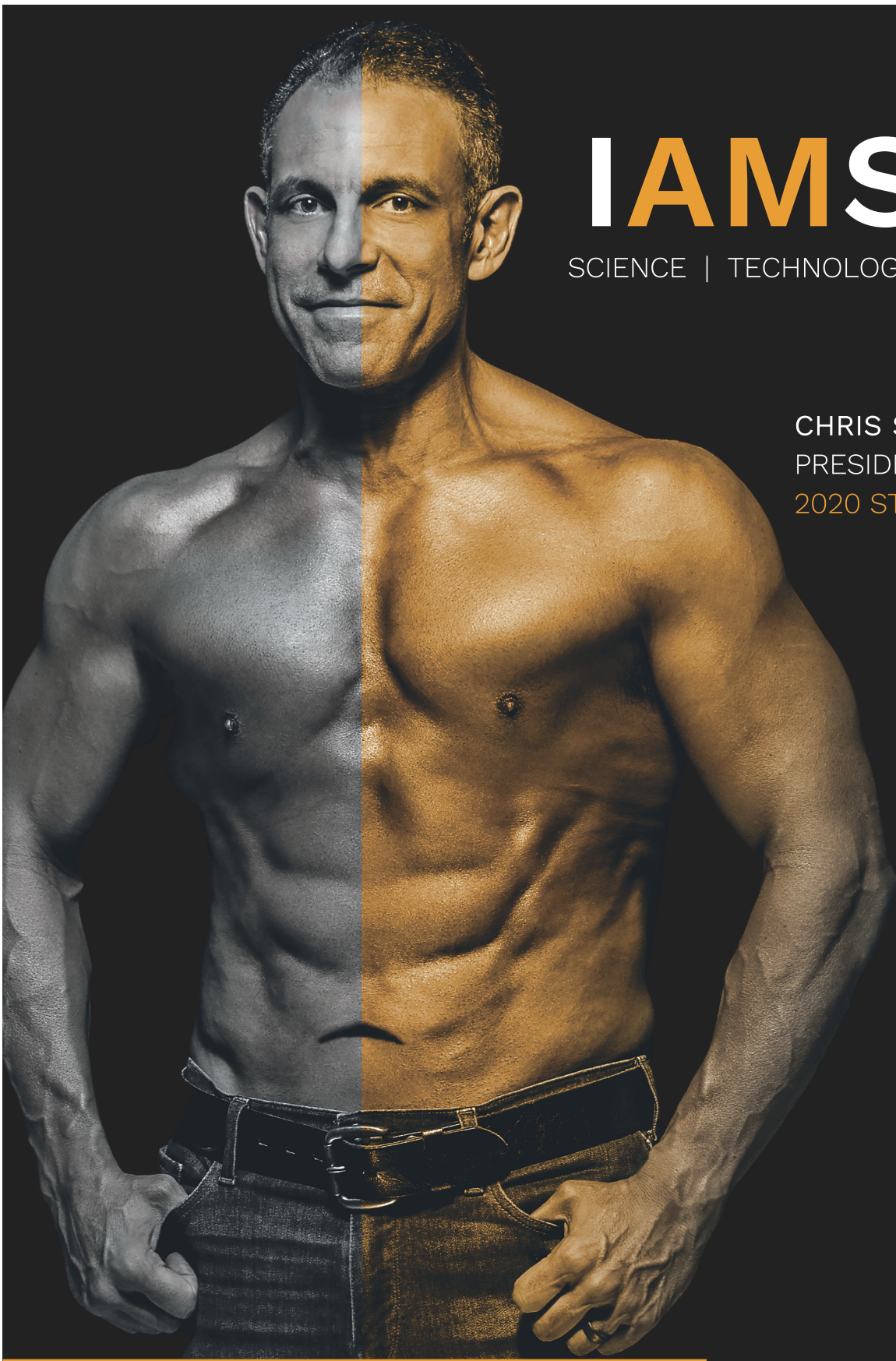
questions from the public, expressing confusion for the name. However, due to the success of the dish, Wang said Hai Lau Shan's mango pancakes have attracted a cult-like following – similar to Boba tea.

“Other brands haven't had the opportunity to train the market,” she explained. “Nobody knew there was



PHOTOS BY EVAN J. LANCASTER





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## CRY MACHO: CLINT EASTWOOD CLIMBS BACK IN THE SADDLE

BY NATHANIEL BELL



WARNER BROS.

Clint Eastwood's 41st film as director, *Cry Macho*, is much like the nonagenarian himself: slow-moving, a bit stiff around the joints, but confident and noble-hearted. You can sense an alternative point of view in its relaxed, assured style and in the dignity it affords each character. Based on a 1975 novel by N. Richard Nash, the film reunites Eastwood and the screenwriter of *Gran Torino* and *The Mule*, Nick Schenk. Nash wrote the original draft of the script in the 1970s and Robert Mitchum and Arnold Schwarzenegger were each considered for the lead role.

Eastwood plays Mike Milo, an over-the-hill rodeo star whose boss, Howard Polk (Dwight Yoakam), puts him out to pasture in the opening scene. A year later, Polk visits Milo and tasks him with retrieving his 13-year-old son, Rafo (Eduardo Minetti). Polk lost custody in a bitter divorce, and hasn't seen the boy in years. Indebted to Polk for all his years of friendship, Milo agrees to "kidnap" Rafo, and soon tracks him to Mexico City, where

he finds him living on the street, betting on cock fights with a rooster named Macho.

Rafo's mother, Leta (Fernanda Urrejola), turns out to be a wealthy party girl with no interest in raising her son, but with no intention of letting him go, either. She sends her bodyguards to wrest him away from Milo, and the old man finds himself running away from both the henchmen and the Federales.

*Cry Macho* follows the familiar formula of male bonding with almost slavish devotion, and the film savors those moments in which the elder cowboy dispenses wisdom to the young, hotheaded youth. The film becomes a journey of spiritual proportions that lightly critiques the macho image of Eastwood's earliest movies for a more nuanced masculinity.

What ultimately rescues the narrative from cliché is the grizzled presence of its star and the strange, elusive, elegiac quality that can only come from a long career behind, and in front of, the camera. Eastwood's signature scowls and growls have softened to a

gravely purr, and it's good to find him, however briefly, back in the saddle. At 91, he still looks good in a cowboy hat and his punches still sting. When a romantic relationship with a widowed cantina owner nearly 40 years his junior (Natalia Traven) begins to bubble, you almost buy it.

The iconic actor has been in revisionist mode ever since *Unforgiven*, continually doing "penance" for the high body count that marked his early career. Each new film could plausibly be his last, so it's good to see the star ease up on the self-critiquing torment of his earlier pictures, electing to end not in a gun battle but in a slow dance. And there are moments that haunt. One shot, for instance, finds Milo settling into his sleeping bag at sunset in the open desert. For a few seconds, his silhouette seems to sink down into the earth itself, as if preparing for eternal rest. It's in quiet, understated moments such as this that Eastwood the filmmaker gives way to Eastwood the artist, a revelation for which the viewer can feel only gratitude.

## THE CARD COUNTER PLAYS A FAMILIAR HAND

BY NATHANIEL BELL

In 2017, Paul Schrader hit a late-career peak with *First Reformed*, a tightly wound, disturbing application of his own theories of transcendental cinema. While the film garnered almost unanimous praise and earned Schrader his first Oscar nomination – a shockingly belated honor considering his track record as one of American cinema's legendary auteurs – it fell short of its own artistic ambitions. It features a standout performance by Ethan Hawke as a Calvinist minister who spirals into violent mania, yet the film comes across as mannered and airless, lacking the soul of Schrader's idol, Robert Bresson.

*The Card Counter*, which premiered at the Venice Film Festival earlier this month, feels like a continuation of the spartan style Schrader developed with *First Reformed*. But this time there is a laxity in form as well as content. The plot concerns an ex-con professional gambler (Oscar Isaac) named William Tell (real name Tillich, as in the Christian existentialist philosopher) who



FOCUS FEATURES

lives a solitary existence moving from casino to casino. In prison, he learned to count cards. Monastically cut off from normal human relationships, he keeps a meticulous journal; the entries are articulated in a somber voiceover narration that removes the wall between character and audience. ("Is it possible to know when one reaches the limit?") He also has the curious habit of carefully wrapping in linen the furniture of every hotel he inhabits.

Soon we learn that Tillich once worked

as a military interrogator in Abu Ghraib. His trainer was a brutal torturer named Gordo (Willem Dafoe) who resurfaced as a freelance surveillance consultant. During one of his hotel stays, Tillich crosses paths with a young man named Cirk (Tyler Sheridan) with a serious ax to grind with Gordo, and their destinies become entwined. At the same time, a seasoned backer, La Linda (Tiffany Haddish), offers to stake Tillich in the World Series of Poker. Which path will he choose?

The spiritually arid universe that cinema currently inhabits is likely to receive *The Card Counter* as something fresh: an intellectually serious work by a seriously intellectual filmmaker. Indeed, there is something refreshing about its poise and focus, even if the static camera and muted palate make the slow-burn narrative feel even slower. Isaac, whose streak of grey hair matches the grey morality that envelops the screenplay, is quite good as, in the director's words, "the man in

the room, wearing a mask, waiting for something to happen." But there is little chemistry between him and Sheridan, whose revenge-bent kid comes across as a cipher, and even less between him and Haddish, whose considerable comedic impulses are curtailed by the material.

As the film hastens to replicate the ending of Bresson's *Pickpocket*, it leaves out the crucial ingredient of that 1959 masterpiece – the peculiarly Christian nature of the main character's redemption, which occurs not through human, but divine, intervention. In the end, *The Card Counter* isn't about poker, revenge, or transcendent love. It falls back on the cliché of redemption through violence, an idea which Schrader has been exploring to the point of banality since *Taxi Driver*. And this concession points to a familiar frustration with this talented, always ambitious, yet frequently disappointing writer-director. His heart seems to want to say something, but his head gets in the way.

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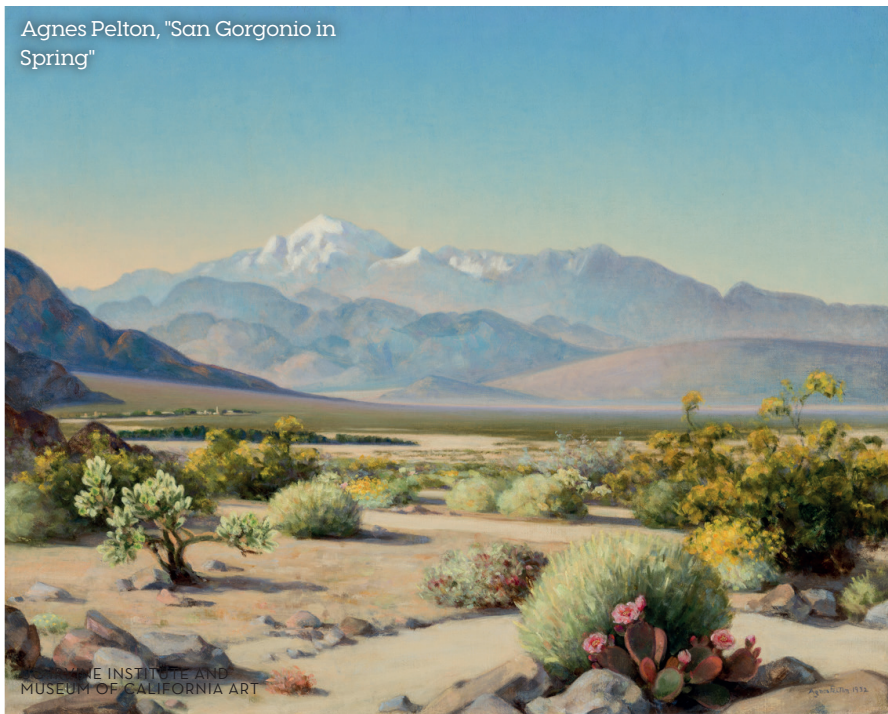
# ART

## THE RESONANT SURFACE EXPLORES MUSICALITY IN VISUAL ART

**IMCA'S NEW EXHIBITION EVOKES MUSIC IN THE SHAPES AND COLORS OF PAINTINGS.**

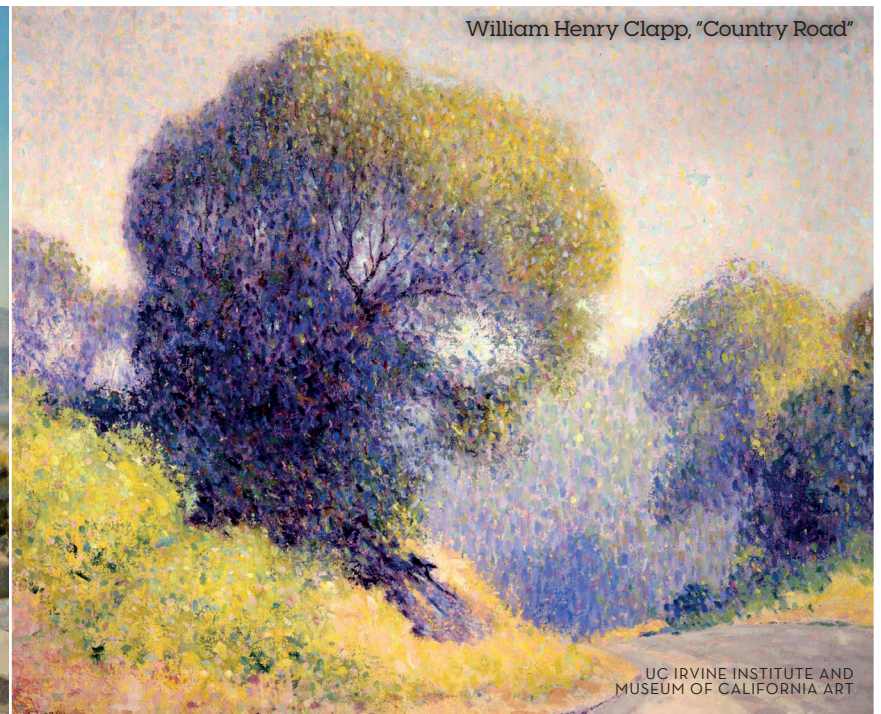
BY LIZ GOLDNER

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Agnes Pelton, "San Geronio in Spring"

UC IRVINE INSTITUTE AND MUSEUM OF CALIFORNIA ART



William Henry Clapp, "Country Road"

UC IRVINE INSTITUTE AND MUSEUM OF CALIFORNIA ART

Entering "The Resonant Surface" at the Institute and Museum of California Art in Irvine feels like walking into an exotic world, perhaps one from another time. The viewer first sees a film, "Soul of the Cypress" by Dudley Murphy, with "Prelude to the Afternoon of a Faun," Debussy's Impressionist composition playing in the background.

The 1920 movie, a visual symphony, combining film, dance and music, features a lithe young woman, clad in flapper-style attire, dancing sensuously among the Cypress Trees of Point Lobos on the California coast. The woman is a Dryad, a spirit living in the trees, according to Greek mythology. Upon hearing a man playing a haunting tune on a flute, the Dryad is released from the captivity of a twisted cypress – and the two bond erotically. The remainder of the 10-minute film takes the viewer on a journey uniting the immortal woman with the mortal man.

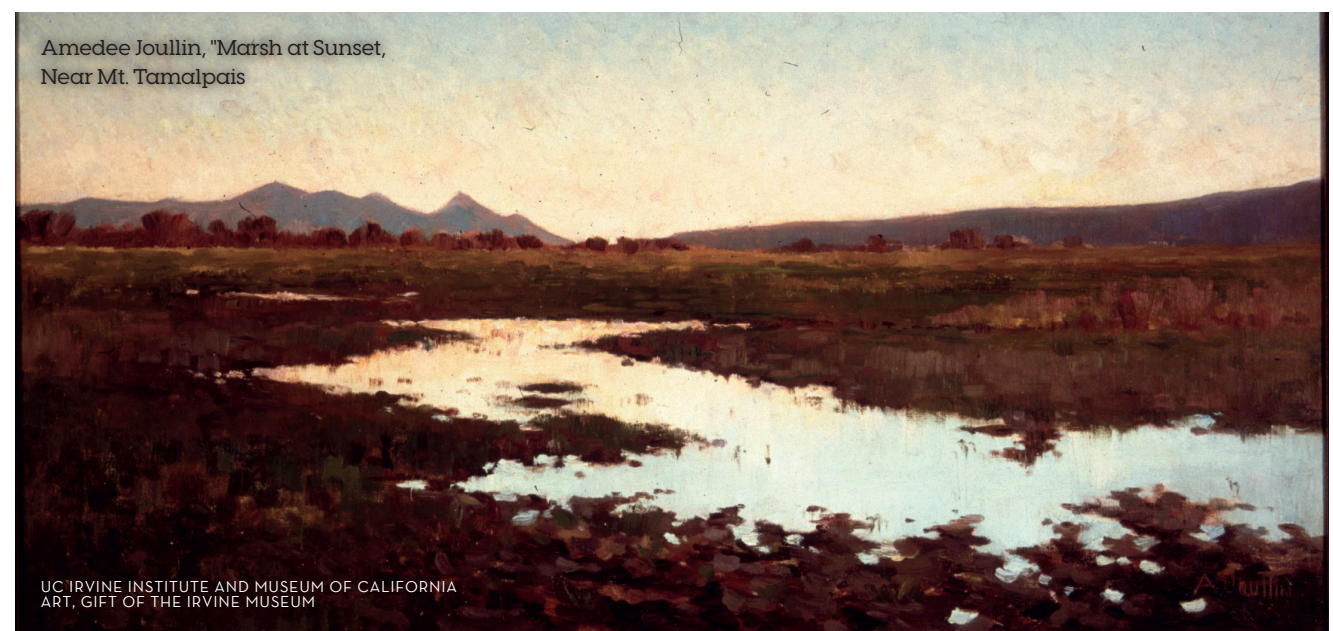
This 101-year-old film forms the back-

drop for the 24 paintings in the show, subtitled, "Movement, Image, and Sound in California Painting." "Soul of the Cypress" also exemplifies the harmony

of visual images, nature and music, characterizing the entire exhibition.

Indeed, viewers to "The Resonant Surface" are encouraged to slow down,

to hear music within paintings and to envision images and colors within music. To accomplish this, curator Erin Stout, Ph.D. displays a variety of late



Amedee Joullin, "Marsh at Sunset, Near Mt. Tamalpais"

UC IRVINE INSTITUTE AND MUSEUM OF CALIFORNIA ART, GIFT OF THE IRVINE MUSEUM



Gordon Onslow Ford, "Constellations and Grasses"

THE BUCK COLLECTION AT UC IRVINE INSTITUTE AND MUSEUM OF CALIFORNIA ART, COURTESY OF THE LUCID ART FOUNDATION



UC Irvine Institute and Museum of California Art, Gift of The Irvine Museum

JOHN M. GAMBLE, "CALECE DE ORO (POPPY FIELD NEAR BANNING)"

19<sup>th</sup> to mid-20<sup>th</sup> century California paintings that incorporate rhythmic abstractions, sound and color references, and other multi-sensory subject matter. She explains that the exhibition investigates our perceptions beyond vision in art.

The "Correspondences" section of this display, emphasizing the art genre Tonalism, postulates that music can evoke images, and that it is possible to see sound and hear color. In the Tonalist movement, 1880 to 1920, artists emphasized mood, feeling and the sensation of mist in their work, using grays, blues, browns and golds, and suggesting that their paintings' forms were associated with music. "Marsh at Sunset, Near Mt. Tamalpais" (1896) by Amedee Joullin is a broad landscape of a grass and plant-filled marsh in various browns. Calthea Vivian's "Morning Fog" (1915) is a golden-hued vision of tall trees saturated with the misty morning light. Maurice Braun's "El Cajon Mountain" (1917) is a California landscape that depicts grasses, bushes, trees and mountains in earth colors, bathed in sunlight.

The "Rhythm and Abstraction" section emphasizes the use of line, shape and color to evoke rhythm. Styles include Pointillism – individual dots of unmixed paint to form images – and Divisionism – individual dashes of paint, similar to Pointillism. Both styles originated in Europe in the 19<sup>th</sup> century and were employed by west coast artists in the 20<sup>th</sup> century. Didactics for this section explain: "When viewed up-close, these works approach pure abstraction, delighting in their investigation of the nature of color itself."

William Henry Clapp's "Country Road" (1943) employs the classic pointillist technique to illustrate majestic yellow, blue and purple foliage. From a distance, the painting reveals the flickering play of sunlight and shadow. John M. Gamble's "Calce de Oro (Poppy Field near Banning)" (1939) is a pointillist landscape displaying a broad field of orange flowers, among blues and greens. In William A. Gaw's divisionist "Crescent City Lighthouse" (1920), colorful dashes of light create sunlight across the water and rocks, resulting in a vibrant coastal setting; the thickly applied paint adds texture

and depth to the work.

The "Dynamism and Flux" section includes work by Knud Merrild, who first used the term "flux paintings." His "Asymmetric Symmetry" (1943) in this exhibition was created by drizzling house paint onto a liquid surface, then tilting it to enable the colors to combine. His resulting abstract painting is smaller and tamer than much of Jackson Pollock's work, yet embraces similar spontaneity. Gordon Onslow Ford's dynamically abstract "Constellations and Grasses" (1957), also in this section, combines a series of overlapping circles in blue, white and brown with large grasses in green. The result is an ethereal vision, suggesting music coming from the heavens.

The "Visual Music" section exhibits the work of Morgan Russell and Stanton Macdonald-Wright who created the Synchronist movement in the early 20<sup>th</sup> century. This movement was based on arranging colors in paintings similar to the way composers write musical compositions while employing the geometric forms of cubism and vibrant colors. This section includes Russell's "Synchronie en orange" (1922), about which he wrote: "It is only by a sense of continuity or curve that one can produce an effect as emotional as that of music on us. This sense of color-curves sort of carries one around and not only up and down or side to side as line does but in a powerful manner of drawing us into space back and forth in waves."

Macdonald-Wright's "Le Comble" (1955), one of his later Synchronist paintings, is also in this section; it combines bold swaths of primary colors, arranged abstractly, with flowing lines, evoking an Impressionist piece of music, perhaps one by the French composer Erik Satie (1866-1925).

Another artist in "Visual Music" is Oskar Fischinger. His "Triangles / Blue Triangles" (1949), an abstract composition of intersecting triangles, suggests both music and film, as he was also an experimental musician and filmmaker. Exhibition didactics explain: "Fischinger's paintings, which sometimes served as studies for his films, play with our perception of depth and

motion through the careful layering of form and color. In these examples, shapes seem to recede in space and lithely dance across the surface."

In conjunction with this exhibition, IMCA is presenting a range of experiential programs for audience interactions and exchanges, addressing what it means to resonate. These include programs examining the power of the voice, a series of bilingual chats about art in Spanish and English, lunchtime gallery talks, an audiovisual performance by a UC Irvine student a cappella group, "VocaLotus," and a virtual screening of films from Dudley Murphy. Check IMCA's website for everything you need to know to plan your visit.

"The Resonant Surface" is on view through February 19, 2022. Institute and Museum of California Art, 18881 Von Karman Avenue, Suite 100, Irvine. Tue.-Sat., 10 am-4 pm. 949-476-0294. Free. imca@uci.edu.



Oskar Fischinger, "Triangles / Blue Triangles"

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