

IRVINE

WEEKLY

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CINEMATIC DAYDREAM

DIRECTOR BRETT MORGEN TAKES AN IMMERSIVE APPROACH
TO CAPTURING THE LIFE AND ART OF DAVID BOWIE





Times of personal as well as collective upheaval confront us not only with the archetypal tensions between chaos and rigidity, life and death, but also with the need for psychologies that can evolve to accommodate an emerging consciousness. We invite you to join the distinguished faculty and alumni of Pacifica Graduate Institute, along with invited artists, as we offer creative, forward-thinking scholarship that both builds on and transcends the boundaries of Jungian and post-Jungian theory. This conference additionally celebrates the formal, public re-opening of our campuses.

Join us, as we come together in creative community, to contribute to the hope that through engaging more deeply with one another – especially in these challenging times – something new will come.

Keynote Presentations

Portals to the Imaginal in a Digital Era: Cultural Complexes and the Mythopoetic Imagination in the 21st Century
Thomas Singer, M.D.

Mythic Imagination: Claiming Presence and the Body Poetic in the "After Times"
Marissa Chibas

Reconsidering Individuation in the 21st Century: When Archetypal Patterns Shift
Joe Cambray, Ph.D.

Tradition and Lineage: Mythopoietics in the Writing of Africanist Women
Fanny Brewster, MFA, Ph.D.

The Imagination Matrix
Stephen Aizenstat Ph.D.

Featured Presentations

Music as a Window to the Imaginal through Dreamtime and Waking Reverie
Juliet Rohde-Brown, Ph.D. and Daniel Siuba, M.A., Ph.D.c

Mythic Meditation: Labyrinth
Emily Chow-Kambitsch, Ph.D.

Re-Imagining the Sacred: Jung's Approach
Lionel Corbett

Remembering How to be a People: Exploring Psychological Belonging by Forming Conscious Groups
Peter Dunlap, Ph.D.

Transcending the Classroom and Consulting Room: The Initiation and Invitation of Collective Trauma
Jemma Elliot, M.A., LMFT, LPCC

Eastern Spiritual Practices and the Process of Individuation: Exploring Lived Experience
Pat Katsky, Ph.D.

Imaginal Mediums: The Occult Origins of the Unconscious in Jung's Red Book
David Odorisio, Ph.D.

Co-Creative Responsibility for the Posthuman Age
Glen Slater, Ph.D.

Depth Psychology is Transdisciplinary: Introducing Jungian Arts-Based Research as a Methodology for Learning and Being in the 21st Century
Susan Rowland, Ph.D.

Art at the Abyss: Recreating Depth Psychology for a World on the Edge
Mary Antonia Wood, Ph.D.

Location

Hosted at Pacifica Graduate Institute's Ladera Lane Campus
801 Ladera Lane
Santa Barbara, CA 93108

Date and Time

October 7-9, 2022
Friday: 1:00 PM – 9:00 PM
Saturday: 9:00 AM – 9:30 PM
Sunday: 9:00 AM – Noon

Questions

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O.C. VETERANS CEMETERY BILL RECEIVES BIPARTISAN SUPPORT

BY EVAN J. LANCASTER

Local veterans groups and their families continue to vigilantly work toward the goal of building a veterans cemetery in Orange County. Now, with major support for a Gypsum Canyon-based site in Anaheim Hills, legislators have successfully moved AB1595, the supporting bill for an Orange County-based cemetery, through the California State Senate and are now one signature away from California Governor Gavin Newsom's approval.

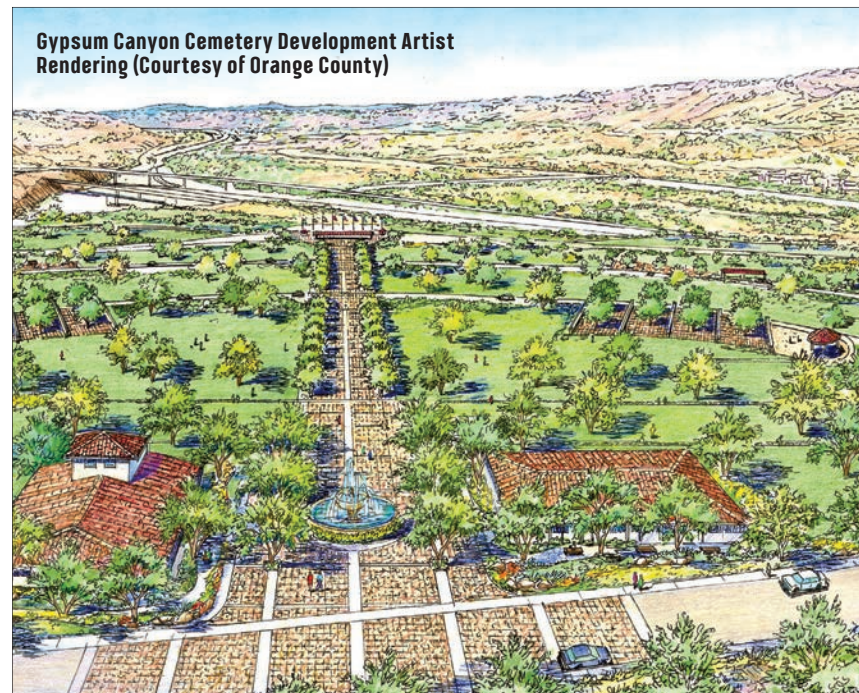
On Thursday, August 25, AB1595 received unanimous bipartisan support on the Senate floor with a 75-0 vote. While no specific site is mentioned in the legislative language, AB1595, which is authored by Assemblymembers Tom Umberg and Sharon Quirk-Silva, opens the door for two potential sites in Orange County.

Speaking to Irvine Weekly via phone, Quirk-Silva expressed her enthusiasm regarding AB1595's recent success in the Senate, adding that she was honored to be able to represent veterans in Orange County.

Speaking about her reaction to the unanimous vote in the Senate, Quirk-Silva said she was not surprised based on the history of strong support for a veterans cemetery in Orange County.

"I wasn't surprised because we've seen in the past good support for an Orange County veterans cemetery, and as you know, we've brought different pieces of legislation over the 10-year period," she said. "But, I do think that there was a feeling that this was long overdue and people really rallied around it and onto the Senate side as well."

As proponents of AB1595 await a signature from Newsom, Quirk-Silva said there is a lot of enthusiasm around the outcome of this bill, thanks to the sup-



Gypsum Canyon Cemetery Development Artist Rendering (Courtesy of Orange County)

port from the veterans and the Orange County Board of Supervisors. However, Quirk-Silva admitted there are still several legal milestones that need to be met.

For example, AB1595 calls for the Department of California Veterans Affairs to perform acquisition and feasibility studies on the selected site. The project will also require a federal grant, which the state will need to apply for.

"We still have a ways to go," she said. "We will be urging a timely study to find out if there are any surprise issues on this land. Now that I've been out there, I would say one of the things that has not been talked about too much, is that the County of Orange is actually doing a public cemetery – not on the same site, but adjacent. The infrastructure that they need to put in for that public cemetery will also benefit this veteran

of being supportive of Orange County veterans, particularly on this issue – so, we are very hopeful," Berardino said. "We are thankful to everyone who has worked so hard to achieve this legislative success. The bi-partisan support from Orange County elected officials is unrivaled. Governor Newsom has been a strong and stellar supporter of California veterans and we are anxious for his opportunity to sign the bill."

While there is no timeline on when Newsom will add his signature to AB1595, Quirk-Silva was of the mindset that the bill was "close-to" the governor's desk, "if not there." Ultimately, Quirk-Silva said the goal is to get the governor to visit the Gypsum Canyon site, as she recalled Governor Jerry Brown visited Irvine several times in support of a cemetery at the ARDA site.

"He tends to sign bills in themes, so he could have a morning where he signing several veterans pieces legislation. Our hope is that he will come out to the site. We had the honor of governor Brown coming out to the site – twice maybe three times in Irvine," she said. "It's been an honor for me to be part of this, but of course, it's been the veterans leading this."

In October, the Irvine City Council voted 4-1 to adopt a resolution that supported building a veterans cemetery at the Gypsum Canyon site. The decision in support of Anaheim Hills came a few months after members of the Irvine City Council failed to agree on a location for the proposed project.

At the time, Irvine Mayor Farrah Khan said she was pleased to be able to support the Gypsum Canyon site, "given the current dynamic."

"Tonight's resolution to join the other 33 cities in Orange County, who have all passed unanimous resolutions, and our assembly members and congressional representatives, who are in support of the construction of a veterans cemetery at the proposed gypsum canyon site is the right move," she said. "Irvine has been a leader in this effort, thanks in large part to my colleague, Councilmember Larry Agran. And while in the end, it did not pencil out for ARDA to be the location, I am happy to see our advocacy on this important issue."

cemetery, from the roads going in, utilities, etc. That's a huge step forward. If this all goes according to plan, that will already be implemented."

Nick Berardino, a Vietnam veteran and president of the Veterans Alliance of Orange County (VALOR), said getting through the state Senate was an important step in bringing the vision he and so many veterans share into Orange County.

Speaking to Irvine Weekly via phone, Berardino said it is hard to gauge when Newsom might sign the bill. However, he praised the governor for his efforts in supporting the Orange County veteran community and the last wishes of his comrades.

"It's really hard to tell, but we're hoping he gets the opportunity sooner than later. He has been a sterling example in terms

NEWS

IRVINE ASPHALT FACILITY EMISSIONS "NO THREAT" DESPITE ODORS

BY EVAN J. LANCASTER

As litigation over the relocation of the All American Asphalt facility continues, residents in Orchard Hills remain frustrated over consistent foul odors. They also fear the presence of potentially carcinogenic compounds is creating the potential for hazardous air quality in Irvine.

However, a newly published report from the South Coast Air Quality Management District, the facility's regulatory agency, presents data that could potentially quell fears of toxic emissions.

In July, the Irvine City Council voted unanimously to relocate the asphalt facility but stopped short of implementing regulations on its own air quality in early August. Now, Irvine City Manager Oliver Chi expects the framework surrounding the facility's relocation settlement to be presented in late September.

"We're nearing completion of a framework to identify a settlement process to resolve the current legal dispute between the city and AAA. We hope to have that framework presented for City Council review at our second meeting in September," he said. "The route we've been working toward is how do we identify interim mitigations that AAA would have to institute to reduce some of the odors and impacts that residents have brought up, while simultaneously working on an identified process to manage a possible relocation of the facility – out of the city."

Yet residents say that despite years of discussions between legislators, local leaders and AQMD, little has changed – and the odors continue to linger.

"The city continues to recognize there are legitimate odor impacts. That's something we are working to continue to resolve," Chi said. "I think the good news is that there are no health risks associated with the emission from that plant. What



[the AQMD] identified is that there are no corresponding health impacts that anyone needs to worry about. I think that is really encouraging and an important piece of information that the community hopefully will absorb."

With three odor violations in 2022, and 1,400 odor complaints since 2019, a recently published report from the South Coast Air Quality Management District indicates that emissions produced by the facility, which produces hot mix asphalt, have not exceeded regulatory standards.

Chi added that while odors are undoubtedly causing a nuisance for residents in North Irvine, the latest finding published in AQMD's Health Risk Assessment report should put residents at ease.

"AQMD recently published their Health Risk Assessment of the All American Asphalt plant and identified that there are no health risks for any residents based on the emissions occurring at the plant. There's some fairly detailed information that we've been tracking and there's going to be a community meeting with AQMD to run through all those details at the end of September," Chi said.

In terms of pollutant emissions, the Irvine community of Orchard Hills has worried and voiced public concern about the negative health effects associated with the potentially carcinogenic compounds that are produced by the facility's asphalt production.

Known as VOCs (volatile organic compounds), the All American Asphalt crumb rubber production facility is one of the county's biggest producers of compounds like benzene, formaldehyde and chromium, a byproduct of metal coating.

In fact, the amount of benzene the All American Asphalt facility produces increased between 2020 and 2021, according to AQMD emission reports.

In 2020, AAA produced approximately 221 pounds of benzene and 1,781 pounds of formaldehyde. In 2021, the AAA facility produced approximately 386 pounds of benzene and approximately 491 pounds of formaldehyde.

The Health Risk Assessment, approved by AQMD on Friday, Aug. 19, specifically addresses the risk of cancer associated with the facility for both residents offsite and onsite workers. The cancer risk as-

essment was based on a "one in a million chance" that a person would develop cancer if exposed to "a certain level of a chemical over a period of time."

Based on All American Asphalt's 2016 emission report, the total cancer risk for a resident offsite would be 4.5 in a million, based on 30 years of exposure.

However, AQMD also indicated that while emissions remained below the unhealthy level threshold, there were "discrepancies" within the facility's emission reporting between 2016 - 2017, according to its website.

"There were some emission differences reported by AAA between 2016 and 2017. South Coast AQMD subsequently required AAA to correct emissions reports from 2015 through 2021 using the most up-to-date information," the website read.

In terms of a timeline for relocation, Chi remains confident the city of Irvine can complete the litigation before 2023.

"The City Council obviously has to weigh in on the contours of the settlement. Our hope is that we do have the settlement approved and embedded in 2022, as we move toward the Fall that we can say definitively with the AAA plant," Chi said.

While Irvine residents are undoubtedly ready for more change to occur, some have already taken action.

Kim Konte, an Irvine resident since 2013, said her family recently moved away from Irvine. Konte founded the environmental group Non-Toxic Neighborhoods, which has helped generate significant community attention to the odor issues in Orchard Hills.

When asked what prompted her move away from Irvine, Konte responded:

"Moved to get away from AAA," she wrote. "The lack of action by Irvine's council majority to get on the right side of the public health crisis the Irvine Company and the city created, we had no choice but to move. I am still working on this issue and I will not stop until they are shut down!"

AQMD will host a community meeting to go over the findings published in the Health Risk Assessment report on Wednesday, Sept. 28. For more information, or to sign up for notifications visit www.aqmd/sign-up.

THE OWL EXPERIMENT ABOVE UNIVERSITY HILLS

AN IRVINE-BASED ENVIRONMENTAL GROUP IS HOPING TO REDUCE RODENT POPULATIONS, ALONG WITH THE USE OF TOXIC PESTICIDES, BY INTRODUCING OWLS AS AN ALTERNATIVE FORM OF PEST CONTROL.

BY EVAN J. LANCASTER

The hills have owls – at least that is the hope of a new approach to pest control being tested by the Irvine-based HOOT Group. While rodent populations are undoubtedly a nuisance for property owners and renters everywhere, an environmental group in University Hills is hosting open auditions for owls to become the neighborhood's newest breed of eco-friendly exterminators.

Now, through the creation and installation of newly built owl roosting boxes, residents in University Hills are eagerly awaiting feathered exterminators, specifically native barn owls and the great horned owl, to occupy the trees. So far, the experiment has completed one nesting season, according to HOOT Group founder Kim Huxman. While the roosting boxes remain empty for the time being, HOOT members are anticipating hungry owls on the way.

"We've only had them up for one nesting season, and we're hoping in the next season owls will find the boxes and we'll be able to start increasing our population," Huxman said. "We already have great horned owls in our neighborhood – and barns owls – we know they are out there, whether or not they find the nesting boxes is going to be hit and miss."

Aptly named the HOOT Group, an acronym for Help Our Owls Thrive, the owl-forward organization was founded by Huxman, a resident of University Hills, in 2018.

The HOOT Group has debuted this



experimental approach in South Orange County that Huxman hopes will lead to more property management companies employing the practice – while decreasing the use of toxic rodenticides. Additionally, Huxman explained that reducing areas where rodents can hide is also something property management companies can do to reduce the presence of rodents.

"Change is possible if you persevere, if you hear no the first time, that's OK. People don't like change, but if you keep approaching in a systematic, educated and calm way – and you're armed with



PHOTOS COURTESY OF THE HOOT GROUP

data – I want people to know that they can make a difference," Huxman said. "Just keep trying, don't give up."

In an effort to educate herself on alternative solutions for pest control, Huxman said her research led her to the discovery of a San Francisco-based group called Raptors Are The Solution (RATS) – where she learned that owls are officially classified as raptors.

Through working with RATS, which happens to be an ironically named acronym for its specific cause, Huxman said she learned that feed box and snap trap style extermination was not the most efficient, or humane, way to reduce rodent populations based on the speed at which the animals reproduced.

In an interview with Irvine Weekly, Huxman explained that her mission began

as a humane alternative to implore local property management companies to use environmentally friendly pest control. For Huxman, the challenge has been getting management companies to change contracted pest control practices – but her work seems to be paying off.

"It's just been a long haul trying to get our property management on board – but they stepped up, they're starting to take care of removing all the poisons from our neighborhood. It's just going to take a while longer than we'd hoped," Huxman said. "People don't like change, so the hard thing is just convincing people that we're not just going to have rats if we stop using poison."

After moving to Orange County from Tucson, Huxman said she was inspired to make a change when she began seeing rats and other rodents being slowly poisoned around her neighborhood.

"Just seeing rats slowly walking to their death – I had never seen this before, so I was asking around, 'what is going on?'" she said. "You could literally reach down and pick the rat up, they had been poisoned. That really started me thinking like, 'what are we doing here?'"

As an environmentalist, Huxman, who is a former professor of environmental studies at UC Irvine, said she was drawn into researching raptors and discovered that barn owls and the great horned owl are ideal for pest control due to the animal's natural ability to consume thousands of rodents a year.

In fact, a family of raptors can consume between 1,000 and 3,000 rodents annually, according to research published by the University of California Agriculture and Natural Resources.

In addition to working with RATS, Huxman added that raptor expert Dr. Peter Bloom consulted with the HOOT Group, sharing his time and expertise in the construction and implementation of the roosting boxes.

"Dr. Peter Bloom is an environmental consultant. He's a raptor expert and had given a talk in our community, a year or two prior, just about raptors in our community," she said. "He walked all the parks with us, showed us where would be key locations, what direction to face the holes – all the details. Now we can share our knowledge with other groups."

FOOD

VIAGGIO PIZZERIA IS A FIRST FOR BRISTOL FARMS – AND IRVINE

POSITIONED WITHIN BRISTOL FARMS NEWFOUND MARKET AT THE IRVINE SPECTRUM, VIAGGIO PIZZERIA OFFERS AN EXTENSIVE SELECTION OF WINES, PIZZAS AND IS THE FIRST FULL-SERVICE BAR AND PIZZERIA CONCEPT CREATED BY BRISTOL FARMS.

BY EVAN J. LANCASTER

As if the Irvine community needed more reasons to visit the Irvine Spectrum, the well-known brand Bristol Farms launched a massive new food hall experience in March, featuring a full-service pizzeria and a half dozen other fast-casual establishments.

What makes this Bristol Farms location stand out from others is its beautiful and delicious-looking selection of restaurants including a bakery, a sandwich shop, a pizzeria, a hot food section, a hot chicken fast food spot, a plant-based restaurant, a seafood spot, a café, a build-your-own salad store, and a poke and sushi restaurant.

Not to be overlooked, however, is Viaggio Pizzeria, Bristol Farms' first full-service pizzeria well-known for using Carinspring Mills Edison & Glacier Peak stone-milled flours, which are fermented in-house for at least 36 hours.

Don Evon, vice president of culinary and general manager of Bristol Farms Newfound Market, explained what benefits Bristol Farms saw in bringing this new concept forward.

Simply put, "a love of pizza and passion for creating craveable foods," is what paved the way for this brand new concept from the well-known grocer, in one of Southern California's most exclusive areas – Irvine, according to Evon.



As the first for Bristol Farms and Irvine, Evon explained that the full-service pizza restaurant is being well-received by crowds at the Irvine Spectrum, adding that he has noticed a seamlessness between shopping and dining.

"Viaggio has been a big hit for our customer base," he said. "It has access from both inside and outside of Bristol Farms and it feels completely separate from the shopping experience so it's great for a business lunch or date night but it can also be the perfect start to your daily shopping."

In terms of menu items, Evon said there are definitely some standouts, including

Gramma's meatball, which is tomato braised pork and veal meatballs with Iberico Lardo on top of a bed of Anson mills polenta and topped with house-made marinara.

Another dish mentioned by Evon is aptly named The Hornet – red sauce, tempesta sopressata piccante, buffalo ricotta, wildflower honey, Tempesta nduja, bee pollen. And for those looking for a meaty mushroom dish, Evon explained that the Super Shroom maitake, made with cremini, shiitake, hon shimeji, fresh thyme, garlic, mozzarella, buffalo ricotta from Compania would be a perfect choice.

For dessert, Evon recommended that Butterscotch Budino, made with creamy butterscotch – Italian custard, salted rum caramel topped with a whipped vanilla crème.

When it comes to pairing wine with pizza Evon said there is a robust selection of important and domestic wines available.

"Our wine list is a mix of California and Italian wines with a great variety to choose from on any budget or any pallet," he said. "My favorite is Shafer Relentless from Napa Valley. It's a proprietary blend of Syrah and Petite Sirah. It's grown on a small ridgetop just south of the Stags Leap District. It carries hints of chocolate, black plum, slate, black olive, and leather – a beautiful Syrah that offers lots of smoky dark berry fruits, nicely textured, medium to full-bodied packages.

With so many different pizza options in the competitive southern California market, Evon said Bristol Farms believes Viaggio Pizzeria must deliver "great hospitality" in order to stay relevant in such a competitive market."

"Craveable food will keep people coming back," he said.

With more than four decades of experience in the grocery space, Adam Caldecott, CEO of Bristol Farms, emphasized that providing guests with a variety of choices has always been a key strategy in Bristol Farms' success.

"This year marks our 40th anniversary and Bristol Farms Newfound Market showcases the many innovations we will roll out to the company. With each store we open, we strive to improve and better serve a wide variety of guests who share a desire for flavor, quality, and convenience," Caldecott said. "So much of what we do is driven by a genuine passion for good food. Our Irvine location will bring together all the local, artisanal, and seasonal items you've come to expect from Bristol Farms. Plus, we've created seven special food venues to entice and excite Irvine Spectrum Center visitors and the surrounding communities. If you're someone who loves to cook, entertain, or are a passionate foodie, we invite you to come and explore Bristol Farms Newfound Market."

FOOD

VALLE FOOD AND WINE FESTIVAL RETURNS TO BAJA ON OCTOBER 22 AND 23 IN BRUMA

BY MICHELE STUEVEN

PHOTO BY CHEMA GONZALES



After a three-year hiatus, the fourth annual Valle Food & Wine Festival returns to Mexico's Valle de Guadalupe on Saturday, Oct. 22 and Sunday, Oct. 23. The weekend event includes an all-star lineup of chefs like Nancy Silverton, Rick Bayless, Aarón Sánchez, Bavel's Ori Menashe, Neal Fraser of Red Bird, Burt Bakman from Slab BBQ, Frank Ostini from the Hitching Post 2 in Buellton, California, and Daniel Horn of Cuyama Buckhorn.

Each day will feature 25 chefs and



20 winemakers from the United States, Tijuana, Ensenada, Valle de Guadalupe and Tecate. In addition to the food, there will be a variety of craft brews, artisan cocktails and live music. Tickets for each day are sold separately, and the lineups of chefs, winemakers and music are exclusive to each day.

Chefs will prepare dishes using local ingredients from nearby Ensenada, known for some of the best seafood in Mexico, inspired by regional or Mexican dishes, like ceviche, and the area's most famous export, fish tacos.

Foods are cooked under the sun and stars of Baja's storied wine region over open fires, in barrel smokers and in Caja Chinas, unique to the rustic style of contemporary and traditional cooking of the region. The day-into-evening Saturday event, and the daytime Sunday event both feature live music and dancing, artisan vendors, culinary talks and live painting.

Ticket levels start at general admission, \$255 per day; early admission, \$355 per day; VIP \$495 per day or VIP Saturday/Sunday Weekend \$925; and the three-day All-In VIP Weekend, \$1,300 (includes a ticket to Friday's exclusive welcome dinner, and Saturday and Sunday VIP Tickets).

The ultimate "Travel with the Chefs Weekend Experience" (\$5,550) offers to spend the weekend with the visiting celebrity chefs, hopping on a luxury sprinter van on Friday afternoon in San Diego to join them for a Street Food Crawl from Tijuana to Ensenada. That experience includes All-In VIP tickets plus exclusive access to the talent lounge in the festival (tickets are not sold for this), and for every two tickets purchased, lodging where the chefs are staying.

Add-ons include the exclusive welcome dinner in Valle de Guadalupe on Friday, Oct. 21, 2022 (\$325), and the Portée Petanca + Restaurante five-course farm-to-table dinner collaboration by chefs Horn, Elmo Ruffo, and Kael Mendoza (\$225) on Sunday, Oct. 23, 2022.

Transportation from the United States or within the region also is available through the Travel & Transportation page of their website: vallefoodandwinefest.com

MUSIC

CINEMATIC DAYDREAM

DIRECTOR BRETT MORGEN TAKES AN IMMERSIVE APPROACH TO CAPTURING THE LIFE AND ART OF DAVID BOWIE.

BY LINA LECARO



PHOTO COURTESY OF NEON

It's been six years since David Bowie left our earthly realm and it is not an exaggeration to say that his music, image and creative output is more mythologized and simply more beloved and treasured than ever before. Brett Morgen's vividly immersive new documentary-driven opus *Moonage Daydream* seeks to capture the music genius' otherworldly essence and bring something new to the cinematic universe in the process. It succeeds and then some.

This is the film hardcore Bowie fans have been waiting for. And it's the film David Bowie deserves.

A collage of imagery, ideas, music and emotion, *Daydream* is presented in an intentionally loose, nearly non-linear way, eschewing *Behind the Music* biography tropes for something experiential, kaleidoscopic and concert-like. Throwing

out traditional set-ups like talking heads and rigid chronology yields one of the most insightful portraits we've seen about a music artist, maybe ever. Of course, the sole narrator is Bowie himself and that makes all the difference. As your senses are seduced by eclectic edits and alluring imagery (both Bowie-created and pop culture related), your mind is enveloped by the subject's sensitive and insightful words, which create a decidedly un-hazy cosmic connection spanning two-hour-plus runtime. It's a long movie but never feels laborious, and it's consistently enlightening.

"I don't go to cinema to learn, I go to experience and to be entertained," Morgen, who lives in L.A., tells us during a far-reaching Zoom interview after the movie's initial press screenings. "If my brain gets lit up, that's great. That's a bonus. But I'm really there for the sensory experience – this

is my first sort of love of cinema."

The filmmaker initially conceived of something called "the IMAX music experience" which he planned as a slate of 15 films that he would put out once a year ("they would be non-biographical, possibly nonlinear, and heavily curated," he says). He got financing and started to focus on the Beatles, when Bowie passed. He called Bowie's estate executor, and business manager, Bill Zyslat, who he had met with several years earlier and told him what he was interested in doing, after which he learned that the music legend had literally saved everything, and had even been purchasing footage and things chronicling his career via auction blindly for over 25 years. Suddenly, his idea had a more single-minded focus: an epic celebration of music's most inimitable rockstar.

"He didn't know what he was going to do



with all this stuff. They told me that David didn't want to do a sort of traditional documentary. So I called them with my pitch, which was like, 'Hey, I want to do an experience.' It was simpatico with their interests," Morgen shares. "What's really interesting is, when I acquired the rights, they provided me with final cut and total access to everything in the vault, no restrictions or limitations. That was tremendous. And that's sort of where the journey began."

The journey ultimately lasted over five years, during which Morgen – who is best known for the artful Kurt Cobain chronicle *Montage of Heck* and one of the more interesting Rolling Stones docs, *Crossfire Hurricane* – had more than a few moments of struggle. "We got inundated with more media than we were prepared to work with," he remembers. "I had built a screening schedule for four months, but it ended up taking two years to work through and screen through the material, and probably two years prior to that to bring all that material into our office. So our budget was gone. By the time I started editing, we had no more resources. It ended up that I was my own producer on it, and my own editor. I had to work myself out of this and find my way. It was strange because films are generally collaborative and this became a very kind of personal endeavor."

Shortly into the production, Morgen suffered a severe heart attack (on January

5, 2017). The married father flat-lined at Cedars-Sinai and was in a coma for a week. "It didn't happen by accident," he admits. "You know, I was 47. Most people that age generally aren't having heart attacks, but I had a lot of bad habits – I smoked, I didn't exercise. More importantly, my entire reality was work. I was a workaholic and stressed out over every little detail of everything. And that's how I've always been wired. My life came to a halt. And when I woke, I was definitely not a changed man – one of the first things out of my mouth to the surgeon was 'I have to be on set on Monday.'"

Eventually though, he realized he needed to settle down. He began to look at Bowie's media, and says that the Starman's "philosophical musings and infinite wisdom" struck him on a personal level. "He was the perfect messenger at the perfect time for me to receive these messages in my life," Morgen says. "I felt through his words, and examples, that he was guiding me and helping me learn how to lead a more balanced life. And that is when I realized that more than a theme park ride, this film would be an opportunity to provide a roadmap for how to lead a successful and fulfilling life during an age of chaos from fragmentation. And if nothing else, that I can leave that behind for my kids in the event that I have an early exit. So that I could speak through David to them and hopefully, they would be able to find the same sort of solace and inspiration and guidance that I've received."

"Everything's rubbish and all rubbish is wonderful." - David Bowie

As *Moonage Daydream* begins we are treated to some live footage and thoughtful musings from the man himself about humanity, art, and the "deep and formidable mysteries of life." These are intercut with vibrant imagery of Bowie's early guises as Ziggy Stardust, performing songs such as "Wild Eyed Boy from Freecloud," "All the Young Dudes" and the glam power ballad "Life on Mars?" with alternate footage from the iconic Mick Rock video in which the singer dons a powder blue suit and pigmented blue eyeshadow (a look that was recently immortalized by Mattel as a Barbie doll).



PHOTO COURTESY OF NEON

Bowie's androgynous, pansexual aura and image make up a large part of the voice over that guides the film early on, while archival footage from various interviews he gave at the start of his career provide eyefulls of his style as well as personable wit and openness. To say he was misunderstood and even mocked for his unconventional creative choices when he started out is an understatement. During a conversation with Dick Cavett, the talk show host relays that a viewer wasn't sure she wanted to meet him because he looked like he practiced black magic. As he often did, Bowie let the mystery hang there, making an impish remark and maintaining a shameless attitude.

In terms of the music, *Moonage Daydream* is not a greatest hits packed jukebox affair. It's packed with plenty of his most epic tunes, but some are just snippets. Still, you don't miss much here. The soundscapes that are included serve a purpose in highlighting the star's thoughts and expression. And his charm shines through every moment.

"I met Brett in my recording studio about five years ago in New York," recalls longtime Bowie producer Tony Visconti, who has a credit on the film and stayed in a Bowie orbit playing tribute concerts and working on music for the "Bowie Is" museum exhibition. "I became an important source for the audio content of the film. I was there as an advisor to the surround sound mixing engineer. What was astounding is that the film had no grain, it was solid, stunning visuals with smooth hi-frame video. In the close ups you could see the pores on Bowie's face. I did see more snippets over the past five

years that were cleaned up in the same way. Besides myself there was an audio team also making the audio sound much better than the source. There is technical wizardry in all that and when seen and heard, especially in an IMAX theater, you will get the most Bowie ever – sensory overload."

"My work on this film was a constant reminder that I lost a dear friend of 48 years," Visconti adds, sending us some follow-up thoughts via Facebook DM. "But I feel he's always there when I continue to work on his music. I know it sounds weird, but I often think, 'what would David have me do?'"

WWDBD? (What would David Bowie Do?)

Visconti will not be alone after fans see this film. Bowie's zest for life, search for inner spirituality and quest to expand his art beyond music – he's shown painting, dancing and acting in various movie roles (*The Man Who Fell To Earth*, *Labyrinth*, *Merry Christmas Mr. Lawrence* and more) and on stage (*The Elephant Man*) – is more than inspiring, it's exalting. There's a reason Bowie fandom is so fierce and it goes beyond the beauty and boldness of his music or even his image. Whatever persona you connect to and whatever album is your favorite, one thing remains the same: Bowie was always seeking and changing and experimenting. As one audio clip relays in the film, he was constantly questioning his relationship with the universe and he was testing it with his art. "The artist is a figment of the imagination" he says, and clearly he wanted

to stretch the boundaries of what any of us might imagine visually and sonically, even when it was within the structure of a pop song. He's influenced so many, especially other musicians and though he passed years ago his music continues to resonate. "Celebrating David Bowie" concerts featuring his former touring players still happens annually throughout the country and Bowie covers by the biggest artists at arena shows has become almost *di riguer* these days, as evidenced by the opening set at the Taylor Hawkins Tribute at Wembley Stadium recently and just last weekend at Duran Duran's trio of 40th anniversary gigs at the Hollywood Bowl.

Bowie fandom is fervent in a deep love kind of way that goes beyond image or even a favorite song. It's about expression, creation and living life to the fullest. We belong to many fan groups on social media but The Church of David Bowie on Facebook has been one we visit often to connect with likeminded people, people who think about and honor Bowie daily and apply his open-minded zest for life to their own.

"I didn't think it was possible to love David Bowie even more," enthuses Sonia Wike – a Church member and one of the organizers of the annual gathering at his Hollywood Walk of Fame star – after a fan screening of *Daydream*. "I'm not sure I even took a breath during the whole movie. One of the messages I took away from the film and Bowie's message is that life is chaos and once we stop fighting it and just move with the chaos, the more content we'll be."

Morgen concurs. "The way that David talks about the creative process is, I believe, applicable to anyone, whether they're day laborers or artists or teachers... whatever your vocation," the filmmaker explains. "It transcends art. These are ways to live your life. To make each day exciting and adventurous and to take opportunities and view them as chances for an exchange. Not something laborious, but something that we can all grow from. You and me. Not because we're trying to reach Nirvana, but simply because we're trying to make this day as rewarding as it could possibly be."

Moonage Daydream is in IMAX theaters now. Screening info at moonagedaydream.film

ENTERTAINMENT

FROM COMIC STRIPS TO STREAMING

REVIEWS OF SHE-HULK, HARLEY QUINN AND LOCKE & KEY.

BY ERIN MAXWELL

Streaming services, cable TV and Primetime television are fighting for your viewership now more than ever. UNBINGED is here to help you weed through it all, with reviews of the latest shows that highlight what we love, what we hate and what we love to hate-watch, too. This week we take a look at new TV based on comic books, from Marvel's new green goddess, She-Hulk, to Netflix's family versus phantom saga *Locke & Key* to DC's sexiest supervillain sidekick Harley Quinn, now in a well-deserved spotlight.

She-Hulk: Attorney At Law (Disney+)

Disney+'s *She-Hulk: Attorney At Law* (AKA *Beauty and the CG Beast*) is a hilarious new effort for the small screen that stands out from the other MCU shows. Its chaotic nature, self-reflexive humor, and high energy (thanks to actress Tatiana Maslany) make it a playful alternative to super serious superheroes who sometimes get side-tracked in their own mythology.

After an accident causes her blood to mix with her cousin Bruce Banner's, attorney Jennifer Walters finds herself in superhero territory as she is now able to "Hulk out." But becoming a "liability" and losing her job at the DA's office, the brilliant lawyer is tapped to head a new "superhero law division" of GLK&H Law Firm where she has to defend meta-humans of all sorts... good and bad.

Unlike previous Marvel shows, *She-Hulk* isn't doing a lot of the heavy lifting (pardon the pun). Neither she nor the show attempts to carry over a previous storyline or to help develop a compli-



She-Hulk (Courtesy Marvel Studios)

cated concept to prep an audience for an upcoming story arc. Rather, she's just out to have a good time (for now).

This is by far the most ludicrous and amusing of the new Marvel shows. Though different incarnations of the comic book have developed Walters' dark side, the Disney+ version has opted for the lighter shade of green, keeping the premise and the tone fluffy and fun. Fans of the long-running comic (though not recent versions of the superhero) will find that this version is more on par with her original incarnation: silly, sexy, confident and friggin' savage with the clapbacks. And because *She-Hulk* lacks history and character familiarity with most of the audience, the show can make good use of the original comic's fourth wall breaks, appealing to the audience directly.

The meta humor is a nice break for Marvel fans who love to be in on the joke. Its self-referential tone helps it stand out from the other Disney+ spandex efforts that sometimes take themselves too seriously. *She-Hulk's* ability to call out the absurdity of the MCU and the rules it abides by, as well as a few of its previous plot lines, is what makes it a fun watch.

And though far from perfect (that CGI takes a bit of getting used to), for the most part, it's a smashing success.

Locke & Key (Netflix; Season 3)

In the final and third season of the Joe Hill comic book adaptation, the meddling *Locke* kids once again find themselves hip-high in hijinks as those gosh-darn magical keys once again prove to be too much of a temptation. This time around, along with the usual double-edged swords that the keys represent and the occasional self-serving evil entities, the *Lockes* are now plagued by the evil spirits of British revolutionary soldiers.

Sadly, the series, while still rich with creativity and character development, hits a slump in this third outing. Though there's new villains to fight against, the battles against a trio of Funky Phantoms feel too familiar; just more supernatural baddies from the spiritual realm who want the keys. We've seen it time and time again throughout the three year run and it's getting old.

In addition to the lack of truly creative foes, the kids are their own worst enemies. Bode (Jackson Robert Scott) makes terrible decisions and his small fits really test the patience of viewers forced to watch yet again as the youngest *Locke* creates more problems for the family and the world as well. Like, can we just send this kid away to military school? That would solve 80% of the issues here.

In the end, the curtain draws for the Netflix series in a milquetoast final outing that wraps up the story but offers repetitious conflicts in a labored effort to reach a conclusion. The story ends for the *Lockes*, not with a bang, but with a

whimper, making it easy to lock up the viewing and throw away the key.

Harley Quinn (HBO Max; Season 3)

After a bit of a delay, the foul-mouthed, animated Queen of Crime has returned to streaming and hopefully, a larger audience than previously seen. *Joker's* former squeeze is back on HBO Max. After living a half-existence on the DC Universe streaming app for its first two seasons (which were then aired on HBO), *Harley* is finally given the platform to test her raunchy wings. And man, does she soar.

Filled with tons of bawdy jokes and cartoon gore, *Harley Quinn* as played and produced by Kaley Cuoco (*The Big Bang Theory*, *The Flight Attendant*) is the adults-only animation *Batman* fans have been clamoring for. As *Batman* tends to live in the dark, *Harley* lives in the dark side of humor, allowing her mouth to run amok without much of a filter. The series paints *Harley* less as a head case and more of a misguided miscreant who thinks with her heart rather than her head, and honestly, it's refreshing.

Though *Harley* was born from *Batman: The Animated Series*, she was only seen through the lense of the heavies on the show, rarely given a moment to shine unless it served to further *Joker's* storyline. By allowing her to find her own identity and self expression, first through her breakup with *Joker*, then again through her love of *Ivy*, *Harley* becomes more real. Even in 2D form.

In this third outing, *Harley* and *Ivy* are officially Gotham's Hot Crime Couple, as the duo make it official and try to take over the city... together. In all honesty, it's great to see. Sure, they are chaotic as hell, killing innocents in their wake and leaving a trail of destruction a mile wide everywhere they go, but given the fact that there are few same-sex couples ever shown on the small screen with a healthy, passionate sex life and a drive to want to make their relationship work, it's a win. It might be fleeting, but their relationship and the show's ability to get down and dirty with a few of the darkest villains in comics history make *Harley* a novelty and a joy for any true *Batman* fan.