

THE FIRST MILLION-ACRE FIRE IN MODERN CALIFORNIA HISTORY • CELEBRACION: CLOSING OUT LATIN HERITAGE MONTH

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THERE IS
NO FUTURE
WITHOUT
THE PAST

BOYLE HEIGHTS
NATIVE CHEF MARIO
CHRISTERNA
GIVES US A TOUR
OF HIS CULTURAL
HERITAGE

BY MICHELE
STUEVEN



Chef Mario Christerna
eats pina empanadas
at La Mascota



FOR CHEF MARIO CHRISTERNA THERE IS NO FUTURE WITHOUT THE PAST

Reviving the Iconic Paramount Ballroom Venue, the Boyle Heights Native Gives L.A. Weekly a Tour of His Cultural Heritage

BY MICHELE STUEVEN • PHOTOS BY MICHELE STUEVEN

The rolling hills that look down on Downtown Los Angeles from the east are home to the oldest L.A. suburb, Boyle Heights. Named after Andrew Boyle, who purchased 22 acres on the bluffs overlooking the Los Angeles River

in the late 19th century, it is also known as Paredón Blanco when Alta California was part of the First Mexican Republic. It was the seedling of what is known today as one of the most diverse cities in the country, and the purest definition at the heart of that cultural mix is the Paramount Ballroom on



East Caesar E. Chavez Ave.

Not only was Boyle Heights the largest residential community of Japanese immigrants at the turn of the century, the white bluffs were also a new home to a blended mix of Jewish, Mexican, Armenian and Russian immigrants by the 1920s, which is represented by headstones at the Evergreen Cemetery. Established in 1877 and the oldest in Los Angeles, it was the only cemetery that did not ban African Americans from being buried there among the early white settlers.

The historic Paramount opened upstairs in 1922 on what was then Brooklyn Ave. Street

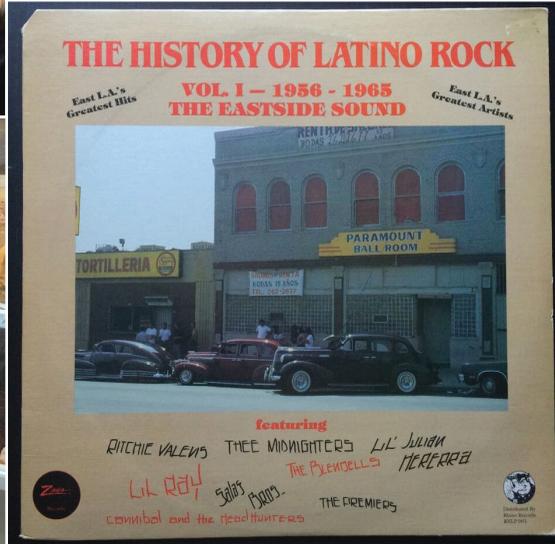
names like New Jersey, Michigan Ave. and Cincinnati St. were given in the surrounding neighborhood to help welcome the flood of newcomers to the west. Rita Hayworth's father, Edwardo Cansino, taught Spanish, Mexican Flamenco, tap and ballet dances in the ballroom when she was still known as Margarita Carmen Cansino. The intimate upstairs 450-person venue has been home to acts like Tito Puente, Malo, Celia Cruz, El Chicano, Richie Valens, Little Stevie Wonder as well as Suicidal Tendencies, Social Distortion, Black Flag and Sonny and Cher when they were known as "Caesar and Cleo."



Chef Mario Christerna gets tacos from street vendors on the Olympic Blvd. food corridor



Chef Mario Christerna eats pina empanadas at La Mascota



Deysi Serrano, owner of Milpa Grill and Chef Mario Christerna



Paramount building

If the Paramount is the heart of Boyle Heights, it's chef Mario Christerna who is keeping the pulse alive. After going through various incarnations, the venue is being meticulously restored and the home of Christerna's soon-to-be opened Brooklyn Ave. Pizza Co. on the street level and the spring 2021 debut of Poblador, with a menu that will pay homage to Alta California cuisine featuring indigenous ingredients sourced from the L.A. River, dating back to 1781. Christerna previously helmed the kitchen at The Briks in South Park, a concept that reflected the diverse culinary backgrounds of L.A.'s early settlers – from North African to Jewish and Mexican peoples. He considers himself the custodian assigned to preserve this history for future generations.

“What we're doing here is paying homage to the past, present and future,” Boyle Heights native Christerna proudly tells L.A. Weekly during a tour of his working class neighborhood. “There is such a mix of culture here and it's so important to preserve it and honor this historic space that is the Paramount. The past is all around us. The present is modern day techniques and the future is bringing jobs to the neighborhood and collaborating to do great things for this

community.”

The Past

The former MasterChef Latino judge was born at General Hospital (the façade was the inspiration for the television soap opera of the same name which debuted in 1963 and is currently known as County USC) on the 100th anniversary of Mexican Revolution General Emiliano Zapata. His mother Norma went into labor with Christerna while she was eating empanadas de piña at what is still his favorite bakery, La Mascota, which has been on Whittier Blvd. since 1952. It's just across the street from one of the last surviving original Foster Freezes and Johnny's Shrimp Boat. “She started having contractions here when she was pregnant with me,” he says while devouring a ferrocarril at an outdoor table in the restaurant courtyard. “And guess what – I still crave these empanadas.”

Surrounded by rows of original Victorian houses, Evergreen Cemetery is L.A.'s oldest resting place and a snapshot of the diversity of the city's cultures. There are tombstones dating back to 1877, when it was established with names like Van Nuys, Lankershim, Hollenbeck and Workman. The Garden of the

Pines section of the cemetery is a memorial to Japanese Issei pioneers and there's an area just for the Pacific Showman's Association which was organized in 1929, where clowns and vaudevillians are buried with the men separated from the women. Christerna visits once a week to clean off the tombstones and stay connected to the past pioneers, talking to them out loud and updating them on the current state of affairs in Los Angeles. Part of his routine is to walk through Potters Field, where many nameless Chinese immigrants were put to rest.

“This is where they collect all the John Does that nobody claims, cremate them in the crematorium and once a year they have a ceremony when they put all the ashes in one tombstone and bury them together here,” says Christerna as he brushes the leaves off of David Workman's tombstone. “Remembering and celebrating the dead is part of my Chicano American culture. It's why we set up ofrendas on Dia de los Muertos. There is so much peace here.”

As we continue down Whittier Blvd., we approach a section known as the green jewel. Christerna reminisces about his childhood in the Wyvernwood Gardens, creating makeshift soccer and baseball fields in the

close-knit community. Opened in 1939 on nearly 70 acres, Wyvernwood was the first large-scale garden apartment built in Los Angeles. Each of the 143 buildings is built around grassy garden areas, so that residents walk out their front door and into a park-like setting, rather than a busy street. The buildings, minimalist in design with low-pitched roofs, are light and airy. The garden apartments are next to the Estrada Courts, where another famous Boyle Heights native – will.i.am – grew up.

“We climbed the pepper trees and came home full of grass stains every day,” says the chef. “All the neighbors knew each other. Driving through you'll still see neighbors celebrating quincineras outside. My nana, who was my babysitter, still lives here.”

The Present

We grab some nourishment at La Güera Tacos along the bustling Olympic Blvd. food corridor, in the shade of the iconic Art Deco Sears Building that can be seen from miles away on the freeway. Within walking distance of the Wyvernwood Gardens, the intoxicating aroma of grilled meat and onions wafts through the neighborhood. “There is no end to the number of regional



choices here from mariscos to birria,” says Christerna. “It’s who I am, it’s my heritage. I still love to pick up a taco and walk over to visit nana. Nostalgia has the power to trigger the part of the brain that gives you a memory that makes you happy.”

Not far from his childhood church, The Resurrection, the married father of two does regular inter-generational cooking demos in the Boyle Heights Community Garden, decorated with murals and mosaics depicting the history and diversity of the neighborhood. “I teach them how to cook heart-healthy food and we cook together,” he says. “The community comes here, they grow, and they trade.”

The Future

“I started to ask myself, as a man of my age, if I could go back to when I was a kid with the experience I have now to open up my own pizzeria, what would it taste like?” Christerna asks back on the balcony of the Paramount, “It will taste like my childhood with a lot of tamarindo, chili and mango. It’s my heart on a plate.”

Christerna is working with local purveyors and vows to keep the menu approachably priced for the neighborhood and has taken on the role of custodian of the past, vowing to preserve and revive the cultural institution located on East Cesar E. Chavez Avenue.

Located in what was originally the Jewish Bakers Union, menu items at the Brooklyn Ave. Pizza Co. will include Flaming Hot Cheetos-crust wings, chili mango wings, discada loaded fries, Cubano-style fries,

cherry bomb Pizza with spicy salami, pickled cherry bomb peppers, and Guajillo honey as well an homage to one notorious Angeleno, the Mickey Cohen pizza with pink sauce, pastrami, pickles and dijonnaise.

Just across the avenue from the revitalized Paramount complex is the cozy Milpa Grill, another twinkle of what’s ahead for not just Boyle Heights but the future of the currently evolving restaurant industry. The small café, which centers around the traditional Mesoamerican diet, has opened its doors to local pop-ups who are invited to share the restaurant’s kitchen space in shifts. With Smorgasburg in limbo, Macheen Tacos comes in from 8 a.m. to 2 p.m., serving up a long list of tacos including birria, pork belly and oyster. Café Café is also in the shop decorated with local art pouring cafecitos daily, and you might catch a Phat Birds fried chicken takeover there every now and then.

“It all started when we put a community fridge outside the door,” says Milpa Grill owner Deysi Serrano and Christerna’s spiritual sister. “Mario and I want the community and the money to stay in Boyle Heights. It really helps everyone around us, not just the businesses, but the residents also. It’s our culture that keeps this community so close. We’re woke and we understand our ancestors and where we came from. That’s what makes us powerful. This shared concept is definitely the future. I don’t have to drive to downtown anymore because Mario is bringing downtown to us and I can spend my money here in the Latinx community. We’re moving ahead and this is it.”



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RECORD 4 MILLION ACRES HAVE BURNED IN CALIFORNIA

While fire crews have made progress on L.A.'s larger fires, Northern California just produced the first million-acre fire in modern California history

BY ISAI ROCHA



Bobcat fire

PHOTO BY NIKOLAY MASLOV ON UNSPLASH

Between record-breaking heat that Gov. Gavin Newsom attributes to climate change and lightning strikes sparking fires in the forest brush, more than 4 million acres of California land have burned in 2020, including the state's very first "Gigafire."

Los Angeles County is still battling the Bobcat Fire that has burned through 115,796 acres of the Angeles National Forest and destroyed 87 homes. The blaze is now at 89 percent containment, but not before a month-long battle that saw as many as 1,600 personnel joining the fight.

The Bobcat Fire started near Azusa on September 6, after 200 acres had already burned. Officials from the Unified Incident Command of the Angeles National Forest, Los Angeles

County Fire Department, Monrovia Fire Department and the L.A. County Sheriffs said the fire moved quickly and by the end of that first day, it had burned through more than 1,800 acres.

Los Angeles Mayor Eric Garcetti spoke on the record-breaking fire season, saying, "The climate crisis isn't some far off threat — it's here at our doorstep. How we rise to confront it will determine our very survival."

As the Bobcat Fire continued to push through terrain in the San Gabriel Valley, it remained at zero percent containment for five consecutive days. In that span, foothill communities in Duarte, Bradbury, Monrovia, Arcadia, Sierra Madre, Pasadena and Altadena were all given evacuation warnings, being asked to have evacuation plans in place with emergency supplies

and personal belongings packed. Those evacuation orders were eventually lifted as crews were able to corral the fire before reaching the San Gabriel Valley homes.

Fears of the Santa Ana winds pushing the fire closer to communities never materialized, as the winds instead pushed the fire north, helping fire crews along the way.

By September 11, fire crews consisting of more than 500 personnel, using 50 engines, two aircrafts, five dozers and five water tenders brought the fire to 6 percent containment, a number that stood for four days and eventually went down to 3 percent as the fire "outpaced containment," according to the Angeles National Forest.

Thick smoke from the Bobcat Fire billowed down throughout the county, forcing a smoke advisory that declared the air quality unhealthy and in some cities, hazardous. L.A. County residents were asked to avoid outdoor activ-

ity and recreation. "This is the largest fire season in terms of total acreage impacted we've had in some time," Gov. Gavin Newsom said. "You put it in comparison terms ... to last year, it's rather extraordinary, the challenge that we've faced so far this season."

While the source of the Bobcat Fire is still being investigated, Southern California Edison believes it could have been started by a malfunction in its utility equipment, according to the Associated Press.

Edison is working with federal investigators and has turned in the equipment in question.

Outside of L.A. County, Northern California is experiencing the largest fire in California history. As of this writing, the August Complex Fire has burned more than 1 million acres, becoming the first "Gigafire" in modern history. The fire has burned for nearly two months and was ignited by lightning strikes on August 16, according to CAL Fire.

"If that's not proof point, testament, to climate change, then I don't know what is," Newsom said of the million-acre fire.

After California recorded its highest temperature of all time at 137 degrees in Death Valley this August, and Los Angeles County felt a record high temperature of 121 degrees on September 6 in Woodland Hills, Newsom reiterated his ongoing sentiment that climate change is "self-evident."

President Donald Trump visited California on September 14 in order to assess the fire season himself. In a meeting to discuss the fires, Newsom looked to find "an area of commonality" with the president, as Trump said he believed the culprit was vegetation management, not climate change. California Secretary for Natural Resources, Wade Crowfoot, emphasized that the science of climate change cannot be ignored, to which Trump responded, "It'll start getting cooler. You just watch." Crowfoot then responded with, "I wish the science agreed with you," to which Trump said, "I don't think science knows, actually."

Despite the differing opinions, Newsom continued that California needed more federal help, with 57 percent of California being federal forest land, to which President Trump said, "I'm all for it. That's something I feel strongly about."

"We really need that support," Newsom said to Trump. "We need that emphasis of engagement and we are fully committed to working with you to advance that cause."

Continuing his emphasis on climate change, on September 23, Newsom turned to the automobile industry, signing an order that would ban the sale of all gas cars by 2035, saying, "Cars shouldn't give our kids asthma, make wildfires worse, melt glaciers, or raise sea levels."

Since then, Newsom has frequently noted the connection between gas cars, climate change, how it has affected California weather and in turn, the wildfires that burn through the state every year.

"Climate change isn't something to address in the distant future," Newsom said. "The climate crisis is here."

ities, especially for children, older adults and sensitive groups.

"It is difficult to tell where smoke, ash or soot from a fire will go, or how winds will affect the level of these particles in the air, so we ask everyone to remember that smoke and ash can be harmful to health, even for people who are healthy," Muntu Davis, Health Officer for Los Angeles County said. "If you can see smoke, soot or ash, or you can smell smoke, pay attention to your immediate environment and take precautions to safeguard your health."

The Bobcat Fire is part of a record-breaking 4 million acres that have burned throughout California this fire season. In comparison, 118,000 acres had burned in California by this same time in 2019.

"This is the largest fire season in terms of total

MAYOR GARCETTI URGES U.S. TO TAKE ACTION IN ARMENIAN CONFLICT

After violence broke out at the Armenian and Azerbaijan border, Mayor Eric Garcetti called on the Trump administration to take diplomatic action

BY ISAI ROCHA



Photo caption

Los Angeles Mayor Eric Garcetti called on the White House to help settle the conflict that erupted between Armenia and Azerbaijan on September 27.

Garcetti, along with L.A. City Councilman Paul Krekorian held a press conference Monday, saying they “stand with the people of Armenia” after Armenian officials announced attacks coming from Azerbaijan and Turkey.

“Right now our mission should be crystal clear,” Garcetti said during the press conference. “I urge the Trump administration to conduct

a sustained and rigorous diplomacy, necessary to bring peace to the region now.”

Councilman Krekorian spoke about being Armenian himself and proceeded to address the attacks, calling the attacks “fascist Turkish expansionism” and highlighting that bombs were being used on Armenian civilians.

“Eight days ago, the military forces of Azerbaijan launched an unprovoked, brutal military attack, with full support of the dictator of Turkey, against a tiny nation called the Republic of Artsakh,” Krekorian said. “Armenians should never tolerate the next genocide of Armenians,



which has the potential to happen right now as we stand here.”

L.A. County holds the largest Armenian diaspora in the U.S. and over the weekend, hundreds marched the streets of Hollywood, asking for more coverage of the attacks in Armenia.

Waving Armenian flags and holding signs that read, “Condemn Turkey and Azerbaijan,” “Stop Azerbaijan aggression” and “Armenia wants peace,” the protesters made their way toward CNN’s offices, as they felt that national media were not reporting the events in the Nagorno-Karabakh region.

“Our protesting isn’t for money or aid to our country,” protester Vahe Kallibjian said. “It’s for the media to take off their blinders and do their job by national and international coverage of a modern day genocide the Turks are trying to continue from a century ago.”

On both days, several protesters made their way onto the 101 freeway, stopping traffic on both sides. At that point, the protest was declared an “unlawful assembly” with California Highway Patrol working to get people off the roads and get traffic moving.

The Minister of Defense of the Republic of Artsakh, Jalal Harutyunyan, first gave notice about Azerbaijani army attacks on Armenian forces on September 27.

“About four years after the hostilities in 2016, the enemy again resorted to force,” Harutyunyan said. “On the morning of September 27, the Azerbaijani army attacked the entire length of the line of contact with rocket-propelled grenade launchers and ATS strikes. At the moment, the units of the Defense Army are successfully thwarting the enemy’s plans, inflicting heavy losses on the enemy.”

A week prior to the attacks, the Azerbaijani Foreign Ministry put out a statement claiming that Armenian forces killed an Azerbaijani soldier at the Armenian border on September 21.

“Today, the Armenian armed forces undertook another provocation in the direction of the Tovuz region of Azerbaijan,” the Azerbaijani Foreign Ministry said. “As a result of the fire opened by the enemy, a soldier of the Azerbaijani army Mammadov Elshan Ali Oglu was killed.”

Armenia’s press secretary of the Minister of Defense, Shushan Stepanyan, denied the Azerbaijani claims, saying the Armenian side had no information about a killed soldier.

Since the initial attacks, Stepanyan has provided daily updates through Facebook, detailing what is happening on the ground.

On Saturday, Azerbaijan claimed to have seized several Armenian villages, according to AP, and in an interview with Al Jazeera, Armenian Prime Minister Nikol Pashinian confirmed that Azerbaijan had attacked civilian territory.

“Turkey and Azerbaijan are pursuing not only military-political goals,” Nikol Pashinian said on Saturday. “Their goal is Armenia, their goal is continuation of the genocide of Armenians.”

There is another planned march scheduled for 3 p.m. on October 11, starting at Pan Pacific Park in Los Angeles and ending at the Turkish Consulate in Beverly Hills.

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CULTURE

CELEBRACION: CULTURE AND ENTERTAINMENT PICKS TO CLOSE OUT LATIN HERITAGE MONTH

Paying tribute to Latin Expression, from artistic alliances to streaming TV programming

BY LINA LECARO



Latin people can't be codified any more than people of other ethnicities and this is particularly evident when it comes to how we identify ourselves. Hispanic? That's old school, and to some offensive. Latino or Latina? But what about gender non-conforming folks? Latinx? Too trendy. Brown people? But what about other skin tones? You'll get a mixed bag of reactions to each of these identifiers depending on where one came from and when one grew up. And that's okay. We need to unify no matter how we identify. Hispanic/Latin/Latinx Heritage Month (Sept. 15 - Oct. 15) is about acknowledging a mostly marginalized group and its struggles, but also celebrating our contributions to culture in general. Here's how you can celebrate this week and beyond as the official month comes to a close.

The Latinx Arts Alliance

A collective created to advance and support Latin artists in L.A., The Latinx Arts Alliance – which just launched a couple weeks ago, gathers

important local cultural institutions such as L.A. Plaza de Cultura y Artes, the Museum of Latin American Art (MOLAA), Self Help Graphics & Art, Social and Public Art Resource Center (SPARC), and the Vincent Price Art Museum to amplify and celebrate for the month and beyond. Check out MOLAA's very full calendar of events (including an at home version of the museum's popular Dia de los muertos programs and exhibits. More info at <http://www.latinxartsalliance.org/>

Verizon Latino Pays Tribute

Verizon Latino – a designated section within the Apple Music platform – debuts this month, featuring curated playlists, videos and content from Latin artists. Updated regularly, the platform will also offer access to live-streaming radio stations highlighting Latin music and an alliance with Univision on the Uforia Music Series. Verizon is also mobilizing other media brands to help celebrate Hispanic Heritage Month with more livestream events and programming in conjunction with Yahoo, that

will explore “the issues facing Hispanic voters, highlight Hispanic leaders and influencers, and delve into life as a Latinx person in the United States.”

The Paley Center for Media has also partnered with the company, creating a slate of “Impact Programs” focused on diversity and inclusion running through October 15, and including Paley's launch of the exhibit, A Tribute to Hispanic Achievements in Television, celebrating contributions of the Hispanic community on TV, hosted by Natalie Morales. More on all this at www.verizon.com/about/news/.

Our Voices Matter to Telemundo

With its multi-platform campaign called “Nuestras Voces Cuentan” (Our Voices Matter), Telemundo aims to support local nonprofits and aid Latinos affected by the pandemic. The month-long initiative showcases art representing the power of the community and encouraging “Latinos to engage in the upcoming 2020 election, while honoring family values and Latino culture, as well as the accomplishments of women, health professionals, athletes, farm workers and young entrepreneurs, among others.”

Using the hashtag #NuestrasVocesCuentan and #UsaTuVoz, Telemundo is asking the Latin community to share conversations about cultural identity and more. They'll also be donating \$10,000 each to three nonprofit organizations in three cities. CIELO (Comunidades Indigenas en Liderazgo) is the charitable group in L.A. and it supports undocumented indigenous people in the service industry.

Telemundo is also featuring artists and journalists with in-show segments across the network reporting on the many contributions of Hispanics in the U.S. and it's launching From Me to Me, a new weekly show on Latinx Now! (its bilingual entertainment source) featuring Latin personalities answering questions and

ic trailblazers and thought leaders in politics, entertainment and more. Subjects include Alex Rodríguez, John Leguizamo, Alexandria Ocasio-Cortez, Mario Lopez, Ellen Ochoa, Laurie Hernandez, and Lele Pons. Developed in partnership with Telemundo and presented in English, the show aims to capture and celebrate the richness and beauty of Hispanic culture. Also, check out the networks slew of Spanish-language entertainment here: <https://www.peacocktv.com/watch/latino/highlights>

Y Tu Tubi?

As we wrote about back in April, Tubi has become one of our favorite free streaming destinations, and their celebration of Hispanic Heritage Month should keep us tuning in. Just last week, the channel launched Tubi en Español, a dedicated Spanish-language destination offering more than 1,000 titles.

Some cool stuff to look out for: Alejandro González Iñárritu's classic Amores Perros (pictured), Sundance winner La Nana, Cannes winner Viva Cuba, Oscar-nominated foreign film Biutiful starring Javier Bardem, Ma Ma starring Penélope Cruz, Midaq Alley starring Salma Hayek, seasons 1-4 of Enchufe.tv, an Ecuadorian sketch comedy show, and Juana La Virgen, the telenovela that inspired CW's Jane the Virgin. <https://tubitv.com/>

Converse's “¡Mi Gente! By You”

Launching “¡Mi Gente! By You” customizable sneakers to celebrate Latin culture and pride this month, Converse has tapped artists including Chicago's Sentrock and Los Angeles' own Ruth Mora to create designs that reflect the “LatinX” experience. Mora's kicks are must-haves for Angelenos, tapping into her passions and influences, from graffiti and murals to nostalgic imagery of familia and food. As she shared in press materials, “Mi Gente for me starts first at home. That's the first thing

that comes to my mind, I feel at home with not just my family, but I feel like Mi Gente, is people that make you feel warm and at home regardless of whether you know them or not. So, I really like that sense of togetherness that our culture has.”

The Converse Diversity Network – an employee resource group within the company is reportedly involved in every aspect of this project including design, marketing and civic support including mural creation in Mexico, Peru,

Chile and Brazil as well as involvement with the Boyle Heights Arts Conservatory (BHAC) advocating for diversity in the creative arts, media and technology; Homeboy Industries' gang rehabilitation and work re-entry programs for previously incarcerated men and women; and Las Fotos Project's photography mentorship for young Latinas.



sharing their personal journeys. Learn more at <https://www.elpoderenti.com/>

Peacock's True Colors

Peacock, NBCUniversal's new streaming service, will premiere its first original Latin-driven documentary series True Colors for Heritage month, sharing the stories of Hispan-

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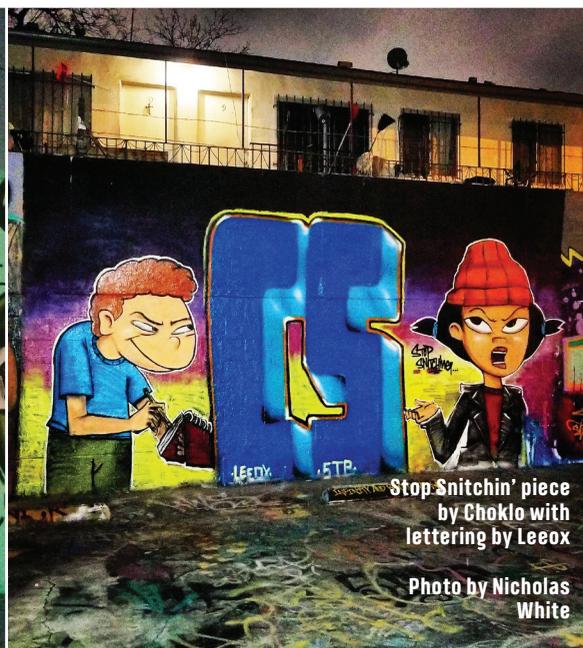
“If not for Keith’s compassion and superior defense strategy, we might have lost all of our hard-earned retirement savings to a very opportunistic claimant. The stress prior to retaining Keith was nearly unbearable.”

- Jim and Carol Hoffman

PHOTO-SHARING ILLEGAL L.A. GRAFFITI: STOP SNITCHIN'

Graffiti writers' love/hate with relationship with social media

BY NICHOLAS WHITE



With social media photo-sharing of Los Angeles graffiti going mainstream, some veterans in the local graffiti community remain lukewarm to the idea, which has taken on a life of its own with the proliferation of brand-building street art spilling into graffiti titans' work on illegal walls.

While many street artists welcome the attention and the sharing of their work, photos of unauthorized graffiti can court unwelcome attention and hangers-on.

Instagram handles in the L.A. graffiti community mention "IG ruined graffiti" and "against da Grams." In comments, social media's influence on graffiti is referenced, usually negatively. Days of urban purity have been hijacked, and there is plenty of mockery for toys, a term that translates, roughly, to persona-non-grata groupies foreign to the culture.

Although L.A. graffiti online documentation is nothing new – think MySpace and graffiti blogs – increased online photography sharing of illegal graffiti, around the world,

without borders, visible to both friends and foes, has accelerated potential for scrutiny, not all of it good, and has given some graffiti writers reason to pause.

Local law enforcement has used Instagram, some L.A. graffiti writers say, to link illegally placed graffiti with accused individuals to help prosecute graffiti and vandalism cases. LAPD maintains that is not what happens. An LAPD representative, Drake Madison, says, "We don't use social media as an investigative tool, or for the prosecution of graffiti and vandalism cases."

For years, many in the L.A. graffiti community have preferred anonymity or local fame. On graffiti writers' Instagram pages – the ones that aren't private – faces are obscured with black boxes or hands, creating barriers in linking graffiti with names or identities. The culture has a socially insular community, built on crew traditions passed down through generations, native to the pre-suburbanized version of the city.

South Central's K4P crew has been painting graffiti art in their neighborhood for 30-plus years. Much of their work is unauthorized.

Nonetheless, it is a fixture of the community. Its artistic value is too distinct to dismiss as vandalism. Mixing style with local pride, similarly to a youth-oriented public service, K4P is more than a crew – it's community glue.

A wall-long K4P piece, across the street from 41st St. and Hooper Ave.'s Thomas Jefferson High School, where many of the crew's members attended, reminds students that "knowledge forms power," using the K4P acronym.

"The first time Google came out, I googled my name and already had pieces up there," Zuco, a K4P crew elder, said. "It actually made me feel pretty good. A lot of people don't come to South Central. Me, personally, it gives me a sense of acknowledgement. It

Angeles ... more people know my boxes than people know me."

Gasó said of social media sharing of his electrical boxes, "All energy towards my artwork, whether it be graffiti, my [electrical] boxes or anything else I'm doing with my life, good or bad, is good for me. They might be talking bad about you. If anyone asks, what are you talking about? Who is this guy they're talking about? Why are you talking about him? What's he doing? Because he made a mark on society that made you want to talk about him. You're doing something right."

Where things can get murky is if photographs capture acts of vandalism.

"I think that at the point that somebody got raided or busted, and it seemed to be linked to social media, that would be some-

thing that people pay attention to," Steve Grody, author of the book *L.A. Graffiti*, said. "But it seems that people have gotten bolder and bolder because nobody has been getting busted, as far as I know."

Active illegal graffiti writers may consider going further than just avoiding social media posts, Grody said. "If I were an active graffiti writer out on the streets, I would leave my phone at home or anything that could track my location,"

Grody said.

"I think it would behoove graffiti writers to err on the side of caution," Grody said. "If they're out, I would say if they're actively bombing, they should have zero on their phone, or even have their phone on them, or always be clearing their phone. It's very easy to get too casual until the axe starts to fall. If people are going to be doing illegal stuff, it would be wise to be cautious about that."

Grody added, "There were times in early social media where I was thinking, man, if I were in law enforcement, this would be a golden age."

"It's a game like that," Choklo, a L.A. graffiti writer of eight years, said, when asked about local writers posting photos online of their illegal work. "Look at me, I'm getting away with it. I'm busting a 30-minute piece on top of a freeway sign."

Ultimately, L.A.'s graffiti is accepted, on a case-by-case basis, block by block, by neighborhood thresholds for what belongs. Boundaries continue to push further online with no end in sight, however, to a much wider audience.

DEALING WITH DEVILDRIVER'S DEMONS

Dez Fafara talks agoraphobia, horror, and social distancing

BY BRETT CALLWOOD



PHOTO BY STEPHANIE CABRAL

Based on the fact that the new DevilDriver album is called *Dealing with Demons I*, and that there's a Part II due out in 2021, one has to assume that frontman Dez Fafara has a lot of demons to exorcise at present. The ongoing lockdown is showing no signs of safely reaching a conclusion and, with Fafara's wife beating cancer last year, he's not going to fuck around with a damned virus. On the other hand, Fafara says that he's chronically agoraphobic and has been self-isolating for much of his life. So he has his demons, and he's using these two albums to tackle them head-on.

"I don't normally tell people what songs are about but this time I went personal," the singer says. "Like this: I travel the world, I go on stage in front of 100,000 people at Download Festival, and yet I'm terribly agoraphobic. I've been socially distancing my whole life. I figured that was the first demon we should explore, and that was 'Keep Away From Me.' That song stayed 10 weeks at number one on an album-driven chart with a single, which was incredible. 'Iona' to me is about when we run home at night to watch CSI murder porn. When I ask you what your favorite horror movie is, you tell me Michael Myers Halloween or Chainsaw Massacre. I'm

like, 'Dude, they plainly put on a mask, kill and skin 15 to 20 women in those movies. Why are these your favorite movies?' This is a dialog we need to be having."

That's a fascinating opinion considering the fact that there's long been a large crossover of fans of metal music and horror movies. You'd have to assume that director and musician Rob Zombie (like Fafara, a vegan) disagrees. Many horror fans enjoy the idea of pushing the boundaries within the realms of fiction, safe in the knowledge that nobody is actually getting hurt. Fafara isn't into it.

"I may get flack for this, but horror for me was Bela Lugosi, ghost stories, the mummy, what's around the corner? What was that shadow?" he says. "When it started getting into the realm of, 'I've got to have a knife and a mask, and I've got to kill and skin women,' that was not horror for me. That was a glorified snuff film. And the fact that you can pay money to sit and watch that, but back in the day you had to watch porn in a XXX movie theater – yet that's what people do

are Fafara's demons, and he's dealing with them as he sees fit. Hence the double album that is staggered by a year or so.

"I wanted to release a double, staggered record," he says. "I wanted to do the world twice and then come off for a year, year and a half which I haven't done since the beginning of my career. Now, of course, I've been home for almost a year which is the longest I've ever been home. In my career I've done a lot of great things, but I've never done a double record. I knew it was biting off a lot. I tend to do that. I knew that if the first one fails, the second one is gonna fail too. So it's kind of a dangerous thing to do. That in itself made me want to do it, which shows you a little bit of my personality."

It makes sense to stagger the two parts of the beast, especially considering the fact that most people download or stream singles and EPs nowadays. A full album is a lot to swallow; a double album is ginormous. But based on Part I, it's worth the effort. The personal nature of the lyrics has led to real growth in the groove-death-metal sound.

"I've only had one major lineup change in over 20 years," Fafara says. "I think *Trust No One* was very much a DevilDriver record, meaning it was my first record with newer members and everybody's writing for the brand. This is a different story. Before we started writing this record I said, 'Listen – do not pay attention to what the label wants, what fans want, do not pay attention to the brand, do not think about previous records. If I just met you today and I had all my influences, you had all your influences, what would we do and what kind of music would we come up with?' That's where we're at now with the sound. I didn't want to be the band that's been around 10, 20 years and makes the same record over and over."

No danger of that. Fafara is committed to his band and its success, as he is to everything he tries his hand at (including his old band *Coal Chamber*). The man runs four companies including *The Oracle Management*, which has the likes of *Cradle of Filth*, *Jinjer* and *Wednesday 13* within its ranks. He's also managed to stay a step or two ahead of the curve.

"That keeps me busy," he says. "We started *Oracle Live*, which is a pay-per-view streaming service. We started that in February because we saw this thing coming. We're able to put money back into not only the artists' hands but the crews, sound and light guys, and I make deals all over the country. The *Whisky* – no one else can use that except *Oracle Live* because we made a deal with them. We did the same all over the world. We run a merch company, and we're getting ready to launch a film company very soon. I'm a guy who loves to build businesses."

Fafara isn't going to stop working, COVID be damned. This is a guy that will always find a way to make things work, and dealing with his demons is an important part of that journey.

DevilDriver's *Dealing with Demons I* is out October 2.

every day, is fuck. I don't watch a lot of TV, but I see what's on and it's 40 shows about murder and solving crime. It's almost atrocious, the way that people have taken to this art form. We need to explore these kinds of things, and have some conversations. So every song is in order to create a dialog."

That's the joy of this first part of *Dealing with Demons* – it's so utterly personal. Not everyone is agoraphobic, but most of us can relate to the anxiety on some level. Meanwhile, we might not agree with his harsh assessment of contemporary horror, or we might agree entirely. Either way, the dialog is healthy. These

CARTALK DEBUT OFFERS VULNERABLE HONESTLY

Pass the Pollen covers Life, Love and Los Angeles

BY BRETT CALLWOOD



PHOTO BY KRISTY BENJAMIN

“Did my honesty scare you?” asks singer, guitarist and songwriter Chuck Moore on recent single “Las Manos” from debut album *Pass Like Pollen*. It’s a typically blunt, gloriously forthright moment from an artist priding themselves on raw, often painful but certainly therapeutic honesty within the lyrics. It’s kinda always been that way. Back in high school, Moore wasn’t afraid to put themselves out there.

“I picked up the guitar and started singing very young,” they say. “I was the kid in high school who brought their guitar to school and played in the halls, playing Cat Stevens and Simon & Garfunkel. Being a little late to class even. Then charming the teachers. Then it came time to figure out what I wanted to do and where I wanted to go, my heart was set on going to Berklee College of Music in Boston.”

Moore studied music and specifically songwriting, also writing in their room in their spare time. After school, Moore moved to Minneap-

olis and worked on music licensing there. They returned to Los Angeles in the fall of 2015, and that’s when things started to pick up.

“I started to be really serious about my writing and tried to make it a daily practice,” Moore says. “Like, to wait for that creative streak to hit but to also realize that’s not going to come every time. You need to have some discipline behind your craft. I wanted to get a band together to play these songs. I had a bass player – Dean Kiner – we went to Berklee together. I was in his band when I moved back out here and then I was like, ‘Hey, I want to perform these songs, do you want to play bass in my band?’ Now the lineup is myself, Dean, Chris Geller on drums and Mori Einsidler on guitar.”

Pass Like Pollen is the debut album – nine songs that cover the lyrical gamut of life, love and Los Angeles.

“I went through a breakup like we all do at some point in our lives,” Moore says. “I took the writing as time to reflect and ask myself what I want to hold onto and think that was a good time. More importantly, what are the moments that really shaped me to help me find what I deserve and what I hope for in something new? How you can lose yourself in the swirl of something, and then you’re out of it.”

Moore wrote the songs in 2017 and 2018, bouncing ideas off of close friend Sarah Tudzin of *Illuminati Hotties*. Cartalk simultaneously started playing shows in hip local hotspots such as the Hi-Hat and Harvard & Stone.

“It’s interesting how I’ve been writing forever but these songs were written a few years ago, how it’s new to the world and how it’s going to become a completely different animal than it was when I was sitting

in my room,” Moore says. “We did our first tour in January before COVID happened. We did a west coast tour and got hit up by KEXP randomly – that was really fun. We got to play a studio session at KEXP which was one of the coolest things I’ve done in my life and definitely a dream come true. Such kind people who work there. We got home and did the residency at the Satellite in February. We were the last band to do that before the venue had to shut their doors. That was wild. And here we are today.”

Quite. And putting the COVID lockdown to

one side, the band is in a great place. The album is gorgeous – really beautiful, vulnerable lyrics and lush, infectious melodies. On Instagram, Moore detailed how she laid the album out on post-it notes to get it just right, while retaining all of the organic honesty. There’s a slight ‘90s alt edge, bringing to mind the likes of the Replacements, *Elastica*, even the Pixies. Everything is in place, including a strange band name.

“It is not based on the NPR show – I get that a lot,” Moore says. “I walked into the Hi-Hat in Highland Park and didn’t know who was playing, then this band starts and it’s a wall of distortion. One of those shows where you get into the swell of the moment and nothing can break that focus. So I had found my favorite Los Angeles band and they are called Goon. The next week I saw them on the street at Cafe de Leche and I went right up to him and said, ‘Oh my god, my name’s Chuck, I just saw your band at the Hi-Hat, you’re so cool, I would really love to hang out with you. Here’s my number.’”

Moore and Goon frontman Kenny Becker struck up a friendship and would talk for hours in the car.

“I knew this person was going to be a lifelong friend,” Moore says. “Those conversations in your car or those moments alone in your car can be the ones that you never forget. Kind of carry you when you feel lost. They don’t necessarily have to be in the car, but that’s how the name came to be.”

It works; the name is mysterious enough to get new fans guessing but it’s also not particularly obtrusive. The lyrics on the album are where the focus needs to be.

“It’s about picking yourself up after you thought you were finding yourself with somebody else,” Moore says. “To come home to yourself again. Looking at and zeroing in on some of the moments that happened in that relationship. Shining a light on it in my own way, and finding growth. I’m the kind of person where I would rather sit with something and dig through it, and try to find a lesson in there. I’m not gonna cover it with anger or shame. Try to figure out how I can move forward. It’s your choice. Do you want to feel better or not? I can be a melancholy human being, being an artist, and sit with that sadness longer than most, but there’s a lot to be discovered in there.”

That can all be therapeutic to the listener, as it is for Moore. And, while live shows aren’t an option right now, they are finding ways to take that therapy to the people.

“I’m planning on doing livestreams,” Moore says. “Trying to connect with fans. Also I’d love to go live and talk to people. This is my morning cup of coffee. Just try to relate to the folks on the other side. But for the band, I’m currently writing record number two if you can believe it. I’ll be doing some demoing of that and sending it off to the band, and hopefully we can all get in the same room together and try to hash that out.”

Cartalk’s *Pass the Pollen* is out now.

TV REVIEWS

Ryan Murphy's hot medical menace, *Ratched* for Netflix; HBO's HP Lovecraft anthology, *Lovecraft Country*; the return of subversive superhero satire *The Boys* and Etheria Fest's shocker shorts – both on Prime

BY ERIN MAXWELL



There's a battle brewing, and it's being fought by streaming services, cable TV and primetime television. If you're too weak to resist, "UnBinged" is here to help, telling you what to hate, what to love and what to love to hate. In pandemic times, we need it more than ever.

Ratched / Netflix

Ryan Murphy, the twisted mind behind American Horror Story and Glee, offers a new Netflix series that sparkles and shines like a piece of rock candy, even if it has about the same nutritional value.

As each and every villain in pop culture slowly gets their own movie, series, and/or comic, it only makes sense that one of the most celebrated sadists in American cinema gets her time to shine. *Ratched* is the origin story of Mildred Ratched, the savage nurse from Ken Kesey's *One Flew Over the Cuckoo's Nest*, best known thanks to the Oscar-winning 1975 film adaptation starring Jack Nicholson and Louise Fletcher.

Murphy's #1 leading lady Sarah Paulson stars here and a bevy of American Horror Story heavy hitters join her, exploring the infamous nurse's earlier work at the Lucia State Hospital, a sanitarium off the California coast. Set in 1947 before she took on McMurphy at the Salem State Hospital, the prequel follows *Ratched* as she embarks on a personal mission and God help anyone in her way. Along for the ride are delicious dames Sharon Stone, Judy Davis, and Cynthia Nixon, to name a few.

Do we really need an origin story for a villain that's rarely been referenced outside of a 1975

movie or is *Ratched* just filling time with a retro fashion show as fans wait for *Horror Story*'s new season? That depends on your point of view, but the series is a fun frolic regardless. Beyond the homosexual subtext that's inherent in all of Murphy's work these days, the storyline is simple, and it's all drowned out by the bright, pretty colors and unnecessary violence, in any case. But this isn't a bad thing. Gore doesn't always need to serve a greater good; sometimes it can just exist because people are gross and they like to see gross things. In *Ratched*'s case its ice-pick lobotomies and LSD trips gone bad.

This is not an important piece of television, but rather a mindless romp for people who like a little blood and guts with their glamour. The eye-catching sets, the luxurious costumes, and the over-the-top acting from its stars all serve as a fun distraction for people who like to eat their dessert before dinner. It will fill you up with inconsequential garbage, but boy, it sure is tasty.

The Boys / Amazon Prime

As the subversive superhero genre continues to grow by leaps and bounds, each addition to the category must find a way to stand out among all the other cussing assholes with a cape complex. Another schmuck in a mask with a dark backstory isn't going to cut it anymore.

Before the losers of HBO Max's *Doom Patrol*, the dysfunctional family of Netflix's *Umbrella Academy*, and the hardcore messaging of HBO's *Watchmen* there was Amazon Prime's *The Boys*, tackling consumerism, racism, sexism, evil marketing execs, and all the pseudo-religion bashing one could ever want.

Following a group of vigilante outsiders looking to defeat "Supes" – the super-pow-

ered, lab-manufactured jerks who play hero but are anything but – *The Boys* offers dark comic themes and shock value galore. It's a perfect show for 2020. The pitch black comedy perfectly evokes today's pessimism and modern outlooks, mirroring our messed up world full of inequality, natural disasters, and political corruption.

Billy Butcher and the gang return in season 2, but new enemies threaten to make their battle against the Supes and creator Vaughn Industries all the more dangerous. The knowledge that his wife is not only alive, but being held against her will as she cares for her super-pow-

ered son makes the struggle more complex, as these heroes represent all that he despises. And Butcher's not alone – each character wrestles with stuff that could potentially destroy themselves, each other, and the world.

Newbie superhero Stormfront, a mysterious character with a long history of being unpleasant, adds a new layer of menace and her presence makes everything much worse for everyone involved. Side note: if the show keeps up with the neo-Nazi jargon, the name alone should tip you off that this hero is, like the others, anything but.

One of the better superhero series grounded in reality, *The Boys* portrays a very shitty reality indeed. As we watch former heroes fall to their darker urges and Americana subverted to fit the agenda of others, it feels less far-fetched than it should. But this was never meant to be a feel good romp. It's a feel bad journey that's funny, but gruesome, with humor that softens the horror and reminds us to keep laughing even when we feel hopeless.

Lovecraft Country / HBO

Based on the book by Matt Ruff, which was based on the works of renown writer and human horror show HP Lovecraft, HBO's *Lovecraft Country* pulls from the annals of sci-fi literature, creature features and American history to create a unique anthology series with a powerful message.

The series features Atticus Freeman (Jonathan Majors), an African-American army vet who returns home from the Korean War to find his father (Michael K. Williams) missing. Along with this Uncle George (Courtney B. Vance) and childhood friend Letitia "Leti" Lew-

is (Jurnee Smollett), the trio embark on a quest to find his father. But this is just the beginning to the tale which opens a Pandora's box of cryptic creatures and monstrous marvels that plague the lives of the trio as well as their loved ones.

But the tentacled terror that lurks in the dark shadows is the least of their concern. It is nowhere near as frightening as the white men wielding torches, bats, or badges. This is Jim Crow America where justice is dolled out based on skin color and survival can depend on the time of day in which a car passes through a county.

Like most anthology series, not all of the episodes are going to be winners. And there are other missteps that might make it hard to buy in for some. For example, the show's music incorporates modern tunes with songs of the period. Given the attention to detail in most of the episodes, the use of Cardi B can be a distraction that pulls the viewer out of the 1950s mindset.

Despite some small problems, the show marks another solid effort from HBO, but like a lot of the network's programming, it isn't "tune-in, tune-out" type of entertainment. As with the Emmy-winning *Watchmen* series, HBO wants you to put in the work and pay attention here, because as HP himself once said, "there are horrors beyond life's edge that we do not suspect, and once in a while man's evil prying calls them just within our range."

Etheria Film Fest Season 2 / Amazon Prime

Etheria Film Festival just unleashed a second season of spooky shorts to get gore-loving masses in the mood for Halloween. More than just She-Ra's home world, Etheria is a genre film fest that celebrates female filmmakers. Usually held in the heart of Hollywood, the fest moved to the Shudder streaming service this past Summer and for season two, a new slew of frightful shorts can be found on Prime.

Spoiler: A whole lotta men die in gruesome, terrible yet entertaining ways. Filled with murderous strippers, ominous music, creepy neighbors, good girls gone bad, and oodles of blood, the second season of shorts is a mixed bag of horror tropes that spotlights tricks of the genre trade. From homages to Tarantino to heavy *Train to Busan* vibes, these shorts make for an entertaining binge fest as each entry ranges from 10 to 20 minutes. Don't like it? Move on in mere moments to the next scary story.

With a diverse selection of filmmaking and storytelling styles, fans of the horror genre get a mixed bag taste of fearless femme filmmaking. And though not every twisted tale is a treat, there are enough cool tricks in this bag to keep any horror lover happy. The pics vary wildly from creepy to campy and the standouts do a great job of highlighting Etheria's vision. Standouts include the Bangkok-set *Cowboy Kill Club*, the cackling comedy *Witches*, and a Little Red Riding Hood-themed tale called *Slut*.

PUFFCO TALKS NEW PEAK PRO

The world's premier electronic dab company just announced the next generation of the most popular product on the market.

BY JIMI DEVINE

The world's most famous electronic dab rig is back for round two, and we sat down with Puffco founder Roger Volodarsky to get the full tale of the new Peak Pro.

Make no mistake about it, Puffco changed the game. There had been electronic dab apparatus to that point, but they didn't feel remotely close to this well done. And some just generally sucked. But then came Puffco! And many people never picked up their blowtorch again.

When we got word Puffco was ready to drop its next generation, we were absolutely hyped. Everything I wanted to see was there. The new sturdy atomizer, the temperature control and my Ryan Fitt Recycler would still fit.

With all this joy in the air, I asked Volodarsky about the lessons they learned on the first Peak that carried over to its successor. A successor that will have 10 times the launch inventory available as the original.

"The lessons that the Peak taught us were really, the power that our company has more than anything products-related," Volodarsky told L.A. Weekly. "That's an evolving thing. Every single day we understand more about our products. Every single day we make changes to improve them over time."

After the original Peak dropped, there was certainly room for improvement, like any first generation product. We asked Volodarsky when he knew it was time to launch the new edition and what the development cycle looked like this time around. Volodarsky informed us the Peak Pro has been in production since late 2018, the same year the original took off.

After dealing with the perils of becoming wildly popular over the course of a few months, Puffco was able to start the earliest concept work on what their sophomore offering of the Peak would look like. Volodarsky said when they were developing the original Peak, they were using the last of the money the company had.

"It was kind of everything on the line for this one dream of a product and the real question that we were looking to have answered was, if we can make dabbing less stigmatized and easier to get that perfect experience. Is this something that people would love? If that answer is yes, then great, we can really go in and go all out on a device," Volodarsky said.

They certainly got their answer. And in the time since the resources afforded by the success of the original Peak have allowed its next generation to really hit a new level.

The first place Puffco starts on anything is the atomizer. That's the element that actually heats the dab up to vaporize it. Volodarsky called it the engine of the device and what mattered to him the most. That atomizer will make or break the device when it comes to quality, flavor and experience. So it makes sense to start there and build the rest of the device around the atomizer being top of the line. A big goal was consistency, knowing that if you put the same dabs in any Peak at the same setting they would taste the same.

"First thing that we wanted is intelligent temperature control," Volodarsky said. "We wanted a closed system that is able to understand what the temperature is inside of the bowl and compensate based on how hard you're inhaling based on how much oil is in the bowl."

The next step was going a little bit bigger on the bowl. The Peak Pro's atomizer has 40 percent more room for concentrates than the original. But not necessarily just for fat dabs. Volodarsky argues the extra surface area makes smaller dabs more enjoyable too.

One of the best upgrades in addition to the sturdier atomizer has to be the new carb cap. No more dropping or dangly silicone things, the Peak Pro's will snap into place. And for bonus points it has a window, so you'll get to watch your dabs bubble up as you look down and use the device.

While Volodarsky didn't have too much faith in his dab window at first, the product team came back and told him it was possible. "And so we made the Oculus card cap which has a blast center that magnifies the inside of the atomizer," Volodarsky said. "So while it is vaporizing inside you get this front row seat to watch in that magic."

Volodarsky didn't feel like that experience was there in the original. You knew something was going on but couldn't watch it happen.

A big factor in the Peak is its accessibility. It made it a lot easier for people to enjoy concentrates without the social stigma of a blow torch. But not just that, all the steps you had to take a dab prior to the Peak were a little much for the regular folks.

"We don't believe that's what the average consumer experience should be," Volodarsky said. "The average consumer experience should be thoughtless and you should just be able to use something, it should be perfect every single time."

One of the major factors for the Peak Pro was size. Something that made the original Peak a hit was its compact form factor, to the point

you could fit it in a cup holder. Think camping chairs not driving. This time around Puffco was able to double the water capacity while making the glass just a pinch taller.

One of the biggest convenience factors of the Peak Pro is the new charging base. You just throw the base on your table and it's always ready to go. Even more exciting is the fact that you can set your Peak to automatically start heating up to your favorite temperature as soon as you pull it off the base.

Volodarsky again emphasized what the success of the original Peak meant to make this generation as wild as possible. He spoke of the 13 people there for the original launch, only three or four of them product people. "Now, with releasing this new Peak we have 90 employees, and I believe 12 or 13 of them on the product team," he said. "So the resources that we have to execute our dreams have just been

levelled up so much and that's why now everyone has bluetooth so we found a way to give everybody access to an app."

The companion app to the Peak Pro is the heart of the customization interface. Apple users will be able to sync up through a bluetooth compatible web app, so don't stress out about the app store preventing precision dabs. Volodarsky has been using the Peak Pro for about six months and said he has about eight prototypes at his house. He has consistently been running his Peak Pro between 540 and 550 degrees. "That's my sweet spot," Volodarsky said. "I had put my settings to being about a minute. The way that we had actually done my settings is I make them shorter the hotter it is."

You can preorder the Puffco Peak Pro now. They ship in a couple of weeks. Be sure to pull the trigger early if you're debating one for the holidays.

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ELDER CARE - Estella Baradi seeks Home Health Aide (Los Angeles, CA). Must be a registered home care aide. HCA lic reqd. Mail resume to 850 North Alexandria Ave, Los Angeles, CA 90029. Must be legally auth to work in the US w/o spnsrshp. EOE

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FINANCE
Tax Senior Associate, Financial Services (Mult Post), PricewaterhouseCoopers LLP, Los Angeles, CA. Provide tax consulting and cmpl services to clints in the Invstmnt Mgmt industry with a focus on invstmnt partnerships incl hedge funds, mutual fnds & pvt equity funds. Req Bach's deg or foreign equiv in Acct, Bus Admin, Tax or rel + 2 yrs rel work exp. Travel up to 20% req. Apply by mail, referencing Job Code CA2712, Attn: HR SSC/Talent Management, 4040 W. Boy Scout Blvd, Tampa, FL 33607.

Financial Analyst sought by Leon Chien Corp. (Re/Max 2000) to perform financial modeling and spreadsheet analyses for different property types, and review and analyze leases, financing/loan terms, mortgage documents, and corporate financial statements, etc. Job site: City of Industry, CA. Resume to 17843 Colima Rd., City of Industry, CA 91748. Attn: Anita Witecki.

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Graphic Designer: design for marketing & sales Req: BA in Graphic Design, Fine Art, or related Mail Resume: Cap Consulting Institute, Inc. 501 Shatto Pl #403 LA, CA 90020

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Amazon Web Services Inc. seeks candidates for the following (multiple positions available) in Pasadena, CA: Research Scientist II (Job Code 150.7930.3). Assist large enterprises with researching and learning about new technologies in cloud computing. Understand their business needs in different industries and guide them to a solution using AWS Services. Develop approaches to industry problems in optimization, simulation and machine learning and execute customer projects and cases studies end-to-end. Domestic and some international travel may be required up to 25% of the time. Telecommuting benefits available. Mail CV to: Amazon, PO Box 81226, Seattle, Washington 98108, referencing job code.

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LEGAL NOTICES

*ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 20BBPC00257 PETITION OF William Michael Duffy FOR CHANGE OF NAME To All Interested Persons:

1. Petitioner: William Michael Duffy filed a petition with this court for a decree changing names as follows: Present name: William Michael Duffy to proposed name: Michael Moreno Duffy
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: 11/20/2020 Time: 8:30am
Dept: B
The address of the court is: SUPERIOR COURT OF CALIFORNIA, COUNTY OF LOS ANGELES, BURBANK COURTHOUSE 300 East Olive Burbank, CA 91502 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: 08/17/20. Darrell Mavis
Judge of the superior court.

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