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Sources:
1 https://www.rollingstone.com/culture/culture-features/how-the-cannabis-industry-can-do-better-to-fight-the-climate-crisis-8127811/
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Cannabis; Mathew Knowles as he transitions into the CALDERÓN.

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See America’s Natural Treasures
Even if you have yet to see all 59 U.S. National Parks in person, you can still marvel at their majestic beauty at Gallery Nucleus’ 59 Parks Poster Exhibition. Curated by JP Boneyard, founder of The National Poster Retrospective, the touring exhibit features screen prints created by internationally renowned artists who’ve captured each of the 59 national landmarks, with their mountains, deserts, beaches, caves, glaciers, waterfalls, wildlife and other natural wonders, from Yosemite to Yellowstone to the Everglades. The posters are currently being archived by the Library of Congress, and 5 percent of online sales benefit The National Park Service. Gallery Nucleus, 210 E. Main St., Alhambra; Fri., Nov. 8-10, 7-10 p.m.; free. (626) 458-7477, gallerynucleus.com. —IRAN BABAYAN

Embrace Your Sweet Tooth
’Tis the season to overeat. The holidays are fast approaching, but why wait until Thanksgiving or Christmas when you can overindulge at Desert Goals’ Los Angeles Dessert Festival? First launched in New York in 2016 by Miraya Berke, the event, this year themed “Tie Dye Tiki,” takes place over two weekends and gathers 20-plus vendors selling all kinds of desserts that are anything but ordinary. (Ever had liquor-infused cake balls?) Eat — or, better yet, take home — creative sweets like stuffed cookies, cookie shots, raw cookie dough, jasmine tea ice cream, chilli gummies or organic lollipops that taste like thyme, rosemary and sage. You can even plant the biodegradable sticks in soil and grow an herb or flower. Evolve Project, 1921 Blake Ave., Elysian Valley; Fri.-Sat., Nov. 9-10 & Nov. 16-17, noon-6 p.m.; $10-$35. (213) 246-2200, desertgoals.com. —IRAN BABAYAN

Portraits About the Border
For painter and video artist Hugo Crosthwaite, life has unfolded in equal parts on both sides of the U.S.-Mexico border, and he has come to understand that in a way the border region itself is its own nation, with a unique culture that is both blended and divided, and a population comfortable with dualities. Both his films and graphite and ink drawings on canvas — often at monumental scale — exist in a black-and-white palette and are rich with regal, stylized detail. In his portrayal of the everyday people of the border, Crosthwaite channels influences from Goya to Posada, surrealism and futurism, with a penchant for gestural abstraction and a narrative cinematic wit. This weekend’s opening reception for Crosthwaite’s Ti-juana! is long-planned but it suddenly doubles as an award celebration, since he just last week garnered first place at the 2019 edition of the Smithsonian National Portrait Gallery’s triennial American portraiture project, The Outwin. Luis De Jesus, 2685 S. La Cienega Blvd., Mid-City; opening reception: Sat., Nov. 9, 6-8 p.m.; exhibition: Tues.-Sat., 11 a.m.-6 p.m., Nov. 9-Dec. 21; free. (310) 838-600, luisdejesus.com. —JANA HYJ DABROWN

When Swans Go Gaelic
It’s called Swan Lake and while created for England’s Sadler Wells Ballet, choreographer Michael Keegan-Dolan brings his own company Teac Damsa for this revision of the classical ballet. Moving the action to Ireland, the choreographer went with music recalling the Irish melodies in the film Titanic rather than the Tchaikovsky ballet score and the official title is in Gaelic: Loch na hEala with Swan Lake in parenthesis. No pointe shoes or tutus are in sight on the 14 dancers, four of whom are barefoot but do sport long feathered wings over their arms. And there is a narrator as this Swan Lake finds story similarities in an Irish legend of a sorcerer who turned four women into swans to prevent them exposing him after he rapes one of them. UCLA Royce Hall, 10745 Dickson Court; Westwood; Sat., Nov. 9, 8 p.m., $28-$59. cap.ucla.edu. —ANN HASKINS

Girl Gang Brain Trust
Did you know that the Girl Gang Craft Fair is the largest women’s craft fair in California? You’ll luck into all sorts of illumination when you experience today’s marketplace that’s studded to bursting with the stellar wares of makers from Chicky Botanica, Happy Organics, Revive Kombucha and Ritual Art — among many, many others. The craft fair is also a braintrust of — and for — entrepreneurs who know they have something to say but might not know where to access the platform from which to say it. After all, the greatest thing the people here today will craft is sisterhood. Grand Central Market, 317 S. Broadway, downtown; Sat.-Sun., Nov. 9-10, 11 a.m.; free. (213) 624-838-600, luisdejesus.com. —IRAN BABAYAN

Miss Refinery29’s surreal pop up experience last weekend’s opening reception for Crosthwaite’s Ti-

SUN 11/10

Get Your Motor Running
Four years after the Love Ride seemingly took its final ride, the annual charity motorcycle ride is back, albeit in a smaller, revamped version. Doors guitarist Robby Krieger breaks on through in a performance with Foo Fighters spinoff band Chevy Metal, and actor Emilio Rivera (Sons of Anarchy, Mayans M.C.) is also scheduled to appear at the combination barbecue and concert. The 33rd edition of Love Ride starts this year at Harley-Davidson of Glendale and finishes at...
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Harley-Davidson of Santa Clarita, in a benefit for Santa Clarita Education Foundation, which raises funds for 54 public elementary schools.
Harley-Davidson of Glendale, 3717 San Fernando Road, Glendale; Sun., Nov. 10, 9 a.m.-5 p.m.; $150. (818) 246-5618. facebook.com/events/494549848055382. —FALLING JAMES

Literature

Poetry Salon
Hurl yourself through the beatific doorway that leads to the next 50 years of Beyond Baroque greatness with The Beyond Salon. Beyond Baroque’s 9th Annual Awards Dinner sees executive director emeritus Richard Modiano getting the nod for decades of tireless devotion, while poet Harryette Mullen receives ample recompense for her services to the grace of the written word. Also: Re/Search publisher V. Vale holds forth with Devo founder and Beyond Baroque supporter Gerald Casale, and UCLA professor Johanna Drucker is fitted for her panacs to posterity — namely, sensibly organizing over 50,000 items in the archives of Beyond Baroque itself. Santa Monica Bay Woman’s Club, 1210 4th St., Santa Monica; Sun., Nov. 10, 5 p.m.; $50-10,000. (310) 822-3006, beyondbaroque.org. —DAVID COTNER

Music

Got 5 Hours?
Morton Feldman’s 1984 musical work For Philip Guston is a spectral and magical piece that unfolds in layers, with keening, intermingled tones of flute and celesta drifting airily across wide spaces broken up by watery percussion. Like all great spells of enchantment, this kind of tone poem takes its time to unwind — nearly five hours in total. In a presentation by Monday Evening Concerts, the longtime local series of adventurous contemporary-music performances, Christine Tavolacci (flutes), Brendan Nguyen (piano and celesta) and MEC's Jonathan Hepfer (percussion) unlock Feldman’s work, which was composed in tribute to his friend Philip Guston, the defiant and idiosyncratic painter of the New York School (and beyond). Listeners are invited to come and go during the lengthy performance, which is part of "Resilience: Philip Guston in 1971,” the first solo exhibition by the late artist (who was raised in L.A.) in more than 50 years. The exhibit is curated by Musa Mayer, the artist’s daughter. Hauser & Wirth, 901 E. Third St., downtown; Mon., Nov. 11, 6:30-11 p.m.; free with RSVP. (213) 943-1620, facebook.com/events/802386646021971. —FALLING JAMES

Books/Music

Acid for the Children
Before he was one of the most famous bassists of all time, Flea of The Red Hot Chili Peppers was a scrappy punk kid, meandering around the streets of L.A., going to clubs, taking drugs and getting into trouble. Michael Peter Balzary (his given name) had a horrific childhood, as his step-father was psychotic, but he was also a jazz musician and Flea followed in his footsteps, picking up music early and honing it as a Fairfax high school student with his friend Anthony Kiedis. If you’ve ever read or watched an interview with Flea, you know the guy has many stories to tell, and his new memoir, Acid For The Children (yes, he means that literally) promises to spin some tempestuous tales of his rockstar adventures and his freaky pre-Peppers formative years. He'll talk about it all with Malcom Gladwell at this book signing and Q&A. Palace Theatre, 630 S. Broadway, downtown; Wed., Nov. 13, 7-10 p.m.; $29-100. facebook.com/events/709596006208320. —LINA LECARO

Culture

Female Indiana Jones
While opportunities continue to open for women in technology and engineering, there’s always room for female-forward adventure — as such, National Geographic Live presents Mireya Mayor: Pink Boots and a Machete. Described as a sort of “female Indiana Jones” — or “in Diana Jones,” certainly — noted primatologist Mayor has escaped furious gorillas, dodged dodgy elephants, and discovered an entirely new species of Malagasy lemur. She's also a correspondent for Nat Geo, which means that tonight will be presented in startling color, chaos and clarity that reveals unto you more about the natural world than you've ever ventured into in your wildest dreams. Cerritos Center for the Performing Arts, 18000 Park Plaza Drive, Cerritos; Thu., Nov. 14, 7 p.m.; $45. (562) 916-8500, tickets.cerritoscenter.com/6235. —DAVID COTNER

TUE 11/12

Slouching Toward Pasadena
"There’s no getting around the fact that setting words on paper is the tactic of a secret bully, an invasion, an imposition of the writer’s sensibility on the reader’s most private space,” Joan Didion declared in her 1976 essay “Why I Write,” in the New York Times. The Sacramento native used her arch powers of observation to document an entirely new frontier in California at a time when the literary establishment was fixated only on words coming out of New York City. Alta Magazine books editor David L. Ulin and editor at large Mary Melton discuss Joan Didion: The 1960s & 70s (The Library of America), a collection of Didion’s crucial early work — including the novels Run River, Play It as It Lays, and A Book of Common Prayer and the classic essay collections Slouching Towards Bethlehem and The White Album — that has been newly compiled and edited by Ulin, Vroman's Bookstore, 695 E. Colorado Blvd., Pasadena; Tue., Nov. 12, 7 p.m.; free. (626) 449-5320, vromansbookstore.com. —FALLING JAMES

WED 11/13

Acid for the Children
Before he was one of the most famous bassists of all time, Flea of The Red Hot Chili Peppers was a scrappy punk kid, meandering around the streets of L.A., going to clubs, taking drugs and getting into trouble. Michael Peter Balzary (his given name) had a horrific childhood, as his step-father was psychotic, but he was also a jazz musician and Flea followed in his footsteps, picking up music early and honing it as a Fairfax high school student with his friend Anthony Kiedis. If you’ve ever read or watched an interview with Flea, you know the guy has many stories to tell, and his new memoir, Acid For The Children (yes, he means that literally) promises to spin some tempestuous tales of his rockstar adventures and his freaky pre-Peppers formative years. He'll talk about it all with Malcom Gladwell at this book signing and Q&A. Palace Theatre, 630 S. Broadway, downtown; Wed., Nov. 13, 7-10 p.m.; $29-100. facebook.com/events/709596006208320. —LINA LECARO

THU 11/14

Female Indiana Jones
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Post-legalization, the state has settled into its role as the epicenter of the Green Rush. California is the King of Cannabis — and Los Angeles the Queen of Cannabis

Cannabis occupies a unique position — at no time in history has a consumer product been illegal federally but legal within California’s borders. Nearing the end of its second year of full legalization, cannabis remains the subject of legal, political, academic, medical and family debate; its mere mention elicits emotional reactions.

Nevertheless, California has not looked back since recreational sales began in 2018. Whether plant-touching sectors such as genetics, cultivation, manufacturing, distribution and retail, or non-plant touching technology, real estate, infrastructure, equipment, professional services and media, the Golden State is the global King of Cannabis. And Los Angeles is its queen.

With a population of nearly 40 million and a cannabis consumption-aged population of over 30 million, California accounts for over one of every four dollars spent nationally on the fastest growing consumer product in the world, according to a new BDS Analytics and Arcview Research report, “California: Lessons From the World’s Biggest Cannabis Market.” Estimates this year's legal retail take at $3.1 billion, with sales of an estimated 22 million pounds of California weed-related products. This number makes Cali the biggest cannabis retail market on the planet, and four-year estimates are in excess of $7 billion.

Los Angeles’ Department of Cannabis Regulation has devoted considerable efforts to bringing the existing market into the regulatory framework, while DCR executive director Cat Packer has sounded the alarm about exploitation of Angelenos — often from minority communities — applying for licenses.

Though legalization continues in full bloom, thorny issues continue to surround legal cannabis. The end of prohibition and its myriad benefits were undoubtedly great news — indeed, we celebrated it on the cover of L.A.'s inaugural issue of 2018, our first post-legalization. Yet for many Californians, prohibition is still their reality. Of California’s 482 municipalities, 390 disallow cannabis sales; less than 20 percent of municipalities allow commercial use.

While the legal retail numbers may amaze, the estimated $9 billion in illicit good sales — triple that of legal goods — is staggering and the principal source of vape deaths and illnesses. Illicit activity is hands-down Cali’s biggest “Green Road” pothole, one enhanced both by government inaction and thoughtless action.

The giant bump in the Green Road is an onerous tax and regulatory burden, which furthers the black market and penalizes licensed operators. These taxes can reach 77 percent based upon a $9.75-per-ounce tax on flower, a $2.75-per-ounce tax on trim, a 15 percent excise tax, city and county taxes up to 15 percent, miscellaneous taxes based upon square footage and state sales tax up to 10 percent.

As the Weekly reported earlier this year, social equity programs, while well intentioned and deserved by victims of the War on Drugs, are viewed by both outsiders and insiders as being rife with issues, delays, uncertainty and unfairness. The most recent L.A. outcry, which threatens an entire round of license issuances, arises out of alleged fraud and improprieties.

California’s path to legal adult use was a long and winding one. Not unlike their forefathers, a new kind of pioneer arose out of a “back to the land” movement to create an agricultural, cultural and knowledge foundation in the ’60s and ’70s to enable a future legal cannabis industry.

Their efforts faced considerable headwinds, with a trillion-dollar federal war on drugs initiated by native son President Nixon supporting state campaigns against planting policies, and which were expanded upon by yet another California original, President Reagan.

A second wave of pioneers, in the form of intrepid and selfless advocates, battled tirelessly for years in search of compassion to end the needless suffering of AIDS patients. On their backs, the historic passage of the 1996 Compassionate Use Act was finally achieved. It provided a quasi-legal framework for the production and possession of cannabis with a “grow your own” or “caregiver model.”

California Senate Bill 420 in 2003 went further by authorizing necessary patient protections and collectives.

Those who laid the foundations of today’s Green Rush weren’t outliers — the pioneering spirit is practically in California’s DNA. Since John Sutter’s discovery sparked the Gold Rush in 1848 (ironically, in the same region as many later cannabis activists), California made the nation accessible by railroad in the 1860s and by automobile decades later, provides the bulk of the nation’s agricultural products, industrialized the visual storytelling experience through television and film and created the Silicon Revolution.

Any new, emerging market is confronted with ups, downs and sideways. As a result of the efforts of the pioneers and advocates who paved the Green Road, we have the opportunity to be part of a newly legal industry. And it’s this spirit that will continue to ensure the position of California — and Los Angeles — at the forefront of the Green Rush.

Most importantly, this industry will provide things well beyond profit: the elimination and alleviating of suffering, the creation of narcotic alternatives, the provision of new jobs and careers, the opportunity to right historical social wrongs and to redefine the term “justice.” In this year’s L.A. Weekly Best of L.A.: Cannabis issue, we acknowledge those that are at the forefront in advancing leadership, quality, community advocacy and, of course, the fruits (sometimes, flowers) of their labor in a new wave of extraordinary cannabis products.

Michael Miller, Associate Publisher of Cannabis
longtime music industry mogul and college professor Mathew Knowles has joined the cannabis industry, perhaps making his daughters Beyoncé and Solange slightly cooler by affiliation, so we dove into his recent advocacy surrounding male breast cancer after his diagnosis, and what made him pull the trigger on getting pot in his portfolio.

While the industry has seen many new faces in recent years, by Kanye standards, none have been the dad of the greatest of all time. After a three-decade music industry career with accolades to spare and another decade teaching business, Knowles thinks it’s time to get in the pot industry. He’ll do it as the chief marketing officer of pot real estate company Bangi (BNGI), which recently requested permission from the SEC for a $50-million round of fundraising.

Knowles has plenty of business acumen beyond an ear for talent. He did his B.A.in business and economics at Fisk University and stuck around to earn an MBA in strategic planning and organizational culture before finally getting his Ph.D. in business administration from Cornerstone Christian Bible College.

Right out the gate, we started on Knowles’ earliest experiences with Southern California’s cannabis culture, which would eventually help birth the world’s largest legal marketplace.

“When I was in corporate America, my corporate office, the medical division at Xerox, [was] in Pasadena. So we’re talking the ‘80s, I did 20 years of corporate America and said it was all I wanted to do,” Knowles told L.A. Weekly.

His biggest goal at the time was being the best at something he could be passionate about, and he keeps the mantra to this day. But spending cutbacks were coming to the healthcare industry.

A surgeon told Knowles his hardware sales would be lost to cost-saving measures. The passion that was so important to Knowles was gone. He called his wife Tina and told her he didn’t want to do it anymore. But he knew he still wanted to do something he loved.

“I had to go through this process of what was it I was passionate about. As a kid growing up I always loved music. My dad made me a DJ when I was about 10.”

– MATHEW KNOWLES

Both of us, the music gene comes from that,” he said.

Knowles noted that call with Tina back in the day would end up being one of those defining moments in life. “You look back and say had it not been for that, this would not have happened;” he said. “We’ve all had those moments.”

Knowles said at the time of the shake-up Beyoncé was 11 or 12-years-old, he was a top sales rep, and along with Tina he owned a large hair salon. That meant on Saturdays, while Tina was watching the salon, it was daddy day care.

“I had to do the chores of taking the kids to musicals, taking the kids to dance rehearsal, to the damn ball. All that kind of girly stuff,” Knowles said. While his daughters were building the skill sets that would eventually pay off, he was running pickup basketball games down the street.

Eventually Beyoncé would make her first national TV appearance as part of the “hip-hop rapping” all-female group Girl’s Tyme. Unfortunately, the young ladies went up against four-time champs Skeleton Crew, whose acoustic serenade just proved a little too much for early 1990s hip-hop.

“I asked Ed McMahon, what the hell, would dance and I would have a nickel, dime and quarter on the needle head so it wouldn’t skip,” Knowles’ father would get frustrated if the record skipped while he was getting his groove on. Over time, Knowles took notes and developed some playlists of stuff he knew his dad would like. He was even the first member of the family to join a music group. “I was in a boy band in high school. We were doing all the talent show stuff.”

We asked if he thought he got enough credit for being the household inspiration to join a music group, but he was quick to reply that his first wife Tina was also musically gifted too. “She was actually the lead vocalist in like a rock/R&B band. So

“We had a lot of love over those years,” Knowles said. A discovery of a lifetime.

With Tina by his side and a passion for something he didn’t need to think twice about, Knowles was ready to get into the pot industry. The cannabis business is about more than just getting a good deal on a commercial property. It’s about being a part of the flow of the natural medicine.

“Tina and I are so happy we’re doing this,” Knowles said. “We’ve always been interested in the medical benefits of cannabis.”

A cannabis farmer in the Los Angeles area said some of the most important things about cannabis are the plant’s ability to help those suffering from chronic pain, anxiety, depression and sleep issues.知事

“With Tina and I, this is a perfect couple of folks to do this,” Knowles replied. “We’re just happy to be a part of it.”

For Knowles, being a part of the cannabis industry means being a part of a movement that is different from any other. It’s not just about being one of the new faces in recent years, but rather about being a part of a movement that is changing the world.

“Cannabis is the new green,” Knowles said. “And we’re happy to be a part of it.”

For more information on Mathew Knowles and his role in the cannabis industry, visit www.Bangi.com.
these kids are crying?” Knowles recounted. McMahon replied that a lot of the people who won consistently on the show didn’t end up going on to do much, and there were plenty of cases of folks losing and being successful.

“He started naming out Aaliyah, Boyz II Men, Justin Timberlake, I was like, damn!” This was when Mathew went back to school and began transitioning to the music industry.

“It didn’t really dawn on me until this moment I was 30 years old when I started the record label,” Knowles said. A few years later, Knowles would see medical marijuana come on the scene in Los Angeles. We asked what it was like being a young record executive seeing the earliest incarnation of California’s booming cannabis industry.

“I went to college in 1970,” He replied, “In the ’70s, we had incredible music. Like Marvin Gaye and all the other artists that had something to say in their music because we had Vietnam, we had hippies, we had segregation, fighting for our rights.”

Knowles said in the midst of all that marijuana was a popular social getaway for what seemed like most college kids. “So when you meet someone that went to college in the ’70s, they probably smoked pot, and I was no exception.” Knowles said pushing back against any illusion that California introduced him to marijuana. “So my experience is much earlier than the ’90s.”

During his time in Nashville and Chattanooga, “any given Saturday at any given park was a concert, people were smoking pot. It was just a way of life. It wasn’t anything you thought of as illegal, immoral or any of that.”

When he got to the music industry, it was an age defined by drugs and rock & roll. Knowles said he was not participating much like his younger days, “but [marijuana] was certainly prevalent in the ’90s as I got into the music industry.”

Recent times have seen Knowles become an advocate for male breast cancer after announcing in early October he had received treatment. While around a quarter of a million women per year find out they have breast cancer, only 2,000 men do.

Knowles told the New York Times he first noticed something was wrong in July, “Imagine a piece of white paper and you took a red pen and just put a dot,” he said, “That’s what it looked like in my T-shirt.”

A mammogram would reveal Knowles was in the early stages of breast cancer. He was treated soon after via a mastectomy and also had three lymph nodes removed as a precaution. The lymph nodes came back clear; the doctors had caught the cancer before it could spread.

Knowles went public with his ordeal to help fight the stigma around male breast cancer. He thinks the name breast cancer in itself may scare off gentlemen who strongly identify with their masculinity.

“I’m in the process of picking up the torch on that, to change it for men. Because I don’t think it’s an appropriate name,” Knowles explained, “I think it should be chest cancer. I’ve found through looking through the research in the last three months that that’s the number one obstacle. Men don’t want to seek help, or get a mammogram. It’s just that word.”

We asked if he thought the language dilemma was costing lives. “I do,” he replied.

“I have this chest cancer, and certainly hemp and cannabis have helped me through the pain, just managing pain. Absolutely,” Knowles said. Knowles already had the ball rolling on his involvement with new cannabis project Bangi long before his diagnosis, having joined the company’s leadership in April. We asked what it was like to come plug his music industry experience into the cannabis industry, and he replied that having taught leadership in business to undergrads and graduate students for more than a decade, projections that put the value of the cannabis industry in the $80 billion range.

“We haven’t had growth numbers like that in an industry since Silicon Valley,” Knowles noted.

After pointing to cannabis’ Schedule 1 narcotic status, he said, “Just look at all the Democratic town hall meetings and debates, it comes up in every debate. So I think it’s just a matter of time.”

Knowles thinks the recent passage of the SAFE Banking Act will prove a major catalyst for the health of the industry moving forward. “It has to pass the Senate, but I keep up with these laws. It’s very clear to me it’s just a matter of time when we look at [the] Hemp Farming Act of 2018 [that ended up as part of the Farm Bill]. We’re slowly legalizing this.”

Knowles thinks a lot folks outside the industry just aren’t paying attention to how fast things are moving.

We asked Knowles how much legal marketplaces opening inspired the transition to cannabis, but he claimed it was more about seeing new problems to solve. “Well, what BNGI is, we’re solution providers,” Knowles said, “I’ve always been associated with providing solutions to a problem.

“We don’t farm cannabis, we don’t have dispensaries, extraction companies, none of that. What we are? We buy real estate and corporate sale leasebacks to farmers, to dispensaries, to extraction companies. That’s who we are.”

— Mathew Knowles
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Development at the Organization of American States, Parsan’s reputation is that of a diplomat, globalist and strategist.

Parsan went big from the get-go. In the statement announcing his arrival to the company, he noted on the Caribbean and South American markets: “While these nations are rich in real estate, what they lack are the processes, training, education, expertise, created by [the] U.S.A. and Canada. My focus is bringing together Bangi’s team and resources directly to heads of state looking to participate in this growing global industry and create win-win opportunities with public-private partnerships.”

Knowles said the opportunity was obviously there, but seeing the teambuilding around Parsons gave him the faith to pull the commitment to join.

Knowles says with the ancillary service that they’re providing, they’re not really worried about the rescheduling timeline for cannabis on Capitol Hill. They’re so confident Bangi announced in early October it had filed an offering statement with the Securities and Exchange Commission to conduct a $50 million Regulation A+ securities offering.

The company said it’s going this route partially in response to investor requests for an opportunity to invest in Bangi early on with the same terms as institutional investors and hedge funds. “This new offering is expected to include both existing investors and hedge funds. “This new offering statement with the same terms as institutional investors and hedge funds.”

Knowles obviously has a deep background in faith-based music. Houses of worship have traditionally been one of the more difficult places to have conversations about reforming marijuana laws. We asked what it was like talking to old friends from church about getting into the cannabis industry.

“When you talk about those kind of ideas, we have a community giveback that’s part of our ethos, our belief system,” he said before speaking of wider plans to help low-income and incarcerated members of the community in Los Angeles.

Knowles did touch on the equity programs around the country meant to give impacted neighborhoods a shot in the game. “When you talk about those kind of programs, those type of ideas, we have a community giveback that’s part of our ethos, our belief system,” he said before speaking of wider plans to help low-income and incarcerated members of the community in Los Angeles.

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Knowles replied faith-based music only accounted for about a third of the music world, and that he only had about five people he considered friends, “I don’t use that word loosely. I haven’t had one conversation with anyone in the faith-based industry about cannabis nor has anyone asked me about it. So I’m yet to have a conversation with anyone. For some reason, those worlds don’t meet up,” he said.
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BY JIMI DEVINE

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BY JIMI DEVINE
Most Prepared for Winter: Cookies’ Snowman

From San Francisco’s most famed conglomerate of rappers, growers and enthusiasts of new-age cannabis genetics, Cookie Fam, Snowman is a new flavor that’s among the best of the famed breeders’ new generation of genetics. It’s a must-buy if you can get your hands on it. A decade since the original Girl Scout Cookies rocked the cannabis word, Cookie Fam continues to deliver. Go Check out the menu at Cookies Maywood, there are plenty of great options. cookieslosangeles.com.

Gassiest Gas: Clout Fuel

For the elite pot authority looking for high impact cannabis, much of the time they are hunting for something that, best case scenario, will smell like some kind of industrial accident at a gas station. You’ll

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For the elite pot authority looking for high-impact cannabis, much of the time they are hunting for something that, best-case scenario, will smell like some kind of industrial accident at a gas station. You'll find the most refined cannabis here, where the goal is to create a fragrance that's as refined as the product itself.

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only find that real fuel smell among the best OGs and great Sour Diesels that are getting harder to come by. But fear not, the cultivators over at Clout King have you covered with their Clout Fuel. Expect a wild high from not only great farmers, but also meme-thought leaders. cloutkingcanna.com.

Hypest Cut of the Moment: MAC
MAC will absolutely be one of the strains we are saturated with in the months to come following the harvest, and that’s not a bad thing. The hype levels around Miracle Alien Cookies from famed underground breeder Capulator have been building for years, and now that rocket’s taking off. MAC is now a converted member of the garden for any grower who can get their hands on it. Some of the best MAC available to adult-use consumers comes from Farmacy Phactory and Ember Valley. naturalcannabis.com/farmacy-phactory; ember-valley.com.

Most PG&E-Proof Rolling Tray: Glowtray
We haven’t seen a lot of innovation in the rolling tray arena over the years; we’ve seen fairly cumbersome attempts, but all of those times we found ourselves heading back to the stamped metal trays that have been a go-to for generations of stoners. Someone, however, has finally come to take the rolling surface space to new heights. Glowtray’s products are definitely some of the most fun accessories of the season. The backlit trays look fantastic, and even if PG&E shuts off the power, you’ll be able to see while you roll up. glowtray.com.

Best Grinder for Weed Salad, Not Dust: Phoenician
Most of the grinder market remains cheap machined metal that turns your weed to dust. Yes, this weed dust will burn fairly evenly in a bowl or bong rip, but beyond that there isn’t a lot of perks. With Phoenician’s lineup of grinders, expect more of a salad, instead of dust, that’s a pleasure to roll in a joint or blunt. Whatever you’re rolling feels sturdier in your hand as opposed to flimsy dusty joints. phoenicianengineering.com.

The Most Historically Inspired Rolling Kit: Purple Rose Supply’s Cannagar
The whole goal of the cannagar company in the first place was to give people an option besides the swindlers pushing pre-rolled blunts, sometimes filled with mediocre pot, for hundreds of bucks. But fear not! The folks at Purple Rose Supply want you to be able to roll a crazy blunt yourself. The technique is basically the latest generation of the Thai stick, with way better pot. If you do it right, these things will burn longer than any other option. purplerosesupply.com.
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Most Coveted Breakfast Nugs:

Oatmeal Raisin

In L.A.’s headiest circles, many cannabis enthusiasts have a lot of respect for the growers at Blackleaf. Judging from their recent propagation effort of Cannarado Genetics-bred Oatmeal Raisin, it’s not very hard to see why everyone is getting so excited. The Grape Pie x Girl Scout Cookies phenotype now being cultivated by Blackleaf came after they popped 40 seeds to find a winner. The final result of that process is absolutely stunning and you can easily see the selection process was a success.

twitter.com/blackleafla?lang=en.

Safest Vapes: Raw Garden

In a world of sketchy vapes with thousands injured and the death toll climbing, thank goodness for Raw Garden. When they first hit the scene they instantly became one of California’s premier providers of affordable raw extracts to dab almost instantly. While other sauces were hitting $80 to $100 bucks, Raw Garden was selling comparable quality to most for $40. It changed the game. Now they are taking the winning mentality to vape cartridges. Many consumers now consider their cartridge lineup amongst the best in the world and, again, very safe.

rawgarden.

Best Recently Gone Legal Weed Party: Secret Sesh

The Secret Sesh is Los Angeles’s perennial event to survive into the age of legalization. While the weekly sesh is still as popping as ever, the mega-sesh events they’ve been holding out in Adelanto are on another level. If you’re looking to enjoy fine cannabis and network in the cannabis community with people that aren’t “Chads” growing midds, there are few better places. Keep an eye out for joints flying through the air, host Adam ill loves to toss them out.

secretsesh.com.

Best Place to Grab a Bite With a Joint: Lowell Herb Co.

Lowell Herb Company may not only be the most popular place to open in West Hollywood in recent months, but possibly all of America. The idea of the cannabis lounge is nothing new and the idea of combining them with fine dining seemed like a pipe dream just a few years ago, but here we are. So grab a reservation, order a salad and ask your waiter to roll you a cannon before the food comes out. It’s true bliss.

(For more information, see the feature by L.A. Weekly food editor Michele Stueven.)

lowellfarms.com.

Collaboration of the Season:

Moonbow by Alien Labs x Archive Seeds

Alien Labs and Archive Seed Bank are huge names in their own right, and their new collab Moonbow (crossing Zkittlez x Do-Si-Dos) surely meets the expectations of cannabis enthusiasts around the state. Archive bred the new sensation and popped 150 seeds. From that batch, they
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Research Description & Purpose
The goal of this study is to learn about areas of functioning in cannabis users. Information will be collected using individual assessments over the course of 12 months. This research is being conducted by UCLA researchers Dr. Yih-Ing Hser and Dr. Larissa Mooney, and is funded by the National Institute on Drug Abuse.

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Contact Information:
To take part in this research study or for more information, please call 1(800)581-9847 or visit https://uclab.fyi/uclacannabis or scan the QR code to access the link.

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Best New OG from an OG: Dynasty OG
Josh Del Rosso is one of the people who introduced exotic cannabis to California as he and his pals, including Matt “Bubba Kush” Berger who originally brought the cuttings back from Florida on a trip east. More than 20 years later, Josh is still at the top of the game and now he’s doing it in a mixed light setting. This allows his ultra-authentic OGs to hit the market at a more reasonable price point than other OGs of similar quality. The Dynasty OG is the new installment of decades of effort to bring out the legendary strains best traits. weedadvisor.com/product/dynasty-og; joshd.com/pages/josh-d.

Best Gift for Your Friend With a Ferrari: Mothership’s Drop Zone
What do you get the person that has everything? Something that they will be the only one with. For the highest echelons of cannabis consumers, that something is a piece from the team over at Mothership Glass. While they have helped produce some of the most expensive pieces in history, the stuff in the Drop Zone tends to be considerably more affordable than the Grateful Dead collaboration with Team Japan that was rumored to pull close to a quarter-million dollars at the American Glass Expo a couple years back. mothershipglass.com/drop-zone.
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There’s a new approach to sustainability in L.A., and no it’s not another metal straw or reusable water bottle. Hempire is bringing the adventurous spirit back to sustainability, leading the way with a belief in hemp’s power to forge a sustainable future.

Hempire is leading the way as one of the first producers of pure hemp rolls, rolling papers, and filter tips. These are all-natural and GMO-free, the purest choice for a smoker minimizing their impact on the planet. And thanks to Hemparel™, they’re also creating a more sustainable future through clothing.

To understand Hempire’s approach to sustainability, you first need to understand hemp.

Hemp is the world’s oldest cash crop. In use since 10,000 BC, hemp was used as paper, rope, rolling papers, and more for the majority of human history. The great artists of the Renaissance rolled their tobacco on hemp paper in Europe. The Declaration of Independence was written on hemp paper, AND the first U.S. flag was made from hemp cloth. Quite literally, the history of civilization can’t be told without the inclusion of hemp.

But the heyday of hemp ended with the criminalization of its cousin, marijuana. Finally, after a hundred years of dormancy, hemp is getting the respect it deserves.

Hempire was founded because hemp is a promising option for a sustainable future. It doesn’t require much land to grow. One acre of hemp produces as much paper as 4 acres of forest. Hemp saves on water, too. It only needs half the water that cotton requires, and is less dependent on pesticides and fertilizer. It’s also durable. Hemp-derived plastic is stronger than petroleum-based plastic and biodegrades within a year.

It’s why Hempire believes that hemp should be a choice for everyone, no matter their lifestyle. Hempire was founded to provide consumers a more sustainable choice. A choice that allows them to put the planet first. For smokers, the choice is simple. All Hempire paper products are for a perfectly clean smoke. Hempire’s ultra-strong and ultra-thin papers burn slow and smooth, providing an experience that is unmatched in the rolling paper industry.*

And that’s before you even talk about Hemparel™.

Hemparel is Hempire’s solution for sustainability in clothing. In hemp’s previous heyday, the crop was responsible for the majority of American clothing, a role that has recently been taken over by synthetic fibers like Polyester and Nylon.

Hempire’s apparel line is a critical step forward in sustainability in the clothing industry. Hemparel™ is a cleaner and more sustainable clothing brand, producing apparel that is 45% hemp and 55% organic cotton. A ratio that reminds the world that, while hemp clothing isn’t the norm yet, it can be.

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Hempire exists as an alternative for the pioneers and adventurers who know that hemp is the future for a sustainable planet. The adventurers who aren’t afraid to go their own way and express their individuality.

Because at the end of the day, freedom is the value that brings us together. Freedom to roll with a paper that speaks to the consumers beliefs and values. A shirt that looks good... and is good for the planet, too. One that didn’t come from a designer store that worries more about sales than sustainability. It’s the freedom to stand out and stand with those who feel the same responsibility for our planet.

A bond so strong and sustainable that it could be made out of hemp.

You can join the Hempire at Hempire.com and on Instagram at @HempireNation.
It’s a name that gets a cannabis connoisseur smiling. As the popularity of the cannabis industry explodes, so does the notoriety of Cookies’ cult following. An exciting brand for any newcomer to discover, those in the know have enjoyed Cookies’ impressive legacy for decades. Born from humble beginnings in a San Francisco Sunset District garage, the company has fused the world’s best-flavored, most potent cannabis varieties to hip-hop, internet and streetwear culture like no brand has before, making it one of the most recognizable names in the industry. The quality of their products is incomparable - creating an intense, familial loyalty that has developed into a conscious community of tastemakers.

With the intent of making high-quality cannabis available to everyone, Cookies’ mission is to provide the best of the best. Curated for the connoisseur by the connoisseur, Cookies was founded by the top-selling, award-winning Bay Area rapper and entrepreneur Berner and his partner, Jai - a leading cultivator and breeder of the mysterious and coveted Girl Scout Cookies, London Pound Cake 75, and other top-selling strains of contemporary cannabis. Cookies has always had a strong following in their community by staying true to what cannabis stands for: everyone is family.

Surpassing California’s strict quality guidelines with an even more rigorous set of their own, this is the stuff you can trust. In fact, the CEO himself acts as a product tester: nothing hits the shelves that doesn’t meet his standards. No gimmicks, just quality you can depend on.

Cookies recognizes that their community has varying levels of need and experience. For the novice, they offer six-pack pre-rolls, each 0.58 grams. For the seasoned consumer, Cookies promises that their proprietary genetics will do you just right. A great experience for the connoisseur, the cultivars are vast with something for every palate.

Cookies’ deep talent roster boasts decades of combined institutional knowledge of both the plant and the culture. When speaking with the team, one can’t help but be swept up in their enthusiasm. As consumers of the products themselves, they have poured their heart and soul into ensuring the purity and essence of the flower shines through in all of their offerings.

Cookies has two flagship stores in the Los Angeles area on Melrose Avenue and in Maywood plus a third location in Redding, with more coming soon to Norcal. Swing by for one of their upcoming drops this November of Georgia Pie, Grenadine, Sticky Buns, Honey Bun, LondonChello, Ocean Beach, Sweet Tea, Pancakes, Berry Pie, Pink Rozay and Collins Ave.

Should you choose to visit, be ready for a all-encompassing cannabis experience. Whether you come for one of their famed strains such as London Pound Cake 75 or Cereal Milk, or are just eager to peruse their edible collection, you are sure to find what you are looking for.
At Cookies, you enter a customer and you leave a part of something greater: a family.
For someone new to cannabis, a Day Dreamers peppermint chocolate bar looks like a delicious entry point. It’s divided into six bite-size pieces, and its wrapping promises: “Improving your everyday.” What could go wrong?

Maybe this: Just one of those little squares contains 60 times the THC recommended for a new consumer — and although the bar’s fine print says that it’s for people with high tolerance, that’s an easy message to miss. If a newbie eats the whole thing, they’ll take in 360 times the suggested inaugural amount.

This is a classic example of why dosing — that is, matching the right THC levels to an individual user’s needs — is the cannabis business’s next frontier. As the industry matures, customers increasingly want to know exactly what they’re getting and specifically how it will make them feel. To deliver on that, the industry will need to make changes throughout the supply chain, from inaccuracy among labs and labels to lack of customer guidance at the retail level.

Why It Matters
Cannabis is tricky. The right dose induces relaxation or provides a mellow high. The wrong dose can result in anxiety, dizziness, vomiting and a bad first impression that can be costly to the industry. Anyone who ends up uncomfortably high for eight hours after their first cannabis-infused chocolate probably won’t be eager to try it again, nor will they recommend the product to their friends and family.

But it’s hard to know how much someone should consume. Intuitively, you’d think that gender and body fat would play a role (smaller women needing smaller doses), but that’s not the case. “Everyone has a unique endocannabinoid system and will respond to cannabis differently,” says Patricia Frye, M.D., chief medical officer at HelloMD, which offers online doctor consultations to those seeking cannabis remedies. Jeff Chen, M.D., executive director at the UCLA Cannabis Research Initiative, agrees. “No one knows what dose is right because people have different tolerances,” he says. The only way to find out: “Start low and go slow.”

Edibles complicate things further. One of the most common problems faced by
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newbies is cannabis’s delayed effects when eaten. According to the nonprofit research organization RTI International, inhaled (i.e. smoked or vaped) cannabis takes effect almost immediately, hits peak impact in about 20 minutes, and tapers off within two to three hours. But ingested cannabis can take as long as two hours to even be felt, with the “high” not peaking sometimes until four hours later. Inexperienced consumers may continue eating a bar or brownie when they don’t feel anything. To add insult to injury, when the full effects finally hit, any adverse symptoms last longer than if the same dose had been smoked or vaped.

Where the Gaps Are

Even if consumers know exactly the dose they need, they can get tripped up by the packaging. Because cannabis is still illegal at the national level, there is no federal oversight ensuring quality control or content accuracy, and no universal standards on testing. The result? The labels can be wrong. How often this happens is unclear. In one study published in the Journal of the American Medical Association, researchers bought 84 hemp-based CBD products online to get a sense. After triple testing, they found that more than half the labels were inaccurate — 43 percent of the products contained more CBD than they claimed, and 26 percent had less. The FDA, too, has tested a number of products with CBD and found claims to be inaccurate. And researchers have turned up similar errors with THC in medical marijuana.

One reason for the accuracy gap is testing. Without standardization, results from labs that certify concentrations of CBD and THC in products can vary from one facility to the next. In a 2018 study published in the journal Nature, scientists from Harvard University and Leafly’s data science division analyzed reports from the six biggest testing labs in Washington state and found clear, systematic differences in results, with some of the facilities consistently reporting higher or lower levels of cannabinoids than others. The discrepancies were, in part, due to labs’ use of different methodologies, which is problematic in itself. But there was also evidence of “cannabinoid inflation” — intentionally faking higher amounts of THC and CBD (which producers know will bring in more money per gram of flower) in an effort to attract business. “Cannabinoid inflation is a well-known phenomenon in the industry,” says researcher Nick Jikomes, Ph.D. “Our study was limited to Washington labs, but this is a widespread problem. We have looked at data from dozens of labs across North America, and unfortunately, the majority seem to produce results that are concerning.”

The lack of accuracy and consistency not only makes it hard for consumers to judge how much cannabis they are ingesting; it’s also a problem for companies trying to do the right thing. How do you build brand loyalty if you’re promising an invigorating, “cerebral” high, but the actual dose puts people to sleep?

What Can You Do?

For entrepreneurs joining the Green Rush, there is ample opportunity to innovate within the testing sector and help brands eager to build customer trust. For companies that depend on the labs, Leafly has begun working with select facilities, whose data they have scrutinized and vetted. Meanwhile, budtenders and sales professionals are in a perfect position to educate consumers on all these issues, explaining the uncertainties of the industry and guiding first-timers.

And everyone in the industry can keep in mind that delivering the right dose is not only good for customers but also great for business.

Jason Vegotsky is the chief revenue officer of KushCo Holdings.
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so we wanted to find a way to tell an elevated story and bring it to life within our doors."

Party Like a Rock Star

In the market for a gold-and-silver cannabis necklace? (Who isn't?) The High End has you covered with this beauty by Carole Shashona, for a reasonable $20,500.

Too pricey? Then perhaps we can interest you in a cannabis-inspired bracelet for $7K or the silver joint ring for $1,600. Angular Dream pipes, made of amethyst and fluorite, from designer Jan Leslie, let you puff with panache. And cloud-shaped, crystal water pipes (a.k.a. superfanzy bongs) by Caleb Siemon for $950 give new meaning to the word high.

Luxe and Lit

The Roman-column-themed case is home to Devambez, a French purveyor of elegant paper products, including ultra-thin, organic hemp rolling paper ($160 for a set of 10) and prerolled cones with watermark ($78).

A stylish, black lizard vape pen case with gold logo from Vianel goes for $40 a pop — lizard not included. And Beboe's Gatsby–like art deco display showcases its social-dosing THC and CBD products.

While there is no actual cannabis on the premises (that would be against city law), Beboe representatives are on hand to take your order and have it delivered to you. Sort of like Uber Eats for the über-rich.

Eric Weinberg is a TV writer and producer who's worked on such shows as Politically Incorrect with Bill Maher, Scrubs, California, Wilfred and American Dad.
INDO FOR WEEKS: HERE COMES THE SON

CJ Wallace, the son of Biggie Smalls, launches values-minded cannabis company Think BIG

BY JONATHAN SMALL

This article was produced in partnership with Green Entrepreneur magazine.

J Wallace has no memory of his larger-than-life father Christopher Wallace — aka The Notorious B.I.G., aka Biggie Smalls. He was only five months old when Biggie was murdered on a Los Angeles street in 1997. For much of CJ’s early life, the picture he carried of his enigmatic father was the same as his public persona — a hardened gangster, a drug dealer and a legendary rapper. But as he got older and heard stories about his dad from his mother, R&B artist Faith Evans, and his grandmother Voletta, a new portrait of Big Poppa started to emerge.

“You wouldn’t think about that just from the way he carried himself, but he was really a sweetheart. He cared about everyone around him. He was a loving guy,” CJ says. “I’m hearing so many stories from my mom and from my grandma about how much I’m like him.”

Among those many similarities was a deep appreciation for cannabis — not as a party drug or street corner hustle — but as a medicine and a means to tap into their abundant creativity.

This summer, CJ, 22, along with his step-father Todd Russaw and entrepreneur Willie Mack, launched their cannabis company Think BIG in honor of Biggie Smalls. Their first brand, The Frank White Creative Blend, are limited edition pre-rolls made in collaboration with Lowell Herb Co.

Think BIG has plans to expand into vapes, edibles, journals, apparel, sketch pads, and more. They will also focus on criminal justice and charitable causes. Both companies will donate a portion of the proceeds of The Frank White blend to the Prison Arts Project, which provides art education to incarcerated individuals.

We caught up with CJ and Willie to get the skinny on Think BIG.

WHAT INSPIRED THE IDEA FOR THINK BIG?

CJ: The origins of Think BIG began with my youngest brother, Ryder. He was diagnosed with nonverbal autism when he was around 2 years old. He’s always struggled with coming up with phrases and words and figuring things out. Early on, the doctors wanted to prescribe him with pharmaceuticals like Ritalin, but my mom [Faith Evans] was against pharmaceuticals. She told me one time she went to one of his schools and saw a lot of the other kids who were on Ritalin and other drugs like that. She said they looked like they had lost their souls.

We did our research and saw that there were so many other kids — not only autistic children but those with other disabilities — who had used cannabis to help treat their disability. It was really a no-brainer for us because we saw all of the benefits from cannabis and seeing how he had acted with us, it was immediate. No question that cannabis was helpful.

He became a lot less frustrated when he wouldn’t be able to come up with the words that he’d want to say.

AT WHAT POINT DID YOU MAKE THE JUMP FROM SEEING BENEFITS OF CANNABIS TO CREATING A BUSINESS?

CJ: We had been using different products with my brother since he was probably six or seven. Last year, me and my [step] father, Todd Russaw, started looking at other options, seeing who could help us get into the industry and put our ideas on paper to see what the reaction was. A mutual friend introduced us to Willie Mack.

Willie: When I first met CJ and Todd, it was more of a question of, “What do you guys want to do?” I wasn’t interested in just launching a celebrity brand like Biggie Blunts. We had an opportunity to do something else. The first thing out of CJ’s mouth was, “We don’t want to do anything obvious. We want to help people.” He told me the story of his little brother.

At the time, I was the chief marketing officer for a company called Starling Brands, an accelerator out of Canada, and one of the products that we carry is Jayden’s Juice, a CBD tincture created for a little boy named Jayden, who’s one of my business partner’s son. Jayden had a thousand seizures a month from Dravet Syndrome, a severe form of epilepsy.

Unbeknownst to me, CJ had also been researching Jayden’s Juice and trying to find it for his brother. That was the “aha” moment for us, like OK, we’re on the same path.

SO WHAT WAS THE NEXT STEP?

Willie: I believe that a business is a reflection of who you are as a person and your personal goals. If we can find those passion points and use them to pull out the values and the goals that exist within your life overall, it becomes much easier to shape and build a business around that.

With that as a framework, the questions became: What are your goals and wishes, hopes, dreams and fears as an individual, as a man, as an artist, as a creative, as a person, so that we can build this business and find those points that connect to who you are in the longer term.

It would be easy to go the route of doing Biggie first, but CJ’s a young man. As he starts to grow in the next four years, what’s his story? What’s his narrative? What is he building?

That’s when we settled upon the idea of cannabis being looked at as a tool for curiosity, creativity, contemplation, healing and criminal justice. Those five things are important to all three of us.

CJ: The creativity definitely goes back to my childhood. Since I was little, I’ve always seen cannabis being used by my family and in the studios. We had a home studio when we lived in Atlanta (Bad Boy South), and there were so many different artists and people that would come to the house. Cannabis was always a huge part of the process. Hits were being made — from Missy (Elliott) to Pharrell to Timbaland.

Willie: On the criminal justice side, we watched our communities and people of color be over-criminalized with this war on drugs, and especially the war on cannabis.

We’ve always believed that every cannabis business has a responsibility to address that, one, from a legalization standpoint so that we can move to federal and hopefully international legalization. Number two, how do we deal with all of the people who are locked up for nonviolent, illegal cannabis offenses?

CJ: Just hearing the early stories about all the struggles my father had to go through with cannabis, going in and out of jail. He got arrested eight or nine times. His longest actual charge was a cannabis charge. He was in jail for about nine months in Atlanta. That’s where he started his passion for writing and composing. That’s the story we want to tell in conjunction with, obviously, social justice and criminal justice. Getting people to honor cannabis and creativity and how they coexist.

YOU DIDN’T WANT TO MAKE THIS ALL ABOUT BIGGIE, BUT YOU DID NAME THE COMPANY THINK BIG. EXPLAIN YOUR THOUGHT PROCESS.

CJ: I really just loved the phrase “think big.” That’s really what the point of it is — trying to get people to be more curious and more open, but also more accepting and aware of all of the different disabilities and challenges people are going through. Think BIG is definitely both a play on my father and getting people to think bigger about themselves.

YOU WERE TOO YOUNG TO KNOW YOUR DAD BEFORE HE DIED. WHEN DID YOU FIRST LEARN WHO HE WAS?

I wasn’t put on to my dad’s music until I was like six or seven. I think one of the first songs my dad played me was “Warning” or something like that, and he said that it was a very scary moment for me. I was in the back of the car, and he said he was looking at me through the rearview mirror and my face was just like, “Who is this?”

WHEN DID YOU FIND YOURSELF REALLY APPRECIATING HIS LEGACY?

CJ: Man, I think after I did Notorious. I was probably like 13 at the time. I actually played my dad as a kid in the movie. That was the first time it soaked in. We were in Brooklyn, on the same street where they had his funeral. I was inside his apartment where my grandma and he lived when he was young. It was a lot of emotion, a lot of stuff I had never felt before. That was the real eye-opener for me in realizing who he was. There were so many people on the street watching us film.

WHAT WAS YOUR FATHER’S FAVORITE STRAIN?

CJ: Man, I think it was Lamb’s Bread. That was Bob Marley’s favorite strain, as well. My Uncle Dave told me about the first time he smoked with my dad in Jamaica. He was 15, and I was also 15 the first time I smoked. Just seeing that parallel right there — we both were interested in it around the same time. For him, the first time he smoked was in Jamaica. I can only imagine the experience, the quality, the natural flowers.

FOR PEOPLE WHO DON’T KNOW, EXPLAIN WHERE THE NAME FRANK WHITE COMES FROM.

It’s from the movie, The King of New York. Christopher Walken plays Frank White, who is a big-time gangster. Basically, my dad took that nickname from Christopher Walken because he felt like he was the King of New York. So that was his almost alter ego, almost like his shadow figure. I was always really against using my dad’s image. However, I could shape the brand around the idea of him, like Frank White.

WHY NOT JUST USE YOUR DAD’S IMAGE AND SELL MILLIONS OF BLUNTS?

That was the easy way. My goal is how can I continue to be original, be myself, and tell my story as opposed to continuing my dad’s story that’s been told over and over? I want to tell the new story from the side that people don’t know about.

Jonathan Small is editor in chief of Green Entrepreneur magazine.
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KENNY SCHARF MELTS YOUR MIND

The beloved artist makes work with a message in his new show at Honor Fraser

BY TRINA CALDERÓN

A
s you drive north up La Cienega from the 10, keep your eyes peeled for a colorful garland of large plastic toys hanging off the front of Honor Fraser gallery. This assemblage of discarded single-use plastics was collected over the summer leading up to Los Angeles artist Kenny Scharf’s newest exhibition, and is just one of the unconventional ways he continues to make enjoyable and valuable art. Finding meaning in used children’s toys, Scharf never ceases to create joy where there is pain. Because while there is truth in global anxiety, there should also be hope — and where there is Scharf, there will always be optimism.

“Sometimes you feel so helpless,” Scharf tells the Weekly. “I do, because this is such a huge thing and you want all your hopes, wishes and prayers to do something. You recycle stuff then you find out it’s all going to the landfill. You’re trying to be conscientious and it’s very hard. I’m not perfect because I take airplanes. I’ll take the plastic bottle in the plane that they give me but I’m kind of obsessed so I collect all the stuff and I use it,” he explains.

Optimistically Melting! is a large exhibition of paintings, found object assemblage, ceramics and installation, both indoors and outside, with Scharf’s personal alternative to recycling methods threaded throughout. “It says it pretty clear. We’re all here together, we know what’s going on,” he says.

In the larger gallery salon, Scharf presents a living room, alive and vibrant but with warnings of impending environmental concerns. Silk-screened messages from climate change headlines in Korea and the U.S. share the stage with his painted abstractions on canvases and sofas. His big-eyed, anthropomorphic characters strike poses in that bold Scharf color palette, but there’s more black this time around. The compositions seem happy, though a darkness lurks. His cartoons remain on nearby walls, but now people wouldn’t dare to visit the neighborhood. His cartoons remain on nearby walls, but now he’s in Inglewood, on the edge of another outcast neighborhood flitting with gentrification. Although he moved to NYC in 1980 after seeing Warhol’s Factory films, he’s a true Angeleno. “Everyone thinks I’m a New York artist because I made my name there,” he says. “I try to explain, well, think of me as more of an L.A. artist who brought L.A. to NYC. I did.”

For over 18 years, Scharf kept a studio on Adams and Sycamore, a time he recalls fancy art people wouldn’t dare to visit the neighborhood. His cartoons remain on nearby walls, but now he’s in Inglewood, on the edge of another outcast neighborhood flitting with gentrification. Although he moved to NYC in 1980 after seeing Warhol’s Factory films, he’s a true Angeleno. “Everyone thinks I’m a New York artist because I made my name there,” he says. “I try to explain, well, think of me as more of an L.A. artist who brought L.A. to NYC. I did.”

In Los Angeles, these themes persist not only in his gallery shows, but also his Karbombz project. “It’s just such a great public art project that is going on indefinitely,” Scharf explains. “There are so many things about it, not just the fun it gives to everyday life in the traffic in the city, but also that anybody can make a change. Something as easy as painting your car! Also the fact that I don’t charge for it, it’s absolutely free. It’s a little to combat the idea, in my opinion, that art is only valuable if it’s expensive. Here is something I think is very valuable and it’s free. It’s art for all, art for everyone, and non-elitist.”

Chances are you’ve seen a car on the road with a Scharf cartoon painted on the side, if not, check out his IG. And if you want to spread some joy on your own car, email karbombz@kennyscharf.com to inquire.

Inside the Honor Fraser exhibit, Scharf also shows new ceramics in “Plantiki,” “Monstiki” and “Earth Flint Stone.” The huge cartoony vessels house giant plants, the perfect compliment to the large works on canvas in the same room. Reminiscent of his 1980s jungle paintings, Scharf brings back the still life in “Vivo Floro” and “Fleurs et Vase sur la Table.” Both works shine with bees and animated flora, while hinting at the harms of impending climate change, with black paint melting in the background and flowers wilting off the table.

After New York, he lived and worked in Miami. “I was too early, like 10 years before Art Basel,” he says. “It reminded me of the East Village. Then all the artists left and it turned into modeling agencies.”

Scharf has always pushed boundaries with his art and in his practice, which consists of painting, video, sculpture, performance, fashion, ceramics and Karbombz. Optimistically Melting! is a standout exhibition in Los Angeles, and it feels like he got something big off his chest. “I try in my own way to not only not impact everything around me all the time,” he says. “But I also try to send messages out there to try to get other people to think the same way, in a pleasurable way; a meaningful way. I’m not trying to proselytize, but my art is a little like that. Everybody just thinks, ‘oh, it’s so fun and pretty and let’s just lose ourselves in the colors.’ I’m all for that, I’m not saying no, but there’s other stuff I want to convey and it’s all for the good. I’m not trying to convey world domination, I want the fucking world domination off our backs. I’m pissed — and obsessed!”

Kenny Scharf: Optimistically Melting! is on view through November 16 at Honor Fraser, 2622 La Cienega Blvd., Culver City; honorfraser.com.
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ANDREA DRUMMER’S LOWELL CAFE IS FOOD ELEVATED

Expertly-paired cannabis only enriches the well-crafted farm-to-table offerings at the first cannabis cafe in America

BY MICHELE STUEVEN

Upon approach, the sweet smell of sativa beckons guests from the parking lot on La Brea Avenue to the cozy confines of the Lowell Cafe. America’s original cannabis cafe doesn’t just offer an extensive menu of fresh flowers, single and pre-rolled packs, extra-potent hash, kief and oil-infused smokes, infused edibles and drinks — here, the food is elevated too.

Upon being seated in the patio that is reminiscent of the Ladies of the Canyon days of L.A., guests are greeted by a flower host to help guide beginners and well-seasoned customers alike through an extensive herbal menu. With the knowledge and skill of a master sommelier, they can suggest the proper food pairings and offer accessories to rent, like bongs in all shapes and sizes, vaporizers, bud vases, pipes and anything you need to roll your own.

And even if you’re not ready to get your toes wet just yet, there’s enough smoke wafting through the patio to provide a sneaky contact high that helps whet the appetite for executive chef and partner Andrea Drummer’s delightful seasonal menu that is farm-to-table on every level.

There are snacks to share, like juicy jerk lamb chops with a cooling mango salsa and animal-style corn dogs with a paper-thin batter on top of street corn and applewood-smoked bacon. The lineup of sandwiches includes a mind-blowing banh mi, made with succulent pork belly, sriracha mayo, red onion, pickled red cabbage, daikon and carrots; it’s all served alongside a mountain of fries.

The signature cobb salad is a massive rainbow of grilled chicken, broccoli, garbanzo beans, bacon, teardrop tomatoes on greens with roasted carrot ranch dressing. Pair that with one or two hits of a mild Jack Herer sativa and you can go back to work as if you just had a mimosa.

“The great thing about the cannabis menu is that it’s ever-evolving, like the food menu,” Gordon Bleu graduate Drummer tells L.A. Weekly. “Both are very farm-to-table–forward. We look at seasonality with both our bud and the sourcing we do for our food. We pair on a weekly and sometimes even daily basis. I’m trying new product every day to see what it pairs well with on the menu.”

“I’m very cautious and never like being elevated during work. When you work in bars, you don’t drink wine all day either. I can inhale the scent through my nose and get the flavor profile without actually ingesting or smoking.

The Super Sour Diesel sativa goes great with the lamb chops, and I like to pair the Banana OG with desserts like our baked Alaska. The sour diesel has citrus notes and there are other flowers that have very pungent notes which would go well with braised greens or kimchi.”

Drummer, who originally worked with cannabis/food pairing pioneer Neal Fraser in the early days before 420, says it’s finding the space where the flower supports the food and understanding the flavor profile of herbs and how they lend themselves to a specific cuisine. Since Fraser originally broke ground on the idea, more L.A. chefs are now allowed to play around with cannabis/food pairings.

“Both are very farm-to-table–forward. We look at seasonality with both our bud and the sourcing we do for our food. We pair on a weekly and sometimes even daily basis. I’m trying new product every day to see what it pairs well with on the menu.”

“I’m very cautious and never like being elevated during work. When you work in bars, you don’t drink wine all day either. I can inhale the scent through my nose and get the flavor profile without actually ingesting or smoking. a couple of West Hollywood margaritas. And fear not, another patio area that will be serving beer and wine (but not a cannabis space) will be opening by the end of the year, with an added brunch so you can still enjoy that mimosa.

“I was actually quite against it myself at one time,” says Drummer, who once just thought weed was weed before the evolution of strain varieties. “To have the complete turn-around and shift that I’ve had, I know it’s feasible for other people who shared the same perception as I did. Coming from the East Coast, when you’re in a state that doesn’t have legalization, the grow process is completely different than what you have here in California and it’s very clandestine. It’s like night and day when you have the freedom to grow properly with the options of organic and outdoor grown and cultivators that are so specific and careful about their product and the variety of strains. It’s the difference between shopping at Whole Foods and the corner liquor store where you have no idea where the produce comes from. It’s liberating that the consumer gets to make that decision for themselves.”

Lowell Cafe, 1201 N. La Brea Ave., West Hollywood; (323) 975-7676, lowellcafe.com.
Besito’s Maggie Connors talks cannabis, criminalization and vape controversy

BY LINA LECARO

Besito means kiss in Spanish, which makes it a great name for a cannabis company. And though its vaping pens aren’t just for women, the brand’s lipstick-in-your-purse-like appeal is undeniable.

With news of vaping dangers killing the buzz on pen use as of late, a focused approach and dedication to transparency and the bigger picture is key. The woman behind this innovative company has both.

L.A. Weekly:
How did you come to be involved in the cannabis industry?

Maggie Connors:
I’ve always loved cannabis, but it took moving to California in 2014 for me to realize it was an “industry” — or rather a plant coming into the legal light. I immersed myself in the medical market by attending meet-ups, trying the leading brands and visiting dispensaries. Ultimately, I was inspired to join the work of so many advocates before me in helping build a legal industry from the ground up. I had worked in consumer products previously and was passionate about using design to expand the perception of cannabis and how it can be consumed. The therapeutic benefits had personally helped me greatly with chronic pain and I wanted to share the truth.

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Besito’s Maggie Connors talks cannabis, criminalization and vape controversy

B esito means kiss in Spanish, which makes it a great name for a cannabis company. And though its vaping pens aren’t just for women, the brand’s lipstick-in-your-purse-like appeal is undeniable.

With news of vaping dangers killing the buzz on pen use as of late, a focused approach and dedication to transparency and the bigger picture is key. The woman behind this innovative company has both.

L.A. Weekly: How did you come to be involved in the cannabis industry?
Maggie Connors: I’ve always loved cannabis, but it took moving to California in 2014 for me to realize it was an “industry” — or rather a plant coming into the legal light. I immersed myself in the medical market by attending meet-ups, trying the leading brands and visiting dispensaries.

Ultimately, I was inspired to join the work of so many advocates before me in helping build a legal industry from the ground up. I had worked in consumer products previously and was passionate about using design to expand the perception of cannabis and how it can be consumed. The therapeutic benefits had personally helped me greatly with chronic pain and I wanted to share the truth.
about this plant with a more mainstream audience.

I was also passionate about building a business for good, which was especially meaningful given the history of cannabis.

**Why vape pens? How are you dealing with the recent controversy about vapes?**

We started with vaporizers as a discreet and convenient way to get a little high. We love that you can throw it in your bag and not worry about the smell, and also that it’s healthier than smoking.

The health issues caused by unregulated, illicit vaporizers this summer have been tragic. It’s critical for consumers to buy legal cannabis to ensure product quality. One of the main benefits of legalization is consumer safety — legal products are tracked from seed to sale and have passed stringent state testing. We continue to educate consumers on the safety of our product and are continuing growth of the business.

**How did you come up with the unique, gold-hexagonal design?**

We loved the simplicity of the all-in-one vaporizers, and that it can be used hundreds of times and become more like an accessory. However, we felt they all looked the same: cylindrical and [they] rolled off the table. We created a flat, industrial but sleek hexagonal vaporizer as a statement piece. The grip is akin to a pencil, and it stays put on a surface. Our 2:1 THC:CBD blends create a happy high, delivered as a little kiss from our hardware. The effects are a light buzz that takes the edge off without getting you stuck to the couch for hours.

**How do you think your product appeals to women and how are you marketing to them?**

As a team we talk about this a lot, namely that Besito is not focused on women or any gender really. We designed what we personally like, inspired by L.A. culture and our love for the plant. We wanted to bring sophisticated product design and a bright, colorful, fun aesthetic that was missing from cannabis, so I understand why it’s interpreted as feminine.

Ultimately, we are making products for everyone, but do aim to elevate POC, womxn, queer folks and other marginal-
Halloween 2019 may be history, but the latest season of American Horror Story is still going strong; also, reviews of Creepshow and Daybreak

BY ERIN MAXWELL

American Horror Story: 1984

Thanks to shows like The Goldbergs and Stranger Things, ’80s backdrops on TV have gone beyond retro; they’re old hat. Recently, 1984 specifically snagged the spotlight. From Wonder Woman in shoulder pads to Summer of ’84’s attempts to make Canada look scary, TV is just saying yes to the year of infamy and it has nothing to do with Orwell.

Now it’s American Horror Story: 1984’s turn. Ryan Murphy’s uneven take on macabre moved its focus from witches, insane asylums and haunted houses to an entire decade’s worth of slasher movies. The new season came just in time for Halloween, but it remains to be seen if interest will last now that the holiday has come and gone.

Set at a summer camp and following a slasher movie formula, 1984’s first few episodes seemed a return to form for the series, maybe not as much of a hit as Cover but at least less of a miss than Roanoke. Taking aim at bloodbath cinema of the Me-First Decade, you’ll recognize references to Friday the 13th, Sleepaway Camp, The Burning, Cheerleader Camp, Summer Camp Nightmare... just about any film set in the woods that involves a bunch to teens getting ‘screwed and then, of course, gettin’ slaughtered.

A lot of AHS’ best players are missing but there are some who came back for the bludgeoning and some new victims too from other Murphy shows, all playing horror movie stereotypes to campy extremes: Emma Roberts (Brooke the Virgin), Billie Lourd (Montana the Party Girl), Cody Fern (Xavier the Hot Guy in Blazars), Leslie Grossman (Margaret the Devout Christian), John Carroll Lynch (Mr. Jingles the Mass Murdering Maniac), Gus Kenworthy (Cheet the Jock), Deron Horton (Ray the Party Boy) and Matthew Morrison (Trevor the Douchey Moustache Dude).

The show hits you over the head with the Reagan era, borrowing not just from the horror genre but from anything and everything “Eights” it can get its hands on. From the John Travolta aerobics schlock of Perfect to the Holy Trinity of Jack, Janet and Chris on Three’s Company, to the Richard Ramirez “Nightstalker” scare, nothing is sacred. The only way the show could get more ’80s is if Molly Ringwald, Lloyd Dobler, and the guy who shows his dick in Teen Wolf were to call Jessie’s girl on a car phone while solving a Rubik’s Cube. And hey, there’s still a few more episodes, so who knows?

The good news is that all the elements that made American Horror Story entertaining remain in play as the series continues to go for the money shot. This time it jumps the shark too, intentionally, with gruesome, gory, bloody insane kills and shameless sex scenes that have become series trademarks. Oh, and the era’s music is so prevalent, it’s practically a character in itself, with hit song after hit song in nearly every scene; sometimes used ironically, others more on the nose, akin to Stranger Things.

While past seasons fell flat as they tried to throw every insane idea into a single season (I’m looking at you, alien subplot from Asylum), 1984 at least works within the realm of tropes and narratives we all know via ’80s horror films, many of which were enjoyable, even if they weren’t exactly “good.” Which means this AHS doesn’t really have to be either. It just needs to conjure the right feeling and flashbacks. Fueled by nostalgia, 1984 reclaims what American Horror Story lost over the past few seasons—sense of whimsy.

Creepshow | Shudder

Like AHS, the new Creepshow is about conjuring horror from the past. A Walking Dead vet rebooted this creation from two horrormeisters and filled it with scary movie all-stars. What’s not to favor, or fear? Debuted around Halloween time, Creepshow is a pure delight, gory fun wrapped in camp and creepdom. Based on the ’80s movie anthology from George Romero and Stephen King, the first chapter of this series serves a double dose of heebie jeebies.

“Grey Matter” stars horror industry vets Adrianne Barbeau (star of 1982’s Creepshow), Tobin Bell (Saw), and Giancarlo Esposito (feared in Stephen King’s directorial debut Maximum Overdrive). Based on King’s classic short story, the tale is a well-constructed allegory about the horrors of alcoholism masked behind a traditional monster movie reminiscent of The Blob. “The House of the Head” is a good old fashioned tale of homemade horror featuring a haunted dollhouse and a roaming head that terrorizes Barbie and Ken.

The Greg Nicartero-produced serial isn’t high art, but it is pure fun. If Breaking Bad is a filet mignon, Creepshow is a Taco Bell run on a Saturday night at 3 a.m. And that ain’t a bad thing. In fact, for those looking for gore as a means of escape, will find this show exactly what the (witch) doctor ordered. The show stays true to the source material in both tone and tale, making it a pleasure to watch for fans of the original, too.

Daybreak | Netflix

Is the world ready for yet another zombie series? We already have slow-walking zombies, peace-loving Seattle zombies, zombies who sell real estate, zombies who fight waning lotharios with chainsaw hands, ice cold blue-eyed zombies, and zombies with candy corn teeth and gumball eyes who can turn victims into Astropops. OK, I might have made that last one up. But that still would have made for slightly better television than Netflix’s Daybreak.

Daybreak is yet another spin on The Walking Dead, this time following kids who survived a zombie apocalypse in Glendale, California, left with nothing but their sarcasm. Survival is moot as the series looks to kill remaining populations with insipidness. Overall, the series does little in the way of originality, storytelling or character development as it overmines a once fertile concept with a bland, teenybopper take on Warriors.

The series takes place six months after a bombing that wiped out almost all adults. Most melted in the goo, and those who “survived” have become goobers, the walking undead who spout Facebook posts as they eat squirrels. Now the high school cliques that used to roam the corridors of the Glendale Galleria prep for battle against the hordes of zombies and each other.

Josh is the viewer’s guide through the new world order. He spends his day gathering weapons and sports memorabilia as mindless ghouls, mutated housepets, street samurai, and makeshift road warriors wander the city. Josh is the series narrator and the audience’s source of truth, so while he spends a lot of time talking directly to the camera, he still manages to remain aloof thanks to a snarky attitude and stand-offish demeanor.

The problem with Daybreak is that it tries so hard to be cool that it forgot to be relatable. Josh and his cohorts lack the vulnerability and amenable needed to make their antics engaging. Throw in a derivative plot with a tedious, well-worn concept, and you have the makings of a show that seems fatigued before it hits its stride.
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**Nov 8-14, 2019**
Regency Theater Norwalk
01:00 PM, 03:30 PM, 05:00 PM

**Josef: Born in Greece**

Directed by SUSANT MISRA  produced by ASHOK MAHAPATRA

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**GABRIEL**

A Film by Nuno Bernardo
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Welcome to L.A. Weekly's Movie Guide, your look at the hottest films in Los Angeles theaters this week — from indie art house gems and classics to popcorn-perfect blockbusters and new movies garnering buzz. Check here every week before you make your big screen plans.

Opening wide
Friday, November 8

Mike Flanagan, undaunted by the prospect of directing a sequel to the most famous horror film of the last four decades, takes the reins for Doctor Sleep, based on Stephen King's bestselling novel. The film takes place years after the events of The Shining. Danny Torrance (Ewan McGregor) is now an adult healing from the psychological wounds inflicted by his father, who went crazy with an axe while tending the grounds of a haunted hotel. Torrance meets a young girl (Kyleigh Curran) with psychic powers similar to his own and attempts to protect her from a cult that feeds on the energy of the living. Flanagan adapted the novel and directs with an emphasis on characterization and suspense. Rebecca Ferguson and Cliff Curtis feature in key supporting roles.

Paul Feig directs the first legitimate holiday movie of the season, Last Christmas, with a knack for revitalizing old rom-com tropes. This one comes with a screenplay by Bryony Kimmings and Emma Thompson, who also co-stars. A lovably klutzy young woman (Emilia Clarke) takes a seasonal job as an in-house elf at an ailing department store, meets a charming hunk (Henry Golding), and begins volunteering at a shelter, the sum of which transforms her life. You've seen all of this before, but the appealing cast (including a standout Michelle Yeoh as the store owner) keeps everything perky. And yes, it does feature the music of George Michael, as promised Paramount bumped up the date to take Sonic the Hedgehog's original slot.

Limited
Friday, November 8

Travis Fimmel stars in Danger Close as an officer leading a company of 100 young men in the Battle of Long Tan, a two-day conflict that took place in the early days of the Vietnam War. The action unfolded in the midst of a rubber plantation and involved the VC and PAVN on one side and the 1st Australian Talk Force on the other. The latter was outnumbered 25 to 1. Reports of the skirmish were subjected to a number of controversies regarding the veracity of the official events. Screenwriter Stuart Beattie directed this thriller written by Nick Powell and stars in this thriller written by Nick Powell and that quickly turns deadly. Famke Janssen co-stars in this thriller written by Nick Powell and directed by Richard Leder. Arena Cinelounge, 6464 Sunset Blvd., Hollywood; Fri., Nov. 8; various showtimes; $9-$12. (310) 478-3836, laemmle.com.

Primal, a day-and-date release from Lionsgate, features the continually busy Nicolas Cage as a hunter who bags a rare white jaguar only to learn that the ship transporting him home is also extraditing a dangerous political assassin (Michael Durand). Both cat and killer break loose, resulting in a wild game of hide-and-seek that quickly turns deadly. Famke Janssen co-stars in this thriller written by Nick Powell and directed by Richard Leder. Arena Cinelounge, 6464 Sunset Blvd., Hollywood; Fri., Nov. 8; various showtimes; $9-$12. (310) 478-3836, laemmle.com.

With Joker nearing the $1 billion mark at the box office, Such a Funny Life offers an alternative angle on the plight of the struggling stand-up comedian. The protagonist of this low-budget drama is David Guiterrez (Gonzalo Trigueros), an aspiring entertainer whose abusive father and mentally challenged mother haunt his childhood memories. Oliver Mann wrote and directed, utilizing low-key lighting to emphasize the darkness that surrounds the protagonist, an outcast living continually on the brink of spiritual collapse. Arena Cinelounge, 6464 Sunset Blvd., Hollywood; Fri., Nov. 8; various showtimes; $9-$12. (310) 924-1644, arenascreen.org.

Also opening Friday, November 8: Good Girls Get High; Honey Boy; The Kingmaker; Mickey and the Bear; Racetime; Sunday Girl; Shakira in Concert: El Dorado World Tour.

Also: The Shining sequel Doctor Sleep arrives

BY NATHANIEL BELL

Also: The Shining sequel Doctor Sleep arrives

BY NATHANIEL BELL
Na-Kel Smith talks cannabis, acid and an epic studio shit to the pretty good shit. “When it's the thing you have, early, “ he tells L.A. Weekly, “I'd done literally two songs with my friends, but way before his role in the Jonah Hill-directed movie the rapper-turned-actor expressed how his Monday was "stressful, " because they had a huge effect on the stereotypical stoners. “On God, we used to piece up to get a $5 sack. I'm talking about change, all that. We'd smoke three bowls then be dumb faded, painting. I'm talking about change, all that. We'd smoke three bowls then be dumb faded, painting.

We started going to the homie's brother's house to go buy some weed for $5, " he says. “It taught me a whole different lane I could. That's dope, that made me happy. It was crazy, I'm just sitting there in the studio. “

When somebody has to buy a ticket and they're doing it! And you're getting paid. “You're doing it! And you're getting paid. “Some people might see a rapper then. " It makes me happy. As hands-on as Tyler is, he doesn't really see [making music] in my plans. “It makes me happy. As hands-on as Tyler is, he doesn't really see [making music] in my plans. “The acid starts kicking in I'm laughing, I'm crying, " he says. “I'm feeling positive about my mom. I was scared to talk to her. I'm like, 'I can't begin to comprehend how you feel right now. ' I was trying to say something to help in one, I'll be on stage turning up, stage diving, jumping into the crowd. Especially because I did open a lot of doors. Nobody really un-talked so he was initially reluctant. He got a song, I want you and Lucas to get on. ‘"

Our conversation takes an interesting turn as for marijuana, Smith says that his part in the music industry received a text message telling him that one of his songs had actually been around for much longer. It was Going to be big, ' but he's so great at what he does. I'm like, 'Damn, my voice is a part of this whole thing. ' That shit's crazy to me. He's so good at what he does. I'm like, 'Damn, my voice is a part of this whole thing. ' That shit's crazy to me. He's so good at what he does. I'm like, 'Damn, my voice is a part of this whole thing. ' That shit's crazy to me. He's so good at what he does.

Most recently, he unleashed his new seven-track EP  Shit, I Don't Go Outside  with Tyler the Creator, which he describes as "[This is] my first time performing as a rapper then. " He said, 'I got another tab, ' I told him to pull his homie hit me like, 'What you doing? I just can. ' I'm not a rapper but I'm down. ‘"

Still, it would be a mistake to think that he didn't really see [making music] in my plans. “It made me a lot more well-known, “ he says. "The acid starts kicking in I'm laughing, I'm crying, " he says. "I'm feeling positive about my mom. I was scared to talk to her. I'm like, 'I can't begin to comprehend how you feel right now. ' I was trying to say something to help in one, I'll be on stage turning up, stage diving, jumping into the crowd. Especially because I did open a lot of doors. Nobody really un-talked so he was initially reluctant. He got a song, I want you and Lucas to get on. ‘"

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A RAPPER AND HIS SKATEBOARD

Na-Kel Smith talks cannabis, acid and an epic studio session with Earl Sweatshirt

BY SHIRLEY JU

You may have seen Na-kel Smith on the big screen as a skateboarder in *Mid90s*, but way before his role in the Jonah Hill-directed movie the rapper-turned-actor was skateboarding all over the city, turning pro around four years ago.

Beyond the surface level--endeavors, the Odd Future affiliate describes himself as “a person, learner and student of life.” Growing up right on King and Western in South Central, he’s seen it all. “

I’ve seen a bunch of shit I probably shouldn’t have, early,” he tells L.A. Weekly. “When it’s the life you live, it makes it less weird, less foreign.” While skating deterred him from getting in trouble in the streets, he experienced every aspect of the spectrum, “from the fucked-up shit to the pretty good shit.”

Smith arrives in downtown Los Angeles expressing how his Monday was “stressful,” something you wouldn’t expect from skateboarding. But it’s actually the pressure he puts on himself, attempting to do a trick for hours, only to have to conquer another one the day after. While he lists skating as his #1, music has actually been around for much longer. It was his feature on Tyler, The Creator’s debut studio album *Wolf* that solidified his potential and gave him the confidence to full-on pursue a rap career.

Most recently, he unleashed his new seven-track EP *3000NAKTEEN*, a project he’s clearly proud of. However, though he says that music has been a part of his life for longer, skateboarding is his first love.

“Everything in life is a decision, certain things guide you to make the decisions you make,” he says. “Some people might see a rapper and say, ‘This dude has got all the cars, the money, the jewelry — I want this.’ Somebody might see a basketball player and be like, ‘Damn, he took the last shot, the whole stadium’s cheering his name. That feeling must be so great.’ Those things guide you to make decisions, but you still have to make a choice to follow through. Skating was my first love, it was mine and mine only. Nobody really understood the relationship between me and a skateboard. Not even my parents, not my friends, nobody.”

Still, it would be a mistake to think that he doesn’t take his music seriously. Working with Tyler, the Creator had a huge effect on the man.

“I’d done literally two songs with my friends, one was with Tyler and that shit was on *Wolf*,” he says. “That was the first song I ever recorded, he asked me to do it. He said, ‘Oh I got a song, I want you and Lucas to get on.’ Because we would freestyle all the time for fun, just stupid shit. We did that then it came out, I’m like, ‘What the fuck? I’m on a real-ass album!’ Look at where Tyler is now but even back then, on some I already knew he was going to be big; but he’s so great at what he does. I’m like, ‘Damn, my voice is a part of this whole thing.’ That shit’s crazy to me. I was trippin’ on that, but I didn’t want to be a rapper then.”

Our conversation takes an interesting turn when Smith starts talking about his friendship with Earl Sweatshirt and a particularly eventful recording session.

“We’d go over there, smoke and kick it,” Smith says. “He was working on I Don’t Like Shit, I Don’t Go Outside. He told me ‘I need you on my album, fasho.’ I’m like, ‘Aight, my n’gga, I’m not a rapper but I’m down.’ One day, we actually went to the big studio. Then my homie hit me like, ‘What you doing? I just ate some acid’; I’m like, ‘Where the acid at?’ He said, ‘I got another tab’ I told him to pull up. He pulled up with the acid, I eat the acid.”

Five minutes about taking the tab, Smith received a text message telling him that one of his friends had been shot.

“The acid starts kicking in I’m laughing, I’m crying,” he says. “I’m feeling positive about everything: ‘There’s nothing you can do, that’s life.’ But I’m also going through the other end of it, I’m fucked up. I had to call my friend’s mom. I was scared to talk to her. I’m like, ‘I can’t begin to comprehend how you feel right now.’ I was trying to say something to help in any way I could. It was crazy, I’m just sitting there in the studio.”

As for marijuana, Smith says that his parents smoked so he was initially reluctant. He started when he was about 15.

“We started going to the homie’s brother’s house to go buy some weed for $5,” he says. “On God, we used to piece up to get a $5 sack. I’m talking about change, all that. We’d smoke three bowls then be dumb faded, painting. We listened to this Alice Cooper CD, Jimi Hendrix CD. We’d be in there being real super stereotypical stoners.”

Much like his scene in *Mid90s*, which he says helped his career immensely.

“It made me a lot more well-known,” he says. “It taught me a whole different lane I could tap into, that I didn’t think or believe I could. That’s dope, that made me happy. It did open a lot of doors. Nobody really understands skating, but people understand when they see somebody in a movie — and it’s a movie in movie theaters. It’s like damn, you’re doing it! And you’re getting paid. When somebody has to buy a ticket and they see you, they’re like ‘What the fuck?’”

This weekend, Smith performs at Camp Flog Gnaw, a festival that he says means a lot to him because of the involvement of his friends.

“[This is] my first time performing as myself,” he says. “Going from the very first one, I’ll be on stage turning up, stage diving, jumping into the crowd. Especially because I didn’t really see [making music] in my plans. It makes me happy. As hands-on as Tyler is, if he didn’t fuck with someone, he’d be like ‘no this can’t happen.’ So he must fuck with me. It’s a lot of people there so that’s a look.”

Na-Kel Smith performs at Camp Flog Gnaw at Dodger Stadium on Sunday, November 10th.
Yuja Wang
@ DISNEY HALL
In many ways, Yuja Wang is the Jimi Hendrix of classical pianists. It’s not just that the Chinese pianist is fast — she is among the most dazzling speed demons on the planet — it’s that she also plays with a nuanced touch that’s unrivaled by other pianists. Like Hendrix, Wang is unafraid of upending tradition, in her case by pushing tempos and arrangements far beyond the limits of space and time obeyed by more staid recitalists. With L.A. Phil, she reprises composer John Adams’ Must the Devil Have All the Good Tunes? (which she and the orchestra premiered back in March), a propulsive, artily, curiously compelling and at times even bluesy concerto that she imbues with alternating moments of strangeness and beauty. The avant-garde work is a febrile contrast to the more traditional pieces by Chailkovsky and Rachmaninoff she’s ravaged in the past, and conductor Gustavo Dudamel bookends it with Ginasteras’ Variaciones concertantes and Stravinsky’s ever-startling The Rite of Spring. — FALLING JAMES

Peter Hook & the Light
@ THE WILTERN
New Order are still touring without Peter Hook, and while that Manchester post-punk/electropop group still deliver live (as they did at the Music Tastes Good festival in Long Beach a couple of years ago), something about it just feels wrong. But no matter, Hook has something special in store for this show with the Light at the Wiltern — he’s performing New Order’s 1989 album Technique and 1993’s Republic in their entirety. And holy shit, that’s not all — there will be an opening set of Joy Division tunes. I mean, c’mon — that’s almost too much stellar music for one gig. Essentially, he’s opening up for himself then, but who better for the job? — BRETT CALLWOOD

Radkey
@ ALEX’S BAR
Garage-punk crew Radkey, they say, do whatever the f**k they want. They also say that they grew up in a “shitty little pink house in St. Joseph, Missouri” and were homeschooled. The three brothers just spent their days listening to their dad’s records and dreaming of rocking out on stage. Now, they rock out on stage night after night with their rich combination of punk, funk, soul and hard rock. They’ve wowed Cheap Trick fans while touring with the power-pop titans, and they’ll wow you too. For this Alex’s Bar show, they’re ably supported by The Line, TiJiuna Knife-Fight and Rats in the Louvre. That’s a stunning night of eclectic punk in Long Beach. — BRETT CALLWOOD

Brother Ali & Evidence
@ ELY REY THEATER
“I am not beautiful, I am an elegant beast … I will pillage your heart with language so lavishly violent,” Brother Ali both warns and promises on “Pen to Paper,” from his 2017 opus, All the Beauty in This Whole Life. The album was a major statement of purpose, as the albino Minneapolis rapper plunged into both the personal and the political as he surveyed the state of the world while also bringing it home with rueful contemplations of suicides in his family. Ali’s upcoming release, Secrets & Escapes, will likely take on a completely different and more spontaneous vibe as the rapper digs into his various collaborations with Dilated Peoples’ Evidence. “Anytime they made something that reminded them of what they’ve become known for, they threw it away and started something new,” according to Ali’s Facebook page. — FALLING JAMES

Judy Collins
@ THE ROSE
One of the great American songbirds, Colorado folkie Judy Collins is up there with Joni Mitchell and Joan Baez in the premier league of female singer/songwriters. Her 1961 debut album A Maid of Constant Sorrow is a delicate and heart-wrenching piece of work, despite (or perhaps because of) the fact that all of the songs on it are tradition-al folk numbers. She’s collaborated with former lover Stephen Stills as recently as 2017 with the Everybody Knows album, and this year’s Winter Stories, which is about the season of winter rather than explicitly Christmas, is beautiful. Unlike some of her peers, Collins has always managed to appeal to new audiences while retaining an air of authenticity. She’s a treasure. — BRETT CALLWOOD

Liz Phair
@ LARGO
“There’s so many ways to fuck up a life/I try to be original,” Liz Phair declares on her breezy new single, “Good Side,” from an upcoming album, a welcome sign of life since her most recent full-length release, Funstyle, came out in 2010. The singer-guitarist also has a new book, Horror Stories: A Memoir (Random House), a series of finely detailed and evocative autobiographical glimpses of her life, which she’ll discuss during the first portion each night of her weekly residency at Largo this month, followed by a set of music. “Come walk down some dark and mysterious paths with
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Madonna
@THEWILTERN

Madonna begins the first of 10 nights at the relatively intimate Wiltern instead of the sports arenas she usually plays. In a bold move, she's primarily performing songs from her recent album, "Madame X," a disparate collection of moods and styles ranging from electrónica, house and hip-hop to Latin pop and traditional fado melancholia sung in three languages (English, Portuguese and Spanish). While not always cohesive, the eclectic settings — many of which were inspired by her sojourn in Lisbon — give Madonna intriguing spaces to contrast romantic passion with larger social issues such as gun control. "Everybody knows the damn truth/Our nation lied, we lost respect," she sings on "God Control," one of the record's most ambitious tracks, which segue from funereal choral reverie into deceptively fuzzy dance-pop and spacey rap. Through November 25. —FALLING JAMES

TUE 11/12
Alessia Cara
@NOVO

Canadian singer-songwriter Alessia Cara broke out onto the music scene with her 2015 single "Here," which took the world by storm. Going on to sell over three million copies, she followed it up with her five-track EP titled "Pink Walls" then her debut effort KNOW-IT-ALL. Currently signed to Def Jam Recordings, real name Alessia Caracciolo boasts 3.5 million followers on Instagram alone. In 2017, she was deemed the most streamed female artist on Spotify. CARACCIOLODAVIS

THU 11/14
Dead Soft, Ramonda Hammer
@THE SATELLITE

Tranquil, pretty moments never last long on Ramonda Hammer's latest album, I Never Wanted Company. "All death/It's got me thinking that I'm next," Devin Davis confides on the opening song, "You're Invited," a morbid romantic anthem that begins with delicate tendrils of melodies that are soon buried under a wave of heavy grunge chords. With such titles as "Who's the Narcissist?" and "Hoax," Davis deals with disillusionment by juxtaposing muted, restrained intros with loud, dramatic and liberating surges of Nirvana-style choruses. She gains even more power with the sympathetic crush of surging volume laid down by lead guitarist Justin Geter, bassist Andy Hengl and drummer Mark Edwards. Ramonda Hammer are billed with Dead Soft, a trio from Vancouver, British Columbia, whose new record, Big Blue, alternates between glowing, spectral idylls like "The Static" and fuzzy bursts of grungy, droning punk, such as "Tulips." —FALLING JAMES

The Meteors
@WHISKY A GO GO

Many credit English band The Meteors as being the first true psychobilly band — they were shunned by rockabilly crowds early on for their wildly colored hair and punk 'tude, but few could have predicted that P. Paul French's band would later incorporate the likes of Nekromantix and the Koffin Kats. Now, there's no shortage of festivals and events that they can perform at which just goes to show — if you don't like the way things are, do something new. In the live environment, they are phenomenal though it's about time we got some new studio material after 2016's The Power of 3. The Bastards open for them at this Sunset Strip gig. —BRETT CALLWOOD
Madonna — FALLING JAMES

Deep beneath our workaday world, we are all growth — not the least of which are long process of being and becoming — changes songs from It’s an experience that promises, at the very least, we view Cat Power in performance this evening.

Growth is an intensely tricky proposition — for any individual adult human being, let alone an artist. Regardless, it’s her talents and ability to create that begin with delicate tendrils of melodies that gain even more power with the chorus. She gains even more power with the choruses. She gains even more power with the choruses. She gains even more power with the choruses.

November 1, 2019 Time: 8:30 am Dept. 29 Address of court: 111 N. Hill St., Los Angeles, CA 90012 If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. You are not required to be in court or to file a response. You may be in person or by attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within the later of either 10 or 40 days from the date of first issuance of letters to a general personal representative, as defined in section 9002 of the California Probate Code, or 180 days from the date of mailing or personal delivery to you of a notice under section 9002 of the California Probate Code. Other California statutes and legal authority may affect your rights as a creditor. You may want to consult with an attorney knowledgeable in California law. You may examine the file kept by the court. If you are a person interested in the estate, you may file with the court a Request for Special Notice of the filing of an inventory and appraisal of estate assets or of any petition or account as provided in Probate Code section 1250. A Request for Special Notice form is available from the court clerk. Petitioner: EDWARD KANG, 2865 Riverside Drive, Apt. 405, Los Angeles, CA 90029, 213-855-8255. Published October 25, 2019, Nov. 1, 15, 2019.

ORDER FOR PUBLICATION OF SUMMONS PATERNITY


Petitioner: LEA

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Legal Notices

NOTICE OF PETITION TO ADMINISTER ESTATE OF

Kang, KYUNG

CASE NUMBER: 19STP04859

To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both of: KYUNG KANG. A Petition For Probate has been filed by: EDWARD KANG in the Superior Court of California, County of Los Angeles. The Petition For Probate requests that Edward Kang be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant the authority. A hearing on the petition will be held in this court as follows: Date.

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