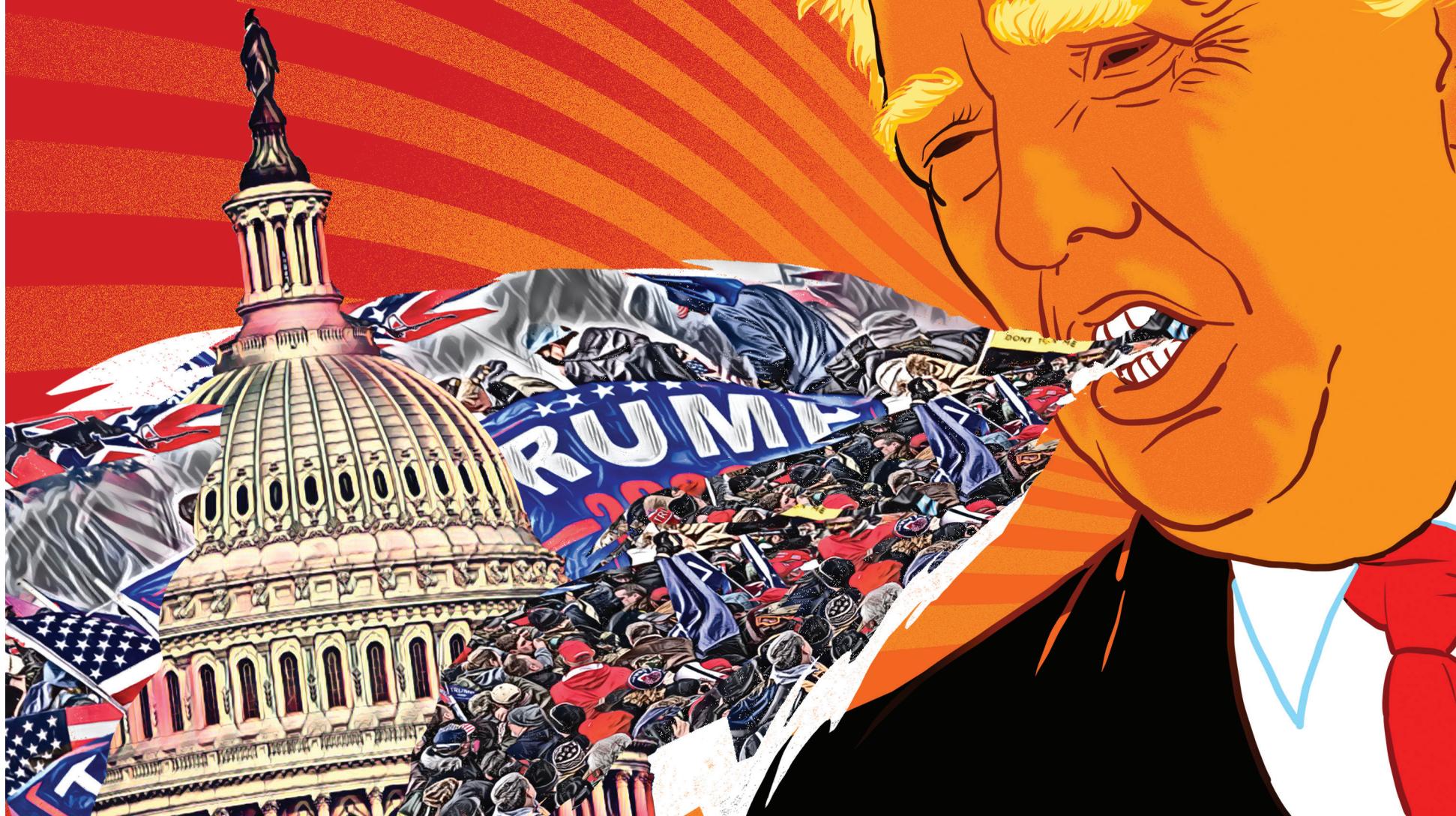


THE U.S. CAPITOL UNDER SIEGE • ALAN SHAFFER'S POST-PANDEMIC STREETS • BEST DOCUMENTARIES OF 2020

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CAPITOL SIEGE AND NATIONAL FALLOUT

BY ISAI ROCHA



Pro-Trump Riot in Washington DC, District of Columbia, United States - 06 Jan 2021.
Smoke rises after police used pepper-spray ball gun against Pro-Trump rioters rally around Capitol building before they breached it and overrun it. Illegal invasion produced four death of protesters, 50 police officers were wounded and lots of property damaged.

PHOTO CREDIT: LEV RADIN/PACIFIC PRESS/SHUTTERSTOCK

As congress met to count the Electoral College votes on January 6, hundreds of rioters breached the U.S. Capitol, forcing a lockdown in a scene that left five dead, dozens arrested and the FBI searching for more suspects.

The protesters stood on the Capitol building steps, waving a mixture of Donald Trump, U.S. and even confederate flags, before eventually breaking into the building itself. Several of the rioters made their way to Congress member offices and even the Congress chambers.

Videos from people on the ground showed a rioter, later identified as Ashli Babbitt of San Diego, Calif., being shot by a Capitol police officer after she apparently approached the doors leading to the Senate chamber. Other images

showed rioters sitting on Speaker Nancy Pelosi's desk and walking away with the House Speaker's podium.

Within the crowd of thousands of people, the FBI responded to a suspected bomb threat after "home made bombs" were found by a trash can near the Republican National Committee headquarters.

Congress members were rushed out of the Capitol chambers before any of the rioters made their way to them.

"I am safe, but heartbroken about what we are enduring at our nation's Capitol," Rep. Ilhan Omar tweeted out in the midst of the breach. "Running for our lives as Members of Congress in the United States is really devastating and totally shocking."

House Speaker Nancy Pelosi and Senate Mi-

nority Leader Chuck Schumer made a joint statement saying, "We are calling on President Trump to demand that all of the protesters leave the U.S. Capitol and Capitol Grounds immediately."

President-elect Joe Biden condemned the "mob," and Senator Marco Rubio condemned the violence through his Twitter account, saying, "There is nothing patriotic about what is occurring on Capitol Hill. This is 3rd world style anti-American anarchy."

President Trump did not immediately ask the rioters to disengage, but eventually tweeted out, "Please support our Capitol Police and Law Enforcement. They are truly on the side of our Country. Stay peaceful!"

As the crowds were moved out of the building, Congress met to count the votes and ulti-

mately affirm Joe Biden's victory.

Since the November 3 presidential elections ended, President Trump has questioned the election results, claiming voter fraud took place, despite judges across the country and even the Supreme Court dismissing all claims.

Aside from Trump's one hour speech at the "Save America Rally" that day, the president showed public disapproval of Vice President Mike Pence's decision to not overturn the presidential election results that saw president-elect Joe Biden as the victor.

TRUMP'S "SAVE AMERICA RALLY"

That morning, before Congress met, President Donald Trump held a "Save America" rally in Downtown Washington D.C., where he spoke to nearly 30,000 people and encouraged them to march down to the Capitol "to peacefully and patriotically make your voices heard."

While words of a "peaceful protest" may have come out of Trump's mouth, several of his supporters took a different approach, fighting with police officers, storming the Capitol, breaking in, and looting and destroying several rooms within.

Weeks before the attack on the Capitol, digital flyers circulated on social media platforms for an event called "Operation Occupy the Capitol." Using the hashtags #occupycapitol and #wearthestorm, the event was communicated throughout the country to protest the capitols in all 50 states. While demonstrations occurred in different states, including California, none escalated to the level of violence and destruction in the U.S. Capitol.

The social media-led movement caused both the Google Play store and the Apple App Store to suspend a communication app called "Parler," as they felt the app was a key contributor to communicating the Capitol attacks.

"We have always supported diverse points of view being represented on the App Store, but there is no place on our platform for threats of violence and illegal activity," Apple told technology website Tech Crunch in a statement.

After the Capitol siege, other prominent social media platforms such as Twitter and Facebook suspended President Trump's accounts and have removed user posts that mention the phrase "stop the steal," one of Trump's slogans after losing the election.

Washington, D.C. enacted a 6 p.m. EST curfew, with the Washington National Guard being mobilized to control the crowd. Virginia, Maryland and Georgia also sent National Guard assistance to the U.S. Capitol, as the crowd eventually dispersed, but not before clashes with law enforcement.

After the riots went on for about three hours, the president spoke, telling his supporters in the Capitol, "I know your pain, I know you're hurt... but you have to go home now. We have to have peace, we have to have law and order. We don't want anyone hurt. Go home. We love you. You're very special."

LOCAL RESPONSE

The violence at the Capitol reverberated throughout the country, including California, with Gov. Gavin Newsom saying:

"Peaceful protest is an important mechanism of our democracy but what we are witnessing in our nation's Capitol building is reprehensible and an outright assault to our democracy and Democratic institutions. The people of California have spoken, and our congressional delega-



Rioters clash with police trying to enter Capitol building through the front doors. Rioters broke windows and breached the Capitol building in an attempt to overthrow the results of the 2020 election. Police used batons and tear gas grenades to eventually disperse the crowd. Rioters used metal bars and tear gas as well against the police.

PHOTO CREDIT: LEV RADIN/PACIFIC PRESS/SHUTTERSTOCK

tion should never have to fear for their lives to represent Californians. We are concerned for the safety of California's congressional delegation and U.S. Capitol staff, and are reaching out to offer support in every way possible. President Trump must call for an end to this escalating situation, acknowledge the will of the people to bring President-Elect Biden to the White House and move immediately to a peaceful transition of power."

The day after the Capitol riot, Los Angeles Mayor Garcetti gave a more aggressive response, calling for President Trump to step down:

"It was shameful enough to see members of Congress defy their oath, to not uphold the work of the certification of our 50 states in this country, who spoke to the results of what voters across America demanded in a new president, but then to see a violent mob of thugs force their way into the hallowed halls of our nation's Capitol, that was not just an assault on our elected representatives, because that's our capitol that they assaulted... and in doing so, looked to

assault our very democracy. Those who would seek to destroy this nation are our domestic enemies. You can't change a democracy by force, it's what distinguishes a democracy, but I think we all feel just how fragile a democracy is and how our president, who's acting like a political pyromaniac, bringing the fuel and the fire and lighting the match needs to stand down or step down if necessary, if he cannot fulfill his responsibility to this nation."

Not all of Trump's supporters felt that the protest was initiated in the right way, as Craig DeLuz of the California Republican Assembly told L.A. Weekly:

"I think much like when people looked at what was going on during the riots over most of 2020, there was this mixed feeling of, you recognize that people are angry, people want to be heard and people feeling like they have a legitimate reason why they are angry and want to be heard. At the same time, I am really disappointed and quite frankly ashamed of how some of them chose to express their anger and frustration."



Rioters clash with police using big ladder trying to enter Capitol building through the front doors. Rioters broke windows and breached the Capitol building in an attempt to overthrow the results of the 2020 election.

PHOTO CREDIT: LEV RADIN/PACIFIC PRESS/SHUTTERSTOCK

As pro-Trump rallies were being held in Los Angeles the day of the Capitol siege, a Black

woman said she was attacked by at least 40 protesters in downtown L.A.

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A woman is confronted by pro-Trump demonstrators during a rally outside Los Angeles City Hall Wednesday, Jan. 6, 2021. She was assisted across the street toward LAPD headquarters by counter demonstrators.

PHOTO CREDIT: AL SEIB/LOS ANGELES TIMES/SHUTTERSTOCK

According to NBC Los Angeles, the demonstrators told the woman to take off her mask.

The woman, identified as simply Belinda, said she flipped off the crowd and was later “clawed” in the face, shoved to the ground and struck with flag poles.

An investigation into the alleged attack is underway and LAPD said in a statement, Thursday:

“The woman has been identified & interviewed by the LAPD. Based on her statements & other evidence, a hate crime/battery report was taken.”

THE AFTERMATH

In the aftermath of the attacks, the House of Representatives called on Vice President Mike Pence to invoke the 25th amendment, allowing Pence to “declare President Donald J. Trump incapable of executing the duties of his office and to immediately exercise powers as acting President.”

House Democrats also introduced an article of impeachment against President Trump, charging him with “incitement of insurrection.” According to the Washington Post, Senate majority leader Mitch McConnell said the earliest the Senate would be able to hold a

trial would be January 19, a day before Biden's inauguration.

In his first speech since being banned from multiple social media platforms, President Trump addressed the calls for impeachment and for the 25th Amendment to be enacted, saying on June 12, “To continue on this path, I think it's causing tremendous danger to our country, and it's causing tremendous anger. I want no violence.”

Before the Parler app was removed from mobile devices, digital flyers for a January 20 “Million Militia March” circulated.

Since then, the FBI has given warning of possible “armed protests” occurring through all 50 states until President-elect Joe Biden's inauguration, according to the Associated Press.

“Armed protests are being planned at all 50 state capitols from 16 January through at least 20 January, and at the U.S. Capitol from 17 January through 20 January,” the bulletin said, according to AP.

While publicly receiving his second COVID-19 dose, President-elect Biden said that despite the attacks that took place on the Capitol, he would continue to hold the inauguration outdoors, as planned.

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ALAN SHAFFER: IT'S A BEAUTIFUL DAY IN THE NEIGHBORHOOD

One photographer's perspective on post-pandemic streets

BY SHANA NYS DAMBROT

Alan Shaffer has lived and worked in Venice for four decades, moving to the seaside creative haven soon after graduating Art Center College of Design in the 80's, and quickly establishing himself as the go-to photographer for documenting the lives and life's work of the neighborhood's considerable population of visual artists. And he still is that. But like so many artists -- truly, like so many humans in general -- the confluence of public health and economic crises, civil rights protests and political anxiety sparked in him a different kind of personal and artistic journey.

The result is a pair of related series documenting both the decline of commercial and social bustle on his beloved Abbot Kinney Blvd., aka "The Hippest Street in the World," and the simultaneous ongoing expansion and proliferation of street dwellings constructed by the unhoused population, part of a dynamic that has been neglected for years but has been exacerbated by the virus.

"As we were originally locked down and were seeing the photos of empty streets, venues [boarded up with plywood] and all of that, I was searching for a different point of view, beyond the obvious," Shaffer tells the

Weekly. In early May, he got into the habit of riding his bike around the neighborhood at sunrise, "for sanity and exercise," and this really opened his eyes to the structures of the encampments mostly made from discarded, recycled, repurposed materials, and often with complex architectural creativity.

When the George Floyd uprisings took hold, Shaffer remembered vividly what had happened on Abbot Kinney during the Rodney King turmoil. By the end of May the street began to get boarded up in anticipation of potential troubles per what had just then transpired in Santa Monica. Shaffer's morning bike rides were getting less serene by the day. The exhibition's images were shot across two days between June 1-4, on bicycle, between Rose Ave. and Venice Blvd. and, as they say, "always west of Lincoln," and "channeling *Hotel California* (specifically David Alexander's cover shot) for the light."

While Shaffer's photography career is best known for his clean, heroic installation photography and intimate, character-rich portraiture of the local creative community, the unprecedented pressures and societal reorganizations of the summer spurred

him to turn his tools and training toward projects that are both more personal and more journalistic. He's a portraitist shooting scenes devoid of people; he's a studio and gallery photographer who's now shooting spontaneous, anonymous, outdoor street art tableaux and the substantial yet ephemeral shelters conjured by strangers. He's a consummate professional who for those morning rides is also just another person with a camera and an urge to see and try to understand what is happening to us.

Gorgeous golden light cascades across the scratchy warmth of plywood planks, spray-painted signs, posters of Floyd and other victims of police violence, BLM protestations and messages of love, and as dramatic skies and towering palms frame curious yurt-like structures in dramatic black and white. Questions arise about the balance of beauty and tragedy, documentation and action, hope and despair. When Shaffer first took these pictures, none of us had any idea that this many months later, those questions and more besides would remain so stubbornly, infuriatingly unanswered.

See *It's A Beautiful Day in the Neighborhood* at Asher Grey Gallery's online exhibition through Artsy until January 31; ashergreygallery.com.



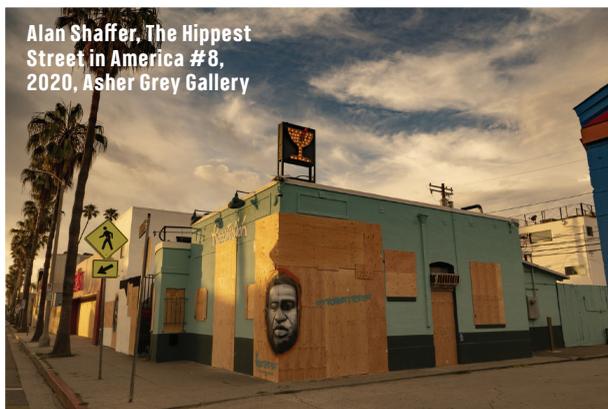
Alan Shaffer, *Homeless Architecture #1*, 2020, Asher Grey Gallery



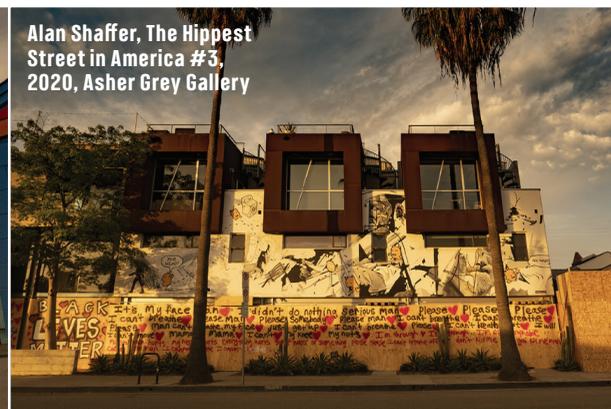
Alan Shaffer, *Homeless Architecture #9*, 2020, Asher Grey Gallery



Alan Shaffer, *Homeless Architecture #2*, 2020, Asher Grey Gallery.



Alan Shaffer, *The Hippest Street in America #8*, 2020, Asher Grey Gallery



Alan Shaffer, *The Hippest Street in America #3*, 2020, Asher Grey Gallery



Alan Shaffer, *The Hippest Street in America #1*, 2020, Asher Grey Gallery

MUSIC

FUCK CUTE!

L.A. Swamp-Punks Egg Drop Soup Aim to Scare

BY BRETT CALLWOOD



PHOTO COURTESY OF EGG DROP SOUP

Samantha Westervelt and Olivia Saperstein left their previous band, the Pinks, because they were sick of being called “cute” and they wanted to scare people. So they formed Egg Drop Soup, vividly named after their own euphemism for menstruation, and set out to raise a bit of hell.

“We just knew that we wanted to do something a little harder than the sort of ‘60s, surf punk doo-wop thing,” Westervelt says. “It wasn’t really giving us an outlet for our rage the way that we wanted. I basically came up with the name one day when I was thinking about how I had eggs in my body and one drops out once a month. I texted [Saperstein], almost half joking. ‘You want to start a side project called Egg Drop Soup’ and she replied ‘Yeah, duh.’ It went from there. That was in 2017.”

The lineup originally included a dude – drummer Greg Settino. Now though, Bailey Chapman occupies the stool, and the chemistry is perfect. The issues that plagued their last band are in the past.

“I was butting heads with another member of the group if I’m being honest,” says Westervelt. “It was an ego issue. She just had some trouble relinquishing control over certain things, struggled with sharing ideas, and all of that. I was also really sick of people telling me how cute we were

and how cute our music was. Fuck that. I don’t want to be cute. I want to scare people, or make people think. Be the opposite of what someone assumes I’m going to be just by looking at me.”

“There wasn’t a lot of room in that band to play around,” adds Saperstein. “We had a lot to say and a lot of energy to get out. Playing guitar, I wanted to play in a heavier band. So it was a no-brainer for me.”

It certainly is a heavier band. Egg Drop Soup isn’t pop-punk at all, but rather sludgy, swampy punk in the Clutch, Eyehategod sort of way. A few people, they say, are shocked when they see them play.

“I want everyone to be like, ‘What the hell was that?’” says Saperstein. “I think we do that. People never expect us to sound like what we sound like and do what we do.”

The sound, Westervelt says, has evolved during their three years of existence. It’s inevitable – she only started playing bass in 2016 and has gradually been writing songs more and more using that instrument rather than keys.

“As I’ve grown as a bassist, I think that my songwriting personally has evolved a lot,” she says. “Olivia comes up with some of the most complex shit that I’ve ever heard. It just keeps growing. So I would say yes.”

“I think it’s hard to track our evolution,” adds

Saperstein. “Obviously, the pandemic, but also we’re releasing all the newer songs as far as when they were written. But I think we’ve 100 percent evolved as far as all of the music has gotten more complex, and heavier.”

Christmas Day saw the band drop their *Eat Snacks and Bleed* EP, and they’re super-happy with the way it turned out.

“I think even though some of the songs on there were recorded like two years ago when we were still very fresh, there’s definitely a storyline with the attitude and everything, and I just think those five songs go really well together,” says Westervelt. “It’s like a little journey through

each other’s minds. It’s really cool.”

The band members have been staying sane in lockdown by staying busy. Chapman actually joined the ranks during the pandemic.

“Not only have these ladies been working on recordings and music videos, but also getting me up to speed on all the songs,” the drummer says. “That was a huge undertaking that we did the first month of working together. We’ve literally been working towards the livestream, recordings, a music video, planning our next video, other issues – just staying really busy.”

“I would say that our twice week practice is something that I look forward to the most, par-

our minds.”

The themes, they say, include standing up for yourself, not telling a person how to behave, living on your own terms, and calling out injustice. And naturally, the outgoing Trump administration was impossible to ignore.

“It’s interesting, because ‘Hard to Hold On’ specifically became more relevant even though it was written last year,” says Westervelt. “The pandemic hadn’t happened, but Trump had been in office and that was something that weighed the state of affairs that we experienced in our country for a while, not just because of him. I think that definitely informed our work a lot, because it’s just what we live every day. How can you not write from what you know and experience?”

Meanwhile, the recently released video for the song “Swamp Ass” has an ‘80s prom theme, inspired by a house they stayed in for Saperstein’s birthday.

“It hasn’t been updated since the ‘80s,” says Westervelt. “It just lends itself to that storyline. We were there with the director Augie Duke – she’s a close friend of ours – and she was just like, ‘Ohhhhh.’ She just saw it. That happens with us sometimes and it’s inexplicable, where we just know, whether it’s in the songwriting or the creation of our videos – we’re always reading

tially because it’s the only thing to look forward to,” adds Westervelt. “But also just because it’s an outlet for everything that’s going on. I feel fortunate that we’re so close, not just as band members but as friends and people. Whatever we’re going through individually, we can commiserate in our practice space. It’s been a lifeline for the last nine or ten months. Time doesn’t really exist anymore.”

True enough. But they at least have a few plans penciled in for 2021.

“We’re recording our next music video and we’re hoping to shoot that in January some time,” says Westervelt. “February is fine too, no rush. We’re also planning a livestream, or a pre-recorded livestream performance. Like an EP release party. A lot more goes into planning things now. If we want it to be anything other than the three of us participating, we have to be extra cautious and safe about it. We get COVID tested as frequently as we can. That’s a factor – making sure everyone is safe and doing things as cautiously as possible but not suck all the fun out of it at the same time.”

She says in conclusion, “I can’t even comprehend playing a show. It almost hurts too much, thinking about it.”

Egg Drop Soup’s Eat Snacks and Bleed EP is out now.



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THE BEST DOCUMENTARIES OF 2020

There was Lots to Learn From Last Year's Slate of Non-Fiction Films and There Still is

BY LINA LECARO

If we thought the distress and uncertainty of 2020 was behind us, recent events have sadly suggested otherwise. COVID-19 and political unrest are likely to remain for a while, making at-home entertainment more essential than ever. And though some look to movies for escape, when it comes to documentaries, it's often the opposite.

The best docs unspool and explore true stories about public figures, cultural trends and the state of the world, often forcing us to face unsavory (and uncomfortable) truths so that we might truly understand them. In 2020, boy was there a lot to try to understand. Thankfully, for those of us who love music and film, there was also reflection and celebration.

As we take a final look back at what has been universally labeled as a “dumpster fire” year, it is not surprising that the year's non-fiction fare was as painstakingly comprehensive as it was provocative. If you missed any of the following new documentaries last year, we cannot urge you enough to stream each of them right away. 2020 was rough, but thanks to these films, it was also enlightening and even entertaining. Being able to watch them from the comfort of our living rooms was a bonus.

10. *Michael Des Barres – Who Do You Want Me to Be?* (VOD)

Disclosure: I happen to be acquaintances with the subject and can wholeheartedly say that this film really captures the wit and spirit of the ubiquitous actor/singer, Michael Des Barres. MIB is one not only an accomplished musician who 1) was part of the early glam rock scene, 2) wrote one of the biggest alt-pop hits of all time and 3) turned in one of the most high-profile performances at the original Live Aid

concert, he was also one of the busiest character actors in Hollywood for years. Delving back into his family history (he was the son of an aristocrat druggie and a schizophrenic show-girl) and later into his life as an actor, singer, husband and father (he was married to “I’m With The Band” author Pamela Des Barres) the film explores the life of this “master of re-invention” via interviews with the likes of pals Don Johnson, Ed Begley, Jr. and more. But the star here is Des Barres himself whose way with words is as poetic and dramatic as it is honest and self-reflective. This rock doc may not have been as well-publicized as others last year but it was one of the best. Don't miss a sweet easter egg moment featuring Des Barres' pal Little Stephen Van Zandt during the end credits.

9. *The Go-Go's* (Showtime & HULU)

The Go-Go's were the first all-female band to write their own songs, play their own instruments and hit no. 1 on the charts with their debut, *Beauty and the Beat* (1981). They meant a lot to little girls like me in the '80s and their impact is still being felt to this day. These ladies are legends! So it's surprising they hadn't had a doc made about their career before 2020. Director Alison Ellwood's chronicle is as dynamic as the band itself, but it also shows the dark side – exposing the sexism the band dealt with throughout its career and the ways in which drug use and conflict over writing credits and publishing rights can tear apart even the best of friends and creative partners. The archival footage and interviews with peers and industry folk make for a giddy ride while the honesty and obvious mutual respect between Belinda Carlisle, Jane Wiedlin, Charlotte Caffey, Gina Schock and Kathy Valentine provide insight



into how each struggled to get and keep the bodacious Go-Gos' beat going.

8. *Hillary* (HULU)



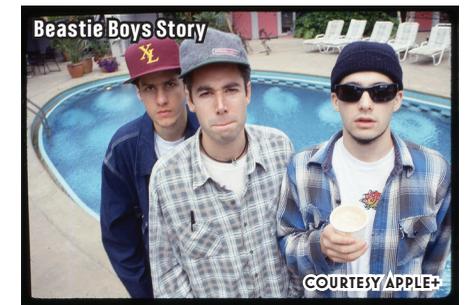
As I shared back in April, I've always been a Hillary Clinton fan, even if many I know felt she came off cold and untrustworthy. This Hulu documentary sought to transcend her image a bit by revealing lots of never-before-heard anecdotes and unseen footage from her 2016 presidential campaign. Re-watching in context of current events is a somewhat depressing if not fully forlorn experience. What could she have done differently to beat Trump? What would the world be like if Hillary had won not just the popular vote but the electoral college as well? You will ask yourself these questions more than once. ... But beyond woulda/coulda/shoulda stuff, you'll learn a lot and maybe even let yourself admire her like I do. From her college days to her life as First Lady to her time as Barack Obama's secretary of state, what emerges is a smart and yes, compassionate woman who sought power and influence but also wanted to make the world a better and more fair place.

7. *Leap of Faith* (Shudder)



The Exorcist remains one of the most disturbing horror films of all time and when you watch this fascinating doc about its creation you are able to understand exactly why. Beyond Linda Blair's terrifying makeup and shocking dialog, the director's choices – most of which were inspired by other masterpiece movies and artworks – toy with not only our emotions but senses too. William Fredkin spills it all in this engrossing look at the movie that reveals the thought processes behind every significant sound, image and casting decision, most of which required the filmmaker to go against norms, judgement and at times, the author of

the original book the film is based on. Ironically, Fredkin's “faith” in following his gut made this story of possession ring true – so true that to this day, certain scenes still bring a chill. The wonder of this thorough look at *The Exorcist* is that the eerie-ness of it all is enhanced, not erased, by pulling back the demon's bed sheets.



6. *Beastie Boys Story* (Apple+ TV)

Michael “Mike D” Diamond and Adam “Ad Rock” Horowitz will never be the Beastie Boys again due to the loss of third member Adam “MCA” Yauch, but they can conjure the influential trio's magic by looking back with images, stories and via the music itself. They did all three on the book tour for career-chronicle the “Beastie Boys Book,” and their longtime collaborator and pal Spike Jonze was wise enough to film it for this unusual but effective Apple+ documentary. Discussing their 35+ year career on stage, the New York-bred punks offered a scripted TED-Talk-like experience in *Beastie Boys Story*. Old photos as seen in the book and video footage from early and later in their journey are mixed with recollections and older, wiser perspectives that highlight the input of producers such as Russell Simmons and Rick Rubin and the relationships the guys had with each other, their fans and the hip hop and rock communities. Success came fast for the BB's, but credibility was another matter and the band did a lot of growing up in between. For those of us who grew up with them, the film is a bold and bittersweet reminder of how these boys became men and eventually icons too.

5. *Circus of Books* (Netflix)



My first job was in a shop right next to Circus of Books in Silver Lake (where I also lived) so the store and its owners have felt like part of my community for a long time. Add the fact that I used to pick up the *LA Weekly* there every Thursday to the small worldish feels here. When each COB location closed (the original was in WeHo) L.A. lost another thing that made it special. Angelenos will enjoy learning about the landmark bookshop and its place in local history in this doc by Rachel Mason, but the human approach makes it a fascinating watch for anyone, anywhere. Circus tells the story of Karen and Barry Mason's unexpected retail business selling adult films and novelties alongside mainstream magazines and even-

tually getting into gay porn production. The West Hollywood space closed in 2019 and it's sort of a tribute by the filmmaker, the pair's daughter Rachel, who explores the family dynamics alongside the business via interviews with employees, customers and more.

4. *Zappa* (VOD)



Nothing will ever be able to get inside the weird genius mind of Frank Zappa, but this film made by Alex Winter (of Bill & Ted fame) tries quite admirably. Winter got the keys to the castle so to speak when Frank's widow Gail granted him full access to the Zappa vaults underneath his family home in Laurel Canyon and the result is a refreshed and fleshed out chronicle of Zappa's career, with lots of never-before-seen footage and a focus on his art that goes beyond album releases and explores the man as an avant garde composer, filmmaker and provocateur. Zappa's life in Los Angeles makes him a hero here in a lot of ways – from the bands and clubs he played in here early on to his work with the Los Angeles Philharmonic Orchestra to the family he raised here. The recent conflict between the family members over his estate fol-

lowing Gail's death is not mentioned but his role as a not-so-present father (which led daughter Moon Unit to request time with dad, leading to the hit, "Valley Girl") does provide context to the conflict. More importantly for Winter, this unflinching portrait aims to capture the creative inspirations of the man, musician and outsider icon, and for the most part, it does.

3. TIE: *Miss Americana* (Netflix) and *Suzi Q* (VOD)



Two very different music artists get a chance to show us who they really are in *Miss Americana* and *Suzi Q*. The '70s rockstar Suzi Quatro is spotlighted in the documentary from Australian filmmaker Liam Firmager, which gives the bassist and singer the props she deserves for inspiring everyone who came afterward, from Joan Jett and Debbie Harry (both in the film) and everyone that followed. It is a must-see for women who want to rock, but really, for everyone who loves music made by any gender. Rock fans might not have gravitated towards

the Taylor Swift doc for Netflix, but they should if they missed it, because it shows that the struggles of success aren't so different whether the genre is rock, country or pop. I was never a Swift fan but I came away from *Miss Americana* as a new one, mostly due to watching her writing process, but also the vulnerability she showed here in terms of her image, finding her voice as a woman (the political questions are particularly intriguing) and music in general. Swift is a badass even when she's singing about ex-boyfriends, maybe especially when she's doing so, and the attempts to box her in have clearly proven unsuccessful. This documentary shows why.

2. TIE: *All In, Totally Under Control, The Way I See It, Unfit* (all VOD)



If you tried to forget about politics and our imperfect world in 2020, you probably failed. So the next best thing, the better thing, especially when dealing with the onslaught of dishonesty and ignorance on social media, was to dive into it and do your homework.

For those who wanted to back up conspiratorial ways of thinking, there was *Plandemic* and similar propaganda, much of which could quickly be repudiated via a couple of Google

searches. But real educational entertainment was out there too, and a lot of it helped us put the current chaos into context. It still does. From an insider look at the contrast between the Obama and Trump administrations by White House photog Pete Souza, to the investigation into Donald's mishandling of COVID-19, to a psychological profile of 45's severe narcissistic personality disorder, we had a lot of information to digest and doing so really helped (me anyway) understand why we are where we are now.

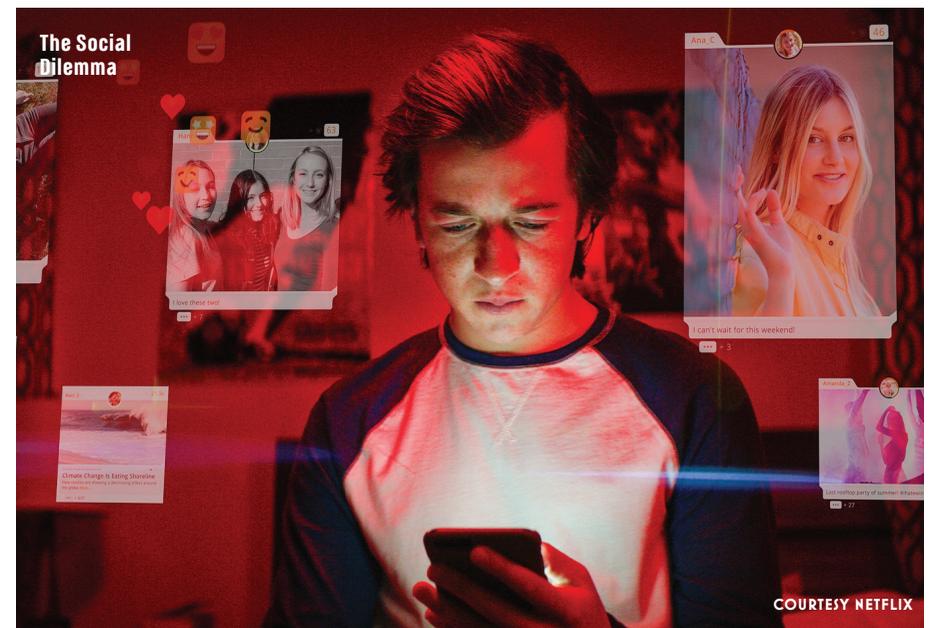
Documentaries are about learning and I learned more from *All In*, which delves into the roots of voter suppression, more than any other. Produced by Stacey Abrams, who is now being rightfully credited with helping flip Georgia blue, the movie covers her personal story and how it led her to fight for voting equality. But it also goes all the way back to slavery and the activism for social justice that followed, showing how this fight back against our country's history of keeping black, brown and poor people from voting continues. More than any other film in recent memory, *All In*, laid out exactly what we've been dealing with and why certain types of leaders are where they are, reminding us all that the right to vote is sacred.

1. *The Social Dilemma* (Netflix)

With Trump getting banned from social media platforms like Twitter and Facebook, the discussion about social media's omnipresent power continues. This compelling documentary from Jeff Orlowski explores how we became addicted, how these platforms monitor, manipulate and basically mess us up (especially youth) and how the "masters" who let the genie out of the bottle have absolutely no idea how to put it back in; this from the very people who created it in their own words. Documentary or no, this was the scariest movie of the year and also the most important.

Honorable Mentions:

John Lewis: Good Trouble, Tiger King, Crip Camp, The Last Dance, Disclosure, Mucho Mucho Amor, Trial By Media, After Truth, McMillions, Be Water, You Don't Nomi, Skin: A History of Nudity in Movies, Class Action Park, The Last Blockbuster, On The Record, Time



TI JOINS AL HARRINGTON'S SOCIAL JUSTICE AND REFORM EFFORTS AT VIOLA

The veteran rapper has teamed up with the largest Black-owned cannabis brand in the nation to help the effort to diversify the cannabis industry

BY JIMI DEVINE



Veteran rapper T.I. is joining forces with Los Angeles-based cannabis brand Viola as its Social Justice and Reform Ambassador.

Viola as an entity has existed for a decade,

but NBA-vet Al Harrington was still in the league when he started eyeballing his future plans and then did a couple seasons abroad before completely committing his time to the cannabis industry. Harrington named the brand after his grandmother who suffers

from glaucoma and diabetes.

Over the last few years, we've seen the company come to prominence as Harrington has continued to upgrade the flower since launch. The Reign collab with Ball Family Farms we recently featured is a prime example. The recent years of success now find Viola operating in Colorado, Oregon, Michigan, California, Arizona and Nevada.

Being an effective brand is critical to the backbone of the causes that Viola has come to support over the years. As the founder of the nation's leading and most visible Black-owned brand, Harrington has certainly worked to pay it forward. As ideas of equity and social justice have permeated deeper into the cannabis industry in recent years, spreading west from California, Viola has certainly found itself taking a lead in the programs meant to give the communities hit hardest by the war on cannabis a legit shot in the legal industry.

Even as those communities continue to be disproportionately targeted for cannabis offenses by law enforcement in the age of legalization, the work continues. Viola has committed \$500,000 to date for funding and guiding six applicants through Phase 1 as well

as 20 applicants through Phase 2 of our Social Equity Program in Los Angeles, according to their website. The company has worked with social equity brands outside its umbrella, the aforementioned Ball Family Farm collabs providing another solid example in this case too.

Viola is only looking to continue to expand on these efforts in bringing in Tip "T.I." Harris. If there were a last supper portrait for rap south of the Mason-Dixon line, he would have a dope seat at the table in addition to his other efforts as a songwriter, actor, record producer and entrepreneur.

"As we continue to increase our social imprint within the cannabis industry, I am honored to welcome my brother T.I. into the Viola family," Harrington said. "His work helping communities of color over the years directly aligns with Viola's core values as we look to meet the needs of underserved communities by fostering new opportunities for people that look like us."

According to Viola, T.I. will be taking a leading hands-on role in regard to the company's community impact strategy. With his help, the company plans to continue on its previous efforts to make the cannabis industry more diverse, equitable and inclusive.

"He will drive Viola's mission of racial equity and justice further by conveying the company's core values as it continues to give back to communities most affected by the War on Drugs," the company said when announcing T.I.'s new role. "His efforts in unity with Al Harrington's will propel mass social reform of the cannabis industry."

Viola said one of the things they expect to help the pair do will be forthcoming developments through the existing Viola Cares initiative. Viola Cares is the mechanism the company uses to fund social equity applicants trying to get their foot in the door of the cannabis industry. The goal of the program is to create 100 Black millionaires in the near future.

"I have the utmost respect for Al and all the work he has done with Viola to increase minority representation in cannabis and help Black and brown communities who have fallen victim to the War on Drugs," T.I. said. "Together we will expand social justice reform by providing tangible resources for disenfranchised communities and opportunities to build economic autonomy within the cannabis industry."

It's important to note with these kinds of equity incubation programs it's not just about the money and roof, which are certainly critical to success, but aligning all the other planets needed to create a successful cannabis company. Like the education you get watching Harrington, a guy who has pulled it off better than most, operate.

Viola Cares also works in more traditional cannabis advocacy avenues outside the industry like supporting ongoing expungement efforts across the nation.

While this is his first dabble on the cannabis side of it, T.I. has extensive experience volunteering his time to social justice causes with various groups. And while America put a greater spotlight on the wider issues and circumstances around repeat incidents of police brutality in 2020, T.I. had been pushing the issue for years. He dropped his "Us or Else" documentary on the subject to go with a matching album in 2016, while speaking his mind on the subject plenty before that.

Keep an eye out for the brands the Viola Cares program will be providing support to. Buying their weed is a great way to help the effort to diversify the industry.

LA WEEKLY Classifieds

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LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 20STCP05172
PETITION OF Anthony Ryan Vargas FOR CHANGE OF NAME To All Interested Persons: 1. Petitioner: Anthony Ryan Vargas filed a petition with this court for a decree changing names as follows: Present name: Anthony Ryan Vargas to proposed name: Anthony Ryan Luna
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: 01/26/2021 Time: 11:00am Dept: 72 The address of the court is: SUPERIOR COURT OF CALIFORNIA, COUNTY OF LOS ANGELES. Los Angeles Superior Court 111 North Hill Street Los Angeles, CA 90012 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: 09/30/20. Ruth A. Kwan Judge of the superior court.

Lopez v. Kintetsu World Express (U.S.A.), Inc. NOTICE OF CLASS ACTION SETTLEMENT
If you worked as a non-exempt employee for Kintetsu World Express (U.S.A.), Inc. in California between September 22, 2013 and June 21, 2019, you may be a class member and entitled to receive money from the Maximum Settlement Amount of \$1,150,000.00 and your rights may be affected by the release of claims in this case. For more information, please contact Simpluris, the settlement administrator, by calling (833) 200-7667. To receive payment from the settlement (or to exclude yourself or to object), you must contact Simpluris no later than February 19, 2021.

FICTITIOUS BUSINESS STATEMENT 2020217156
The following person(s) are doing business as LAZY LOTION. REGISTERED OWNER(S): 1. CRAIG B. FRAUCK 4520 VISTA DE ORO AVE. WOODLAND HILLS, CA 91364. 2. REBECCA LEE ARCHER 4520 VISTA DE ORO AVE. WOODLAND HILLS, CA 91364. 3. MAUREEN BURKE

6212 YARMOUTH AVE ENCINO, CA 91316. This business is conducted by a General Partnership. The date registrant started to transact business under the fictitious business name or names listed above: 10/2020.
NOTICE- IN ACCORDANCE WITH SUBDIVISION (A) OF SECTION 17920. A FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE I WAS FILED IN THE OFFICE OF THE COUNTY CLERK. EXCEPT, AS PROVIDED IN SUBDIVISION (b) OF SECTION 17920, WHERE IT EXPIRES 40 DAYS AFTER ANY CHANGE IN THE FACTS SET FORTH IN THE STATEMENT PURSUANT TO SECTION 17913 OTHER THAN A CHANGE IN RESIDENCE ADDRESS OF A REGISTERED OWNER. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED BEFORE THE EXPIRATION. EFFECTIVE JANUARY 1, 2014. THE FICTITIOUS BUSINESS NAME STATEMENT MUST BE ACCOMPANIED BY THE AFFIDAVIT OF IDENTITY FORM. THE FILING OF THIS STATEMENT does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14411 et seq., Business and Professions Code.) Publish 01/01, 01/08, 01/15, 01/22/21 LA Weekly

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