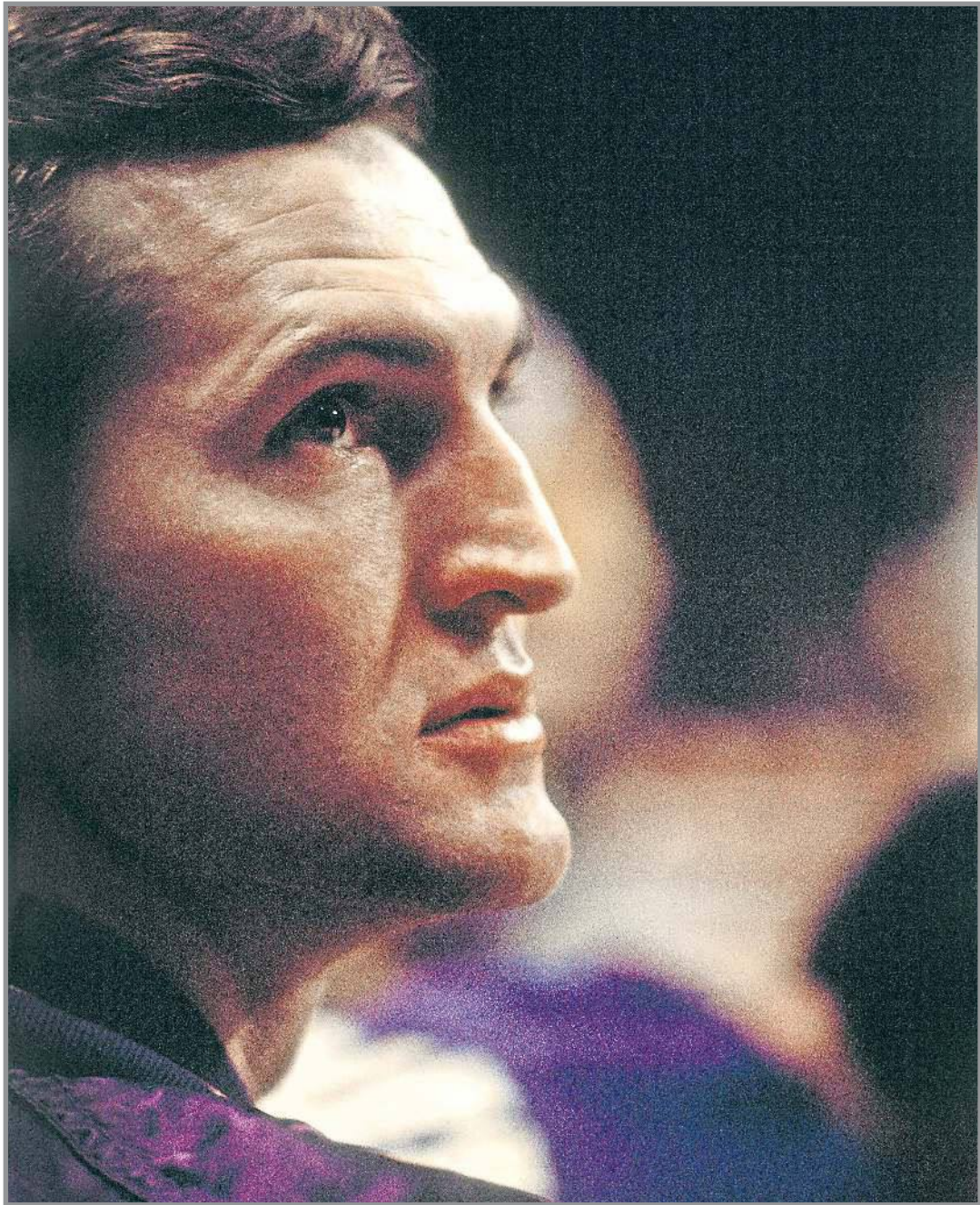


JERRY WEST, 1938 - 2024



VERNON BIEVER NBAE via Getty Images

NBA ICON

Jerry West was selected to the Basketball Hall of Fame three times in a storied career as a player and executive, and his silhouette is considered to be the basis of the NBA logo.

# NBA legend and architect of Lakers dynasties

Jerry West took the team to stunning heights season after season as a player, coach and general manager and became ‘the logo’

By Mike Kupper

Lakers legend Jerry West was a hard man to please.

As a player, he ranked — and still ranks — as one of the best ever to play in the NBA. That’s his silhouette you see on the NBA logo that adorns every uniform and every NBA-related piece of merchandise.

As a coach, he never had a losing season and took his team to the playoffs in each of the three years he was in command.

As a general manager, in estab-

lishing the Lakers as a dynasty, he built some of the greatest teams in Lakers history, from refining the already fluid Magic Johnson-Kareem Abdul-Jabbar “Showtime” unit to engineering the sniping Kobe Bryant-Shaquille O’Neal bunch. The Lakers went to the NBA Finals eight times and won four championships in his 18 seasons as a Lakers executive, and teams he’d built won two more titles after he’d retired.

His statue — it looks a lot like the

logo — stands in front of Crypto.com Arena, silent testimony to his Olympic gold medal, his NCAA Final Four most-outstanding-player award, his niche in the Naismith Memorial Basketball Hall of Fame, his 14 All-Star Game appearances, his 27-point scoring average, his most-valuable-player awards in both the NBA Finals and the All-Star Game, his executive-of-the-year awards, his game-tying 63-foot shot against the

[See West, A10]

ALWAYS A LAKER: Death a reminder of West’s estrangement from team, Plaschke writes. SPORTS, B10

# UCLA names health expert as new chancellor

University of Miami president, who once served as Mexico’s health minister, will take the reins in 2025.

By Teresa Watanabe

University of Miami President Julio Frenk, a Mexico-born global health expert, will become the next chancellor of UCLA and first Latino tapped to lead the nation’s top public research university as the campus faces a dark time of divisive protests.

Frenk, 70, will bring deep expertise in public health, a medical degree and experience as Mexico’s former health minister to the Westwood campus — equipping him to oversee its comprehensive network of hospitals and clinics along with the large academic enterprise of 46,700 students.

Frenk has also proved to be a prodigious fundraiser, leading a \$2.5-billion campaign for the University of Miami’s centennial next year and quadrupling contributions as Harvard’s dean of the school of public health — helping secure a



BRIAN VAN DER BRUG L.A. Times

**JULIO FRENK** was a prodigious fundraiser at Harvard and at the University of Miami.

historic \$350-million endowment gift.

Frenk will succeed Chancellor Gene Block, who will step down July 31 after a 17-year tenure that included steering UCLA through a financial crisis and global pandemic to reach new heights in expanding enrollment, diversity, philanthropy and research funding.

Frenk will not take the reins until January 2025. Darnell Hunt, UCLA’s executive vice chancellor and provost, will serve as interim chancellor until then after Block returns to his faculty position as a researcher in [See UCLA, A7]

# Why mogul said no to Paramount sale

Shari Redstone’s last-minute reversal was the result of several forces playing out behind the scenes.

By Meg James

For seven months, media mogul Shari Redstone agitated for Paramount Global’s leaders to embrace her plan to hand the storied media company to tech scion David Ellison.

Paramount then-Chief Executive Bob Bakish and several board members resisted. Investors howled that the Ellison deal would give Redstone and her family a rich premium for their controlling Paramount shares — at the expense of regular shareholders. Undeterred, Redstone sacked Bakish, her longtime lieutenant, and four board members were shown the door.

By late Saturday, the Redstone family and

Ellison’s Skydance Media had agreed on major deal terms. Ellison — the son of tech billionaire Larry Ellison — was poised to capture his hard-fought prize. Paramount’s weary workers checked their email, expecting a major announcement to land at any moment. Independent board directors scheduled a meeting for 11:30 a.m. Tuesday to formally consider the deal.

But just as the meeting got underway, Redstone called with stunning news.

The Skydance deal was dead.

Redstone’s change of heart, after months of drama and tensions spilling into the public, was the culmination of several forces that had been playing out behind the scenes, according to [See Redstone, A7]

## Ban on female pastors rejected

Southern Baptists do not enshrine formal plan to oust churches that have female pastors. NATION, A4

## Imperial Beach is most polluted

A study examining the nation’s beaches finds that California is home to three of the top 10 worst. CALIFORNIA, B1

## No interest rate cuts coming soon

Despite signs of a cooling economy, job growth and wages are showing strength. BUSINESS, A6

## Weather

Low clouds clearing. L.A. Basin: 77/58. B6

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# COVID-19 subvariants make their mark in L.A. County

Across California, wastewater virus is ticking up, entering high level for the first time since February.

By Rong-Gong Lin II

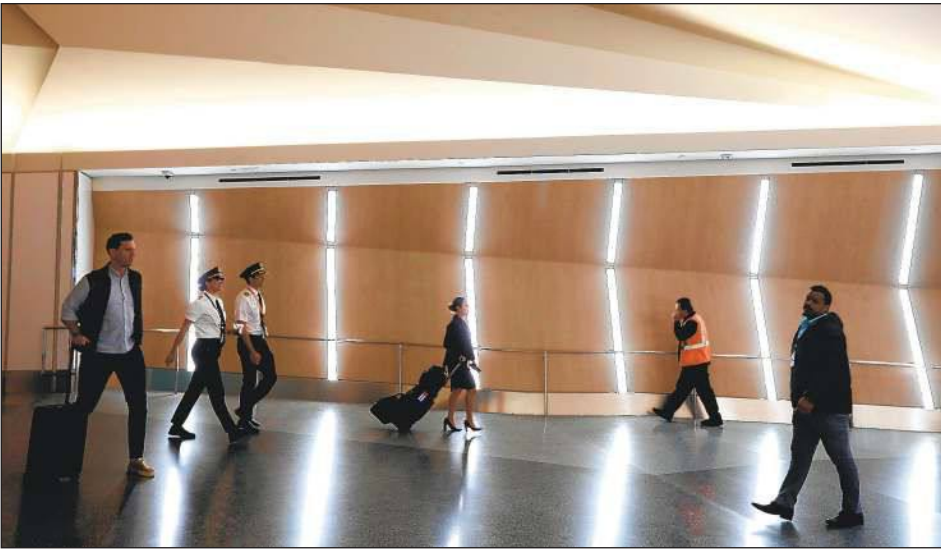
California’s COVID-19 numbers are on the rise thanks in part to new subvariants, suggesting an earlier-than-normal start to the summer season.

The percentage of COVID tests coming back with positive results in the state rose to 5.3% for the week that ended June 3, up from 2.2% the month before. The numbers are still

relatively low — last summer’s peak positive test rate was 13.1% — but the increases have the attention of doctors and health officials as the summer travel season begins.

“Numbers are definitely going up,” said Dr. Elizabeth Hudson, regional chief of infectious disease at Kaiser Permanente Southern California. Among Kaiser’s 4.8 million Southern California members, the increase in COVID-19 is mostly among non-hospitalized people.

The Los Angeles County Department of Public Health reported an average of 106 COVID cases for the week ending June 2. That’s up from 67 cases a day for the week that ended May 12. [See COVID, A5]



GENARO MOLINA Los Angeles Times

**TRAVELERS** and airline crew members at LAX last month. As the summer travel season starts, health officials are noting an early surge in COVID-19 cases.



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ANALYSIS

# Israel-Hamas differences roil truce proposal

Disagreements over details, uncertainty and suspicion threaten to scuttle Gaza deal.

By NABIH BULOS  
AND TRACY WILKINSON

AMMAN, Jordan — The United Nations Security Council's unanimous endorsement of a U.S. cease-fire proposal in Gaza has buoyed hopes that the devastating, eight-month-old war might come to an end.

On Tuesday, the militant group Hamas issued its long-awaited, formal response, presenting several amendments to Qatari and Egyptian mediators.

But despite intense urging from the U.S. and other world powers, both Israel and Hamas still seem at odds over what they are willing to agree to — differences that could doom the deal.

The plan — which is similar to one submitted by Hamas weeks ago and was presented by President Biden on May 31 as an Israeli proposal — comprises three phases.

The first phase includes a six-week cease-fire and the release of 33 Israeli hostages, including women, men over age 50 or those who are ill or wounded. For every hostage, Israel would release 30 to 50 Palestinian detainees.

Israeli troops would also withdraw from populated parts of the Gaza Strip, according to the U.N. Security Council resolution, and allow displaced civilians to return home, including to northern Gaza. Humanitarian aid, including food and medicine for Palestinians, would increase significantly.

While the first phase is being implemented, negotiations would continue for the second phase. That would see the full withdrawal of Israel's military, including from the Rafah crossing



LEO CORREA Associated Press

**DURING** a visit Tuesday by U.S. Secretary of State Antony J. Blinken to Tel Aviv, demonstrators gather to call for the return of Israelis held by Hamas in Gaza. Israel and Hamas face pressure to reach a cease-fire deal.

and the Philadelphi Corridor between Gaza and Egypt. More hostages and detainees would be exchanged. It would also lead to a permanent cease-fire.

In the third phase, the bodies of hostages who died in Gaza would be returned. A multiyear reconstruction plan for the enclave would commence.

The U.N. resolution rejects any demographic or territorial change in Gaza, "including any actions that reduce" the Palestinian territory. That has been the U.S. position as well. The language differs from a previous draft, which said that any buffer zones created in Gaza would be considered territorial change.

An important detail is that the cease-fire would remain in place between Phase 1 and Phase 2 while negotiations continue, even after

the six weeks envisioned in the first phase are over.

Hamas said its proposed amendments were aimed at guaranteeing the complete withdrawal of Israeli forces from all of Gaza. It also sought a firmer timeline for the cease-fire, including a permanent end to the fighting, which according to the U.S. plan is supposed to be implemented during Phase 2, after more negotiations.

Nevertheless, Hamas insisted both it and Islamic Jihad, another militant group operating in Gaza, "voiced willingness to deal positively" with the negotiations "in order to reach an agreement."

Hamas leaders remain suspicious that Israel will use an initial acceptance of the proposal to free Israeli hostages being held by the militants — a stipulation in the first phase of the deal —

and then renege on the rest of the deal and resume its military campaign.

Despite U.S. assurances to the contrary, it remains unclear whether Israel has accepted the deal.

Israeli Prime Minister Benjamin Netanyahu has not publicly endorsed it, repeatedly ruling out a permanent cease-fire or a withdrawal from Gaza until Israel's goals — the destruction of Hamas, both militarily and as a governing entity — are fulfilled. Full withdrawal is a step that is supposed to be part of negotiations.

Netanyahu is also facing dissent within his government that could jeopardize the chances of a deal. His political fortunes became more tenuous this week after the Israeli centrist politician Benny Gantz left the government in protest over Netanyahu's conduct of the war

and refusal to publicly endorse the cease-fire plan.

The departure of Gantz, a former defense minister and one of the few members of Netanyahu's government widely respected by the Biden administration, leaves the Israeli prime minister even more beholden to the most radical right-wing elements in his coalition: National Security Minister Itamar Ben-Gvir and Bezalel Smotrich, the finance minister.

The two have outsize sway over control of the Israeli occupation of the West Bank. Both favor annexation of land claimed by Palestinians, including Gaza, and the forced removal of some Palestinians. Gantz's presence kept some of those moves at bay.

On Wednesday, U.S. Secretary of State Antony J. Blinken criticized Hamas,

saying that it took too long to respond and that some of the group's "numerous changes" were "workable," while others were not.

"Hamas could have answered with a single word: yes," Blinken said in a news conference in the Qatari capital, Doha, with Qatari Prime Minister Sheikh Mohammed bin Abdulrahman al Thani. "Instead, Hamas waited nearly two weeks and requested numerous changes."

"The time for decision is now," Blinken said. "The longer this goes on, the more people will suffer."

Blinken is making his eighth trip to the region since the war began, shuttling to capitals to push for the release of hostages, more humanitarian aid and a cease-fire, and in a largely unsuccessful attempt to urge Israel to minimize civilian casualties in its bombardments of Gaza.

More than 36,000 Gazans have been killed in the war, according to Palestinian figures. About 1,200 Israelis were killed during the Oct. 7 Hamas attack in southern Israel.

Mohammed, the Qatari prime minister, said that pressure would have to be exerted on both Hamas and Israel to accept the proposal.

"It is frustrating, lots of times. We have seen the behavior from both parties on different occasions being counterproductive to the efforts," he said, emphasizing that the primary aim was for a permanent solution, including the establishment of an independent Palestinian state alongside Israel.

"What we are aiming for is one specific goal is to end the war, to end the suffering of the people, to get the hostages back. And then we will think about the day after."

Bulos reported from Amman and Wilkinson from Washington.

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SALVATORE DI NOLFI Associated Press

**A TEAM OF** human rights experts led by Navi Pillay, shown in 2023, found that both sides in the Gaza war committed sexual and gender-based violence.

## Report cites war crimes by Israeli, Palestinian forces

ASSOCIATED PRESS

GENEVA — United Nations-backed human rights experts say in a report issued Wednesday that Israeli forces and Palestinian militants engaged in sexual and gender-based violence during the first months of the Israel-Hamas war.

The independent experts, in a detailed chronicle of events that have mostly been reported in the media, said Israeli forces and Palestinian militants committed war crimes, while Israel was also said to have committed crimes against humanity.

Israel, which has refused to cooperate with the body and accused it of bias, rejected the allegations.

The report, which covered the time between the militants' Oct. 7 rampage and the end of last year, laid out a wide array of alleged rights violations and crimes by both sides during the conflict. It said that Israeli forces had committed acts including forced starvation, murder or willful killing, collective punishment and intentional attacks on civilians, and that the military

wings of Hamas and other armed Palestinian groups had engaged in deliberate killings and mistreatment of civilians and hostage-takings.

The findings come as the conflict has entered its ninth month with few signs of letting up.

The report said that frequency, prevalence and severity of sexual and gender-based crimes against Palestinians by Israeli security forces during the period late last year amounted to signs that some forms of such violence "are part of ISF operating procedures."

Despite noting denials by Hamas' military wing of sexual violence against Israeli women, the report said the experts had documented "cases indicative of sexual violence" against women and men near the site of a large music festival, a military outpost and several kibbutzim that the raiders attacked.

The expert panel was commissioned in 2021 by the U.N.-backed Human Rights Council to look into rights violations and abuses in Israel and the Palestinian areas it controls. Led by Navi Pillay, a former U.N. human

rights chief, they are independent experts and do not speak for the world body. Israel has refused to cooperate with the team of experts.

Israel's diplomatic mission in Geneva responded that the report "outrageously and repugnantly attempts to draw a false equivalence between IDF soldiers and Hamas terrorists with regards to acts of sexual violence" and reiterated longstanding claims of anti-Israel discrimination by the experts.

The report and Israel's response marked the latest sign of the growing gulf between the U.N. and its affiliate institutions and Israeli Prime Minister Benjamin Netanyahu's government over its response to the deadly Oct. 7 rampage and hostage-takings in Israel by Palestinian militants.

On Tuesday, the U.N. human rights office — which is separate from the panel of independent experts — cited possible war crimes by Israeli forces and Palestinian armed groups in connection with a deadly raid by Israeli forces that freed four hostages over the weekend and killed hundreds of Palestinians.



THE WORLD

# Russian warships arrive in Cuba

Fleet plans military exercises in Caribbean as tensions grow with U.S. over Ukraine.

ASSOCIATED PRESS

CARACAS, Venezuela — A fleet of Russian warships reached Cuban waters on Wednesday ahead of planned military exercises in the Caribbean, in what some see as a projection of strength as tensions grow over Western support for Ukraine.

Three ships slowly crossed the mouth of Havana Bay accompanied by small boats that guided them through the narrow channel. The flagship frigate, adorned with Russian and Cuban flags, was greeted by 21 cannon salutes. Sailors in uniform stood in military formation as they approached the island.

A nuclear-powered submarine was to arrive behind them.

The U.S. military expects the exercises will involve a handful of Russian ships and support vessels, which may also stop in Venezuela.

Russia is a longtime ally of Venezuela and Cuba, and its warships and aircraft have periodically made appearances in the Caribbean. But this mission comes less than two weeks after President Biden cleared Ukraine to use U.S.-provided weapons to strike inside Russia to protect Kharkiv, Ukraine's second-largest city — a move that prompted Russian President Vladimir Putin to suggest his military could respond with "asymmetrical steps" elsewhere in the world.

"Most of all, the warships are a reminder to Washington that it is unpleasant when an adversary meddles in your near abroad," said Benjamin Gedan, director of the Latin America Program at the Washington-based Wilson Center think tank, referring to the Western involvement in Russia's war in Ukraine. "It also reminds Russia's friends in the region, including U.S. antagonists Cuba and Venezuela, that Moscow is on their side."

Although the fleet has a nuclear-powered sub, a senior Biden administration official told the Associated Press that the U.S. intelligence community had determined that none of the vessels were carrying nuclear weapons. The official, who spoke on condition of anonymity to provide details that hadn't been announced publicly, said Russia's deployments "pose no direct threat to the United States."

U.S. officials said last week that the Russian ships were expected to remain in the region through summer.

Russian ships have occasionally docked in Havana since 2008, when a group of Russian vessels entered Cuban waters in what state media described as the first such visit in almost two decades. In 2015, a reconnaissance and communications ship arrived unannounced in Havana a day before the start of discussions between U.S. and Cuban officials on the reopening of diplomatic relations.

A U.S. State Department spokesperson told the AP that Russia's port calls in Cuba are "routine naval visits," while acknowledging that its military exercises "have ratcheted up because of U.S. support to Ukraine and exercise activity in support of our NATO allies."

On Wednesday, Russian Foreign Minister Sergei Lavrov hosted his Cuban counterpart, Bruno Rodríguez, for talks in Moscow. Lavrov later thanked the Cuban authorities for their position on Ukraine.

"While this is likely little more than provocation from Moscow, it sends a message about Russia's ability to project power into the Western Hemisphere with the help of its allies," said Ryan Berg of the Washington-based Center for Strategic and International + Studies.



ARIAL LEY Associated Press

**THE ADMIRAL GORSHKOV** enters port Wednesday in Havana. The U.S. expects the Russian ships and support vessels to stay in the region this summer.

# Zelensky seeks to keep allies focused on threat

During his visit, Ukraine's leader offers a reminder that his nation's war with Putin is Europe's fight too

BY LAURA KING

BERLIN — First came France's D-day beaches, then the heart of the once-divided German capital. Starting Thursday: a walled resort in southern Italy, then on to the mountain-ringed shores of Switzerland's Lake Lucerne.

In Europe this month, Ukrainian President Volodymyr Zelensky seems to be everywhere.

There's a steely calculus behind that ubiquity: Nearly 38 months into a brutal war with Russia, as Ukraine is struggling to hold its own against a far more powerful foe, maintaining European backing is considered nothing short of mission-critical.

The Ukrainian leader's message has been unvarying: His country's bloody confrontation with Russian President Vladimir Putin is Europe's fight too. If Russia were allowed to triumph, Zelensky warned, the continent would face unthinkable consequences.

"It is in our common interest that Putin personally lose this war," he told German lawmakers in an emotional address Tuesday in the cool-gray-toned chambers of the Bundestag, the federal Parliament.

As always, Zelensky leaned heavily into venue-specific symbolism, invoking Germany's painful Cold War past.

Only a short distance from the snaking path of the Berlin Wall, which fell almost 35 years ago, he appealed to lawmakers to not accept Russia's territorial grab in Ukraine, where Moscow lays claim to four provinces and the Crimean peninsula.

"You can understand why we are fighting so hard against Russia's attempts to divide us, to divide Ukraine — why we are doing absolutely everything to prevent a wall between parts of our country," the Ukrainian leader said. He received a sustained standing ovation at the speech's end.

At first glance, European support for Ukraine seems solid. Together with the United States, European Union member governments and NATO have provided billions of dollars worth of weaponry and other aid to Ukraine. Since the start of this extended visit, the Ukrainian leader has received pledges of soli-

darity — and new infusions of cash.

But some cracks have emerged. In the run-up to European Parliament elections last week, far-right political parties denounced expenditures for the Ukraine war as fruitless, counterproductive and warmongering — and found a measure of electoral success with that refrain.

In Berlin, Zelensky's Bundestag speech was boycotted by two parties — the far-right Alternative for Germany, or AfD, which became the country's second-ranked political party in the European elections, and the populist Buendnis Sahra Wagenknecht, or BSW.

The AfD's national leaders — noting Zelensky's attendance this week at a Berlin conference focused on reconstruction and other assistance for Ukraine — derided him as a "begging president." The BSW, meanwhile, accused him of abetting "a highly dangerous spiral of escalation" that could lead to nuclear disaster.

For some of Ukraine's most important European supporters, these are not the best of times. National leaders in Europe's two most influential states — French President Emmanuel Macron and German Chancellor Olaf Scholz — suffered stinging setbacks in the European vote.

Macron called snap national parliamentary elections in response to a big defeat for his party at the hands of the far-right National Rally. Scholz declined to accelerate next year's parliamentary election timetable after his party was more narrowly outpolled by AfD, and much more substantively by his main conservative opponents, but he faced needling from rivals who demanded a fresh start.

"On Ukraine, we could start to see indecision in both Paris and Berlin," said Matthias Matthijs of Johns Hopkins University's School of Advanced International Studies. "Macron is going to be preoccupied. Scholz is going to be preoccupied."

For Ukraine, not all the news coming out of polling across the 27-member European Union was bad. The far-right party of autocratic-minded Prime Minister Viktor Orban of Hungary, who has consistently sought to undermine support for Ukraine, fared poorly.

But Hungary next month assumes the rotating presidency of the EU Council, giving Orban an opportunity to throw anti-Ukraine spanners into the bloc's policy-making process.

Beginning Thursday in Italy, Zelensky is expected to be in attendance as a guest at the Group of 7 summit in Puglia, in southern Italy. During their meeting at the plush resort of Borgo Egnazia, the G-7 leaders were reportedly set to unveil loans to Ukraine that make use of profits from frozen Russian assets, a plan that has already drawn protest from Moscow.

On the sidelines of the Italy meeting, Presidents Biden and Zelensky were to sign a bilateral security agreement, but national security advisor Jake Sullivan told reporters traveling with the president that the pact would not directly commit any U.S. troops to Ukraine's defense.

Unlike at the G-7, where participants will be dealing with issues including immigration, China and the Israel-Hamas war in Gaza, Ukraine will be center stage at a weekend Swiss-hosted peace summit, held at the initiative of Zelensky's government.

Switzerland said representatives of nearly 90 countries and organizations would be in attendance — but not Russia's. Putin's government was not invited, but said it wouldn't have come anyway, because the conference's main underpinning is a list of Ukrainian peace proposals it has spurned.

Despite Ukrainian hopes, though, little of real substance was expected to emerge from the Swiss gathering.

In all likelihood, the emotional center of gravity of Zelensky's European sojourn came at its onset. The Ukrainian president joined leaders gathered in Normandy, France, last week to commemorate the 80th anniversary of the D-day invasion, a key turning point in the Allied battle against Nazi Germany.

At Omaha Beach, Biden drew an explicit linkage between that long-ago fight for freedom and democracy and Ukraine's struggle for survival today.

"The autocrats of the world are watching closely to see what happens in Ukraine," Biden said. On the ceremony's sidelines came a moment that was captured by cameras and went viral online. Zelensky encountered a 99-year-old American World War II military veteran, identified by a relative as Melvin Hurwitz of Frederick, Md., who reached out to the Ukrainian leader from his wheelchair.

Grasping Zelensky's hand, Hurwitz made as if to kiss it, calling him "the savior of the people." Leaning in and bending down for a warm embrace, Zelensky murmured.

"No, no, no," he responded. "You saved Europe."

# Hezbollah steps up rocket attacks against Israel

Militant group seeks revenge after airstrike in Lebanon killed a senior commander.

ASSOCIATED PRESS

BEIRUT — Hezbollah vowed Wednesday to intensify its attacks along the Lebanon-Israel border to avenge the killing of its most senior military commander by Israel since the latest round of violence began eight months ago.

"Our response after the martyrdom of Abu Taleb will be to intensify our operations in severity, strength, quantity and quality," senior Hezbollah official Hachem Saffieddine said during a funeral ceremony for Taleb Sami Abdullah. "Let the enemy wait for us in the battlefield."

Earlier Wednesday, the militant group fired a massive barrage of rockets into northern Israel, further escalating tensions as the fate of an internationally backed plan for a cease-fire in Gaza hung in the balance.

Hezbollah, an Iran-backed ally of the Palestinian militant group Hamas, has traded fire with Israel nearly every day since the Israel-Hamas war began on Oct. 7, and says it will stop only if there is a truce in Gaza. That has raised fears of a regional conflagration.

Abdullah, 55, was killed in an airstrike late Tuesday. On Wednesday afternoon, his coffin was brought to Hezbollah's stronghold in south Beirut. Hundreds of Hezbollah supporters and senior officials with the militant group attended the ceremony. The body was taken for burial in Abdullah's hometown of Aadschit.

"It is natural that Abu Taleb was a permanent target," Saffieddine said, adding that Abdullah had taken part in Hezbollah's military operations, including the 34-day Israel-Hezbollah war in 2006.

Air-raid sirens sounded across northern Israel on Wednesday morning, and the military said about 160 projectiles were fired from southern Lebanon — one of the largest attacks since the latest fighting began. There

were no immediate reports of casualties. Some projectiles were intercepted, while others ignited brush fires.

Hezbollah said it fired missiles and rockets at two military bases in retaliation for Abdullah's killing.

The Israeli strike on Tuesday destroyed a house where Abdullah and three other officials were meeting, about six miles from the border. The Israeli military said the attack was part of a strike on a Hezbollah command-and-control center used to direct attacks against Israel in recent months.

"Abdullah was one of Hezbollah's most senior commanders in southern Lebanon who planned, advanced and carried out" a large number of attacks against Israeli civilians, the military said.

A Hezbollah official told the Associated Press that Abdullah was in charge of a large part of the Lebanon-Israel front, including the area facing the Israeli town of Kiryat Shmona, which Hezbollah has repeatedly attacked in recent days.

The official, who was not authorized to speak to the media and spoke on condition of anonymity, said Abdullah had joined Hezbollah decades ago and took part in attacks against Israeli forces during their 18-year occupation of southern Lebanon that ended in May 2000.

Another Hezbollah official, who spoke on condition of anonymity in line with regulations, said Abdullah was the commander of the group's Nasr unit that is in charge of parts of south Lebanon close to the Israeli border.

Israeli airstrikes on Lebanon since October have killed more than 400 people, most of them Hezbollah fighters, but the dead also include more than 70 civilians and noncombatants. On the Israeli side, 15 soldiers and 10 civilians have been killed since the war in Gaza began.

Abdullah's sister Zeinab said he had been seeking "martyrdom for the past month," adding that his death will encourage more young men to join the group.

"May God destroy Israel," the woman told the AP.



Kuwait TV via Associated Press

**THE BUILDING** where many foreign workers lived may have burned due to code violations, officials say.

# Fire in Kuwait kills dozens from India

ASSOCIATED PRESS

DUBAI — A fire swept through a building that housed foreign workers in Kuwait early Wednesday, killing at least 40 Indian nationals and injuring more than 50, India's Foreign Ministry said. Local officials said the blaze appeared to be linked to code violations.

Kuwaiti Interior Minister Sheikh Fahad Al-Yousuf Al-Sabah, visiting the site, agreed with the estimated toll and ordered the arrest of the building's owner, Kuwaiti media reported.

"We will address the issue of labor overcrowding," he said. "I'm now going to see what violations were committed here, and I will deal with the owner of the property."

Col. Sayed Hassan al-Mousawi, head of the firefighters' accident investigation agency, said that there were dozens of casualties and that the final death toll may be higher.

Indian officials announced the deaths and injuries in a statement late

Wednesday.

The injured are being treated in government hospitals in Kuwait and receiving "proper medical care and attention," the statement added.

It said that Junior Foreign Minister Kirti Vardhan Singh would travel to Kuwait to help repatriate victims' remains and provide medical assistance to those injured.

Indian Prime Minister Narendra Modi offered condolences to the victims' loved ones and said the Indian Embassy was "closely monitoring the situation and working with the authorities there to assist the affected."

"The fire mishap in Kuwait City is saddening. My thoughts are with all those who have lost their near and dear ones. I pray that the injured recover at the earliest," Modi wrote on the social platform X.

Migrant workers far outnumber the local population in the Persian Gulf nation of about 4.2 million, which has the world's sixth-largest known oil reserves.



EBRAHIM NOROOZI Associated Press

**UKRAINIAN** President Volodymyr Zelensky, shown Tuesday in Berlin, addressed the German Parliament.



THE NATION

# Court dismisses Tulsa massacre survivors' lawsuit

Attempt to force city to make amends for destruction of the Black district denied.

ASSOCIATED PRESS

OKLAHOMA CITY — The Oklahoma Supreme Court on Wednesday dismissed a lawsuit of the last two survivors of the 1921 Tulsa Race Massacre, damping the hope of advocates for racial justice that the government would make amends for one of the worst single acts of violence against Black people in U.S. history.

The massacre left hundreds dead and a once-thriving district in smoldering ruins.

The court upheld the decision made by a district court judge in Tulsa last year, ruling that the plaintiffs' grievances about the destruction of the Greenwood district, although legitimate, did not fall within the scope of the state's public nuisance statute.

"Plaintiffs do not point to any physical injury to property in Greenwood rendering it uninhabitable that could be resolved by way of injunction or other civil remedy," the court wrote in its decision.

Messages left Wednesday with the survivors' attorney, Damario Solomon-Simmons, were not immediately returned.

The city said in a statement that it "respects the

court's decision and affirms the significance of the work the City continues to do in the North Tulsa and Greenwood communities," adding that it remains committed to "providing resources to support" the communities.

The suit was an attempt to force the city of Tulsa and others to make recompense for the destruction of the once-thriving Black district by a white mob. In 1921 — on May 31 and June 1 — the white mob, including some people hastily deputized by authorities, looted and burned the district, which was referred to as Black Wall Street. As many as 300 Black Tulsans were killed. Burned bricks and a fragment of a church basement are about all that survive today of the more than 30-block historically Black district.

The two survivors of the attack, Lessie Benningfield Randle and Viola Fletcher, who are both now over 100 years old, sued in 2020 with the hope of seeing what their attorney called "justice in their lifetime."

The court also determined the plaintiffs' allegations did not sufficiently support a claim for "unjust enrichment," which it said is typically limited to contractual relationships.

The lawsuit argues the actions of the mob continue to affect the city today.

The city and insurance companies never compensated victims for their losses, and the massacre ultimately resulted in disparities that still exist today, the suit argued.



SUE OGROCKI Associated Press

THE OKLAHOMA Supreme Court dismissed a lawsuit from survivors of the Tulsa Race Massacre.

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THE NATION



DOUG MCSCHOOLER Associated Press

MESSENGERS stand to worship at the Southern Baptist Convention annual meeting Tuesday in Indianapolis. Besides the vote on female pastors, delegates approved a nonbinding resolution about in vitro fertilization.

# Southern Baptists spurn plan for a formal ban on female pastors

By PETER SMITH AND HOLLY MEYER

INDIANAPOLIS — Southern Baptists narrowly rejected a proposal Wednesday to enshrine a ban on churches with female pastors in the denomination's constitution after opponents argued it was unnecessary because the denomination already has a way of ousting such churches.

The vote received support from 61% of the delegates, but it failed to get the required two-thirds supermajority. The action reversed a preliminary vote last year in favor of the official ban.

But it still leaves the Southern Baptist Convention with its official doctrinal statement saying the office of pastor is limited to men. Even the opponents of the ban said they favored that doctrinal statement but didn't think it was necessary to reinforce it in the constitution.

Opponents noted that the SBC already can oust churches that assert women can serve as pastors — as it did last year and again Tuesday night.

The vote was perhaps the most highly anticipated of the annual meeting, reflecting years of debate in the United States' largest Protestant denomination. It is

the final day of the SBC's two-day annual meeting in Indianapolis where Southern Baptists have also elected a new convention president and approved a nonbinding resolution, cautioning couples about using in vitro fertilization.

Messengers also approved a resolution urging couples to "consider the ethical implications" of reproductive technologies such as in vitro fertilization technology. IVF has become a prominent issue in the wake of a controversy in Alabama, which shielded such providers from prosecution and civil lawsuits after a state Supreme Court ruling said frozen embryos are children.

The resolution expressed alarm over the fact that IVF treatment commonly produces surplus embryos that are frozen, with "most unquestionably destined for eventual destruction."

While not outright opposing IVF, the resolution expresses sympathy with couples struggling with infertility but urges them to weigh the issues. It also encourages couples to adopt frozen embryos.

Some messengers gave impassioned defenses of IVF, saying it helped couples bring children into the world, but others said the destruction of frozen embryos outweighs any benefits.

Since 2000, the SBC's nonbinding statement of

faith has declared that only men are qualified for the role of pastor. It's interpreted differently across the denomination, with some believing it doesn't apply to associate pastors so long as the senior pastor is male.

The proposed amendment, which received preliminary approval last year, would formally exclude churches that have women in any pastoral positions, from lead pastor to associates, or even affirms them in that role. Supporters believe it is biblically necessary, estimating hundreds of Southern Baptist churches have women in those roles.

The rejected amendment would have said any church deemed in "friendly co-operation" must be one that "affirms, appoints, or employs only men as any kind of pastor or elder as qualified by Scripture."

Opponents argued the convention already has the power to remove churches over this issue, and the amendment will have unintended consequences, including disproportionately affecting Black Southern Baptist congregations, which tend to have women on their pastoral staffs.

But the motion went swiftly to a vote after only brief debate.

Ryan Fullerton, pastor of Immanuel Baptist Church in Louisville, Ky., said the measure is "not about pre-

venting women from exercising their gifts" in the church, in roles on church staff such as "children's ministers." But he said the Bible is clear that the office of pastor is for men.

He said there is "confusion about gender" in the wider culture and cited what he called "the ravages of the LGBTQIA agenda."

But Spence Shelton, pastor of Mercy Church in Charlotte, N.C., argued that it was unnecessary.

He said there is no doubt that Southern Baptists are "complementarian," as they describe the view that men and women have equal value but different roles that complement one another.

But he noted that the convention voted to affirm the ouster of a historic Virginia church Tuesday and two other churches last year, including the California megachurch Saddleback, which all have female pastors and affirmed they could hold top pastoral positions.

The reason for ousting them was that they don't have a faith and practice consistent with the Baptist Faith and Message, the document approved in 2000 that includes the affirmation that the pastoral position is reserved for men.

Smith and Meyer write for the Associated Press and reported from Indianapolis and Nashville, respectively.

# Site of Parkland massacre to be razed

Some families are torn over the demolition of building where 17 died in 2018 shooting.

ASSOCIATED PRESS

PARKLAND, Fla. — The three-story building where 17 people died in the 2018 mass shooting at Parkland's Marjory Stoneman Douglas High School looms over campus behind a screened fence, a horrific and constant reminder to students, teachers, the victims' families and passersby.

But now after serving as evidence at the murderer's trial, the building's destruction starts Thursday as crews begin bringing it down piece by piece; an implosion would have damaged nearby structures. Officials plan to complete the weeks-long project before the school's 3,300 students return in August from summer vacation. Most were in elementary school when the shooting happened.

"Whenever I would walk past it, it was just kind of eerie," said Aisha Hashmi, who graduated this month. She was in sixth grade in February 2018, but her older siblings were on campus.

She said when the wind blew back the fence's screening, students would get a glimpse through windows into the empty classrooms and corridors. "It is heart-breaking to see and then have to go sit in your English



CARLINE JEAN Associated Press

THE 1200 building at Marjory Stoneman Douglas High School in Parkland, Fla., is set to be demolished.

class."

The victims' families have been invited to witness the first blows to the building and hammer off a piece if they wish. They have divergent views about the demolition.

"I want the building gone," said Lori Alhadeff, whose 14-year-old daughter, Alyssa, died there. Alhadeff was elected to the Broward County school board after the massacre and now serves as its chair. "It's one more step in the healing process for me and my family. My son still goes to school there and he has to walk past that building where his sister died."

But other parents, such as Max Schachter and Tony Montalto, hoped the building would be preserved. Over the last year, they, Alhadeff and others have led Vice President Kamala Harris, members of Con-

gress, school officials, police officers and about 500 other invitees from around the country on tours of it. They mostly demonstrated how improved safety measures such as bullet-resistant glass in door windows, a better alarm system and doors that lock from the inside could have saved lives.

Those who have taken the tour have called it gut-wrenching as something of a time capsule of Feb. 14, 2018, with bullet-pocked walls and bloodstained floors. Textbooks and laptops sat open on desks, and wilted Valentine's Day flowers, deflated balloons and abandoned teddy bears were scattered amid broken glass. Those objects have since been removed.

Schachter, whose 14-year-old son, Alex, died in the shooting, said that while each tour was "excruciatingly painful," he believes

the safety improvements that visitors implemented elsewhere made keeping the building worthwhile. For example, Utah approved a \$200-million school safety program after its officials visited.

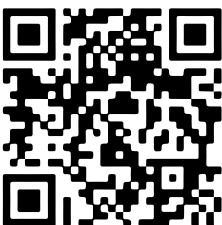
"We have museums and we have [historic] sites that have stood for individuals to learn and to understand what happened," Schachter said.

Broward is not alone in taking down a school building after a mass shooting. In Connecticut, Sandy Hook Elementary School was torn down after the 2012 shooting and replaced. In Texas, officials closed Robb Elementary in Uvalde after the 2022 shooting there and plan to demolish it. Colorado's Columbine High had its library demolished after the 1999 shooting.

The Broward school board has not decided what the building will be replaced with. Teachers suggested a practice field for the band, Junior ROTC and other groups, connected by a landscaped pathway to a nearby memorial that was erected a few years ago. Several of the students killed belonged to the band or JROTC.

Montalto, whose 14-year-old daughter, Gina, died in the shooting, would like to see a memorial take over the space, replacing the earlier one, which he said was supposed to be temporary.

"We are part of the community, too," he said.



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Los Angeles Times



# State COVID cases up as subvariants spread

**[COVID, from A1]**  
“We have seen this happen over the last 4½ years. We know we tend to see another wave around this time,” Hudson said. This one “started a little bit earlier, so it may crest a little earlier, and oftentimes we don’t see those hospitalized cases until a little further in.”  
COVID levels also are rising in wastewater. In Los Angeles County, sewage levels were at 16% of the winter peak for the week that ended May 25, up from 8% for the week that ended May 4. In Santa Clara County — the Bay Area’s most populous county — COVID levels in wastewater are considered high from San José to Palo Alto. There also is a notable rise in samples in San Francisco’s sewage.  
Across California, COVID in wastewater entered the high level for the week that ended June 1, the first time since February.  
New subvariants are increasingly making a mark nationwide. For the two-week period that ended Friday, 55% of estimated COVID specimens in the U.S. were of the FLiRT variants — up from 28.6% a month earlier. Another upstart, LB.1, is estimated to make up 14.9% of specimens nationwide, up from 6.7% last month.  
The parent of the FLiRT and LB.1 subvariants, the winter dominant strain JN.1, now accounts for an estimated 3.1% of strains nationwide. LB.1 is similar to the FLiRT subvariants — known officially as KP.1.1, KP.2 and KP.3 — and none are very different from JN.1, said Dr. Peter Chin-Hong, an infectious diseases specialist at UC San Francisco.  
“They’re different enough so that they’re increasing and they’re probably exploiting vulnerabilities, and they’re very transmissible, but not so different” from JN.1 that they pose a higher risk of severe disease, Chin-Hong said.  
Still, doctors remain concerned about the risk of serious illness and death among seniors and immunocompromised people — especially those who haven’t received an updated vaccine since September. More than 44,000 COVID deaths have been reported since October; by contrast, the U.S. Centers for Disease Control and Prevention’s weekly flu surveillance report estimates 24,000 flu deaths during the same time.  
One report published in March by the CDC, which looked at adults with immunocompromising conditions, found that only 18%



DANIA MAXWELL Los Angeles Times

**A PERSON RESPONDS** to a speaker during an L.A. City Council meeting Tuesday where a COVID-19 vaccination policy was discussed. COVID cases are rising in L.A. County and California as new subvariants spread.

had received an updated COVID-19 vaccine since September.  
The CDC urges everyone 6 months and older to get vaccinated with the updated shot, and for those 65 and older, two shots — as long as four months have passed since their first.  
But with only 36% of California’s seniors having received any COVID shots since September, doctors say it’s important the remaining population 65 and older get one shot now.  
A number of racial and ethnic groups have started to see even lower vaccination rates among seniors. In California, only 31.6% of Black seniors, 29.9% of Asian American seniors and 22.8% of Latino seniors have received an updated COVID-19 vaccination.  
Senior vaccination rates also vary by region — below the statewide average in much of Southern California, and highest in the San Francisco Bay Area. Los Angeles County reports 30.8% of its seniors with an updated vaccination; in San Diego County, 38.6%; Orange County, 34.2%; Riverside County, 28.1%; San Bernardino County, 26.3%; Ventura County, 37.4%; and Santa Barbara County, 40.4%.  
The percentage is about 46% in Santa Clara County, more than 50% in San Francisco County and nearly 60% in Marin County.  
“So many people haven’t

even gotten one shot. How about just even making sure that happens?” Chin-Hong said of seniors. “Everybody over 65 should probably get a shot before the new one comes out in the fall.”  
If a senior got a COVID vaccination now, there would still be enough time to get this fall’s upcoming formulation around Halloween, which is a good time to get vaccinated to protect against the winter rise in COVID infections, Chin-Hong said.  
“For those who are more vulnerable, I would certainly recommend getting either that first shot or that second,” Hudson said.  
Chin-Hong said the patients he has seen hospitalized for COVID have not had an updated shot in the last year.  
There continues to be good data demonstrating the vaccine’s effectiveness, even though the last version was designed against the XBB.1.5 subvariant, which was supplanted by JN.1 in the winter.  
In a report to a U.S. Food and Drug Administration advisory committee last week, CDC epidemiologist Ruth Link-Gelles said September’s vaccine brought increased protection against symptomatic illness as well as COVID-associated hospitalizations and emergency-room and urgent care visits, compared with those who didn’t get an updated shot.

But scientists also have observed weakening immunity over time — no surprise, given the same phenomenon has been seen in prior COVID vaccines. As before, the most durable protection afforded by the new vaccine guarded against critical illness, Link-Gelles said.  
The latest vaccine provides protection against JN.1, although perhaps less than if someone is exposed to an XBB subvariant, Link-Gelles said.  
The FDA’s Vaccines and Related Biological Products Advisory Committee last week voted unanimously to recommend that this autumn’s updated COVID vaccine formula be designed against JN.1 rather than FLiRT or another descendant of JN.1.  
Gambling on one of the later descendants like FLiRT might make for a bad match if another descendant overtakes that one. But sticking with a shot that guards against the parent strain may ensure a better

match this winter.  
“COVID vaccination still really does provide really good protection against severe disease and against folks ending up in the hospital,” Hudson said. But “COVID is very, very new to us as a species, still, and just by nature of what coronaviruses do, they tend to mutate quickly. So it’s not something that would be unexpected to see that with time, the protection that you would get via that COVID vaccine would tend to wane a bit.”  
One promising development that still is not available is getting a flu and COVID vaccine in one shot. That probably won’t happen until autumn 2025, but its unveiling could be a game-changer that could improve COVID vaccination rates. An estimated 22.5% of adults nationwide reported receiving the latest COVID vaccine, according to survey data reported to the CDC, compared with an estimated 48.5% for the flu.

“If you can get two things with one needle, I’m all for that,” Chin-Hong said.  
The Moderna version of the combined flu-and-COVID shot was actually more effective than getting COVID and flu shots separately, Hudson said. Other manufacturers are expected to develop combined flu-and-COVID shots as well.  
The L.A. County Department of Public Health reported a small increase in new COVID hospital admissions — an average of 19.6 a day, up from 16.9 a day about three weeks ago. Nine percent of hospitalized patients are in intensive care, but “deaths remain relatively low and stable,” with an average of one daily death, the agency said.  
Previously, the mid-year COVID rise in cases and hospitalizations in L.A. County began in early July — in 2021 and 2023 — but in early May in 2022.

“With traveling and gatherings increasing during summer, protection from COVID-19 infection remains important as a new group of variants has begun to circulate nationwide,” the Public Health Department said. “Summer plans can easily be disrupted by COVID-19 illness and increased transmission continues to pose more risk for the elderly.”  
Besides getting up to date on vaccinations, officials suggest commonsense steps to reduce the risk of spreading disease and getting sick: having sick people stay home and washing hands often, especially before eating and after sneezing or coughing. Testing for COVID is important to help limit spread of the illness, and can also help people know when they should ask for anti-COVID medicine such as Paxlovid, which can reduce the risk of severe illness or death among higher-risk people.  
People with COVID who are contagious should stay home, and if they need to be around others, should wear a mask. Those who want to reduce the risk of getting infected can wear a mask in indoor public settings and crowded areas.

## Inmate now admits role in husband’s notorious murder

ASSOCIATED PRESS

CONCORD, N.H. — Pamela Smart, who is serving life in prison for plotting with her teenage student to have her husband killed in 1990, accepted full responsibility for his death for the first time in a videotaped statement released Tuesday in her latest request for a reduced sentence.  
Smart, 56, was a 22-year-old high school media coordinator when she began a sexual relationship with a 15-year-old boy who later fatally shot her husband, Gregory Smart, in Derry, N.H. The shooter was freed in 2015 after serving a 25-year sentence. Smart denied knowledge of the plot, but she was convicted of being an accomplice to first-degree murder and other crimes and sentenced to life without parole.  
Smart has been incarcerated for nearly 34 years. In the video statement, she said she began to “dig deeper into [her] own responsibility” through a writing group that encouraged inmates to go “to spaces that we didn’t want to be in.”  
“In those spaces is where I found myself responsible for something I desperately didn’t want to be responsible for: my husband’s murder,” she said, her voice quivering. “I had to acknowledge for the first time in my own mind and my own heart how responsible I was, because I had deflected blame ... the truth of being so responsible was very difficult for me.”  
She asked to have an



Hard Working Movies via AP

**PAMELA SMART** is serving life for the 1990 slaying by a student that inspired “To Die For.”  
“honest conversation” with New Hampshire’s five-member Executive Council, which handles requests for sentence changes, and with Gov. Chris Sununu. Smart has exhausted all of her judicial appeal options. The council rejected her third request in 2022, and Smart appealed to the state Supreme Court, which dismissed her petition last year.  
Val Fryatt, a cousin of Gregory Smart, told the Associated Press on Tuesday that Smart had “danced around” accepting responsibility “without admitting the facts around what made her ‘fully responsible.’”  
Fryatt noted that Smart didn’t mention the victim’s name in the video, “not even once.”  
Messages seeking comment on Smart’s request were sent to council members, Sununu and the state attorney general’s office.  
“New Hampshire’s process for commutation or pardon requests is fair and thorough,” Sununu’s office said in a statement. “Pamela

Smart will be given the same opportunity to petition the Council for a hearing as any other individual.”  
“I will look into it,” Councilor Joseph Kenney responded in an email.  
Smart is serving time at Bedford Hills Correctional Facility in New York state. She has earned a doctorate in ministry and three master’s degrees while behind bars. She has also tutored fellow inmates, been ordained as a minister and been part of an inmate liaison committee. She said she is remorseful and has been rehabilitated.  
“I made excuses, dismissed my own involvement, and blamed everyone else but myself,” Smart wrote in her letter to Sununu. She said she had previously become “comfortable in [her] warped logic” that because she wasn’t there the night of the murder and didn’t pull the trigger, she wasn’t responsible.  
She added, “I am the one to blame for his absence from this world.”  
Nearly 30 letters of support, many from people in the corrections system, were included in her petition, which was filed last week.  
The trial was a media circus and one of America’s first high-profile cases about a sexual relationship between a school staff member and a student under the age of consent.  
Joyce Maynard wrote the novel “To Die For” in 1992, drawing from the case. That inspired a 1995 film of the same name, starring Nicole Kidman and Joaquin Phoenix.

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BUSINESS

# Inflation eased in May; rate relief won't be soon

Economy has shown signs of cooling, but job growth is strong and average wage gains beat price hikes.

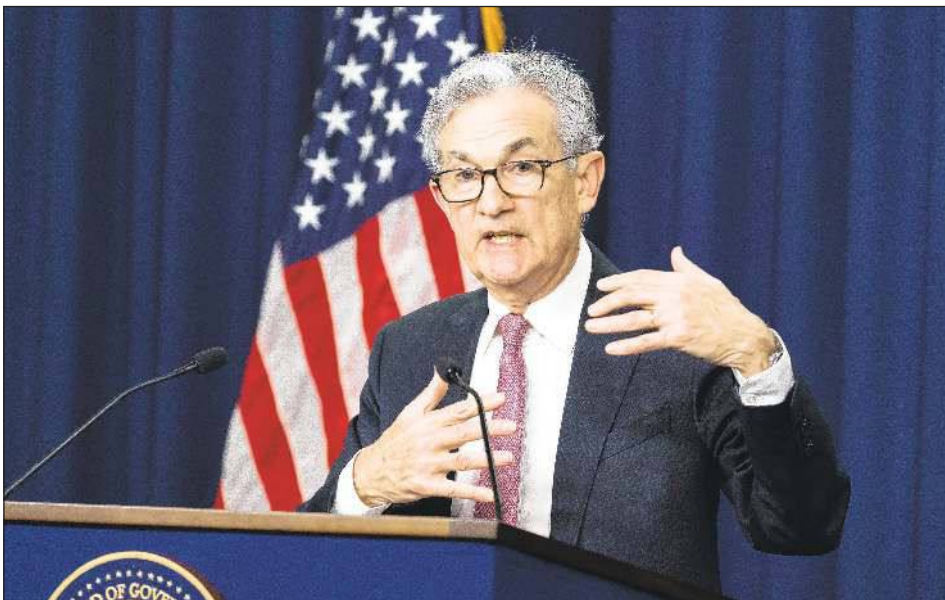
By Don Lee

WASHINGTON — The rate of inflation eased slightly last month, the government said Wednesday, but the financial squeeze that Americans are feeling is not likely to let up anytime soon, especially in high-cost California.

That's because a residue of sharply higher prices left behind by the COVID-19 pandemic still weighs on the pocketbooks and psychology of consumers.

Prices of new and used cars and trucks, for example, are 27% higher than before the pandemic, even though they went down 3.4% in May from a year earlier, according to the report from the Bureau of Labor Statistics. Much the same is true of other consumer goods and services, including dining out and personal care services such as hair salons as well as housing.

And there won't be much relief on interest rates in the near term. The Federal Reserve has raised interest rates to the highest level in more than two decades to fight inflation, and on Wednesday policymakers



ALEX BRANDON Associated Press

**"WE DON'T** see ourselves as having the confidence that would warrant beginning to loosen [monetary] policy at this time," Fed Chair Jerome H. Powell said.

said the fight wasn't over.

Despite previous expectations of multiple rate cuts this year, Fed officials projected just one quarter-point rate cut in 2024 in its benchmark interest rate, which currently is in the range of 5.25% to 5.5%.

The Fed, in its statement, said the economy was growing at a "solid pace," with strong job gains and low unemployment. And Chairman Jerome H. Powell nodded to Wednesday's better-than-expected inflation numbers.

"We do see today's report as progress and as building confidence," he said at a

news conference. "But we don't see ourselves as having the confidence that would warrant beginning to loosen [monetary] policy at this time."

According to inflation data released Wednesday, overall consumer prices were up 3.3% in May from a year earlier. That's down slightly from an annual inflation rate of 3.4% in April but still well above the Fed's 2% target.

"We still need several more months of this, but the fundamentals are encouraging," said Paul Ashworth, chief North America economist at Capital Economics, a

research firm.

Other experts were less sanguine about near-term inflation: "It's a maddening, sticky, stubborn situation," said Dan North, senior economist at credit insurance firm Allianz Trade.

Both economists and political analysts have been puzzled that President Biden's standing with the public on the economy has been languishing despite steady growth, strong job gains and significant improvement in inflation. A big part of the answer is that people are still feeling the aftershocks of price increases in 2021 and 2022, when inflation peaked

at 9.1%.

The costs of a broad range of everyday goods went up very sharply in those two years, and they're not likely to return to pre-pandemic levels soon, if ever.

New vehicle prices, for example, rose by double-digit percent mostly in 2022, but auto insurance premiums, partly reflecting the higher car costs, started taking off last year and were up 20% in May from a year earlier.

Housing inflation, including rising rents and what are called homeowners' equivalent rents, has been especially sticky, remaining in the range of 4.5% to 4.7% this year. That's a particular concern in California, where the housing market has soared beyond the reach of most would-be buyers and high interest rates have only compounded the problem.

Despite broadly higher prices, analysts note that workers' wages have been outpacing inflation, meaning that their purchasing power overall hasn't weakened. In May, average weekly earnings were up 3.8% from a year earlier — a half-point higher than inflation, according to a separate government report.

Still, most people living today have never experienced the kind of sharp, broad inflation that hit the U.S. during the pandemic.

"Even if you had a job, inflation is stressful because it forces you to think about

day-to-day purchases," said Aditya Bhawe, senior U.S. economist at Bank of America Global Research.

People may not get over the inflation gloom and get used to the new price levels, he said, until they have "fully internalized the fact that their wages have also grown."

But in large part because of the incremental gains in income and job gains, the higher costs have not stopped people from spending.

Consumer spending, which accounts for about two-thirds of U.S. economic activity, is expected to grow by a solid 2% this year.

Wednesday's report showed that annual inflation also slowed in the Pacific coast region in May but is running above the nationwide average, at 3.7%, in part because of higher price increases for food, transportation and gas.

Housing inflation in May was 4.6% for the U.S. and 4.5% for the Pacific coast states.

Analysts are expecting inflation across the country to come down very slowly in the remaining months of the year, if at all. Prices for many goods, including appliances and new cars, dropped in the second half of last year, and inflation slowed sharply for other items and some services as well, all of which will make year-over-year comparisons more difficult to show favorable readings.

## Is California's film and TV tax credit in danger? Unions say yes

By Taryn Luna and Christi Carras

SACRAMENTO — Eager to negotiate off the 2024 ballot a measure that would make it harder to raise taxes, unions are alleging that the initiative would end a California program that awards hundreds of millions of dollars annually in tax credits to television and film studios.

The claims are part of an effort by unions to increase pressure on business interests backing the measure to strike a deal to remove it from the November ballot, which remains possible amid an intense negotiation period at the state Capitol. If the concerns about the tax credits catch on, movie studio executives could be a powerful addition to the opposition campaign.

Losing film and television tax credits would be particularly damaging as the motion picture industry struggles to recover from the COVID-19 pandemic, two major strikes and an ongoing industry contraction.

"This thing has the potential to devastate our industry and the jobs that support it, as well as those that are touched by this industry," said Thom Davis, president of the California IATSE Council, part of the Hollywood crew members union



RON JAFFE CBS

**CHRIS O'Donnell** on the set of "NCIS: Los Angeles" in 2020. Studios have not joined the unions' campaign.

International Alliance of Theatrical Stage Employees.

So far, no movie studios have joined the opposition campaign led by the Service Employees International Union California, California Teachers Assn., Northern California Regional Council of Carpenters and the State Building & Construction Trades Council of California.

Warner Bros. Discovery and a lobbyist for the Motion Picture Assn. declined to comment. The Times reached out Tuesday to several other major studios, including Disney, NBCUniversal, Sony, Paramount and Netflix, for comment.

The California Business

Roundtable, a proponent of the measure, pushed back on the union claims. The film credits are a tax deduction, not an increase, and would not be affected by the ballot initiative, the business organization said.

"We've been waiting for these kinds of scare and intimidation tactics for weeks," said Rob Lapsley, president of the California Business Roundtable.

Removing the Taxpayer Protection and Government Accountability Act from the November ballot is a top priority of labor unions and Democrats, who are afraid voters will support the proposal and tip the balance of power in Sacramento.

The proposal, pushed by Lapsley's group and the Howard Jarvis Taxpayers Assn., strips the Legislature and the governor of the ability to raise taxes without voter approval. The measure could limit state and local funding and make it more challenging for the governor and Legislature to generate funding for new programs or respond to an economic crisis without sacrificing their own policy agenda.

The measure would have a "chilling effect on government's ability to invest in services and infrastructure that the state of California and Californians need in order to grapple with all of the challenges ahead," such as climate change, an aging population and the rise of artificial intelligence, said Keely Bosler, a former director of the California Department of Finance who is working with the opposition campaign.

Gov. Gavin Newsom and Democratic lawmakers petitioned the California Supreme Court in September to intervene, arguing that the change revises the California Constitution and should require a two-thirds vote in the Legislature to appear on the ballot. The high court heard oral arguments on the case in May and could offer a ruling to strike the measure from the ballot.

Lawyers for the proponents and the opposition campaign disagree over whether the measure will have an impact on film and TV tax credits.

The measure asks voters to require local governments to vote on all fee increases, which can now be approved administratively. The threshold to increase local special taxes would increase from a majority to a two-thirds vote of the people.

Fee increases at the state level, which are often approved by state agencies and boards, would need support from a majority of the Legislature. The ballot measure also would expand the requirements necessary for a statewide tax increase, which currently can be done with a two-thirds vote of the Legislature. Under the measure, support from a majority of California voters also would be required.

The measure expands the definition of taxes and restricts the use of fees to cover only the cost of the service, potentially prohibiting government from redirecting revenue to other purposes.

Opponents say California's film and TV tax credit program — which underwent a significant makeover in 2023 — could be in jeopardy due to a provision in the proposed ballot measure

declaring that "any change in state law which results in a taxpayer paying a new or higher tax" must be passed by at least two-thirds of the Legislature and approved by a majority vote of the people.

A retroactive clause states that "any tax or exempt charge adopted after January 1, 2022, but prior to the effective date of this act" that was not implemented according to the above rules will be void one year after the measure is passed, "unless the tax or exempt charge is reenacted in compliance with the requirements."

Detractors have interpreted those excerpts to mean that state Senate Bill 132 — a 2023 law extending California's film and TV tax credit by five years and incorporating a new "refundable" feature permitting certain studios to qualify for direct payments from the state — would be overturned if the ballot measure passes in November.

Unions began delivering the warnings in the final stretch of budget negotiations at the Capitol. Newsom and Democrats are negotiating among themselves and with unions and other interest groups about delaying an increase to the minimum wage for healthcare workers to \$25 an hour and a pause on tax credits for businesses to close California's \$45-billion budget deficit.

Those talks are intertwined with conversations about the 2024 ballot measures. Under state law, proponents have the ability to withdraw their measures from the ballot before the June 27 qualifying deadline. Lapsley said he has been open to having talks about the provisions of his measure with opponents, but that hasn't happened.

"We've been crystal clear that we would respect anyone who wants to sit down and have a discussion," Lapsley said.

But Lapsley has also been adamant about the need for his proposal.

"The importance of [the Taxpayer Protection and Government Accountability Act] for the statewide business community as a long-term check and balance against a permanent two-thirds super majority progressive Legislature far outweighs any individual elements that they may be talking about at this point," Lapsley said.

California awards about \$330 million annually to dozens of entertainment companies that film in the state — a relatively low number compared with more attractive tax programs offered by production hubs in other states and countries.

## Sony Pictures acquires dine-in cinema chain Alamo Drafthouse

By Christi Carras and Ryan Faughnder

Sony Pictures Entertainment has purchased Alamo Drafthouse Cinema, the innovative dine-in movie theater chain known as a prime cinephile destination, including at its L.A. location.

The Culver City studio said Wednesday that the quirky Austin, Texas, company would be housed under its newly established Sony Pictures Experiences division, led by Alamo Drafthouse's Michael Kustermann, who will continue his role as chief executive of the cinema chain.

Sony did not disclose the price of the deal but promised to "preserve Alamo Drafthouse's distinctive movie-dining experience." The exhibitor — which boasts 35 locations in major U.S. cities, including San Francisco, Chicago, Boston, Austin and New York — is known for serving food and craft beer at its theaters.

It's also famed for its strict no-texting policy and its themed "movie parties"



CHRISTINA HOUSE Los Angeles Times

**ALAMO DRAFTHOUSE** is a haven for movie buffs, including the chain's location in downtown L.A.

inspired by specific titles.

"Alamo Drafthouse's differentiated movie-going experience, admired brand and devoted community fit well with this vision," Ravi Ahuja, president and chief operating officer of Sony Pictures Entertainment, said in a statement.

Alamo Drafthouse says it is the seventh-largest theater chain in North America. In a limited sense, Sony's acquisition Alamo is a flashback to Hollywood's Golden

Age, when the major studios ran their own theater chains, thereby controlling production, distribution and exhibition.

This vertical integration triggered a major antitrust case that resulted in a 1948 U.S. Supreme Court decision that in effect broke up the studio oligopoly. In a series of settlements known as the Paramount decrees, the studios agreed to divest their theater assets.

During the Trump ad-

ministration, however, the Justice Department sunset the decrees, determining them to be out of date.

Today, entertainment companies control production, distribution and exhibition in a different sense: Most of the major studios' parent companies own streaming services. Sony is the only top studio without a mass-market streamer to compete with Netflix.

Restrictions on studios owning theaters thawed in the decades after the decrees as studios started to dip into exhibition space.

Sony for a time owned the Loews chain, which is now part of AMC. Paramount Pictures and Warner Bros. owned the Mann theater chain for many years.

Disney has long run Hollywood Boulevard's El Capitan, where it screens its movies and hosts special events. Netflix acquired the Egyptian Theatre on Hollywood Boulevard from American Cinematheque, as well as the Bay Theater in Pacific Palisades, where it also screens its own movies.

Under Sony, Alamo

Drafthouse will keep its existing locations, including its only theater in Southern California, which opened in downtown L.A. in 2019.

The studio acquired the exhibitor from private equity firms Altamont Capital Partners, Fortress Investment Group and founder Tim League, who launched Alamo Drafthouse with his wife, Karrie, in 1997.

Like many operators, Alamo Drafthouse struggled during the pandemic, which closed cinemas for months. The company filed for Chapter 11 bankruptcy protection in 2021, citing pandemic-related woes.

Cinema chains continue to face challenges amid a struggling box office. So far this year, domestic ticket sales are down 26% from the same period in 2023, according to Comscore.

"We are excited to make history with Sony Pictures Entertainment and have found the right home and partner for Alamo Drafthouse Cinema," Kustermann said in a statement. "We were created by film lovers for film lovers."



# Miami academic to be new UCLA chancellor

[**UCLA**, from A1] sleep cycles and circadian rhythms.

UC regents unanimously approved the appointment of Frenk, who was recommended by UC President Michael V. Drake. He will earn an annual base salary of \$978,904 — a significant reduction from his University of Miami base pay of \$1.68 million.

Frenk told regents he was excited by the opportunity to help lift up students and the broader community through UCLA's life-changing education, research and public service. He added that at a time of growing mistrust toward higher education, UCLA and other universities must “passionately articulate the many societal benefits” they bring.

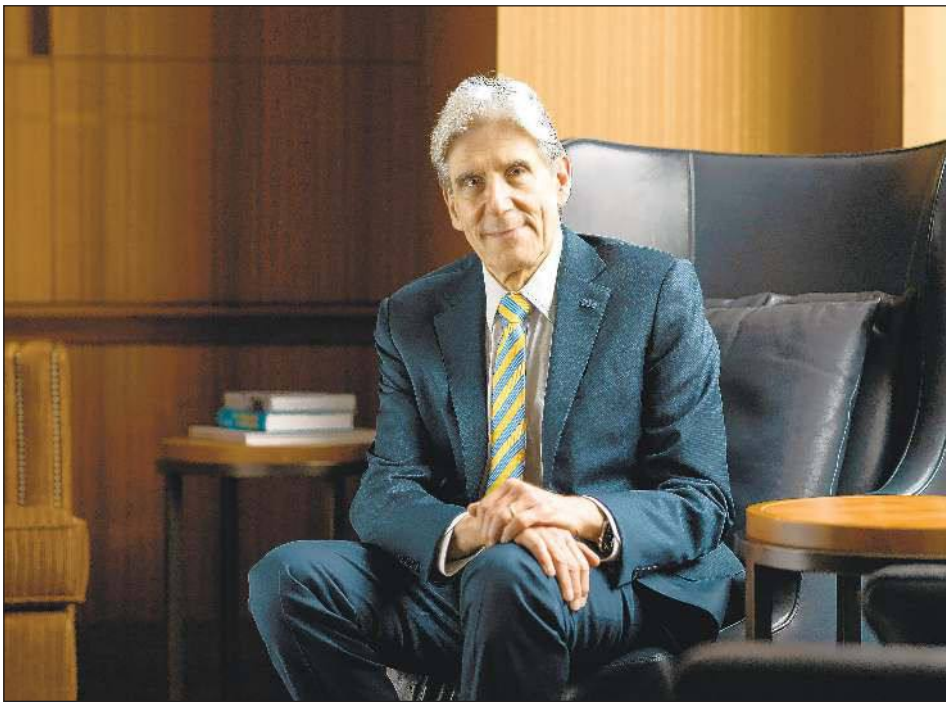
“For many people around the world, UCLA is known as a dream school, and this is truly a dream job for me,” Frenk said.

Frenk will come to UCLA at a particularly fraught time, as protests over the Israel-Hamas war, labor strife, mounting burdens on faculty and lingering pandemic blues have roiled the campus. Despite UCLA's top academic ranking and status as the most applied-to university in the nation, many campus members report what they say is unprecedented division, acrimony, burnout and malaise.

The division was reflected in a close but unsuccessful faculty vote to censure Block and express no confidence in his leadership handling the university's response to a pro-Palestinian encampment and mob attack against it.

In several recent interviews with UCLA faculty and students about their hopes for the next chancellor, the dominant issue raised was the need to unify the shattered campus.

“Historically, I don't



DAVID ESQUIVEL, UCLA

**JULIO FRENK**, the son of a German Jewish father who fled Nazi Germany in the 1930s, has lauded the kindness he says Mexicans offered his displaced family.

think we've seen this much division — it's difficult to hold the community together,” said Andrea Kasko, UCLA Academic Senate chair. “The next chancellor is going to have to rebuild trust with everyone, do a lot of listening. The community needs to heal.”

Frenk's background may suit him to that task. As the son of a German Jewish father who fled Nazi Germany in the 1930s, he has a personal sensitivity to anti-semitism; he also has lauded the power of tolerance, inclusion, generosity and kindness he says Mexicans offered his displaced family, helping them succeed.

In remarks Wednesday to the regents and, later, the media, Frenk called himself a “boundary spanner” who has bridged various countries and disciplines and would bring that approach to his campus work in celebrating the “richness of dif-

ferences. ... We need to appreciate that against a background of difference there is a commonality, a common humanity that remains everywhere and that's what we need to build on,” he said.

He added that his first actions would be “purposeful listening” to students, faculty, staff, alumni and other campus constituencies to learn about UCLA and its challenges and opportunities. In response to several questions about how semitism; he also has lauded the power of tolerance, inclusion, generosity and kindness he says Mexicans offered his displaced family, helping them succeed.

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## Changes to terms were a factor in Redstone killing deal, sources say

[**Redstone**, from A1] ing to seven people close to the situation who were not authorized to comment on internal discussions.

Redstone's adult children — who are in line to inherit the family's fortune — had initially advocated for the Skydance deal, according to two of the sources. But, by early this month, the matriarch was becoming increasingly uncomfortable.

On Monday, three sources said, Redstone and her children had agreed to hold on to their heirloom, abruptly ending one of the industry's most calamitous auctions.

“It's Shari's company,” said one insider. “She had kicked and clawed for control, and she just wasn't ready to let go.”

What prompted Redstone's reversal?

The 70-year-old mogul was unhappy with changes to deal terms that would have meant less money flowing to the family's holding company, National Amusements Inc., two sources said.

The family initially expected around \$2 billion for NAI, which owns 77% of Paramount's voting shares. But the deal was restructured (with Redstone's buy-in) to provide more money to common shareholders, which would have left the family with about \$1.7 billion

after NAI's debt was paid, the knowledgeable people said.

Separately, Redstone wanted to be indemnified from costly shareholder lawsuits and give other shareholders the ability to weigh in. But that was a sticking point for Skydance.

And other suitors have emerged. In recent weeks, Redstone received overtures to sell just National Amusements and its controlling Paramount shares, which would represent a more straightforward transaction.

Former top Seagram and Warner Music executive Edgar Bronfman Jr. and Hollywood producer Steven Paul (“Ghost in the Shell,” “Baby Geniuses”) have separately expressed their desire to buy National Amusements. Both prospective bidders signaled they would pay more than the amount that National Amusements would have received under the Skydance bid.

The Redstones wanted to honor their late patriarch by not selling the family jewels at a low. They anticipate that a better offer for NAI will soon materialize, sources said.

The sale of Paramount would have marked the end of an era for the Redstone family, which has long cher-



MARTINA ALBERTAZZI, Bloomberg

**PARAMOUNT'S** sale would have marked the end of an era for Shari Redstone and her family.

ished its position in Hollywood. And it was Shari Redstone who toiled for years on the sidelines of father Sumner Redstone's sprawling empire. The hard-driving late mogul and the high-level executives at his company, then known as Viacom, were dismissive of her talents and ambition.

But Shari Redstone hung in, and in 2016, as her father's health was failing, she led a sweeping corporate housecleaning.

Three years later, Redstone achieved her longtime goal of reuniting Viacom and broadcaster CBS. The combined company was renamed Paramount Global in 2022, but its stock has since cratered.

Bakish's ouster was key to the unfolding drama, sources said.

Redstone and Bakish had been struggling behind the scenes since November, knowledgeable people said. She had grown increasingly impatient with Paramount's sluggish stock performance and the downgrade of its credit to “junk” status. And she was furious over Paramount's May 2023 decision to cut its dividend to shareholders, according to three sources.

The dividend cut devastated the Redstones' company, NAI, which then turned to Chicago banker Byron Trott and his BDT Capital Partners for a \$125-million cash infusion last year to pay creditors who were demanding money.

Bakish was fired April 29. In an unusual arrangement, the board installed three division heads — George Cheeks, the leader of CBS; Chris McCarthy, the cable entertainment chief; and Brian Robbins, the head of Paramount movie studio and Nickelodeon — as the “Office of the CEO.” The trio immediately went to work to craft a business plan for Paramount that would satisfy Redstone and Wall Street.

After Paramount's June 4 shareholders' meeting, the three executives gave a private presentation that

has 18,000 students — to the much larger public UCLA and the 10-campus UC system remains to be seen.

Shane White and Michael Meranze, former UCLA Academic Senate chairs, said faculty numbers have not kept up with expanding student enrollment, leading to larger workloads and burnout. Between 2011 and 2023, UCLA's student enrollment increased by 18.8% but Academic Senate faculty members grew by less than 2%.

In addition, Kasko said, staffing shortages have saddled faculty with more bureaucratic tasks, leading to less time for teaching and research.

The three faculty leaders also said that graduate students need to be better supported with funding or the campus will have to shrink their numbers and risk losing the young intellectual talent crucial to UC's powerful research enterprise.

“We need more classrooms, faculty and graduate students,” White said. “We are supposed to be the brain trust for the next inventors and Silicon Valley startups to deliver what society needs.”

Among students, many say the cost of housing, food and other financial needs is an ongoing problem. Adam Tfayli, UCLA student body president, said the next chancellor should be more attentive to those needs and more accessible to students to hear their concerns, such as campus safety and growing feelings of alienation lingering from the pandemic and remote learning.

“The current campus climate is at an all-time low,” he said. “People are not necessarily as connected.”

Frenk addressed such needs at the University of Miami when he took office in 2015. In his inaugural speech, he announced two major commitments: create 100 en-

dowed positions to attract and retain the best faculty, and raise support for students to meet 100% of demonstrated financial need.

He also has praised student activism. In a column for the University of Miami student newspaper, he lauded his students — some of whom were graduates of Marjory Stoneman Douglas High School in Parkland, Fla., where a gunman killed 17 people in 2018 — for their advocacy against gun violence. He said their “refusal to stay silent in the face of violence and intimidation” inspired him.

Frenk's biggest professional passion is global health. A fourth-generation physician, he earned his medical degree from the National Autonomous University of Mexico in 1979. He also received master's degrees in public health and sociology and a joint doctorate in medical care organization and sociology from the University of Michigan at Ann Arbor.

Frenk served as health minister under President Vicente Fox from 2000 to 2006 and is credited with introducing universal health insurance, Seguro Popular, which expanded access to healthcare for millions of uninsured Mexicans. He expanded access to family planning and contraception — which drew criticism from some conservatives.

At Harvard, Frenk is credited with balancing the school of public health's budget, diversifying research and helping land the \$350-million gift, the largest in Harvard's history.

Frenk is married to Felicia Knaul, a health economist; the couple have two children. In addition to scholarly articles, he has written two children's books about the human body, and enjoys opera, biking, soccer and football.

### MARKET ROUNDUP

## Wall Street climbs on hopes for coming cuts to interest rates

ASSOCIATED PRESS

**NEW YORK** — U.S. stocks climbed Wednesday after a surprisingly encouraging update on inflation and a reassurance that the Federal Reserve still sees a cut to interest rates as likely this year.

The Standard & Poor's 500 added 0.9% to its all-time high set a day earlier. The Nasdaq composite also built on its own record and jumped 1.5%, while the Dow Jones industrial average lagged the market with a dip of 35 points, or 0.1%.

The action was even stronger in the bond market, where Treasury yields dropped after the inflation report showed U.S. consumers paid prices that were 3.3% higher for food, insurance and everything else last

### Major stock indexes

Index	Close	Daily change	Daily % change	YTD % change
<b>Dow industrials</b>	38,712.21	-35.21	-0.09	+2.71
<b>S&amp;P 500</b>	5,421.03	+45.71	+0.85	+13.65
<b>Nasdaq composite</b>	17,608.44	+264.89	+1.53	+17.30
<b>S&amp;P 400</b>	2,951.97	+38.10	+1.31	+6.13
<b>Russell 2000</b>	2,057.10	+32.75	+1.62	+1.48
<b>EuroStoxx 50</b>	5,034.43	+69.34	+1.40	+11.34
<b>Nikkei (Japan)</b>	38,876.71	-258.08	-0.66	+16.17
<b>Hang Seng (Hong Kong)</b>	17,937.84	-238.50	-1.31	+5.22

Associated Press

month from a year earlier. Economists had been expecting to see the inflation rate stuck at 3.4%.

For Wall Street, a slowdown in inflation not only helps U.S. households struggling to keep up with fast-rising prices, but it also opens the door for the Federal Reserve to cut its main interest rate. Such a move would

ease pressure on the economy and give a boost to investment prices.

Smaller companies that need to borrow to grow and can therefore feel the pinch of higher interest rates more than larger rivals led the market. The smaller stocks in the Russell 2000 index jumped 1.6%.

Lower interest rates

could also mean easier mortgage rates and inject energy into the housing market. Home builder D.R. Horton climbed 3%. Builders FirstSource, which sells vinyl windows, custom millwork and other building materials, jumped 5.3%.

Oracle helped lead Wall Street higher with a leap of 13.3% even though it reported weaker profit for the latest quarter than analysts expected. Analysts pointed to strong bookings, including contracts related to artificial intelligence training.

A furor around AI has helped send stocks to records despite worries about high interest rates and the slowdown in the economy that they induce. Nvidia again was the strongest force pushing the S&P 500 higher, with a gain of 3.5%. The chip company has be-

come the poster child of the AI rush, and its total market value has topped \$3 trillion.

Apple was nearly as strong a force pushing up on the S&P 500 as Nvidia after rising 2.9%. Its stock has been jumping the last two days after getting a cool initial reception to the announcement of several AI-related offerings coming to its operating systems.

All told, the S&P 500 rose 45.71 points to 5,421.03. The Nasdaq gained 264.89 to 17,608.44, and the Dow dipped 35.21 to 38,712.21.

In the bond market, the yield on the 10-year Treasury fell to 4.32% from 4.40% late Tuesday and from 4.60% a couple of weeks ago. The two-year Treasury yield, which more closely tracks expectations for the Fed, slumped to 4.75% from 4.83% late Tuesday.

stability for the struggling media company. The deal-making “was already taking forever,” one insider said.

There were other factors too. Paramount's lead independent director, Charles Phillips Jr., had long been opposed to the two-phase \$8-billion transaction with Skydance. The Santa Monica production company, its investors RedBird Capital Partners and private equity firm KKR, along with Larry Ellison, were putting billions of dollars into the deal.

Phillips, a former president of Larry Ellison's Oracle Corp., left that software giant in 2010 on rocky terms. There's been speculation that Redstone is now eyeing Phillips for a bigger role.

“We continue to believe that Redstone/National Amusements is likely to appoint current Paramount board member and former Viacom board member, Charles Phillips, as CEO,” industry analyst Richard Greenfield wrote in a note.

A person close to Redstone downplayed speculation, saying the mogul has deep respect for Phillips as well as for Cheeks, McCarthy and Robbins.

David Ellison, who has earned standing in Hollywood as a successful movie producer, had planned to install his own leadership group at Paramount, which would have left movie studio chief Robbins particularly vulnerable, the sources said.

Executives in McCarthy's cable programming division also felt threatened, recognizing that their futures were uncertain because Skydance may have decided to sell cable channels to pay down debt. “Now, they live to fight another day,” another insider said Wednesday.

The company could choose to weather a few years of pain as it pares itself down to a pure-play content company, analysts said.

Paramount shares closed Wednesday down 8 cents to \$11.12.

The scuttled sale doesn't solve National Amusements' financial problems.

“We believe National Amusements is keen to sell Paramount eventually,” Greenfield, the analyst, said. “We suspect the next 12-18 months is a ‘pause’ in the Paramount [merger and acquisition] process, not the end.”

Times staff writer Samantha Masunaga contributed to this report.



# Dumping homeless people is not new. Getting caught is

**D**O COPS LEAVE PEOPLE lying on the sidewalk?

That was the question a member of Los Angeles City Council President Paul Krekorian's staff heard from a security guard when she walked into the North Hollywood district office Thursday.

The reason for the query soon became clear. The guard showed her security-camera video of a Burbank Police Department vehicle pulling up to the curb outside Krekorian's office on Lankershim Boulevard earlier that morning. In the video, the officers can be seen getting out and opening a passenger-side door for a man in bare feet, dressed in a loose shirt and pants, who climbs out. Before the squad car drives away, the man rubs his face, staggers to his knees and puts his head down on the pavement. Then he lies face-down on the sidewalk.

So the answer, appallingly, is yes: Some cops leave people — in this case, a homeless man — lying on the sidewalk and drive off.

This kind of action — or inaction — is despicable. But it's not unheard of. Anecdotes abound of neighboring cities dropping off homeless people in Los Angeles — as Krekorian noted in a letter he wrote to Burbank Mayor Nick Schultz, calling it “inhumane and inexcusable for any neighboring jurisdiction to simply remove unhoused people from their streets and dump them on ours.” Krekorian has asked the L.A. city attorney, the L.A. County district attorney and the state attorney general to investigate.

Over the years, hospitals have been fined for dumping homeless patients after they were discharged.

The Burbank Police Department says it has started an investigation as well, though it also released an apparent justification for the incident. The department says two officers responded to a call about the man being naked at a bus stop near Providence St. Joseph Medical Center in Burbank.

They persuaded him to put his clothes on and offered to drop him off somewhere. He asked to be taken to the Sunland/Tujunga area, but, according to the Police Department's statement, “ultimately agreed to be transported to the Metro Red Line in North Hollywood.” The officers stopped a couple of blocks short of the train station when the man asked to get out to get coffee.

The Burbank Police Department wouldn't say if it had a protocol for calls involving homeless people in distress. But the Los Angeles Police Department does, according to Capt. Kelly Muniz. LAPD officers and dispatchers assess these situations on a case-by-case basis. Sometimes a SMART team — which has a police officer and mental health clinician — will be dispatched. Other times, an unarmed team of mental health professionals who are part of the CIRCLE program, which operates out of the mayor's Office of Community Safety, is called.

Krekorian's staff said they searched for the man and found him nearby that afternoon. He told them that he went to Providence St. Joseph for an injury to his leg but was kicked out for being unruly. He had no money or wallet. Krekorian's staff called the L.A. Fire Department, and he was taken to Providence St. Joseph. Since then, a spokesman for Krekorian said, the staff has tried to keep track of him.



Courtesy of Paul Krekorian

**VIDEO** provided by Los Angeles City Council President Paul Krekorian's office shows an unhoused man being dropped off in North Hollywood by Burbank police.

Citing federal healthcare privacy laws, Patricia Aidem, a spokesperson for Providence, would not say whether the man was ever at the hospital. However, she said, “we do not ask patients to leave the hospital.” She noted that every Providence emergency department in Southern California has a staff member assigned to help homeless patients connect to local resources and provide them with clean clothing and shoes.

So all we know for sure about this man was that he was offloaded onto a sidewalk by Burbank police officers.

But the real outrage is that while this case came to our attention because it happened in front of the City Council president's district office, every unsheltered person languishing on a sidewalk or curb or park has been dumped in some way — if not by a cop or a hospital, then by a system so

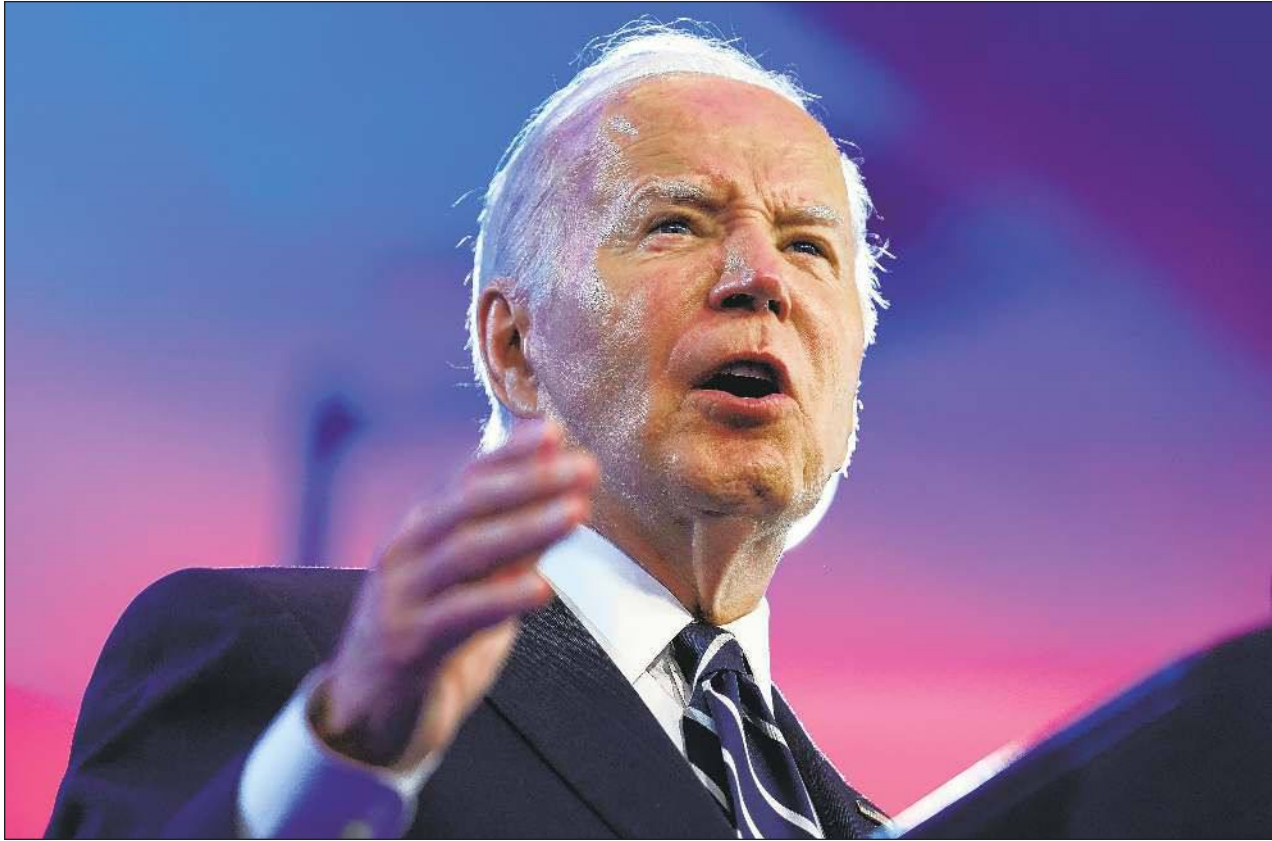
flawed that housing is beyond reach and social services are insufficient.

Being homeless in L.A. means constantly moving from place to place — sent along by a police officer or because of one of the many “anti-camping” signs posted around the city's parks, schools and underpasses.

It may have been bad luck for the Burbank Police Department that this man was dropped off in front of Krekorian's district office, but it was perhaps the best luck this man could have had. A staff of city officials immediately started helping him, and it kicked off a discussion about the lack of resources available for homeless people.

If the police had let him off somewhere else, maybe no one would have noticed — as they fail to notice the thousands of people living on the streets right in front of them every day.

## LETTERS



EVAN VUCCI Associated Press

**AT 81 YEARS** old, Joe Biden, shown in Washington on Tuesday, is the oldest person to hold the presidency.

# Wiser because he's older

Re “Once upon a time, there were two old men,” column, July 10

**I**AM SADDENED to see so many negative articles being written about age. As an active woman in my mid-80s, I value what I have learned over many decades. I was fortunate to learn from very wise, older family members, teachers, writers, friends and others — all of whom were, and are, wise because they know how to process true facts and work toward solving challenges.

My challenge to reporters is to be more responsible in the way they portray the characteristics of aging in both former President Trump and President Biden. It's wisdom that should be the focus, and there is no comparison between that of Biden and Trump.

In the 1970s, Vivian Clayton, a geriatric neuropsychologist, developed a definition of wisdom. After conducting her research, she determined there are three key components to wisdom: cognition, reflection and compassion. We should assess the importance of electing leaders who possess that wisdom, no matter their age.

SUSAN CAMBIGUE TRACEY, Pacific Palisades

I disagree vehemently with Doyle McManus' analysis of Time magazine's interview of the president.

McManus claims: “On matters of substance, he was entirely cogent, often at a detailed level.” I found the president's remarks extremely hard to follow. Just one example:

“You tell me if I want to, if an American corporation wants to invest in China, it has to give 50% ownership, 51% ownership to a Chinese operator. And that goes on from there. And I said, so you're gonna do that to us? (unintelligible)”

We're staking the fate of democracy on this?

STEVEN JAMES PETERSON  
Irvine

We are not just electing a president; we're electing a party and a platform.

Electing Biden means that you care about the environment, women's rights, healthcare, fair immigration standards, fair judicial appointments and student loan assistance. Our international status will again crash to the bottom if Biden is not our president.

This is no time to be a one-issue voter. There's a lot more at stake than Israel and the Palestinians, even though the war in Gaza is a travesty. If you leave our international status in the hands of Trump, we will surely crash and burn again.

LINDA BRADSHAW CARPENTER  
Los Angeles

## Dumping a crisis onto L.A.

Re “Burbank police ‘dumped’ homeless man in L.A., council president says,” June 10

We've long heard about other cities and states busily allegedly dumping a homeless man in North Hollywood, a neighborhood in the city of L.A.

Ever wonder why at times there have been tents surrounding Beverly Hills, while Beverly Hills itself remains pristine? The answer is intuitive, and it's not

because homeless individuals don't want to live in a city that is so nice.

The city of Los Angeles should legally and aggressively push back. We must stop being everyone's dumping ground for homeless people. It is difficult enough to handle our share of this crisis without being responsible for other places' homeless populations as well.

Of course, this source accounts for only a fraction of our overall homeless population, but it points to why we haven't been able to solve this crisis. We successfully get people experiencing homelessness off the streets of L.A. every day, but a greater number of them land there. So, despite

building units, the problem keeps growing.

We need to do an intense audit of the dozens of sources of homelessness, such as lost jobs, costly health calamities, evictions and more. We then need to figure out how to address each source and get to the point where we are at least outpacing the number of new homeless people on our streets.

Otherwise, we will continue digging ourselves into a deeper hole.

PAUL KORETZ  
Los Angeles

The writer is a former member of the L.A. City Council.

::

The video of Burbank police officers allegedly dumping a homeless man in front of L.A. City Council President Paul Krekorian's North Hollywood field office is no big surprise to those living in northeast Los Angeles.

It is well known in this area that the smaller cities on our borders have been routinely dumping homeless people in northeast Los Angeles for years, but it hasn't been caught on camera as with this recent incident.

Now is the time for all of us to have an open discussion about our homelessness strategies, which are obviously not working. Instead of cities dumping people elsewhere and pointing fingers, we should all be holding the county of Los Angeles responsible for this worsening crisis.

If there were any government entity that should have homeless people dumped onto it, it would be the Los Angeles County Board of Supervisors, whose members have failed all of us.

KEN WALSH  
Los Angeles

## Abortion is at risk everywhere

Re “Next governor should win on merits, not money,” June 7

Is his column on Lt. Gov. Eleni Kounalakis' campaign for governor, Mark Z. Barabak writes, “Legal abortion is not remotely at risk in California.”

Journalists should be

more careful when making sweeping statements such as this — especially one about a woman's ability to choose, which could be reversed nationally if the MAGA party wins in November.

We don't need a journalist from a major U.S. newspaper making statements that give voters a false sense of security regarding a freedom that a majority of Americans support.

We need voters in all states to come out and vote to maintain all of our freedoms, because they are all at risk. That's what's at stake. If voters in heavily Democratic states stay home because they feel their freedoms are safe, then our democracy will quickly fall to autocracy.

Good for Kounalakis for supporting reproductive freedom in Arizona and Nevada too. That's what women do — we support one another.

ANGELA BENSON  
San Diego

## In lieu of flowers, be kind

Re paid obituaries, June 9

As I age, I find myself reading the obituaries more, and to my surprise they have expanded my views on life.

I read about Esther Wachtell's death and had known of her meaningful community involvement during my career as a social worker in nonprofit organizations.

I was impressed with the last line of her obituary: “In lieu of flowers, please do something kind for someone you love.” I will.

HANK BORENSTEIN  
Los Angeles

## FOR THE RECORD

**Letter to the editor:** In the June 12 edition, the first name of letter writer Janet Polak was mistranscribed as Janey.

**HOW TO WRITE TO US**

Please send letters to letters@latimes.com. For submission guidelines, see latimes.com/letters or call 1-800-LA TIMES, ext. 74511.



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OP-ED

# Trump’s advice on drugs isn’t all wrong

‘Don’t start’ is indeed one way to avoid addiction. It’s just not very practical.

By Sean Daniels

IN A Fox News interview last week, Donald Trump advised that the best way to avoid getting addicted to alcohol or drugs is to not start using them.

Now, the only time I didn’t vote for a Democrat, it was to vote for Bernie Sanders. So it pains me to say this, but — ugh — Trump is right.

The former president said he had watched incredibly “strong,” “powerful” and accomplished men, including his brother, start drinking and find that they just couldn’t stop. He couldn’t understand why they couldn’t stop; they just couldn’t.

Once again, he’s right. So, he suggested, don’t start. His advice to the world about addiction could in fact be summed up as: “Just say no.” Which, theoretically, is right.

But when you live in a culture that is soaked in alcohol and quick to medicate almost any ailment with pills, it’s also impractical. More than impractical, it’s dangerous.

Yes, if you don’t come into contact with anything that causes cancer, your chances of getting cancer will be significantly lower. Oh, you’ve already been in the sun, eaten meat or experienced stress? Well, then, maybe you should have thought about your choices! Good luck to you, though.

We’ve tried this approach before. Some of us are old enough to remember First Lady Nancy Reagan’s “Just say no” campaign. And while I’ve spent 12 years in various recovery rooms and heard hundreds of thousands of deeply diverse narratives of addiction and sobriety, I’ve never heard someone say, “Nancy Reagan said, ‘Just say no,’ and that was the day I quit forever.”

At the heart of this argument is the notion that willpower is always your best defense. Even as a child or teenager, you should resist billions of dollars in alcohol and drug advertising and embrace abstinence. You should learn from the mistakes of others at an early age.

I have a 6-year-old daughter. My first drink was at 12. So she’s halfway there.

What we know about addiction is that it’s about 40% to more than 70% determined by genetics. So my daughter’s chances are pretty good. Toss in my mother’s history, my grandfather’s history and so on, and the odds look even better, which is to say worse.

So what I want to scream at her is: “Just say no!” I think about all the times I almost died — from alcohol poisoning, drunk driving and more — and I really wish I could tell her never to drink and that she would listen.

There is an irrational but heart-felt desperation about it. I barely made it out alive. What if she doesn’t? Can’t she just say no?

And yet, at 6, she already disregards my advice. I already struggle to get her to finish eating anything healthy before she asks for dessert.

But if a friend eats something healthy? If a cousin mentions liking broccoli? She’ll give it a shot.

So it’s happening: Her circle of friends is helping her determine what she puts in her body. Their opinions mean a lot. And they will be the ones there with her the first time someone offers her a drink at a party.

I ask my sober friends with kids, “What do you tell them?” One I admire very much tells them, “If you ever struggle with it, I’ll be there for you.”

Acknowledging that it’s coming, like every aspect of letting go of a child, is terrifying. And for addicts, who know what’s coming for their kids, it’s nearly impossible.

But the best parenting doesn’t prevent harm from happening; it helps build resilience for when it does.

I get “Just say no.” I wish it worked. But it simply doesn’t.

So instead, let’s try “I’ll be there for you.” Let’s talk about reducing harm, getting help and being honest.

I’m glad Trump is talking about addiction on Fox News. That’s a win, and I hope he does it again. Next time, though, I hope he talks about how we can all be there for the person who starts.

SEAN DANIELS is a person in long-term recovery who runs the Recovery Project in Sarasota, Fla., and is the anti-stigma director for Live Tampa Bay.



PABLO MARTINEZ MONSIVAIS Associated Press

**JUSTICE** Samuel A. Alito Jr. and his wife, Martha-Ann, in 2018. The couple have drawn fire for public expressions that many consider overtly political.

# We don’t need more evidence of Alito’s bias, but we got it

The Supreme Court’s partisan ‘stench’ is getting more rancid, just in time for the year’s big rulings

JACKIE CALMES

LET ME STIPULATE: I disapprove of pseudo-journalistic stings that surreptitiously record people, often public figures, in a gotcha moment. It’s unethical whether the trapper is the far-right Project Veritas, or the left-leaning “advocacy journalist” who ensnared Justice Samuel A. Alito Jr. and his wife, Martha-Ann, just last week.

And yet... The court’s farthest-right justice didn’t have to answer in the unguarded, utterly inappropriate way that he did when Lauren Windsor, masquerading as a fellow Catholic conservative, approached him at the annual black-tie gala for the Supreme Court Historical Society.

No one made him agree, emphatically, that the nation must return “to a place of godliness,” or that there’s really no compromising with the left, as if he were a minister or a politician, not an impartial jurist.

Embarrassing as Windsor’s recordings are for Alito, the audio made public Monday



doesn’t tell us anything we didn’t already know: The justice shows bad judgment and has a right-wing, theocratic bias that should be disqualifying but for the fact that he enjoys lifetime tenure.

What is remarkable, though, is that Alito walked straight into the trap just when you’d think he’d be most cautious, amid the ongoing furor over disclosures that flags favored by pro-insurrection, pro-Trump and pro-Christian nationalist groups flew at the Alitos’ Virginia and New Jersey homes.

Lest anyone doubt that he could have avoided the snap of Windsor’s snare, she also baited conservative Chief Justice John G. Roberts Jr. at the same elite event, and he answered with the judicial temperament Alito lacks — impartially, rejecting Windsor’s leading assertions.

Still, Roberts gets no pats. The chief justice leads a court where for too long he has tolerated gift-grifting, by Justice Clarence Thomas especially and Alito too. Lately he’s countenanced both justices’ refusal to recuse themselves from rulings on Donald Trump’s criminal liability, despite evident conflicts of

interest arising from the actions of their pro-Trump spouses.

The new recordings almost certainly won’t change Alito’s refusal to recuse. Roberts, meanwhile, claims to be as powerless over Thomas and Alito — justices get to decide whether they should recuse from a case — as Thomas and Alito profess to be with their partisan wives. I’m not buying it.

The court, Alito and Roberts all have declined to comment on the recordings, first disclosed in Rolling Stone. The Supreme Court Historical Society, which hosted the gala, released a statement seeming to confirm the audios’ authenticity: “We condemn the surreptitious recording of justices at the event, which is inconsistent with the entire spirit of the evening.”

Ah, yes, the spirit of the evening. That would be off-the-record coziness between justices and the society’s wealthy donors, many of whom argue before the court or run businesses affected by the court’s decisions. The society has been in the news before. In 2022 a former anti-abortion leader disclosed that for years he’d pressed rich supporters to join and donate to it, to gain social access to justices, including Alito and his wife.

Windsor certainly had extended access. When she suggested to Alito that the right shouldn’t negotiate with the left, he concurred at some length. “One side or the other is going to win,” he said, and added, “There can be a way of working, a way of living together peacefully. But it’s difficult, you know, because there are differences on fundamental things that really can’t be compromised.”

When she pressed on, suggesting that people “who believe in God” must win “the moral argument” and “return our country to a place of godliness,” Alito quickly assented: “Oh, I agree with you, I agree with you.”

Contrast that with Roberts. He rejected out of hand Windsor’s contention that the court must lead the nation onto a “moral path”: “That’s for people we elect.” And when she persisted, saying, “We live in a Christian nation,” Roberts rebutted: “I know a lot of Jewish and Muslim friends who would say maybe not. And it’s not our job to do that. It’s our job to decide the cases as best we can.”

I’d pass over the garrulous Martha-Ann Alito’s nearly six-minute chat with Windsor — the missus is not the justice — but for two points. First, she evidently shares her husband’s hostility to gay rights: “I have to look across the lagoon at the Pride flag for the next month,” she whined. Which goes to the second point: Mrs. Alito said she told her husband that she’d fly an anti-gay flag in response “when you are free of this nonsense.”

So, public service on the nation’s highest court is “nonsense.” I take her comment as confirmation that the 74-year-old Alito is itching to step down if Trump wins the election. That’s just one more reason to vote against the disgraced former president: We don’t want a much younger version of Alito replacing him for decades to come.

The partisan “stench” on the super-majority-conservative court that liberal Justice Sonia Sotomayor warned about in late 2021 just keeps getting more rancid. Last year, when Windsor similarly accosted Alito undercover, he told her he blamed the media for having “really eroded trust in the court” by its negative coverage.

Once again, the justice shows his bad judgment. The messenger isn’t the problem. He is.

@jackiekcalmes



CHRISTOPHER WILLARD ABC

**THE GAME SHOW** host, who led “Wheel of Fortune” since 1981, retired Friday.

# Thanks, Pat Sajak, for helping my wheel of fortune

By Susan Daniels

“TION!” and Pat said, “That’s right!” I’d won a new Chevy Blazer! The cash and prizes totaled to \$81,743, and that number lit up on TV sets across America.

At the moment I truly believed I had won everything I could possibly need: cash to pay off my husband’s medical school debt, vacation prizes for my family and more. It felt like “Wheel of Fortune” had solved all my problems.

What I didn’t know at the time was that my husband was having an affair. Every cent of my winnings went to the divorce attorney who helped me end my marriage and win a rare move-away order from the state of California, which allowed me to move back East with my kids. It was a different prize package than I’d thought, but “Wheel of Fortune” gave

me the ultimate winnings: my children and my freedom.

My kids are grown now, and I found my calling. I work with students from all over the world, helping them discover their authentic voices and speak out about what matters to them.

On Friday, Pat let go of the game-show wheel to start his own next chapter. I will miss seeing him on television, and will never, ever forget the impact he had on my life. The wheel of fortune turns for us all. Now it’s his turn to spin. *Thank you, Pat.*

SUSAN DANIELS teaches public speaking at Amherst College. Her story, “Riding the Moon,” won a humor writing prize, and she just completed a memoir, “The Before and After Girl.”



## JERRY WEST, 1938 - 2024

[West, from A1]  
New York Knicks in the 1970 Finals, his “Mr. Clutch” nickname, and more.

Impressive accomplishments, most would agree. West, who died Wednesday morning at the age of 86, thought otherwise. With him, it wasn't so much what he'd done. The missed shots, the lost games, the almost-but-not-quite championships, these were the things that stuck with him, that turned basketball, the thing he loved most and did best, into daily torture.

“I have a hole in my heart, a hole that can never be filled,” he acknowledged in his 2011 autobiography, “West by West: My Charmed and Tormented Life,” written with Jonathan Coleman.

Not that there weren't ample reasons for frustration. Bill Russell and the rampaging Boston Celtics played major roles in that scenario. So did injuries. West playing despite a chronically broken nose was a given, and his knee, ankle and hamstring problems were as frequent as they were legendary. As a guard, West was always compared to Oscar Robertson, and although they played the same position, they played it much differently. As a coach, he could have used a Jerry West on the court. And nearing the end of a harrowing yet distinguished run as general manager-vice president, there was an aloof Phil Jackson on the sideline.

Before all of that, though, there was that “underachieving” Jerry West. No matter what he did or how well he did it, he always figured he could have done more and done it better.

“I can't tell you what the day of a game was for me,” he told The Times in 1999. “It was nervous anticipation, coming to compete and, more importantly, to win. If we lost, it was always my fault; it wasn't anyone else's fault. I don't care how well I played or how well I didn't play, it was my fault. And if I did play very well, that made it even worse.”

And those were just his playing days. As general manager, he nervously watched games from an entryway in the stands, if he could make himself watch at all. Sometimes he wandered the parking lot; sometimes he went to a movie. And once, during a championship game, he left the arena, got in his car and drove around L.A., asking someone to call him on his cell-phone when it was over. After Bryant and O'Neal had finally become Lakers, thanks to months of his machinations, he was hospitalized for treatment of nervous fatigue.

Fred Schaus, who coached West both in college at West Virginia and as a pro with the Lakers, once said: “He is a very complicated wound-up spring, a bundle of nerves. He is so high-strung that in all the time I have known Jerry, I have never once seen him fully relaxed.”

Schaus also noted: “If you sat down to build a 6-foot, 3-inch basketball player, you would come up with a Jerry West. He is the man that has everything — a fine shooting touch, speed, quickness, all the physical assets, including a tremendous dedication to the game.”

That reference to “dedication” might have been a massive understatement. West *existed* for basketball.

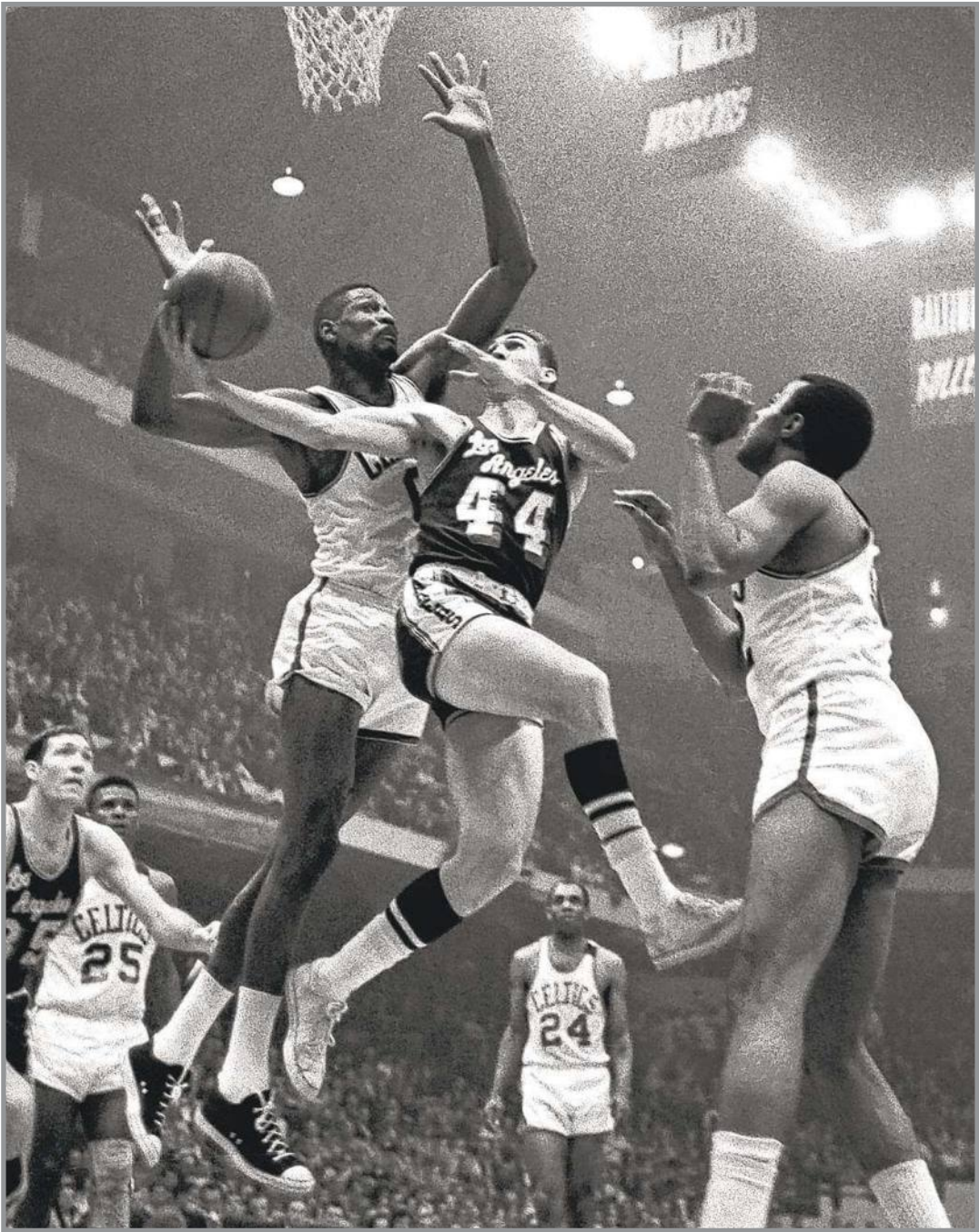
Born May 28, 1938, West was the fifth of Cecile and Howard West's six children. They lived in Chelyan, W.Va., a hardscrabble coal-mining town outside Charleston. His parents' marriage was strained, work was often scarce, and money was always a problem. West's mother was a demanding perfectionist, and his father, although a gregarious, outgoing man, had a short fuse and was a firm believer in corporal punishment.

Recalled West in his book: “During one particularly hard stretch, we ate the same soup out of the same pot for six days until I told my mother I simply couldn't do it any longer. Well, let me tell you, I took the most god-awful beating that day from my father and it turned me into a tough, nasty kid and it turned me even more inward than I already was.” West later revealed that he suffered from depression from that point forward.

“I never forgave him for it. ... But I promised myself I would do everything I could to make sure it never happened to me again. I screwed up my courage and told him so, told him that he'd better never lay another hand on me and reminded him that I had a shotgun under my bed and would damn well use it if I had to.”

West's idol as a youngster was David, his older brother by nine years. From David, young Jerry got the attention he couldn't get from his parents. But with few prospects in Chelyan or its twin town, Cabin Creek, David joined the Army after high school, then was killed fighting in the Korean War. Devastated, Jerry sought solace with David's old basketball, shooting for hours at a neighbor's house or a make-shift basket he'd put up in the backyard.

“I did it. I put it up myself,” West told author Roland Lazenby in “Jerry West: The Life and Legend of a Basketball Icon” (2009). “Back then, you learned to do things for yourself. I used to live near a bridge and underneath the bridge was an old hoop that was torn down. No one used it, so I took it. The backboard was plywood. Occasionally



Bettmann Archive

### LONGTIME NEMESIS

West goes for a layup against Bill Russell in an NBA Finals loss to Boston. For all his achievements, West was tormented by where he fell short. The Celtics played a big part in that.

# Legend put together some of the Lakers' greatest teams

there'd be a net.

“I was in the fifth or sixth grade. I was little and skinny. The other guys wouldn't let me play pickup football so I was all alone. I found out you could play basketball by yourself, so that started it.”

And play he did — morning and night, winter or summer, through meals, before school, after school.

When he started high school, he was still short and skinny and was not seen as varsity material, but he hit a growth spurt one summer, came back to East Bank High in September half a foot taller than he'd been in June and, as a senior, led his team to the West Virginia state championship. Then, following in the footsteps of his favorite player, the exuberant, flashy Hot Rod Hundley, he accepted a scholarship to play for his favorite team, the Mountaineers of West Virginia University.

There, although he wasn't as flashy as Hundley, he was every bit as deadly. As a shooter, he was in a class by himself. But he also played sneaky defense — stealing the ball from behind was his specialty — and, with quickness, strong leaping ability and long arms, he rebounded with the best of them.

It was in college, though, that West got an inkling that, perhaps, basketball didn't love him as much as he loved basketball. In his three varsity seasons — freshmen were not eligible in those days — the Mountaineers were unbeaten at home and a surefire draw on the road. His junior season, they won the Southern Conference championship and a bid to the 1959 NCAA tournament, advancing to the title game against Cal, then coached by Pete Newell.

West had a great game, scoring

28 points, taking down 11 rebounds, leading a West Virginia comeback from a 13-point deficit while playing with four fouls — and losing 71-70 on an awkward put-back shot by Cal's Darrall Imhoff, later West's Lakers teammate.

Years later, West recalled, “I had my hands on the ball about mid-court with no time left on the clock and I said, ‘If I could have just gotten one more shot.’” Even so, he was voted outstanding player of the tournament, a rarity, considering his team had lost.

West Virginia made the tournament again the next year but lost in the regional round. Still, West was an All-American for the second time and was named co-captain of the U.S. team for the 1960 Summer Olympics. In Rome, playing for Newell, he and Robertson led the United States to the championship, then went their separate ways to the NBA.

A first draft pick of the then-Minneapolis Lakers, West found himself heading instead to Los Angeles. The NBA in those early days was pretty much a sports afterthought, and owner Bob Short had moved the Lakers franchise to what he hoped would be greener pastures on the West Coast. But few in L.A. paid any attention.

Still, the Lakers had a burgeoning star in forward Elgin Baylor, and once Schaus, who had moved to the Lakers from West Virginia, decided that West would be as effective in the pros as he had been in college, the Baylor-West tandem went to town. The Lakers, with Los Angeles coming to realize that the team might be worth watching, won Western Division titles in 1962, '63, '65, '66, '68 and '69. And each time were beaten by Russell and

the Celtics in the Finals.

The loss in 1969 was the most galling. With the series tied at three games apiece, the Lakers returned from Boston for Game 7 at the Forum. Jack Kent Cooke, who had bought the team from Short and built the new arena in Inglewood, sensed a Lakers championship at last. Before the game, he had thousands of inflated balloons suspended from the rafters, to be released with great fanfare when the Lakers won, which Cooke believed was a certainty.

West, playing despite a heavily taped pulled hamstring, scored 42 points but was not up to his usual defensive brilliance. Russell badly outplayed Lakers center Wilt Chamberlain, and the Celtics won the game, 108-106, and their 11th NBA title. The balloons stayed in the rafters. West, though, again in a losing effort, was voted MVP.

The Lakers played for the title again in 1970 but again were frustrated, losing to the New York Knicks, despite West's, and perhaps basketball's, most spectacular shot. With three seconds left in Game 3 at the Forum and the Knicks leading, 102-100, West took an inbounds pass from Chamberlain at the far end of the court, dribbled twice, then let fly two steps beyond the key, the ball swishing through as time expired. There was no three-point shot in the NBA then, so the long-shot basket merely sent the game into overtime. Then West missed all of his next five shots, the Knicks won the game and eventually the series in seven games.

The Lakers and West finally won the championship in 1972, beating the Knicks in five games to wrap up a spectacular 69-victory

season that included a still-record 33-game winning streak.

West later recalled, “What's so ironic about '72 is that I played terrible in the Finals. It didn't seem to be justice for me personally. I had contributed so much in the years when we lost. And now when we win, I was just another piece of the machinery, so to speak.”

He played for two more seasons and was planning to play another when he changed his mind and retired in the fall of 1974. He and Cooke had a falling-out over money, West suing for back wages and turning his attention to golf, which he played nearly as well as basketball. He once shot a 65 at the Bel-Air Country Club, including 28 on the back nine. He and Cooke patched things up a couple of years later, then Cooke hired him as Lakers coach.

Coaching ate at West, though — he wanted perfection and, of course, couldn't get it — and he was happy to leave it behind and become a scout-consultant after three seasons. There was an awkward occurrence several years later, after Jerry Buss had bought the Lakers and fired then-coach Paul Westhead. Buss announced that he was replacing Westhead with West and Pat Riley as co-coaches, but West demurred, saying he would only help the inexperienced young Riley get started, which he did for two weeks.

Riley went on to great success as a coach, and West went on to great success as a general manager, the Lakers becoming one of the most valuable franchises in sports. Still, even as he was preparing for retirement, there was turmoil. Jackson, by then, was very successfully coaching the Lakers, and clashing with West. At one point, Jackson, saying he wanted to speak to the team in private, asked West to leave the locker room. West later said that he believed Jackson had “absolutely no respect for me.”

“I told Jerry Buss to hire him,” West said of Jackson in an interview with The Times in 2011. “The only thing I cared about was winning, but you want a relationship with your coach. There was no relationship.”

So West went ahead with his retirement plans but was getting bored when the Memphis Grizzlies called two years later. He said yes to their offer and, in his five seasons as vice president at Memphis, turned the woeful Grizzlies into a playoff team.

Then, in his 70s — while also serving as executive director of the Northern Trust Open golf tournament — West signed on as a consultant with the Golden State Warriors and, making good use of his recommendations, they, too, became a championship team. In 2017, he signed on as a consultant with the Clippers, calling it the “last adventure” of his life.

But he also left a deep impression.

“Connie, my wife, called him my ‘basketball dad,’” Clippers owner Steve Ballmer said in a statement on the social media platform X. “He was absolutely my basketball sage: wise, loyal and so much fun. If you were in his presence, you felt his competitiveness and his drive. He cared about everything and everyone.”

West, who was already in the Naismith Memorial Basketball Hall of Fame as a player and as a member of the 1960 U.S. Olympic team, was set to be inducted later this year as a contributor for his accomplishments as an executive — the first person to be inducted into the hall as a player and contributor.

Despite his body of work, there was controversy late in his life — but not of his own making. West was indignant at his portrayal as a raging, foul-mouthed and sometimes intoxicated executive in the 2022 HBO docudrama “Winning Time: The Rise of the Lakers Dynasty,” a fly-on-the-wall look inside the team's “Showtime” era. West said his character, who in one scene is shown tossing a championship trophy through an office window, in the show was “cruel” and far removed from the truth. He demanded a retraction.

Times columnist Bill Plaschke agreed, saying — in L.A. circles — the portrayal would be akin to mocking Sandy Koufax, ridiculing John Wooden or trashing Vin Scully.

It was that kind of rarefied air West navigated in thanks to a full life in basketball, the sport that tormented him so. But with that also came a deep respect of the entire NBA community that was further magnified as tributes poured in Wednesday. West spoke of that respect when speaking about Bryant on the eve of the unveiling of the Bryant statue in front of Crypto.com Arena in February.

“Every once in a while I reflect back to those days and I can see that big smile on his face and I can see how determined he was as an athlete to get to the very top of his profession, which he did,” West told The Times. “And I think lastly for great, great players is the respect that other players have for you. That's the only compliment in life and he had reached that status.”

West could've easily been talking about himself.



KIRK MCKOY Los Angeles Times

### LAKERS ARCHITECT

West, then general manager of the Lakers, and Dave Taylor, then GM of the Kings, take a tour of Staples Center — now Crypto.com Arena — as it was under construction.

Kupper is a former Times sports writer.



## CALIFORNIA

THURSDAY, JUNE 13, 2024 :: LATIMES.COM/CALIFORNIA

Nonprofit  
mired in  
Homekey  
funding  
debacle

Creditors may try to recover \$2.7 million that service provider got from developer.

By DOUG SMITH  
AND ANNA SCOTT

When Gov. Gavin Newsom launched his \$3.4-billion Project Homekey homeless housing program, L.A.-based real estate developer Shangri-La Industries and the Santa Monica nonprofit Step Up on Second Street were among the top recipients of its largesse.

The organizations were awarded more than \$14 million in Homekey funds to convert seven motels in San Bernardino, Ventura and Monterey counties into studio apartments for formerly homeless tenants.

But instead of creating hundreds of housing units for some of California's neediest individuals, the projects became mired in financial disarray. Today most sit empty and unfinished. All seven have been foreclosed on. So far Shangri-La, as the partner that handled all the financing, has been the main target of a civil lawsuit by state Atty. Gen. Rob Bonta and media reports about the situation.

But recently filed court documents suggest that Step Up — one of L.A. County's best-known homeless housing and service providers — had an economic interest in the Homekey projects not previously made public, and could face financial fallout.

Step Up President and Chief Executive Tod Lipka has said his organization is cooperating fully with Bonta's office and was only a service provider in the projects, with no part in handling Homekey funds, acquisition or financing.

New court documents suggest a more complicated relationship, with Step Up invested alongside Shangri-La in the projects' potential long-term profits; and that in late 2022 Step Up sold that interest to Shangri-La for \$2.7 million.

In Bankruptcy Court filings, Shangri-La's lawyers claim that money was meant to go toward construction on a Homekey project in Salinas that's still empty. Instead, said Brian A. Sun, an attorney working with Shangri-La, the money went to Step Up because it needed cash and asked Shangri-La to buy out its profit interest.

"They came to us when they were in distress and we helped them out, and now we're paying the price," Sun said. "Having that extra \$2.7 million would've been real handy when these lenders were coming around asking for payment."

Now, with Shangri-La pursuing a bankruptcy, Step Up could face effects by creditors to recover those funds.

Lipka says he'd believed the payments came from Shangri-La's "existing funds," not funds intended for construction, and would not have approved the transaction if Step Up knew they were Homekey funds.

"We are only beginning to discover the extent of the alleged fraud and deception committed by Shangri-La," Lipka wrote in an email to The Times, echoing claims made by Bonta.

In January, Bonta filed a civil lawsuit against Shangri-La in L.A. County Superior Court on behalf of the California Department of Housing and Community [See Homeless, B4]



GENARO MOLINA Los Angeles Times

**YONG YANG** had seconds to comply with an officer's orders before he was shot in his parents' home.

## Making a deadly call for help

A Korean American family caring for a mentally ill son asked for assistance. A Los Angeles police officer shot and killed him.

**FRANK SHYONG**

Whether you suffer from mild depression or severe schizophrenia, it's a common fear that one moment of distress might undo all the work you've done to present a different face to the world.

Therapy and medication can't stop you from caring what other people think, especially those you love. So living with mental illness means accepting the labels others might apply to you — whether that's crazy, disturbed, dangerous or toxic — but also fighting to show others a



better version of yourself.

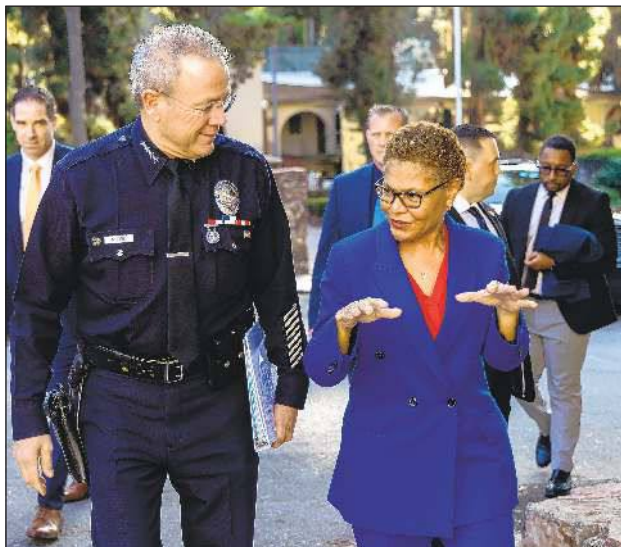
Yong Yang, 40, was winning that battle, according to loved ones, when police in May forced open the door of his parents' Koreatown home and found him in the midst of a hallucinatory episode with a kitchen knife in his hand.

Yong was having dinner there when he started hearing voices and confusing his words. The next day, his mother, Myung Sook Yang, called the county's psychiatric emergency response team for help. The clinician who arrived at the family home took less than three minutes to deem the troubled man dangerous and summon police, said Yong's father, Min Yang, who accompanied the clinician during the evaluation.

“I have a patient, he's very violent, tried to attack me and the father,” the clinician told police, according to audio of the call released by the Los Angeles Police Department. “He has bipolar schizophrenia.”

Yong had less than 10 seconds to comply with a Los Angeles police officer's commands before he was shot three times and died.

Min disputes that Yong tried to harm him or the clinician and says his son had never been diagnosed with schizophrenia. But it's the label of “violent” the family particularly takes issue with. When a police officer with a gun becomes involved, that label can be [See Shyong, B3]



IRFAN KHAN Los Angeles Times

**FORMER LAPD** Chief Michel Moore, left, was accused by internal affairs detectives of ordering a police investigation of Mayor Karen Bass, right.

Watchdog says spying allegations  
against ex-LAPD chief ‘unfounded’

By LIBOR JANY

A months-long probe has cleared former LAPD Chief Michel Moore of misconduct after he was accused by two internal affairs detectives of ordering an investigation of Mayor Karen Bass' ties to USC, the Los Angeles police inspector general's office announced Tuesday.

Florence Yu, the acting inspector general, said investigators from her office determined the complaint against Moore was “unfounded,” meaning they

proved no misconduct had occurred. Yu announced the inquiry's results during a meeting Tuesday of the Board of Police Commissioners, a five-member civilian panel that oversees the department.

Greg Smith, an attorney for the detectives, called the investigation part of a cover-up effort by a commission that “has been politicized and protected Chief Moore for years.” As proof, he said, investigators didn't even bother to interview his clients, the detectives who lodged the original complaint.

Moore said in an interview Tuesday that he was pleased by the outcome of the investigation into an allegation he described as “without any foundation.”

“It didn't make any sense, and it was highly sensationalized,” he said. “I'm glad to know the investigation found what I said from the beginning — [the detectives' complaint] was not true.”

The allegations against Moore were first reported by the Los Angeles Times late last year after the two detectives filed the complaints [See Moore, B3]

## Mother of boys killed by Grossman decries sentence

Concurrent terms for hit-and-run deaths of two children is ‘a stab in the heart,’ she says.

By RICHARD WINTON

For months, Nancy Iskander came to court hoping to get justice for her two young sons, who were struck and killed by philanthropist Rebecca Grossman as she drove her SUV through a Westlake Village crosswalk.

Iskander offered graphic, wrenching testimony about witnessing Grossman's Mercedes speeding toward the boys as they took a family walk in their neighborhood.

At sentencing on Monday, she recounted how Grossman refused to apologize at the hospital that night.

Now, Iskander says she is disgusted with how the case ended.

Los Angeles County Superior Court Judge Joseph Brandolino on Monday sentenced Grossman to two concurrent terms of 15 years to life, with three concurrent years for fleeing the scene of the fatal crash. That means Grossman will serve 15 years to life. She had been facing as long as 34 years to life in prison.

“I feel this was a stab in the heart to me that he counted these two lovely boys as one kid,” said Iskander, who felt the sentences should have been imposed consecutively, one for each of her sons. “These are two different lives. These are two boys, and they don't go two-for-one.”

More than a dozen of the Iskanders' friends and family members came before the judge to describe the pain [See Grossman, B5]



BRIAN VANDER BRUG Los Angeles Times

**NANCY ISKANDER**, center, and husband Karim arrive for Rebecca Grossman's sentencing Monday. “These are two boys, and they don't go two-for-one,” she said.





GENARO MOLINA Los Angeles Times

### REMEMBERING SLAIN ACTOR

More than 100 people march to City Hall in memory of actor Johnny Wactor, who was killed last month as he confronted thieves trying to steal his car’s catalytic converter. City Council members at their meeting honored Wactor with a moment of silence.

## L.A. activist files appeal in ‘swatting’ suit

Black Lives Matter’s Melina Abdullah cites new evidence about incident at her home.

By LIBOR JANY

Black Lives Matter-L.A. co-founder Melina Abdullah is trying to revive a lawsuit over the Los Angeles Police Department’s response to a “swatting” incident at her home in 2020, saying previously undisclosed evidence suggests the original 911 call could have been a “fiction” made up by police.

In her original suit, Abdullah alleged police ignored signs that the hostage emergency reported by the 911 call wasn’t real and proceeded to surround her home with more than a dozen officers in tactical gear. Abdullah’s suit said police turned over information to her attorneys suggesting that the false report was made by a teenager living in Maryland, who was identified as “X” in court documents.

Attorneys for the city countered that police should not be held liable for any damages, because they were responding to what they believed was a legitimate hostage situation. After five days of testimony last month, a jury ruled in favor of the city and the two police officials named in her suit, Sgt. James Mankey and Officer Jose Perez.

During the trial, jurors heard a recording of the fake hostage report by someone calling himself “Dale Brooks” or “Dale Brook.” Speaking in a pronounced



IRFAN KHAN Los Angeles Times

**MELINA ABDULLAH**, a vocal critic of the Los Angeles Police Department, has asked for a new trial in her case, questioning a 911 call investigation.

Southern accent, the caller told a 911 operator that he wanted \$1 million or he would shoot the three people he’d taken hostage inside a home. He gave Abdullah’s address, without saying her name.

But in a motion filed Monday, Abdullah asked for a new trial on the grounds that police withheld material information calling into question their investigation of the 911 call. Notably, the motion filed in Los Angeles County Superior Court alleges police failed to disclose that the “swatting” call may have been carried out by “a group of teen gamers who lived out of the state,” instead of one individual, and that the original teenage suspect, “X,” had since left the country.

“If Plaintiff’s investigation of ‘X’ were to determine that neither ‘X’ nor the other gamers were real people, then that would be evi-

dence that LAPD knew that the 911 call was a hoax and did not perform a diligent investigation before sending the full force of the LAPD to Plaintiff’s home,” Dermot Givens, Abdullah’s attorney, wrote in a declaration supporting the motion.

Givens wrote that he first learned of this during the cross-examination of a Major Crimes Division detective, despite repeatedly pressing the department for details about that investigation but getting no answers.

“Such evidence would have allowed the jury to reach a different verdict at trial,” Givens wrote, “because it would likely have convinced the jury to determine that LAPD knew the 911 call was a hoax, and even potentially that LAPD had made up the 911 call themselves to harass Plaintiff.”

By all appearances, investigators made little effort to try to track down and in-

terview the suspect, Givens argued in the motion. This, he said, raised questions about whether the incident was part of a larger campaign by the department to silence Abdullah, one of its staunchest critics.

Had they known that “X” left the country, Abdullah’s legal team argued, they would have contacted the Department of Homeland Security to “determine if ‘X’ was a real person and was available for an interview about the 911 call.” That disclosure also might have changed the outcome of the trial, they contended in the Monday motion.

“The jurors having evidence that ‘Dale Brook’ was a complete fiction created by the Defendants would have allowed the jurors to reach a different verdict,” Givens wrote.

When reached Tuesday, an LAPD spokesperson referred questions to city attorney’s office, which didn’t immediately respond to an email seeking comment.

In response to the alleged hostage threat, police dispatched more than a dozen officers from the nearby Wilshire Division to Abdullah’s home, along with a helicopter.

Abdullah sued the city over the incident in 2021, saying she and her three children were left fearing for their lives when officers aggressively approached their home, some with guns at the ready.

The city argued in court that the police response had nothing to do with Abdullah’s stature in local political circles. Mankey testified that he didn’t recognize Abdullah; body-camera vi-

deo played at the trial showed him looking her up on Facebook.

At the time, numerous city officials called for an investigation of the police response. The incident came in the wake of a summer of widespread protests over the murder of George Floyd in Minneapolis, during which Abdullah emerged as a visible local critic of policing in general and the LAPD in particular.

Numerous celebrities and public figures have over the years been victims of so-called swatting incidents, in which an individual or group of people intentionally reports a fake threat to provoke a heavily armed law enforcement response at a specified location.

Authorities say perpetrators often go to great lengths to mask their digital identity and location, making prosecution difficult.

Abdullah had previously been the target of numerous swatting calls. Authorities have said a group of teenagers, motivated by racial hatred, were responsible for two previous swatting incidents at her home. Abdullah and her attorneys said they were prevented from showing the jury evidence about these prior incidents.

Her lawsuit said she was not aware of any investigation or findings stemming from the incident, but “still lives in fear of another similar police incident.” Her defense team has argued that the presence of a police helicopter hovering overhead and scores of armed police officers outside her home was a brazen show of intimidation rather than an attempt to come to her rescue.

## Court upholds ban on gun sales on state property

A U.S. 9th Circuit panel rules against claims that the laws are unconstitutional.

By KEVIN RECTOR

California laws barring the sale of firearms and ammunition at fairgrounds and other state property are constitutional, the U.S. 9th Circuit Court of Appeals ruled Tuesday.

Judge Richard R. Clifton, writing for a unanimous three-judge panel, rejected claims by a group of firearm sellers and gun advocacy groups that the laws violated both their 1st Amendment right to free speech and their 2nd Amendment right to bear arms.

Clifton wrote that the laws don’t violate the 1st Amendment because they “solely restrict nonexpressive conduct — contracting

for the sale of firearms,” and don’t violate the 2nd Amendment because they do not “meaningfully constrain” anyone’s “ability to keep and bear arms.”

Tiffany D. Cheuvront — an attorney for the gun sellers and advocacy groups, including B&L Productions Inc., which holds gun shows in California under the name Crossroads of the West, and the California Rifle & Pistol Assn. — called the decision “extremely disappointing.” She said they would appeal.

In a statement to The Times, Cheuvront said the judges “clearly did not understand the connection between 1st Amendment and 2nd Amendment rights when the state is looking to limit foundational rights and discriminate against certain groups of people on state property.”

Gov. Gavin Newsom, in a statement, called the ruling “commonsense” and a victory for gun safety.

“If other states followed our policies, thousands of lives would be saved,” Newsom said, adding that California “won’t stop defending our laws from the right’s radical lawsuits.”

California Atty. Gen. Rob Bonta, whose office defends state laws in court, praised his staff for what he called “another victory in the battle against gun violence in our state and country.”

“Guns should not be sold on property owned by the state, it is that simple,” Bonta said in a statement. “Sales of illegal firearms and ammunition, and sales of firearms and ammunition to prohibited persons, have happened on state property and these laws will further help to prevent that going forward.”

Clifton, an appointee of Republican President George W. Bush, was joined in the decision by Circuit Judges Holly A. Thomas and Roopali H. Desai, both appointees of President

Biden, a Democrat.

The decision resolves two cases in which lower courts had split on the issue, lifting an injunction one of those lower courts issued last year blocking state enforcement of the laws.

The ruling lands amid a larger legal debate over where states can ban firearms, following a 2022 ruling by the U.S. Supreme Court that laws infringing on the 2nd Amendment are legitimate only if they are deeply rooted in American history and tradition.

Tuesday’s decision upholds a series of state laws that barred gun sales at the Del Mar Fairgrounds, the Orange County Fairgrounds and eventually on all state-owned property. It sidesteps historical analysis, finding that the state bans have no substantial bearing on 2nd Amendment rights.

“The plain text of the Second Amendment directly protects one thing —

the right to ‘keep and bear’ firearms,” Clifton wrote. “On its face, that language says nothing about commerce, let alone firearm sales on state property.”

California’s laws do not bar gun sellers from interacting with buyers at gun shows on state grounds, nor do they stop buyers from walking off state property to “immediately order their desired goods from the vendor,” he noted.

“Merely eliminating one environment where individuals may purchase guns does not constitute a meaningful constraint on Second Amendment rights when they can acquire the same firearms down the street,” Clifton wrote.

Other challenges to California gun laws are making their way through the courts due to the Supreme Court’s 2022 ruling — including challenges to bans on assault weapons and large-capacity ammunition magazines.

## LAUSD confirms gun fired in school

District police find bullet fragment at Carson High after initial doubts.

By HOWARD BLUME

A loud bang heard Friday afternoon at Carson High School was from a gun that discharged inside a classroom with students present, according to Los Angeles school officials, who updated a previous release stating that no shot had been fired.

No injuries were reported. The district did not say where the gun was located when it discharged.

A student ran out of the classroom and off-campus immediately after a “loud bang,” according to district sources who were not authorized to provide these details and requested anonymity.

The gunfire happened three days after a 10-year-old fourth-grader brought a loaded semiautomatic pistol to Glassell Park Elementary School.

On Friday a district spokesman said in a statement that school police had “investigated a concern of a ‘loud bang’ on campus at Carson HS. Preliminary investigation shows no evidence that a shooting occurred.”

But the investigation continued, and on Monday officials said they’d reached a different conclusion.

“Over the weekend, our School Police and Facilities departments continued to investigate this matter and a bullet fragment was found in the classroom, near where the loud noise was reported,” Principal Sonia Buenrostro wrote in a communication to parents and staff.

She added: “In an abundance of caution, School Police will have an officer on campus for the remaining days of school. We will also provide mental health support to any student impacted by this incident.”

In 2011, the accidental discharge of a gun inside a backpack in a class at Gardena High wounded two students, one critically.

Monday was the last day of school for students, but teachers had the option of returning to campus Tuesday for a paid work day to close out the school year.

A student bringing a gun to campus would typically be arrested — although not necessarily prosecuted. The district has, in the past, reported arrests without identifying students.

Officials on Monday refused to say what happened regarding a student suspected of bringing the gun to campus. School police are handling the investigation.

Senior district officials had recently identified 20 middle and high schools to receive extra counseling support as well as an officer stationed on campus from May 13 through the end of the school year amid rising school crime and fights.

That plan collapsed after one day amid objections from anti-school police activists, including students, as well as from some school board members, who had not been alerted in advance.

This year, through April 15, there were 903 weapons incidents at LAUSD schools. Since then, incidents have included the May 3 arrests of two students carrying loaded semiautomatic handguns around Northridge Middle School. A Washington Preparatory High School student carrying a weapon shot and killed a student just off campus April 15.

In the Glassell Park Elementary incident, a 10-year-old boy brought a loaded .40-caliber Glock 22 to campus. The gun had been reported as stolen. A student who saw the boy show off the gun reported it to an adult, district sources told The Times. District officials neither confirmed nor denied those details.

Times staff writer Andrew J. Campa contributed to this report.



# For mentally ill Korean American, a deadly call for help

[Shyong, from B1] lethal.

“Yong is not violent. These policemen are violent. They have weapons, they can barge in, they are ready to kill someone. My son was never violent until they opened the door,” Min said in an interview after the funeral.

In recent years, the city and county of Los Angeles have been testing new programs aimed at reducing the number of mentally ill people shot by police. In 2023, Los Angeles County spent \$73.9 million on psychiatric mobile response teams, devoting a staff of 339 licensed clinicians to emergency response.

Weeks before Yong was shot, county officials had held an outreach event in Koreatown to publicize their mental health response efforts. And in March, the LAPD began testing a program that sends mental health practitioners instead of police to calls involving indecent exposure, intoxication, welfare check-ins and others.

But progress is slow. My colleague Kevin Rector found that of all the people LAPD officers shot from 2016 to 2019, nearly a quarter were perceived to be suffering from a mental illness. Last year, the LAPD opened fire 34 times, up from 31 the year before, an increase it attributed to an uptick in the number of cases involving people in a mental crisis holding sharp objects, according to a recent story by my colleague Labor Jany.

In 2021, Andres Lopez, the officer involved in Yong’s shooting, shot and wounded another mentally ill man who was waving a replica handgun outside the Olympic Division police station.

Cases such as Yong’s are difficult specifically because of the suspect’s inability to evince rationality. Is it reasonable to expect a person in the midst of a mental episode to snap back to reality and respond to a police officer’s shouted commands, all within 10 seconds?

A month later, his family is still struggling to understand how and why authorities decided he was dangerous. To them, Yong was sincere and soft-hearted, the kind of guy who was always adopting stray cats running around the neighborhood; who fussed over his parents if they ate too much rich food and scolded his twin brother, Yin, for cursing; who loved to sing and was known to hit high notes in Queen songs at karaoke.

He had battled severe bipolar disorder, manic depression and aural hallucinations for two decades, years of turbulence that often kept Min and Myung Sook up at night. But all that had changed recently, Yin said.

“It was the thing that really stressed me out more than anything. But recently, the last few years, I’ve been really happy too, because he was happy,” said Yin, Yong’s senior by three minutes. “It went from me worrying about him to him worrying about me.”

Yong grew tanned and fit from bike rides to weekly



WALLY SKALIJ Los Angeles Times

**MIN** and Myung Sook Yang are comforted last month in front of their son’s casket during a memorial service at Forest Lawn cemetery in Los Angeles.



Los Angeles Police Department

**YONG YANG** was killed May 2 in his parents’ home after a clinician alleged that he had brandished a kitchen knife. LAPD body-cam video recorded the shooting.

tennis matches and Griffith Observatory hikes with his parents. He adopted a grueling four-hour regimen of prayer, meditation and yoga to manage his disorders. At a party several years ago, he fell in love. For his girlfriend, he set aside his fear of loud noises and public spaces so they could attend EDM concerts and make music together. He lived in his own apartment, cooked all his own meals, kept his plants watered and his cats fed.

There were still occasional episodes of disorientation and hallucination, but for the first time in two decades, he seemed to be enjoying his life, Yin said.

Yong was a rare success story among Asian American mental health patients. Asian Americans use mental health services at half the rate of the general population, according to UCLA researchers. A 2015 University of Maryland study estimated that a third of Korean Americans and Filipino Americans report symptoms of depression.

Cases such as Yong’s — in which the patient lives a rich life and enjoys relationships with his family — are all too rare in the Asian American community, where stigmas linger about mental illness, therapy and

psychoactive medications.

Yong and his family had grasped one of the most painful lessons that suffering teaches, both to those suffering and those supporting them: A return to normalcy is not guaranteed, but happiness is achievable if you can accept the new shapes it takes.

Yong’s struggles taught Min that strength was not just standing tall but getting back up again. He began listening carefully to his son and found that Yong’s struggles had made him wise. Even if he rambled at times, Yong had studied religion and philosophy to better understand himself, and he constantly surprised his father with his insight. It was an epiphany for Min, a well-known academic consultant who founded a popular after-school study program in Koreatown and often speaks on educational issues in the Korean media.

His consulting firm used to focus on future Ivy Leaguers, but now, he says, it works with students dealing with behavioral and mental health issues too.

“I realized my son is strong. He told me that he hears voices telling him to kill himself every day. If it was me, I couldn’t stand

that kind of situation. I really admired him,” he said.

But Myung Sook recalls endless searches for the right doctor, the right diagnosis, the right medication. Those early years felt like “walking over ice,” she said at Yong’s funeral. She has saved a Tupperware container crammed with pill bottles, medicine that Yong didn’t like because of the side effects. Once, she even took half a pill to try to understand what he was going through, but the medication didn’t work the same way on her.

Yong used to agonize over the possibility that he was embarrassing his family in public, clamping his eyes shut and reciting mantras to himself in order to remain calm. He was always trying to reassure his parents, promising that he would be strong enough to take care of them someday.

But now, Myung Sook said she believes it is the world that needs to change, not her son and others struggling with mental illness.

“Listen carefully, and try to understand them, because I think they need to be in our society,” she said a day after her son’s funeral. “Other than that, where can they go?”

## Police watchdog says spying claims ‘unfounded’

[Moore, from B1] with the inspector general’s office contending that they were ordered to investigate Bass shortly after her election. Moore has strongly denied the allegations.

The two senior detectives who filed the claims said they were summoned to a meeting with then-Capt. Divyesh “John” Shah, the head of internal affairs, who relayed the request to investigate Bass and suggested the order had come from Moore.

In their complaints, the detectives said they found Moore’s alleged request troubling to the point that they ultimately refused the assignment.

It’s unclear why internal affairs investigators would have been asked to handle such an inquiry.

Shah has since left internal affairs after his promotion to commander.

While speaking to the commission Tuesday, Yu did not offer specifics about her office’s investigation. Nor did she comment on the question raised by a whistleblower claim about the possibility that Moore’s under-

lings may have misinterpreted the chief’s words and made the request to investigate Bass without his knowledge.

Questions about Bass’ \$95,000 scholarship to USC’s social work school were raised by her opponent in the 2022 mayoral race, Rick Caruso.

He criticized Bass, a former Assembly speaker and six-term member of Congress, for accepting it and later offering legislation that would have given USC and other private universities wider eligibility for federal funding.

Bass has long denied any wrongdoing. The House Committee on Ethics cleared her request to accept the tuition award.

Though federal prosecutors did not charge Bass, they said in court papers that her scholarship and her dealings with USC were “critical” to a corruption case involving the university and a top Los Angeles County elected official.

Moore announced his abrupt resignation in January, saying he would not

serve out his second five-year term so he could spend more time with his family. He and Bass have repeatedly said the allegations had nothing to do with his decision to retire.

Commissioner William Briggs said Tuesday it was clear from the inspector general’s inquiry that “the allegations against former Chief Moore are completely false, they’re defamatory, in fact there’s not a scintilla of evidence” that he acted inappropriately.

“It’s unfortunate that we live in a time that individuals could make completely baseless allegations,” Briggs said, while adding that “the motivations of those officers who made those allegations are the subject and will be the subject of” further investigation.

Speaking to reporters after the meeting, interim Police Chief Dominic Choi said he could not comment on the matter because he wasn’t privy to the investigation’s findings.

A spokesperson for Bass didn’t immediately respond to a text message seeking

comment.

The findings were dismissed as political theater by Smith, the detectives’ attorney.

“I can think of no instance when the IG or the Commission [ever] found any wrongdoing by Moore, it appears that they are protecting his image as opposed to investigating wrongdoing,” Smith said in a statement.

“Multiple officers complained that Moore wanted the Mayor investigated,” Smith wrote, “now the Commission intends to retaliate against those officers in a blatant attempt to chill the rights of employees who wish to file complaints against high ranking LAPD officials who commit misconduct and abuse their positions.”

He also said given Moore’s close relationship with the recently departed inspector general, Mark Smith — who cited Moore as a reference when applying for a police watchdog job in Portland, Ore. — the investigation amounted to a conflict of interest.

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### Melissa Beth Bloom-Brand

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[www.mountsinainparks.org](https://www.mountsinainparks.org)

### Minerva H. Krevoy

August 25, 1920 -  
June 11, 2024

Beloved wife to Dr. Melvin Krevoy (deceased).

Loving mother to Dr. Susan (Leo Spiwak) Krevoy, Leslie (Michael) Rips and Penelope (Lee) Berro (deceased).

Adoring grandmother to Heather (Devin) Klein, Jennifer Saginor, Jessica (Tommy) Vermette, Joshua (Dana) Berro, Jodie (Jason) Rolih, Nicole Bringuel and Danielle Barber.

The most amazing great-grandmother to 10 wonderful grandchildren.

What a wonderful life she lived. Whether enjoying her love of travel with friends, Sunday brunches and holidays with family – Minerva loved to play golf and was an avid bridge player.

She was always delighted to entertain and spend quality time with the ones she loved.

Minerva will be in our hearts always and will be forever missed.

May her memory be a blessing.

Funeral services will take place at Hillside Memorial Park, Culver City-Monday, June 17th at 10a.m.

### Judith Grossman Pinchuk

Mount Sinai Mem Parks -  
H. Hills 800-600-0076

[www.mountsinainparks.org](https://www.mountsinainparks.org)

### The year that was

# 1935

Although a primitive, two-color process was first used in 1922, audiences weren't impressed by Technicolor until a three-color system appeared in "Becky Sharp."

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# Nonprofit’s ties to Homekey projects at issue

[**Homeless**, from B1] Development, accusing the company of fraud and breach of contract and demanding it return the Homekey funds. Its partners, including Step Up, lenders and cities and one county where the projects were planned, were listed as co-defendants.

Last month, a state audit found that California hasn’t adequately tracked the outcomes of \$24 billion it’s spent on programs to fight homelessness, including Homekey, over the last five years.

The seven housing projects by Shangri-La and Step Up offer one example of how difficult it can be to balance urgency and oversight. Shangri-La received its Homekey grants directly, upfront, according to the Department of Housing and Community Development.

“This was the program structure, to disburse upfront in order to quickly acquire the projects,” said a spokesperson for the department.

What exactly happened to the more than \$114 million that Shangri-La received is unclear, but court proceedings, including the recent filings involving Step Up, have begun to reveal some possible answers.

Shangri-La’s website describes the company as a “fully integrated, privately held, commercial real estate firm” engaged in “investment, development, design, construction, and management services, all under one roof.” It’s an offshoot of Shangri-La Entertainment, an organization started by the late philanthropist and film producer Stephen Bing.

Step Up, founded in 1984, provides mental health services and housing to formerly homeless individuals across Los Angeles. In 2023 the organization served more than 5,000 individuals, according to Lipka.

Prior to their Homekey collaboration, Step Up and Shangri-La worked together on other affordable housing projects, including four in Los Angeles using funds from the city’s \$1.2-billion Proposition HHH homeless housing bond. Generally, Shangri-La handled acquisition, financing and construction, Lipka said, while Step Up provided tenant services and property management at the completed buildings.

“We fully expected them to perform” on the Homekey deals, Lipka said of Shangri-La, “because they had a history of performing.”

The Homekey projects’ failures started with several short-term loans Shangri-La took out against the properties to augment the Homekey awards. Shangri-La defaulted on payments, sending the projects into receivership and, eventually, foreclosure.

Lipka said he learned something was amiss only in late 2023, when he received default notices for some of the loans. “When we asked Shangri-La, they provided assurances — like they did with many of the other entities in these deals, the cities as well as the state — that they’re going to take care of it, they’re going to fix it, they’re going to take care of everything,” Lipka said.

Only three of the seven buildings have opened to tenants, including one in Salinas that’s partly occupied and operating as a shelter, with clients staying in unrenovated rooms, according to court documents; another, empty project in Salinas has fallen into severe disrepair and at one point became a home to squatters, according to a report by one of the court-appointed receivers.

Shangri-La and its owner, Andrew Meyers Abdul-Wahab, blame former Chief Financial Officer Cody Holmes for sending Shangri-La into financial ruin. In February, Shangri-La lawyers sued Holmes in L.A. County Superior Court, seeking more than \$40 million in damages.

The complaint accuses Holmes of stealing money meant for affordable housing and spending it on personal expenses — including a \$46,000-a-month rental home in Beverly Hills, Louis

Vuitton and Chanel handbags and a \$5,000 monthly lease for a Ferrari Portofino — and taking out loans against Shangri-La properties to cover up his alleged embezzlement. (Holmes’ attorney has yet to respond in court, and did not respond to requests for comment from The Times.)

In a more recent court document filed as part of a rejected bankruptcy attempt for one of the Homekey projects, Shangri-La attorneys said that in late 2022 the company also gave \$2.7 million in loan proceeds meant for housing construction to Step Up, in exchange for Step Up’s stake in future profits from the Homekey projects.

Between November 2022 and January 2023, according to the motion filed in U.S. Bankruptcy Court, Shangri-La paid Step Up two out of three scheduled buyout payments (the full amount was supposed to be about \$3.6 million) for its “profit participation interests and developer fees,” using “loan proceeds which should have been used for its development project.”

According to the agreements between Shangri-La and Step Up, obtained by The Times, Step Up stood to earn 15% to 25% of potential future profits on the projects, as well as \$3,000 per unit in “pre-development” fees on some of the buildings upon closing.

Other nonprofit executives involved in affordable housing construction say that \$3.6 million is an unusually large amount to pay for a portion of the prospective returns on income-restricted buildings, which typically take years or decades to turn a profit, if at all. The buyouts in 2022 and 2023 were partly based on per-unit fees for Step Up ranging from \$1,500 to \$13,000, according to Bankruptcy Court documents.

After the court filing, Lipka said in an email to The Times that he had no idea the payments came from money earmarked for housing. In response to a question about how the two companies came up with a value for Step Up’s profit interests, Lipka said it was based on “an aggregate present value” and referred further questions to his attorneys.

To date, court records have raised more questions than they’ve answered about exactly how the Homekey funds for the seven mostly vacant projects were used. In a declaration filed in federal Bankruptcy Court in May, Edwin W. Leslie, the receiver appointed for four projects in Monterey County, said Shangri-La hasn’t given him financial records.

“I was not provided a single bank statement, a single accounting of how the millions of dollars of public funds were used, a single construction budget, a single contract with a contractor or sub-contractor, a single tax return, or a single piece of correspondence,” Leslie said.

In a report filed in Monterey County Superior Court in late February, Leslie said Step Up hasn’t cooperated with him either.

“The Receiver has not been successful in obtaining necessary financial reports or verification of funds from Step-Up On Second Street, Inc.,” he wrote. “Based on information received to date from third party sources, Step-up may have received in excess of \$20 million in funds from state, city and county agencies related to these properties and operation of same.”

Eventually, Leslie issued subpoenas to the nonprofit to obtain records and documents, his lawyer confirmed.

“I have no idea where he got that number from,” Lipka said of the \$20 million. “We’ve complied with all requests for information, both formally and informally, from both Edwin Leslie and the office of the attorney general. And we often don’t have the items that they request.”

Shangri-La, he said, received the Homekey money and should have all the related financial records.

“We won’t handle Shangri-La’s responsibilities.”



GENARO MOLINA Los Angeles Times

**STEP UP** President Tod Lipka, shown in 2009, has said his group was only a service provider in the projects, with no part in handling Homekey funds. But court documents suggest a more complicated relationship.

# Mayor asks for state of emergency to be declared for highly polluted Imperial Beach

[**Pollution**, from B1] of this list is Imperial Beach in San Diego County, where every sample collected turned up bacteria counts that exceeded the state’s health standard for recreational waters, the report said.

That beach has been closed for more than two years because of toxic water from the Tijuana River Watershed flowing into the ocean, said Mayor Paloma Aguirre of the city of Imperial Beach, who has urged Gov. Gavin Newsom to declare a state of emergency there — a call she and others renewed last week.

“People in my community are getting sick left and right,” she said Tuesday of the effects of the sewage pollution on the water as well as the air. “We cannot afford to continue to punt the responsibility across the border because we have a dire situation here on United States soil, on California soil, that is harming California constituents.”

The other polluted California locations are Linda Mar Beach in Pacifica, where more than half the samples had unsafe bacteria levels; and the mouth of the San Luis Obispo Creek in San Luis Obispo, where 35% of the samples yielded those levels. Linda Mar Beach, a popular surf break, is at the mouth of the polluted San



JOHN GASTALDO For The Times

**IMPERIAL BEACH** in San Diego County had bacteria counts in every sample taken that exceeded the state’s health standard for recreational waters.

Pedro Creek, and the San Luis Obispo Creek discharges into the ocean at Avila Beach, Dias said.

“Any creek that flows through an urban area is certainly going to be susceptible to similar sources of pollution, road runoff, sewage infrastructure issues, pet waste that isn’t picked up properly,” Dias said. “It’s when they discharge at the ocean where people are recreating, that’s

where it’s particularly problematic.”

Dias said those creeks are also tested because children often splash around and play in those shallow waters. “The parents think it’s safe, right? But those creeks receive a lot of pollution,” she said.

Dias said that, typically, ocean water tends to be clean, except after it rains, when urban runoff and stormwater end up down at

the beach, or if there’s a sewage failure nearby.

She advised beachgoers to avoid going into the water for 72 hours after it rains in California, to pay attention to local pollution advisories, and to wash their hands and rinse off with fresh water after swimming.

“I worry as climate change creates more of those storms that we’re going to be seeing more problems,” Dias said.

# Inland Empire food critic dies in car crash

Longtime radio and TV host was traveling with his partner, who also was killed.

BY GRACE TOOHEY

Longtime Inland Empire restaurant critic Allan Borgen, who for decades hosted radio and public television shows that highlighted local eateries, died Saturday in a car crash in Missouri.

He was traveling with his “Let’s Dine Out” co-host and partner, Isabelle “Izzy” Busse, who also died from injuries she suffered in the crash, according to local officials.

“All of us at KCAA are deeply saddened at the tragic loss of our friends and fellow broadcasters,” KCAA General Manager Mark Westwood and Chief Executive Fred Lundgren wrote in a statement shared on Facebook. “4 p.m. on Saturdays will never be the same without ‘Let’s Dine Out.’ We will miss them greatly.”

Borgen and Busse together hosted “Let’s Dine Out with Allan Borgen” weekly on KCAA, a Loma Linda-based AM and FM broadcaster. The couple also had been hosting monthly “Grub Club” dinners to connect with other foodies at local restaurants — with the one scheduled for later this month already sold out, Borgen’s son, Michael Borgen, said.

“He cared about restaurants, but he cared about



KVCR-TV and Feed Me Media

**ALLAN BORGEN** “cared about restaurants, but he cared about people more than anything,” his son said.

people more than anything,” said Michael Borgen, who worked for years on the set of his father’s shows and, more recently, ran an online food review platform with his dad known as FeedMe411.

“His passion was food,” his son said. “On top of having a heart of gold, he wanted people to feel good.”

The elder Borgen had been a social worker before transitioning into the foodie world, becoming a self-made expert in eateries even before the Food Network had taken off, Michael Borgen said.

“You can’t have a community without good food,” Michael Borgen recalled his dad saying.

Borgen, who was a Hawaiian shirt fanatic, was also a longtime food critic for KVCR-TV, the Inland Empire’s PBS station, hosting restaurant review shows

there for 32 years, including “Table for Two” and later “Let’s Dine Out,” according to a statement shared on social media by KVCR.

“Allan’s easy smile and friendly demeanor will be remembered fondly by the KVCR staff, his viewers and foodies all across the Inland Empire and Southern California,” KVCR said in the memorial post.

His license plate spelled out “Mr. Food” and his favorite cuisine was “anything edible,” according to his son. The elder Borgen also wrote restaurant reviews for the San Bernardino Sun, the Inland Valley Daily Bulletin and Redlands Daily Facts, according to the Sun, and served annually as a judge for the International Pizza Expo in Las Vegas.

Michael Borgen said his father wasn’t in his line of work to leave harsh critiques

but to help restaurants improve their food, and in turn, stay in business.

“He wanted to make it better for everybody, especially the restaurateur,” Michael Borgen said. He said he’s heard from several restaurant owners and chefs over the last few days, many of whom told touching stories about his dad.

“He cared about them more than he cared about himself,” Michael Borgen said through tears. “There will definitely not be another Allan Borgen; he’s a one of a kind.”

Borgen, 75, was driving Saturday on Interstate 44 in Laclede County, Mo., when a large truck going the opposite direction crossed the median and hit Borgen’s vehicle, killing him, according to the Missouri State Highway Patrol crash report. Busse, 54, was transported to a hospital, where she later died.

Neither Borgen nor Busse, who both lived in Redlands, shied away from an adventure and the opportunity to try new foods, Michael Borgen said.

Busse and Borgen had been together the last few years, and Busse had become part of their extended family, Michael Borgen said. “When she came along, it was wonderful,” the younger Borgen said, calling her a perfect match for his dad. They both looked out for each other, yet were still independent — and obviously into good food.

“She was a sweetheart,” Michael Borgen said. “They traveled and ate and loved.”



# Victims' mother speaks out after Grossman sentencing

[Grossman, from B1] caused by the deaths of Mark, 11, and Jacob, 8, and ask that Grossman receive a lengthy prison term.

The co-founder of the Grossman Burn Foundation was convicted in February of two counts of second-degree murder, two counts of gross vehicular manslaughter and one count of hit-and-run with fatality in the September 2020 killings of the two children.

"There is no such thing as killing them a little bit," Iskander said. "She killed them."

Prosecutors have repeatedly said Grossman has shown no remorse for the crimes.

But before her sentencing Monday, she stood in a Van Nuys courtroom to make one final plea — to Iskander.

When the grieving mother stood to leave, Grossman urged her to stay.

"Please don't leave," she said. "I've waited almost four years to reach out to you."

Iskander sat back in her chair and put her head down.

"All I've ever wanted to do is to tell you how sorry I am," Grossman said with a raspy voice.



BRIAN VAN DER BRUG Los Angeles Times

**DR. PETER GROSSMAN** and children Alexis and Nick leave court in Van Nuys after Rebecca Grossman was sentenced to 15 years to life for two boys' deaths.

She said she had long hoped to talk to Iskander "parent to parent, mother to mother."

"I am so, so sorry," she said. "My pain is nothing compared to your pain — not even a fraction."

On Monday, Iskander spoke ahead of Grossman's sentencing of the evening

she rushed to the hospital after the crash. She had testified that Mark was killed on impact, "every bone in his body ... broken," Jacob, 8, was fighting for his life in the emergency room.

Deputies had brought Grossman to the same hospital to be treated after the collision on Triunfo Canyon

Road. The two women saw each other there.

"She looked me in the eye," Iskander said, her voice rising with emotion as she stared at Grossman in the courtroom. "That was your opportunity. You looked me in the eye. You knew they were dying."

"She is a coward," Iskander

said of Grossman.

Grossman and Iskander had spent six weeks in court during the murder trial, but this was the moment both could speak about what kind of sentence Grossman should receive.

In the end, Brandolino's sentence for Grossman did not satisfy prosecutors, who said the punishment was not appropriate.

In court papers leading up to the sentencing, the L.A. County district attorney's office said Grossman had shown a "complete lack of remorse and narcissistic superiority that leads to only one conclusion, that she is not deserving of any leniency."

The judge, however, said that while Grossman's behavior was "reckless and unquestionably negligent," she is "not a monster as the prosecutors portrayed her to be."

Until Monday, Grossman had said little publicly about the case.

In addressing Iskander, she insisted that she was sorry, saying she wished she had died instead of the boys.

"If I could give my life right now and say to God, 'Could you just please bring Mark and Jacob back,' I would tell God to take my

life," she said.

To their mother, however, Grossman's emotions didn't feel genuine.

"Her crying was all show to me," Iskander said.

Grossman's family offered testimonials in an effort to show the good in her. Her son, Nick, told the court: "My mother is not the bad person the media has painted."

His comments did not sway Sherif Iskander, the boys' uncle, who said Grossman had "tried to get away with murder."

Nancy Iskander and her husband, Karim, think the sentencing also sends the wrong message about fleeing the scene of a crash.

By not tacking on the additional years for the hit-and-run conviction, the judge "is telling the public it is OK to hit and run," Iskander said. She and her husband are now honoring the memory of their sons with a foundation to support underserved children.

The sentencing has left her "hugely disappointed in the justice system," she said.

"No one is entitled to kill anyone and run away," Iskander said. "I am still looking for the day she admits she did it."

## University of La Verne's first-year president resigns

Faculty express surprise and concern at Pardis Mahdavi's abrupt decision.

By HANNAH FRY

University of La Verne President Pardis Mahdavi, the second woman in history to hold the school's top job, stepped down this month after less than a year at the private college.

In an email to the campus on Friday, Mahdavi cited "personal reasons" for her sudden departure. Mahdavi was selected as president after a months-long national search that began in late 2022 to replace Devorah Lieberman, a prolific fund-

raiser who led the university for more than a decade before announcing her retirement.

"It has been an honor to serve this outstanding community, and I want to thank each one of you for your support," Mahdavi wrote in the email. "Please know that I will always be cheering you on from the sidelines."

Mahdavi's resignation came as a surprise to many faculty members who had high hopes for her leadership. The university, which serves roughly 6,000 students, has faced a series of challenges in recent years, including enrollment declines after the onset of the COVID-19 pandemic, faculty turnover and a series of leadership changes that have been detailed in reports

from the Western Assn. of Schools and Colleges, an accrediting organization.

Nearly half of the students at the private university are the first in their families to attend college, and a large portion of the student body receives financial aid.

Paul Alvarez, a kinesiology professor and the faculty senate president, said Mahdavi's resignation "sent a very clear message that we have some issues we need to deal with."

Alvarez said Lieberman, the former president, was given a one-year contract to advise Mahdavi, which made some faculty feel like Mahdavi wasn't being "given the rein to do what she needed."

"There's not a faculty

member that I've talked to that got to know her in any capacity that isn't disappointed in the sense that we let somebody who could have made some big changes get away," Alvarez said.

Before arriving at the university, Mahdavi, an author and anthropologist, served as provost and executive vice president at the University of Montana. She has also served as a dean at Arizona State University, the University of Denver and Pomona College.

In her bio, her research interests are listed as gendered labor, human trafficking, migration, human rights and public health in the context of changing global and political structures.

Mahdavi could not be reached for comment on Tuesday.

Tony Revier, chair of La Verne's board of trustees, expressed gratitude for Mahdavi's leadership in a statement Tuesday, saying the panel "deeply appreciates her work as president of the university and her many contributions to the future of La Verne."

Trustee Mark Hicks will lead the college as acting president while officials search for a longer-term interim president.

"I know that the news of Dr. Mahdavi's departure likely caught many of you by surprise and, undoubtedly, raised questions regarding the future of university leadership," Hicks wrote in an email to staff.



VISHAL BHATNAGAR NurPhoto

**MAHDAVI** cited "personal reasons" for leaving 10 months into the job.

He added that his "goal is to continue to support the collaborative efforts undertaken by Dr. Mahdavi with faculty and staff leaders and to continue to ensure forward momentum in strengthening our university climate."

## MARKETPLACE

**MERCHANDISE**  
800

Miscellaneous  
Merchandise

### NOTICE OF LIEN SALE

PLEASE TAKE NOTICE that in accordance with the provisions of the California Commercial

Code, Section 7210, notice is hereby given that on Thursday, June 20, 2024 at 9:00 am at

6170 S Boyle Avenue Vernon CA 90058, the undersigned will sell at private sale for cash or cashier check, in lawful money of the United States, the following goods:

5938 pallets of wearing apparel or luggage of various brands being held on account of SVES LLC, SVES GO LLC, SVES SWISS LLC and SVES APPAREL LLC

The sale will repeat daily beginning at the same time until all goods are sold to satisfy the undersigned's lien. The goods will be sold AS IS and WHERE IS, WITH NO REPRESENTATIONS OR WARRANTIES EITHER EXPRESS OR IMPLIED.

For more information, contact David Daniel at 323-202-0400, or visit [www.shipjoy.com](http://www.shipjoy.com).

**LEGAL NOTICES**  
1300

Name Change

### ORDER TO SHOW CAUSE FOR A CHANGE OF NAME CASE NO. 24CHCP00202

**Petitioner or Attorney (name, state, bar, and address):**  
Jessica Rubi Lopez Yuriar 20528 Suzie Ln

**TO ALL PERSONS INTERESTED:**  
Petitioner Jessica Rubi Lopez Yuriar filed a petition with this court for a decree changing names as follows:

**Present Name**  
Jessica Rubi Lopez Yuriar

**Proposed Name**  
Red Rubi Lopez Yuriar

**THE COURT ORDERS** that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Any person objecting to the name changes described above must file a written objection that includes the reasons for the objection at least two days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing.

Name Change

**NOTICE OF HEARING**  
DATE: July, 30th, 2024  
TIME: 8:30 am  
DEPT: F43  
ROOM: 1200

**The address of the court is:** SUPERIOR COURT OF CALIFORNIA County of Los Angeles 9425 Penfield Avenue, Chatsworth CA, 91311  
A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county. Dated: May 28th, 2024  
David B Gelfoond  
Name Change  
Published in the Los Angeles Times 05/30/24, 06/06/24, 06/13/24, 06/20/24

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### SUMMONS (CITACION JUDICIAL) Case Number (Numero del Caso): 23SMCV03878

**NOTICE TO DEFENDANT:  
(AVISO AL DEMANDADO):**  
Francisco Javier Rodriguez Esparza

**YOU ARE BEING SUED BY PLAINTIFF:  
(LO ESTA DEMANDANDO EL DEMANDANTE):**  
Sahar Torkan

**NOTICE!** You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web Site ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)), the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case.

**¡AVISO!** Lo han demandado. Si no responde dentro de 30 días, la corte puede decidir en su contra sin escuchar su versión. Lea la información a continuación.

Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas informacion en el Centro de Ayuda de las Cortes de California ([www.sucorte.ca.gov](http://www.sucorte.ca.gov)), en la biblioteca de leyes de su condado o en la corte que le quede mas cerca. Si no puede pagar la cuota de presentacion, pida al secretario de la corte que le de un formulario de exencion de pago de cuotas. Si no presenta su respuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia.

**The name and address of the court is: (El nombre y direccion de la corte es):**  
Santa Monica Courthouse  
1725 Main Street  
Santa Monica, CA 90401

**The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefono del abogado del demandante, o del demandante que no tiene abogado, es):**  
Peter Lazarus, Esq. Pacific Attorney Group  
856 S. Robertson Blvd  
Los Angeles, California 90035  
310-659-6000

**Date: (Fecha)** 08/18/2023

David W. Slayton Clerk  
(Secretario)  
A. Mejia Deputy  
(Adjunto)

Legal Notices

Legal Notices

### MEDIA LEGAL NOTICE: Notice of Payment Card Security Issue At An ALDI Store

ALDI Inc. recently learned that an unauthorized party gained physical access to a checkout terminal at three ALDI stores located in California and installed a device designed to acquire certain customer payment card information. Based on the company's investigation, ALDI believes the issue involved the following three ALDI stores located at:

- 28230 Clinton Keith Rd, Murrieta, CA 92563 between approximately November 15 and November 16, 2023.

- 1750 University Dr, Vista, CA 92083 between approximately November 15 and November 17, 2023.

- 8351 La Palma Ave, Buena Park, CA 90620 on approximately November 22, 2023.

The issue may have affected the payment card information of customers who swiped their cards at the affected stores during the relevant timeframe, including cardholder names, card numbers, card expiration dates, card pins and security codes. After learning of the issue, ALDI quickly removed the device from the affected terminal at each of the three stores and took steps to secure the company's systems and determine the nature and scope of the issue. The company also reported the issue to the payment card brands and law enforcement authorities. In addition, ALDI has conducted additional reviews at ALDI stores nationwide to help prevent similar issues. ALDI is alerting customers about this issue so they can take steps to protect themselves. U.S. consumers are entitled under U.S. law to one free credit report annually from each of the three nationwide consumer reporting agencies. To order a free credit report, visit [www.annualcreditreport.com](http://www.annualcreditreport.com) or call toll-free at 1-877-322-8228. Additional information about this issue, including recommendations on steps affected customers can take to protect their information, can be found on ALDI's website at [www.aldi.us/about-us/notice-regarding-payment-card-issue/](http://www.aldi.us/about-us/notice-regarding-payment-card-issue/). In addition, customers with questions regarding this issue can call 1-800-325-7894, Monday through Friday from 9 a.m. to 5 p.m. Eastern Time.

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loving arms again.

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## JUMBLE

Unscramble these Jumbles, one letter to each square, to form four ordinary words.

FEAGF

KOREB

SURLAP

FLITEU

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“

Yesterday's

Jumbles: LINER PLUME CHOOSY SHROUD

Answer: The students were beginning to understand addition and subtraction — MORE OR LESS

## THAT SCRAMBLED WORD GAME

By David L. Hoyt and Jeff Knurek



Now arrange the circled letters to form the surprise answer, as suggested by the above cartoon.

(Answers tomorrow)

“



### Today in Southern California

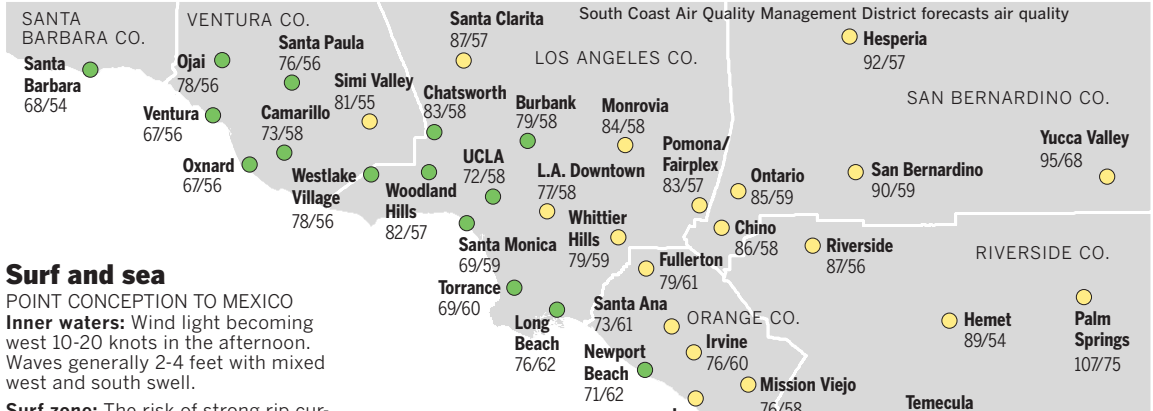
**Clouds followed by some sunshine:** An upper-level low will shift eastward across the region today. For most, the overall difference from Wednesday to today will be subtle as fairly widespread low clouds give way to sunshine with similar temperatures. However, as high pressure builds in its wake, temperatures will be on the rise Friday and Saturday with shrinking areas of morning low clouds.

### 5-day forecasts

High/low temperatures are average forecasts for entire zone.

	L.A. Basin		Valleys		Beaches		Mountains		Deserts	
Today	77/58		82/58		69/59		76/40		107/75	
	Low clouds clearing		Low clouds clearing		Low clouds clearing		Mostly sunny		Very warm	
Friday	Clearing		78/60		Mostly sunny		88/67		Turning sunny	
Saturday	Mostly sunny		83/63		Sunny and hot		94/66		Partly sunny	
Sunday	Mostly sunny		80/60		Mostly sunny		85/57		Mostly sunny	
Monday	Mostly sunny		76/64		Mostly sunny		82/63		Partly sunny	

### Air quality



### Surf and sea

**POINT CONCEPTION TO MEXICO**  
**Inner waters:** Wind light becoming west 10-20 knots in the afternoon. Waves generally 2-4 feet with mixed west and south swell.

**Surf zone:** The risk of strong rip currents is low at Santa Barbara County beaches and moderate elsewhere.

County	Height	Period	Direction	Temp
Santa Barbara	1-3'	10 sec	W	61
Ventura	2-4'	12 sec	SW	61
Los Angeles	2-4'	12 sec	SW	64
Orange	2-4'	13 sec	SSW	64
San Diego	2-4'	12 sec	SW	65

### Tides

L.A. Outer Harbor, in feet.				
Today	2:18a	3.9 Hi	9:35a	0.8 Lo
	4:57p	4.1 Hi	10:48p	2.6 Lo
Fri.	3:38a	3.5 Hi	10:18a	1.1 Lo
	5:30p	4.4 Hi	-----	Lo

### UV index

Minutes to burn for sensitive people  
Las Vegas, 10 Phoenix, 10  
Los Angeles, 10 San Francisco, 25

### California cities\*

City	Wed.			Today			Fri.		
	Hi	Lo	Prcp.	Hi	Lo	Prcp.	Hi	Lo	Prcp.
Anaheim	79	59	--	78	60	81	61		
Avalon/Catalina	67	56	--	67	55	71	64		
Bakersfield	102	68	--	97	68	97	66		
Barstow	106	68	--	101	72	108	76		
Big Bear Lake	77	39	--	76	40	84	52		
Bishop	102	59	Tr	97	59	99	59		
Burbank	80	58	--	79	58	86	63		
Camarillo	75	58	--	73	58	73	57		
Chatsworth	82	57	--	83	58	89	66		
Chino	88	57	--	86	58	89	61		
Compton	73	59	--	74	60	72	62		
Dana Point	68	59	--	71	60	72	62		
Death Valley	118	102	--	114	98	115	102		
Del Mar	72	62	--	64	54	64	61		
Escondido	84	56	.00	78	58	80	58		
Eureka	59	47	--	59	47	59	50		
Fallbrook	78	55	.02	79	57	83	60		
Fresno	104	67	--	98	66	99	64		
Fullerton	79	60	--	79	61	80	61		
Hemet	91	54	.01	89	54	95	59		
Hesperia	88	58	--	89	59	98	56		
Huntington Beach	70	60	--	71	61	70	60		
Idyllwild	80	60	--	80	60	90	67		
Irvine	76	60	--	76	60	78	61		

### Sun and moon

Today's rise/set

	Los Angeles Co.	Orange Co.	Ventura Co.
Sun	5:41a/8:05p	5:40a/8:04p	5:45a/8:10p
Moon	12:28p/12:50a	12:27p/12:49a	12:32p/12:55a

June 13 June 21 June 28 July 5

### Almanac

Wednesday Downtown readings

Temperature	Los Angeles	Fullerton	Ventura*
High/low	73/63	76/63	65/58
Normal high/low	76/61	78/62	71/55
High/low a year ago	73/62	71/62	66/56
Record high/date	100/1979	86/2021	92/1979
Record low/date	47/1894	57/2017	48/1980

Precipitation Los Angeles Fullerton Ventura\*

24-hour total (as of 2 p.m.)	0.00	0.00	0.00
Season total (since Oct. 1)	22.15	16.59	24.79
Last season (Oct. 1 to date)	28.03	21.35	27.06
Season norm (Oct. 1 to date)	14.20	11.75	16.00
Humidity (high/low)	89/70	100/53	92/75

City	Wed.			Today			Fri.		
	Hi	Lo	Prcp.	Hi	Lo	Prcp.	Hi	Lo	Prcp.
L.A. D'town/USC	79	57	--	77	58	78	60		
L.A. Int'l. Airport	71	58	Tr	68	59	71	59		
Laguna Beach	67	60	--	70	60	70	63		
Lancaster	95	63	--	91	65	100	70		
Long Beach	76	61	--	76	62	76	62		
Mammoth Lakes	81	49	--	79	43	79	43		
Mission Viejo	81	58	--	76	58	80	60		
Monterey	84	59	--	84	58	87	65		
Monterey	62	56	--	64	51	67	52		
Mt. Wilson	75	50	--	63	57	70	63		
Needles	112	80	--	111	79	111	83		
Newport Beach	68	61	--	71	62	71	62		
Northridge	82	57	--	83	57	87	63		
Oakland	72	55	--	66	52	70	53		
Oceanside	78	58	--	76	60	77	60		
Ojai	78	54	--	78	56	84	65		
Ontario	88	59	--	85	59	88	64		
Palm Springs	107	76	--	107	75	113	83		
Pasadena	81	58	--	80	58	82	63		
Paso Robles	76	54	--	81	48	99	49		
Redding	107	70	--	97	65	98	61		
Riverside	89	56	--	87	56	91	60		
Sacramento	92	55	--	85	56	92	55		
San Bernardino	92	59	--	90	59	93	65		

City	Wed.			Today			Fri.		
	Hi	Lo	Prcp.	Hi	Lo	Prcp.	Hi	Lo	Prcp.
San Diego	71	62	--	70	61	69	61		
San Francisco	69	53	--	67	53	71	54		
San Gabriel	82	58	--	81	59	83	62		
San Jose	83	55	--	78	57	83	55		
San Luis Obispo	73	58	--	73	53	79	56		
Santa Ana	75	61	--	73	61	74	64		
Santa Barbara	68	57	--	68	54	71	57		
Santa Clarita	84	54	--	87	57	96	65		
Santa Monica Pier	71	58	--	69	59	71	58		
Santa Paula	76	55	--	76	56	79	63		
Santa Rosa	85	49	--	78	47	89	51		
Simi Valley	80	54	--	81	55	84	59		
Tahoe Valley	84	46	--	79	44	78	41		
Temecula	87	53	.01	84	54	88	60		
Thousand Oaks	76	54	--	75	55	79	60		
Torrance	73	60	--	69	60	69	61		
UCLA	70	57	--	72	58	75	56		
Van Nuys	83	57	--	84	59	90	63		
Ventura	65	57	Tr	67	56	66	55		
Whittier Hills	79	58	--	79	59	80	60		
Woodland Hills	83	56	--	82	57	85	63		
Wrightwood	80	59	--	76	61	83	61		
Yorba Linda	81	57	--	80	59	84	59		
Yosemite Valley	88	58	--	86	53	83	51		

**IN 2008**, Jerry West, left, no longer with the Lakers, congratulates Kobe Bryant and his teammates after they won the NBA's Western Conference title. West left the organization after the 2000 season.

Jeanie Buss issued a short statement on Instagram in the early afternoon. "Today is a difficult day for all Laker fans. I know that if my father were here, he would say that Jerry West was at the heart of all that made the Lakers great. He was an icon to all — but he was also a hero to our family. We all send our sympathies to Karen and the West family."

Again, it was nice, but compared to past Lakers tributes for fallen stars such as Elgin Baylor and Tex Winter, the team's response was underwhelming for a man who deserved so much more.

West was essentially the first Los Angeles Lakers draft pick, as he was the first-round selection of the Minnesota Lakers shortly before they moved to Los Angeles.

It was West and Baylor who became this city's first professional basketball stars. It was West's 63-foot,

overtime-forcing basket in the 1970 NBA Finals against the New York Knicks that became one of this city's first great sports moments.

He had this city's first great sports nickname — "Mr. Clutch." He garnered arguably the highest honor of any athlete in this city's history — his silhouette is the NBA logo.

Then, after 15 years as a Lakers star, he became this city's first dynasty builder, nurturing the "Showtime" era, then personally building the O'Neal-Bryant era by signing Shaq and trading for Kobe.

Tweeted Byron Scott: "It's because of Jerry West that there was even 'Show-time.'"

Tweeted Magic Johnson: "Laker Nation, the only reason we have 17 championships is because of Jerry West and his expertise drafting players, trading for players, and hiring the right coaches."

That expertise has been

sorely missing from the Lakers in recent years.

In fact, its exit is one of two occurrences that have led to the current struggles of the once-strong front office.

One could say the slow slide began with the departure of West and the death of Jerry Buss.

When West abruptly left the organization after the team's 2000 championship, he said his body no longer could take the stress.

"Everything around here has taken its toll," he told me at the time. "You see my outside, but you don't see my inside, and it's just awful in there. This compulsion with winning, it's a sickness."

But it was about more than winning, it was about how they were winning. Coach Phil Jackson was being given more power. He also was dating the owner's daughter, giving Jackson more perceived stature. West was increasingly un-

comfortable with dynamics that seemed to be marginalizing his presence.

When West talked of, "Everything around here ..." much of that was centered on Jackson and Buss.

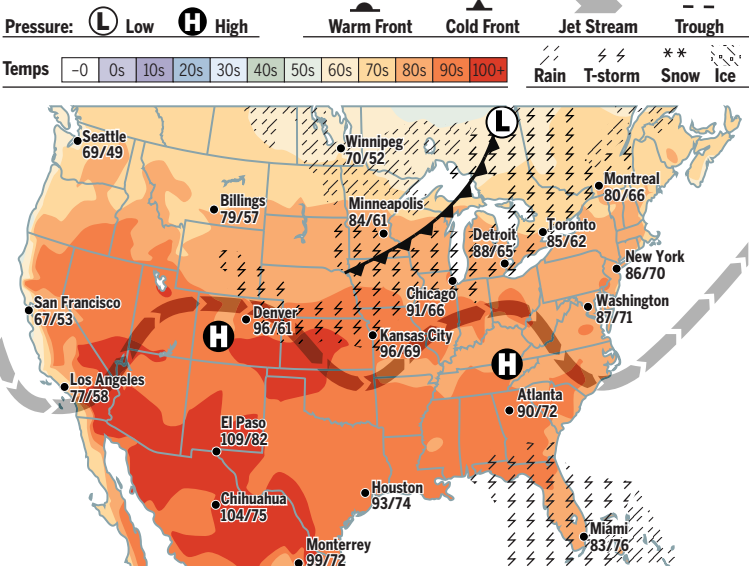
As the years passed, West became more bitter, and the Lakers became more resentful of his bitterness, and, once Jerry Buss died in 2013, West's connections to the club seemingly were gone forever.

One of the final breaking points occurred in 2017, when Jeanie Buss cleared out the front office and hired Rob Pelinka and Johnson to run the Lakers. West had publicly said he would be interested in returning home to join them, but nothing was offered, and so he joined the Clippers.

In his introductory Clippers news conference, he took a veiled shot at the Lakers, saying, "My last stop along the way, [I want] to be associated with people who

### Today in North America

**Flood threat in Florida:** Heavy rain will continue across southern Florida as tropical moisture remains in place. Thunderstorms ahead of a front will become severe from Michigan to southern Wisconsin, northern Illinois and Iowa. High pressure will be in control in the Rockies.



### U.S. cities

WEDNESDAY'S EXTREMES FOR THE 48 CONTIGUOUS STATES

High 109 in Needles, Calif.

Low 32 in Prineville, Ore.

City	Wednesday			Today		
	Hi	Lo	Prcp.	Hi	Lo	Sky
Albany	72	56	.01	87	67	Pc
Albuquerque	98	63	--	100	71	Su
Anchorage	55	43	.07	58	47	Cy
Aspen	81	47	Tr	85	51	Pc
Atlanta	88	71	--	90	72	Su
Austin	91	73	.14	95	71	Pc
Baltimore	83	54	--	88	68	Su
Boise	86	59	--	93	61	Su
Boston	74	59	.01	82	65	Su
Buffalo	75	50	--	82	65	W
Burlington, Vt.	74	52	.04	83	65	Pc
Charleston, S.C.	90	67	--	88	69	Pc
Charlotte	86	65	--	90	67	Pc
Chicago	90	66	--	91	66	Ts
Cincinnati	82	54	--	88	67	Su
Cleveland	82	54	--	90	68	Pc
Columbia, S.C.	89	64	--	91	67	Pc
Columbus	82	56	--	89	67	Pc
Dallas/Ft.Worth	90	73	--	93	73	Su
Denver	95	60	.04	96	61	Pc
Detroit	85	61	--	88	65	Ts
El Paso	105	77	--	109	82	Su
Eugene	77	44	--	77	44	Ts
Fort Myers	86	77	4.00	88	76	Ts
Hartford	81	54	--	89	65	Su
Honolulu	87	75	.06	86	74	Sh
Houston	90	73	.10	93	74	Pc
Indianapolis	84	57	--	90	68	Su
Jacksonville, Fla.	90	75	Tr	92	71	Ts
Kansas City	86	63	--	96	69	Ts
Knoxville	84	58	--	90	67	Su
Las Vegas	110	84	--	106	80	W
Louisville	86	56	--	91	69	Su
Medford	85	56	--	85	49	Su
Memphis	84	63	--	90	69	Su
Miami	84	77	5.65	83	76	Ts
Milwaukee	90	63	--	88	63	Ts
Minneapolis	83	63	.36	88	61	Pc
Nashville	83	57	--	93	66	Su
New Orleans	92	68	--	94	79	Su
New York	75	61	--	86	70	Su
Norfolk	81	66	--	84	68	Su
Oklahoma City	88	63	--	93	70	Su
Omaha	96	68	--	92	61	Ts
Orlando	89	73	.10	91	73	Ts
Philadelphia	83	62	--	89	69	Su
Phoenix	112	83	--	108	84	Su
Pittsburgh	82	53	--	87	65	Pc
Portland, Ore.	76	51	--	77	52	Su
Providence	76	55	.04	81	64	Su
Raleigh/Durham	86	66	--	91	64	Su
Reno	100	66	--	97	61	Su
Richmond	82	61	--	89	65	Su
St. Louis	91	69	--	99	74	Pc
Salt Lake City	99	71	--	102	75	Su



# NBA stars mourn the death of ‘The Logo’

By DAN WOIKE

They called him “Mr. Clutch,” “Zeke from Cabin Creek,” “Tweety Bird” and eventually “The Logo.” Yet to the people who knew him, Jerry West was, at first, someone you’d call overwhelming and humbling.

“Well, it was intimidating,” Golden State coach Steve Kerr told The Times. “It’s hard to make these lists, but, when you think about the very most important figures in NBA history, he’s on the short list.”

Kerr, a broadcaster at the time, went to watch the Memphis Grizzlies practice when West, the team’s general manager, spoke with him about everything — a man allergic to anything but unvarnished truth.

“Jerry, as you know, was, uh, he was like perpetually [unfiltered]. He didn’t spare any thoughts on anybody,” Kerr said.

After West’s death at the age of 86 on Wednesday, the basketball world reciprocated. Some fans visited his statue outside the Lakers arena, one bouquet of flowers sitting at the base under a list of his basketball accomplishments.

LeBron James posted shortly after the Clippers announced West’s death.

“My mentor, My friend!” he wrote on social media. “Hopefully I continue to make you proud! You’re already missed!”

Michael Jordan, Magic Johnson, Pau Gasol and Klay Thompson were among those who also posted their thoughts.

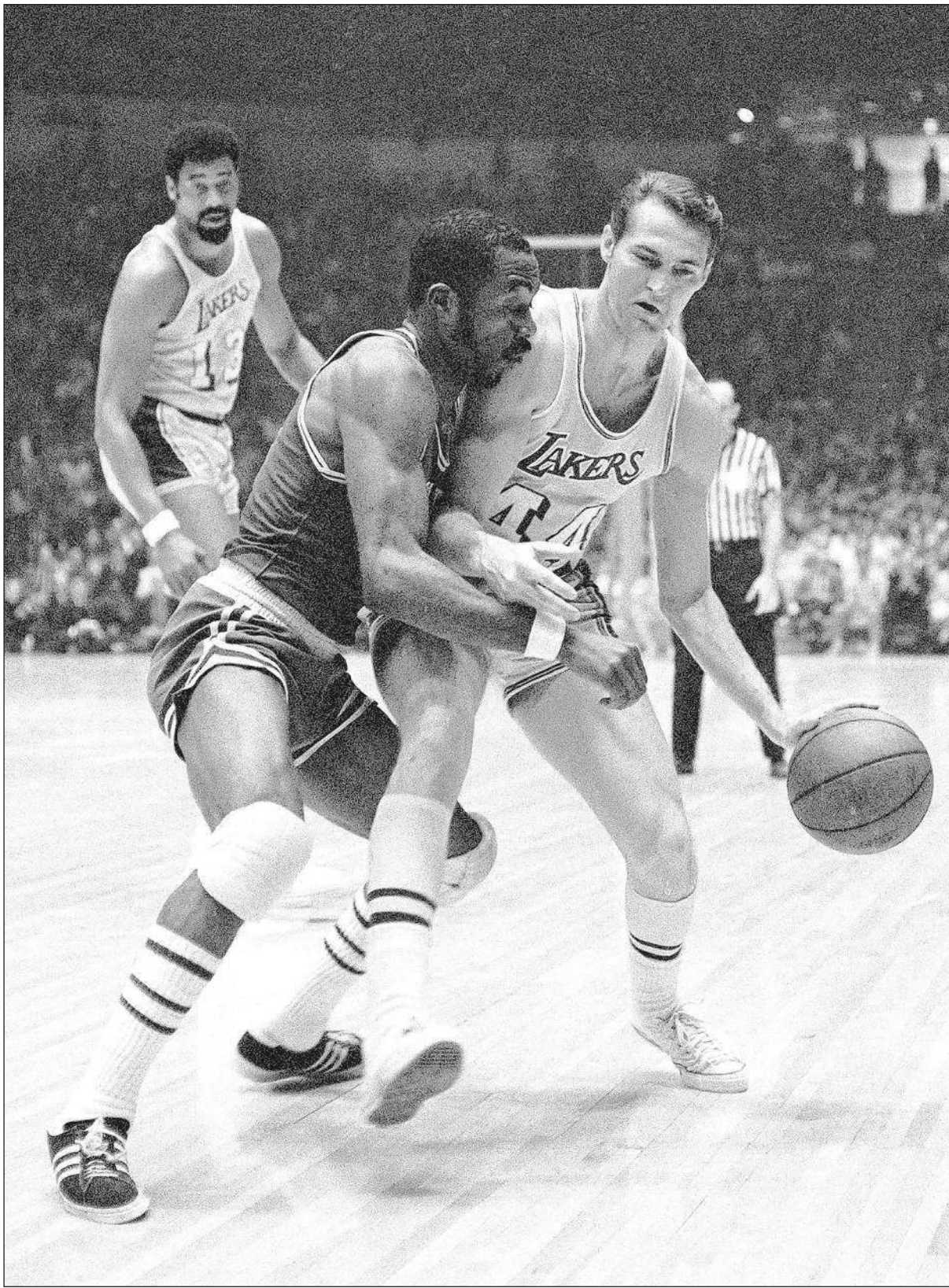
“I am so deeply saddened at the news of Jerry’s passing. He was truly a friend and mentor — like an older brother to me. I valued his friendship and knowledge,” Jordan said in a statement. “I always wished I could have played against him as a competitor, but the more I came to know him, I wish I had been his teammate.”

NBA Hall of Fame contributor Rod Thorn, a prep star in West Virginia slightly younger than West, knew him as a friend, teammate and competitor.

As Thorn entered West Virginia University as a freshman, West was starring on the basketball team, the two players matching up in early season practices.

“You know, I thought I was pretty good, but compared to him, he was just so good. I mean, he could do virtually anything on the court,” Thorn told The Times. “With him, he was just so good that it was frustrating for me until I, you know, said: ‘I’ve got to learn here. How are you going to be in a position to learn as much as I can playing against this guy? You can’t take it personally that he’s smoking you every day.’”

His long arms, athleticism and competitive fire made West one of the NBA’s best players, a 14-time All-



HAROLD P. MATOSIAN Associated Press

**THE LAKERS’** Jerry West handles the ball against the Boston Celtics’ Emmette Bryant in the opening game of the NBA Finals in Los Angeles on April 23, 1969. West died Wednesday at 86.



ROBERT LACHMAN Los Angeles Times

**WEST,** at center in 1976, also coached the Lakers but made a bigger impact in their front office.



WALLY SKALIJ Los Angeles Times

**WEST,** left, had a reunion with the Lakers when he got a statue outside Staples Center in 2011.

Star, a 12-time All-NBA selection and a four-time runner-up for most valuable player. Still, incredibly, his reputation after retirement as an executive and contributor might loom even larger.

“He’s clearly one of the most important people in NBA history. He’s obviously one of the very best players. And he’d probably win any poll of the greatest executive of all time,” Kerr said. “You know maybe someone would vote for Red Auerbach, but I think most people would vote for Jerry West.”

Thorn, a legendary executive in his own right who drafted Jordan in Chicago, said West is one of the few people in the league to be so dominant on the court and so adept in the front office.

“He had a tremendous feel. He understood he could watch players and understand, you know, who could play and who couldn’t play,” Thorn said. “He just had a great feel for it, and he understood how to put a team together.”

“He just innately knew that.”

West helped build the “Showtime” Lakers of the 1980s while leading the organization’s reinvention at the turn of the century on the backs of Shaquille O’Neal and his greatest scouting victory, a high schooler named Kobe Bryant.

West went on to win in Memphis and as a consultant with the Warriors before finishing his career as a valued part of the Clippers’ brain trust.

One of Kerr’s first actions as coach of the Warriors was to call West to get his thoughts.

“He was very opinionated about our roster and about our players and told me what he thought guys needed to improve on,” Kerr said.

“He was incredibly helpful because you just knew you were getting his opinion. It was the unvarnished truth, and you know, it didn’t mean he was right. ‘Cause nobody’s always right in this business.”

“But he just had great insights on the team and on the value of guys. And we really hit it off. ... He always told me the truth. That’s for sure.”

Despite his status in the league, despite the fact the NBA logo was modeled after him, and despite the way he grew into embodying that image by succeeding in so many areas of basketball, West never made people feel like they were in the presence of someone accomplished.

Because there was always more to do.

“No matter how good he played or what he did, he was always looking for how to do the next thing,” Thorn said. “He wasn’t one to rest on his laurels, if you will. He was, you know, ‘That’s over now. I gotta go on to something else.’”

## Johnson says his mentor’s ‘eye for talent was unmatched’

[**Magic,** from B10]

Johnson down to the Lakers locker room.

It was just the two of them, and that was Johnson’s first lesson about the Lakers.

“He broke down the Laker history and the expectations and really helped me understand what I was walking into,” Johnson said. “He said that he would be here for me.”

It was the beginning of the relationship between Johnson and West, a bond that ushered in “Showtime” and a dynasty that saw the Lakers win five NBA championships during the ‘80s.

As a 20-year-old rookie, Johnson said, he was in awe that West would pull him aside once a week to critique his game.

They would sit in seats not far from the famed Forum Club, just the two of them talking about Johnson’s previous three or four games.

“He would just give notes,” Johnson said. “He’d say, ‘OK, you need to do this, or you are short on your shots.’ Whatever it was. ‘If you probably would have made this decision, it probably wouldn’t have been a turnover. You had too many turnovers.’”

“So, he was just helping me out. He loved it, because it was his idea. ‘Let’s meet. I just want to help you out.’ I loved it because I’m getting



BOB CHAMBERLIN Los Angeles Times

**MAGIC JOHNSON** said he and Jerry West, shown in 1981, would meet once a week to critique his game.

this knowledge from the great Jerry West. So, I needed that.”

On Nov. 7, 1991, Johnson announced that he had tested positive for HIV and was retiring from the Lakers.

Before his news conference at the Forum, Johnson went to West’s office so they could console each other.

“When I announced I was HIV positive, Jerry West and I sat in his office and cried for like 20 minutes together,” Johnson said. “He was just devastated. He called me every day after that. I knew how much he loved me when I announced that. ... It was almost like he had received the devastating news.”

Before the Lakers

drafted Johnson, they had decisions to make. He was the flashy point guard with the big smile that was made for Hollywood, but the Lakers already had Norm Nixon playing that position.

So, the decision was whether the Lakers should select UCLA power forward David Greenwood or Arkansas shooting guard Sidney

Moncrief.

“Jerry said, ‘No, I see something here with Magic,’” Johnson said. “And then I’m going to tell you another big decision: It was, ‘Should the Lakers draft Dominique [Wilkins], Terry Cummings or James Worthy?’ Well, it was James. Jerry’s eye for talent was unmatched.”

“But also his eye for the role guy. Jerry was excellent on both. He could get the high pick, but also the guy like a Derek Fisher, A.C. Green, signing Kurt Rambis, Bob McAdoo, Mychal Thompson in a big trade, Rick Fox, Robert Horry. Oh, and Kobe! Hello! In that big trade.”

Losing to the Boston Celtics six times in the NBA Finals was the bane of West’s professional playing career. When the 1984 Lakers team he had put together lost to the Celtics in the Finals again, West was miserable.

But the Lakers and Celtics met again in 1985 for the championship, another opportunity for the Lakers to right all those wrongs, for them to break that spell of having gone 0-7 against Boston for the ultimate prize.

The Lakers did, winning Game 6 on Boston’s famed parquet floor to become NBA champions.

And where was Jerry West that night?

“Remember when Jerry said he couldn’t go to Boston. He told us to ‘Go kick their ass! But I’m not going,’” Johnson said, laughing again. “But what was the first phone call we got after we won. It was from Jerry.”

“I miss him. It’s a tough day. It’s a tough day for Laker Nation and for basketball fans around the world.”



BASEBALL: TUESDAY FLASHBACK

STANDINGS

Through Tuesday

NATIONAL LEAGUE						
West	W	L	Pct.	GB	L10	
DODGERS	42	26	.618	—	6-4	
San Diego	36	35	.507	7½	4-6	
San Francisco	33	35	.485	9	4-6	
Arizona	32	35	.478	9½	7-3	
Colorado	24	43	.358	17½	3-7	
Central	W	L	Pct.	GB	L10	
Milwaukee	39	28	.582	—	5-5	
Pittsburgh	32	34	.485	6½	6-4	
Chicago	32	35	.478	7	4-6	
Cincinnati	32	35	.478	7	7-3	
St. Louis	31	34	.477	7	4-6	
East	W	L	Pct.	GB	L10	
Philadelphia	46	20	.697	—	8-2	
Atlanta	35	29	.547	10	4-6	
Washington	31	35	.470	15	5-5	
New York	28	37	.431	17½	6-4	
Miami	23	43	.348	23	4-6	

AMERICAN LEAGUE						
West	W	L	Pct.	GB	L10	
Seattle	39	30	.565	—	7-3	
Texas	31	35	.470	6½	4-6	
Houston	31	37	.456	7½	6-4	
ANGELS	25	41	.379	12½	4-6	
Oakland	26	43	.377	13	3-7	
Central	W	L	Pct.	GB	L10	
Cleveland	43	22	.662	—	6-4	
Kansas City	39	29	.574	5½	4-6	
Minnesota	35	32	.522	9	3-7	
Detroit	32	34	.485	11½	4-6	
Chicago	17	51	.250	27½	2-8	
East	W	L	Pct.	GB	L10	
New York	48	21	.696	—	8-2	
Baltimore	44	22	.667	2½	7-3	
Boston	33	34	.493	14	5-5	
Toronto	33	34	.493	14	6-4	
Tampa Bay	32	35	.478	15	4-6	

Today's games

Dodgers vs. Texas	7 p.m.
Angels at Arizona	6:30 p.m.
Atlanta at Baltimore	10 a.m.
Washington at Detroit	10 a.m.
New York (AL) at Kansas City	11 a.m.
Pittsburgh at St. Louis	11:15 a.m.
Chicago (NL) at Tampa Bay	3:45 p.m.
Miami at New York (NL)	4 p.m.
Philadelphia at Boston	4 p.m.
Oakland at Minnesota	4:30 p.m.
Chicago (AL) at Seattle	6:30 p.m.

ON THIS DATE

**1973** — The Dodgers' infield of Steve Garvey (first base), Davey Lopes (second base), Ron Cey (third base) and Bill Russell (short-stop) played together for the first time in a 163-loss to the Philadelphia Phillies. The quartet would set a major league record for longevity by playing 85 years in the same infield.

**2019** — Shohei Ohtani becomes the first Japanese player to hit for the cycle in Major League Baseball.

# Dodgers peak with four-homer inning

It's the first time they've done it since 2021 and it powers their biggest rout of the season, 15-2 over Texas.

By JACK HARRIS

The Dodgers thought they found a spark during their series win over the New York Yankees last weekend. Turns out, after a month of mostly middling play from the first-place ballclub, they might actually have lit a raging, relentless summertime fire.

In their encore to a successful showdown in the Bronx, the Dodgers returned home to dismantle the defending World Series champions Tuesday night, cruising to a 15-2 rout of the Texas Rangers — their most lopsided win all season.

“It was great,” outfielder Teoscar Hernández said. “We’ve been playing really good baseball. We’re taking good at-bats. And that’s why we’ve been producing a lot lately.”

It’s come as a stark contrast to their form of just barely a week ago, when the Dodgers were scuffling through the middle of their season. They went 12-12 from May 10 to June 5. They battled inconsistencies from the lineup and pitching staff for much of that stretch. And entering their showdown with the Yankees, they were looking for a “shot in the arm,” as manager Dave Roberts said ahead of that series.

Five games later, that jolt has been received. The star-studded lineup has surged back to life, punctuating Tuesday’s season-high scoring output with four home runs in a seven-run sixth inning — the club’s first four-home-run game since September 2021.

A banded-up staff has maintained solid production, getting a strong six-inning, one-run start Tuesday from previously struggling left-hander James Paxton.

And a month after the Dodgers staged a 14-2 run to open a large lead in the National League West, they appear to be on the verge of another scorching stretch in the schedule, enjoying contributions from all parts of the lineup, and all corners of the pitching staff, en-



WALLY SKALIJ Los Angeles Times

**MIGUEL ROJAS** dives at third to grab a ball off the bat of Texas’ Marcus Semien in the first inning Tuesday at Dodger Stadium.

route to winning four of five games entering Wednesday.

“We caught a lead and then kept adding on,” Roberts said. “I just thought that we won a lot of at-bats.”

Indeed, Tuesday’s blowout began with a blast, when Will Smith carried a fly ball just deep enough for a three-run homer in the first inning. Mookie Betts then broke the score open in the fourth, lining a two-out, three-run double to left for a 6-1 lead.

“That,” Roberts said, “was probably the big hit of the night.”

It wasn’t until the sixth inning, though, that their sizzling form at the plate peaked. In a span of seven batters against Rangers reliever Grant Anderson, the Dodgers left the yard four times.

Shohei Ohtani belted a two-run homer to right. Freddie Freeman added a solo blast in the next at-bat. Hernández, the reigning NL player of the week after his big series against the Yankees, hammered a two-run homer for his 17th, second most in the NL. And with two outs, Jason Heyward golfed another long ball deep to right.

Did the Dodgers, who have celebrated homers by showering sunflower seeds on one another in the dugout, have enough to last the inning? “Thank God we have a bunch in the dugout,” said Hernández, who introduced the ritual to the team this season.

Asked what has changed with the lineup over the last week, after

the Dodgers were averaging just 3.7 runs in their previous 24 games, Roberts pointed to several factors in the wake of Tuesday’s win.

The big bats at the top of the order are hitting again, highlighted Tuesday by a combined nine hits and 11 RBIs from Betts, Ohtani, Freeman, Smith and Hernández.

The bottom of the order is stressing pitchers as well, thanks to a resurgence from role players like Gavin Lux and Andy Pages, who both had two hits Tuesday.

Mostly though, Roberts said he is seeing more from his hitters, highlighting a two-strike single from Lux in the fourth inning — a hit that led to Betts’ three-run double — as the latest example of better at-bat conviction and quality.

“You’re not gonna have your A-swing every night,” he said. “But you should have [will to] compete. And tonight, I saw that. I’ve seen that the last four or five games.”

The question is whether the Dodgers can keep this going and turn one hot week into another blistering stretch of their season.

“I think so,” Roberts said. “Just what I saw at the back half of that road trip, I do think that there’s a lot of good things that are happening offensively. Tonight, certainly it all came together. And I can see us sustaining this for a bit.”

Dodgers add Biggio

The Dodgers added a versatile reinforcement to their lineup Wednesday, acquiring utility man

Cavan Biggio from Toronto after he was designated for assignment last week, according to multiple people with knowledge of the situation who were unauthorized to speak publicly. Minor league pitcher Braydon Fisher reportedly was sent to the Blue Jays.

Biggio, a six-year veteran and son of Hall of Famer Craig Biggio, batted just .200 in 44 games this season. Since a breakout 2019 rookie campaign, in which he finished fifth in American League rookie of the year voting, and a strong shortened season in 2020, when his .250 batting average and .807 on-base-plus-slugging percentage were career highs, Biggio has struggled to produce at the plate. This is his fourth year in a row posting below league-average numbers. He had just six extra-base hits and nine RBIs in 110 at-bats.

A typically disciplined hitter with more than half as many career walks as strikeouts, Biggio also had the worst strikeout-to-walk ratio of his career, 42 to 14.

For the Dodgers, however, Biggio should bring balance to both their defense and lineup. The 29-year-old is a left-handed bat, something the Dodgers have had in short supply since Max Muncy suffered an oblique strain last month. Biggio is also a versatile fielder, with extensive experience at second base (his primary position), right field, first base and third base (where the Dodgers have mixed and matched players like Kiké Hernández and Miguel Rojas in Muncy’s absence).

To clear room on the roster, the Dodgers are optioning outfielder Miguel Vargas back to the minors, sources said. Vargas has hit well since being called up last month (five for 20 with three doubles, one home run and four RBIs). But he was limited defensively in left field, a new position, and had played sparingly, making just six starts in the last 21 games.

Angels’ late loss

Randal Grichuk had a two-run homer, and the Arizona Diamondbacks beat the Angels 9-4 Tuesday. Taylor Ward hit his 12th homer.

Associated Press contributed to this report.

DODGERS 15, TEXAS 2													
Texas	AB	R	H	BI	Avg.	Dodgers	AB	R	H	BI	Avg.		
Seimien 2b	3	0	0	0	.258	Betts ss	3	1	1	3	.309		
JSmith 2b	1	0	0	0	.286	Floyd 3b	2	0	0	0	.100		
Grossm dh	4	0	2	0	.189	Ohtani dh	2	3	1	2	.312		
García rf	3	0	0	0	.241	Freem 1b	4	3	3	1	.297		
Jankowski rf	1	0	0	0	.239	KHer 1b	0	0	0	0	.207		
Heim c	4	0	0	0	.242	WSmith c	4	2	3	3	.296		
Langford lf	3	1	0	0	.229	LHer lf	3	1	1	1	.266		
Low 1b	4	0	1	0	.263	Vargas if	0	0	1	0	.250		
Duran ss	3	1	2	0	.279	Lux 2b	4	1	2	1	.223		
Wendel 3b	2	0	1	0	.097	Pages cf	5	2	2	2	.264		
Taveras cf	3	0	0	0	.220	Heyw rf	3	2	1	0	.284		
Totals	<b>31</b>	<b>2</b>	<b>5</b>	<b>2</b>		RobJ 3ss	5	0	0	0	.269		
						Totals	<b>35</b>	<b>15</b>	<b>14</b>	<b>15</b>			

Texas	010	000	100	—	2	5	0
Los Angeles	300	317	104	—	15	4	0

**Walks**—Texas 2; Langford 1, Wendel 1. Los Angeles 8: Betts 1, Ohtani 2, K.Hernández 1, W.Smith 1, T.Hernández 1, Lux 1, Heyward 1. **Strikeouts**—Texas 5: Grossman 1, García 1, Jankowski 1, Heim 1, Duran 1. Los Angeles 3: Ohtani 1, W.Smith 1, Rojas 1. **LOB**—Texas 5, Duran 1. **2B**—Betts (16), HR—Duran (2), off Grove, W.Smith (12), off Dunning, Ohtani (16), off Anderson, Freeman (9), off Anderson, T.Hernández (17), off Anderson; Heyward (3), off Anderson. **RBIs**—Duran 2 (13), W.Smith (34), Betts 3 (40), Lux (14), Ohtani 2 (43), Freeman (41), T.Hernández 2 (50), Heyward (2), K.Hernández 1, W.Smith 1, Rojas 1, Duran, Vargas, LHer 1. **Runners left in scoring position**—Texas 0; Los Angeles 4 (Ohtani, Heyward, Pages 2).

Texas	IP	H	R	ER	BB	SO	NP	ERA
Dunning, L, 4-5	3½	4	6	3	2	84	4.80	
J.Hernández	1½	2	1	1	1	20	4.72	
Anderson	¾	6	7	7	1	38	9.53	
Tinoco	¾	0	1	1	2	28	7.00	
Kinzner	1½	0	0	0	1	19	0.00	
Los Angeles	IP	H	R	ER	BB	SO	NP	ERA
Paxton, W, 6-1	6	2	1	1	2	87	3.92	
Grove	1	2	2	2	0	10	4.72	
Banda	1	1	0	0	2	14	0.00	
Phillips	1	0	0	0	1	16	2.16	

**Inherited runners-scored**—Hernández 3-3, Kinzner 3-1. **HBP**—Dunning (Heyward), Tinoco (Ohtani). **WP**—Tinoco.

PITTSBURGH 2, ST. LOUIS 1

Pittsburgh	AB	R	H	BI	Avg.	St. Louis	AB	R	H	BI	Avg.
McCutch dh	4	1	1	0	.238	Winn ss	4	0	1	0	.305
Cruz 1b	3	0	1	0	.263	Burleson rf	4	0	0	0	.283
Reynolds lf	3	0	0	0	.259	Gorman 1b	4	0	0	0	.225
Cruz ss	3	0	0	0	.243	Goldschmidt 2b	4	0	1	1	.223
Hayes 3b	4	0	0	0	.248	Adams 3b	4	0	2	0	.256
Gonzales 2b	4	0	1	0	.307	Donovan 1b	4	0	1	0	.242
Tellez 1b	2	0	0	0	.195	Carpenter dh	2	0	0	0	.194
h-Taylor cf	1	0	0	0	.198	a-Fernández dh	1	0	0	0	.115
Grandal c	2	0	0	0	.163	Pages c	3	0	0	0	.080
Sutin cf-rf	2	0	0	0	.173	c-Herrera	4	0	0	0	.260
Totals	<b>28</b>	<b>2</b>	<b>3</b>	<b>0</b>		Slani c	4	0	0	0	.200
						Totals	<b>34</b>	<b>1</b>	<b>8</b>	<b>1</b>	

Pittsburgh	000	000	002	—	2	3	1
St. Louis	000	000	001	—	1	8	0

a-lined out for Carpenter in 7th, b-pinch hit for Tellez in 8th, c-pinch hit for Pages in 9th.

**Walks**—Pittsburgh 3: Reynolds 1, Grandal 1, Suwinski 1. St. Louis 1: Fermín 1. **Strikeouts**—Pittsburgh 7: Cruz 2, Gonzales 2, Suwinski 2. St. Louis 10: Win 2, Burleson 1, Goldschmidt 1, Gorman 1, Arenado 1, Carpenter 2, Peña 1, Slani 1, E-Grandal (4). **LOB**—Pittsburgh 4, St. Louis 8. **2B**—Gonzales (6), Arenado (11), 3B—Reynolds (2), HR—Gorman (15), off Bednar, RBIs—Joe (28), Cruz (26), Gorman (33), SF—Cruz. **Runners left in scoring position**—Pittsburgh 1 (Gonzales), St. Louis 5 (Fermín, Slani, Sutin). **Runners scored**—Pittsburgh 0 for 6; St. Louis 0 for 7. **Runners moved up**—Donovan. **LIDP**—Hayes.

Pittsburgh	IP	H	R	ER	BB	SO	NP	ERA
Shenes	6½	0	0	0	8	103	2.43	
Chapman	¾	0	0	0	0	10	4.12	
Holderman, W, 2-0	1	2	0	0	0	19	0.79	
Bednar, S, 14-17	1	1	1	1	2	22	5.40	
St. Louis	IP	H	R	ER	BB	SO	NP	ERA
Nardi, H	1	0	0	1	6	84	4.85	
Mikolas	7	1	0	0	1	7	1.91	
Romero	1	1	0	0	0	1	2.79	
Hestley, L, 2-3	1	2	2	1	1	23	7.79	

**Inherited runners-scored**—Chapman 10, HBP Mikolas (Joe). **WP**—Shenes. **U**—Alex Tosi, Dan Bellino, Phil Cuzzi, Tony Randa, T-2.28.

N.Y. YANKEES 10, KANSAS CITY 1

Waters 2b	1	E—Loflin (2), Isbel (2), HR—Lobkowsky 1b, Kansas City 1b						
2B—Witt (8), 3B—Volpe (7), Isbel (2), LOR—Wells (2), cf; Sfinger; Judge (2), of; Anderson; Stanton (6); off; Anderson; Fermín (2), cf; Marínaccio.								
Yelkz (6) 2B; Stanton (6) 3B; Volpe (7) 3B; Wells (2) Veloz (1D), Cabrera (2) 1B; Fermín (3), SB—García (6).								
<b>Runners left in scoring position—</b> 10 (Loflin, 2B; Isbel, 2B; Volpe, 3B; Rizzo, 1B; Kansas City 4 for 10; Kansas City 4 for 7).								
<b>Runners moved up—</b> Verdugo, Rizzo, Perez; <b>GIDP—</b> Rizzo, DP—Kansas City 1 (Loflin, Witt, Pasquino).								
<b>New York</b>	IP	H	R	ER	BB	SO	NP	ERA
Brown, W, 6-2—	5P	4	0	0	3	1	102	2.82
Marínaccio	2P	1	0	0	1	3	40	1.80
González	1	0	0	0	1	0	15	2.84
<b>Kansas City</b>	IP	H	R	ER	BB	SO	NP	ERA
Singer, L, 4-3—	5P	7	6	3	1	6	103	3.30
Kendrick, A, 4—	1P	2	3	3	2	0	33	4.56
Pratto	1	1	0	0	0	1	15	0.00
Verdugo	1	1	0	0	0	1	15	0.00
<b>Inherited runners scored—</b> Marínaccio 3-0, Anderson 2-0, HB—Singer (Stanton), Marínaccio (Velázquez), WP—Pratto, U—Paul Clemens, Carlos Torres, Ryan Mills, Scott Ray, T-2.38.								



# Seager’s back but not a sideshow

Ranger’s return to L.A. raises questions about his exit, however he’s ready to ‘move on.’

DYLAN HERNÁNDEZ

Corey Seager apologized more than once.

He apologized when he couldn’t, or wouldn’t, explain why he’s hit in the playoffs.

“I don’t have a good answer for you on that one,” he said. “I’m sorry.”

Seager apologized again when he declined to revisit his departure from the Dodgers.

“We’ll move on,” he said. “Sorry.”

Now a Texas Rangers shortstop, the 30-year-old Seager returned to Dodger Stadium on Tuesday to face his former team for the first time.

He was never one to draw attention to himself when he played here. He wasn’t about to start now.

Seager, who was sidelined in the series opener because of a strained hamstring, had to understand the subtext of each question.

In the pandemic-shortened 2020 season, he was the World Series most valuable player when the Dodgers won their only title in the last 36 years. Their half-hearted attempt to sign him to a long-term deal resulted in them losing him to the upstart Rangers three winters ago, however.

Last year, the Rangers won the World Series and Seager was again the MVP. The Dodgers? Without Seager in their lineup, their hitters have choked in each of the last two Octobers.

Seager is in the third year of a 10-year, \$325-million contract with the Rangers, and the Dodgers’ refusal to offer him a comparable deal



WALLY SKALIJ Los Angeles Times

**COREY SEAGER** acknowledges the cheers Tuesday at Dodger Stadium.

marks the greatest fork in the road for them under Andrew Friedman’s leadership.

He was their Mr. October. They have won only one playoff game since he left.

That raised questions about whether their current players are built for the postseason spotlight. Friedman pushed back against the suggestion last year in the wake of their humiliating first-round elimination against the Arizona Diamondbacks, basically arguing there was no such thing as a “postseason player.”

“Look at Corey Seager,” Friedman said, pointing to how Seager didn’t perform well in the 2019 and 2021 playoffs.

Manager Dave Roberts did what he could Tuesday to downplay the effect of Seager’s defection on the Dodgers.

“As far as us,” Roberts said, “it still takes more than one player. I think, collectively, we just haven’t been great the last couple of years offensively.”

The Dodgers probably wouldn’t have traded for Trea Turner at the 2021 trade deadline if they hadn’t anticipated Seager’s exodus. They probably wouldn’t have converted outfielder

Mookie Betts to playing shortstop if they hadn’t lost Seager.

Then again, they probably wouldn’t have signed Freddie Freeman before the 2022 season if they didn’t have to replace Seager’s left-handed bat in the middle of their lineup.

For his part, Seager was gracious his homecoming, at which the Dodgers paid tribute to him with a high-light package on their video scoreboard.

“Spent a lot of time here,” Seager said. “This organization kind of raised me. Drafted here. Kind of made me the man I am today. Taught me the game of baseball. Made a lot of friends, made a lot of buddies. Had a lot of good times out there, so all those memories kind of flash back as you pull in.”

Seager said he spent part of his team’s day off Monday in Manhattan Beach with Dodgers utility man Chris Taylor. Seager marveled at Betts’ ability to move to shortstop and revealed that he remains in contact with his fellow 2020 postseason hero.

He credited the Dodgers for helping him build a winning culture with the Rangers, who lost 102 games the season before they signed

him.

“They taught me everything I knew,” Seager said of the Dodgers. “How to win. How to do things the right way. It’s a first-class organization. You try to bring that to another first-class organization. It’s all those little things that you’ve learned throughout the year that you try to spread and talk about.”

Predictably, Seager wasn’t as revealing when questioned about the lengths to which the Dodgers went to re-sign him.

In his final spring training with the Dodgers, the team offered Seager an eight-year, \$250-million deal, which he rejected.

At that point, did he figure 2021 would be his final season with the Dodgers? Or did he remain hopeful they could work out something?

“You’re always hopeful,” Seager said. “That’s a long time ago, though. I can’t really remember how it went.”

Everything worked out for Seager, who signed one of the most lucrative contracts in baseball history and won another World Series. The Dodgers still are waiting for the day they can say everything worked out for them as well.

# Herbert in the no-hit zone

Harbaugh says QB not wild about wearing gold jersey, but goal is to keep him healthy.

BY JEFF MILLER

Despite everything he did at Oregon, despite 17,000 NFL passing yards and 114 touchdown tosses and all the records already set as a Charger, Justin Herbert has never stood out quite like this on a football field.

Wrapped in a gold jersey while everyone else is dressed in blue or white, Herbert literally has resembled a one-man team at times during the Chargers’ offseason program.

“He did not want that,” coach Jim Harbaugh said Tuesday. “He didn’t. And I get that. I understand that. As a quarterback, I didn’t like wearing a different color jersey than anybody else on the team.”

But Harbaugh has insisted that Herbert go gold as a reminder to others to give him his space — Harbaugh called it “a halo” — as a means to protect the franchise’s most significant asset.

While it is standard for teams to outfit their quarterbacks in brighter jerseys as a precaution, the difference this spring is that Herbert has been the only one in an alternate color.

“Two yards for the all quarterbacks,” Harbaugh said, using his hands to illustrate a barrier surrounding the player. “But the guy wearing the gold jersey, let’s make that 2½ or three.”

Maximizing Herbert first means maximizing his health, something the Chargers have struggled to do the last two seasons as rib, shoulder and finger injuries impacted his play.

Herbert missed the final four games last year because of a fractured right index finger, a break that required



RYAN SUN Associated Press

**CHARGERS** coach Jim Harbaugh has been effusive about the skills of quarterback Justin Herbert (10).

surgery and officially unhinged a season already careening to nowhere.

The reset from the team’s 5-12 finish included the hiring of Harbaugh, who arrived praising Herbert and has continued to tout his quarterback as the two learn more about one another.

With the Chargers opening their three-day mandatory minicamp in Costa Mesa, Harbaugh, asked what has most excited him about Herbert, answered, “That would be a long list.”

The coach then talked about Herbert’s passing, his understanding of blitz protection and his ability to quickly pick up another new offensive system. Then Harbaugh mentioned a conditioning test that Herbert “smashed” last week.

“Just when you think he can’t go another rung on the ladder of my esteem, he finds another one,” Harbaugh said. “I mean, crushed it, like out in front with people trying to keep up with him.”

An ironic moment came next when Harbaugh noted the discovery that he said has been No. 1 for him: Herbert’s insistence on — despite his golden status — not purposely standing out.

“The top of the list would be the way he elevates teammates,” Harbaugh said. “He lifts them up, kind of makes himself smaller and them bigger as opposed to a guy that pushes the others down and, you know, ‘Look at me.’”

Harbaugh has worked with other accomplished quarterbacks during his coaching days, including Andrew Luck, Colin Kaepernick and, last season, first-round draft pick J.J. McCarthy.

Herbert, however, seems to be on a different level, Harbaugh calling him “an expert at football” and “a ra-

zor-sharp, intelligent person.” Harbaugh said Herbert is bigger than he looks on television and throws the ball harder than appearances suggest.

Yes, Harbaugh flatly gushed at times, particularly when discussing the athletic ability of his 6-foot-6, 236-pound quarterback.

“Really, he could play tight end here,” Harbaugh insisted. “He could play edge rusher here. And the arm talent is even better than advertised.”

“I’ve found myself just sitting at my desk at times, going, ‘He’s on our team!’ You know it’s not just in shorts because I’ve seen him do this in 11-on-11 NFL padded football games.”

The Chargers began minicamp with an hourlong workout at their facility before busing about 60 minutes south to Camp Pendleton for a walk-through and meet-and-greet on the military base, the event drawing an estimated 5,000 spectators.

They will held practice Wednesday and will again Thursday before taking a break ahead of training camp. The Chargers will reconvene toward the end of July at their new training center in El Segundo.

Most notable among the players not on the field for practice Tuesday was running back Gus Edwards. Tight ends Will Dissly and Donald Parham Jr. were among a group working with athletic trainers off to the side.

Led by his increased appreciation of Herbert, Harbaugh said he has been pleased with his first Chargers offseason.

“My mood will always depend on how football practice went,” he explained. “I’ve been in a good mood.”

## THE DAY IN SPORTS

ASSOCIATED PRESS

**Mike Williams** has been showing up at the New York Jets’ facility and pushing through his latest round of rehabilitation with one goal in mind. The veteran wide receiver wants to put the torn anterior cruciate ligament that cut short his final season with the Chargers far behind him and catch passes on the field again.

“That’s my goal, to be able to go out there, play this season and give it my all and give this team a chance to win the big thing,” Williams said Wednesday after the Jets’ final minicamp practice.

Williams, who signed a one-year deal in March that could be worth as much as \$15 million with incentives, tore the ACL in his left knee in Week 3 last season against Minnesota. The 29-year-old wide receiver was well on his way to a big season, catching 19 passes for 249 yards and a touchdown before the injury.

Coach **Robert Saleh** has compared Williams’ rehab schedule to that of running back **Breece Hall**, who suffered a similar injury in 2022 and was brought along slowly last offseason before ramping up his workload as the season went along.

A healthy Williams would provide a huge boost to the offense and quarterback **Aaron Rodgers**, who also has **Garrett Wilson**, **Allen Lazard**, **Xavier Gipson**, **Jason Brownlee** and rookie **Malachi Corley** among the receivers group.

“I can complement the receiver group well,” said the 6-foot-4, 218-pound Williams. “I can be that big, physical receiver who can make plays downfield, catch slants or do whatever it takes, really.”

Williams, who had 309 receptions for 4,806 yards and 31 touchdowns in seven seasons with the Chargers, said the toughest part is pacing himself and not rushing back on the field before he’s fully healthy.

“Just to get back to my normal self, that’s the main thing,” Williams said.

## PRO CALENDAR

	THU 13	FRI 14	SAT 15	SUN 16	MON 17
DODGERS	TEXAS 7 SNLA	KANSAS CITY 7 SNLA	KANSAS CITY 6 SNLA	KANSAS CITY 1 SNLA	at Colorado 5:30 SNLA
ANGELS	at Arizona 6:30 BSW, FS1	at San Francisco 7:15 Apple TV+	at San Francisco 1 BSW	at San Francisco 1 BSW	MILWAUKEE 6:30 BSW
SPARKS		at Minnesota 4:30 lon		at Atlanta Noon ESPN3	
GALAXY			KANSAS CITY 7:30 Apple TV+		
LAFC			at Orlando 4:30 Apple TV+		
ANGEL CITY			at Houston 6:30 lon		

Shade denotes home game.

## TODAY ON THE AIR

TIME	EVENT	ON THE AIR
<b>AUSTRALIAN FOOTBALL</b>		
2:30 a.m. (Fri.)	Brisbane vs. St. Kilda	TV: FS2
<b>BASEBALL</b>		
10 a.m.	Atlanta at Baltimore	TV: ESPN+
11 a.m.	New York Yankees at Kansas City	TV: MLB
4 p.m.	Philadelphia at Boston	TV: MLB
6:30 p.m.	Angels at Arizona	TV: BSW, FS1 R: 830, 1330
7 p.m.	Texas at Dodgers	TV: SNLA R: 570, 1020
<b>BASKETBALL: WNBA</b>		
4 p.m.	Seattle at Dallas	TV: ESPN
4 p.m.	Atlanta at Indiana	TV: ESPN3
7 p.m.	Las Vegas at Phoenix	TV: Amazon Prime
<b>GOLF</b>		
Noon	Meijer LPGA Classic, first round	TV: Golf, Peacock
3:30 a.m. (Fri.)	U.S. Open, second round	TV: Peacock
<b>HOCKEY: NHL</b>		
5 p.m.	Stanley Cup Final, Game 3, Florida at Edmonton	TV: 7, ESPN+, ESPND
<b>MIXED MARTIAL ARTS</b>		
6 p.m.	PFL, men’s heavyweights, women’s flyweights	TV: ESPN
<b>PRO SOFTBALL</b>		
3 p.m.	Athletes Unlimited, Team Leach vs. Team Warren	TV: ESPN+
5:30 p.m.	Athletes Unlimited, Team Wiggins vs. Team Warren	TV: ESPN+
<b>TENNIS</b>		
6 a.m.	s-Hertogenbosch (ATP/WTA), Stuttgart (ATP), Nottingham (WTA), early rounds	TV: Tennis
2 a.m. (Fri.)	s-Hertogenbosch (ATP/WTA), Stuttgart (ATP), Nottingham (WTA), quarterfinals	TV: Tennis

# Former Charger Williams working to return to field

ETC.

## Ogwumike burns old Sparks squad

**Nneka Ogumike** scored a season-high 26 points against her former team, **Jewell Loyd** added 21 points, and the Seattle Storm beat the Sparks 95-79 on Tuesday.

**Li Yueru** scored a career-high 18 points for the Sparks (4-8). **Dearica Hamby** had 16 points, 11 rebounds and five assists, and **Aari McDonald** added 15 points off the bench.

Seattle scored on four straight possessions down the stretch to seal it. **Skylar Diggins-Smith** drove into the lane and passed it out to Ogumike for a corner three to make it 79-70. Diggins-Smith added a three-pointer on Seattle’s next possession for a 12-point lead. Ogumike capped the 8-0 run.

Diggins-Smith finished with 19 points, five rebounds and six assists for Seattle.

Boston big man **Kristaps Porzingis** (leg) was ruled out of Game 3 of the NBA Fi-

## NBA PLAYOFF SCHEDULE

### NBA FINALS

1 Boston vs. 5 Dallas  
Celtics lead, 2-0

Gm 1	Boston 107, Dallas 89
Gm 2	Boston 105, Dallas 98
Gm 3	at Dallas, late
Gm 4	Friday at Dallas, 5:30
Gm 5	Monday at Boston, 5:30*
Gm 6	June 20 at Dallas, 5:30*
Gm 7	June 23 at Boston, 5*

\*if necessary | Times PDT, p.m.  
TV: All games on Channel 7

## NHL PLAYOFF SCHEDULE

### STANLEY CUP FINAL

1A Florida vs. 2P Edmonton  
Panthers lead, 2-0

Gm 1	Florida 3, Edmonton 0
Gm 2	Florida 4, Edmonton 1
Gm 3	Thursday at Edmonton, 5
Gm 4	Saturday at Edmonton, 5
Gm 5	Tuesday at Florida, 5*
Gm 6	June 21 at Edmonton, 5*
Gm 7	June 24 at Florida, 5*

\*-if necessary | Times PDT, p.m.  
TV: All games on Channel 7

nals against Dallas.

**Carlos Correa** had a career-best five of the Minnesota Twins’ season-high 24 hits in a 17-9 win over Colorado. ... San Diego beat Oakland with a walk-off home run for the second straight day, as rookie **Jackson Merrill**’s second homer of the game lifted the Padres to a 5-4 win, one day after **Kyle Higashioka** homered leading off the ninth inning for a 4-3 win. ... In Tuesday’s other late games, **Brandon Lowe** capped Tampa Bay’s four-run ninth inning with a three-run homer, lifting the Rays to a 5-2 victory over the struggling Chicago Cubs. ... **Aaron Judge** hit his major league-leading 25th home run, **Giancarlo Stanton** followed with his 16th homer, and the New York Yankees routed Kansas City 10-1. ... **Miles Mikolas** took a no-hitter into the seventh for St. Louis, but Pittsburgh scored twice in the ninth for a 2-1 win. Pirates rookie **Paul Skenes** threw a career-high 103 pitches in 6⅓ scoreless innings, striking out eight.

**Rafael Nadal** and **Carlos Alcaraz** will play doubles together for Spain at the upcoming Paris Olympics.

**Arianne Titmus** set a world record in the women’s 200-meter freestyle, finishing in 1 minute 52.23 seconds at Australia’s Olympic swimming trials. ... Transgender swimmer **Lia Thomas** failed in her challenge against rules that stop her from competing in elite women’s races because judges ruled she did not have standing to bring the case.

The U.S. was easily beaten by cricket heavyweight India at the Twenty20 World Cup in Westbury, N.Y.

Japan beat the U.S. 2-0 in an under-23 game Tuesday in the American men’s last pre-Olympic warmup.

**Marcus “MJ” Daniels Jr.**, a starting defensive back at Southern Mississippi, was shot to death Tuesday at an apartment complex.



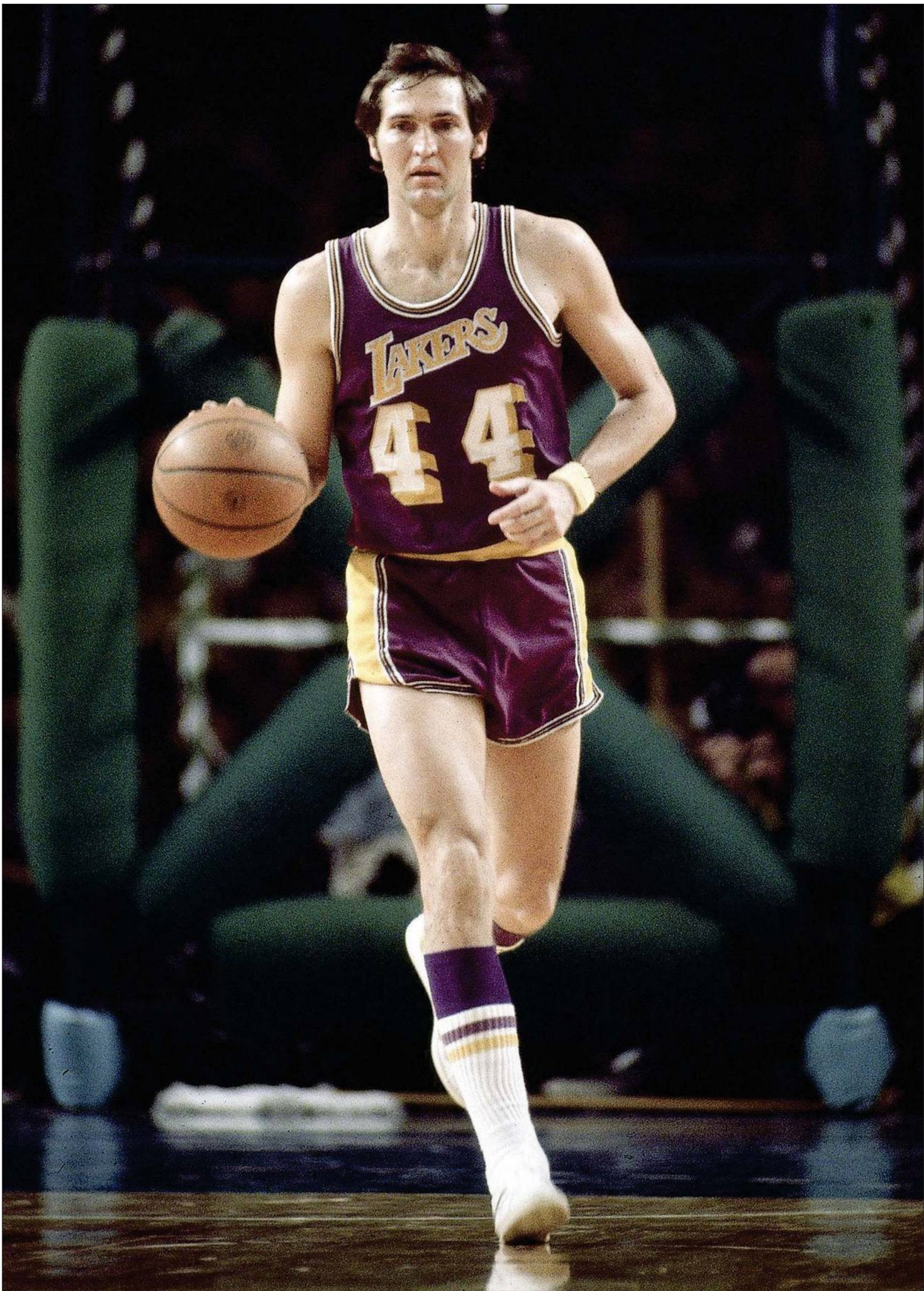
# SPORTS

THURSDAY, JUNE 13, 2024 :: LATIMES.COM/SPORTS

## THE PURPLE AND GOLD STANDARD

Where Jerry West ranks in some of the Lakers' key statistical categories:

GAMES	FIELD GOALS	FREE THROWS	ASSISTS	POINTS	POINTS PER GAME
<b>932</b> 3rd	<b>9,016</b> 3rd	<b>7,160</b> 2nd	<b>6,238</b> 3rd	<b>25,192</b> 2nd	<b>27.0</b> 4th
1. Kobe Bryant: 1,346	1. Kobe Bryant: 11,719	1. Kobe Bryant: 8,378	1. Magic Johnson: 10,141	1. Kobe Bryant: 33,643	1. Elgin Baylor: 27.4



**LAKERS** guard Jerry West in action in the 1972 playoffs, a season in which the team won the NBA championship. West died Wednesday at age 86. WALTER IOOSS JR. Sports Illustrated

# A day of sadness in many ways

Johnson shares memories of mentor who had ‘unmatched’ eye for talent

BY BRODERICK TURNER

When Magic Johnson heard the news that friend Jerry West had died early Wednesday morning, he began to reminisce about their first lunch together at the Forum in Inglewood after the Lakers had selected him No. 1 overall out of Michigan State in 1979.

Johnson recalled how his dad, Earvin Johnson Sr., was at the lunch and how his father idolized West and viewed him as his favorite player.

Magic and his dad were excited about him joining a historic franchise like the Lakers, the two of them looking forward to what the future held for the Magic Man.

“I soon realized that my dad was more interested in Jerry West than me being a Laker,” Johnson said, laughing as he told the story to The Times. “He told my father that he was going to take care of me. My father idolized him. It was like a great moment for my father, as well as me.”

After that first lunch, West took Magic

[See **Magic**, B7]

### A LEGENDARY LAKER AND THE NBA'S LOGO

Jerry West, an early star of the team and league and architect of ‘Show-time’ era, dies at 86. **A1**

### NBA MOURNS BASKETBALL GENIUS

James and Jordan join others in saluting West, who transformed league as an executive. **B7**

West was greatest of Lakers, which made their falling out so painful

**BILL PLASCHKE**



The sadness was compounded by the strangeness.

The announcement of the death of the greatest Laker was made by the Clippers.

“Jerry West, the personification of basketball excellence and a friend to all who knew him, passed away peacefully this morning at the age of 86,” read the Wednesday morning release from the Clippers’ communications department.

The Clippers loved Jerry West, and were loved by him, and he was treated with the utmost dignity and respect during his seven years as their adviser.

But he will forever be a Laker.

He built the Lakers into a Southern California institution as a player. He constructed and nurtured the Lakers’ greatness as a general manager.

He was their conscience. He was their

[See **Plaschke**, B6]



Los Angeles Times

# SPORTS EXTRA

A TIMES E-NEWSPAPER EXCLUSIVE :: THURSDAY, JUNE 13, 2024



JULIO CORTEZ Associated Press

**CELTICS** forward Jayson Tatum goes up for a basket in front of Mavericks forward P.J. Washington during the first half of Boston's 106-99 victory in Game 3.

## Celtics survive rally, move to brink of title

By SCHUYLER DIXON

DALLAS — Jayson Tatum and Jaylen Brown shared a long hug after helping Boston avoid the biggest collapse in an NBA Finals game since at least 1997.

The reward? The Celtics stars are on the brink of joining the litany of big-name predecessors to put a banner above the parquet floor back home.

Tatum scored 31 points, Brown had 30 and the Celtics held off a furious Dallas rally to reach the brink of a record 18th championship with a 106-99 victory over the Mavericks on Wednesday night for a 3-0 lead.

Brown finished with eight rebounds and eight assists as the Celtics extended their franchise record with a 10th consecutive playoff victory and moved to 7-0 on the road this postseason. They can win the series and break a tie with the Lakers for most NBA champi-

onships with a victory Friday in Dallas.

And Boston can forget about nearly blowing a 21-point lead with 11 minutes to go.

"Not really trying to look too much into it," Tatum said. "The game of basketball is about runs. It's never going to go like you expected. If you want to be a champion, you have to be resilient in those situations, and we did that tonight."

Boston also improved to 10-1 in these playoffs without Kristaps Porzingis after the 7-foot-2 center was ruled out about two hours before the game because of a rare tendon injury in his lower left leg sustained in Game 2.

The status of Porzingis for the rest of the series appears in doubt, but it might not matter. None of the previous 156 teams to face a 3-0 deficit has rallied to win an NBA playoff series.

The Mavericks almost pulled off

a crazy comeback to avoid the big hole — 13 years after Dallas had the biggest fourth-quarter rally in the play-by-play era of the NBA Finals (since 1997), when a 15-point comeback in Game 2 started their run to the franchise's only title against Miami.

Boston led 91-70 at the end of a 20-5 run early in the fourth quarter before Dallas answered with a 22-2 spurt to get within a point with 3½ minutes remaining.

Problem was, Luka Dončić picked up his sixth foul with 4:12 remaining when a challenge was unsuccessful before Kyrie Irving, who scored 35 points, hit a jumper to get Dallas within one.

Tatum and Brown saved the Celtics from there, with some help from Derrick White, who scored 16. Those three combined for the remaining 13 Boston points to get the Celtics within a victory of their first title since 2008, and just their second since 1986.

The last time the Mavericks trailed 3-0 was nine years ago, when they lost to Houston in five games.

"We just got to make history," Dallas center Dereck Lively II said. "We got to go out there and we just got to play like our lives on the line."

In a game that seemed over early in the fourth, the score was stuck on 93-90 for more than three minutes. That included when Dončić was called for a blocking foul on a driving Brown.

The Mavericks had nothing to lose with the challenge, since it meant trying to save their superstar from disqualification.

Without Dončić, Dallas managed to get within two before Brown hit a pull-up jumper with a minute to go. P.J. Washington Jr., Irving and Tim Hardaway Jr. each missed a three-pointer in the final minute as Irving's personal losing streak against his former team reached 13 games.

"We had a good chance," Dončić said. "We were close. Just didn't get it. I wish I was out there."

An energized Dallas crowd was ready for its first Finals game in 13 years, with Super Bowl-winning quarterback and Mavericks fan Patrick Mahomes of the Kansas City Chiefs frequently getting out of his seat near midcourt.

The Mavericks used the needed boost coming off two losses in Boston, taking their biggest lead of the series while running out to a 22-9 advantage.

"They came out swinging," Tatum said. "That was to be expected. They were at home, the crowd was behind them."

Once they withstood it, it appeared the Celtics would coast after outscoring the Mavericks 35-19 in the third quarter, before the Mavericks' late rally.

Dixon writes for the Associated Press.

## Seager hits three-run homer to help beat his old Dodgers team

By JACK HARRIS

The first time Dodgers fans saw Corey Seager in the dugout this week, they cheered.

The first time Dodgers fans saw Seager on the field this week, he gave them no choice but to boo.

In his first game as a visiting player at Dodger Stadium — three years since he left the franchise that drafted him, where he first became an All-Star and World Series champion — Seager led the Texas Rangers to a 3-2 win, providing the decisive blow with a three-run home run off Walker Buehler in the fifth inning.

The Dodgers almost salvaged the game in the ninth inning, scoring on a double by Jason Heyward, with the final out coming on a bang-bang play at the plate after Andy Pages ran through a stop sign from third base coach Dino Ebel.

The Dodgers requested a challenge to see if Rangers catcher Jonah Heim was blocking the plate. But after a video review, the call was confirmed. Game over.

Another night at Dodger Stadium, decided by the swing of Seager.

Twenty-four hours earlier, Seager was welcomed back to Chavez Ravine with a warm reception Tuesday, getting a video tribute

and extended ovation from his former fan base before the start of this week's three-game series.

Because of a hamstring injury, however, Seager didn't play in that game.

On Wednesday, Seager actually returned to the lineup — and reminded his old club of exactly what it let get away.

With the Dodgers leading by one in the fifth inning, thanks to Shohei Ohtani's 17th home run in the first inning, Seager came to the plate with two on — one via an error by newly acquired Cavan Biggio, who started at third base — and got into a full-count battle with Buehler.

The first playoff pitch: a slider that Seager fouled off.

The next: a dead-red, down-the-middle fastball.

Seager didn't miss.

With an explosive swing and two-handed finish — the same silhouette that defined Seager's decorated Dodgers career — the slugger belted his go-ahead, three-run blast deep into the right-field pavilion.

It was Seager's 13th home run of the season. The 60th of his career at Dodger Stadium. And, in what almost certainly was a first for the 30-year-old veteran, it triggered a reaction he'd never before received at Dodger Stadium.

Boos. Lots of them.



WALLY SKALIV Los Angeles Times

**THE DODGERS'** Andy Pages, representing the tying run, is tagged out at the plate after running through a stop sign by third base coach Dino Ebel in ninth inning of host L.A.'s 3-2 loss Wednesday.

### ANGELS

## Arizona can't keep up at plate in 8-3 loss

José Soriano pitched effectively into the ninth inning, Jo Adell hit a three-run homer, and the Angels rolled over the Arizona Diamondbacks 8-3 on Wednesday night.

The Angels bounced back from a 9-4 loss in the series opener by jumping on Arizona starter Slade Cecconi (1-5) early and often.

Zach Neto hit a solo homer in the second inning, and Adell launched his three-run shot during

the Angels' four-run fourth inning. Matt Thaiss added a run-scoring double in the sixth inning.

Neto and Nolan Schanuel each had three of the Angels' 14 hits.

That was more than enough for Soriano (4-5).

The second-year right-hander was helped by four double plays in the first five innings and didn't have a runner advance past first base until Christian Walker's lead-off homer in the eighth. Ketel Marte followed with a two-run homer off Matt Moore in the ninth inning.

Soriano gave up two runs and five hits with five strikeouts and two walks.

The Angels started knocking

balls around Chase Field from the first batter, scoring seven runs in the first four innings.

Kevin Pillar hit a run-scoring double in the first inning, Willie Calhoun had an RBI single in the third, and Luis Rengifo drove in another with a single in the fourth.

Cecconi gave up seven runs on 10 hits in three innings.

Soriano mixed the majors' highest average fastball (98.6 mph) with a wicked slider to keep the Diamondbacks off balance.

He held Arizona to three hits until Walker jumped on a 2-and-0 pitch in the eighth inning and sent it out to center for his 13th homer.

— ASSOCIATED PRESS

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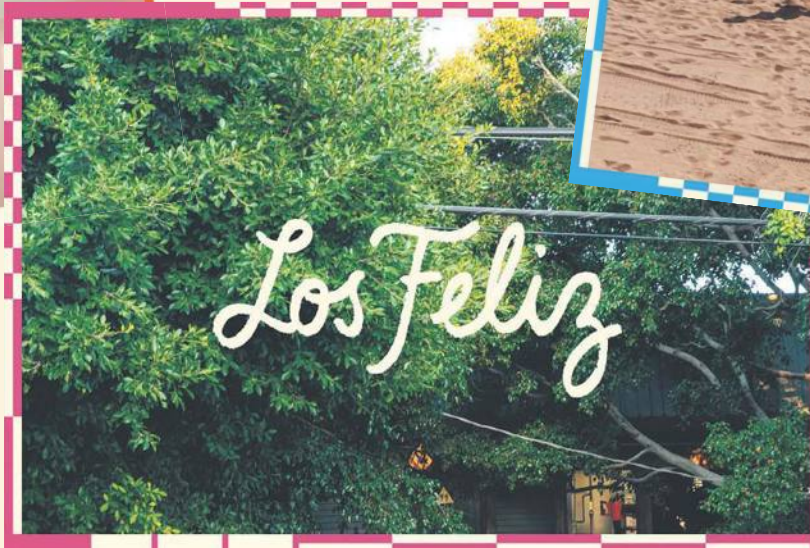
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Los Angeles Times

# This must be the place

## HYPERLOCAL GUIDES TO NEIGHBORHOOD GEMS.

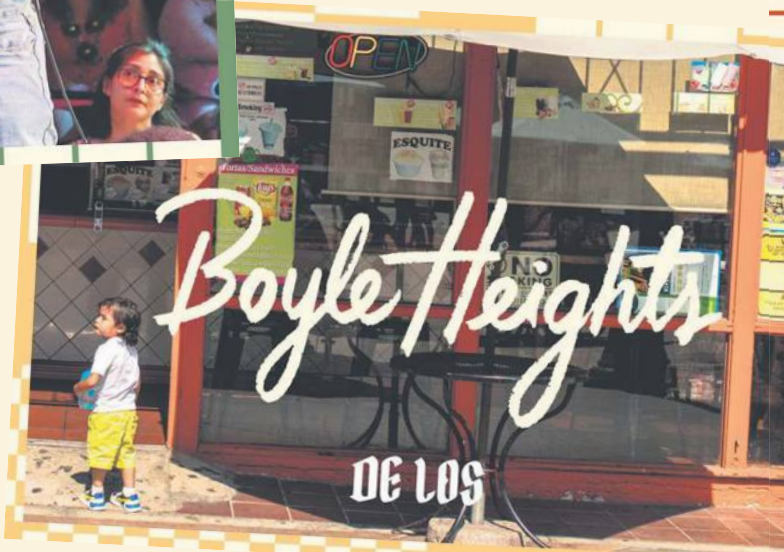
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# CALENDAR

THURSDAY, JUNE 13, 2024 :: LATIMES.COM/CALENDAR



Photographs by LIAM DANIEL Netflix

**COLIN** (Luke Newton) and **Penelope** (Nicola Coughlan) only have eyes for each other during one of the elaborate themed balls featured on Season 3 of “Bridgerton.”



A24

“**PAST Lives**” was the top pick for card holders.

## What the city’s readers are watching

Streaming service Kanopy reveals L.A. library users’ top 10 films and TV shows.

By MARK OLSEN

Los Angeles Public Library users are A24 superfans. Kanopy has the receipts.

The streaming service, available free to users with a library card from participating libraries, revealed L.A. library users’ most-watched films and TV shows of 2024 so far exclusively to The Times — and every feature film on the list was distributed by the indie powerhouse, led by Celine Song’s 2023 movie “Past Lives” at No. 1 overall. Among TV series, the first season of 2002’s [See Library, E2]

## Their dance cards are full on ‘Bridgerton’

This season, the Regency-set series is having a ball — literally. A behind-the-scenes glimpse at the over-the-top festivities.

By EMILY ZEMLER  
LONDON

The members of the ton, dressed to the nines, are standing around an ornately styled ballroom when a flurry of footmen arrive bearing the latest edition of “Lady Whistledown.”

The ballroom is ostensibly part of a stately house now owned by the Mondrich family, but in reality, it’s inside a nondescript film studio on the outskirts of London. It’s been designed, built and decorated for today’s Botanical Ball, the setting for a series of dramatic revelations in the “Bridgerton” episode titled “Romancing Mr. Bridgerton.”

As the footmen file in, “Bridgerton” choreographer Jack Murphy instructs cast members to move “frenetically.” “It’s gluttony for information,” he says of the latest “Whistledown” issue. “You’ve been starved.” The actors react accordingly, frantically grabbing for the envelopes, much to the shock of Penelope Featherington (Nicola Coughlan), who, for once, did not write it.

Like any good “Bridgerton” scene, it’s fitting that this moment should take place in a ballroom. Since the first season, the series has established itself as the gold standard of lavish onscreen parties, all of which have been built from scratch. For Season 3, which is split into two parts, with the latest arriving Thursday, showrunner Jess Brownell and production designer



**AN EXQUISITELY** dressed Queen Charlotte (Golda Rosheuvel) is perhaps amused at a ball.

Alison Gartshore wanted to go even bigger and more ornate with the show’s iconic balls.

“We landed on the fact that it would really help to have specific themes for the balls,” Brownell says. “We wrote the theme of the balls into every script, which we had never done before. Every episode has its own theme that is reflected in ‘Lady Whistledown,’ reflected in the stories and reflected in the balls, which also informed the decor and the gowns.”

She adds that the social events are “the set pieces of the series in the same way that in ‘Grey’s Anatomy’ the major set piece is the hospital,” referencing executive producer Shonda [See ‘Bridgerton,’ E2]

## Jewish founders exhibit criticized

Academy Museum’s ‘Hollywoodland’ is decried as antisemitic and will be changed.

By JOSH ROTTENBERG  
AND STACY PERMAN

Less than a month after unveiling a long-awaited exhibition on Hollywood’s Jewish founders, the Academy Museum of Motion Pictures announced it will be revising the exhibit following criticism that it perpetuates antisemitic tropes.

The exhibition, titled “Hollywoodland: Jewish Founders and the Making of a Movie Capital,” spotlights the key role of Jewish immigrants such as Harry Cohn, Louis B. Mayer and Samuel Goldwyn in establishing the film industry. The museum, designed to celebrate Hollywood’s rich and complex history, had faced fierce criticism when it opened in 2021 for leaving out Hollywood’s Jewish roots — an omission that it spent more than two years working to address with a permanent exhibition.

But soon after the new exhibit opened, some within the industry’s Jewish community criticized it as a skewed and overly negative portrait of Hollywood’s Jewish moguls, one that perpetuates antisemitic stereotypes.

On Monday, a group called United Jewish Writers sent an open letter to the museum objecting to the use of words such as “predator,” “tyrant,” “oppressive” and “womanizer” to describe the Jewish executives in the exhibit, suggesting that they were being held to an unfair standard.

“It is the only section of the museum that vilifies those it purports to celebrate,” reads the letter, which had garnered some 350 signatures as of Monday, including that of actor David Schwimmer, writer Amy Sherman-Palladino and sports and entertainment executive Casey Wasserman. “While we acknowledge the value in confronting Hollywood’s problematic past, the despicable [See Academy, E3]

## Tiana’s Bayou Adventure is delightful

Disney World turns Splash Mountain into ride based on ‘The Princess and the Frog.’

TODD MARTENS  
GAME CRITIC

BAY LAKE, Fla. — As we dip into the bayou, the scene before us feels a tad mystical, all glowing fireflies with hues of blue and purple seeping through the trees. While there’s a comfortably paced current carrying our log-carved vessels through the fantasy wetlands, what’s ultimately propelling us forward is the sound of music. In the distance we hear trails of zydeco, and as we come around a bend we’re greeted by an outsize, gregarious alligator, his welcoming green arms swinging to the tune.



OLGA THOMPSON Disney

**THE SONG** “Drop On In” is the soundtrack to the vibrant final scene of Tiana’s Bayou Adventure. The ride incorporates the music of a New Orleans celebration.

“This zydeco band ... can play!” says the gator, adding an excitedly drawn-out “hal-lalujah” for emphasis.

This is Louis, the friendly trumpet-blasting gator from Walt Disney Animation’s 2009 film “The Princess and the Frog.” Joining him is Princess Tiana, the entrepreneur turned musical archeologist, dressed here in a regal but loose adventurer’s outfit. We can marvel at how human Tiana looks, with a carefully sculpted warm face and natural hair, or join in the festivities and smile at the band of critters — pay close attention to the rabbit playing a license plate as a washboard — splay before us as we float by. Humor and friendliness abound in this invitingly good-natured attraction.

Tiana’s Bayou Adventure, the Walt Disney Co.’s [See Tiana’s, E3]



# Dance cards full this season on ‘Bridgerton’

[‘**Bridgerton**,’ from E1] Rhimes’ ABC series. “Our workplace is a ball.”

During the first week of writing for Season 3, Brownell asked for pitches for various themes. Initially, there were dozens of ideas, some “easier to pull off than others.” It was narrowed down to eight, one for each episode, although not every party scene is technically a ball (and one is, of course, a wedding).

The season opened with the Four Seasons Ball, to emphasize transformation and change, and it has also included the Innovations Ball, the Full Moon Ball and the Botanical Ball, which was filmed in August 2022.

“It’s really useful for us as the art department design team because it gives you something to hang the design on,” Gartshore says. “A ball is an easier problem to solve if you’ve got a theme to work toward.”

Each ball takes about a week to film and can include choreographed dances, real food and endless attention to detail. The balls are, as Coughlan puts it, a “real labor of love.”

“Even now, having shot so many over the three seasons, every time it does get you,” Coughlan says, standing on the set between takes. “It’s really astounding. [As] an actor, you are privileged if you [can] have the suspension of disbelief yourself. The most I feel that is walking into the ballrooms.”

Luke Newton, who plays Colin Bridgerton, adds: “There’s an amazing moment when we will walk in the room together for the first time and we see what they’ve done and what it looks like, which is mind-blowing every time.”

Here is how the “Bridgerton” team pulls together the over-the-top ball scenes.

## BUILDING THE BALLS

Each ball requires its own set, whether it’s on the “Bridgerton” soundstage or on location. Gartshore prefers using the soundstage because it allows for more control, but it also requires being creative since the team often builds and rebuilds the ball sets on the same stage. She compares it to doing a “huge jigsaw puzzle.”

“For me, the design process is all in the research,” she says. “For the Botanical Ball, there were two key images for the color palette and the explosion of floral. We had to reinvent it into a slightly smaller space that matched the size of the Mondrich house, which is [filmed at] a location.”

This season, three real-world locations in England were used: Osterley Park and House in Isleworth for the Full Moon Ball, Grimsthorpe Castle in Lincolnshire for the Innovations Ball and Hampton Court Palace in Richmond for the Queen’s Ball.

“We had to go farther and farther afield this season to find locations because in Seasons 1 and 2, we shot at so many of England’s great houses, and they all have

very recognizable architecture,” Brownell says. “We were having to travel hours and hours for some of our locations this year. The Innovection Ball is hosted by a character we called Regency Jeff Bezos, so we needed a location that looked sleek, which is a unique architectural idea for Regency time.”

On the walls of today’s ballroom, Gartshore created floral panels to emphasize the theme. “The flowers represent different things [about] the characters in their relationships,” she says. “Passion flower for faith, rose tulip for love and calla lily for beauty.”

In total, designing and constructing a ball set takes up to 12 weeks. Gartshore starts with the research and the initial design and then hands it off to the art directors, who create technical drawings and three-dimensional models. While the actual set is being built, Gartshore and set decorator Natalie Papageorgiadis worked on the fine detail, from chandeliers to wall paneling to the food. The Botanical Ball required thousands of fake flowers, acquired by the show’s florists.

“What sets ‘Bridgerton’ apart from a lot of other studio period dramas is [that] the level of detail is phenomenal,” Gartshore says. “People really go the extra mile. And we’re not doing a dark 18th century drama — it’s much more lighthearted, colorful and visual.”

The Botanical Ball also required extra wow factor. Gartshore enlisted paper artist Annemarieke Kloosterman to craft an impressive origami flower box that convinces Queen Charlotte that the Mondrich household is worthy of high society.

“We needed a moment of spectacle to impress the queen, so I thought perhaps we could have something in the center of the room that’s quite a mysterious object on first sight and looks like part of the room but reveals itself later,” Gartshore says. “It was quite tricky, and it had to actually be mechanical. It took a good couple of weeks of real brain power and looking at different pop-up books to figure it out.”

## CREATING THE LOOKS

The costumes are essential to the immersive feeling of each ball. Costume designer John Glaser, associate costume designer Dougie Hawkes and assistant costume designer George Sayer focus on two levels, starting with the background cast, which can range in size depending on the scope of a scene. It takes about six weeks to create and prepare all the costumes for one ball.

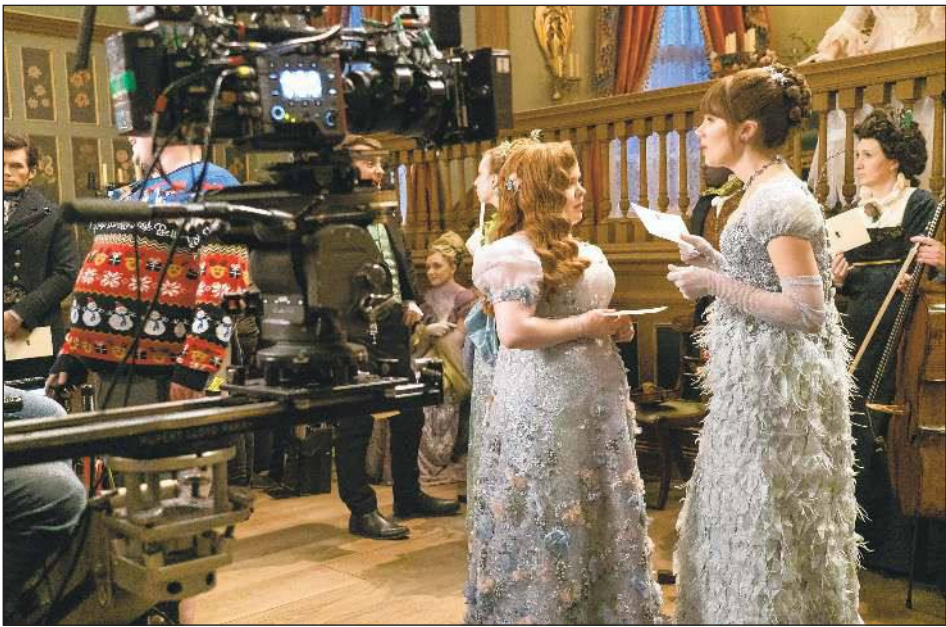
“We want to infuse the supporting artists into the look of the ball,” Glaser says. “For the Botanical Ball, there’s lots of leaves and plants on the dresses and on the sleeves — each costume goes through embellishment. This ball is about 50 men and 50 women, plus an orchestra.”

For lead cast members, Glaser and his team design



Photographs by LIAM DANIEL Netfli

**WILL** (Martins Imhangbe) and Alice Mondrich (Emma Naomi) check out ball preparations on “Bridgerton.”



**NICOLA COUGHLAN**, left, and Claudia Jessie have on their extravagant gowns during the production of Season 3 of “Bridgerton,” which is all about themed balls.

and build the costumes from scratch using a “library” of fabrics they are continually expanding. The details are essential, often nodding to the theme. “If you look at Prudence [Featherington] today, the inside of her sleeve is like a little terrarium with flowers,” Glaser says. “You have to look at the clothes closely, because there are lots of little hints.”

For the women, a look involves the costume itself, designer shoes, custom-made jewelry and hair ornaments. For the men, Glaser also designs the suits from scratch but ensures that they reflect “Bridgerton” style rather than just period accuracy by incorporating color or unusual cuts. For the Botanical Ball, he embraced a specific color palette to complement the set design.

“If you look at the walls, it’s a lot of green, yellows and pinks,” he says. “We like to layer different colored fabrics to make one color. We use modern fashion references, which is where our layering comes from. The Full Moon Ball was lots of silver and sparkle. The Four Seasons Ball was lots of color. This ball has less color, but more texture with leaves and plants applied to the costumes.”

For hair and makeup designer Erika Ökvist, the key is not to repeat anything, although some of the wigs are reused and re-purposed. Each ball needs to showcase a unique aspect of a character’s personality.

“No matter what we do, we still recognize them, but

it is always still a totally new look,” Ökvist says. “You also have to look at all the hair styles and makeup to see how they all work together. You want it all to come together like a visual symphony that feels harmonious and moves smoothly.”

## RIGHT STEPS, TUNES

What’s a ball without a little song and dance? Since Season 1, Jack Murphy has been the show’s choreographer, helping the actors to find their feet in the ball scenes. Like the rest of the crew, Murphy is inspired by the visual aesthetic.

“The design informs me of the tempo and the rhythm,” he says. “And it also informs me of the con-

figuration of the dances.”

Over the seasons, Murphy has created a fusion of Regency and modern dance. The choreography maintains the “style and etiquette” of Regency dance, but, like with the music, Murphy wants to bring a sense of contemporary energy to the pieces. Typically, Murphy enlists background dancers to accompany the actors. For the Botanical Ball, 16 dancers performed alongside Coughlan and Newton, but during the larger balls, his core group is 24. They have only a few days to rehearse, while the lead actors actually get less.

“On average, they get three one-hour sessions,” Murphy says. “It’s a lot of

pressure. Luke keeps it very quiet, but he’s had a lot of dance experience — he’s danced on the West End stage. And Nicola has done some Irish dancing. So they’re very good at solo dancing. But couple dancing is a very different skill altogether, and they hadn’t had a lot of experience with that.”

Throughout shooting, Coughlan and Newton took advantage of breaks to practice their moves. “It’s such a different skill to act in something like this while dancing,” Newton says. “Today, I was even thinking about it, like ‘Why is this so much harder?’ But it is.”

“Jack has been a constant throughout the whole show,” Coughlan adds. “It’s so nice to get to this point, to being the main couple this year and get to do all the dances. I love it.”

Most of the music is not written into the scripts. Murphy often choreographs a dance to a song that doesn’t end up in the episode, although Brownell sometimes has an idea of what she wants in advance.

“Jack and I would always have a confab about what song we wanted to use to choreograph the dances and that was usually my first attempt at making a pitch for what music I wanted to be at that ball,” Brownell says. “Sometimes we would get to editing and we’d be going, ‘Oh, actually, that song doesn’t quite work.’ But we would try to sneak in some songs that we wanted to use and occasionally, they would make it all the way through.”

# L.A. library card holders favor indie film powerhouse

[**Library**, from E1] “The Forsyte Saga,” starring Damian Lewis and Gina McKee, led the way at No. 3. (See the full list below.)

During a recent phone interview, Kanopy’s general Manager Jason Tyrrell said the list forms a snapshot of what users want from the site.

“You’re definitely seeing that cinephiles and the filmmaking community tend to use Kanopy as a resource,” said Tyrrell. “Especially in L.A. we found filmmakers, cinematographers, screenwriters, editors — they actually use Kanopy as a research tool. Because we’re one of those platforms where you can do a deep dive on a filmmaker or an artist or an actor that you love.”

Where many other streaming services have placed an emphasis on original content, Kanopy — which has seen sign-ups to the service from L.A. library users increase by 23% from last year — remains committed to building its catalog.

“Our tagline is ‘Films That Matter’ and we do take that to heart,” said Tyrrell. “We’re looking for content from any period in film history within any genre that is meaningful for an audience. What I’m looking for is something that’s a high-quality representation of whatever it’s supposed to be.”

Kanopy’s collection is now up to more than 30,000 titles. The service reaches over 158 million U.S. library cardholders at 4,000 libraries, and more than 1,800 U.S. colleges and universities serving 15 million students.

“We pride ourselves on the stability of that collec-

tion as well,” said Tyrrell. “Historically there was that promise of streaming, this idea that you could have at your fingertips the breadth of cinema history whenever you want it. And I think practically for consumers it hasn’t played out that way, but at Kanopy we do see our role in some respects as archival and we highlight titles that just don’t have a place in other areas of distribution. They may exist on other streaming services, but they’re not being surfaced, recommended or marketed there. So filmmakers and distributors will find a second, third, or fourth life for a title on Kanopy because our patrons are not new-release driven. They really are discovery-driven.”

Here are the 10 most popular titles on Kanopy among L.A. Public Library users so far in 2024.

1. “Past Lives”
2. “Beau Is Afraid”
3. “The Forsyte Saga”: Season 1
4. “The Whale”
5. “You Hurt My Feelings”
6. “Showing Up”
7. “The Prisoner”
8. “Rome: Rise and Fall of an Empire”
9. “Father Brown”: Season 1
10. “Death in Paradise”: Season 1

Although the top 10 lean heavily into films released by A24, Tyrrell is quick to point out that the site also has popular titles from distributors such as Neon, Bleecker Street, Magnolia Pictures, IFC Films and others.

And as for the TV titles, which include the classic 1967 series “The Prisoner” and the long-running detective dramedy “Death in Paradise,” Tyrrell said, “it’s im-

portant that we’re not too exclusively focused on art house. We really do want, as the library is, to be a resource for everybody. And everyone likes crime TV. You put any show where a murder gets solved on Kanopy and we’ve got folks watching it.”

Tyrrell added, “And then we’ve got the series about Rome from the History Channel, which I feel like it’s got to be a meme, right? Like people saw how much their boyfriends know about the Roman Empire, and they wanted to brush up on their history or something.”

For Tyrrell, Kanopy’s core partner is what sets it apart from other streaming platforms.

“Obviously all of this is made possible with our partnerships with the libraries,” said Tyrrell. “We love working closely with them and sort of following their goals for expanding access. We want to get library cards in more people’s hands. There’s a whole host of free and freely available digital resources from everyone’s library that is just unbelievable. In this kind of time when it seems like every streaming service is either bundling or raising prices, there’s this great bundle of services from the library that I wish more folks knew about.”

In some respects, Kanopy is in effect one of the marketing arms of your library system,” Tyrrell said. “So hopefully as we go forward and organically more and more people hear about the platform, that means more library cards in more hands. And that’s important for the sustainability of that critical piece of our community.”

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<b>SOMEDAY WE'LL TELL EACH OTHER EVERYTHING</b> 1:00 4:00	<b>LATE BLOOMERS</b> 7:20 PM	<b>RUN LOLA RUN 25TH ANNIVERSARY</b> 1:00 5:15 7:30	<b>BAD BOYS RIDE OR DIE</b> 1:20 4:20 7:20
<b>KIDNAPPED: THE ABDUCTION OF EDGARDO MORTARA</b> 1:20 7:20	<b>LONGING</b> 4:00 PM	<b>FLIPSIDE</b> 1:20 4:20 7:20	<b>RUN LOLA RUN 25TH ANNIVERSARY</b> 1:00 3:10 5:15 7:30
<b>EVIL DOES NOT EXIST</b> 4:20 PM	<b>EDZRA</b> 1:30 4:20 7:10	<b>FURIOSA: A MAD MAX SAGA</b> 1:00 3:50 7:00	<b>THE WATCHERS</b> 1:30 4:30 7:30
<b>COTTONTAIL</b> 4:30 PM	<b>SUMMER CAMP</b> 1:00 5:15	<b>HIT MAN</b> 1:00 7:00	<b>IN A VIOLENT NATURE</b> 1:00 7:00
<b>MAESTRA</b> 1:30 7:30	<b>KIDNAPPED: THE ABDUCTION OF EDGARDO MORTARA</b> 1:00 7:00	<b>KIDNAPPED: THE ABDUCTION OF EDGARDO MORTARA</b> 1:10 7:00	<b>YOUNG WOMAN AND THE SEA</b> 1:00 4:00 7:00
<b>MONICA</b> 1332 Second Street Santa Monica	<b>BABES</b> 1:20 4:10 7:10	<b>KILL YOUR LOVER</b> 3:10 PM	<b>FURIOSA: A MAD MAX SAGA</b> 1:00 4:00 7:00
<b>EDZRA</b> 1:10 4:00 7:10	<b>BACK TO BLACK</b> 1:20 4:20		<b>BABES</b> 4:20 PM
<b>FLIPSIDE</b> 1:20 4:15 7:10	<b>NEW HALL</b> 22500 Lyons Ave. Santa Clarita		<b>I SAW THE TV GLOW</b> 1:10 7:20
<b>ROWDY GUY</b> 1:00 3:00 5:00 7:00	<b>THE RELENTLESS PATRIOT</b> 7:30 PM		<b>CLAREMONT</b> 450 W. 2nd Street Claremont
<b>SUMMER CAMP</b> 1:30 PM	<b>BAD BOYS RIDE OR DIE</b> 1:20 4:20 7:20		<b>BAD BOYS RIDE OR DIE</b> 1:20 4:20 7:20
<b>THE DEAD DON'T HURT</b> 1:00 PM	<b>THE WATCHERS</b> 1:30 4:30 7:20		<b>RUN LOLA RUN 25TH ANNIVERSARY</b> 7:30 PM
<b>HIT MAN</b> 1:20 4:10 7:10	<b>EDZRA</b> 1:00 PM		<b>THE WATCHERS</b> 1:10 4:00 7:10
<b>SONGS OF EARTH</b> 1:00 3:10 5:15 7:30	<b>FURIOSA: A MAD MAX SAGA</b> 1:00 4:00		<b>EDZRA</b> 1:30 4:20
<b>BACK TO BLACK</b> 4:00 PM	<b>THE GARFIELD MOVIE</b> 1:20 4:20 7:10		<b>YOUNG WOMAN AND THE SEA</b> 1:10 4:10 7:00
	<b>IF</b> 1:10 4:20 7:10		<b>FURIOSA: A MAD MAX SAGA</b> 1:00 4:00 6:50
	<b>KINGDOM OF THE PLANET OF THE APES</b> 3:50 7:00		
	<b>THE FALL GUY</b> 1:00 4:20 7:10		

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# Tiana’s Bayou Adventure is a jovial, celebratory affair

[**Tiana’s**, from E1] replacement for its Splash Mountain log flume ride that was first announced in 2020, is at last ready for its close-up.

The attraction opens here at Walt Disney World at the end of this month, but it’s currently in previews. A mostly exact replica is coming to Disneyland later this year. Consider it a drastic tonal shift from Splash Mountain, as the themes of Tiana’s Bayou Adventure center around the communal power of music and food, focusing on how a song can bring together people from all walks of life. If Splash Mountain had the illusion of peril and danger — a rabbit being hunted by a fox and a bear — Tiana’s argues that a thrill ride, one complete with a 50-foot, soak-inducing drop, can be a jovial, celebratory affair.

Like any ambitious creative agency, Walt Disney Imagineering, the highly secretive arm of the company responsible for its theme park attractions, doesn’t always get it 100% right. But the company has arguably never miscalculated as much as it did with the creation of Splash Mountain, which opened first at Disneyland in 1989. Though the ride focused on animal vignettes and became one of the park’s most popular destinations, it could never quite shake its association with the 1946 film “Song of the South,” a work long decried as racist for its idyllic and romanticized view of slavery.

In 2020, amid a moment of cultural reassessment and nationwide protests following the killing of George Floyd, Splash Mountain came to be seen as a blight. Disney, citing the need to embrace an “inclusive” concept, announced that the ride would be rethemed to “The Princess and the Frog,” a film that starred its first Black princess.

It took 35 years, but the Walt Disney Co. has at long last rid itself of an attraction that was anchored to an embarrassing part of its past. With the launch of Tiana’s, Disney has chosen to give us a princess-based ride not driven by a head-in-the-clouds fairy tale but one that is instead framed as an American success story, as Tiana, now a restaurant owner, is expanding her empire with a food co-op.

This is a ride for our times, an attraction that argues that Walt Disney World and Disneyland, two of the most visited places on the planet, can not just reflect our culture or parrot back what we’ve seen on film and television but show us better, more cooperative versions of ourselves. While based on “The Princess and the Frog” and featuring reinterpretations of a number of its jazzy songs, this ride doesn’t go the obvious route

of repurposing known scenes or villains from the film. Tiana’s instead opts for a more abstract, uplifting perspective.

It was a creative risk, and one that has inspired a fiery social media debate, at least if the more than 8,000 comments on Disney’s YouTube page are to be believed. But it’s also one that largely works. I’ve ridden the attraction twice this week, and here are my three main takeaways.

## A thrill ride doesn’t need to be tense

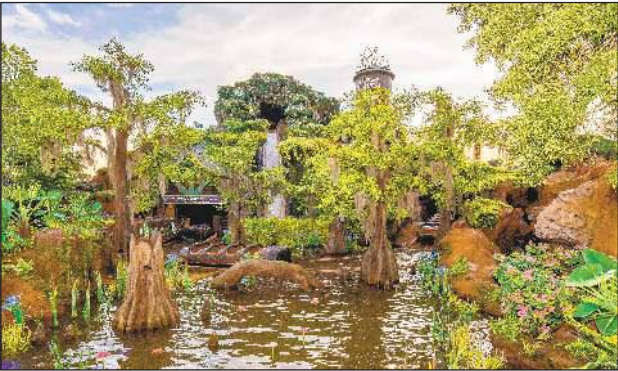
The genius of Splash Mountain, in my mind, has always been the track layout. Its narrative, which followed Br’er Rabbit and his attempts to live a life of bliss while eluding Br’er Fox and Br’er Bear, never really emotionally connected with me.

It’s relatively loose, as Br’er Rabbit was hunted simply for being a rabbit, and his attempts at adventure and exploration eventually resulted in him being bullied back home, albeit via a rousing finale that appeared to recenter Br’er Rabbit’s priorities around friends and family. And while there could be critters on all sides of us to distract our attention, what brought me back was the design of the flume, which took unexpected turns that seemed to hide its drops from view.

But in the moments leading to Splash Mountain’s five-story drop, Br’er Rabbit appeared to be in danger. Ominous vultures warned us of what was ahead and the soundtrack turned foreboding. It created a taut moment before we were launched into the briar patch below and Br’er Rabbit could hop to safety.

Tiana’s opts for a significantly different vibe. Mama Odie, the magic-wielding swampland elder from “The Princess and the Frog,” appears to whisk us to a Mardi Gras celebration as the upbeat and bouncy “Dig a Little Deeper,” a song about learning to be true to one’s self, plays around us. We go up the lift swaying, and the hope is that we go down it swinging, in the musical sense of the word. In theme and amusement park design, it’s generally been believed that such thrill-inducing moments need to instill a sense of fear. See, even, the skeleton pirate warning us before a dip in Pirates of the Caribbean.

But Disney in recent years has been attempting to reinterpret how a ride system can be used. When reimagining the fraught elevator drops of The Twilight Zone Tower of Terror into Guardians of the Galaxy: Mission Breakout at Disney California Adventure, for instance, the sudden lifts and nosedives were played more for laughs to match the zaniness of the franchise. Like-



Photographs by OLGA THOMPSON Disney

**OPENING** June 28 at Disney World, Tiana’s Bayou Adventure is expected at Disneyland later this year.



**MAGIC-WIELDING** Mama Odie sends guests off to experience the 50-foot drop on the new ride.

wise here, Tiana’s tale is framed as a story of strength, positivity and perseverance, and Imagineers, even in this ride’s most thrilling moment, aim to heighten those traits rather than interject any more trauma into Tiana’s life.

Charita Carter and Carmen Smith, the two core Imagineers who led the project, spoke with me about toying with people’s ride expectations and opting to avoid any sense of danger in the attraction, which is set about one year after the events of the film.

“One of the things that we thought about was that this particular flume configuration has always been a rite-of-passage type attraction for young kids,” Carter says. “And when you think about Tiana and everything that she brings to the table, when she’s inviting and welcoming and wanting everyone to participate, we thought by celebrating [the drop] and making it a fun challenge, we were opening it up to a wider audience.”

Adds Smith, “When I think about the dip drop, with most people there’s a lot of apprehension, and we wanted people to feel a sense of celebration. When you’re on the ride and you’re greeted by all these incredible musicians, you’re in a very different state. What this dip drop does is say, ‘We’re on our way to this party, and we’re going to get there as fast as we can.’ It is a rite of passage, but you’re going to this moment, to this place, to be at a party.”

Emotionally, after riding through a cavern featuring a frog-led band with a firefly chorus, all creating a rousing, sing-along take on “Dig

a Little Deeper,” the mood is one of pure uplift. If you’re taken with the music, the drop is one to be greeted with open arms.

## Atmosphere is more important than plot

Splash Mountain, to be sure, was beloved, in large part due to its bevy of animatronic animals — a tally said to have topped 100 at Disneyland, many of which were rescued from the 1970s-era America Sings attraction. At the time, it was noble and efficient, a way to preserve Disneyland’s history while giving many of its historic audio-animatronics a new home.

In turn, Splash Mountain had plenty of details — possums, bees, turtles, owls and more, many of them caught in mischief — to entice us. Once inside the mountain, there was action on nearly all sides of us, including above. Animals sang, played instruments and avoided the rain by sitting under psychedelic mushrooms.

Splash Mountain had a dedication to old-fashioned Disney craft, one that put an emphasis on feeding us dioramas rather than a plot.

Tiana’s takes an even lighter touch to theme park narrative design, as the story push is simply going on a journey in search of bayou musicians. Tiana’s features all new animatronics — 19 original critters and 48 animatronics in total, according to Disney. That figure includes multiple renditions of Tiana and her friends, including, in the finale, Charlotte La Bouff, Prince Naveen and others. They are all a joy. Louis, for instance, is striking, a technological

creation that looks cartoonishly plump and pillowy rather than reptilian and scaly, a hand-drawn design now a tactile, real-world presence.

Ardent defenders of Splash Mountain will argue the animatronic number is significantly lower, and therefore the spacious show building feels less populated. That wasn’t my sense, in large part because the new critters are framed as relatively big set pieces. As we traverse the flume, any stretches without a major show scene become a chance to luxuriate in the wilderness atmosphere, watch the digital fireflies sway as they lead us on the journey or take in the joyous, jazz-leaning pop. The twilight nature of the lighting creates a fantastical atmosphere that makes this water ride feel somewhat cozy.

Additionally, the advancement in animatronic technology ensures that Tiana’s requires multiple rides before you spot all the details. The zydeco band is a delight, with details in not just what instrument an animal plays but how they play it. A beaver’s tail creates a rhythm on the deck and an opossum has a bass fashioned out of a gourd.

Things get weirder and more delightful with a bobcat and bear band, where instruments are fashioned out of logs and vegetation, and later some Afro-Cuban frogs jamming out with acorns. Here, story-wise, we’ve been shrunk down to the size of a frog by Mama Odie, and while placing guests in oversize environments to make them feel small is a bit of a theme park cliché, I’ll let it slide because the human-sized flowers and mushrooms enclose us as if we’re in a snug nightclub.

There are hidden tales throughout, including nods to how humans are affecting the natural environment. See, for instance, an otter whose fiddle looks composed of a paint thinner can and bottle caps. And that says nothing of the in-story radio in the ride’s queue, which features new, vintage-style arrangements of music from New Orleans.

Tiana’s is completely vibrant in its approach to sound. “That’s what New Orleans brings to the world,” Carter says. As various musical styles ebb and flow into one another, this fictional bayou feels fully alive.

## Why our stories evolve and matter

Any change to a Disney theme park brings with it complaints. These spaces represent American myths and stories, shared among generations. A Disney park is not just a collection of intellectual property, even if it is sometimes treated as such by its corporate handlers. There’s simply too much his-

tory in these spaces, and lands such as New Orleans Square at Disneyland, the bulk of Epcot’s internationally focused World Showcase or Animal Kingdom’s representations of Africa and Asia help connect these tales to our lives outside the park gates.

Individual attractions, too, are representative of the era in which they were born, but unlike a film or a television series, a theme park is a living space. To expect the narratives of an attraction to remain fixed in time is to be wedded to a form of sentimentality. We visit theme parks to share and partake in stories, because stories are how we make sense of the day and our lives, and those stories should adapt to our changing culture.

Splash Mountain, of course, isn’t the first time Disney has tinkered with an attraction due to outdated cultural representations. Pirates of the Caribbean has received multiple updates, most recently one that removed a bridal auction scene in which women were relegated to property. Disneyland, which soon will turn 70, ultimately serves as a reflection of American pop culture, referencing our history with nostalgia while consistently challenging itself to reflect modern views.

And the culture eventually would catch up to Splash Mountain.

Times articles from the late 1980s cited Disney representatives already trying to justify the attraction, noting that it would skirt controversy by focusing solely on animated scenes and would avoid any references to the Reconstruction-era South. But even at the time of the ride’s opening, “Song of the South” was in the Disney vault, kept out of movie theaters and, eventually, off of streaming platforms.

But what was once a tale of a bullied cartoon rabbit is now a ride that serves as an ode to community, to a culture and to a region. Smith says she had long dreamed of bringing Tiana into Disney’s theme parks via a ride, and in 2019 began to fine-tune a potential story with then-Imagineering creative executive Bob Weis.

“I looked at it as an opportunity to tell a story that I think every young girl, young boy, mom and dad, and their parents could enjoy,” Smith says.

“For us,” Smith continues, “it is a love letter to all of our audiences. We see you. We hear you. We want you to be with us. This character is so worldly. Tiana is a princess, but yet she’s an entrepreneur. She’s a doer. She’s a dreamer. She’s all these things. We just felt what a great opportunity this was to give people a celebration.”

It is, essentially, the first thrill ride designed to feel entirely like a party. One could call it a splashing success.

# Jewish exhibit faces backlash

[**Academy**, from E1] double standard of the Jewish Founders exhibit, blaming only the Jews for that problematic past, is unacceptable and, whether intentional or not, antisemitic.”

In response to the growing outcry, which included a string of angry letters to academy leadership, the Academy Museum said in a statement Monday that it would take immediate steps to address the criticisms.

“We take these concerns seriously and are committed to making changes to the exhibition to address them,” the museum said, adding that the first set of changes would be implemented “immediately” in order to “tell these important stories without using phrasing that may unintentionally reinforce stereotypes.”

The controversy over the exhibition comes just weeks after the academy announced the departure of the museum’s director and president, film historian Jacqueline Stewart, who will return to teaching at the University of Chicago. Neither the museum’s newly appointed director, Amy Homma, nor the Hollywoodland exhibit’s curator, Dara Jaffe, were immediately available for further comment.

Lawrence Bender, a prolific film producer whose credits include “Pulp Fiction,” “Inglourious Bastards” and “Good Will Hunting,” was among those who signed the open letter, say-

ing he was deeply disturbed by the exhibit’s repeated focus on the supposed moral failings of the early Jewish film executives.

In one instance, the exhibit notes that Columbia Pictures founder Cohn’s office was said to be modeled after that of Benito Mussolini, associating the mogul with the fascist Italian dictator. “I felt like, ‘Wow, this is what they’re choosing,’” Bender said. “It was a short little paragraph and they can’t help but describe the negative parts of their personal lives.”

“These guys were the creators of our industry, these are incredible movies made over the years, but there is no love or joy in filmmaking, nothing about the fact these guys built this incredible world,” Bender added.

To Bender, the placement of the relatively small, dimly lit exhibit on the museum’s top floor “feels like back in the old shtetl days, a Jewish ghetto.”

“People in the movie business know how to be creative and the rest of the museum is done so beautifully,” he says. “This is done so terribly. This is not unconscious.”

Veteran TV writer and producer Barry Schkolnick, whose credits include “L.A. Law,” “Law and Order” and “The Good Wife,” also signed on to the letter decrying the exhibit. Visiting the exhibit recently, Schkolnick says he was dismayed by its accompanying 30-minute

documentary, “From the Shtetl to the Studio: The Jewish Story of Hollywood,” which he says unjustly projects current attitudes around issues of race, gender and other social concerns onto Hollywood’s founders.

“There was an implication that these Jewish founders were responsible for all the ills of Hollywood,” says Schkolnick, who found the exhibit’s tone starkly at odds with other current exhibits celebrating “The Godfather” and the work of director John Waters. “To graft 2024 into a piece about the 1930s and ‘40s, including using words like ‘ableism,’ just made no sense to me. It felt like a cheap shot.”

The exhibit has also received some positive reviews, including in Jewish publications. Sharon Rosen Leib, great-granddaughter of former Fox Film production chief Sol M. Wurtzel and a consultant on the exhibition, wrote in the Forward that it “captures the founding Jewish moguls’ humanity with wide-angle nuance and empathy.”

For the academy, the controversy highlights the ongoing challenges it has faced in trying to present a single, unified version of Hollywood’s history that is palatable to everyone. During the museum’s long, often difficult development, the organization wrestled with thorny questions of whose stories would be told and how the film industry’s own historical problems with



JOSHUA WHITE Academy Museum

**“HOLLYWOODLAND”** is too small and dimly lit, critics say. Said movie producer Lawrence Bender: It “feels like back in the old shtetl days, a Jewish ghetto.”

racism and sexism would be reflected — an issue of ever greater urgency in the wake of #OscarsSoWhite and the #MeToo movement.

Ultimately, 17 task forces were formed to represent each of the academy’s branches — from acting and directing to executives and public relations — in developing the exhibitions. An Inclusion Advisory Committee was charged with helping spotlight the work of diverse filmmakers and expose historical omissions.

In recent weeks, amid the growing criticism over the Hollywoodland exhibit, one member of that committee, Israeli American director Alma Har’el, resigned. Har’el declined to comment on her resignation.

The Hollywoodland exhibit drew inspiration from the work of cultural

historian Neal Gabler, whose 1988 book “An Empire of Their Own: How the Jews Invented Hollywood” is considered the definitive work on the industry’s Jewish founders. Gabler served as an advisor on the exhibition and spoke and signed books at its opening but was not immediately available to comment on the criticisms of the exhibit.

The museum itself has drawn significant backing from some of Hollywood’s most powerful Jewish figures, including Steven Spielberg, whose name adorns a gallery on the first floor, and Israeli American businessman Haim Saban, who donated \$50 million to complete the construction.

To address the criticisms, the museum said it is “convening an advisory group of experts from lead-

ing museums focused on the Jewish community, civil rights, and the history of other marginalized groups to advise us on complex questions about context and any necessary additions to the exhibition’s narrative.... We are deeply committed to telling these important stories in an honest, respectful, and impactful way.”

Speaking to The Times on Tuesday in the wake of that announcement, Bender said he remains skeptical.

“I’m not holding my breath,” Bender says. “It’s not like the exhibit is a little thing. It needs a major overhaul and someone needs to do it who really believes in the love of cinema and the people who created this business.... I don’t get the sense they really care. I feel like they’re trying to placate people.”



## COMICS

## LA CUCARACHA By Lalo Alcaraz



## CRABGRASS By Tauhid Bondia



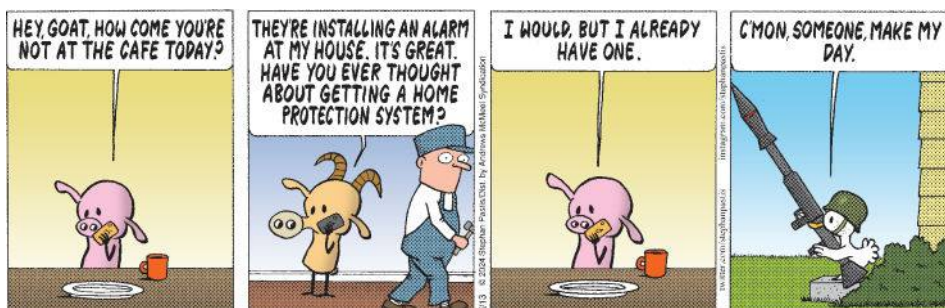
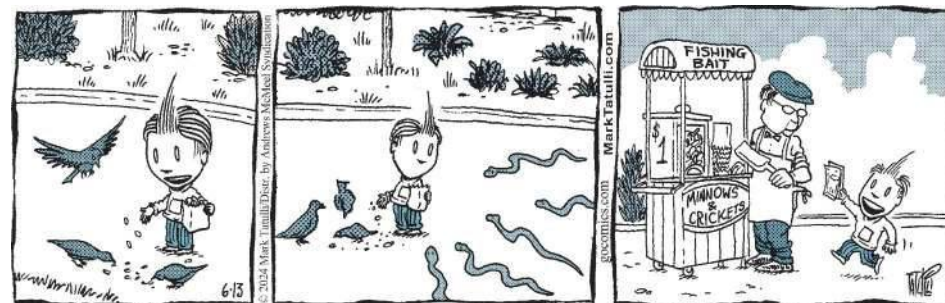
## CANDORVILLE By Darrin Bell



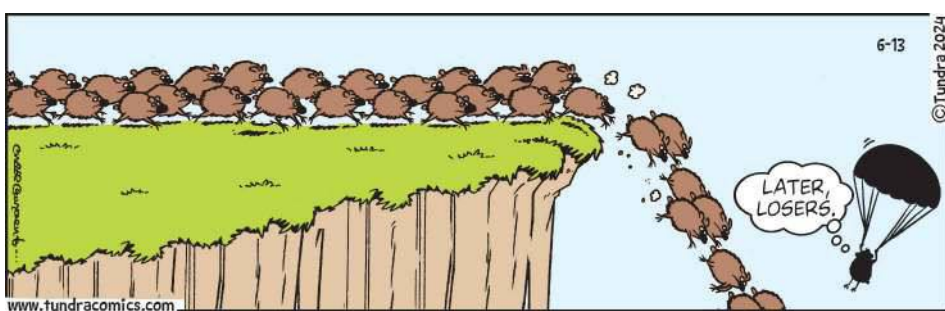
## LOOSE PARTS By Dave Blazek



## PEARLS BEFORE SWINE By Stephan Pastis

**LIO** By Mark Tatulli**ZITS** By Jerry Scott & Jim Borgman

## TUNDRA By Chad Carpenter



## SIX CHIX By Mary Lawton

**FRAZZ** By Jef Mallett

**NON SEQUITUR** By Wiley



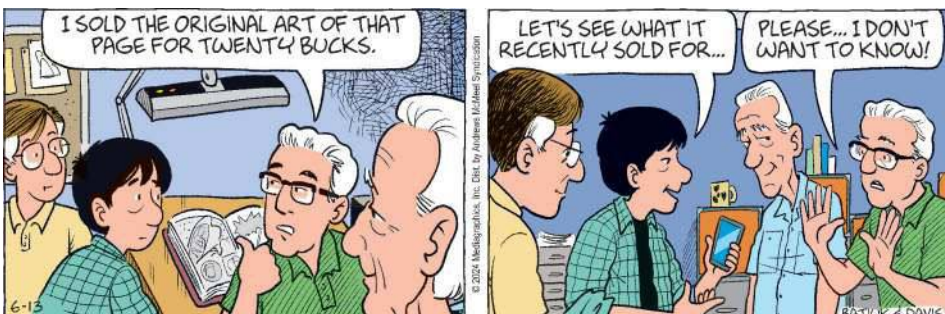
## PICKLES By Brian Crane



## BABY BLUES



## CRANKSHAFT By Tom Batiuk & Chuck Ayers



## JUMP START By Robb Armstrong



**MACANUDO** By Liniers



## BLONDIE By Dean Young & John Marshall



## BETWEEN FRIENDS By Sandra Bell-Lundy



## BIZARRO By Wayno and Piraro



## DRABBLE By Kevin Fagan

**MUTTS** By Patrick McDonnell

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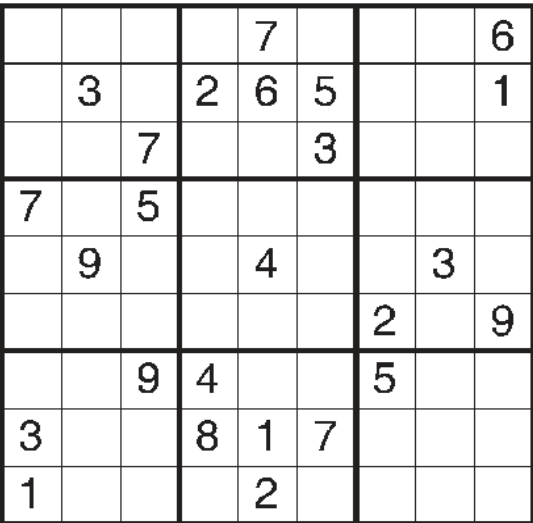
**PEANUTS** By Charles M. Schulz



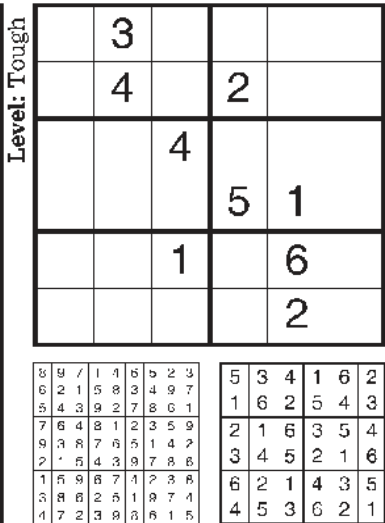


COMICS

SUDOKU



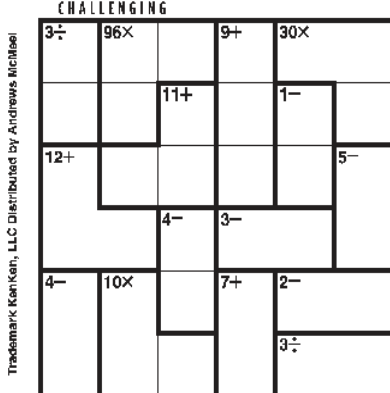
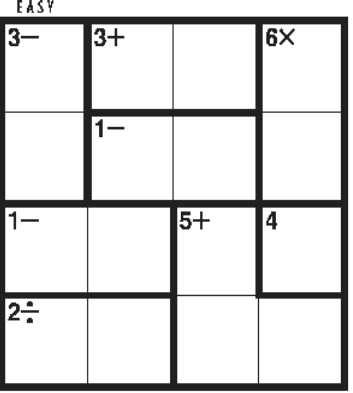
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Complete the grid so each row, column and 3-by-3 or 2-by-3 box contains every digit from 1 to 9 (or 1 to 6 for the smaller grid). For strategies on how to solve Sudoku, visit [www.sudoku.org.uk](http://www.sudoku.org.uk).



Solutions to Wednesday's puzzles  
Complete the grid so each row, column and 3-by-3 or 2-by-3 box contains every digit from 1 to 9 (or 1 to 6 for the smaller grid). For strategies on how to solve Sudoku, visit [www.sudoku.org.uk](http://www.sudoku.org.uk).

KENKEN

Every box will contain a number; numbers depend on the size of the grid. For a 6x6 puzzle, use Nos. 1-6. Do not repeat a number in any row or column. The numbers in each heavily outlined set of squares must combine to produce the target number found in the top left corner of the cage using the mathematical operation indicated. A number can be repeated within a cage as long as it is not in the same row or column.



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HOROSCOPE

By HOLIDAY MATHIS

**Aries** (March 21-April 19): Because hints and implications only work for people on your wavelength, these kinds of subtle winks are a good way to find out who fits the category.  
**Taurus** (April 20-May 20): You'll encourage a loved one along their individual path, even when it doesn't nicely coincide with what you want.  
**Gemini** (May 21-June 21): Transformations are always happening, though often too slowly to detect over the course of a day.  
**Cancer** (June 22-July 22): Because you're doing so well, it may seem greedy to want to be doing even better. But why shouldn't you try for the very best?  
**Leo** (July 23-Aug. 22): What seems personal to you is also part of a problem affecting much of society. For this reason, it's important to

talk about what you're going through.  
**Virgo** (Aug. 23-Sept. 22): You are wise not to stay in the narrow focus because problems will be solved from a high-level perspective.  
**Libra** (Sept. 23-Oct. 23): No one opposes you on purpose, but nonetheless, you will have opposition. Stay alert. Grace is possible.  
**Scorpio** (Oct. 24-Nov. 21): Everyone is flawed, but not everyone admits it. You'll benefit from time spent with people who discuss mistakes and invite assistance.  
**Sagittarius** (Nov. 22-Dec. 21): There's no need to drum up excitement; it will come on its own accord. In the meantime, loved ones appreciate your solidity and consistence.  
**Capricorn** (Dec. 22-Jan. 19): A decision must be made soon, but not today. Let the ideas affecting your decision mellow in your mind a bit.  
**Aquarius** (Jan. 20-Feb. 18): You are open to a variety

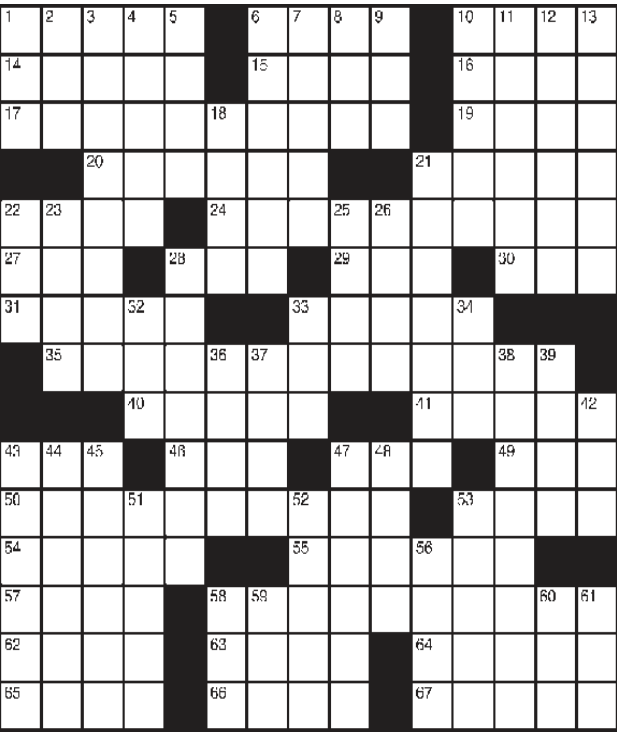
of outcomes as long as they favor the people you care about.  
**Pisces** (Feb. 19-March 20): To focus on things that don't really matter is a sign of immaturity, but it is also forgivable and you might even benefit from expecting this from the inexperienced.  
**Today's birthday** (June 13): This year expands your range professionally and personally. Your sense of community is strong and you'll be a part of truly remarkable groups who make a difference in the world. More highlights: a climb, a prize and a speech. You'll adopt new domestic routines and enhance your health and image in the process. Aquarius and Sagittarius adore you. Your lucky numbers: 40, 42, 31, 11 and 12.  
Mathis writes her column for Creators Syndicate Inc. The horoscope should be read for entertainment.

CROSSWORD

Edited By Patti Varol  
By Katie Hale & Sam Acker

- ACROSS**  
1 Rock classic with the lyric "Darling, won't you ease my worried mind"  
6 Cardi set piece  
10 Bloke  
14 Far from narrow  
15 Fanatical  
16 More than just edit  
17 Racing venue with a generic speaker sponsorship?  
19 Bumblers  
20 Sticky pine products  
21 Longtime Yankee manager Joe  
22 Some pens  
24 Basketball arena with a generic pollster sponsorship?  
27 Olympian Katie Ledecky's country, for short  
28 Gym unit  
29 Gravy, on menus  
30 "Definitely!"  
31 2017 Emma Watson role  
33 Many a reggae artist  
35 Cricket ground with a generic lift sponsorship?  
40 Rot  
41 Ice sheets  
43 D'backs, in box scores  
46 Go on the \_\_\_\_  
47 "Gangnam Style" rapper  
49 Teensy  
50 Baseball stadium with a generic zoo sponsorship?  
53 Ibiza, por ejemplo  
54 \_\_\_\_ owl: bird with white feathers  
55 Saudi Arabia's capital  
57 Sicilian volcano  
58 Soccer venue with a generic literary sponsorship?  
62 Chitchat  
63 Lotion additive  
64 "Star Wars" spin-off  
65 Eyelid inflammation  
66 Tidings  
67 Hoarse

- DOWN**  
1 Wt. units  
2 One with a platonic partner, for short  
3 "I have no preference"  
4 Parkway divisions  
5 Has a summer job?



- 6 Rest of the road?  
7 Sailor's "Halt!"  
8 Bug, maybe  
9 Brief "You got me"  
10 Serenade, maybe  
11 Like comfort food  
12 Like some subscriber-based apps  
13 Wannabes  
18 Beach widener, at times  
21 Take the stand  
22 Rude address  
23 "Understood"  
25 Not closed  
26 Turning point  
28 Merry-making  
32 Was in first  
33 "The Natural" protagonist Hobbs  
34 The "A" of "RHOA": Abbr.  
36 Beneficial berry  
37 Pack (down)  
38 Dairy structures  
39 "Come to my side, pup!"  
42 \_\_\_\_ shanty  
43 Cash on hand, investments, etc.  
44 Give a piece of one's mind

- 45 "That'd be nice"  
47 Tag lines?  
48 Actress Ione  
51 Wide \_\_\_\_  
52 Bow projectile  
53 Tony winner Menzel  
56 Not close  
58 Swiftie, to Swift  
59 Joyful cry at a futbol match  
60 Cut back  
61 Needing a humidifier

ANSWER TO PREVIOUS PUZZLE



6/13/24

BRIDGE

By FRANK STEWART

Since Wendy, my club's feminist, arrived, she and Cy the Cynic have had only one argument — lasting about five years. Wendy says men are like commercials; you can't believe a word they say. Cy maintains that it's possible to understand women if you know how — but nobody knows how.  
The two were today's East-West in a penny game, and Wendy led a heart against 3NT. Dummy played the 10, and Cy took the jack and king. Wendy followed with the nine. The Cynic next led the nine of clubs. South won, lost a diamond finesse and had nine tricks.  
"Thanks, partner," she growled, "My nine of hearts was suit preference, suggest-

ing an entry in spades, the high-ranking suit."  
"I think Cy sometimes has a mental block," I told Wendy in the lounge later.  
"The man has a chauvinist's block," Wendy sniffed. "He won't send a woman to get a job done."  
To beat 3NT, Cy leads the queen of spades at Trick Three. A low spade won't do. Cy can create an entry to Wendy's hearts.  
You hold: ♠K85 ♥A976 2♦74 ♣632. Your partner opens one diamond, you respond one heart and he bids one spade. The opponents pass. What do you say?  
Answer: Though a chance for game exists — your partner might have as many as 18 points — the odds do not favor that, and you lack a satisfactory second bid anyway. Pass. Partner's

(opener's) minimum bid in a new suit is not forcing, and one spade should be a reasonable contract.  
South dealer  
N-S vulnerable  
NORTH  
♠AJ  
♥Q103  
♦A109852  
♣J10  
WEST  
♠K85  
♥A9762  
♦74  
♣632  
EAST  
♠Q742  
♥KJ  
♦K3  
♣98754  
SOUTH  
♠10963  
♥854  
♦QJ6  
♣AKQ  
SOUTH  
1♣  
1NT(!)  
WEST  
Pass  
Pass  
NORTH  
1♦  
3NT  
EAST  
Pass  
All Pass  
Opening lead — ♥6  
Tribune Content Agency

ASK AMY

Let siblings assist Mom

**Dear Amy:** My parents were absentee grandparents, despite my longing for more.  
For many years and on several occasions, I tearfully asked my mother why they ultimately favored my sibling's children over my own.  
The answer I got implied that my folks had provided some financial assistance to my sibling at some point and that because of that, they were entitled to special grandparent treatment.  
My parents basically said that I don't have a right to tell them what to do or not to do. I respect that, despite the fact that I didn't like that answer at all — then or now.  
Now they are retired and miserable and broke.  
My mom has more than hinted on several occasions that she plans to move in with me if my dad dies before her. They never planned for retirement financially.  
Why does she feel entitled? Am I obligated to help? Why would this responsibility fall solely on me?  
I feel like telling her that they cannot tell me what I can or cannot do in much the same way they told me.  
I have no idea how to tackle the subject with them or my siblings, even though the topic keeps coming up.  
STUNG DAUGHTER

**Dear Stung:** You seem to be the only person to have asked a family member a direct question: "Why do you favor my sibling's children?" The answer you got, "You can't tell me what to do," isn't an answer. It's actually an unrelated statement.  
I congratulate you for having full use of your voice. I suggest you continue to use it to state your intentions and exactly how you feel.  
If you don't want your mother to live with you, then tell her so: "Mom, you're going to have to look for other housing, because I am not willing to have you move in with me." You could help by researching low-income elder housing in your area.  
Relationships in your family seem to be transactional. If that is the case, you definitely don't owe your parents anything because, according to you, you have not received the thing you wanted the most from them — their attention.  
Fortunately, you have siblings, who seem to have better relationships with your folks. You can toss this problem in their direction.  
**Dear Amy:** We attended a wedding nine months ago and still have not received a thank-you note for our generous gift to the couple.

This was a traditional three-day weekend affair that required travel, multiple outfits and, of course, a very nice wedding gift.  
The couple has offered multiple excuses for why they haven't sent their thank-yous (their wedding photos coming back, holiday cards, etc.) but ... nothing.  
Every Wednesday they post a "Wedding Wednesday" flashback to social media where they share photos, stories, hints and tips about curating the perfect wedding ... yet — no thank you!  
Have times changed? Did I miss the memo?  
FEELING CONFUSED  
**Dear Confused:** Times have indeed changed.  
Technology has made thanking people so much easier! Married couples can text people a personal thank-you video, write a thoughtful email, call, message or send a postcard.  
This couple are particularly brazen. Sharing their "Wedding Wednesdays" rubs their guests' noses in their rudeness.  
You should politely call them out: "We love your Wedding Wednesdays. Maybe you should host a 'Thank You Thursday' where you teach how to curate the perfect 'thank you' moment!"

FAMILY CIRCUS By Bil Keane



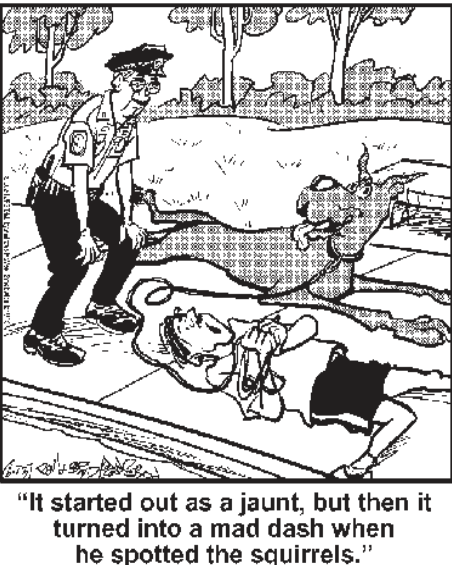
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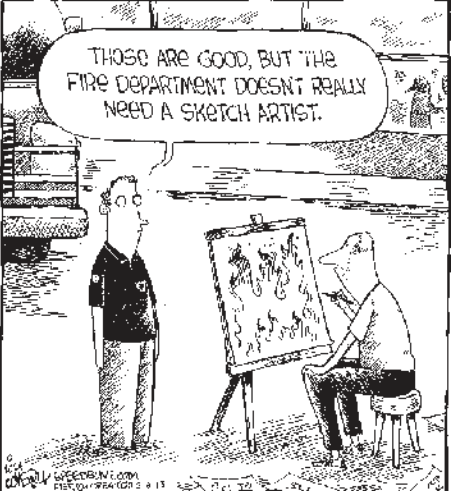
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# the *Envelope*



A SPECIAL  
ISSUE  
OF THE

Los Angeles Times

BEHIND THE SCENES WITH OUR LIMITED SERIES ROUNDTABLE

JUNE,  
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**outstanding limited series**



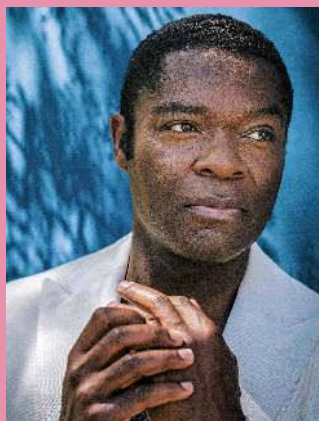
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# What's inside



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p 10 'QUIZ LADY'



Cover  
photograph  
by **Christina House**

The Envelope  
logo and  
section  
headers by  
**Dazzle Studio**  
For The Times

**Correction:**  
In the June 6  
edition of The  
Envelope, the  
headline said  
Taylor Tomlin-  
son's "After  
Midnight" is  
on Comedy  
Central. It is  
on CBS.

p 8

## THE CONTENDERS

We chat with **Julianne Moore** and **Nicholas Galitzine** (p 12) about their conniving mother-son duo in "Mary & George." **Gillian Anderson** (p 16) on playing the BBC journalist who took down a prince. **Kiefer Sutherland** (p 24) on starring in William Friedkin's final film.

## COVER STORY

The Envelope gathered actors from six of this season's most popular limited series to talk about their roles, working alongside seasoned co-stars and fully inhabiting characters.

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## THE SPOTLIGHT

Five stars from Peacock's "**The Traitors**" (p 50) share their favorite twist and turns from Season 2 of the reality competition sleeper hit. How the creators of "Feud" depicted Truman Capote in his natural habitat using faux Maysles brothers documentary footage (p 51).

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## THE INDUSTRY

YouTube's arsenal of creators and free content is cutting into streaming services' business. But Netflix has deals with big-name stars in its corner (p 54).

**Michael Lembeck** (p 56) looks back on a "Friends" episode with an abundance of guest stars and on-set problems.

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# theEnvelope

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# A TWISTED TRIUMPH

HBO | FYC

## THE REGIME

max





Lead Actress  
Comedy

## AYO EDEBIRI

IN THIS COMPETITIVE CATEGORY, JUST TWO POINTS SEPARATE THE TOP four frontrunners in our preferential voting. Last year's supporting actress winner, "The Bear's" Ayo Edebiri, has been promoted to lead and in this early round holds the slimmest of leads. The field includes last year's winner, "Abbott Elementary" multihyphenate Quinta Brunson, and Jean Smart of "Hacks," who won back-to-back before the show's health- and strike-related hiatus. Several panelists want Emmy to finally recognize Devery Jacobs for her portrayal of Elora Danan, the moral and emotional center of the close-knit teens of "Reservation Dogs." And Trey Mangum touts Diarra Kilpatrick, who "wears multiple hats on 'Diarra From Detroit' and knocks all of them out of the park."



**GLENN WHIPP**  
Los Angeles Times

JEAN SMART ('HACKS')  
AYO EDEBIRI ('THE BEAR')  
QUINTA BRUNSON ('ABBOTT ELEMENTARY')  
DEVERY JACOBS ('RESERVATION DOGS')  
MAYA RUDOLPH ('LOOT')  
SELENA GOMEZ ('ONLY MURDERS IN THE BUILDING')

Between the strikes and Jean Smart's heart procedure, we had to wait a while for "Hacks" third season. It's back and Smart remains divine — funny, real and raw in conveying vulnerability and intelligence.



**MATT ROUSH**  
TV Guide

JEAN SMART ('HACKS')  
AYO EDEBIRI ('THE BEAR')  
QUINTA BRUNSON ('ABBOTT ELEMENTARY')  
DEVERY JACOBS ('RESERVATION DOGS')  
NATASIA DEMETRIOU ('WHAT WE DO IN THE SHADOWS')  
KALEY CUOCO ('BASED ON A TRUE STORY')

One of the tougher toss-ups will be choosing among Emmy winners Smart, Edebiri and Brunson. It would be a pleasant shock if the Emmys finally noticed "Reservation Dogs."



**TREY MANGUM**  
Shadow and Act

DIARRA KILPATRICK ('DIARRA FROM DETROIT')  
AYO EDEBIRI ('THE BEAR')  
JAZ SINCLAIR ('GEN V')  
QUINTA BRUNSON ('ABBOTT ELEMENTARY')  
MAYA RUDOLPH ('LOOT')  
JEAN SMART ('HACKS')

As in comedy series, "Abbott's" Quinta Brunson and "Bear's" Ayo Edebiri will be neck and neck here. Diarra Kilpatrick wears multiple hats on "Diarra From Detroit" and knocks them all out of the park, starring and anchoring the creative side.



**TRACY BROWN**  
Los Angeles Times

DEVERY JACOBS ('RESERVATION DOGS')  
QUINTA BRUNSON ('ABBOTT ELEMENTARY')  
AYO EDEBIRI ('THE BEAR')  
JEAN SMART ('HACKS')  
NATASIA DEMETRIOU ('WHAT WE DO IN THE SHADOWS')  
RENÉE ELISE GOLDSBERRY ('GIRLS5EVA')

Natasia Demetrious ("What We Do in the Shadows") and Renée Elise Goldsberry ("Girls5eva") might be long shots, but they consistently shine on shows I find laugh-out-loud funny.



**LORRAINE ALI**  
Los Angeles Times

KRISTEN WIIIG ('PALM ROYALE')  
DEVERY JACOBS ('RESERVATION DOGS')  
QUINTA BRUNSON ('ABBOTT ELEMENTARY')  
AYO EDEBIRI ('THE BEAR')  
JEAN SMART ('HACKS')  
MICHELLE YEOH ('THE BROTHERS SUN')

Kristen Wiig is a no-brainer if the Emmys' true goal is to recognize the best performances (naive, I know). She's irresistible as a Southern beauty queen desperate to be part of Palm Beach society.



**KRISTEN BALDWIN**  
Entertainment Weekly

DEVERY JACOBS ('RESERVATION DOGS')  
JEAN SMART ('HACKS')  
QUINTA BRUNSON ('ABBOTT ELEMENTARY')  
AYO EDEBIRI ('THE BEAR')  
NATASIA DEMETRIOU ('WHAT WE DO IN THE SHADOWS')  
SELENA GOMEZ ('ONLY MURDERS IN THE BUILDING')

Ayo Edebiri probably should have been in this category all along. And this *will* be the year that "Reservation Dogs" gets its shamefully overdue recognition from Emmy voters — here and in comedy series.

You can find all our picks at [latimes.com/buzzmeter](https://latimes.com/buzzmeter)



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PASTE



**Abbott**  
*Elementary*



STREAM ON  
**hulu**



# theContenders

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Photograph  
by **Lindsey  
Byrnes**  
For The Times

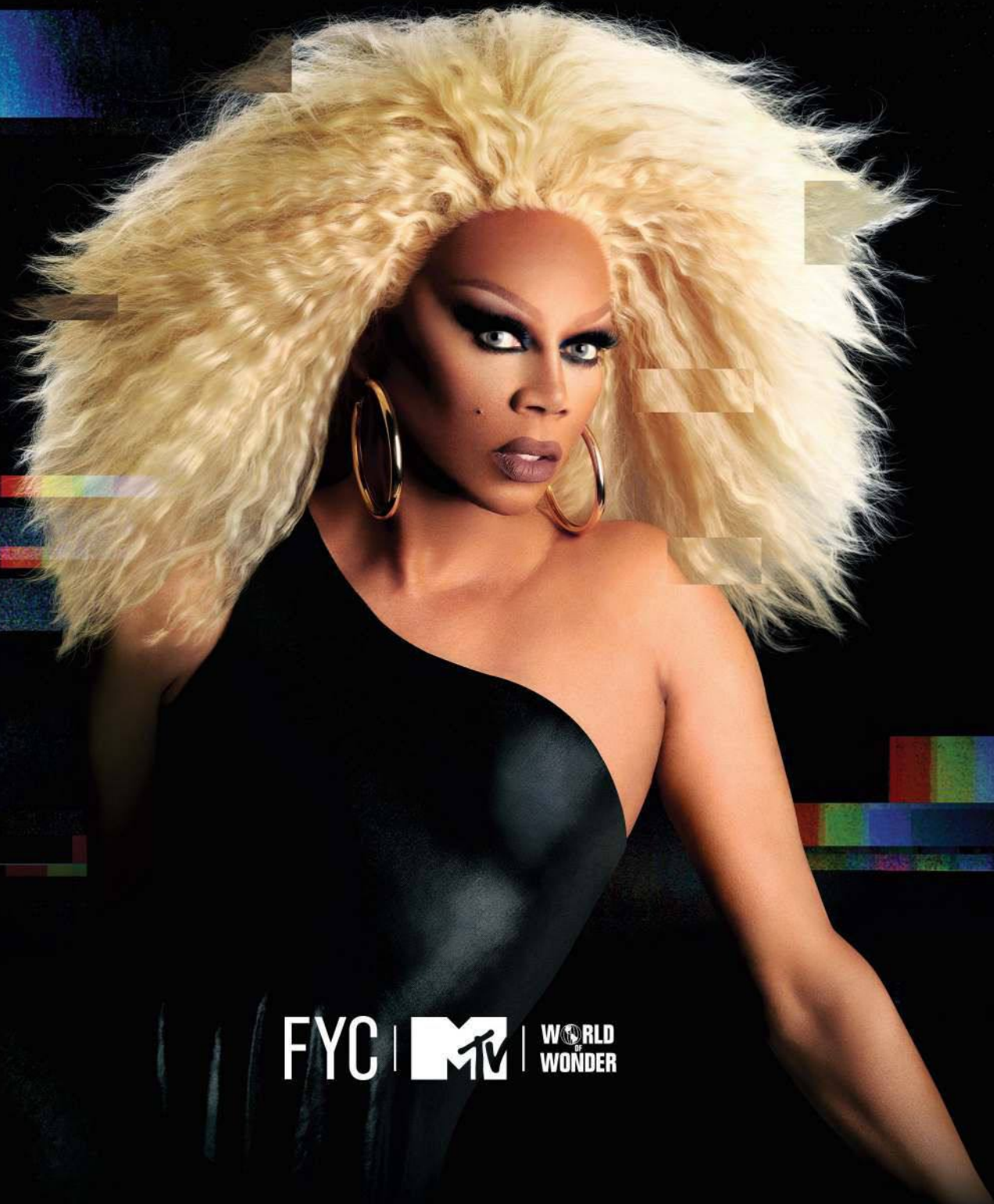


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# ‘Quiz Lady’ actors share some trivia

**Awkwafina** and **Sandra Oh** scored points for cultural sensitivity playing very different sisters in Hulu film.

Story by  
Margy Rochlin

Photograph by  
Christina House

**W**HEN AWKWAFINA first brought her friend Sandra Oh the script for “Quiz Lady,” it was instantly apparent to

Oh, who is best known for her dramatic work, that the part she coveted wasn’t Anne, the reclusive accounting employee, but Jenny, the noisy, impulsive older sister. The odd-couple premise of two estranged sisters teaming up to pay off their mother’s gambling debt and retrieve Mr. Linguini, Anne’s kidnapped pug, was based on screenwriter Jen D’Angelo and her siblings and had originally been written for white actors. “That was changed through a series of brainstorming sessions (‘therapy-like’ is how Awkwafina characterized them) with director Jessica Yu where they all told personal stories, many of which D’Angelo incorporated into the final draft. “A lot of our input was about getting to the cultural sensitivity of certain things,” says Awkwafina. “And Jen really handled that with care.” The two actors joined The Envelope to discuss sisterly bonding, improvisation and clowning around — literally.

**Let’s talk about helping shape the “Quiz Lady” script. What were some of the key details you wanted to add?**

**AWKWAFINA** I personally wanted to make the [sisters] mixed Asian. I’m Korean and Chinese, and Sandra’s Korean.

**SANDRA OH** There’s some straight jokes that Jen put in that I personally loved. Like how the character of Jenny just would use her Asian-ness to benefit herself at every turn whether it fit or not. For me, I was

looking for a broad comedy about Asian characters who were losers, who weren’t gorgeous, rich people or particularly smart or successful. That’s what also attracted me to this part. These two sisters come from a working-class world, a place where their parents are divorced and their mother has a gambling problem. A place where they haven’t been in touch and aren’t close. That exploration was important to us. But we also wanted to move past the beautiful example of showing culture through food. This wasn’t the movie for it.

**How did you two go about developing that detectable undercurrent of connection that sisters can radiate?**

**AWKWAFINA** That part was really organic. I’m an only child. I think that as an actress, especially coming to [acting] later, [Sandra] filled in a sister role. I was able to talk to her about extraordinarily deep things.

**Sandra, what about Jenny made you decide that prepping with a clown coach would help your performance?**

**OH** When I went to theater school, I did a lot of mask and clown work. Jenny is so broad, overbearing, greedy, insecure. So physical. I wanted to be really comfortable in Jenny’s physicality before I hit the set, so I called up a [former] classmate of mine who teaches clown internationally and said, “Matt, will you come over for a couple sessions and help me explore this character?”

**Just to be clear, working with a clown coach means you’re acting out things in a physically exaggerated way?**

**OH** It’s a whole thing. If you’re really greedy, how do you move in a greedy way? If you’re really insecure, how do you move in an insecure way?

**And Anne’s slump-shouldered “don’t-look-at-me” body language? What inspired that?**

**AWKWAFINA** It’s weird, but of all the characters I’ve played, I related to

Anne the most. I actually do feel like I’m in fight, flight or freeze [mode] all the time. Even though I do a lot of comedies, I’m actually pretty serious. This is a character who’s trying to avoid chaos, who feels like all the responsibilities are falling on her, and also has self-image problems. She doesn’t want people to [notice] her.

**Paul Reubens makes a brief but delightful appearance in “Quiz Lady.” It was his final performance.**

**OH** Jen wrote [the cameo] specifically for Paul.



→ Awkwafina, left, plays an introvert and Sandra Oh plays her noisy older sister in “Quiz Lady.”





**AWKWAFINA** Jen and I are the same age, and we're obsessed with Pee-wee [Herman]. He was our icon growing up. There's this millennial crazy appreciation of Pee-wee.

**Is it true Sandra recruited him after meeting him at the invitation-only old-school variety show "Brookledge Follies"?**

**OH** Yes, I met Paul there. We have mutual friends. So I [called] him and said, "Can I send you something?" Then, honestly, it was like, "Yeah," and he was so sweet and

as elegant as you'd imagine. So great. Just came in and killed it. It was the first day, and it set the tone for the rest of the movie.

**One of the funniest scenes involves Anne and Jenny using their childhood memories to win at charades on the fictional game show "Can't Stop the Quiz."**

**OH** That entire thing is completely improv.

**AWKWAFINA:** In the script it says, "Anne does charades," and I don't know why but it just didn't click in [that we'd be making it up on the spot].

**OH** There was certain [dialogue] I knew we had to get to. But we cross-shot, so I'm really just reacting to whatever she is doing. It was probably the third day of filming, which made it a little bit of a challenge.

**How much of your performances were improvised?**

**OH** I'd say *a lot*. Jen comes from improv, so she was really understanding and loose with it. But the deeper and deeper we got into it, [Awkwafina] and I just wouldn't stop. We gave them so much material. ❌



# ‘Mary & George’ stars revel in its poisonous plotting

**Julianne Moore** and **Nicholas Galitzine** forged a real connection while playing a mother and son who maneuver their way to power.

Story by  
Chris Vognar

**I**T WAS SUPPOSED TO BE A somber scene in “Mary & George,” the Starz limited series about an opportunistic Jacobean widow (Julianne Moore) who maneuvers her second-born son, George (Nicholas Galitzine), into the corridors of English power. The moment called for Moore, as Mary, to toss a handful of dirt into the camera lens and onto the casket of her late, abusive husband. But it seems Moore, while one of the best actors around, doesn’t have particularly good aim.

“I’m definitely not an athlete,” Moore said in a recent video interview. “They were like, ‘Just throw it on the coffin.’ When I threw it, it [went off to the sides] like a clock: 12 o’clock, 3 o’clock, 6 o’clock, 9 o’clock. It was so sad.” But also funny enough to give cast and crew a case of the giggles. “Everyone just burst out laughing,” Galitzine said in a separate interview. “She took one handful of soil, and it missed north of the camera. She took another one, threw it, missed south of the camera; two more, one west, one east. And we just could not keep it together. It was just a perfect cross of unathleticism.”

Inspired by Benjamin Woolley’s nonfiction book “The King’s Assassin: The Secret Plot to Murder King James I,” “Mary & George” can get quite macabre as it dramatizes the Machiavellian scheming and bloodshed behind the rise of George Villiers, engineered by his mother, Mary. Which didn’t prevent Moore and Galitzine from having a blast making it. Modern and lurid in its sensibility — this is very much a show for grown-ups, with sex and violence aplenty — “Mary & George” offered more than enough to fire the imagination of its cast.

Starting with the first scene, in which Mary reacts with a combination of resignation, scorn and love to the birth of her second child (his birth order appears fated to ensure his lack of potential), Moore was drawn to the language used by writer-producer D.C. Moore (no relation). “The way she speaks about her child and his lack of possibilities, it’s funny and it’s outrageous, and also strangely tender,” the actor said.



“What D.C. did with the language was just modern, forthright and funny, and arresting. There was a heat to it and a directness and a kind of profaneness that I thought was interesting.”

Mary ends up steering George into the court of the sexually voracious King James I (Tony Curran), whom he seduces on his way to gaining power and influence in diplomatic affairs. Rising from their low station, mother and son trample over propriety, make a lot of people angry and even leave a few bodies in their wake. It’s a rags-to-riches story in which the rags are soaked with blood.

Like many ambitious operators through the ages, Mary makes a path where there is none.

“She’s a person with no agency and no autonomy,” Moore said. “There’s nowhere in her life that’s her own. Any of her agency is through either the men that she’s married to or her male children. This is a woman who came from a middling family and didn’t have a whole lot of luck with her marriages but managed to position her children really well and be buried in Westminster Abbey.”

For all its skulduggery and eventual consequences, “Mary & George” also has a

wicked comedic bite, especially as young George finds his footing in the king’s court and aims for the royal bedchamber. “It’s a show that changes quite drastically in genre as it goes along,” Galitzine said. “It starts off with a level of bounce to it and it’s very comedic. And then as the stakes grow, and as Mary and George ascend to power, it becomes much more of a drama than a comedy. It’s a dysfunctional family, and then the royal court is equally dysfunctional, and the king is even *more* dysfunctional.”

For all the poisonous plotting they shared, Galitzine enjoyed a warm relationship with his onscreen mother.

“Julie is very giving,” he said. “She always has ideas about everything. She’s very knowledgeable about all the realms of an acting performance, whether it’s emotional or physical. Her command of film IQ is impeccable. She’s just an incredibly kind person, as well as being immensely talented. She brings levity to the working day, despite doing really intense pieces of acting.”

And when the dirt went flying, she took it in stride.

“That just humanized her in such a wonderful way,” Galitzine said. ✉

➤ Julianne Moore played the opportunistic mother of Nicholas Galitzine.

JASON ARMOND



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# Telling Bass Reeves' story was a matter of justice

David Oyelowo spent years wrangling Hollywood to bring the Black frontier marshal's life to the screen.

Story by  
Hugh Hart

Photograph by  
Jason Armond

**W**HEN DAVID OYELOWO, compact and composed in his white suit, sits on the throne-like chair outside his hilltop house, it's easy to picture him as the king of Tazana. After all, Oyelowo's grandfather was a tribal king in Nigeria. The British actor played King Henry VI in a Royal Shakespeare Company production at 25, then portrayed the Rev. Martin Luther King Jr. in his 2014 breakthrough film, "Selma."

Now enjoying the fruits of the six dozen or so movies and TV shows he's made since moving to L.A. in 2007, Oyelowo reigns over a San Fernando Valley fief that includes a second house for his production company, plus three dogs, four children and actor wife Jessica. They met as teens performing in "The Threepenny Opera" shortly before he enrolled at the London Academy of Music & Dramatic Art.

On a recent afternoon, Oyelowo's enjoying his moment in the sun a few months after completing a tough six-month shoot in Texas. He produced and starred in "Lawmen: Bass Reeves," dramatizing the real-life adventures of an Arkansas slave turned U.S. deputy marshal who caught frontier outlaws during the Reconstruction era. The show debuted last fall on Paramount+ and quickly became the streamer's most watched global series premiere. It only took eight years to get there.

"When I was first made aware of Bass Reeves in 2014, it seemed completely unconscionable that we hadn't had a major movie or TV show about this great western story alongside Wyatt Earp and Butch and

Sundance and Billy the Kid," Oyelowo says. "So that's where the obsession began."

With producer David Permut, Oyelowo in 2015 pitched a Bass Reeves project to networks and cable companies. "Everyone turned us down," he recalls. "The overwhelming narrative was: 'No one is doing westerns, they've had their day.' So we thought: 'OK, I guess we're the only ones who feel this way about Bass Reeves.'"

Two years later, Oyelowo tried again. "Pierce Brosnan was making a western, so were the Coen brothers; there was a show called 'Godless.' This time the rejections were peppered with the notion that now *everyone* is doing westerns, so we're not doing it.' When the dust settled, [I realized] the reason why Bass Reeves' story hadn't been told could only be rooted in the color of his skin."

Then came the 2018 blockbuster "Black Panther," followed by Taylor Sheridan's hit western "Yellowstone," and everything changed. Describing Sheridan's role as a "Bass Reeves" executive producer, Oyelowo says, "Taylor didn't write 'Bass Reeves,' didn't direct it or produce it on the ground, but he put the western at the forefront with 'Yellowstone' being the No. 1 show in America, and his advocacy is what got this thing made." He also notes, "In the wake of George Floyd's murder, we were trying to do better as a country when it comes to representation of people of color, so there was this perfect storm where it felt like now was the time for this show."

Once "Lawmen: Bass Reeves," created by showrunner Chad Feehan, got the greenlight, Oyelowo prepared for the title role by upgrading his horsemanship and studying 19th century recordings of former slaves. Working with dialect coach Denise Woods, he imbued Bass Reeves with a raspy drawl grounded in his occupation and fatigue. "He was a failed farmer for 10 years, so given the amount of dust Bass Reeves would have inhaled doing that work, the voice goes down to here," he says, motioning to his chest and suddenly sounding like a different person.

Citing Daniel Day-Lewis, Christian Bale and Jeffrey Wright as exemplars of full-immersion acting, Oyelowo says, "I love what I do as an actor with a character like

Bass Reeves, because the way he walks, the way he talks, the way he thinks — everything about him, outside of his values about family and justice, is different."

"Bass Reeves" started production in early 2023. "It's the hardest thing I've ever done, physically, emotionally, mentally," Oyelowo says. "It's incredibly cold weather in January, and by the time we were done around about June, people were having heatstroke. We also had to battle two strikes. I was in nearly every scene. It was early starts — 5 in the morning, you're on horses. But every time you want to throw in the towel, I was overwhelmed by the blessing of finally getting to tell this story."

The series tracks eight episodes of non-stop turmoil starting with the 1862 Battle of Pea Ridge, when the enslaved Reeves is forced by his master (Shea Whigham) to fight for the Confederacy. Reeves later flees to Indian Territory and settles down with a Creek woman on a drought-afflicted farm. A grizzled deputy (Dennis Quaid), noticing his marksmanship and fluency in Native American languages, recommends him to "Hanging Judge" Isaac Parker (Donald Sutherland), who deputizes Reeves to capture criminals.

His most problematic arrest: Jackrabbit Cole (Tosin Morohunfola), a Black man charged with killing a sadistic white rancher. "For me," he says, "the show is very much built around the oily, nebulous, slippery, constantly-being-redefined notion of what justice meant in this country at that time. Bass Reeves is representative of the contradiction that is America."

Oyelowo and his team cast a majority Black ensemble, including the deputy's hardy wife, Jessica Reeves (Lauren E. Banks), along with Native American Forrest Goodluck as rascal sidekick Billy Crow. Oyelowo made sure he populated the series with Black and brown faces as a better-late-than-never corrective to the Hollywood-warped versions of history he absorbed as a child living in a South London public-housing council estate. "When I was 6 and 7 and 8, I loved watching westerns, but there was no one like Bass Reeves on my screen," Oyelowo says. "For 6-year-old me, every time I aspired to be a cowboy, I'd be doing that through the filter of being a white person. Subconsciously, that's telling you that you're peripheral."

On the wall behind him is the graphic realization of a childhood dream deferred. It's a "Bass Reeves" poster of Oyelowo rearing back on a white horse in grand cowboy style. He says, "I've had so many people thanking me for 'Bass Reeves' because their kids are growing up in a world where seeing a Black cowboy has become normalized. When I finished 'Bass Reeves,' the overriding feeling, the exhale, was relief: It now exists." ✉



↓ Donald Sutherland as Judge Parker, left, and David Oyelowo as Bass Reeves.











# Gillian Anderson translates the importance of a British ‘Scoop’

The Contenders  
Actor

It's not every day a royal such as Prince Andrew sits down with a reporter, after all, and the actor appreciates the value of independent journalism.

**G**ILLIAN ANDERSON GLIDES between worlds. Or, more accurately, glides between countries. The star of Netflix's based-on-a-true-story “Scoop” is American-born, in part British-raised, and now lives in Britain full-time. And she moves between cultures, accents and perspectives like a chameleon.

Perfect training for an actor with two Emmy Awards who is still often identified by one of her earliest roles: Dana Scully on “The X-Files.”

But it's as if she senses where her true identity lies and she has an answer: a very particular North London vegetation.

“Hedgerows are the smell of my childhood,” says Anderson, who was born in Chicago, lived in the U.K. as a child in the 1970s, then relocated with her family to Michigan for her adolescence. “We would walk past them and the height of my head was always the height of the hedgerows. It's such a quintessentially English smell. If my soul had a smell, it would be a hedgerow.”

Anderson, 55, is spending this April afternoon at New York's Lowell Hotel being interviewed and photographed for her role as British TV journalist Emily Maitlis in “Scoop,” the TV movie about the bombshell BBC interview with Prince Andrew. Despite her stiletto heels, she's smaller than you might expect — until you remember she's the inspiration for the portable, resizable “Scully Box,” created during her “X-Files” days so she could better approach her 6-foot-tall co-star David Duchovny.

But the real reason her smallness comes as a surprise is the way Anderson fills a room when she's in it. With or without heels, she dominates her roles with a contained stillness that simultaneously crackles with hyper-aware presence.

“There's such a cool, calm sophistication to Gillian as a human,” says Sam McAlister, an executive producer on “Scoop” and also the real-life journalist who secured the all-important interview. “It was wonderful to see her throw herself into imbuing Emily, because of the actress

she is. When I heard Gillian was looking at the script, I held my breath for days. When she said ‘yes,’ I was yelping on the streets of West London.”

Casting Anderson is a canny decision for a number of reasons. Aside from her ability to embody the broadcaster who interviewed the prince, Anderson's name makes the film more accessible outside the U.K. bubble. American audiences aren't likely to know what a big deal Maitlis is, or understand on a gut level how big a deal it was to get a royal speaking on the BBC's “Newsnight” about his relationship with convicted sex offender Jeffrey Epstein and denying allegations he'd had sex with a minor. But Anderson's casting makes things both relatable and more interesting.

“Brits know the cast of characters so much better,” Anderson says. “We won't know until people see it whether they care [about the story].”

Making the interview with Andrew the focal part of the film was critical to see if it could even fly, says director Philip Martin. So he made two “cunning, intentional” moves: One, the day they shot the interview was the first time Anderson (as Maitlis) and Rufus Sewell (as Prince Andrew) interacted on set. Second, they shot the interview multiple times — but in 20-minute takes.

“We all sort of knew that if the interview didn't work, we didn't really have a film,” says Martin.

The interview had to work on a technical level with both actors, but as Anderson notes, the underlying point of the story was to emphasize the importance of professionals shining a light in dark corners. Fans of “The Crown” (Anderson won her second Emmy in 2021 for playing Prime Minister Margaret Thatcher on the Netflix series) likely get the insularity and protectiveness of the royals, so to persuade one of them to sink himself before the masses is an enormous victory for journalists. (Shortly after Maitlis' interview, the prince stepped back from public duties as a royal.)

“Truth seems to be more malleable than ever, and the importance of independent

journalism and a platform to hold people to account is, perhaps, a dying art,” Anderson says. “Being reminded in a film about the importance of independent journalism is warranted at any time.”

Despite playing a journalist, Anderson still doesn't much care for having the microphones turned on her, but “I mind it less than I used to,” she says. “A mixture of getting famous very young, and having a child young [Anderson has three children now] and being followed by the paparazzi [made it hard]. I was fearful during interviews, so I was quite closed off and came across as quite serious and dark. Perhaps it's gotten easier, perhaps I've gotten better — or maybe I'm just less serious.”

Getting older and wiser also has helped Anderson to make peace with Scully, the character for which she earned her first Emmy, in 1997. Over the decades, she's been followed by the groundbreaking nature of her rational FBI agent — studies have shown “the Scully effect” inspired a generation of young women to study in STEM fields — but Anderson says she's more comfortable now including that iconic character in the discussion.

“It took me a while after the series ended to be able to hear about it again, talk about it again,” she says. “Maybe it took even longer to properly appreciate it. I needed a bit of a break and a bit of distance to take ownership of it and embrace it.” ✉

Story by  
Randee Dawn

Photograph by  
Evelyn Freja  
For The Times

↓ Gillian Anderson takes a tough stance in “Scoop.”





Story by  
Lisa Rosen

Photograph  
by Christina  
House

# She helped 'Chemistry' cast form strong bonds

Executive producer and star  
**Brie Larson** on playing board  
games on set and crushing on  
Bonnie Garmus' novel.

**B**RIE LARSON FELL HARD for "Lessons in Chemistry" by Bonnie Garmus. "When I read something and it's the right thing for me to do, it's

like the most intense crush you can ever imagine," she says via video chat from her L.A. home. "And just like a good crush, you don't even know why. You can pick it apart and be like, 'Well, I love the character and I love the writing' — and all of those things are true — but there's some sort of underneath piece that my heart feels tied to, and I won't know what it is until I get to the end, if I'm lucky. That's part of what's fun and what keeps the crush alive is this great mystery, it's this adventure you're going on, like, 'I don't know, but I trust my heart that says keep going.'"

The book's protagonist is the extraordinary Elizabeth Zott, a scientist forced by mid-20th century inequities to work as a lab tech for men whose work could never equal her own. Almost against her will, Elizabeth falls in love with Calvin (Lewis Pullman), her match in genius and character. Almost as quickly, she loses him. In her heartbreak, she finds herself opening to the world in ways she never could before.

"Bonnie is an absolutely exceptional writer," Larson says. "The story had this tone that had been something I had been daydreaming about and didn't know if it existed, which is a way of expressing and holding the reality of dark things that happen in our life without having to bog ourselves down with it."

Larson came on board as an executive producer and star of the Apple TV+ limited series and was hands-on throughout production. "She carried the show on her back," says creator Lee Eisenberg. "Every day, Brie made everything better."

Many of their discussions about the series centered on Elizabeth slowly finding her community. Larson quickly created a

community on set, in part by bringing in games for the cast to play during breaks. Boggle, Spot It!, Catch Phrase and the like served myriad purposes. "I think people at first thought it was me being a host, and there is that too," she says. As No. 1 on the call sheet, "Making people feel comfortable and welcome is a huge part of my job."

With a breakneck shooting schedule, the games helped break the ice. "It gets you laughing, and it gets you out of the boredom talk: 'What's the weather outside?' 'What did you have for breakfast?' It allows you to get into something that feels deeper, without actually invading anybody's privacy," Larson says.

Playing games also helped keep the Oscar winner from getting too weighed down by the show's more heart-wrenching scenes. "I think of it like Willy Wonka saying, 'Far too cold,' and putting a coat in it. That's how it feels to me sometimes when I try to grapple with the emotional and ephemeral nature of making something. Even though it's not real, I am still spending a month grieving as this character, and it feels really good to play Heads Up! for five-minute increments; it lessens the heaviness." It even helped form romantic bonds between characters.

Her warm-ups weren't all fun and games. Larson brought a rowing machine to set so she could practice in any spare moments, as her character does. "The rowing was hugely important," she says. "It is very methodical. If you're not in a flow state, it feels surreal and clunky. And it's very punishing and very exhausting. So I felt like there's something about Elizabeth asking her body to keep up with herself, no matter what. Pain, pregnancy — she was going to keep going, and saying, 'Everybody else has got to keep up, keep the pace.' She's not lowering her bar ever."

Try as she might, Elizabeth can't control all the variables of life, and she slowly allows herself to love. Larson felt the same way on set. "When you get an opportunity to work with actors who are just there with you in it, you share moments. I get that it's all pretend, but our souls are still there. It's a feeling that your vulnerability is safe in the hands of your co-star. When you experience that, you're just bonded for life."

She feels the same way about her character. "The thing I learned during this job is that this planet is here to please us and to romance us if we open ourselves up to it. Elizabeth's way is not my way, but it was beautiful dancing with her for so long." ✉







# He's learning the 'Lessons' of true love

The Contenders  
Actor

Story by  
Lisa Rosen

Photograph by  
Kurt Iswarienko  
For The Times

**Lewis Pullman** was already having a grand time working on the Apple TV+ series. Then they expanded his role.

Pullman, who made an impression as Bob in 2022's "Top Gun: Maverick," hadn't played a romantic lead, but he didn't even read with Larson before he was offered the part. "It does feel like a bold move to not have a chemistry test on something called 'Lessons in Chemistry,'" he notes wryly. He credits Sarah Adina Smith, who directed the first two episodes, with helping him find his way. "Initially, I came in playing Calvin a lot more outwardly prickly. She was like, 'I think that once he falls in love with Elizabeth, something settles inside of him, and there's a sense of calm and of purpose and of confidence that fills him,' and she was absolutely right. That helped me have someplace to go."

Mastering the other type of chemistry was harder. He tried to understand Calvin's area of expertise, "and rapidly realized that I would need a lifetime of education to really be able to wrap my head around it." He learned the essentials and turned to the technical advisors to coach him on how to say the lines authoritatively.

He was in awe of Larson's grasp of her many jargon-filled monologues: "I think she actually understood what she was talking about." She was also a crack student at rowing, a hobby of Calvin's that he shares with Elizabeth. "If there ever was a sport where, as an actor, you're worried about little gives that are going to make you like a blaring, obvious fraud, it would be rowing," he says. But he wanted to get it right. "And also, I wanted to at least look like I was as good as Brie was, otherwise it wouldn't play." Here again, a coach helped.

Larson "led the whole operation stoically," he says. "And she would still bring this bright, warm light into the whole set, which makes everybody want to do an even better job, because it feels like you're doing it with your friends and family, and you want to bring your best self to that." Even when it's not in corporeal form. ✉

**A** MEET-CUTE IT AIN'T. WHEN brilliant, arrogant chemist Calvin Evans (Lewis Pullman) first encounters brilliant, guarded lab tech Elizabeth Zott (Brie Larson) in "Lessons in Chemistry," the sparks are practically toxic. But when he sees her again at a work event, then starts vomiting at her feet from an allergic reaction to perfume, she takes him home and cares for him, and both their wary hearts start to crack open.

He teaches her to row. She feeds him exquisite meals. They work on a theory of abiogenesis together, as couples do. Life is bliss, until — spoiler — he is cruelly snatched away. But in the Apple TV+ limited series, based on Bonnie Garmus' novel, their love story continues to permeate her life long after he has left this plane of existence, due in no small part to Pullman's indelible performance.

Series creator Lee Eisenberg, who was writing and shooting almost simultaneously, recalls watching the actor's dailies. "When you see Lewis, you're like, 'Oh, my God, I'm seeing a once-in-a-generation talent, and if anyone feels a fraction of what I feel watching this, he is going to take the world by storm.' I went back

up into the writers' room and said, 'How can we find ways of keeping Calvin alive in a way that doesn't feel like a cheat?'"

First they had him appear to Elizabeth in moments of deep need, not as a ghost so much as a physical manifestation of her grief. "It was great to do those scenes because I got to experience brief flashes of what Calvin's existence would've looked like had he not passed," Pullman says.

Then they wrote an entire episode in which Calvin's Dickensian background is revealed. "I was definitely surprised and really, really grateful when Lee came to me and said that he wanted to expand Calvin's story, because I was already having such a good and creatively fulfilling time on this project," Pullman says. "For them to invite me in for a little more time was very meaningful, and for me to get to spend more time fleshing out Calvin with this group of creatives was huge."

Calvin's brief visitations "allow the audience to care about what that relationship means to Elizabeth without it feeling like they're being derailed too much into a different story. Because so many of my favorite parts of this whole series are watching Elizabeth's story after Calvin," adds Pullman, the son of actor Bill Pullman.



The Contenders  
Actor

Story by  
Matt Brennan



Photographs by  
Christina House







# He's sticking to his own timeline

'Fellow Travelers' **Jonathan Bailey** has had quite a run of high-profile performances recently. But as his star has risen, so has the prodding to reveal more of his personal life.

**T**HIS IS WHERE ALL THE CRUISING happened." ¶ Jonathan Bailey and I are standing in Pershing Square on a bright, blustery spring afternoon, nearing the end of a homemade queer history tour of downtown L.A.: One Magazine, Cooper Do-Nuts/Nancy Valverde Square, the Dover bathhouse, the Biltmore Hotel and this, the city's former Central Park, a haven, since before World War I, for "fairies" and "sissy boys," servicemen on leave and beatniks on the road. ¶ "Is it still happening now?" he asks. ¶ "Probably not as much," I venture. ¶ "Well, you let me know if it's happening," he teases, a mischievous smile lighting up his face. ¶ Bailey understands the uses of the charm offensive. As Sam, the handsome Lothario of Phoebe Waller-Bridge's delightful pre-"Fleabag" curio "Crashing"; Anthony, the romantic hero of "Bridgerton's" second season; and John, the jerk of a protagonist in Mike Bartlett's love-triangle play "Cock," the English actor, 36, has swaggered up to the precipice of superstardom. With roles in such studio tentpoles as "Wicked" and



“Jurassic World 4” on the horizon, he may just break through. Yet he delivers career-best work in Showtime’s queer melodrama “Fellow Travelers,” as anti-Communist crusader turned gay rights activist Tim Laughlin, by leaving behind the self-assured rakes and tapping a new well-spring: soft power.

Tim may be, as Bailey puts it, “an open nerve,” but as it turns out, the devout Catholic and political naïf — who falls for suave State Department operative Hawkins “Hawk” Fuller (Matt Bomer) just as Sen. Joseph McCarthy tries to purge the federal government of LGBTQ+ people — is formidable indeed.

Stretching from the Lavender Scare to the depths of the AIDS crisis, in scenes of tenderness, cruelty and toe-curling sex, Bailey’s performance communicates that little-spoken truth of relationships: It takes more strength to submit than it does to control. The former demands discipline, courage, trust; the latter requires only force.

“In ‘Bridgerton,’ [Bailey] is like a Hawkins Fuller character — he is very sexy and has lots of power, has that kind of confident charisma that absolutely is not Tim at all,” says “Fellow Travelers” creator Ron Nyswaner.

But any doubt about Bailey’s ability to mesh with Bomer, who boarded the project early in development, was put to bed with the actors’ virtual rehearsal of a meeting on a park bench in the pilot. “Well, that’s a first,” Nyswaner recalls an executive texting him. “I cried in a chemistry read.”

### ‘AM I INVITING PEOPLE IN?’

Bailey grew up in a musical family in the Oxfordshire countryside outside London, and this, coupled with an appreciation for the morning prayers, choir practice and Mass he attended as a scholarship student at the local Catholic school, fed his precocious talents. (“I loved the performance of it,” he laughs. “Not to diminish the celebration of religious process, but I did love the idea of wearing a gown.”) By age 10, he’d appeared in the West End, playing Gavroche in a production of “Les Misérables,” an experience he now recognizes as an encounter with a queer found family — albeit one shadowed by the toll of the AIDS crisis, which peaked in the U.K. in the mid-1990s.

“When I’m asked about my childhood, there’s so much I don’t remember, and I think that’s true of anyone who’s been in fight-or-flight for 20 years,” he says. “I would have been in a cast of people whose friends would have died in the last seven years. I think of where I was seven years ago. I had all my gay friends then. It’s only retrospectively that I can retrofit a real

gay community around me [in the theater], that I just wasn’t aware of [then].”

During the late 1990s and early 2000s, American and British culture presented queer adolescents with a bewildering array of mixed signals. As beloved celebrities such as Ellen DeGeneres came out in growing numbers, and the battle for marriage equality became a central locus of LGBTQ+ political organizing, the media continued to propagate harmful stereotypes of gay men as miserable, lonely, perverted or worse — and, Bailey remembers, callously made tabloid spectacles of George Michael, arrested on suspicion of cruising in a Beverly Hills restroom in 1998, and Irish pop star Stephen Gately, who revealed his sexuality in 1999, fearful he was about to be outed.

No wonder Bailey, like many LGBTQ+ people of his generation, should feel the “chemical” thrill of “validation and acceptance” during London Pride at age 18, then embark on a two-year relationship with a woman in his 20s.

“Dangerously, if you’re not exposed to people who can show you other examples of happiness, you think that’s the easiest way to live,” Bailey says. “It’s funny. You look back and you can tell the story in one way, which is that I always knew who I was and my sexuality and my identity within that. But obviously at times, it was really tough. I compromised my own happiness, for sure. And compromised other people’s happiness.”

Disclosures about his personal life have become particularly thorny for the actor since the premiere of “Bridgerton,” the blockbuster bodice-ripper from executive producer Shonda Rhimes.

“The Netflix effect does knock you off center completely,” he says, recalling the experience of finding a paparazzo waiting outside his new flat before he’d even



“YOU CAN TELL THE STORY IN ONE WAY, WHICH IS THAT I ALWAYS KNEW WHO I WAS AND MY SEXUALITY AND MY IDENTITY. BUT IT WAS TOUGH.”

moved in. “Suddenly, you do start having nightmares about people climbing in your windows. ... Even now, talking about it makes me feel like, ‘Am I inviting people in?’”

He is also critical of the media for churning out headlines about the smallest details of celebrities’ private lives, often detached from their original context. In an interview with the London Evening Standard published in December, Bailey described a harrowing encounter in a Washington, D.C., coffee shop in which a man threatened his life for being queer — and, in recounting the experience, offhandedly mentioned the “lovely man” he’d called, shaken, after it happened. Although Bailey acknowledges that the original story handled the subject with aplomb, he felt dismayed that more attention wasn’t paid to the intended warning about rising anti-LGBTQ+ sentiment: “The only thing that got syndicated from that story was that I had a boyfriend, and it wasn’t true,” he sighs. “It was kind of depressing, if I’m honest.”

Still, Bailey, who once turned down a role in a queer-themed TV series because it would have required him to speed along revelations about his personal life he wasn’t ready to make, is prepared to embrace the power of vulnerability when it feeds the work. Although a member of his inner circle expressed doubts about “Fellow Travelers’” steamy sex scenes, for instance, the actor intuited that they were what made the project worth doing: “I was like, ‘I’m telling you, they are the reason why this is going to be brilliant.’”

### ‘HE’S CHANGED MY TRAJECTORY IN MY OWN LIFE’

To those who would complain about the state of sex in film and television, “Fellow Travelers” is the perfect riposte. All of it



matters, from Tim's first flirtation with Hawk to the finale's closing minutes, because the series, at its core, is about the importance of soft power: the strength required to bend, but not break; to adapt, but not abandon oneself; to survive without shrinking to nothing in the process. And depicting that through sex, specifically gay sex, makes "Fellow Travelers" radical indeed.

Bailey understands that baring so much comes with certain risks. When I tell him that research for the story has filled my algorithmic "For You" feed on X (formerly Twitter) with speculation that his onscreen relationship with Bomer has a real-life element, he notes that "shipping" fictional couples and co-stars alike has long been part of Hollywood fantasy. But he bristles at the implication that he and Bomer are anything but skilled actors at work.

"I would love for people to know that the success of our chemistry isn't based on us f—. It's actually about us leaning into the craft," he says. "It's a vulnerable situation to be in, talking about it on record. I don't

want to rob people of their thoughts. But I have a set of values, and as an artist, you don't need to be f— to tell that love story."

Underlying that craft, Bailey adds, is the confidence to speak up, as with one scene in "Fellow Travelers" that was adjusted because he said, "I don't want to be naked today." He learned to use his voice the hard way: In his early 20s, he recalls, he was once "bullied" on set when "someone was threatened" by him and vowed to himself, "I'm never going to do that to someone. I'm never going to allow that to happen."

This impulse to direct his influence in support of others has blossomed further with "Fellow Travelers." On the day of our interview, Bailey enthuses about an upcoming meeting with legendary gay rights activist Cleve Jones and shares his idea for a docuseries recording the stories of elders in the LGBTQ+ community while they are still here to tell them. He describes lying in a hospital bed on set on World AIDS Day, in character as Tim, surrounded by gay men who had lost friends and lovers during the crisis, and finding himself thinking, "What do I want

to leave behind?"

"I think he's changed my trajectory in my own life," Bailey says.

This is perhaps the most common reaction I know to diving deep into queer history — the understanding that we, like our forerunners, are responsible for shaping the queer future, in politics, society or art. No one is going to do it on our behalf.

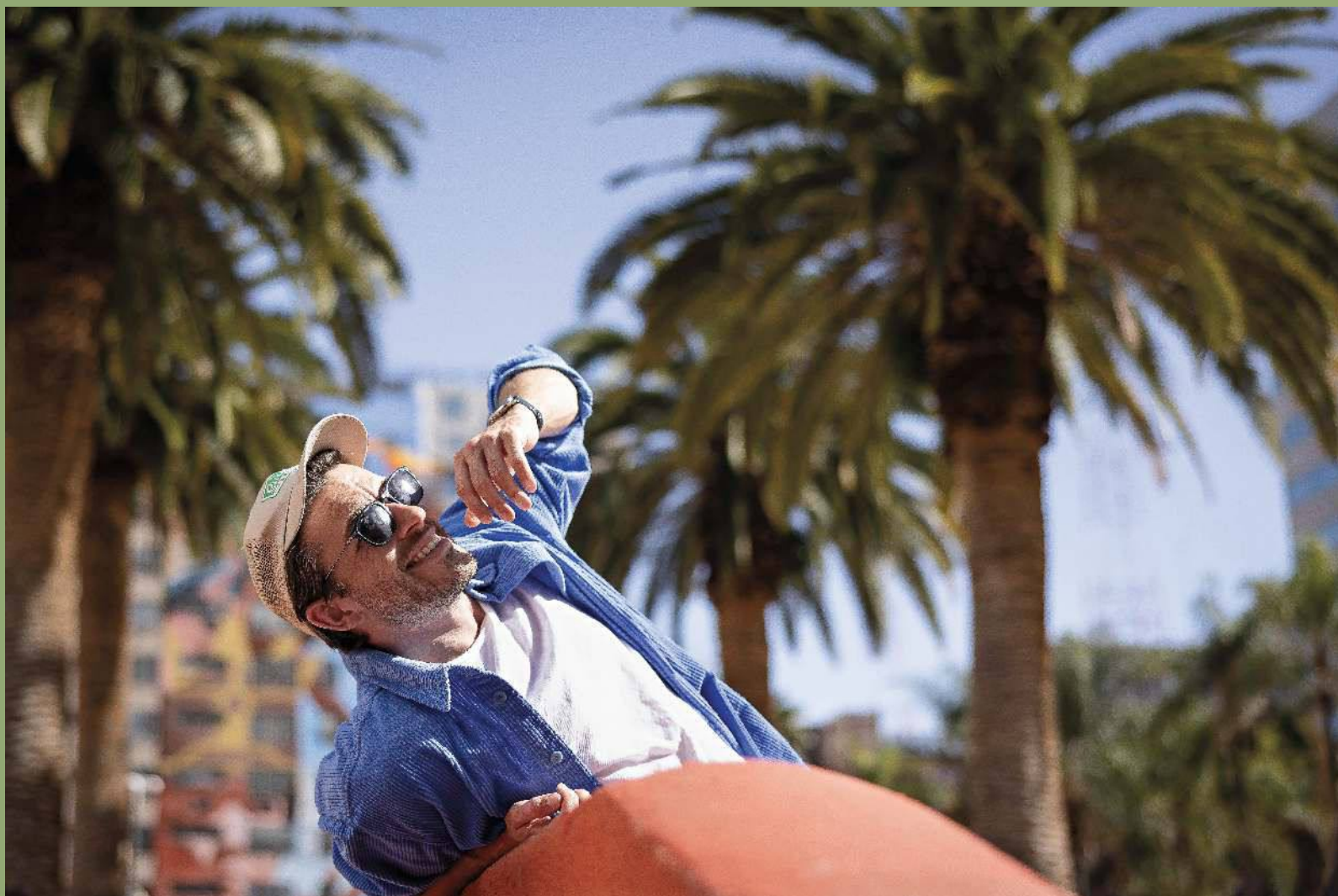
As we stand on the nondescript corner now named for her, I relate the story of the late queer activist Nancy Valverde, who was arrested repeatedly while a barber school student in the 1950s on suspicion of "masquerading" because of her preference for short hair and men's clothing. She later successfully challenged her harassment by the police in court.

"What a hero!" Bailey exclaims, wondering at Valverde's bravery. "The thing that's so interesting with power battles is, ultimately, identity is the thing that gives you the most strength and power in your life, isn't it?"

"Because that's one thing people can't take away from you: who you are and how you express yourself." ✉

## The Contenders Actor

✦ Jonathan Bailey, left, as Tim and Matt Bomer as Hawkins in Showtime's miniseries "Fellow Travelers."





The Contenders  
Actor

Story by  
Akiva Gottlieb

Photograph by  
Kurt Iswarienko  
For The Times

# William Friedkin's final film showcases talent for specificity

**Kiefer Sutherland** praises the late director of 'Caine Mutiny Court-Martial' for offering the comfort of knowing 'what he needed.' His next job is for the similarly focused Clint Eastwood.

**I**N THE TAUT, NO-NONSENSE courtroom drama "The Caine Mutiny Court-Martial," Kiefer Sutherland earns top billing in the pivotal role of Capt. Queeg, the disgraced and (perhaps unjustly) deposed commander of a U.S. Navy minesweeper. But he appears onscreen for only two scenes.

And because he was working with the legendary director of "The French Connection" and "The Exorcist," William Friedkin, those two scenes of Queeg's testimony were essentially shot in single takes.





"It was exciting doing it," Sutherland says, "and then very frustrating finishing it, because Mr. Friedkin only wanted the one take. And I was like, 'I've worked really hard on this. Can I at least have two?'"

Sutherland started doing a second take, but noticed that Friedkin "was already editing the first take into what he had already cut together for the picture. So I realized halfway through the second take ... I'm just wasting everybody's time."

Speaking on a chilly spring morning at a West Hollywood hotel, the 57-year-old actor conveys such respect for the late

New Hollywood giant that he refers to him only as "Mr. Friedkin," making clear that the honorific is his own tribute, not the director's request.

For his iconic starring role on "24," Sutherland got to spend a full decade developing the character of Jack Bauer. But he says he didn't mind this in-and-out shoot, "because [Friedkin] was so sure of what he wanted and what he needed. I can't speak enough about what a comfort it is for an actor to work for a director who is so specific and knows exactly what they want."

Sutherland is no stranger to the courtroom drama, with memorable appearances in "A Few Good Men" and "A Time to Kill." But in "Caine Mutiny," he plays a character who's restricted not just to a courtroom setting but largely to one chair.

"Choosing the chair was one of the few things that [Friedkin] let me be a part of," Sutherland says. "I needed a chair where I could kind of curl my lower back and just sink. So that halfway through that whole second testimony, [Queeg] has actually shortened himself by three inches."

Friedkin was no stranger to adapting plays for the big screen, and "Caine Mutiny," his final feature, is largely told through framing, with camera placement making Queeg seem bigger or smaller at different moments of his anguished testimony. From where Sutherland was sitting, the process was like watching a ballet.

"[Friedkin] had seven cameras moving all at the same time," he says. "It was like looking at the innards of a Swiss watch. What was fascinating was that they were all moving at different speeds, and they never ran into each other. It's like the nastiest game of Tetris you've ever seen."

The role of Queeg was famously played by Humphrey Bogart in a 1954 film adaptation of Herman Wouk's Pulitzer Prize-winning novel "The Caine Mutiny." (Friedkin's movie is based on Wouk's similarly named play.) Sutherland plays the career officer as smug, fragile and petty but also reveals the wounded depth of his attachment to institutional power. The viewer is primed to see Queeg as a relic, if not an outright villain, but Sutherland's performance troubles such easy associations.

During the first testimony, Sutherland says, Queeg is focused on "telling the court what these f— kids have done to me. And they're going to get in trouble. And they're going to deserve it. And this is my red-letter day."

But in between the first and second testimony, when we hear other officers from the Caine testify to Queeg's erratic and often cruel behavior, his strongly held self-conception starts to come undone. According to Sutherland, the character comes to a "torturous" understanding of

the gaps between "who he wants to be and the reality of who he really is."

"I think on some level, there's a moment in all our lives where we realize that we're less relevant than we used to be," he says. "We're confronted with the truth of who we are. And I don't think for anyone, it's not a little painful. And I hope for everyone that it's not as painful as it was for Queeg."

In one of his next onscreen appearances, he'll be directed by another industry icon with an affinity for single-take precision. For Clint Eastwood's "Juror



↑ Lance Reddick, left, and Kiefer Sutherland, standing, in Showtime's "The Caine Mutiny Court-Martial."

No. 2," Sutherland actually wrote the director a letter asking to be part of the film.

"I read that he was gearing up to make his last movie," he says. "I didn't even have access to a script, but I wrote him a letter and said, 'Look, I've wanted to work with you my whole career. I've read that this is your last film, and I would do anything. No part is too small. If something is available and you are interested, I would be honored to do it.'" He won't reveal more about the role, but he says he got even more than he bargained for.

"For Mr. Eastwood, the preference is for that first- or second-take energy," Sutherland says. "Some actors don't like to work like that. Some actors are a slower burn. But I actually like the first take. That's the one where it looks like I'm shot out of a cannon. I'm trying to grab onto all of the different ideas and thoughts and emotions, trying to get ahold of any of it. And then by takes two and three, I'm already figuring out what I can drop and what I don't need." ✉



# Anna Sawai sees contemporary resonance in steely 'Shōgun' women

The actor found the power and resilience at Lady Mariko's core, even as she learned to speak traditional Japanese, walk in a kimono and kneel properly.

Story by  
Chris Vognar

Photograph by  
Christina House

**A**NNA SAWAI WAS BORN in New Zealand to Japanese parents, lived in Tokyo, Hong Kong and the Philippines as a child, and has been spending a lot of time in Los Angeles lately, largely to promote the series in which she stars, "Shōgun." But ask her where home is and she doesn't hesitate to reply.

"Japan is where my heart belongs," she said in a recent video interview. "When I was growing up in Tokyo I wanted to get out of there. I felt like people were too proper, and I missed living in the Philippines. But after traveling for work outside of Japan and spending time away, I'm realizing how much it is a part of me."

Her love for the Land of the Rising Sun is a big reason why she was so excited to take on "Shōgun," a series drenched in period detail and Japanese history. Sawai, 31, plays Lady Mariko, a translator in early 17th century Japan who suddenly finds herself in a deceptively powerful position. She comes from a family disgraced when her father killed a corrupt lord. Then an English ship's pilot, John Blackthorne (Cosmo Jarvis), washes up on the shores of the fishing village of Ajiro and soon finds himself a pawn in an epic civil war, as the cagey Lord Toranaga (Hiroyuki Sanada) faces a power grab by his fellow regents.

Knowing Mariko's fluency in Japanese and English (which she shares with Sawai), and her discretion, Toranaga enlists her to be his conduit to the white "barbarian," a relationship that generates sexual tension you could cut with a sword — which only ramps up when her abusive husband, presumed dead, returns very much alive.

"She is a very complex, fragile soul," Sawai said. "She's bottled up all of this suffering and is unable to release it. But she also has this resilience despite her brokenness. If you've been through what she's been through, it wouldn't be strange that you would have that resilience. She has this core power, and I think that we see that in all the women in the series."

Indeed, the female characters in "Shōgun" share a steely quality born of the need to forge a path in a highly patriarchal

society. They include Fuji (Moeka Hoshi), who holds a knife to her own neck when asked to hand over her baby for execution (her husband has offended the Council of Regents by speaking out of turn) and later becomes Blackthorne's consort; Lady Ochiba (Fumi Nikaido), mother to the heir she protects with violent intensity; and Gin (Yuko Miyamoto), who runs the tea house/brothel in Ajiro and proves to be a deft political infighter in her own right.

For Sawai, the strength and depth of the "Shōgun" women was a big part of the series' appeal, and provided contemporary resonance.

"They're all living in a controlled society," she said. "I think that's something that we see even today in Japan, where there's a certain expectation for women, and you're not supposed to do this, or you're not supposed to say this if you're a female. We see the struggles that Mariko is going through, and in the end, we're really able to see the power that these women have."

Sawai caught the performing bug as a child, when she landed the title role in a Japanese television production of "Annie" (which seems to be an international rite of passage for young actresses). She saw herself primarily as a singer, and reached fame in Japan as one of the lead singers in the girl group Faky. But she never really turned her back on acting. At 15, she landed a role in the movie "Ninja Assassin" (2009), then went back to the singing world, where she was more established. She decided to give acting another go in 2019, and quickly started racking up roles in movies (the 2021 action sequel "F9: The

Fast Saga") and television (2022 drama series "Pachinko").

"Shōgun" presented some challenges for her, including mastering period Japanese, learning to walk in a kimono and learning the proper way to kneel: "You're supposed to stand up straight, and you're not allowed to use your hands. You have to just use your thigh muscles. So it was a bit of a workout," she says.

Sanada, who in addition to playing Toranaga was a producer and all-purpose advisor on the set, took Sawai under his wing and became a sort of unofficial tutor in the ways of feudal Japan. He was wowed by his pupil's dedication and work ethic.

"Her effort was so great, and she was a quick learner," he said in a video interview. "She asked questions until she understood perfectly and spent a long time preparing. She had long, long pieces of dialogue in English and Japanese, and had to learn traditional Japanese and fighting included, but she never gave up. And she did everything on time. I'm so proud of her. Only Anna could play this role."

"Shōgun" is based on the same James Clavell novel as the 1980 miniseries that starred Richard Chamberlain and Toshirō Mifune. But it's a much different series, made in and for a much different time. It uses subtitles in nearly every scene, one of many ways it strives for authenticity and respect for Japanese culture. Sawai hasn't seen the earlier series; "Shōgun" creators Rachel Kondo and Justin Marks wanted the cast of the new series to come in with a fresh perspective.

But she knows the new series is a landmark in its accurate and epic depiction of a bygone era in Japan.

"For me, as a Japanese person, it was important that we did it with more authenticity and accuracy this time around," she said of the series that, it was recently announced, will be returning for at least one more season. "The details really do matter. So I think with our show, we're bringing it a step forward." ✉



→ Capt. Blackthorne (Cosmo Jarvis) relies on his Japanese translator, Lady Mariko (Anna Sawai), in "Shōgun."







# They're attracted to subversion

**Brit Marling** and **Emma Corrin** upend the traditional hardboiled male detective trope in 'A Murder at the End of the World.'

Story by  
Emily Zemler

Photograph by  
Lindsey Byrnes  
For The Times

**A****FTER BRIT MARLING AND** Zal Batmanglij finished writing "A Murder at the End of the World," Marling remembers thinking how difficult it was going to be to cast the lead, an amateur detective named Darby Hart.

"How do we find somebody who can be in literally every scene and who's young and can be believably Gen Z and an amateur sleuth, but has a preternatural intelligence and gravitas and grace?" Marling says, speaking over Zoom alongside her eventual star, Emma Corrin. "And then I remember getting on Zoom with Emma, and within five minutes of talking, my whole body relaxed. It felt like Emma was somebody who could get at the deep core of why and how somebody operates."

Corrin, who uses they/them pronouns, felt an instant connection to the character, a complicated, withholding tech genius. Corrin grew up writing their own stories as a way to process things, which felt akin to Darby, who is forced to find the killer of her ex-boyfriend, Bill (Harris Dickinson), while on a retreat in Iceland.

"You get glimpses in the story about how strange and bizarre her childhood was, and all that is catching up to her in real time as she's on the retreat," Corrin explains. "She's having to unpack and access a lot of those parts of herself that she hasn't let herself feel in order to solve the

crime, which was such an original way of setting up the journey of a detective. It's so seldom that [a detective] has to access vulnerability in order to do that."

Darby was the first role Corrin took on without a point of reference, either in real life or in literature, and they found a real joy in that freedom. To create Darby's Iowa accent, Corrin studied videos of basketball player Caitlin Clark, but otherwise looked internally to build the character. Marling and Batmanglij suggested Patricia Highsmith as a general inspiration, but there were far more examples of stoic masculine detectives than there were characters like Darby.

"Normally there are male detectives who are hard as nails and surly, and victims who are young women, and ours flipped that on its head," Corrin says. "I went back and watched some shows that were like that to know what we were avoiding."

"One of the neat hat tricks of 'A Murder at the End of the World' is that if we pull it off, the audience doesn't realize how subversive what they're watching is," Marling adds. "It's subversive to take the person who's normally the age and gender of the victim who dies 10 minutes in, and to stand that person up and clean the blood off their face and authorize them to solve the mystery. And not with a badge or a gun but just with the strength of their character and sharpness of their mind. We wanted to

try to make a story where the young woman was credible going toe-to-toe with a tech billionaire. To pull that off and not have that feel like a farce was really challenging and didn't have that much narrative precedent."

The series shifts between two timelines, centering on the isolated retreat in the present and Darby and Bill's relationship in the past. The production was intense, with scenes shot on location in Iceland in such remote areas that Marling got hypothermia. Interiors were built on stages in New Jersey; toward the end of shooting a smaller crew decamped to Utah for the flashback sequences. The backward nature of the scheduling lent itself to the emotional quality on set.

"In young love or first love, the end is always contained in the beginning of falling in love with someone," Corrin says. "And throughout being in love with someone because [the] beautiful thing about it is it's so fragile. Knowing where Darby and Bill would end up meant that we could relax into the scenes in Utah and treat them with a real treasured-ness that I don't know we would have done if we had done them at the start."

Because Marling directed three of the seven episodes, she wrote herself a smaller role, Lee, a brilliant hacker married to billionaire Andy Ronson (Clive Owen) who is trapped by her circumstances.

Darby and Lee are suspicious of each other at first but become unlikely allies to take down Andy and his rogue AI. Marling says the actors never spoke too much about their relationship and that "bond was always there on set."

That relationship too felt subversive; you rarely see stories of female mentorship onscreen. "Women are always being pitted against each other," Marling says. "There's something very beautiful about the idea that a young woman comes on a retreat admiring an older woman and in the end the young woman ends up helping her escape. The image at the end of two women hackers sitting side by side at an enormous computer system, figuring out how to shut it down together, was an amazing image." ✉



→ Emma Corrin, left, and Brit Marling bonded on the set.





Story by  
Randee Dawn

Photograph by  
Ryan Pfluger  
For The Times

## Nothing prepares you for Juno Temple in ' Fargo '

For a start, there's that very specific Minnesota accent: When it clicked, 'I started doing it everywhere.'

**I**F THE DICTIONARY EVER needed a picture next to the word "moxie," Juno Temple's image would suffice. The London-born star of this season's " Fargo " has been a working actor since her first audition at 17 (2006's "Notes on a Scandal"), gone on to pop up in such features as "The Dark Knight Rises" (2012) and TV series like "Dirty John" (2018). She broke big as model turned PR maven Keeley in "Ted Lasso" in 2020 and stole scenes in 2022's "The Offer." **¶** None of them prepare you for the Juno Temple you see in Season 5 of FX's " Fargo ." As Dorothy "Dot" Lyon, she's a pancake-making housewife

with a hidden history and a powerful right hook. **¶** Temple spoke with The Envelope on her way home in L.A. (no, she wasn't driving — she doesn't have a license) about being engaged, lobster pantyhose and running faster than Tom Cruise.

**Fans of 1980s music surely know your father, Julien Temple, directed videos by Janet Jackson and David Bowie, and movies like 1988's "Earth Girls Are Easy" and 1986's "Absolute Beginners."**

He's the reason I do what I do, you know? I grew up with a mind like his. I can't help but find a sliver of light even in the most bleak of concrete. I've always said he's a

musician, but his instrument is a camera.

### Are you also a big music fan?

I love music so much. It heightens all your emotions. It can be the reason you remember things. And I make soundtracks for my characters. Music can take you to places you can't get to on your own.

### Did you always plan to get into acting?

I got a scholarship to the London College of Fashion because I wanted to design surrealist lingerie. I love surrealists and the art they make. I wanted to do melting-clock corsets and lobster pantyhose. But then I booked my first acting job ["Scandal"] and ended up deferring.

### You're getting some dynamic parts. Your characters are scrappy, inventive, creative, self-confident. How much is you — or aspirational you?

I wish I could say more of it was me. I think their ability to love and be present — they feel very alive in the moment. That's a gorgeous trait. I can be guilty of getting panicky and thinking ahead and screwing up the moment I'm in. So when I have a character that is more present in the moment, I try to take that home with me.

### How difficult was it to nail Dot's very specific Minnesota accent in " Fargo "?

My dialect coach, Liz Himelstein, did the original " Fargo " movie and has done every season since. I started working with her while I was shooting "Ted Lasso." It's fun, a really complex accent — and when it clicks, oh, my God. I started doing it everywhere. When we were filming, I stayed in the accent the whole time. Not the character, but in the accent.

### Dot was also a very physical role, and you're very petite. Do you find you get underestimated in Hollywood because of your smaller stature?

People underestimating you can be an advantage. I had to do a running sequence on " Fargo ," and Mitch [Dubin], our heavenly camera operator, told me I ran faster than Tom Cruise. So being able to surprise people with secret athleticism is something that surprised me, actually.

### Is there something you won't, or can't, do on a set?

I cannot work with spiders. I am truly arachnophobic. There was an incident on "Ted Lasso" where I was going downstairs to get some air. I'm in Keeley's miniskirt, big platform heels, whole thing. I'm good in high heels — I can run through airports in them. But there was a spider the size of a tarantula in the staircase, and I fell down three flights of stairs. I landed at Jason's [Sudeikis] feet. I sort of bounced. **✖**







# Undisputed champion for Indigenous culture

Pro boxer and 'True Detective' star **Kali Reis** wants to see Native people in all their dimensions.

**K**ALI REIS HITS HARD. That's true whether she's co-starring opposite Jodie Foster in the fourth season of HBO's "True Detective" as a troubled state trooper investigating a mysterious mass murder just as Alaska has entered its darkest time of the year, or as a pro boxer with 19 wins and two weight-class world championships to her credit. She also contains multitudes, with Cape Verdean ancestry and as a member of the Seaconke Wampanoag tribe whose husband is Jewish and Sicilian. (At holidays, she quips, "We have seven fishes, the dreidels and lots of candles.") ¶ Reis Zoomed with The Envelope to talk about light in the darkness, Indigenous stories and taking on the world's bullies.

**As a Rhode Island native you know about New England winters, but were you prepared for the bitterness of Iceland and Alaska, where "True Detective: Night Country" was filmed?**

I know what it's like to go through brutal cold. So that helped me prepare, but it was still freezing. Iceland hits different with the wind. I love heated socks now. We are set in Alaska, and I absolutely look up to and love the Indigenous people who've lived there for centuries. They're real badasses, the way they survive.

**How much of the appeal of your role as Evangeline Navarro was the ability to lean into playing an Indigenous character?**

I'm not Inupiat, so this was a chance for me to go outside my own community. This was a chance for me to learn. I don't speak for all Indigenous people — especially being somebody of mixed race. But it was an opportunity to do it the right way.

**What's bothered you in the past about other portrayals of Indigenous culture and life that you've seen?**

The whole cowboys and Indians, the savages — it's beyond the film industry. The portrayals piss me off — the one-dimensional look where a Native person is always the same — drug addict, alcoholic, beat-up woman. We are funny, have everyday lives, we're trying to fight for our culture, our lands, our people — and still live in 2024. We're not in the 1500s or 1600s, we're here, and we still go through generational trauma. Native people are hilarious. We love to tell stories. We don't shut up. We're long-winded. That's the type of things I want to see now.

**How do you feel this season's show-runner, Issa López, handled all that?**

She did a really good job, including seeing what's practical and that there's a reason for how we think and what we believe. I always say, "The land does not belong to us, we belong to it, and the people of those Indigenous lands know what it needs."

**You're reasonably new to acting, so what did you learn from working with veteran Jodie Foster?**

I hadn't even realized that a lot of my top

movies featured her. The closer it came to me going to Iceland, the more nervous I got. But it was amazing working with her. I learned a lot. She's hilarious. You'll hear her say, "This is really Navarro's story. I want to support that."

**What did you learn watching her?**

Don't take things so seriously. She takes her work very serious, she's very serious about her prep. But once you get there, and I know this from boxing, it's like, "Let's see what we can do." I'm a Virgo and I try to make everything so competitive. But with her I [learned to be] like, "Yo, just chill, man."

**You've been a star in the boxing ring. Why give acting a try?**

I've always been interested in performing creatively. I would ransack my mom's closet and come up with these characters. I needed a break from boxing for health reasons. When I was around 22, I went through menopause, and then 10 years later things woke back up again, so I was dealing with the aftermath of that. The entire year of 2021, when I was training for those last two fights, I was losing too much weight too fast, things were not [the right] hormone levels. My body was like, "Have a seat." Things have ironed out now.

**So you're not retired from boxing?**

You don't know how to retire. I haven't officially hung [my gloves] up. Acting has taken the front seat, and it's something that has more longevity than combat sports. There are one or two fights I'd come up out of my chair for.

**I got punched in the face once as a kid and that was one time more than I ever wanted. So why did you go into a sport where you get punched a lot?**

I used to fight in the street as a kid. I'd try to fight the bully who was bullying kids. I didn't like that. Getting punched is as dumb as it sounds — but it doesn't hurt. It's more like the art of it. It's like thinking on your toes. It's not fun to get punched in the face — but it's a lot of fun to be able to dance and create that whole story. ✉

Story by  
Randee Dawn

Photograph by  
Annie Noelker  
For The Times



← Kali Reis, left, stars opposite Jodie Foster in "True Detective: Night Country."



# Cosmo Jarvis learned to speak ‘Shōgun’s’ language — or made it up

Putting the focus on the historical reality, the actor also had freedom to improvise. That goes double for his character John Blackthorne’s colorful cursing and name calling.

Story by  
Emily Zemler  
London

**P**LAYING JOHN BLACKTHORNE on “Shōgun” required a level of measured complexity from Cosmo Jarvis. The character, loosely based on English navigator William Adams in James Clavell’s 1975 novel, is equal parts ruthless, manipulative, empathetic and curious, a complicated collision of traits that often put him at odds with those around him. Jarvis got the role after several self-taped auditions some years ago. He was compelled by the storytelling from creators Rachel Kondo and Justin Marks, as well as its immersive setting: 1600s Japan.

“It was about embracing that historical fiction element of it but also bearing in mind the historical fact as an important influence,” Jarvis says, speaking in April before starting production on Ray Mendoza and Alex Garland’s “Warfare.” “James Clavell obviously did his research, but he had to embellish it and craft it into an entertaining story so it was worth someone sitting down and reading thousands of pages.”

Ahead of shooting in Vancouver, Jarvis had several months to prepare, a process that involved learning the basics of Japanese along with maritime and cannon protocols. Scripts arrived in both Japanese and English. But Jarvis didn’t want to get too bogged down in understanding what

the Japanese characters were saying, especially in the early episodes when Blackthorne is new to the language.

“Sometimes it was better not to read it,” Jarvis says. “There was no point in knowing things that would end up being a hindrance to the scene. And it was challenging. There were moments where there were pieces of information Blackthorne knew, but there was no reasoning as to how he knew it. I had to bite the bullet and say, ‘Well, I guess he knows this now.’”

While many of the Japanese actors were subject to rehearsals that detailed traditional protocols and movement, Jarvis was able to embrace the fish-out-of-water nature of his character. He says he balanced which aspects of the protocol to learn as Blackthorne slowly assimilated and which aspects to ignore. It helped that the 11-month production took place “more or less chronologically,” with episodes shot in order. “The most useful thing was the constant flow of scripts,” he recalls. “It meant that there was always something to study and prepare for when it eventually did come time to begin work on that section.”

Jarvis thought a lot about Blackthorne over the course of the year-plus that he spent with him. He acknowledges that it’s “very hard to reduce an entire philosophy and culture of a sovereign nation with rich

history down to one single digestible thing that a foreigner can accept or get one day.” To the actor, that was the most difficult part of the job. Over the course of 10 episodes, Blackthorne changes and evolves, but Jarvis didn’t want to lose sight of the fact that the character had to be grounded in reality. He found that grounding in the final episode, where Blackthorne offers to sacrifice his life to save a village.

“There are definitely things about cultures that can have huge impacts, but the fact that you dress up this Englishman in Japanese clothes and you teach him how to bow and you teach him to maybe not run his mouth all the time, I don’t know if that necessarily counts for assimilation,” Jarvis says. “He’s still him. But, ultimately, what he goes through at the end that signifies his change is the first honest, agenda-less act that he has been involved in since his arrival — and probably since. He does something selfless and I think that’s the more important change that he goes through.”

One of the most challenging moments came in Episode 9, where Anna Sawai’s Mariko prepares to commit seppuku. In the novel, another character acts as Mariko’s second, but the series raised the emotional stakes by having Blackthorne step in. The actor had a difficult time justifying the character’s decision and wanted to ensure it felt plausible that Blackthorne would offer the service of finishing off Mariko after she slices into herself. In the end, on the day of shooting Jarvis improvised the line, “Hell is no place I haven’t already known.”

“The scripts were very well formed, but some of the Blackthorne lines came about as something that was just tried,” he says. “Justin is very collaborative. The story beats were there, but there were details or logistical things that could be expanded on and that was one of those moments. The line just made sense. Why was Blackthorne doing this? It felt like that let [Mariko] know the reasoning behind it. ... You spend long enough as a person and you just start thinking that way.”

Jarvis, who also improvised a lot of Blackthorne’s swearing and name calling, ultimately enjoyed spending time with his character, despite his many complica-



KATIE YU FX; GETTY IMAGES





tions. “I liked how he carried himself and I liked how people responded to him when he was walking around,” the actor notes. “I looked at it as dispensing with myself for the duration of the shoot.”

“Shōgun” marks the biggest production that Jarvis, previously best known for such films as “Persuasion” and “Lady Macbeth,” has been part of. He was amazed by the impressively grand sets, some of which were built entirely on location in Canada,

and says the technical skill of those below-the-line crafts pushed him to be an even better performer.

“The crew were not only so technically proficient but they also had an astounding work ethic,” he says. “What they were able to manifest was the stuff of fantasy. It was a wonderful catalyst to be encouraged to really deliver for them and to try to create someone worthy to live in the world they had built.” ✉

## QUOTE



**DANNY MCBRIDE**  
Actor  
*‘The Righteous  
Gemstones’*

**What series past or present would you have liked to be in, and in what role?**

“

When I was a kid, two of my favorite shows of all time were ‘The Jeffersons’ and ‘What’s Happening!!’ And as a little dude, I found George Jefferson [Sherman Hemsley] so f— funny. That’d be great to be in, to be yelled at by him and made a fool of, like a neighbor down the hall. I could be his punching bag.

”



LIMITED SERIES ROUNDTABLE

JEFF DANIELS ■ NORA LUM ■ TOM HOLLANDER ■ JI-YOUNG YOO ■ HOA XUANDE ■ DAKOTA FANNING

“

STORY BY ENVELOPE STAFF

HALF YOUR  
PERFORMANCE  
IS IN THE  
OTHER ACTOR.

PHOTOGRAPHY BY CHRISTINA HOUSE

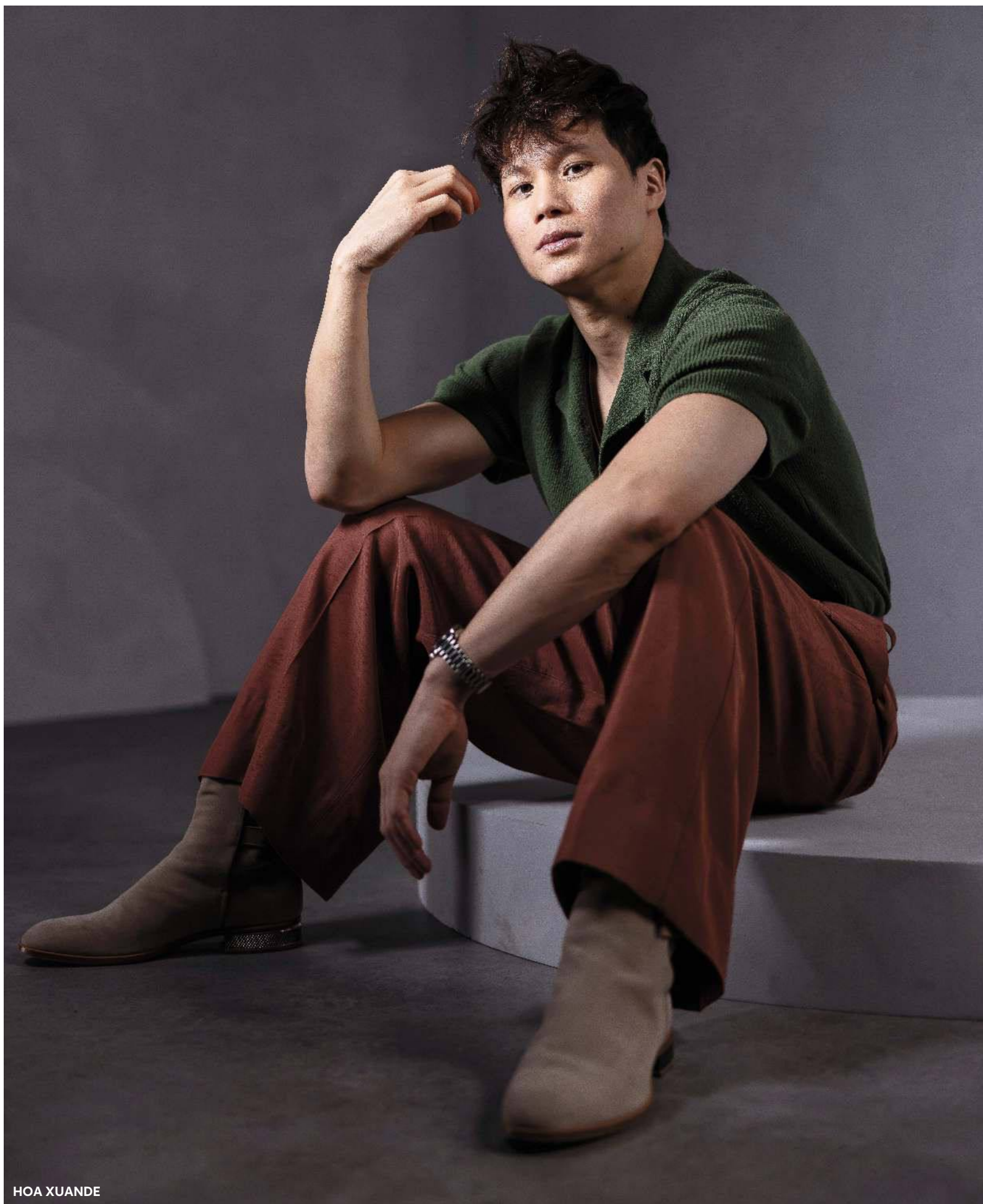
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6 ACTORS ON REPRESENTATION, INHABITING CHARACTERS AND FLOP SWEAT









HOA XUANDE



# T HERE ARE OUTSTANDING

## PROFESSIONALS IN ANY FIELD — PEOPLE WHO ARE ADMIRER FOR THEIR

insights, their intelligence and pure skill. And when you get to work with such a person, well, it can be an amazing thing. Or maybe a nerve-racking thing, depending on your perspective. That's true for actors as well.

¶ For Jeff Daniels, that was working with Meryl Streep for the first time.

¶ "It's in a movie called 'Heartburn' with Mike Nichols directing. You're young and you're supporting. And she's No. 1 on the call sheet. And she's Meryl Streep. And you realize very quickly that if we do eight takes, I have to be great eight times. She only has to be great once. And she was [struggling], 'Mike, there's just something, I don't know what it is' ... and we get to about take six, seven, and I'm starting to flop sweat."

¶ Soon enough, though, Streep nailed it, says the veteran actor, who plays a wealthy businessman whose world falls apart in Netflix's "A Man in Full." "If she were a pitcher, it's not just fastballs now. Now it's fastball, curveball, slider, knuckle curve, change-up ... and I'm over here, I can feel the sweat. And that really taught me early on that half your performance is in the other actor." ¶ "Wow, that would have been like a master class," says clearly impressed newcomer Hoa Xuande of the HBO series "The Sympathizer." "My first speaking role on a TV show back home in Australia, I got to do a small scene with Elisabeth Moss. I had to be a bit of a d— to her. I remember being like, 'Oh, my God, I'm so sorry. I'm not like this in person.' And she was just like, 'Just keep doing your thing. I'm working off you.'"

¶ Ji-young Yoo can relate. Her co-star in Prime Video's "Expats" was Nicole Kidman. "I was really trying to be so prepared and have so many options to give her because you're just worried about being a good scene partner. And then she's so charismatic and present. I looked up after we had finished going, 'Oh, my God, that just happened.'" ¶ These stories and more came out when six actors from some of this season's top limited series got together in late April for The Envelope Limited Series Roundtable, moderated by TV host Kelvin Washington. The performers also discussed how fun it can be to be bad ("Playing a villain ... you get to do terrible things to people that we can't actually do because we'd go to jail," says Tom Hollander of FX's "Feud: Capote vs. the Swans"), bringing human qualities to their characters ("You think you don't like somebody, and then they say, 'You're pretty,' and you're like, 'Oh, maybe they're not so bad,'" says Dakota Fanning,

*Their conversation here has been edited for length and clarity.*

who stars in Netflix's "Ripley") and finding yourself in your characters ("I think that Anne's introversion ... it was easy to play because I feel like I am that," says Nora Lum — known professionally as Awkwafina — who stars in the Hulu movie "Quiz Lady").

**Dakota, your Marge was a little different from other adaptations of "The Talented Mr. Ripley." She was a little more intuitive about Tom Ripley.**

**DAKOTA FANNING** The only way Steve Zaillian wanted to tell the story was if he could do it in a limited-series form and have all of that time to spend with the characters. And because you have so much more time, you get to go a little bit deeper with everyone. You get to see that maybe Marge and Tom are a little bit more alike than we've ever seen before. We get that Marge comes from a small town and from a more similar background to Tom than to [the wealthy] Dickie. And, of course, Tom and Marge are trying to occupy the same space in Dickie's life, and they're just wary of one another from the beginning. Marge is a character that is dealing with Tom in the first episode and is still dealing with him at the end. So you see how their relationship changes and evolves. It was fun to go toe to toe with Andrew Scott and play things without words, sometimes, too. Like the silences of it. And letting all that space happen.

**Nora, in "Quiz Lady," you play Anne, a more sensible, responsible person, who with her chaotic sister, played by Sandra Oh, schemes to get their mother out of debt. What drew you to such a quiet role?**

**NORA LUM** Anne's introversion and her relationship with how she is in the world and her job — it was really easy to play because I feel like I am that, a person who wants to hide all the time. And then Sandra was really excited to play this kind of crazy character, which also enticed me to play Anne.

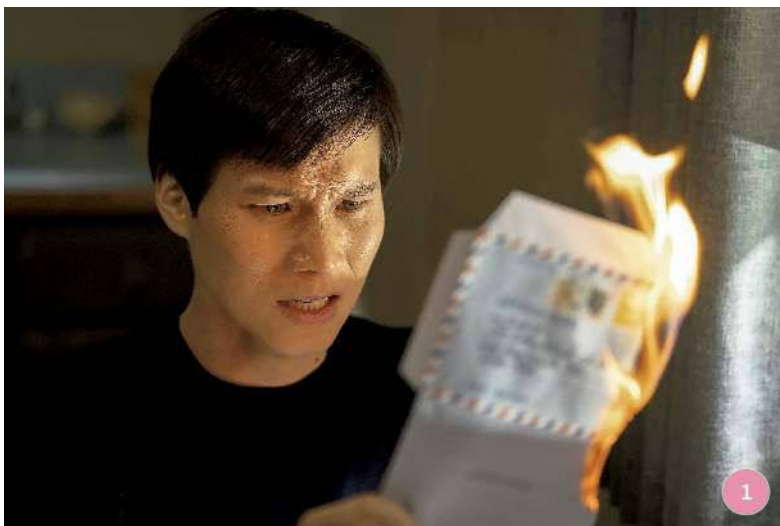
**A lot of your roles are funny, a little loud, and so to find out that you're kind of introverted is interesting. Was that helpful in this quiet role?**

**LUM** When you go [to those loud roles], it's especially hard to turn it on. But if you're doing something that's kind of morose, it's just like, "Bring me to the set."

**In the film, Anne's sister puts her on social media showing that she's amazing at these quizzes and then she goes viral. Any parallels there?**

**LUM** I definitely had little flashbacks of when that was happening to me, and it





**1**  
Hoa Xuande  
plays a double  
agent in HBO  
miniseries "The  
Sympathizer."

**2**  
Tom Hollander  
and Diane Lane  
in FX's "Feud:  
Capote vs.  
the Swans."

**3**  
Dakota Fanning  
as Marge  
Sherwood in  
Netflix's "Ripley."

was really scary. Although it is ultimately good, you're watching the car kind of go out of control.

**TOM HOLLANDER** You were definitely the shy introverted person. But every so often, you exploded with the truth, which is one of the amazing things about the show. Sometimes when you're acting, you get to do stuff that you dream of doing in real life but you can't ever.

**LUM** It was improvised. Like, no one asked me to do that. I think that was me losing it a little bit too.

**HOLLANDER** It was amazing.

**Sandra Oh is a common thread here. Hoa, she's also in "The Sympathizer." And you played against four different Robert Downey Jr.'s, as if one wasn't enough.**

**HOA XUANDE** Sandra really kind of taught me how to just relax and be chill. Because you spend so many hours trying to figure out what this scene means and all these little things that actors get neurotic over. And then you walk on set and you try to do everything at the same time, and Sandra's like, "Relax. Just talk to me." When she started doing her lines for a particular scene, I was like, "Wait, are you talking to me? Or are we doing the scene?"

And then with Robert, it was all about keeping things fun and fresh. Because, you know, when you do things 10, 20 times on set, at like 4 a.m. sometimes, and you're just like, "How am I going to even make sense of any of these words?" And Robert was just like, "Brother, just forget about it. You're here with me. F— it." Like it doesn't matter if you're not sticking to the words right now, because we're trying to find the scene and the character. Just keep it fresh, fun and alive. And, you know, Robert's got like a million characters coming out of him at once. We could only put him in the four.

**The series is, of course, about the Vietnam War and post-Vietnam. Did the shoot challenge any thoughts you may have had? Or did you learn anything new about the war?**

**XUANDE** Growing up, especially in Australia, I didn't have much of an attachment to my heritage and even my parents' past and what brought them to the country. I never really took an interest in that history or that big, significant part of my life, let alone America and Australia being involved in such a poignant part of their histories, you know? So doing this taught me a lot about stuff that I've kind of made insignificant in my life. And reading [source material] Viet Thanh Nguyen's novel about the different refugees and how they had to make do even after being saved from the war, looking forward with hope in America, but never really fulfilling that. And how





TOM HOLLANDER



DAKOTA FANNING

they just disappeared, essentially. And [it] kind of just dawned on me how actually deep and traumatic that experience would have been for people who never felt like they could share their stories.

**Ji-young, you and I were talking a little bit about your Mercy in “Expats” — a young woman trying to find herself in Hong Kong. She’s kind of floating adrift. Then there’s a moment of negligence that leads to a tragedy, and she’s trying to recover from that.**

**JI-YOUNG YOO** Yeah, don’t text and babysit, first of all. This truly was my first leading role of any kind in the film and TV world. And I was doing it, obviously, in Hong Kong. We shot there for about six months at first in 2021. And then shot in L.A. for the following year, on and off. I didn’t meet [the cast] until we started shooting. We didn’t do table reads. [Writer-director Lulu Wang] doesn’t really do rehearsals. She really just allowed me

and trusted me, who knows why, to just build it all on my own. So, especially during that era of COVID, I had a lot of time to build [Mercy’s] internal world.

And I got maybe a little too obsessive about it. One of the things that I don’t think anyone’s gonna notice in the show, that I put in there, is that Mercy’s left-handed. The reason why I did that is my mother is left-handed. And [for] her generation in Korea, it was considered really bad luck to be left-handed. I felt like that would have added a lot to Mercy’s feelings of falling short and not really being sure of who she is or where she fits. So I taught myself to do things with my left hand. I also read a lot about Hong Kong, and I built a lot of playlists because it’s set in 2014. And one of them ended up in the show!

**Jeff, “A Man in Full” was a Tom Wolfe book, written more than 20 years ago, obviously updated a little bit for the**

**series. It was really intense. Talk about playing Charlie Croker.**

**JEFF DANIELS** At this point in the career for me, I like risking failure. I like going, “This could be a disaster. This could be a big swing and a miss.” And Charlie Croker is that, because I’ve gotta be larger than life. We *start* at more. It helped doing “Dumb and Dumber,” because when you’re with Jim Carrey, you start at 11. I had to come up with a huge Southern accent that Tom Wolfe kind of wrote into the book. And when Charlie gets too upset, you can’t understand what he’s saying. And all I did was just kind of switch to vowels. I eliminated consonants.

[Laughter]

**Tom, Truman Capote has very distinct mannerisms, style of speaking. How did you get into that?**

**HOLLANDER** Well, a really brilliant voice teacher called Jerome Butler, who’s an amazing man. But listening, copying, like

Go online at [latimes.com/envelope](https://latimes.com/envelope) for the video coverage of this conversation or tune in to Spectrum News 1, where it will air throughout the month.





JEFF DANIELS



being a parrot for a bit and then trying to ... It's quite an extreme voice, so it's one where I had to give myself permission to not have to be exactly like him, because I couldn't do an impression of him. I could up to a point, and then you have to go, "But I've also got to be a human being, and the best way to be a human being is to be myself."

**DANIELS** Did you find that the accent could— it would take you?

**HOLLANDER** Eventually, it became something I was not fighting, and then I could disappear into it. It started as something that ... Everything was difficult, everything was awkward, and you feel foolish and sweaty. And then you do it again and again, and then after about five months of it, the character was my best friend. I felt like I had wings. I would disappear into him. And he's smarter than me, more interesting than me. So I loved him. And then I missed him when it finished.

**DANIELS** He kind of inhabits you.

**HOLLANDER** I mean, it's a great part, you know?

**LUM** Your Capote genuinely blew me away.

**HOLLANDER** Thank you. Well, you blew me away too.

**LUM** Oh, in "Quiz Lady"?

**HOLLANDER** Yeah.

**Is it hard to turn that off?**

**HOLLANDER** The complimenting?

[Laughter]

**HOLLANDER** It's an occupational hazard.

**As Jeff was saying, when you get locked into a character — Denzel**

**Washington talked about being Malcolm X and how he couldn't turn it off for quite some time. Is it challenging?**

**DANIELS** Yeah, it used to be. I'd go home after doing a movie and the personality traits of whomever I was playing were still around, which annoyed everyone in my family.

**Tom, did anything change for you while playing Truman Capote and his betrayal of the women closest to him?**

**HOLLANDER** Well, I don't think he thought he was betraying them. So, what you do in life and what you think you're doing are not necessarily the same thing. The tragedy of the story is not forgiving, never making up and then people dying. In fact, I found myself writing an email only two days ago to someone who I never really apologized to for something. In a way, it's about the forgiveness that never happens and it eats your soul.

**I want to talk a little bit about representation. Here we are with half this panel serving Asian representation. Ji-young, how important is that for you?**

**YOO:** Softball question, that one. [Laughs] What's been really interesting is a lot of people have asked me, "What it's like to work with Lulu?" Her being Asian Ameri-



NORA LUM (AWKWAFINA)





1  
Jeff Daniels as  
Charlie Croker in  
Netflix's "A  
Man in Full."

2  
Sandra Oh, left,  
and Awkwafina  
play sisters in  
"Quiz Lady."

3  
Ji-young Yoo  
as Mercy in  
Prime Video  
series "Expats."

can and her also being a woman. And what's been really unique about my career so far is, I've worked with one man as a director, and he was co-directing with a woman. And that goes for theater as well. So I've actually worked with more women, and also Asian American women, in the director's chair, and also as producers and heads of department than I actually have worked with men. So, I think that's obviously proof of a changing industry and something that's really exciting and new and cool.

#### Hoa?

**XUANDE:** I'm learning stuff about myself that I haven't learned before because it's never been shown to me. It's never been reflected to me. It's not necessarily that these things are new, it's just that there's a full spectrum of perspectives that we're missing.

**LUM:** We want the opportunity to fail, you know? And I think that it has been growing. Especially in the last eight years, since "Crazy Rich Asians."

#### What do you all think about your show's endings? Jeff?

**DANIELS:** Well, I can't tell you anything about the ending because that would blow it. But what's exciting is, as we were still shooting, we didn't know how it was gonna end. And when we got the sixth and final episode, what David E. Kelley delivered, was completely unpredictable, never would have seen it coming, yet plausible. I read scripts, and maybe 10 pages in you stop and you go, "What happens next?" And if I can guess right, that's a negative. So, when the episodes would come in, if I didn't see it coming and it still worked, that's gonna work for the audience too. And so, that's what a great ending is for me.

#### Tom, same question.

**HOLLANDER:** The actual story is a sad ending where he died very young and Babe Paley died very young. But what's clever is they managed to give it a happy ending. They also tell you the whole story in the first episode. And then they retell the same story over eight different episodes with different conceits. And they managed to give a tragedy a happy ending by going, "Well, this is a story about a writer. And a writer can imagine anything. So we're gonna imagine that it's this. And we're gonna construct a fictional, sort of fantasia ending."

#### Ji-young?

**YOO:** Mercy, her big question is, when you've done something so horrible and irreversible, how do you start to forgive yourself to move forward? Are you allowed to? I loved where her arc goes, because it's not providing a simple answer, and that's good, because it's a really hard question. ✉





JI-YOUNG YOO



# *theSpotlight*

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vs. the Swans'**  
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Illustration by  
**Anna Sorokina**  
For The Times







# Truman Capote remains the best character the writer ever created

**Tom Hollander** avoids making him a ‘grotesque’ in ‘Feud’ as he joins portrayals of the troubled talent.

Story by  
Chris Vognar

Illustration by  
Anna Sorokina  
For The Times

**T**RUMAN CAPOTE WAS AN immensely public figure, even, perhaps especially, when he was self-immolating. Movies and television have offered a front-row seat to his lacerating wit and his downward spiral. Both are on display in the FX limited series “Feud: Capote vs. the Swans,” courtesy of star Tom Hollander.

The Capote story is well-trodden ground. “Capote” (2005), for which Philip Seymour Hoffman earned an Oscar playing the writer, and “Infamous” (2006), starring Toby Jones, both tell the story of how Capote, at the height of his talent, essentially sold his soul to write his bestselling 1966 “nonfiction novel” “In Cold Blood.” Falling in love with one of his subjects, murderer Perry Smith — portrayed by Clifton Collins Jr. in “Capote” and Daniel Craig in “Infamous” — then wishing for Smith’s death so he can finish the book, Capote enters a state of moral torment and, as the films suggest, post-“Blood” creative paralysis.

“Feud: Capote vs. the Swans” picks up the story some years later. Capote is now a raging alcoholic and pill popper, laboring over a book, “Answered Prayers,” that he will never finish. He spends much of his time swilling cocktails and gossiping with his “swans,” an assortment of society women including Babe Paley (Naomi Watts), Slim Keith (Diane Lane), C.Z. Guest (Chloë Sevigny) and Lee Radziwill (Calista Flockhart). He’s playing the raconteur on talk shows, telling more stories than he writes.

Then he self-sabotages, writing a thinly disguised short story for Esquire magazine that spills the tea all over his swans, particularly Paley, his favorite of the bunch. He is quickly exiled from the kingdom, a social pariah left to his most self-destructive impulses. Plagued by liver disease and excessive drug use, he died in 1984 at age 59. (A cobbled-together version of “Answered Prayers” was posthumously published in England in 1986 and in the U.S. in 1987, to mixed reactions.)

This is the Capote that Hollander tackles in “Feud,” a prematurely over-the-hill writer

drowning his gifts in booze and ostracized by the very people he put on a pedestal. It’s a Capote who, by this point, was playing a caricature of himself for public consumption. Hollander, seen most recently in the second season of “The White Lotus,” knew he had to move beyond the big-screen Capote depictions and the easily ridiculed spectacle the man himself became.

“The danger is that you become just a sort of grotesque,” Hollander said in a recent video interview from the Reading train station, outside of London. He’s carrying a geranium, which he will soon present as a housewarming present to a friend in the village of Dent. “You have to look at the real person, and then you have to rise to the occasion. You have to find moments of stillness so that the audience gets a chance to look into your eyes.”

What they see is rarely pretty. Fueled by wounded ego and gallons of vodka, the Capote of “Feud” is a far cry from the blinding literary talent who wrote “Breakfast at Tiffany’s” and “In Cold Blood.” He has ingratiated himself with the swans, all obscenely wealthy, most married to powerful men (Paley was the wife of CBS chieftain and prolific philanderer William S. Paley, played here by Treat Williams). They accept Capote as a source of gossip and entertainment, a sort of court jester to trot out at dinner parties. Capote rides their coattails — until, in an act of pique, he sets them on fire in print.

“I think a little bit of him was angry at his position in that society,” Hollander said. “He would deny that fervently, repeatedly, but he was Truman Capote. He was the greatest writer of his generation, or one of them. And they treated him as one up from the

staff. He was a gay man that was stuck at the other end of the table and very welcome as long as he told funny stories and scandalized everybody. He had to sing for his supper. They didn’t have to sing for their supper. They just had to sit there looking good.”

Capote completists looking for depictions of the author could go back to the 1962 movie adaptation of “To Kill a Mockingbird,” with John Megna playing Dill, a character based on the writer — a childhood friend of “Mockingbird” author Harper Lee. Capote infamously played himself in “Murder by Death” (1976), the shooting of which is briefly re-created in “Feud” (it seems Capote, in an intoxicated daze, had trouble remembering his lines).

But “Capote,” “Infamous” and “Feud” form a sort of informal trilogy of ruin. “Capote” is pure tragedy. “Infamous,” covering the same material, works shades of comedy into the mix. And “Feud,” like so much under the Ryan Murphy production umbrella, is glorious melodrama, with room for ample emotional range — rage, defiance, despair — on Hollander’s part.

“Swans” creator Jon Robin Baitz found his star to be the perfect Capote.

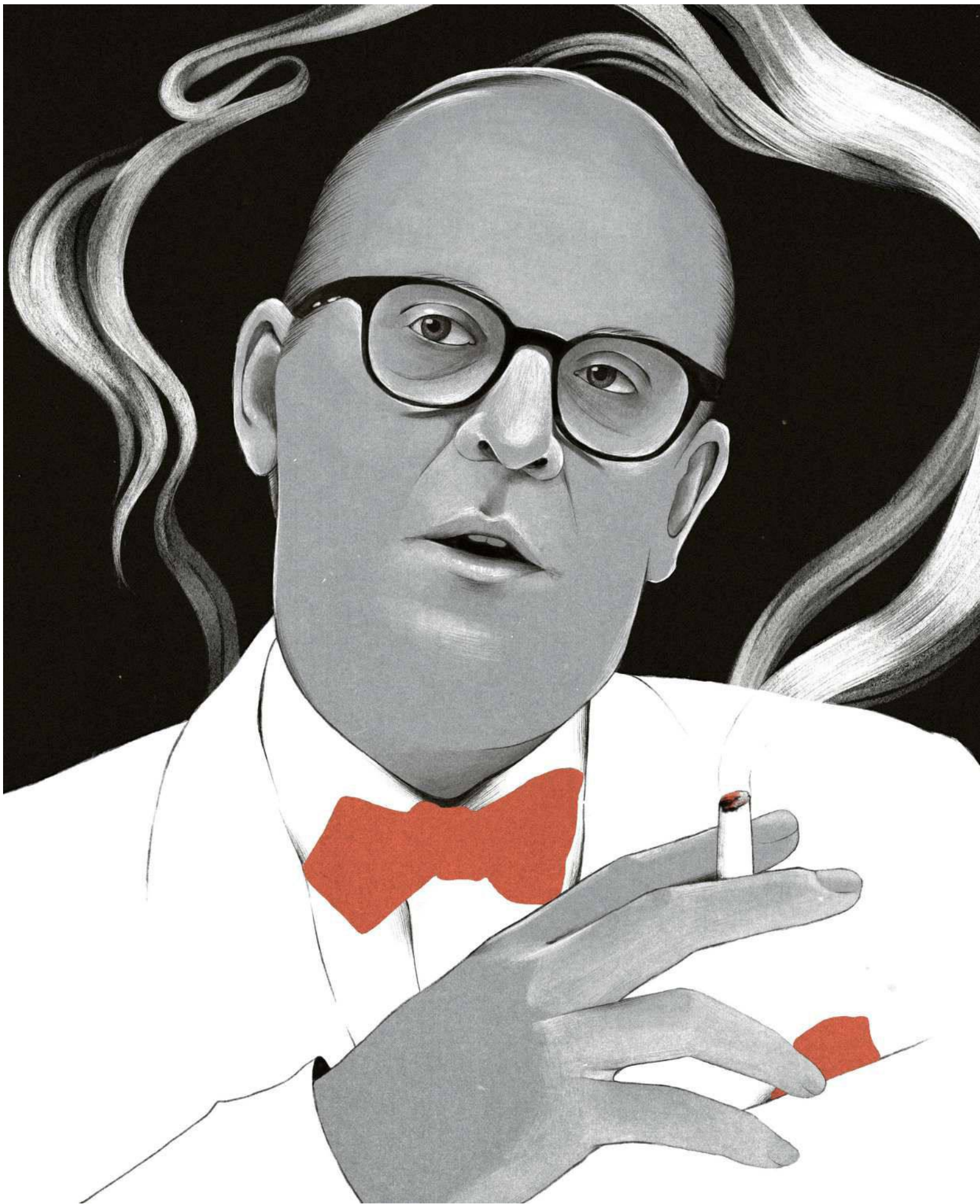
“Tom brings tremendous improvisatory freedom, the kind that comes from instinct and intelligence — some very acute balance of emotional and investigative curiosity,” Baitz said in an email. “He is also courtly, kind and funny, and the swans swooned for him.”

As Hollander sees it, Capote took a torch to his social life for work that wasn’t even close to his own standards. The story that caused the swans to scatter, “La Côte Basque” (named for the swank New York restaurant where the author gathered with the swans), is thin gruel compared to Capote’s best writing. “He thought he was doing something better than he was,” Hollander said. “He thought he was writing an astonishing piece of social satire and, to an extent, celebrating this world. But actually, he was just writing a little bitchy scandal sheet. I don’t think he was as good as he used to be because he drank so much. He wasn’t as clever as he used to be because he’d lost too many brain cells.”

And yet Capote continues to draw us in for another lascivious story and another dramatic portrayal. Forty years after his death, he still holds court. ☒

**THE CAPOTE OF “FEUD” IS A FAR CRY FROM THE BLINDING LITERARY TALENT WHO WROTE “BREAKFAST AT TIFFANY’S” AND “IN COLD BLOOD.”**







# ‘Shōgun’s’ renewal gives a boost to depleted drama competition

In a year when awards favorites took their final bows and strikes caused production delays, the Emmys’ drama categories have no clear front-runners.

I’VE WRITTEN ABOUT THE EMMY RACES FOR limited series and comedy, which brings us to drama. And if you think this is an instance of me saving the best for last, that’s not the case. Far from it. Thanks to production delays caused by last year’s strikes as well as the end of such Emmy-nominated perennials as “Succession” and “Better Call Saul,” this year’s lineup of drama series contenders is thin. The eventual nominees might not be the worst slate ever selected ... but it’s going to be close. ♣ How bad will it be? That depends on whether you believe that there’s such a thing as guilty pleasures (hey, if you like something, why apologize?) or that pleasure can be found in hate-watching a series just to see how cuckoo it can get. With those stipulations in mind, let’s look at the landscape, which can charitably be described as “wide open,” for this year’s Emmy drama categories.



Glenn Whipp  
Columnist

## DRAMA SERIES

Maybe you consider this first season of “SHŌGUN” to be a limited series, just like the 1980 television adaptation of James Clavell’s book that starred Richard Chamberlain. I won’t argue. I will just tell you to give thanks that it’s coming back for a couple more seasons, and because of that, it will be competing as a drama and classing up the joint. It will be joined by the final season of “THE CROWN,” the only nominee from last season eligible this year.

Emmy voters have been content to ignore Apple TV+’s flagship series “THE MORNING SHOW” in this category, rewarding it mostly for its acting. It had a new showrunner this year, and you can’t say Charlotte Stoudt didn’t lean into the zany plot twists and frenetic energy that fans seem to love. Meanwhile, another Apple TV+ show, the well-regarded misfit spy

saga “SLOW HORSES,” is still looking for its first Emmy nomination of any kind. Good news! It’s a wide-open landscape!

From there, voters can rummage through a perfectly entertaining Marvel series (“LOKI”), a couple of stylish crime dramas (“SUGAR,” “TOKYO VICE”), a giddy, postapocalyptic video game adaptation (“FALLOUT”), a challenging take on an unadaptable book from the “Games of Thrones” team (“3 BODY PROBLEM”), light period fluff (“THE GILDED AGE”) and a movie adaptation that, in my circle, no one had the patience to watch to the end (“MR. & MRS. SMITH”). That could also be said about “THE CURSE,” a show equally brilliant and alienating.

## DRAMA ACTRESS

Nobody had a better character arc than **ANNA SAWAI** on “Shōgun” — vassal, translator, warrior, lover, avenger. Her final moments on the show stand up to anything on television this year. **EMMA STONE**, now a two-time Oscar winner with her recent triumph for “Poor Things,” is a formidable contender as well for her unsettling turn on “The Curse.”

Several leads could be nominated after being passed over last year — **IMELDA STAUNTON** for playing Queen Elizabeth II on “The Crown,” **CARRIE COON** for wholeheartedly embracing the melodrama of “The Gilded Age” and **JENNIFER ANISTON** for her star turn on “The Morning Show.” Voters opted for Aniston’s co-star, **REESE WITHERSPOON**, in 2023. Maybe they’ll attend the ceremony together in September.

Other possibilities: **MAYA ERSKINE** (“Mr. & Mrs. Smith”), **CARRIE PRESTON** for “The Good Wife”-verse spinoff “Elsbeth” and **JULIETTE BINOCHE** for her cold-blooded Coco Chanel on “The New Look” (and because she deserved more love for making us swoon in Trần Anh Hùng’s film “The Taste of Things”). **ELLA PURNELL**

Illustration by  
Taylor Le





might be the most deserving dark-horse contender for the hell her character went through on “Fallout.”

### DRAMA ACTOR

I don’t know what’s going on with television critics’ digestive systems, but I don’t think I’ve read a review of “Slow Horses” that hasn’t expressed a deep appreciation for **GARY OLDMAN’S** ability to pass gas. Can you win an Emmy for a certain flair for flatulence? We’re about to find out.

“Shōgun” leads **HIROYUKI SANADA** and **COSMO JARVIS** will both be nominated and, as this adaptation belongs to

← From top right, contenders Emma Stone, Nathan Lane, Gary Oldman, Imelda Staunton and Tadanobu Asano.

Sanada’s Lord Toranaga, he has the upper hand. (Nobody bests Toranaga.) One thing I just learned: **DOMINIC WEST** has never been nominated for an Emmy. Appreciation for the last two seasons of “The Crown” has ebbed, and perhaps he’s too charming to play Prince Charles, but his grieving monarch was nonetheless affecting.

More often than not, voters like to have an emotional connection with characters. That puts **NATHAN FIELDER** (“The Curse”) and **DONALD GLOVER** (“Mr. & Mrs. Smith”) at a disadvantage but maybe increases the hopes for **WALTON GOGGINS**,

whose Ghoul has a tragic backstory on “Fallout.” **COLIN FARRELL’S** private detective also was dealing with a dark past — and a big secret — on “Sugar,” a series that confounded many viewers with its midseason twist but worked (mostly) for me as a stylish, sci-fi noir. Farrell always delivers.

### DRAMA SUPPORTING ACTRESS

**ELIZABETH DEBICKI** won the Screen Actors Guild award for her sensitive portrayal of a melancholy Diana on “The Crown” earlier this year, and with Jennifer Coolidge out of the race, she might well win the Emmy too. Castmate **LESLEY MANVILLE** should be nominated as well, since the series finally gave her a showcase episode in “Ritz,” the gorgeous, devastating highlight of “The Crown’s” final season. Manville’s Princess Margaret is absolutely breathtaking. Maybe she should take the Emmy.

Another English legend, **KRISTIN SCOTT THOMAS**, could earn a nod for her droll perfection in “Slow Horses.” As for the remaining five spots: Emmy favorites **CHRISTINE BARANSKI** (15 nominations, 1 win) and **CYNTHIA NIXON** (5 nods, 2 Emmys) have a case for elevating “The Gilded Age” above the ordinary. **MOEKA HOSHI** and **FUMI NIKAI**DO might be part of a “Shōgun” sweep. (Both had exceptional moments in the season finale.) And four women from “The Morning Show” — **GRETA LEE**, **HOLLAND TAYLOR**, **NICOLE BEHARIE** and **KAREN PITTMAN** — had memorable scenes that could linger in voters’ minds.

### DRAMA SUPPORTING ACTOR

**BILLY CRUDUP** won this category for the first season of “The Morning Show,” and he remains the best reason to watch the series. His co-star this season, **JON HAMM**, playing the suave, space-loving billionaire that Elon Musk can only wish to be, will join him. Perhaps **MARK DUPLASS**, nominated for the first season, returns as well.

They probably won’t be the only castmates nominated here. Look for **KHALID ABDALLA** and **JONATHAN PRYCE** from “The Crown,” and as many as three “Shōgun” actors — **TADANOBU ASANO**, **TAKEHIRO HIRA** and **TOKUMA NISHIOKA**. (Asano’s wildly entertaining portrayal of Yabushige makes him my favorite in the whole category.)

And it feels like after eight nominations — and one win — as a guest actor, it might be time for **NATHAN LANE** to get his due as a regular on “The Gilded Age.” His sweet-potato-pie Savannah, Ga., accent is absolutely, delightfully ridiculous — just like the show. 🍌





## 5 'Traitors' cast members share their favorite moments

Contestants from the whodunit reality competition look back on Season 2.

Story by  
Gregory Ellwood

**A BREAKOUT STREAMING SUCCESS FOR** Peacock, "The Traitors" became a social media sensation in its second season. That is partially thanks to the inherent drama in the game, a twist on the role-playing game Mafia in which participants try to outwit one another as "traitors" or "faithfuls." Contestants are "murdered" (sent home) by the former or "vanquished" as the latter try to weed out their nemeses. An all-star cast of reality competition veterans included fan favorites from "Survivor," "Big Brother" and "The Challenge" going against celebrities from "Real Housewives," "Below Deck" and "Love Island," among other franchises. Here, five contestants share their biggest moment from a season that had viewers buzzing from start to finish.

➤ Andy Cohen, left, Phaedra Parks, Chris Tamburello, Peter Weber, Trishelle Cannatella, Ekin-Su Cülcüloğlu, Bergie Bergersen and Sandra Diaz-Twine.

### KATE CHASTAIN

The Season 1 star returned in Season 2's fifth episode. She was recruited as a traitor toward the end of her run.

"When I became a traitor, that was a huge pivot in the game for everyone, whether they knew it or not," Chastain says. She had wondered what being a traitor might be like. And when she became one, she found it more difficult than she'd imagined. She thinks she was "a stronger faithful than traitor for sure."

Season 1 cast liked each other more, "which made it less fun because every accusation felt like more of a betrayal," she says. "Second season nobody was taking anything too personally for the most part."

### DAN GHEESLING

The winner of "Big Brother" Season 10 and a runner-up in Season 14, Gheesling was selected as a traitor, along with Parvati Shallow and Phaedra Parks.

"It's me going after Phaedra that'll be the most memorable thing I got involved in," says Gheesling. "From a public standpoint, that was a huge moment in the show." Seeing Parks take him down — someone who's "never ever been voted out of a game or really even had a vote

against him" — was hugely entertaining, he says.

### PARVATI SHALLOW

Shallow is a legendary "Survivor" contestant, appearing on the program five times and coming in second on "Survivor: Heroes vs. Villains."

For her, the biggest "Traitors" moment was the Bergie Bergersen failed murder. "I was with Dan at that point, and Bergie was in the group of people that could possibly have a shield [to protect them in the game]. And Peter [Weber] lied to me and Dan, saying that he had the shield, and it was like a little trap." Shallow thought Weber was lying, and she told Gheesling and Parks that they should murder someone who wasn't in that group of people who had the shield. Gheesling, however, was committed to murdering Bergersen. "I knew it was going to be a battle to get him off of that idea and to get him to change his mind," Shallow said. "And in the morning, when Bergie walked in the door, my heart sank because I knew that was going to be a really hard thing for me to talk my way out of."

### PETER WEBER

An airline pilot, Weber was on Season 15 of "The Bachelor-ette" and then "The Bachelor" in 2019.

He recalls doing the shield block play with Bergersen. "We got Parvati and Dan into a bit of a trap, and there was a lot of luck there," he says, adding: "Seeing that kind of play out exactly the way I hoped and give us evidence essentially put a lot of heat on the traitors."

### TRISHELLE CANNATELLA

The Louisiana native has been on "The Real World: Las Vegas," and five seasons of MTV's "The Challenge."

Her biggest moment: "When I finally looked around and every person in my alliance was gone and I had to completely pivot," Cannatella says. "I found that I was able to do that. I was really proud of myself." ✉



# Pride goes before the fall in 'Feud'

It's 'peak Truman' in Black and White Ball episode 'Masquerade 1966,' conceived as 'faux documentary' shot by Albert and David Maysles.

Story by  
Robert Abele

**I**T'S THE GATEWAY DRUG TO the rush of being an enfant terrible," is how writer Jon Robin Baitz describes Episode 3 of "Feud: Capote vs. the Swans," called "Masquerade 1966," a glimpse at Truman Capote's famous who's-who/who's-not Black and White Ball. "It's what happens when a writer with his talents becomes a kind of public figure, subsumed by being an arbiter of what matters and what doesn't."

The first two episodes laid out the decline Capote's betrayal of his high-society clique's secrets and its immediate aftershocks. Baitz and executive producer Ryan Murphy needed a contrasting flashback to when the author, played by Tom Hollander, was flush with attention and "dancing as fast as he can," Baitz says. The self-mythologizing New York soirée he would throw was also, Baitz says, "the Titanic three nights before the iceberg."

According to Baitz, it was Murphy's "magnificent conceit" to contextualize "Masquerade 1966" as unseen footage shot by Albert and David Maysles, nonfiction filmmakers celebrated for the intimate style known as "direct cinema." Hence, we see the black-and-white faux documentary that never was, but which might have shown a troublingly swollen ego eager to be immortalized. "The Maysles are figures of great integrity," Baitz says, "so it's inter-

esting to put them up against Truman, who is unmanageable."

The idea for the episode wasn't so fantastical, since the Maysles really did film Capote at the time during his "In Cold Blood" book tour, footage that Hollander mined for "the music of his voice," the actor says. "It's peak Truman, at his most alive, his most confident and most conceited. You can see how much he thinks of himself. It can only end badly."

What director Gus Van Sant and cinematographer Jason McCormick had to do was re-create the look of a portable 16-millimeter camera shooting black-and-white Kodak film with an active zoom lens, the boxy frame a far cry from the wide-screen, multihued glamour seen in the rest of the series. Also, with the block-shooting style of the production, "Masquerade 1966" scenes often found their way onto days with scenes from other episodes. But for McCormick, shifting to the faux documentary, near-improvisational feel of "Masquerade 1966" after so much careful, studious filming was "like playtime."

"You're going from a world of color, control and a camera much more composed, lit a certain way, to just smacking a light on the wall, not caring if there's noise and grain, and it was totally liberating," says McCormick of fulfilling Van Sant's vision for the episode. "I could have shot like that forever."

There was also the thrill for McCormick of operating the RED monochrome camera himself, playing the part of someone training a lens on Truman Capote as he dishes, dashes around and plays confident to his nervous swans, each of them — Naomi Watts' Babe Paley, Diane Lane's Slim Keith, Calista Flockhart's Lee Radziwill and Chloë Sevigny's C.Z. Guest — suspicious of someone recording everything. It's a constant interplay of performance and subtext.

"I went into that headspace of, 'I'm one of the Maysles brothers,'" says McCormick, who would

have to think like a documentarian on the fly while at the same time getting what the story needed. "It was a playful energy with the actors, and it was fun for them. They got to break the fourth wall. Seeing Naomi charge the camera trying to [stop the filming], you have to sell it. It's so much about spontaneity. I have to pretend I don't have it figured out. I can't be perfectly in rhythm." McCormick found himself operating in microseconds of reactivity to fake discovery. "It's a subtle thing between reacting and anticipating."

One such moment, a favorite of Baitz's, occurs during the ball when Capote is drunk, dancing alone, talking to himself, and the camera "catches" the judgmental expression of Flockhart's Radziwill watching him. "This is Gus' genius," Baitz says, "that the Maysles are capturing what's under the surface of a scene. It's how to make the camera do the work Truman's not doing. It's spying."

What we learn, however, in the last moments, as we go from Maysles footage to Capote's subjective view, is that his deceased mother (Jessica Lange) is with him, enjoying an elite life she could never achieve. "That was so clever," Hollander says. "That the ball was for her. Lee is going, 'Look at that poor drunk,' and then the whole episode goes into color and you discover he's not alone, he's dancing with his mum. It's so beautiful."

Hollander and Lange rehearsed diligently for the sweeping crane shot upward that closes the episode, but the take they thought was perfect wasn't the one used. "It was one where Jessica and I stepped on each other's toes, got out of rhythm and we grimaced," Hollander recalls. "But actors can never see what they're part of because they're doing it. The director has the godlike perspective, and Jason and Gus were moved. There were a few moments on the shoot where Gus was nearly crying, and that was one of them. Jessica and I would have gone, 'Oh, darling, it was awful!' But it wasn't."

It's also an ending that, once more, in Baitz's view, suggests a truth underneath, even beyond a documentary's reach. "Truman is animated by the need for his mother's approval," Baitz says. "Suddenly, in color, even though it's pure fantasy, that's what's real." ✉



↓ C.Z. Guest  
(Chloë Sevigny)  
attends the  
Black and  
White Ball in  
"Feud's" "Mas-  
querade 1966."



# theIndustry

Inside the  
Episode  
p 56

Illustration  
by **Alicia  
Tatone**  
For The Times



**THE WIDE  
SHOT:  
YouTube  
rules**

P 54





# Mr. Beast vs. A-list actors? Streaming services are losing ground to YouTube

Traditional entertainment companies increasingly are competing for eyeballs with viral videos. But Netflix, for one, is still finding success betting on bankable stars.



Ryan  
Faughnder  
Senior Editor

**NETFLIX, MAX AND OTHER BIG-NAME** streaming services suck up a lot of the attention.

But the open secret among data watchers is that YouTube has emerged as one of the biggest threats eating the traditional media companies' lunch.

Thanks to a variety of free content — both professionally produced and user-generated — the San Bruno, Calif.-based video giant has consistently accounted for more U.S. television usage than any other streaming service, including Netflix, Amazon's Prime Video and NBCUniversal's Peacock, according to Nielsen data.

In an eye-popping Nielsen chart, the data firm revealed that YouTube generated 9.6% of viewing on American television sets during the month of April. That ranks it in second place among all media companies, coming in behind Walt Disney Co., which took an 11.5% market share.

Let's pause on that stat for a second. Disney has ESPN, ABC, Disney+, Hulu and cable channels. And it still beats YouTube by only two percentage points.

The Google-owned platform says that more than 150 million people in the U.S. are watching YouTube on connected TV screens every month, citing December 2022 data. That's up 11% from 2021.

Most of the time, people watch YouTube on an actual TV set, not a laptop

or phone. According to research firm Emarketer, U.S. adults spend 36 minutes each day watching YouTube, with 17 of those minutes on a connected TV, four minutes on a desktop or laptop computer, and 15 minutes on a mobile device.

That means people are starting to treat YouTube as if it were a regular TV outlet.

A broad range of content is drawing viewers to the platform. It has a bevy of popular creators, such as Mr. Beast, whose channel has 259 million subscribers. YouTube said TVs accounted for more than 50% of the watch time for its Coachella music festival livestream this year, which is higher than ever before. Views of

→ Netflix's "Leave the World Behind" was a big hit in the second half of 2023.

→ "Leo" is Netflix's most popular animated film to date.

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JOJO WHILDEN NETFLIX





Shorts — YouTube’s answer to TikTok — on connected TVs more than doubled last year, the company said. Sports is also a big deal for the firm, which offers the NFL’s “Sunday Ticket” package.

The surge of interest in YouTube came during the TV networks’ upfront presentations in New York, where media companies put on lavish shows to wow advertisers with their upcoming programming. This year, the festivities were very much about the streaming services, with Netflix and Amazon pulling out all the stops to boost their growing TV advertising businesses.

YouTube wants to be seen as a destination for TV advertising too, not just the online ad market where it is already a formidable presence. LightShed’s Rich Greenfield posted on X (formerly Twitter) that advertisers need to start shifting their spending budgets to the platform faster than they already are.

During the upfrunts on May 15, YouTube held its Brandcast advertiser event at Lincoln Center, where it showcased the breadth of its offering. Just another reminder that calling it “TV week” is increasingly anachronistic.

## STARS STILL MATTER TOO

Think Netflix’s film business is all about computer-generated action (“Red Notice”) and would-be Oscar bait (“May December” and “Maestro”)? That idea is belied by the company’s most recent trove of viewership data, which covers the second half of last year.

The charts show that the No. 1 movie on Netflix during the last six months of 2023 was what many might consider a surprising choice: “Leave the World Behind.”

Sam Esmail’s adult-skewing apocalyptic drama, starring Julia Roberts, Ethan Hawke and Mahershala Ali, generated 121 million views globally on the platform. Netflix says the film, based on the Rumaan Alam novel of the same name, is its fifth



← Netflix has found that stars matter. Its Adam Sandler movies, including “Murder Mystery,” top, with Kevin James and Jennifer Aniston, and “Hubie Halloween,” reuniting James and Sandler, have been hits.

most-watched movie ever.

Why might that be? Reviews were solid, though not universally positive. The book was well received, but it’s not a massive piece of established intellectual property. What’s clear is that star power matters on streaming, and Roberts is a big enough name to get viewers’ attention when her face shows up on the Netflix carousel.

“Leave the World Behind” was released under the Netflix film regime led by Scott Stuber, who has been replaced by Dan Lin. Netflix’s film strategy might change (perhaps by backing away from auteur-led passion projects and blockbuster-type movies starring the Rock). However, star-

driven down-the-middle projects seem to work well for the company.

Another big film title for Netflix was “Leo,” the Adam Sandler talking lizard cartoon, which garnered 96 million views, which, by the way, are calculated by dividing the time spent watching by the movie’s run time.

“Leo” is the most popular Netflix animated film to date, according to the company. Netflix is still benefiting from getting into the Sandler business, an early decision by the company that bolstered its viewership with flicks such as “Murder Mystery” and “Hubie Halloween.” With “Leo,” it seems the relationship is still paying off. ✉



Story by  
Whitney  
Friedlander

# The one with a frightened Julia Roberts and a great time slot

Director **Michael Lembeck** on managing ‘Friends’ distinct personalities and on-set shenanigans of its Emmy-winning post-Super Bowl episode.



Writers and directors reflect on the making of their Emmy-winning episodes.

## MICHAEL LEMBECK WAS A SEASONED STAGE PERFORMER WELL BEFORE

he won the 1996 comedy directing Emmy for the “Friends” double-header “The One After the Super Bowl,” Parts 1 and 2 — the first, and only, time the NBC stalwart ever won in that category. ¶ Lembeck had seen stars explode into the zeitgeist before, such as when some guy named John Travolta — with whom he’d worked on the national Broadway tour of “Grease” — spent a year sleeping on Lembeck’s floor before booking a few commercials and finally landing a breakout role in the sitcom “Welcome Back, Kotter.” ¶ But, Lembeck says, it was “extraordinary” being with the “Friends” cast and crew from what he initially thought was a “tepid” show through the first season and into the second when the cast “became the Beatles” and then beyond that. ¶ So it’s a bit of kismet that Lembeck’s Emmy win wasn’t just for directing the six biggest TV stars in the world — it also was for directing two back-to-back episodes jam-packed with guest stars (as the episodes’ title suggests, they aired after the 1996 Super Bowl and the show decided to go big). The nominated directors Lembeck beat that year? Andy Ackerman, who’d directed “Seinfeld’s” now-iconic “The Soup Nazi” episode; TV directing legend James Burrows, who’d helmed the pilot of “3rd Rock From the Sun”; and two different “Larry Sanders Show” directors: Todd Holland and Michael Lehmann (Lembeck, who didn’t think he had a chance at winning, had asked presenter Lea Thompson to say his last name slowly if the odds were in his favor just to ensure the right Michael L. took the stage.) ¶ In an extensive interview with The Times, Lembeck talks about his philosophy on directing, working with a lightning-in-a-bottle cast and two men whose bad behavior complicated the set. ¶ This interview has been edited for clarity.

**This seems like a beast of an episode. It’s a two-parter and it’s got all these guest stars. Plus, a lot of it is not shot on the show’s regular sets. It’s on sets made for this episode, like a zoo, or outside with single cameras instead of multicameras, on a makeshift movie set.**

The amount of clowns in the clown car was crazy and the disparate personalities I was working with that came to us for those two weeks ...

When I stopped doing half-hours, I think it was at the 400 mark of how many I had directed. But I had never had to prep as much for a show as I did for that because so much of what we were doing was outside and single-camera. We had to have all those scenes ready when the audience came on the two Friday nights [for the live tapings of the other scenes so we could get their reactions].

I was on the backlot ... drawing, with a box of crayons and a lot of paper, where everybody’s gonna be, when you’re going to be there. I hadn’t done that in a TV show. Ever. I’d done a percentage of that but not this much. And I loved it.

But it was a lot of work and prep. ... There’s the tacit agreement [between] castmates and with producers that when guests come in, you will be magnanimous. And they were thrown a lot of interesting personalities.

**This episode had six guest stars. Julia Roberts played an old classmate of Matthew Perry’s Chandler. Brooke Shields plays Erika, an obsessive “Days of Our Lives” fan who believes Joey’s (Matt LeBlanc) soap opera star, Dr. Drake Ramoray, is a real person and whom he ends up dating. Jean-Claude Van Damme played himself as a love interest for Courteney Cox’s Monica and Jennifer Aniston’s Rachel. Chris Isaak played a love interest for Lisa Kudrow’s Phoebe. And David Schwim-**



→ Matthew Perry and guest star Julia Roberts in an episode of “Friends.” Director Michael Lembeck, opposite.



**mer's Ross meets a zoo manager played by Fred Willard and a janitor played by Dan Castellaneta ...**

On the pages where the cast list goes, we try to keep [the stars] under wraps. Julia was the biggest star in the world at the moment, so we used the name Maddie Corman.

The first time I saw her, I walked by Julia. I didn't know it was her. [She had] stringy hair; maybe just woke up with no makeup, taller than expected. ... But what a doll. She laughed during the week harder than anybody. She had so much fun. But what's interesting with Julia is she hadn't been onstage since she was 15 years old and she replaced [another actor] on Broadway in "Agnes of God." The night of the shoot, we held hands and we were just watching the process and I thought, "I am going to get gangrene if she squeezes my right hand any tighter." That was just anxiety, you know, stage fright in real life. As good as she was during the week, she hasn't performed.

Jimmy [Burrows] and I spoke about this all the time. In your 20th year of directing and on a Friday night of filming a half-hour show, if you don't have performance anxiety, then you don't have a pulse. You have to care that much that you're concerned that it's not going to go well.

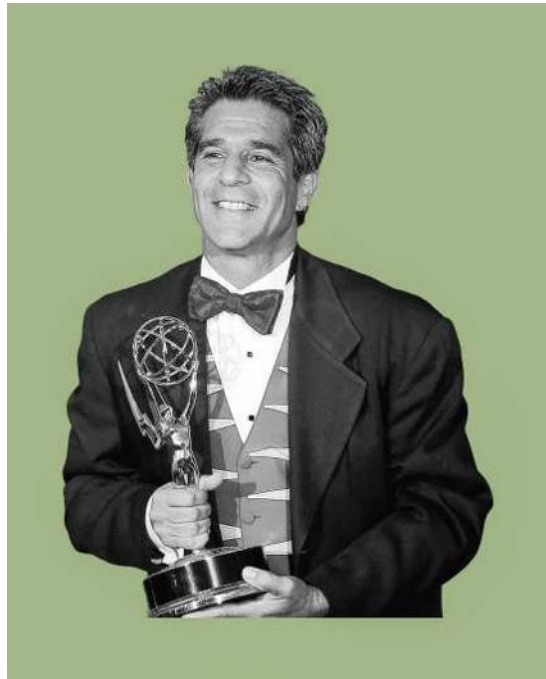
So we've been rehearsing all week, and Julia and Matthew are enjoying time off the set as well as on the set and they get onto the couch for their first scene and she's green. Travolta's dad had this expression: "It's like paint coming off of a rubber band." So if you paint the rubber band and just stretch it, the paint starts to chip off. That's what you saw with Julia.

She was doing the scene and she got her first and a second laugh. And Matthew flubs a line and the audience loves it. You can see her whole posture change and you see this bubble come up over her head: "Oh, yeah, I know this. I remember how to do this." And then she just became a beast in her subsequent scenes.

**Her character ends up leaving Perry's character nearly naked in a restaurant bathroom. As she's running out the door, she almost starts doing her own impression of his trademark mannerisms and pronunciations.**

Anybody that spent any time around him wound up doing him, including the entire cast. I talked to Burrows about it in the first season. There was an inclination to say to him that nobody talks like that. But could you imagine if that had been taken away from him? It's the vocabulary of the show.

**When Brooke Shields makes her entrance, there's a huge applause. This**



**was before she did her own multicamera sitcom, "Suddenly Susan." How do you get someone to hold for applause, especially when they're not necessarily trained on how to do this?**

There's two schools of thought on this. I've worked with many producers and writers who love the theatrical experience and love the applause on an entrance. Others will do one take with that and then do it again and ask the audience not to do that.

For me, it's part of the experience.

Brooke was all in from the moment she got there. It was actually really surprising how game she was.

Now, can I share a shady story?

**Of course.**

She was going out with [her now ex-husband, tennis star] Andre Agassi. And he's sitting with this giant hamburger of a bodyguard. And we do the scene where she's sitting across the table from [LeBlanc's] Joey and she's licking his hand. And you can see Agassi start to percolate. He doesn't like this.

I called cut. He comes down from the audience to the stage, calls her over and reams her in public. She dissolves and the other actresses take her away and get her settled and we take a break. He was an insanely dark, insecure and jealous guy. It's hard to forgive. When I see him now and see how philanthropic he is, I just remember that he did that to one of the sweetest, nicest, kindest people you'll ever meet.

It was Brooke's choice to come back when she did. She came back with a vengeance and went even deeper into the farce of that moment. He stormed out. I have no problem talking about that, just as I have no problem talking about Jean-Claude.

**Wait. What happened with him?**

Now I'm going to get the order wrong. I think it's Jennifer first, then Courteney. He kisses Jennifer and she comes to me and complains about his kissing style. Now, he already has a strike against him, which I'll get to at the end of this story.

So I talked to him and I said, "Everything's great. But I'm shooting a tight shot and a closed mouth is going to look a lot more romantic, sexy and better in the camera than a big, open mouth." He says OK and I got what I needed.

Then it's Courteney's turn. I had to do the same thing again.

And that exacerbated the morning of that shoot day when we got called that he wasn't showing up. His manager says he just flew in from Europe from promoting a movie. He's tired. Our really smart producer Kevin Bright says, "Just let him sleep. We'll do other things. Just get him here." About another hour or two later, the manager calls and [says he's not coming]. Kevin knows how to get the truth from the manager, which is that he was having an anxiety attack. He doesn't think he can do this. Somehow Kevin gets the manager to get Jean-Claude to the set and then those two things happen.

You know, it's not in the director handbook how to defuse these two things.

*[Representatives for Agassi and Van Damme did not respond to The Times' requests for comment.]*

**You welcomed back Ross' pet monkey, Marcel. For a chunk of these episodes, Ross has his own storyline because he's flying to California to search for Marcel. That's a bit of an anomaly because the friends roamed in packs.**

There were lots of conversations with David about working with the Capuchin chimps. There were two of them, one of them a great deal feistier than the other. One of them did not like David. But you'd never know it because he's such a consummate professional.

So David was on his toes all the time. And, concurrently, always utterly invested in that character. But I wouldn't say he was ever 100% relaxed or comfortable. ... I mean, saving a life is being heroic. Working with a monkey that could tear your arm off in a moment, it's not quite as heroic. But David worked with the monkey. He's a theater-trained guy and knows repetition. ☒



# One Shot

“Palm Royale” is a dazzling rags-to-riches journey that has Kristen Wiig portraying Maxine Simmons, a ray of sunshine with a gift for gab who cleverly weaves her way into the glitz and glam of Florida’s high society circa 1969. “Visually, we tried to not impose the camera too much onto the actors,” says cinematographer David Lanzenberg, who referenced the photography of Slim Aarons to create a vibrant, period-defining color palette. “We shot most of the first two episodes with a single camera to try to keep the attention on the performance and lighting to one camera. The focus let the actors really work within the frame.” In “Maxine Saves a Cat,” just when things are looking up for the former beauty queen, her world comes crumbling down with an eviction notice. The plot twist has her doing a splashy runway walk into a hotel pool wearing a vintage canary yellow gown. “The story of Maxine is almost an accident happening in slow motion, which is fun and exciting, but this is the one moment where you really feel there’s a fragility to the character,” Lanzenberg says. “To quote director Tate Taylor, she’s washing away her sins and floating away.”

Story by  
Daron James



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