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CANNABIS

LIFESTYLE

THE
POWER
ISSUE

Kweku Mandela
on Cannabis,
COVID-19, and More

The Power Issue

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Dear Reader,

Power comes in many different forms, and at times, it can also come at a strange cost.

In November 2021 I found myself in Glasgow, Scotland, which was arguably the most important place in the world to be, considering the COP26 Climate Change Summit was in town taking place.

While many marched in the streets or flew in on private jets to save the world, I found myself a sideline spectator.

Power was certainly one of the many things COP26 had me thinking about.

But how can we effectively make change? We can amplify our messages on social media, or create SEO content that will catch the attention of Google’s bots — but what does it actually mean to have Power, to hold Power, and to be Powerful?

Is Power the ability to make change? Is Power the ability to intimidate others into submission? In this issue we take a look at Power through four very different lenses; digital, social, sex and influence.

Our cover story features Kweku Mandela; activist, horticulturist, producer, director and grandson of former South African President, Nelson Mandela. In his interview with *Emerald*, Mandela discusses the power of our own legacies, and the act of citizenship. He also expresses his dismay about the continued criminalization of cannabis users. “All of us in society should be up in arms about how this is still continuing,” he tells us.

This issue also features Brooke Burgstahler — actress, producer, content creator, and founder of the wellness platform, Budding Mind. Burgstahler tells *Emerald* about building conscious content, and raising awareness about blind spots in the cannabis industry. This includes telling the stories of the tens of thousands of Americans currently in prison for pot, and highlighting the fact that cannabis consumers are no one thing. “They are male and female and everything in between. They are old and young, rich and poor, punk and poetic,” she says.



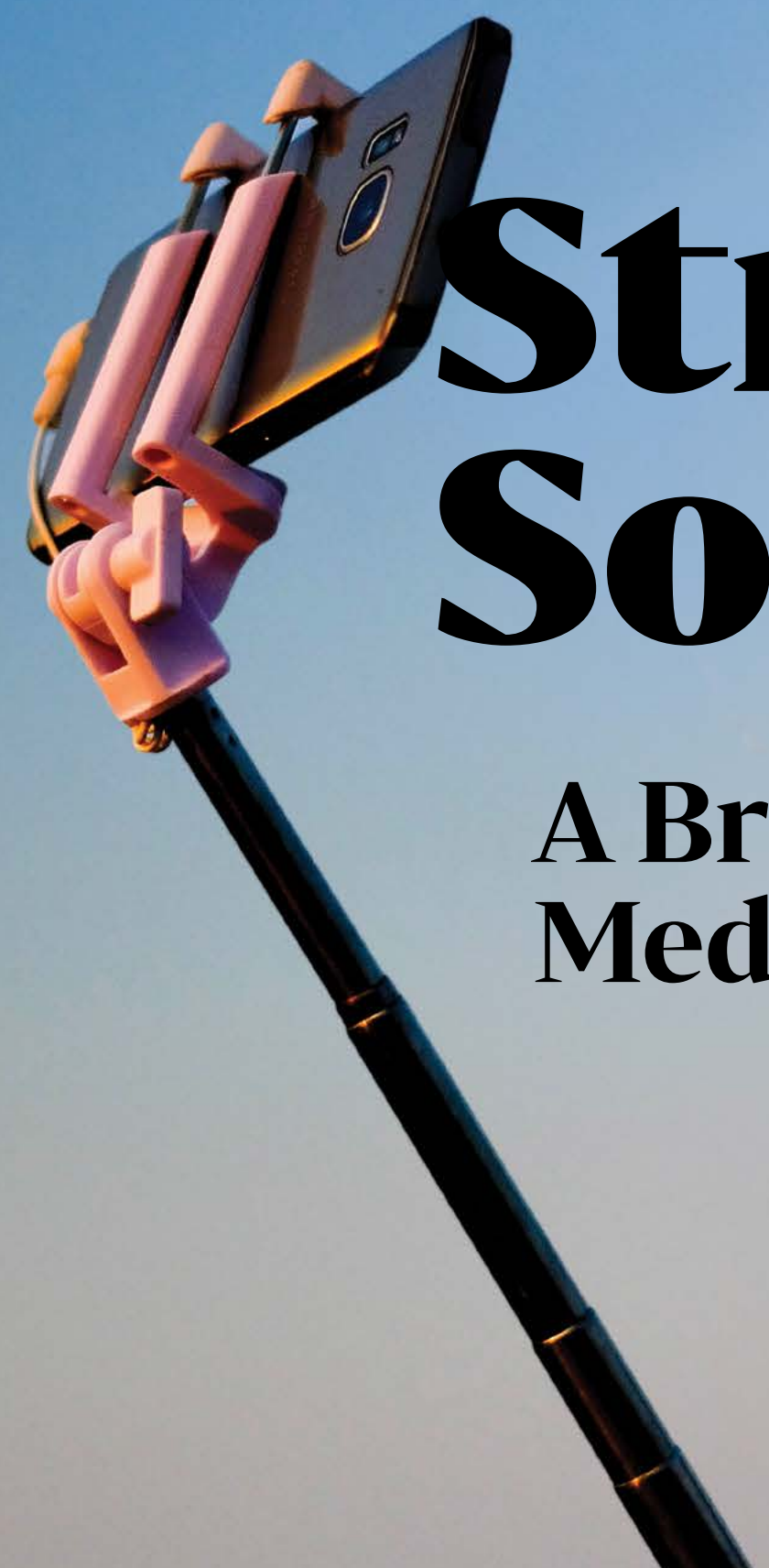
From the days of Cleopatra, to South Africa, to Scotland, to modern-day America; Power shifts into many shapes and forms. Whether it is the simple act of putting on red lipstick, or posting on social media — we all have the power to influence the world around us.

From all of us here at *Emerald*, thank you for reading, and thank you for your continued support.

Sincerely,
Christina E. de Giovanni, Publisher
Editor@TheEmeraldMagazine.com



PHOTOGRAPH BY YLVA EREBALL



Streaming Society:

A Breakdown of Social Media and Influencers

By Lauren Diaz ○ Photo by Steve Gale

→ Detox teas, waist trainers, hair vitamins, and shoes... According to some social media celebrities, these products will make consumers slimmer, taller, more youthful and — as other influencers say — they'll also make them terribly sick, or even shit their pants.

INFLUENCERS — which the Merriam Webster Dictionary defines as those who “generate interest in something...by posting about it on social media” — are a fairly new phenomenon born out of the age of the internet. But their addition into our cultural lexicon is much more powerful than doctored images of an ideal lifestyle. They highlight conversations about the social ills of our society, influence our purchasing decisions, and on an intimate level, cause shifts in our understanding of mental health.

TRANSFORMATION: HOW TWITTER BECAME THE PULSE OF BLACK LIVES MATTER

In 2013, #BlackLivesMatter first seeped into public consciousness and picked up traction as the hashtag moved through the channels of Twitter. For many, the violent death of Eric Garner on July 17th, 2014, ignited a new era of social media's power to spread information and manifest social awareness. As the movement grew, catalyzed again by the recent death of Breonna Taylor on March 13th, and George Floyd on May 25th, 2020, conversations about the role that social media platforms and influencers play has also shifted. Platforms like Twitter played an integral role in the spread of information surrounding the Black Lives Matter movement, according to research titled *Social Media Participation in an Activist Movement for Racial Equality*.

The study analyzed 28 million tweets, and mapped out Twitter participation throughout different geographical locations as the movement spread. “[...] Twitter emerged as an important platform of discourse and reflection for many individuals, allowing them to share stories, find common ground and agitate for police and government reform around racial issues,” writes the study’s authors. In other words, the platform allowed activism to seep from the ether of the internet into the real world as people organized in-person protests.

ACCOUNTABILITY: HOW INFLUENCERS CHANGED THE DISCUSSION AROUND SOCIAL ISSUES

Although Twitter itself has undeniably influenced the spread of movements like Black Lives Matter, influencers also shape the conversation.

Influencers like Melina Abdullah, a Black Lives Matter organizer, share a call for action on Instagram. “Bring your ballot, we’re marching to the polls,” she posted on an infographic for an organized protest. But the relationship between influencers and their followers can become complicated — especially when followers expect influencers to respond to social movements.

In a *Harper’s Bazaar* article, titled *What Role can and Should Influencers Play in the BLM Movement?*, journalist Chidozi Obasi unravels some of the criticisms influencers face when it comes to participating in the movement.

“Demonstrations decrying racism and police brutality have swept the globe, yet some are using the protests to stage photo opportunities,” Obasi writes. Many of these photos include influencers who painted themselves with blackface, a term which describes the act of painting one’s face and creating caricatures of Black people for entertainment.

Expectations of influencers are made clearer with the recent reaction to resurfaced videos by YouTuber Shane Dawson. In these videos, Dawson is seen painted in blackface on multiple occasions, acting out scenes and impersonating different characters, including one called “ghetto girl” Shanaynay. Outrage over these videos, as well as discussions on the racist origins of blackface, erupted. As fans demanded a response from the YouTuber with over 21 million followers, an apology was released.

In it, Dawson states: “I didn’t actually look into the history of it and why it’s so wrong and why people were so upset.”

RESPONSIBILITY: WHY INFLUENCER’S MESSAGES MATTER Although influencers with large followings like Dawson’s are being called into question for their racist pasts, audiences are also

criticizing influencers who fail to use their platforms to speak out about recent racial injustice.

An article by Kat Tenberg for *Insider* elaborates the tension influencers face when being urged to publicly address police brutality — something their platforms were not created for.

“It’s representative of both the explosive current moment and evolving stances on celebrity worship and online conduct,” writes Tenberg.

Within this contentious atmosphere, opinions on how influencers should respond, or the codes for “online conduct” as Tenberg puts it, are being called into question.

Zeke Thomas — an activist, influencer, and musician — shares his opinion about the responsibility of influencers to their audiences. “I have been disappointed at many social media influencers who have no problem posting shirtless pictures for attention but not using their platforms to advocate for the less fortunate or privileged,” he explained. “Also people who are Slacktivists who are very ‘woke’ on social media and believe that just by posting that is enacting change.”

Echoing a similar sentiment to Thomas is Instagram influencer Hakeemah Cummings, who writes, “influencers want the spotlight but not the responsibility and accountability. I’m calling out everyone who ignores me and my community when we are in pain.”

Celebrities, touted as predecessors to modern influencers, are also criticized for their statements responding to the Black Lives Matter movement. In one video titled, *I Take Responsibility*, a collection of actors in short clips declare that they take responsibility for moments of racism either witnessed or enacted as response to the murder of George Floyd.

Collin Rugg from *Trending Politics* criticizes the short video, stating, “there’s no question that you know, that there are things that need to be changed in this country. But when celebrities come out and they virtue signal this hard, it’s nauseating.”

But the Black Lives Matter movement is not the only instance where influencers are popping up to share their opinions. Research by the Center for Media Management, for example, finds that influencers have become instrumental in spreading information through their platforms. Although, sometimes, that information can be false.

“According to our research, influencer content has become politicized—ignited by resistance to COVID-19 precautions, QAnon conspiracies, and protests following the May 25th murder of George Floyd,” the media center research revealed.

Instagram influencer Asheleigh Fay describes the growing issue of how influencer’s actions are impacting their audience when it comes to COVID-19.

“Recently, there’s been so many massive influencers blatantly ignoring social distancing, mask wearing... the whole bit,” Fay adds. “That’s terrifying that those influencers can easily be influencing others to do the same and put their loved ones at risk.”

RECRUITMENT: THE POWER OF PARTISAN POSTS

Motivated by a desire to tap into niche audiences, election campaigns seek to recruit influencers for their followings.

Research titled *Social Media Influencers and the 2020 U.S. Election: Paying ‘Regular People’ for Digital Campaign Communication* also found that 2020 U.S. election campaigns on both sides of the spectrum scout small-scale influencers to put out politicized content in the hopes of swaying their audiences.

Influencers with niche audiences are appealing to candidates because they allow political campaigns to directly reach sections of the population previously inaccessible before social media.

“The currency of social media influencers, especially those with smaller audiences, is authenticity,” the research further describes.

But, perhaps this “authenticity” is superficial, the study’s authors suggest, stating, “many influencers don’t reveal they’ve been paid, and payments often take place off social media platforms.”

According to the Federal Election Commission (FEC), this is an illegal practice since these posts aren’t disclosing that they are being directly paid by their affiliated campaign. Because these posts are projected to the influencer’s audience as their own personal opinion, it’s hard to know for sure if an influencer is authentic.

“PRODUCT PLACEMENT ON STEROIDS”

Despite the authenticity of influencers, they remain an important access point for brands and consumers.

For instance, according to the Digital Marketing Institute, 74% of people trust social networks to guide purchasing decisions.

At the forefront of this industry is the CEO and co-founder of Amnesia Media, Courtney Wu. Her company works to connect brands with influencers to fill their marketing needs within the



Photo by Önder Örtel

cannabis industry. Through professional consulting, Amnesia provides budgeting and marketing strategies and ensures a smooth relationship between the brand and their carefully curated influencers, which are chosen from their collection of over 300,000 influencers.

When asked why influencers are so important in advertising, Wu explains, “social platforms allow people to actually have relationships.”

She describes the relationship as a peer-to-peer one, which counters traditional models where direct communication to a celebrity is generally impossible. There is a greater perceived sense of communication — a sense of intimacy — between influencer and follower.

“You know, at what point historically could you maybe message Kim Kardashian?” elaborates Wu.

Influencer marketing leans heavily on the notion that those who follow them feel a kinship or connection. Because influencers reflect specific interests and values, this makes them an ideal and direct way for brands to reach their desired consumers.

“Think of it as product placement on steroids,” Wu describes. They are also valuable assets to companies hoping to expand their reach to lifelong customers. “The fact of the matter is that outside of the cannabis space, the lifetime value of a customer acquired through influencer marketing is much higher, so the quality of the lead is stronger,” Wu explains.

On average, an influencer can make \$30,000 to \$100,000 a year from paid sponsorships, according to *Fox Business*.

But investing in influencer marketing isn’t always cheap. “For every 10,000 followers, assume about \$100 in cost for one piece of content,” Wu reveals. This translates to about \$10,000 for one ad from one influencer with one million followers.

While influencers are making potentially thousands of dollars for a single post, brands are also cashing in. For every dollar spent on an influencer marketing campaign, brands and companies are making \$6.50, according to a study by Tomoson.

Aside from large brands reaching out to influencers to market their products, influencers have also taken it upon themselves to use social media to market their own brands.

Qaysean Williams, creator of fashion brand Manikin, describes how Instagram has altered the way he is able to market himself.

“Social media has been a great tool to expand my brand in ways that was not as available for small brands before social media, at least without spending a pretty penny on advertising and marketing in other channels of distribution,” he explains.

“Influencers who have done a great job at targeting their market, and are creating amazing content that helps their

audience in whatever way they are aiming to do so, builds loyal following and these followers trust the influencer and are willing to listen to the influencer when it comes to advice, purchases, etc.,” he adds. “That is Power!”

INFLUENCERS AND MENTAL HEALTH: THE MENTAL HEALTH ENIGMA

The impact of social media on mental health can have real ramifications for users of all ages.

For adolescents, the time spent on social media can negatively impact their mental health. Specifically, research by *Jama Psychiatry* states, “adolescents who spend more than three hours per day on social media may be at heightened risk for mental health problems, particularly internalizing problems.”

Two-thirds of adults believe that using social media increases feelings of loneliness and isolation, according to the American Psychiatric Association (APA).

Issues of comparison to social media influencers are partly to blame for increases in mental health related disorders, reports *The Lexington Line* author Alyce Adkins. “Constant exposure to altered images can lead to an unhealthy pressure to achieve unrealistic body types, which can result in body dysmorphic behaviors,” writes Adkins.

Licensed clinical social worker, Alicia Erickson Zink, says “I have seen a great increase in the levels of anxiety and depression in the younger population that I work with. They are more susceptible to comparing themselves to others as a result of social media posts which inherently makes them question their own self worth.”

While people who consume social media are at increased risk of developing mental health conditions, influencers also bear the brunt of these impacts.

“It’s hard not to get caught in the comparison game and compare your content and your reach up against others. It can create an unhealthy mental state if you don’t step back from it,” shares Asheleigh Fay, an Instagram influencer and marine biologist who uses her platform to share her love of coffee.

Zeke Thomas promotes the importance of mental health awareness on his social media platforms, but warns about the ways in which it can be detrimental.

“Social media plays predominantly a negative role,” Thomas adds. “The cyber bullying and comparing that happens on social media is unhealthy. However many social media platforms allow for elevation of positivity if you seek it out.”

For some, having a larger following can be a detriment when it comes to mental health. An influencer, hair stylist and Suicide Girl model who is publicly known as Leza Lush emphasizes the ways in which social media can lead to feeling unsafe.

“I think a larger following comes with more negative feedback and comments. So bullying can be worse when you have more followers,” she explains. “I also had an Uber driver stalker who found me on social media and started sending me emails and of course I was worried because he knew where I lived.”

While social media can have a negative impact on mental health, some platforms are dedicated to educating users about mental health. Influencer Dr. Nicole LePera shares bite-sized images on Instagram with long texts often containing intimate details from her life and her journey with mental health.

Other Instagram accounts like @LetsTalkAboutMentalHealth share posts of graphics alternated with images of short quotes encouraging its followers to evaluate their own mental health. Texts like “speaking up and asking for help doesn’t make us needy, weak or sensitive, it makes us human,” are broadcasted to thousands of followers.

Influencers like actress Jameela Jamil also advocate for opening up the conversation on issues like body dysmorphia and other mental health disorders. Intimate details like surviving a suicide attempt and her personal thoughts on the way women are portrayed in media flood her Instagram profile.

“I have never met anyone who doesn’t have mental health problems, and I’m so glad that I’m alive in a time where people feel ready to talk about it or at least show it,” Jamil explains in a short Youtube video.

Jamil is also critical of influencers who post sponsored content. In 2018, she called out rapper Cardi B for promoting laxative detox teas. “I hope all these celebrities shit their pants in public, the way the poor women who buy this nonsense upon their recommendation do,” reads her (now deleted) Twitter post.

Although reports of social media’s influence are mixed in terms of having a positive and negative impact — for Fay, marine biologist and influencer, the reality that social media creates interconnection is evident.

“The positives are definitely the community aspect that social media creates,” she says. “It finds like-minded people and creates these mini communities of creators.” Williams, fashion designer, hopes to reinforce through his content a fundamental truth.

“We have to remember our own lives are unique and just as cool and whether you have 20 likes or 200,000, you are still a rockstar,” he explains. ♦♦♦

— “Bring your ballot, we’re marching to the polls.”
—Melina Abdullah, Black Lives Matter organizer

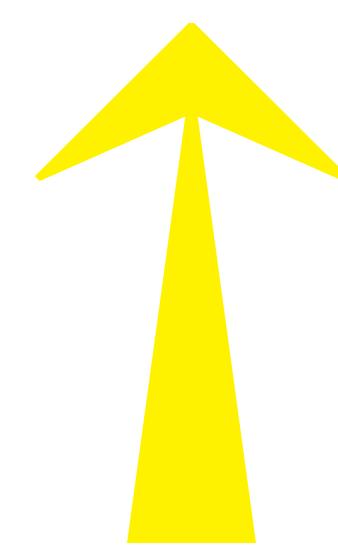
Kweku Mandela on Cannabis, COVID-19, and More

By Kaylin Smida ○
Photo by Ylva Erevall

→ Kweku Mandela believes his life isn't his own, but rather, "it's the life of those who are yet to be born, those who are going to inherit this earth," he told *Emerald*. Having the last name Mandela comes with a lot of pressure to do great things. But Mandela has handled it well.

**This interview has been edited for length and clarity.*

— “We live in a world where often borders and differences are often used as catalysts to separate people [...]. But our fundamental nature as human beings is not that. Our fundamental nature is to come together, to nurture. We just forgot that along the way.”
— **Kweku Mandela**



Mandela is a film director and producer known for *Inescapable* (2012), *Dreamland* (2019) and *Mandela's Children* (2013), a film about his grandfather Nelson Mandela. He is also the co-founder of the non-profit organization, Africa RISING, which provides pathways out of hunger and poverty for small farmers.

As he continues to expand his grandfather's legacy in the field of human rights, Mandela is on a mission to make the world a more equitable place. He believes there are many changes that need to be made in the world, cannabis included. While his own personal relationship with cannabis has evolved, his feelings on how the plant and people using it should be treated have remained the same. The world is changing, people are changing, and yet there are still many in prison for cannabis possession while others are making millions in the legal industry. *Emerald* spoke with Mandela about his relationship with cannabis, social equity, the novel coronavirus pandemic and more.

EMERALD MAGAZINE (EM) What is your relationship with cannabis?

KWEKU MANDELA (KM): At the moment it is very distant. I smoked throughout my youth pretty much every day. I was very enamored by it. It was a big part of my life. I kind of stopped doing that when I was 20, I kind of grew out of that. I still take edibles, but that's about it.

EM: Why do you take edibles?
KM: I mainly do it for anxiety. I think it's hard for my brain to shut down.

EM: What are your favorite cannabis products?
KM: Edibles, mixology and food. I've always been fascinated with that way of engaging in cannabis. I think especially with New Jersey legalizing recreational use of cannabis, there is a huge opportunity for cafes and restaurants who are struggling right now because of COVID to re-invent themselves.

EM: What are your thoughts about New York not legalizing cannabis, even though it's so popular there, with New Yorkers smoking more weed than any other city in the world, according to a 2017 study by industry management company, Seeded?

KM: I think every state has to figure out when the right timing is for them. Sometimes [legalization comes as a result] of the leaders; sometimes it's because of the community advocating for it. New York is such a global city that eventually, I think they will come to the realization that they need to find a way to actually make it accessible and legal to use. In a lot of ways states have lax laws to where it pretty much is legal, and is no longer punishable by jail time. But there is still a lot of work to be done.

EM: The American Civil Liberties Union (ACLU) finds that Black Americans are arrested at four times the rate of white ones for cannabis — despite equal usage rates. What are your thoughts on the fact that there are so many white people profiting off of cannabis, while there are so many Black people in jail for cannabis related "crimes?"

KM: Those are the big things that need to be righted. It's totally unacceptable that people are being jailed for possession or selling cannabis while others are able to make a profit. All of us in society need to be up in arms about how this is still continuing. A lot of states have changed their laws and are expunging their records, which is great. But then there's still the problem of how they get back into society. The ownership of cannabis whether it be recreational or medicinal use, really needs to be intertwined with how we empower these communities. There's a lot of work to be done — but there are a lot of people, particularly young people, who are advocating [for change].

EM: Speaking of young people, what do you think of today's youth and how they're fighting for change?

KM: I think it's amazing. Social media is this catalyst that can spread information, [and] help people understand things they didn't understand. It can be used as a very powerful, progressive tool. But I think we shouldn't get it twisted and think that social media is somehow taking action. It may be showing action, it might be sharing information — but it's not necessarily changing anything. Change comes from you being on the ground. Change comes

from you picking up the phone and calling your local representative, if you even know who that person is. The reality is, the internet is a great tool. But it's just that, it's a tool. It's not gonna pass a law. It's not gonna get someone out of jail. That comes from hard earned actions; individuals picking up the phone, going out and protesting and marching, learning about these systems and how they can play a part in them, and ultimately understanding the world that we actually live in.

EM: What do you think politicians today are doing wrong?

KM: They could start by [...] inspiring people, focusing on the things that we share rather than the things that divide us. You know, it's hard; we live in a world where often borders and differences are often used as catalysts to separate people, to say that one is better than the other. But our fundamental nature as human beings is not that. Our fundamental nature is to come together, to nurture. We just forgot that along the way.

It's important I think for the citizens of any country in the world to always remind their leaders of that. And that act of citizenship, of participation, in life is so vital and I think we do it too infrequently, often because we are distracted so much. And again, COVID has allowed us to take away those distractions and so we're starting to see people really activate and grow into this larger community that wants to see change, wants to participate.

EM: Your grandfather, Nelson Mandela — a Nobel Peace Prize winner and the first Black President of South Africa — was a powerful voice for change. You share the same last name, and because of that, you too have a voice of power. What does it feel like to have that influence?

KM: I think we all have that platform in different ways — we all come from different backgrounds, different legacies. Our parents have expectations of us, our great grandparents have expectations of us. We all have to choose how we want to utilize that. What traditions do we want to carry on and what new ones do we want to make? I think for me, I'm still figuring out a lot of that, as we all kind of do. But I'm very aware that people do listen when I speak. I'm very aware that I have the ability to impact the community. I want to do the little that I can. You know everyone says to make the world a better place, but I wanna do what I can to make the world a more equitable place.

EM: Do you feel pressure to behave a certain way or be involved in certain things because of the Mandela name?

KM: I used to, and I think that's part of the reason I smoked so much. I enjoyed hanging out with my friends more than I enjoyed hanging out with myself when I was younger. It's easy to — this is maybe the downside of cannabis — it's easy to become numb. It's easy to forget the real world, and I experienced that a lot when I was younger because I did feel a lot of pressure.

As I've grown older, I've learned to not only live with the pressure, but also understand it and use it in ways that make me happy. I feel good about it, and I think that's the most important thing you can do.

EM: One last question, are you tired of having to be an activist, of always having to fight for change?

KM: Everything in life gets to be not just exhausting, but hard to continually do. You need to find an outlet and ways to renew and refresh and ultimately keep yourself inspired and motivated to carry on. I don't know if I necessarily believe in that word, activist. I believe I'm a human being. I believe I have a voice and I believe I have a choice to do things I believe in. If someone wants to label that as an activist, great, good for them. I live my life in a certain way. I hope it has a positive impact on the people around me. I do that because my life is not really my own life. It's the life of those who are yet to be born, those who are going to inherit this earth. If I leave them a shitty earth then I'm a shitty person.

Kweku Mandela continues to advocate for change and growth of not only American policies but for issues worldwide. In November 2020, he participated in Africa Rising International Film festival, of which he is a co-founder. The theme was "Film for Change," which showcases how films and their storylines can start conversations about change. For more information on this festival and his non-profit organization check out africa-rising.net and ariff.me.
♦♦♦

Gift Guide

The Power Issue

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Paleo Pipes
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Green Unicorn Farms
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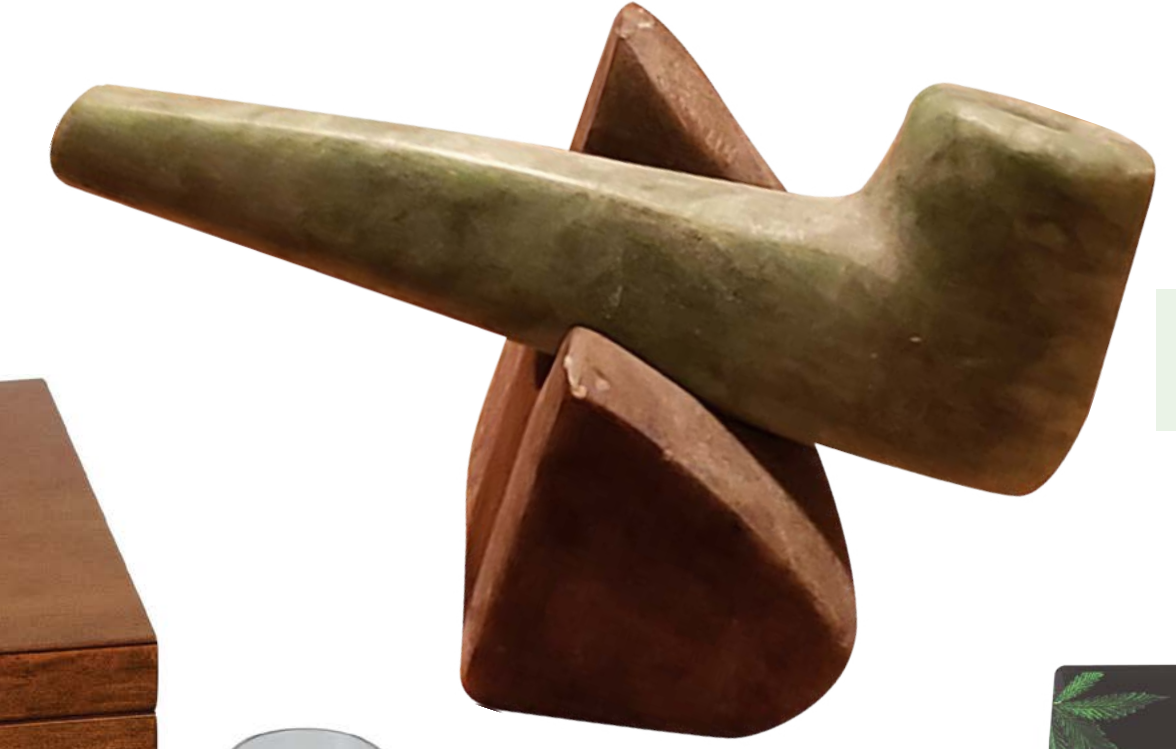


THE PSYCHIC MARY TAROT DECK

The Psychic Mary Tarot Deck
\$40 plus tax



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Awaken Blend Hakuna Hemp Roast Coffee 8oz \$24.95 Signature Series Stash Box + Rolling Bundle \$119.95



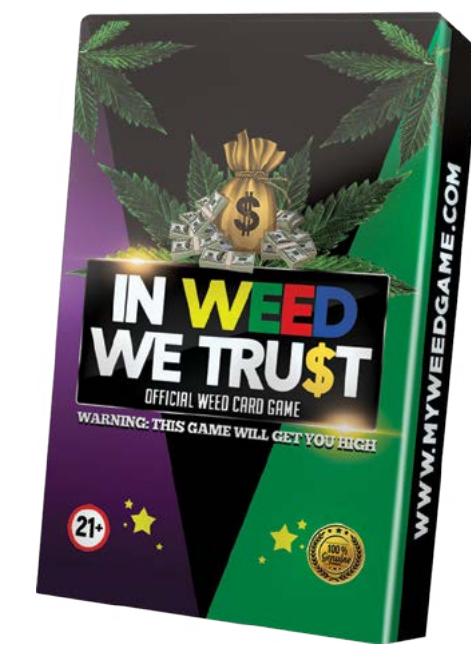
Paleo Pipes
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fumé
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Hakuna
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Sitka Hash
Coastal Cream \$39
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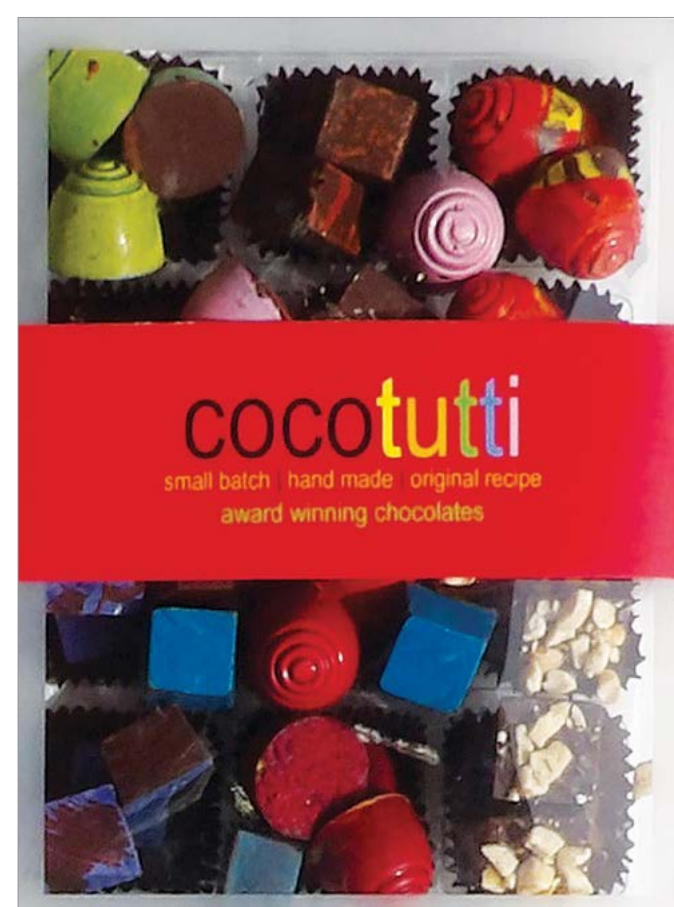
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Sassy Holiday Candles by Malicious Women Co. \$20 each
High Falls Hemp Sleep Tincture with CBN 750mg/CBD 300mg
High Falls Hemp Immunity Gummy Orange 25mg \$60



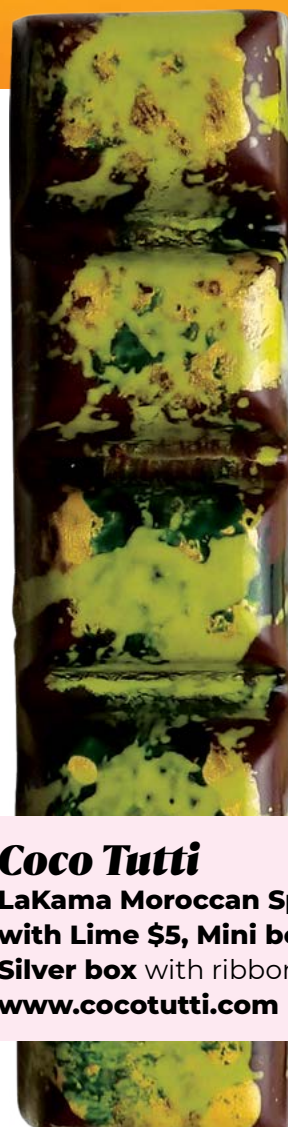
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T-shirt \$25 + Let's Get Lit
Candle \$32



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ounce cans



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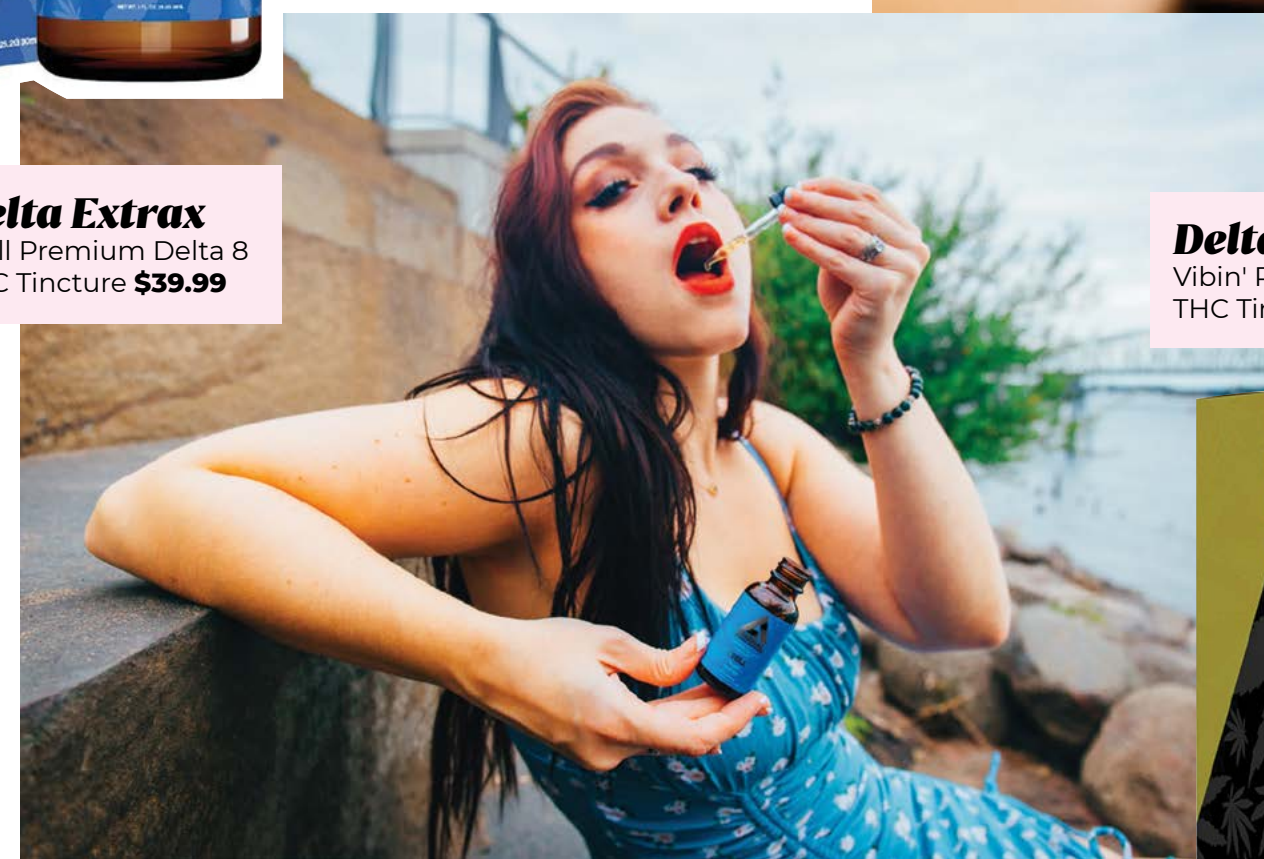
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3 pack \$11.95
10 pack \$29.95



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Delta 9 THC Gummies
\$13.99



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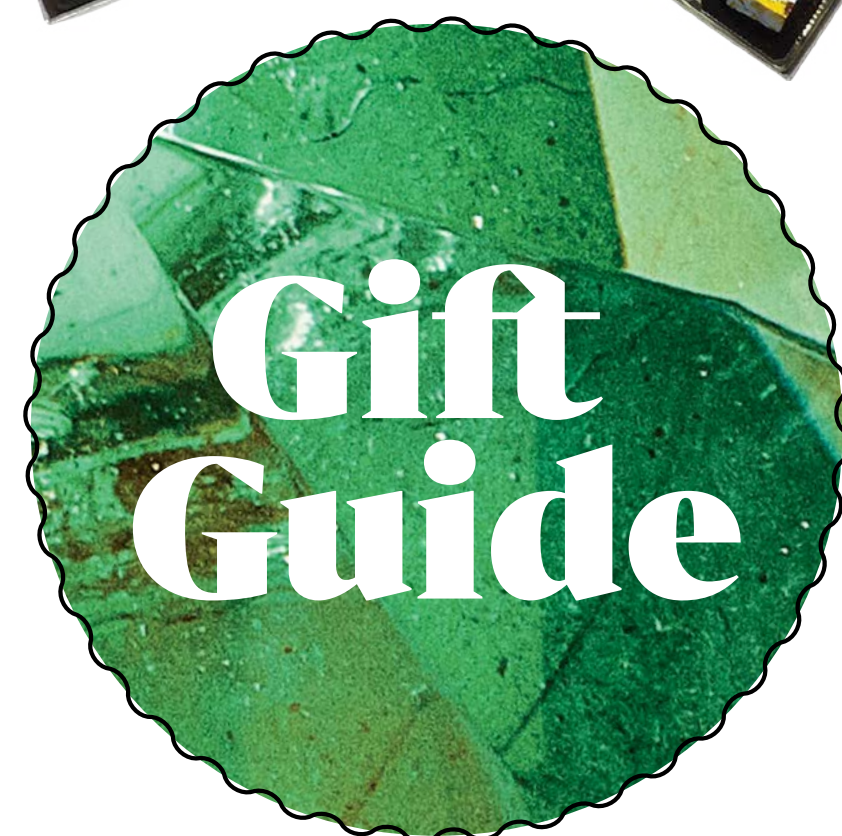
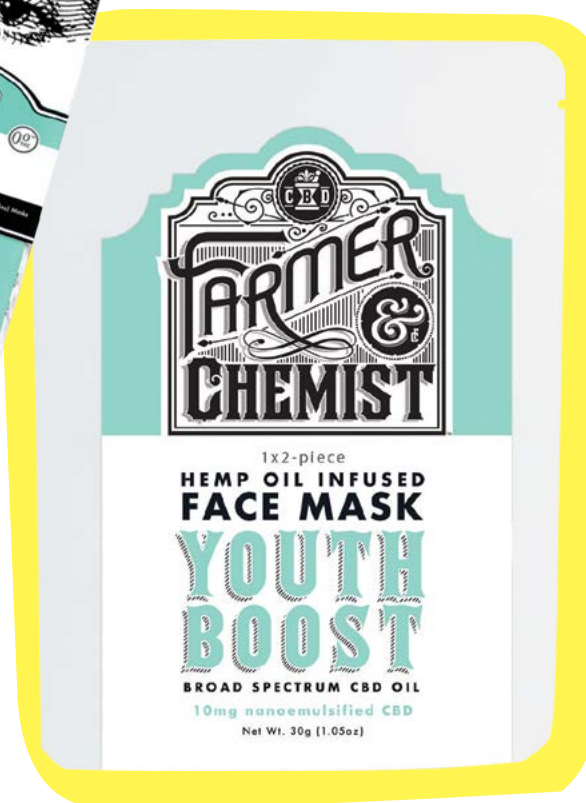
Delta Extrax
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200mg per bottle 8oz \$55



Capsules Strong 50mg per
Soft Gels/ MCT/ THC Free/
Herbal Supplement \$80
Tincture Strong 500mg per
bottle 1oz/30ml peppermint/
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The Colorful, But Controversial History of Red Lipstick; a Staple of Divine Empowerment Through Time



By Izzybea Miller ○ Photo By Antonio Hugo

It's not always easy to look and feel like the best version of ourselves. Sometimes, we need to rely on our staple favorites to deliver the boost of confidence needed to power through the day.

These staples could be as simple as listening to your favorite song while getting ready in the morning, or wearing your most flattering pair of jeans, or a shade of lipstick. As different as these staple items may be, they all serve the same purpose — to strengthen our self-confidence and feel like the best version of ourselves.

But this isn't always the case. A 2012 study done by The Renfrew Center Foundation, for example, found that nearly half of American women don't feel confident leaving the house without makeup on.

For centuries cosmetics have been explored as a channel for artistic expression. Red lips in particular have fallen in and out of the hearts of many throughout time. Red lipstick is much more than just a shade of lipstick. It has been used as a passion paint for the perfect pout for centuries. But there is a much deeper history behind the beloved cult cosmetic.

THE BIRTH OF THE REGAL RED LIP

Red lipstick has stood as a simple, inexpensive accessory that builds on confidence while also making a bold statement. It is honored for its ability to pack strength, style and sexiness all into one small tube.

A crimson kiss has become an iconic look throughout time and stands today as one of the most powerful signifier of beauty in the western world. But a classic staple such as red lipstick isn't born overnight. Like all things great, this timeless look comes with a bit of a colorful, yet controversial history.

The first version of red lipstick is believed to have originated in southern Mesopotamia 3500 BC. Red lip paint was first used by early Sumerians. Ancient ruler, Queen Schub-Ad created a mixture of crushed red rock minerals and white lead to create a raw lip colorant, according to the Philadelphia-based Penn Museum.

Ancient Sumerians loved the lip pigment so much that they were buried with it (and other staple makeup pigments, too).

CLEOPATRA'S CONCOCTIONS

Makeup — particularly lip paint — was so popular that the trend survived to see the reign of Queen Cleopatra, who ruled from 51 BC to 30 BC, about 2,500 years later.

In ancient Egypt, makeup was worn by both men and women. The staple products used were dark kohl eyeliner and lip paint. Although the eyes were the main focus of the face, lip paint still played a major role.

Lip paint was especially popular with the upper class as it was a way to display status and wealth. Many early depictions of Cleopatra show that the queen herself was a fan of sporting a red lip. The queen's signature red stood as a symbol of wealth, power and beauty, which many others attempted to emulate.

Cleopatra made her lip paint by adding insects to the mix, according to The Smithsonian's *Fashion: The Definitive History of Costume and Style*. The use of insects popularized the use of Carmine, a red pigment naturally found in female Cochineal Beetles. In fact, it is still found in cosmetics to this day! Other than crushed beetles, Cleopatra also used flower petals for color and scent; fish scales and beeswax to add moisture and shine; and red clay and crushed ants to achieve the regal red.

THE SCARLET LIP

While the Egyptians cherished a painted face, the people of ancient Greece did not. In fact, women in ancient Greece were discouraged from wearing makeup in public. A bare face was the way of representing purity, wealth, and beauty. A painted face, however, was believed to be a tainted look, common among lower-class women and prostitutes.

According to a Harvard Law School report, entitled *Reading Our Lips: The History of Lipstick Regulation in Western Seats of Power*, red lip paint was reserved for prostitutes. Those women caught in public during certain hours of the day, or without their required lip paint, could be punished under Greek law for falsely posing as "ladies." This was the first instance in history where makeup was used as a tool by those in power to create a narrative around women who chose to paint their faces.

COSMETIC COMMODITY

The Greeks were the first to create regulations regarding makeup. The first law surrounding lipstick was put in place due to its potential to deceive men, and the ability lipstick had to defy defining its wearer's social class based upon their looks. Unfortunately, this wasn't the only ancient civilization that had such strong opinions on the look of a painted pout. Flash forward to the Middle Ages, a bare face was the utmost standard of the time, thanks to the English Church's ban on makeup.

At the time, people believed that wearing makeup was immodest and imposed on God's natural beauty and grace. In the church's eyes, a woman who wore makeup was a decent of Satan because of their ability to shape-shift beauty. Women were even made to confess their lipstick "sins" to the Church, according to *Reading Our Lips*.

Under the reign of Queen Elizabeth I, red lipstick once again became all the rage. The Queen went against the church, and resurrected the painted face trend with her iconic stark white complexion and brooding red pout.

During the reign of Queen Elizabeth, hoarding luxury items became a way to flaunt one's status. This influenced the bourgeoisie to collect forms of art, music, literature, and entertainment. Because of the newfound joy for the beautiful things, cosmetics made a comeback.

Lipstick had fallen back into the hearts of most across England. In fact, at one point it became so popular that it was even bartered as a form of currency. Many cherished the look as it once again became a way to determine status and wealth. The more vibrant red lipsticks represented wealth due to the richer ingredients required to make them, while a dull ochre-colored lipstick was most commonly sported by the lower class.

REGAL RED, END UP DEAD

Queen Elizabeth I was known to create her signature red lipstick. It is even believed that the lip pencil originated from the stead of Queen Elizabeth, more than likely crafted by one of her many servants. The Queen also used a white face paint mixture of white lead and vinegar, known as Venetian ceruse. She layered the paint on her face to achieve her famous porcelain doll look.

Sadly, at the time people were unaware of the dangers caused by the harmful ingredients used to create these beloved staple products. Dangerous ingredients like lead and mercury contributed to high levels of poison in the body.

Because cosmetics were not as accessible back then, it was common for women to leave makeup on until it faded away, really allowing these toxic ingredients to soak into the skin. Many women were unknowingly poisoning themselves over time. That resulted in hair loss, tooth decay, blackened skin, hysteria, and even death.

During Queen Elizabeth's later years, she suffered from smallpox and the complications of deadly cosmetics. The Queen continued to paint her face on the daily, despite her illness. She would use Venetian ceruse to conceal smallpox scars and caked on the red lipstick, as she believed it possessed magical healing powers. However, her beloved "lippie" did exactly the opposite of that.

The Queen's beauty regime eventually brought her to her demise. It's rumored that at the time of her death, she was found with her lipstick layered an inch thick!

THE MADONNA-WHORE COMPLEX

When Queen Elizabeth died, the affection for makeup seemingly did too. In 1650, for example, a law was presented that called for restrictions on makeup and immodest dress. The law wasn't passed as many viewed it as unfeasible. The hatred for makeup did not reappear again until the 1700s.

The Matrimonial Act of 1770 (aka the Hoops and Heels act of 1770) was a law put in place in England that banned the use of beauty aids. It also permitted husbands who felt as though they were deceived by their wife's beauty to have the wife punished for acts of witchcraft. These punishments were sometimes as extreme as public death.

It wasn't just makeup that was banned by the church. Any beauty altering substance was seen as ungodly, including items like perfume, cosmetic soaps, false teeth, artificial hair, Spanish wool, padded hips, and high heels. Common beauty aids of the time were considered a deception to men especially to the men who unknowingly wed women who used the products.

The idea that beauty aids were ungodly lasted into the Victorian era (1837-1901). Queen Victoria herself thought the idea of makeup was "impolite," according to *Read Our Lips*.

The Victorians believed in the Madonna-whore complex; they were convinced that if a woman wore makeup, she was a "lady of the night."

According to the American Psychological Association (APA), the Madonna-whore complex is an idea deeply rooted in society that works to categorize women as either the Madonna — "good" or the whore — "bad."

The Madonna-whore complex is embedded in the history of cosmetics, and fades in and out of society along with the use of makeup.

THE RED DOOR

In the early 1900s, lipstick began to take on the feminine power it holds today, thanks to the suffragette movement, which fought for women's rights to vote in public elections.

According to *The History of Lipstick Regulation in Western Seats of Power*, Elizabeth Cady Stanton and Charlotte Perkins Gilman — leaders of the suffragette movement — believed that rouging the lips represented female emancipation.

Elizabeth Arden, founder of the long-standing cosmetics corporation, Elizabeth Arden, Inc. opened her first salon in 1910. The Red Door Salon was located on Fifth Avenue in New York City. Arden became one of the first female-run businesses to open in early 19th century New York.

Shortly after Arden opened The Red Door, the suffragette movement was at its peak. The suffragettes led a march down Fifth Avenue, making their way past The Red Door salon. In light of the movement, Arden created a special shade of lipstick called Red Door Red. She passed out tubes of the now legendary shade to the suffragettes passing by.

Arden created the lipstick with the intent to represent strength and power amongst the suffragettes who sported the shade. Some would say that this marked the beginning of the red lipstick revolution. This iconic lipstick is still available at Elizabeth Arden today.

STARLETS OF THE SILVER SCREEN TO BEAUTIES IN THE BATTLEFIELD

Following the suffragette movement, women began to experiment more with cosmetics and fashion, ultimately leading to the glitz and glamour of the Hollywood era (1920-1930).

Actresses, Gloria Swanson, Mary Pickford, Clara Bow, Greta Garbo, and even the cartoon Betty Boop, to name a few, began popularizing the trend even further through their on-screen appearances.

Pouted lips were the preferred look of the time. To achieve that scarlet pout, many actresses corrected the shape of their lips through the use of a lip pencil and lip crème, birthing the popular "Cupid's Bow" lip shape.

With the start of World War II, red lipstick and patriotism worked hand-in-hand. Lipstick was once finally accepted by all and used by women of all ages. Working women were encouraged to sport a red lip as it was believed it would boost morale. It wasn't unusual for the workplace to have a commonly shared red lipstick in the restroom.

During WWII, the lipstick business was booming. Lipstick in general was very popular in war times due to the rationing of supplies. It was much easier for women to afford a new lipstick than it was to treat themselves to a fancy new outfit.

It is claimed in an article by CNN, entitled *Empowering, Alluring, Degenerate? The Evolution of Red Lipstick*, that Adolf Hitler famously hated red lipstick. In true rebellious red lipstick fashion, this sparked a trend with even more women choosing to wear red.

MID-CENTURY MAKEUP

In the 1950s, red lipstick took on a total transformation from the Madonna-whore complex to a symbol of patriotism in the public eye. The masses now had a new soft spot for cosmetics.

The 1950s is the era of bombshell beauty. Taking care of one's image and always having a clean, polished look was an expectation at the time — even for housewives.

When one thinks of red lipstick and bombshell beauties, they think of the iconic Marilyn Monroe. Many consider Monroe to be the face of red lipstick, as she was rarely photographed without it. It is rumored that Monroe's makeup artist, Whitey Snyder, would use five different shades of red to help contour Monroe's lips into the iconic signature look we know today.

Of course, other actresses like Elizabeth Taylor, Rita Hayworth, and Jayne Mansfield rode red lips because of the glamour and elegance it personified after the war. As such, women across America turned to red lipstick for a boost of confidence in an attempt to give off the same sexiness as the movie stars of the 50s.

In fact, red lipstick became the hottest mid-century trend, according to the Harvard report, *Reading Our Lips*, which showed that 98% of American women at the time wore lipstick, versus the 96% of women who brushed their teeth.

LIPSTICK, SEX AND ROCK 'N ROLL

During the 1960s and 70s, the red lip phased out. Instead, we were met with a more neutral and subdued trend of nudes, and coral shades of lipstick.

“Being Latina, this is very much our culture and where we come from, I will wear a red lip when I need a boost of confidence.”
— Alexandria Ocasio-Cortez

During the 60s mod era, popular supermodel Twiggy pioneered the look of dramatic eyes and a subtle lip. This was the opposite of the bold lip and simple eye makeup of the 50s.

Although red lipstick was no longer a favorite in the mainstream, it began to grow an underground following. As history began to repeat itself, the red lip once again became a symbol of rebellion, with its resurgence in the punk scene.

Popular punk artist of the time, Deborah Harry aka "Blondie" was known to rock the red. Other hues of rouge began to take the spotlight, as dark burgundy and violet reds stole the show.

The punk and alternative subculture opened up an opportunity for men to freely express their individuality through makeup. Red lipstick was adopted by the punk and alternative subculture as a way of expressing non-conformity. It also stood as a symbol of sexual expression.

The 1975 film *Rocky Horror Picture Show*, which features Tim Curry as the cross-dressing Dr. Frank-N-Furter, opens with a pair of red lips singing. Curry's character also dons a shade of deep red. At the time of its release the movie wasn't well-received. But now, nearly 40 years later, it is recognized for its progressive portrayal of sexual identity and liberation.

Male musicians also donned makeup at the time. Whether it was dark kohl eyeliner of rock 'n roll – or full face makeup, the 70s and 80s were a time of freedom of expression. David Bowie, Prince, Kiss, and Boy George of Culture Club all managed to pave the way for other men to freely express their self-love and beauty through the art of makeup.

BOLD BEAUTY OF THE 21ST CENTURY

Throughout history, red lips have been used as a tool to both disempower and empower its wearers — it even acted as a flag for women's rights. Today powerful females continue to adorn the scarlet pout.

Take Alexandria Ocasio-Cortez. In an episode of *Vogue's Beauty Secrets* series on YouTube, A.O.C walks us through her beauty routine.

She says that she initially chose red lipstick as her staple shade because it was a simple way to pull a look together. She also credits the love for the look to her culture, "Being Latina, this is very much our culture and where we come from, I will wear a red lip when I need a boost of confidence," she shared.

Red lipstick has undergone a total transformation through time. But that doesn't mean that it is any less powerful today than it was in ancient Mesopotamia.

Red lips represent strength and confidence at a glance. For the suffragettes, however, it acted as a bold statement of freedom; it opened paths for both men and women to openly express their sexuality; and it even acted as a form of rebellion against dictatorship.

One undeniable feature of red lipstick is its boldness. But the secret to rocking the look comes from within, and the best source of confidence is believing that we already have it. ●●●

The Power of Conscious Content

By **Melissa Hutsell** ○ Photos by **Emily Eizen**

Cannabis has been dragged through the mud for decades. Actress and journalist, **Brooke Burgstahler**, is on a mission to tell cannabis' full story. But, she isn't greenwashing it as she spotlights both the negative and positive realities of the industry, from prosecution to plant medicine. Burgstahler is a content creator and actress who's appeared on *Mad Men*, *Black-ish*, *the Greatest Story Ever* on MTV, and more. She is also an award-winning producer, and creator of the Golden Telly-award-winning docu-series, *Prisoners of Prohibition*. Currently, she hosts, writes, and produces the BigMike + Advanced Nutrients' daily news show, *Marijuana Morning News*. The "actor-visit," as she's been described, got her start in cannabis as most people do — as a consumer. And though her career in cannabis was one where plan B turned into plan A, she's defining what it means to be a professional in the pot industry.

In 2020, Burgstahler launched her own online health and wellness platform, **Budding Mind**, which focuses on "the softer side of cannabis," she explains. *Emerald* spoke with her about the platform, creating conscious content, cannabis as a political statement, and more.



○ **BURGSTAHLER** LAUNCHED HER OWN ONLINE HEALTH AND WELLNESS PLATFORM, **BUDDING MIND**, WHICH SHE SAYS FOCUSES ON "THE SOFTER SIDE OF CANNABIS."

“[The] legal industry and those job opportunities are built off of the backs of those people serving time.”

EMERALD MAGAZINE (EM): Your work, including the *Marijuana Morning News* show, which you write, host and produce, emphasizes "edutainment," or educational entertainment. Why is this important when covering the cannabis industry?

BROOKE BURGSTAHLER (BB): Creating cannabis news has to be a blend of both information and some form of entertainment. While [some] might know about cannabinoids, the endocannabinoid system, and terpenes — the average consumer doesn't have that same language. It is important when presenting information to have an element of fun to [...] help make the information as digestible as possible.

It can be really intimidating how much scientific jargon is in the average cannabis conversation. [...] Much like yoga, so many people are intimidated to dip their toes in the water because they feel like there is this whole world that has evolved far beyond what they can comprehend. That's simply not the case. I want everyone to feel like they have a place in this community, because they do. Cannabis is for everyone.

EM: Despite the fact that most Americans believe cannabis should be federally legal, professionals in the cannabis industry still face stigma. What are the ways in which you are reminded of that stigma?

BB: When I first started working in cannabis [...] — I didn't tell anyone. There was a fear I had of coming out of the cannabis closet to my parents; fear that they would be disappointed in me; fear that they would believe I was working in an illegitimate industry. Then I had fear from an entertainment industry aspect. I had fear that opportunities would be ruined for me if I was vocal about using cannabis.

For a while, I was very careful about putting my work out there, and ever smoking on camera. That's still something that frankly I'm very careful of because I don't want to scare anyone away.

There's definitely a lot of stigma around being a professional who uses cannabis. A lot of people think that I spend all day smoking weed. That's simply not the case. I have a lot of boundaries with my cannabis consumption. I think that's something that's very important when you want to be a productive stoner. I do not smoke before I go on camera — I've had too many experiences of that going wrong. I typically prefer if people who work on my crew do not smoke cannabis [on set] either.

EM: Your *Prisoners of Prohibition* series for Merry Jane Media sheds light on people serving life sentences for pot. What was it like to speak with those prisoners. What moment stands out most to you?

BB: When we were working on this and I would share the project with my friends or my community, [...] people would do a double take. I would say, "I am working on a project about people who are serving life for weed." So many people's retort was, "Wait, that's a thing? That's happening?"

There's 40,000 people in jail right now for cannabis convictions. That's 40,000 too many if you ask me. Any number of people who are serving time for weed — that's a startling statistic.

When we dove into the creation of this doc, we were able to really look at people's faces, and [put] stories to these numbers. That's when it became very real. It was a very emotional ride for me. I don't have any family members or relationships who have been in prison. This cut so deep for me because as I learned these people's stories, and I spoke with their families — I [saw] the devastation it left behind. I kept hearing in the back of my head, "this could be your dad. This could be your mom. This could be you." That's a reality that a lot of people don't acknowledge. Especially now that there's over 300,000 Americans that hold jobs in the legal industry. [The] legal industry and those job opportunities are built off of the backs of those people serving time.

There's one particular moment that I'd love to share where we did a screening of *Prisoners of Prohibition* with Urban Outfitters. Amy Povah [founder of the Clemency for All Nonviolent Drug Offenders (CAN-DO) Foundation] brought posters she created of these people's faces and brief files of their stories.

Cannabis lawyer, Bruce Margolin, took those pictures and passed them out to our audience members. [He] asked everyone to really look at their faces, and [...] to pray for that person whose story is being held in their hands. To remember these are individuals whose lives have been ruined. At the very least, as cannabis consumers — we can say their names. We can remember them. We can hold them in their prayers. That's not really action-based but it's a beautiful thought. And that's something that I try to do.

We get so caught up in the beautiful packaging and the Apple store-cannabis dispensary experiences that it can be a real bummer to think about [our] brothers and sisters left behind in prison. It is obviously the story line that needs to be repeated over and over again because we are finally at the breaking point where that may no longer be the case in a couple of years.

EM: Do you believe the mainstream media has a bias against their coverage of cannabis? Conversely, what does it mean to be objective when reporting on cannabis?

BB: As more politicians become involved with behind the door deals with the cannabis industry, we are seeing mainstream media shed a more positive light [on the plant].

However, in cannabis media, we need to be more careful. [Fellow journalist] Mary Jane Gibson had really introduced this concept to me that as cannabis journalists, we oftentimes just want to lean on the positives of cannabis because who wants to talk shit about their own industry? It's nevertheless important to be realistic and to educate people on the corruption, and the negative aspects of our industry so we can prevent it as it continues to evolve and grow.

That's something that I have to remind myself of — cannabis is good for a lot of things; but it may not be good for everything. Cannabis legalization may solve a lot of problems; but it won't solve every problem.

When it comes to cannabis journalism, there's that feeling of duty to portray the plant in a positive light. But [...] those who are dedicated to specifically covering cannabis, they need to showcase the entirety of a debate, and not necessarily lead it. That's where the idea of edu-tainment comes in for me because it softens the strictness of [the debate]. Of course, you never want to add to the slander of the plant, you always want to open people's eyes to its myriad benefits.

EM: You've said that being in the cannabis industry is a political statement. How so?

BB: Having any relationship with cannabis — whether you use cannabis or not — is a political statement because cannabis is so intrinsically tied to our criminal justice system. Whatever product you buy, whatever brand you support, whatever modality of cannabis you use — that has a domino effect on someone, somewhere.

If you decide to use cannabis, [it's a] form of activism, of representation that when I use cannabis, I am choosing to use it as a free citizen. I believe that having access to this god-given plant is my right; I am advocating for my government to align with my belief system.

When more than 70% of Americans believe that cannabis should be federally legal, and yet we don't have legislation to support that public demand — that's when you know the government isn't really working for the people.

Cannabis being illegal is such a powerful representation of corruption in so many different intersecting industries, whether it be agriculture, or prison systems, or just legislative neglect.

When people decide not to use cannabis, or decide that they don't agree with cannabis legalization — that's also obviously a political statement too. Then, you're validating the thousands of people who are serving time for cannabis convictions. You're saying that's ok, that you support the government's decision to incriminate people for using a plant.

EM: One of your missions is to raise awareness about blind spots in the cannabis industry. What are some of these blind spots, and how are you drawing attention to them with your recently launched platform, Budding Mind?



○ **"HAVING ANY RELATIONSHIP WITH CANNABIS — WHETHER YOU USE CANNABIS OR NOT — IS A POLITICAL STATEMENT BECAUSE CANNABIS IS SO INTRINSICALLY TIED TO OUR CRIMINAL JUSTICE SYSTEM."**

BB: When I was growing up as a novice cannabis consumer, [...] the archetype of who the typical stoner was did not look like me. They were typically very masculine, often grungy. It was hip-hop culture; it's *High Times*. It's flat brimmed hats and duds. That is not me. So, I decided to create the community that I felt I was lacking [with] Budding Mind to show that cannabis consumers are no one thing. They are male and female and everything in between. They are old and young, rich and poor, punk and poetic.

EM: Budding Mind also focuses on the "softer side of cannabis." Tell us about this.

BB: A Budding Mind is someone who likes to dabble in perhaps an herbal refreshment along with a cup of tea. Someone who is interested in exploring the combination of cannabis and yoga, cannabis and meditation, how cannabis affects their sleep or can be included into their diet.

I am particularly interested in shedding light on the ancient practices and applications of using cannabis, and reminding people that our ancestors, and our ancestor's ancestors had a reverence for this plant.

I'm very interested in gods and goddesses and mythological archetypes who have also been the keepers of this plant. Historical texts have made references to this plant, and I think it's really important to remember where this plant has been so we can help shape better where it is going. Where it's been was a place of reverence, a place of respect, healing and bowing to the giving tree that this plant is. I want to see people's relationship with cannabis evolve as cannabis becomes more and more popular. It can be another substance for abuse; it can be a crutch. Or it can be a substance that enlightens you and livens you, evolves you, elevates you, and [one] that opens your mind and opens your heart.

EM: What are some of your favorite minority-owned brands?

BB: At the top of my list is Elevate Jane, a cannabis accessory shop owned by Angela Mou. She works with local female glassblowers who create the most incredible bongs, pipes, and bubbler artwork that you can imagine. My favorite thing that she has made [are] Lady J Fummetts. The joint extenders [are] shaped like the female body and they are absolutely beautiful. [...]

And then I would love to mention Frigg, a body and hair care brand started by Kimberly Dillon. [...] She works with a team of scientists and botanical experts to make these gorgeous products chock full of all different kinds of herbal medicines, along with CBD, that will make your hair feel so freakin' luxurious.

Dillon named her products Frigg after the North goddess Freya. Allegedly, Freya would give cannabis to the Viking men when they came home from battle.

Cannabis is almost like no other industry; it really pays homage to such deep roots. That is one of the more fascinating and just inspiring aspects of the industry and brand creation in general. There's a bit more thought and intention behind cannabis brands that I think is typical of alcohol or clothing companies.

EM: As a budding health and wellness guru, what other plant medicines are you excited about?

BB: I love to dabble in a myriad of plant guides. I have a personal affinity for psilocybin mushrooms. I worked with *Double Blind Magazine* on their *Grow Your Own* series. I am a huge advocate for people growing their own cannabis, growing their own mushrooms — grow your own, take your power back!

I am totally in favor of the burgeoning psychedelic marketplace. I do think, just as cannabis has shown us, we need to be careful as we start to commercialize these plant medicines. That is not how they were naturally intended for humankind: not to be packaged beautifully and thrown up on billboards or have social media platforms pushing products. These are plant medicines that should be available to anyone and everyone.

I think people are called to explore plant medicines. And when you hear the call, it's something that you should listen to.

When you have fear regarding plant medicines, that's not your fear — that's society's fear. You've been given that fear. It's not inherent to the experience. You have anticipation, you have excitement, and you have nervousness because you care about what's going to happen. A shift may occur for you, and that is vastly different from fear. That is beautiful. That is what I would love people who are curious about dabbling in plant medicine to know... The fear that you feel has been given to you through propaganda, through plant prohibition, through your parents, through the DARE program. But fear, that's not yours.

The unknown can be terrifying. [...] We all have ego-ness that we want to protect at all costs. It's okay to move beyond it. In fact, your evolution depends on [it]. ♦♦♦

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