

LAWEEKLY

JULY 17-23, 2020 / VOL. 42 / NO. 35 / LAWEEKLY.COM

COCKTAIL CONFIDENTIAL

Eric Alperin takes a Gimlet-eyed look at life behind the bar in *Unvarnished*

BY MICHELE STUEVEN



PHOTO BY DARRICK RAINEY

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The way master mixologist Eric Alperin sees it, the bar is a conduit in people's lives, like connective tissue. People go from one major organ — like home or family — to the next major organ — like work — and then back home. The bar is the pit stop we make along the way. And until recently, it was the place we loved to sit and

people watch with the soothing sound of a martini being shaken in the background.

In Alperin's new memoir co-authored with Deborah Stoll, *Unvarnished: A Gimlet-Eyed Look at Life Behind the Bar*, the co-owner of one of L.A.'s most beloved watering holes, The Varnish, takes a cocktail confidential look at the rise of craft cocktail culture in Los Angeles and all the sex and

drugs along the way.

The book is a tasty mix of personal stories, recipes and detailing the side effects of running a bar: Cleaning up vomit, stitching ripped leather booths, putting out napkin fires, snaking bar sinks and 5 a.m. security alarm phone calls after a tweaker puts his fist through the front door. Chapters range from how to harvest your own ice to the top 10 reasons not to date a bartender. (They do too many drugs, they drink too much and all they do is talk about work, to name a few.)

"You definitely have a vampire element to yourself," Alperin tells *L.A. Weekly* at the currently shuttered Varnish, tucked behind Cole's French Dip restaurant downtown. "You love the nightlife."

What was conceived as a memoir, documenting his journey from working with the renowned and enigmatic mixologist Sasha Petraske at ground zero of the craft cocktail movement in New York, Milk & Honey, to The Varnish has by twisted fate become a history book on the golden era of bar culture.

With the uncertain future of bars, we wonder if we will ever be able to soak in that energy again — spotting the love of your life across a crowded room or pouring your heart out to a captive bartender.

"I miss the physical feedback of a hectic, crowded bar," says the former actor and current partner in Cedd Moses' Pouring With Heart group that includes Imperial Western Beer Co., Seven Grand, The Golden Gopher, The Slipper Clutch and Bar Jackalope. "I thrive off other people and I think we all have that to a certain degree. We need that. Now we're caught in our homes, maybe with our pods that we've chosen. We connect with people in the postcard-sized Zoom chats and I think we're all missing a very important part of that physical feedback. When you go out in the sun it gives you Vitamin D, and there's a vitamin you get interacting with people that's really important. They say only 7 percent of communication is the actual words. I think 35 percent is tone and body language is the other 53 percent."

Alperin counts native Angeleno Moses,

son of the late L.A. artist Ed Moses, one of his most beloved and valued mentors and partners, a friendship that has culminated in a successful and storied career of bringing nightlife back to the city. “To Cedd, dirty streets, abandoned corridors and crumbling buildings that block out the sun are the best parts of L.A.,” he says.

But more than anything, the book spotlights the giving and nurturing side of what a good bar provides its patrons, and the intuition it takes for a good bartender to judge if somebody needs some extra coddling, a lighter touch or a refill. He says you can teach anybody how to tend bar, but you can't teach empathy or love.

“I can't teach you how to care,” he says. “It's that nobility of service. Over the years we've had people with no experience come in but care deeply about the service, being hospitable. That's number one. If you don't have the love and you don't want to care for people, this is not for you. You stick around because you have a spine and you have a heart. That's what people come for. Cocktails can only get so good.”

Coming from an acting background, Alperin enjoys the performance element behind the bar, which he says extends to the kitchen and the back of the house.

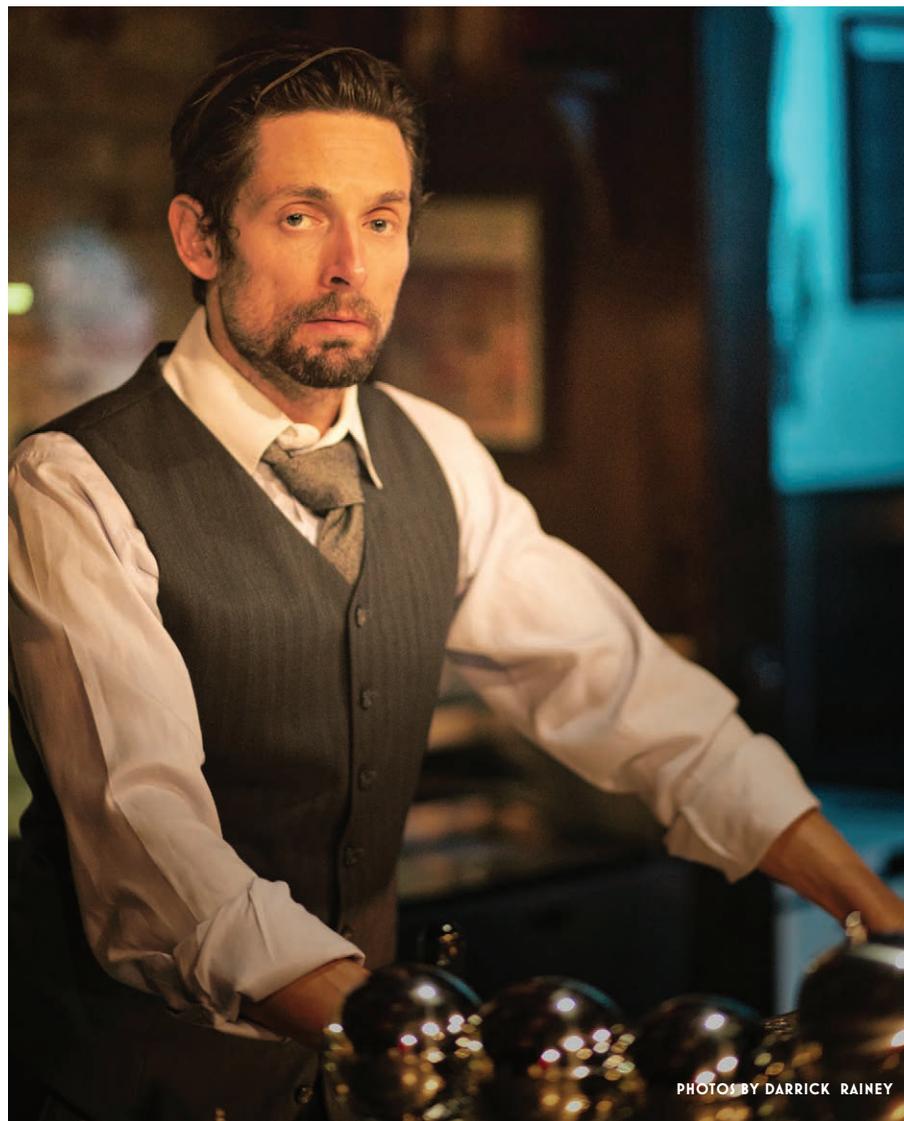
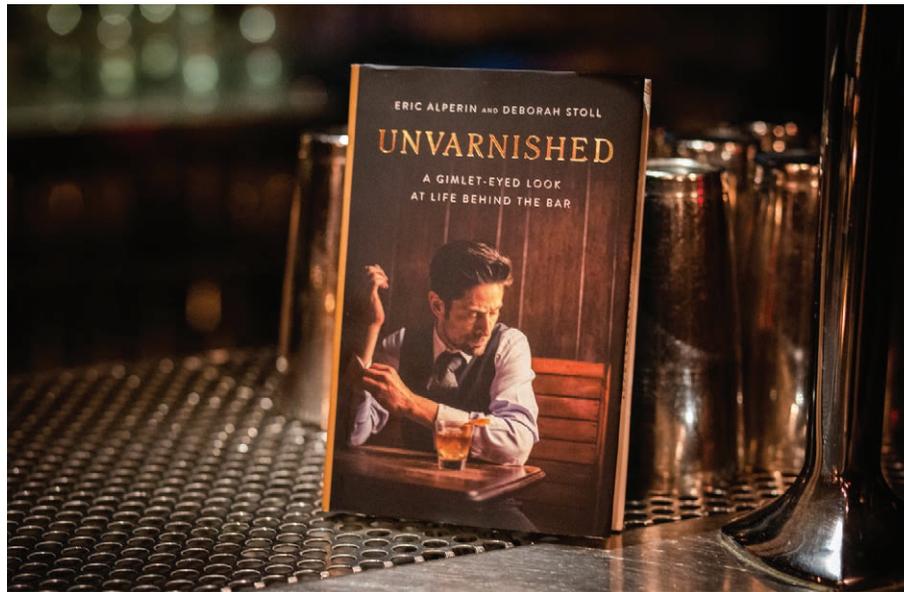
“I've been in theater and I have always thought of the restaurant and bar business as live theater,” he says. “It's been my way to bring it to life inside my body and soul. I appreciate cocktails and spirits, but I'm much more of a theater nerd in terms of how we do service, how we engage with people. That's really important to me. What I love about what we decided to do in this book is tell stories. That comes from mine and Deborah's background. We've lived these stories; we've been a part of them. Shaking up a drink is active meditation.”

And those stories include characters who have passed, like Petraske and Jonathan Gold, who Alperin first met when the former *L.A. Weekly* food critic did one of the first stories on *The Varnish*.

“We've lost a lot of people,” Alperin, whose publisher Karen Rinaldi also helped conceive, edit and publish *Kitchen Confidential* by the late Anthony Bourdain. “We dedicated the book to Jonathan; he was going to write the forward. Then as we all know, it happened very quickly, he was gone. We thought about making space for somebody else and we said nope, this book doesn't need it. It was a singular thing with Jonathan. He really put a fire under our asses when we were younger.”

The book also takes a look behind the curtain at the king of the craft cocktail movement and another valued mentor who helped make *The Varnish* what it is during the golden era: Petraske.

“He was an enigma and a very private person,” he says. “That was tough. His picture goes up above every bar. He was very



PHOTOS BY DARRICK RAINEY

humble. He was an egalitarian influenced by his grandmother and her communist manifesto. He was brilliant, he was funny. He barely finished high school and went on to become an Army ranger. He read the *Economist* every week from cover to cover. He was Yoda for me and for a lot of people. He was so private, and I felt it was my —

our responsibility — to write about him. I wanted to put something down forever about this man.”

“The only thing you can do when lose people prematurely is celebrate them,” continued Alperin. “That's why there was no one else to write the forward besides Jonathan. There's just one line in the dedi-

cation and we sat with that for a long time. It was good for people to see Sasha in all his foibles. He wasn't perfect and that's what a mentor is. They're not perfect. It's someone who can see what others can't see yet. It's not because they're an expert. I don't believe mentors are the experts in everything. He was so giving and would always ask what you thought. He was always interested in how you would do something. People were so turned on by that. He very much honored people and what they had to say. That's why training with him was amazing to be a part of and watch him work with staff that we had over the years.”

Smack in the middle of the nuts and bolts and behind the scenes looks at the underbelly of the business, is a book within a book that includes collections of recipes for classic cocktails and homemade syrups inspired by his hyper days at Milk & Honey in New York.

“When we talk about sex and vice and those things in the book, you can't live that way your whole life,” he advises. “We're illuminating stuff that we did and were part of and others were part of. You don't have to do coke to be in this industry at all, that's not what we're saying. That's not a rite of passage to make it in this industry.”

“We're just sharing some of the things we went through,” Alperin says. “Sometimes people judge cocktail bars for beating you over the head with mixology. No, we just want to serve a really cold drink the way we prepare them here. The real center stage, the real star is you. What we do here is the accompaniment. I don't think you should behave the way I behave sometimes.”

What was once a windowless kitchen storeroom where legend has it, gangster and Cole's regular Mickey Cohen would hide out for card games and the occasion rough up, *The Varnish* is closed now because of the pandemic. Alperin is headed for the desert; he and his brother are resurrecting the iconic Red Dog Saloon on Mane Street in the heart of Pioneertown, which was built in 1946 as a film set by Roy Rogers and site of Gene Autry's television show. A stone's throw from the funky Pappy & Harriet's Pioneer Palace restaurant and music venue, there will be an outdoor patio with service windows and a Tex Mex menu opening in mid-August.

While the golden era stories of crowded bars three people deep and respiratory droplets flying freely like sparks may seem unimaginable right now, the soft spoken Alperin is in fact rather well-behaved and a talented, gentle soul who walks through the fire of life by living by the mantra of one of L.A.'s most notorious bar flies, Charles Bukowski: “Find what you love and let it kill you.”

BREWING STORM

Maya J's sultry soul is a hurricane of emotions

BY BRETT CALLWOOD



PHOTO BY RYAN WEST AND GLITTER RAIN ENTERTAINMENT

Maya Jenkins' story is quintessentially L.A. The singer, songwriter and actress, who goes simply by Maya J, spent the early part of her life in South Florida and was singing and performing for years, but it was a move to these parts that coincided with the whole thing becoming more serious. She was auditioning for parts when she arrived here, and she started releasing music in 2015.

Her life, therefore, has been eventful thus far. Which is great, because it's all fodder for her songwriting.

"The inspiration for my music is a combination of my thoughts, my experiences, my observations — just the musings of a brown

girl," J says. "I would consider it a fusion of pop, chill and indie — that sultry R&B vibe. But definitely a fusion, just as my personality is. Very different."

Recent single "Hurricane" is proof of exactly that — polished pop production combined with an earthy, sultry soul vibe.

"The theme for 'Hurricane' is basically a metaphorical conglomeration of a loving story, a love that goes back and forth," J says. "It's using metaphors of a hurricane because I did grow up in a hurricane environment. That's my clever play on it. I grew up half my life in South Florida, and when you get to that summer feeling, you get all the hurricane warnings happening. So that's my clever bit of play out of my previous life."

Her sound, she says, has naturally evolved as she has grown and also as styles have shifted around her. But the general vibe had remained relatively consistent.

"My music tastes go all over the places but at the same time, no matter what, I want it to be emotional," she says. "So I think in that way it's stayed constant. But it's definitely evolved in general."

J's blossoming music and acting careers are part of the same thing, according to the artist. Two sides of the same artistic coin.

"I tend to feel like they go hand in hand a lot," she says. "It's hard when you have a bunch of things to do on either side — when you have to film a video for this or you have to finish this song, go record, film — it's all

ended up loving it, and the executives were really nice. It ended up being on *Famous in Love*, which was one of my favorite songs at the time. That was a fun surprise."

J's own acting experience up to now has amounted to a series of indie projects and shorts as she continues to work to get ahead in the notoriously unforgiving Los Angeles TV and film industry.

"I haven't touched the surface of what I feel I can do acting wise, and that's why it's exciting," she says. "The more it grows, the more I have to talk about and the more I can show that side of myself because so far people really only know me for music and I'm excited to do more film and TV."

It's all much easier in L.A., she says, obviously due to the fact that it's all happening here. That said, location hasn't really counted for much during the ongoing lockdown, something that has taken its toll on J.

"It is scary — I know a lot of people are emotional about it," she says. "Sad and depressed. It's not really good for anyone. But for me personally, it's been very scary. The not knowing. The fear of, 'Oh no, am I going to get this? Am I going to give it to my family? Am I going to get sick? How's it going to affect my career? Can I do an acting job? When they call, what's going to happen?' But it has given me time to sit down, think, gather more thoughts and be still. Because being still and having patience was something that I was never really good at. My perspective has changed. I'm more concerned with health than I am with superficial things, and I think many people are. It's a trying time, but I think I've gotten a lot of work done. I've been very productive, having to stay at home all day."

She certainly has been busy; she's following up the release of the "Hurricane" single with an album, soon to be released though with no definite date yet.

"I've had the name for so long," she says. "It's just a whole album of emotion and what people are feeling, whether it's love, heartbreak, your illnesses, your loves — whatever it is, it's all *Symptoms of Life*. So that's the name of my album. It'll come out whenever it's ready and the time is right."

For now though, she's focused on the single and the accompanying video.

"Provided we all can get through COVID-19, the 'Hurricane' music video is coming out this summer and it's interesting because we filmed it completely safely," J says. "It's coming out right during peak hurricane season, so that should be fun. More music is definitely coming out shortly. One thing I haven't said yet is 'Unconditional' is a ballad that I've written for my *Symptoms of Life* album, which will drop next, after the 'Hurricane' video comes out. My manager and I are excited for a film project that's possibly on tap. That's what I have. The rest is unknown."

Maya J's "Hurricane" single is out now.

A COMMUNITY OF ART

Looking forward and back at UCI's Institute and Museum of California Art

LIZ GOLDNER



Joseph Kleitsch
Red and Green, 1923
Oil on canvas
Courtesy of The Irvine
Museum Collection
at the University of
California, Irvine



Richard Diebenkorn
Untitled, 1963
Ink on paper
Courtesy of
The Buck Collection

I met Gerald Buck in 2012 at a Laguna Art Museum panel discussion for its exhibition, “Best Kept Secret: UCI and the Development of Contemporary Art in Southern California.” The display — part of the Getty Foundation’s Pacific Standard Time (PST) art initiative — elucidated the early days of UC Irvine’s Art Department. Buck, a longtime collector of 20th-century California art, mentioned that he had attended dozens of PST exhibitions in the previous six months, enjoying them all thoroughly.

In 2013, Buck and his wife Bente passed away. In 2014, their family donated their entire 3,200 art piece collection to UC Irvine’s Art Department. Among the 700-plus artists represented in the collection are Peter Alexander, Carlos Almaraz, Larry Bell, Richard Diebenkorn, Viola Frey, George Hermes, Ed Kienholz, Gilbert Luhan, David Park, Ed Ruscha, Wayne Thiebaud, James Turrell, DeWain Valentine and Peter Voulkos. Art

movements include Assemblage, Bay Area Figurative, California Funk, Chicano art, Hard-edge painting and Light and Space.

Soon after, the nearby Irvine Museum announced that its 1,300-piece collection of 19th- and 20th-century California Impressionist artworks would also be donated to the university’s art department. Significant artists in that collection include Franz Bischoff, Frank Cuprien, Anna Hills, Joseph Kleitsch, Edgar Payne, Hanson Puthuff, Granville Redmond, Guy Rose, Elmer Wachtel and William Wendt.

Stephen Barker Ph.D., dean of UC Irvine’s Claire Trevor School of the Arts (CTSA) and the contact person for the Buck and Irvine Museum collections, was both stunned and delighted by these two endowments. Considering how to manage the numerous art pieces, he proposed to UCI Chancellor Howard Gillman the creation of the Institute and Museum of California Art (IMCA). The venue, combining a museum and institute,

would also engage UCI graduate programs in museum studies and art conservation.

The venue’s first exhibition in 2017, curated by Stephen Barker, IMCA’s first executive director, was displayed in a 3,000-square-foot art gallery in downtown Laguna Beach. The gallery, previously owned by Buck for the display of his artwork, was, according to *L.A. Times* art critic Christopher Knight, “a private place for Buck to study his collection.” In 2018-19, UCI mounted an exhibition of 50 Buck art pieces at its University Art Galleries. “First Glimpse,” curated by Barker, by professor and department chair Kevin Appel and by professor of art history Cécile Whiting, all at UCI, gave the public a first look at a selection of the seminal art pieces.

In August 2019, IMCA hired Kim Kana-

tani as museum director. The California native and former Guggenheim Museum deputy director and director of education kept a low profile at first, immersing herself in IMCA’s expansive collection and planning for the venue’s future.

I met Kanatani in February at an art networking event and requested an interview. Soon after, with California in lockdown mode, I figured that she was taking advantage of the nationwide slowdown to formulate plans for IMCA’s future. And indeed she was...and still is. Recently, I was fortunate to interview her remotely.

Kanatani explained that the IMCA staff has completed a full physical inventory of the art collection and is developing a collection management system and database. “We have begun a systematic process for conservation assessment and treatments, as needed,” she explained, adding that they are broadening their understanding of California art and considering adding work to the collection.

“An integral part of the process is to explore the manifestations, implications and applications of California art,” she said. “Yet the definition of [the genre] remains open to interpretation.”

IMCA also plans to launch a series of virtual meetings involving “experts” on various aspects of California art. “The participants, with a diversity of backgrounds and perspectives, will include individuals and institutions who are not part of UCI,” she said, “yet would value and use IMCA’s resources and programs. The goal is to seek their input and to generate varied, inclusive, expansive investigations of this topic.”

Regarding building plans for the museum to be on the UCI campus, Kanatani said, “When I arrived, I asked that the building project be temporarily paused to take time to envision our future and to develop a strategic plan articulating IMCA’s aspirations. Our intent is to create an architecturally-significant building that responds to and becomes part of the IMCA collection. A key consideration is accessibility by the campus, regional community and beyond.”

About opening an interim gallery, Kanatani responded: “We are waiting for directives from the State and from Chancellor Gilman to announce the reopening of our interim gallery [previously in the former Irvine Museum location]. We have created a preparedness plan that includes the new normal standards that many museums are instituting. We have deeply missed our visitors and look forward to sharing our exhibitions and educational programs again, hopefully soon.”

As online exhibitions are now intrinsic tools of art venues, IMCA continues refining its website. “We are updating content to make it more user-friendly and easier to navigate,” Kanatani said. “We have been using our Instagram feed to highlight works in our collection, while sharing fascinating stories about the artists represented and their backgrounds.”

The venue’s Monthly Muse, available through email and online, is a detailed newsletter with content about IMCA’s ongoing activities, along with stories about important artists, art supporters and art-related events in Southern California. Kanatani added: “We are preparing a new workshop program that integrates object-based learning with hands-on artmaking, intending to launch a digital version this fall.”

As IMCA promotes dialogues on the arts, Kanatani explained, “Once social normalcy is reestablished, we will host a multi-day working conference on California art to engage experts and to include public participation and programming. As we build a community of partners allied with IMCA’s mission, I envision annual or biannual convenings to help us evolve and refine our frameworks and to interpret IMCA’s future initiatives in ways we cannot yet imagine.”

TELEVISION

TV PARTY

What's renewed, what's over and what you should watch right now

BY LINA LECARO

Giancarlo Esposito in *The Boys*



As COVID-19 cases continue to spike, it looks like television and film production will continue to be in stunted production mode for the time being. But the entertainment industry is still looking ahead. In recent weeks, and more so in recent days, announcements have been made about renewals and cancellations of your favorite shows.

Here, we take a look at returning TV treasures, shows that got trashed due to low ratings or simply because their time has come, and what's worth streaming right now either way while we wait.

Netflix

Top Renewed Pick: The announcement this week that the Christina Applegate gem *Dead to Me* would be coming back, but only for one more season, was bittersweet. The dark comedic drama features some of best acting on Netflix, or TV in general. (Emmy noms for Applegate and co-star Linda Cardellini are a must!)

The first season dealt with grief and secrets — Cardellini's Judy killed the husband of Applegate's Jen in a hit and run, unbeknownst to her angry new bestie until the end of the season, which climaxed with another death that put the ladies on more level ground.

By season 2, the neurotic friendship here is solid and super enjoyable to watch, even as the pair get themselves into even more convoluted situations and criminal activity. Season 1 had us wondering who to root for, but by season 2

we were all in for this complex, sometimes cray but always pretty lovable pair.

The supporting cast — including James Marsden in a somewhat ridiculous but still pleasant dual role in seasons 1 and 2, and Kelly Bundy's mom herself, Katey Segal as Judy's jailed mother in season 2 — all do a formidable job, but it's the leading ladies that give *Dead to Me* life.

We can't wait to see how they wrap it up for the third and final season, but we'll probably ugly cry like Jen and Judy do (often) no matter what happens. Binge it if you haven't yet.

More: The America Ferrera-produced, L.A.-based Latino family drama *Gentefied* and the Natasha Lyonne mindfuck *Russian Doll* will be both be back for a second season, as will *Lucifer*, *Love is Blind*, *Locke and Key*, *Sex Education* and *Atypical*, plus the much buzzed/beloved/bad-mouthed *Ozark* returning for a final season. The sketch comedy dud *Astronomy Club* has been canceled after one season, while other notable kills include *13 Reasons Why*, *Next in Fashion* and *The Chilling Adventure of Sabrina*.

Renewed Highlights: #blackAF, *After Life*, *Aggretsuko*, *Big Mouth*, *Bonding*, *Cable Girls*, *Castlevania*, *The Circle*, *The Crown*, *Dark*, *Dating Around*, *Dear White People*, *F Is for Family*, *GLOW*, *Grace and Frankie*, *The Kominsky Method*, *Lost in Space*, *Love, Death and Robots*, *Sex Education*, *Stranger Things*, *Trinkets*, *The Umbrella Academy*, *The Witcher*, *You*.

Hulu

Harlots and *Reprisal* have been canceled,

while highlight shows we're happy to see coming back include *Shrill* (renewed for season 3), *PEN15* (renewed for season 2), and *Wu-Tang: An American Saga* (renewed for season 2).

Renewed Highlights: *Crossing Swords*, *Dollface*, *The Great*, *The Handmaid's Tale*, *Holly Hobbie*, *Ramy*, *Reprisal*, *Solar Opposites*.

Amazon

Returning shows worth your time include *The Boys*, *Carnival Row* and *Upload* (all renewed for a second season) and the award winning *The Marvelous Mrs. Maisel* (renewed

for a fourth).

Renewed Highlights: *Absentia*, *The Expanse*, *Flack*, *Goliath*, *Hanna*, *Homecoming*, *Jack Ryan*, *Lord of the Rings*, *Modern Love*, *Undone*.

Starz

YouTube Premium series' *Step Up*, based on the film franchise of the same name, will be added to Starz soon, while the network's crime drama *Hightown* will be back. We're still upset about Latinx drama *Vida* ending, but *The Spanish Princess* will still reign for another season at least.

Renewed Highlights: *American Gods*, *The Girlfriend Experience*, *Outlander*.

Apple TV

Renewed Highlights: *The Morning Show*, *Servant* and *See* have been renewed for second seasons. (Read our reviews of all three at laweekly.com.)

Network TV (ABC, CBS, NBC)

On NBC, *Zoey's Extraordinary Playlist* starring Jane Levy will be back for a second season of musical mind reading, while *The Black List*, *Good Girls* and *This Is Us* were no-brainer renewals, as were all the *Chicago*-themed shows.

On CBS, *The Amazing Race* and *Survivor*, of course, survived as did all the *NCIS*'s (there are three).

On ABC, *black-ish* is on track for its seventh season (and should have plenty of material to work with in light of current events) and *20/20* (we still pronounce it like Barbara Walters) got renewed for an astounding 43rd season.

Other long running ABC shows not ready to die include *America's Funniest Home Videos*, *The Bachelor* and *The Bachelorette*, *Dancing with the Stars*, *Grey's Anatomy* and *Who Wants to Be a Millionaire*.

Still giggle-worthy comedy *The Goldbergs* will be back, but its spin-off *Schooled* is out for more than summer — as in canceled. Likewise, *Kids Say the Darndest Things*, which has been silenced permanently after one season.

Renewed CBS Highlights: *Big Brother*, *Blood & Treasure*, *Blue Bloods*, *Bull*, *Evil*, *Love Island*, *MacGyver*, *Magnum P.I.*, *Mom*, *The Neighborhood*, *S.W.A.T.*, *SEAL Team*, *Undercover Boss*.

Renewed ABC Highlights: *American Idol*, *The Conners*, *mixed-ish*, *The Rookie*, *Shark Tank*.

Renewed NBC Highlights: *America's Got Talent*, *The Champions*, *American Ninja Warrior*, *The Blacklist*, *Blindspot*, *Brooklyn Nine-Nine*, *Law & Order: SVU*, *Manifest*, *Superstore*, *The Voice*, *World of Dance*.

More renewal news and updates at laweekly.com.

FX & FXX

The Martin Freeman series *Breeders* and one of our favorite new comedies, *Dave*, received renewals for second seasons pretty early after they debuted due to impressive viewership. Additionally, the vampire affair *What We Do in the Shadows* also received a much deserved renewal for a third season.

Perhaps the most intriguing decision by FX is its planned revamp of Ryan Murphy's *Amer-*

ROLLING FOR REFORM

Wu-Tang's GZA backs Last Prisoner Project with rolling kit

BY JIMI DEVINE

One of the founding members of the Wu-Tang Clan is backing the effort to get cannabis prisoners out of prison as people reap millions doing exactly what others are locked up for.

The joint rolling kit collaboration between GZA and Sackville & Co. is also meant to pay homage to GZA's *Liquid Swords* album on its 25th anniversary. GZA's sophomore solo outing was his first as a member of Wu-Tang, and he was first to have a record deal. Many put the record in the debate for the greatest of all the Wu-Tang solo projects — at the very least, it's certainly a consensus top five pick.

The Shaolin-themed rolling kit is certainly the hardest offering yet from Sackville & Co., whose target demographic had traditionally been women who liked bright pastel branding. But after murdering out the box with a flat black and throwing in a ninja star, they were really on to something.

Sackville & Co. is obviously thrilled to have GZA's support on the effort that will see all the profits go to The Last Prisoner Project, a nonprofit coalition of cannabis industry leaders, executives and artists dedicated to criminal justice reform initiatives such as cannabis prisoner release, record clearing and reentry programs. We previously talked with one of the board members when we profiled The Farmer and The Felon.

"The cultural impact that Wu-Tang has had is astronomical and felt across the globe. To this day they're regarded as one of the best rap groups of all time, and to collab with an artist as impactful as GZA in a space that now allows cannabis to exist without taboo is significant," Sackville co-founder Lana Van Brunt said. "We're dedicated to making the cannabis industry a safe and equitable industry and to taking tangible steps to make this an ongoing pursuit of progress."

"I have a lot of relatives that have done time. Especially for nonviolent crimes. This is one way to contribute to the cause," GZA told *L.A. Weekly*, as we discussed how he settled on the Last Prisoner Project. "Imagine bootleggers back in the day getting arrested for illegal alcohol distribution. Did they suffer the same hardships? Or people without a license serving alcohol to this day. They might suffer a fine at worst."

"Marijuana stigma lasted for so long, but now it's so widely accepted," said GZA about the continued overtones in society around race and marijuana. "Weed was always looked down upon and depicted as a black drug. Poor man's stimulant. Look at *Birth of a Nation*. They associated weed with black people and how they got high and terrorized white people. Eventually, it made its way into white culture, and of course medicinal and furthermore what we now identify as recreational."

He also questions why the judicial system does not acknowledge these changes in a retroactive manner: "That's because the prison system is for-profit. Why would they release someone they can monetize? A lot of people got bad deals."

"It's called the 'criminal' justice system for a reason," he noted, "I said [it] in a song with Tom Morello."

"I live in a land of Black robes, white justice, as long as she wear the blindfold I can't trust this."

Given GZA's front-row seat to some of the most racist cannabis enforcement policies to ever exist, what was it like watching the evolution of law enforcement's relationship with pot in NYC, even with the end of stop and frisk?

"All I have to say is most black and brown people have always been stopped and frisked for whatever reason," he replied. "It's a violation. A man could be out with his children in the park. It's prejudice. How many times did they stop and frisk the Son of Sam? It's a poor excuse for enforcing laws. Just glad it's gone. Where do you draw the line?"

Like many great rappers, GZA was not always smoking the flame, like he is these days. "In the '70s and '80s, there was no difference, all weed was brown with a lot of seeds," he said. But the "inweediants" are a lot different now, and certainly a lot nicer.

As for what he's been doing during the lockdown? "Staying indoors. Social distancing. Masked up. Staying healthy," GZA explained. "I was actually in Hanover, Germany, on March 12. In the midst of starting a whole two-month European tour, but that was changed because of the global lockdown and pandemic."

But GZA certainly didn't let the lockdown stop his productivity; keep an eye for both a forthcoming book and album.

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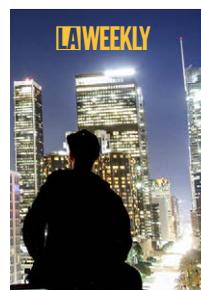
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EMPLOYMENT & EDUCATION

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ACCOUNTING ADVISORY DIRECTOR, DELIVERING DEAL VALUE, PRICEWATERHOUSECOOPERS ADVISORY SERVICES LLC, Los Angeles, CA. Help clients achieve maximum value on their deal transactions by solving transformational and complex challenges through operational aspects of a transaction, pre- and post-completion. Req. Bach's deg or foreign equiv. in Acct, Fin, Bus Admin, Engg, or rel. + 7 yrs post-bach's prog. rel. work exp.; OR a Master's deg or foreign equiv. in Acct, Fin, Bus Admin, Engg or rel. + 5 yrs rel. work exp. Travel up to 80% req. Apply by mail, referencing Job Code CA2658, Attn: HR SSC/Talent Management, 4040 West Boy Scout Boulevard, Tampa, FL 33607.

CLIENT SUCCESS MANAGER/DIGITAL MARKETING SPECIALIST (CULVER CITY, CA) Through working w/ our Advertiser Sales & Ad Operations teams, play an integral role in all sales initiatives, advertiser campaign success, & n/work yield mgmt w/ a focus on servicing our Latin American clients. Reqs fluency in Portuguese. Resps incl navigating the AdSupply RTB ad platform, utilizing our Client Relationship Management (CRM) system to identify & grow leads, & working w/ in our Freshdesk support resolution system to quickly resolve client issues. Be resp for onboarding our qualified leads, learning campaign goals & budgets, helping optimize & grow client accts, & generally being an expert on the AdSupply ad platform. Reqs Bach Deg in Mktg/Advtg/Business Admin, fluency in Portuguese & 12 mos rtd exp. Apply to: AdSupply, 10811 Washington Blvd., #400, Culver City, CA 90232. Attn: HR.

HEALTH EDUCATION COORDINATOR: Dvlp & prsnt health edu & promo prog. Dvlop & maint coop work relationships w/ med providers. Dvlp edu materials & prog for patients. Prep & distrib health edu materials. Req: Master's in Health Education, Health Promotion, Physical Therapy, or any Health Sciences related. Wrkste: San Bernardino, CA. Send res to Total Care Physical Therapy, Inc., 1181 E Highland Ave, #B, San Bernardino, CA 92404.

HERBALIFE INTERNATIONAL OF AMERICA, INC. OPENING FOR SR. APPLICATIONS ANALYST. Agile PLM in Torrance, California. Responsible for working within the Agile Systems and Operations team to provide applications, business process support, and continuous process improvement related to Product Lifecycle Management and Herbalife's global single instance of the Oracle Agile PLM system. May telecommute from home. Apply: Mail resume to Juan at 950 W. 190th Street, Torrance, CA 90502 ref #20204.89

MARKETING SPECIALIST: F/T; Assist in researching market conditions and forecasting sales trends in sporting goods (apparel) industry, etc; Req. Bachelor's Degree in Any Major plus 1 yr of exp. in job offered or related; Mail resume to: ROCKET FISH, INC., 750 W Victoria St, Compton, CA 90220

MICROBIOLOGY SUPERVISOR (BUENA PARK, CA): supervise dept staff. Req.: MS in chemistry/biology/microbiology/food science/rel. fld. + 2yr exp. Resume: Certified Laboratories LLC, 65 Marcus Dr, Melville, NY 11747

NETWORK/DATABASE ADMINISTRATOR IN ANAHEIM, CA Designs and implement databases and provide technical assistance for database projects. Req: Bach Deg. in Comp. Sci./ Comp. Network./IT/ Related & 2 yrs. Exp as Network Analyst/System Eng./Data Admin. /related Mail resume to: Precision Plastic Packaging Ms. Tammy Wallia, HR 5845 E. Coronado St. Anaheim CA 92807

PRODUCER -Plan & coordinate activities of writers, directors, managers, etc. Monitor post-production. Compose, edit scripts. Determine budget, schedules. Must have 2 yrs exp. as a Producer in the film/entertainment field. Will travel to various locations within the USA. Mail resume to: Hoplite Entertainment, 6725 Sunset Blvd. #250, Los Angeles, CA 90028. Attn: Jon Smith.

PUBLIC RELATIONS SPECIALIST, F/T, BA in Public Relations or any related. Mail resume: Root Law Group, 5757 Wilshire Blvd. #440, Los Angeles, CA 90036.

SENIOR ENVIRONMENTAL CONSULTANT. Prep EIAs. Conduct environmental studies & prep docs in conformity w/ CEQA & NEPA. Present at public meetings. U.S. Master's deg. or foreign equiv. (Environmental Management or related field) req'd. 1 yr' exp. in pos'n(s) involving a) prep of EA, EIR, EIS, & IS/MND docs in cnxn. w/ transportation projects & b) use of ArcGIS Catalog appl'ns req'd. Ricordo & Associates, Inc. Los Angeles, CA. EOE. Resumes to: Recruiting, Ricordo & Associates, Inc., 20 N. Clark St., Suite 1500, Chicago, IL 60602.

SENIOR SOFTWARE DEVELOPER. ETL sought by Spokeo, Inc. for a position based in Pasadena, CA. Must have Bach deg in Comp Sci, Comp Engg (or rtd fld) & 5 yrs of exp as S/ware Dvlp, BI Dvlp (or rtd) & be proficient in Pentaho; Scrum, Kanban; Hdps; Mapreduce, Job Performance, Hive, Hbase; parquet; Spark & advanced SQL, coding skills for data transformations, profiling & query tasks. Duties incl implmtg ETL processes to assess the quality & business reqmts working w/ Data Architects & Scientists to define & translate business reqmts & source-to-target data mappings. Assist in the ongoing dvlpmnt of technical best practices for data movement, data quality, data cleansing & other ETL rtd activities. Send resumes to: recruiting@spokeo.com

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VP BUSINESS STRATEGY & INTEGRATION for Henkel Corporation in Culver City, CA to lead integration of acquired companies globally with a specific focus on North America. Requires: Master's degree (or higher) in business administration or related field (willing to accept foreign education equivalent) plus six years of experience in developing and implementing business strategy related to sales, finance and commercial marketing. Submit resume to Henkel Corporation, James Anderson, One Henkel Way, Rocky Hill, Connecticut 06067. Reference Position Number: 1133

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LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 20NWCPO0158 PETITION OF ISIAIAH MICHAEL TAPANG FOR CHANGE OF NAME TO ALL INTERESTED PERSONS:
1. PETITIONER: ISIAIAH MICHAEL TAPANG FILED A PETITION WITH THIS COURT FOR A DECREE CHANGING NAMES AS FOLLOWS:
PRESENT NAME: ISIAIAH MICHAEL TAPANG TO PROPOSED NAME: ISIAIAH MICHAEL CALONZO
2. THE COURT ORDERS THAT ALL PERSONS INTERESTED IN THIS MATTER APPEAR BEFORE THIS COURT AT THE HEARING INDICATED BELOW TO SHOW CAUSE, IF ANY, WHY THE PETITION FOR CHANGE OF NAME SHOULD NOT BE GRANTED. ANY PERSON OBJECTING TO THE NAME CHANGES DESCRIBED ABOVE MUST FILE A WRITTEN OBJECTION THAT INCLUDES THE REASONS FOR THE OBJECTION AT LEAST TWO COURT DAYS BEFORE THE MATTER IS SCHEDULED TO BE HEARD AND MUST APPEAR AT THE HEARING TO SHOW CAUSE WHY THE PETITION SHOULD NOT BE GRANTED. IF NO WRITTEN OBJECTION IS TIMELY FILED, THE COURT MAY GRANT THE PETITION WITHOUT A HEARING.
NOTICE OF HEARING DATE: 08/31/2020 TIME: 10:30AM
DEPT: C ROOM: 312
THE ADDRESS OF THE COURT IS:
SUPERIOR COURT OF CALIFORNIA, COUNTY OF LOS ANGELES, NORWALK COURTHOUSE SOUTH 12720 NORWALK BLVD, NORWALK, CA 90650. MAILING ADDRESS: SAME
3. A COPY OF THIS ORDER TO SHOW CAUSE SHALL BE PUBLISHED AT LEAST ONCE EACH WEEK FOR FOUR CONSECUTIVE WEEKS PRIOR TO THE DATE SET FOR HEARING ON THE PETITION IN THE FOLLOWING NEWSPAPER OF GENERAL CIRCULATION, PRINTED IN THIS COUNTY: LA WEEKLY. DATE: 06/29/20. MARGARET M. BERNAL JUDGE OF THE SUPERIOR COURT.

LA WEEKLY Bulletin

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