A New Slice of Nostalgia

A conversation with acclaimed director P.T. Anderson about Licorice Pizza, the '70s, and the enduring allure of the San Fernando Valley.

By Lina LeCaro
EPISODE

Women in Construction: Building America from the Ground Up

Listen at rebuildsocal.org/podcast
OMICRON COVID-19 VARIANT ‘NOT A CAUSE FOR PANIC’

The U.S. braces itself for the possible spread of a new COVID-19 variant, but President Joe Biden says no new measures will be necessary.

BY ISAI ROCHA

Days after the World Health Organization (WHO) classified the COVID-19 Omicron mutation a “variant of concern,” President Joe Biden said there is no “cause for panic.”

The variant has not been identified in the U.S., but White House officials have said it will eventually make its way to the U.S., as other variants have.

Biden said he does not believe new measures will need to be taken against the variant and iterated that economic lockdowns will not be needed.

“On Thursday, I’m going to be putting forward a detailed strategy on how to deal with this new variant,” Biden said. “And that is not shutdowns or lockdowns, but with more widespread vaccination and more boosters, testing, and – and more.”

Biden also said it may take weeks to determine how effective the current COVID-19 vaccines will be against the Omicron variant, although early data from South Africa has shown some protection.

“The patients that have been vaccinated so far have no complication,” Dr. Angelique Coetzee, chair of the South African Medical Association said in a CNN interview, Tuesday.

The Omicron variant was first detected by scientists in South Africa on Nov. 24, with the first case being traced to Nov. 9, but the variant has been identified in other countries such as Botswana, the Netherlands, Portugal and the UK.

The WHO then labeled Omicron a “variant of concern,” meaning the variant has either increased its ability to spread, increased in possible symptoms or seen an ability to evade public health measures such as vaccines and therapeutics.

Other variants that were labeled “of concern” were the Alpha, Beta, Gamma and Delta.

Coetzee said Omicron is not deadly thus far, showing only mild symptoms and no hospitalizations, according to the BBC.

The variant was found after a patient experienced symptoms uncommon with the Delta variant and did not have the usual sore throat, cough or loss of smell.

The patient’s entire family also tested positive, and Coetzee began seeing many more cases with the variant.

After news broke of the Omicron variant, President Biden announced travel restrictions, effective Nov. 29, for flights coming into the U.S. from South Africa, Botswana, Zimbabwe, Namibia, Lesotho, Eswatini, Mozambique and Malawi.

“[T]ravel restrictions can slow the speed of Omicron, it cannot prevent it,” Biden said in a briefing Monday. “Sooner or later, we’re going to see cases of this new variant here in the United States. We’ll have to face this new threat just as we have faced those that have come before it.”

While no cases of the Omicron variant have been detected in the U.S., L.A. Public Health is preparing for the possibility of it reaching the county. With no indication of new measures being needed, L.A. echoed the White House response of administering vaccines to all eligible children and adults.

“As the county prepares to deal with the possible threat of Omicron, a new variant of concern, the most important strategy remains making sure that everyone 5 years and older gets fully vaccinated or receives their booster dose as quickly as possible to reduce transmission of COVID-19,” Public Health said in a media release.

L.A. BUSINESSES MAY BE FINED FOR NOT ENFORCING VACCINE MANDATE

Effective November 29, the city of Los Angeles will fine businesses that do not ask for proof of COVID-19 vaccination to enter indoor areas.

Businesses and public locations in violation of the order will receive initial warnings, but may face a $1,000 citation after a second violation and $2,000-$5,000 citations thereafter – carried out by the Department of Building and Safety.

Since Nov. 9, indoor restaurants, gyms, nail salons, tattoo parlors, barbershops, movie theaters and more have been required to ask patrons for proof of vaccination, although fines were not yet being administered for non-compliance.

Both outdoor and indoor “mega events” such as arenas and stadiums are also required

GET ONE MONTH ON US TO HELP YOU TAKE CARE OF BUSINESS.

SUPPORTING SMALL BUSINESSES

FREE! 1 MONTH OF SERVICE^

200 Mbps BUSINESS INTERNET $49.99
+ $19.99 BUSINESS VOICE FREE^  12 mos. when bundled

INSTALLATION $99 $ FREE^  (w/ unlimited usage charges & Spectrum Mobile. Offer not available in all areas. *Internet offer is for 12 mos. when bundled w/ TV or Voice & incl. Spectrum Business Internet starting speeds. Speed based on download speed on wind connection. Wireless speed may vary. Available speeds may vary by address. Spectrum Internet modem is receipt & included in price. ** Voice offer is for 12 mos. when bundled with Internet & incl. one business phone line w/ unlimited local & long distance w/ in the U.S., Puerto Rico, & Canada plus 2,000 long-distance minutes to Mexico. Expires include phone taxes, charges and fees. Other telephone services may have corresponding taxes and rates. Standard pricing applies after promo period. Installation & other equipment charges, taxes & fees may apply. Services subject to all applicable service terms & conditions, which are subject to change. Services & promo offers not avail. in all areas. Restrictions apply. Call for details. © 2021 Charter Communications, Inc.)

CLAIM YOUR SPECIAL OFFER
CALL 1-855-743-3182 or visit Spectrum.com/Business

Limited-time offer; subject to change. Qualified new business customers only. Must not have subscribed to applicable services w/ in the last 30 days & have no outstanding obligation to Charter. *Offer expires 1/28/22. Free month offer will be applied as a credit by the 2nd month statement. Standard installation, taxes, fees, equipment and broadcast surcharge included. Excludes usage charges & Spectrum Mobile. Offer not available in all areas. ** Internet offer is for 12 mos. when bundled w/ TV or Voice & incl. Spectrum Business Internet starting speeds. Speed based on download speed on wind connection. Wireless speed may vary. Available speeds may vary by address. Spectrum Internet modem is receipt & included in price. ** Internet offer is for 12 mos. when bundled with Internet & incl. one business phone line w/ unlimited local & long distance w/ in the U.S., Puerto Rico, & Canada plus 2,000 long-distance minutes to Mexico. Includes phone taxes, charges and fees. Other telephone services may have corresponding taxes and rates. Standard pricing applies after promo period. Installation & other equipment charges, taxes & fees may apply. Services subject to all applicable service terms & conditions, which are subject to change. Services & promo offers not avail. in all areas. Restrictions apply. Call for details. © 2021 Charter Communications, Inc.)
We are here to help.

to ask for proof of vaccination or a negative COVID-19 test. Negative COVID-19 tests may be shown in the form of a printed document, email or text message. It must be taken within 72 hours of the event and show the test provider or laboratory.

No longer included in the order are malls and shopping centers as the city said it would be too hard to enforce due to multiple entrances.

A less restrictive portion of the order states that patrons dining in outdoor areas of a restaurant do not need to show proof of vaccination.

Children younger than 12 will also not be asked for proof of vaccination.

LAPD CREATES TASK FORCE AFTER TREND OF FOLLOW-HOME ROBBERIES

A 20-person LAPD task force was created in response to a recent trend in what the force has called “follow-home robberies.”

The Follow Home Task Force will be primarily staffed by the LAPD Robbery Homicide Division as 133 follow-home robberies are actively being investigated.

LAPD Chief Michel Moore instructed the Robbery-Homicide Division to create the task force on November 17, with the intention of finding the suspects in these robberies. The task force was accelerated on November 23 after a fatal shooting occurred outside the Bossa Nova Brazilian Cuisine on Sunset Boulevard.

Chief Moore later said the man was involved in an altercation with a robber who followed home a woman near the restaurant.

“Due to the unfortunate events, the chief of police has directed the chief of detectives to immediately institute the Follow Home Task Force,” LAPD said in a statement.

The robberies have typically occurred at high-end restaurants and shops in places such as Melrose Avenue. The suspects have reportedly targeted people wearing jewelry, or driving luxury cars, following them to their homes, or in some cases, unassuming locations such as empty parking lots.

LAPD said it found a link between at least six different gangs through past incidents where suspects were arrested.

People who frequent these upscale areas are being asked by LAPD to take measures such as being aware of their surroundings, not displaying valuable jewelry and calling 911 if they believe they are being followed. LAPD also asked people to comply with the robbers and write down all information they can remember as far as descriptions of the suspects and possible vehicles.
OVERCOMING OBSTACLES

Koreatown Lock & Key Bar Owner Cyrus Batchan Is Fearless

BY MICHELE STUEVEN

In the last 18 months, Koreatown Lock & Key bar owner Cyrus Batchan has endured mandatory closures and reopenings, multiple fires and robberies. He’s come face to face with endless insurance company battles as well as the vandals that ransacked and stole everything out of his beloved neighborhood bar including the light fixtures. Still, he says the universe is on his side.

“What a lot of small business owners realized during the pandemic is that we operate under challenging circumstances even on a regular day – city regulations, state regulations, upset customers – these are things a regular day – city regulations, state regulations, upset customers are all things we deal with,” Batchan tells us. “I stuck my key in to lock down at home and watching the capital insurrection, sometime between January 6th through the 9th, the business was burglarized and completely ransacked.

On January 8, Batchan noticed he hadn’t seen a notification from his alarm system, and noticed the camera and alarm systems were offline. After four fires at the neighboring shopping center, his first thought was that the building had finally burned down to the ground.

“I drove down there, the building was intact,” Batchan tells us. “I stuck my key in to open the back patio door of the building and the lock just shot out the other side. I peeked inside. The lights were on, the shelves were cleared and things were all over the place. People had been in there for two days clearing the place out, including all the light fixtures on the walls. I called the LAPD, they came and walked through the wreckage. I asked them to put up a patrol. They said they’d do what they could. I finally went down and started patrolling the neighborhood myself that night and at one point actually came face-to-face with the people who had burglarized the bar. I combed through the video footage determined to track these people down and got a case filed with the district attorney.”

Lock & Key reopened last June and has experienced a pre-pandemic business boom, but obstacles still remain. There was another fire just last week, once again originating in the same shopping center.

“The city still hasn’t said anything,” says Batchan. “The fires always start in different parts of the shopping center, which is a separate property. They won’t tell us anything. That last fire required more than 100 firefighters to respond. During all of this, my calls to then-councilman Mark Ridley Thomas went unanswered. It’s just another thing small business owners have to deal with. You can call the city to try to get some action. I had the arson investigator’s cellphone number, calling him constantly and sharing camera footage of the homeless going in and out. No action.”

Hurdles remain as the local restaurant industry grapples with supply chain issues, raising prices and labor shortages. When the bar opened in 2013, the minimum wage was $8 an hour and a well cocktail was $7 to $8. He now pays his staff $15 and while he can bump the prices up a bit, Batchan’s Koreatown regulars don’t want to pay West Hollywood prices for a drink. He compensates by reducing hours and puts more effort into driving business on the four days Lock & Key is open.

“For some reason, tequila is having a real moment and there’s an agave shortage right now as well as a bottle shortage,” says Batchan. “Some tequilas and bourbons are just not available now because of a lack of bottles. There are some bottles we used to get in a liter and now they are just 750, which increases our price. Some champagnes are almost not available for the same reason. As far as price increases, we see it in everything from the pepperoni that goes on our pizzas to the chicken wings. There is such a demand on the system. Our paper to-go boxes and napkins, everything has gone up from 20 percent to 40 to 80 percent on other items.”

Despite it all, even when the Moreno Valley native came face to face with the four vandals who had destroyed his livelihood at 4 a.m. that fateful morning, all Batchan could think of was his wife, child and saving a small business.

“When I was opening this bar next to a gas station and a Ralphs with no parking, everybody told me I was an idiot,” according to Batchan. “But I had a vision and I knew what it was going to be. Eight years, five fires and one burglary later, the business is still flourishing. The universe had its hand on my shoulder that night and throughout this process. The lesson I’ve learned from this whole experience was you can’t fight the universe, you just roll with the punches.”
Licorice Pizza, the '70s, and the enduring allure of the San Fernando Valley.

A conversation with the acclaimed director about his latest film, following his journey through the Valley and the challenges he faced creating a movie about a time he grew up in.

BY LINA LECARO

y definition, nostalgia is about wistfulness, warmth, and fond feelings for the past, but evoking it needn't always be driven by reliving simpler times. From the awkward innocence of childhood to the hormonal discovery of teenhood to the promise and scary freedom of finally becoming a grown-up, nostalgic cinema aims to capture the personal and relatable complexities of life within a particular time period.

The best movies do it visually and viscerally. Sets, costumes and props can recreate an era (and depending on the wardrobe department, some do it better than others) but it’s the story and the director’s approach to telling it that make or break it. Paul Thomas Anderson has become known for making it more than once, capturing the past in a dynamic and immersive way. In particular, his mastery of atmosphere, capturing the past in a dynamic and immersive way, has earned him a reputation for making it more than once, especially here. We don’t get enough credit for the way we do it.

Mike Nichols (Inherent Vice, The Master) but his casting choices have mostly varied, from familiar powerhouse (Philip Baker Hall, John C. Reilly, Julianne Moore) to unexpected career-changing choices (Mark Wahlberg, Adam Sandler, Burt Reynolds). With his latest, he takes the biggest risk of all, casting leads who’ve never acted in a feature length film before. He’s worked with Haim on music videos and shorts previously, and Cooper, a family friend via his father (who died in 2014), is a nice save for P.T.’s “home movies.” Both pull off what’s needed here, bringing touching realism as well as a Sonny & Cher-like chemistry to the screen. Sean Penn, Bradley Cooper, Tom Waits and Haim’s entire real-life family add texture to this simple tale of self-discovery.

After a tough year, Licorice Pizza’s bittersweet Valley Girl journey is a refreshing flashback for movie fans and it signals, hopefully, an auspicious new phase for Anderson. His latest may be (once again) set in the past, but its climax suggests a hopeful future. And as the writer, director, husband and father shared in our thoughtful and unfiltered conversation, he’s enjoying himself more than ever doing what he does, or at least he’s trying to.

(This interview has been edited for clarity and space in print. See LAWeekly.com for the full-length Q&A discussion.)

LA WEEKLY: To start off, I thought it might be enlightening to discuss reviews and the critical reception your films have received.

Do you care about what the critics say and do you think about the reception at all before a film comes out?

P.T. ANDERSON: It’s one thing when a writer takes the time to use their skill to describe things they felt from the film, that really gets you going and it makes you feel something. I’ve gotten very good reviews generally over my career. There’s definitely been moments where films have been more challenging. But you appreciate the writers that you care about, or writers that clearly put their heart into it, being right there with you, even if admitting that they struggled with the film. You’re vulnerable when you put a film out. You’ve spent a lot of time making it, a lot of time dedicating yourself to this insane pursuit of a vision that you have to see through and you can put an armor up just in case somebody wants to kick you. And so when you find out that you don’t need that armor, it’s like dropping something to the ground, and it’s this huge like, ‘oh, okay, what was I so worried about?’

Let’s talk about L.A. and specifically the Valley in the ‘70s, a decade you capture so well. As Generation Xers and L.A. natives, we have a certain perspective on things. I think our generation is the most enamored with nostalgia, especially here. We don’t get enough credit for our influence on the present either. Do you have any thoughts on why that is and why kids who grew up in the ‘70s seem almost obsessed with reliving it?

You remember the generation before us talking about the ‘60s and how great they were. I think we probably just sort of rolled our eyes. I mean, a bunch of dope-smoking, peace signs and things we probably dismissed. You ask yourself, ‘Am I getting old? Am I delusional or was it better?’ I don’t think it’s that simple. I think it’s both. I think, obviously, there’s no mystery anymore. And I think that’s a bad thing. In the film what becomes apparent – they’re two friends trying to find each other and they have to run to the streets or to visit the restaurants that they shared together. They only have landmarks of their relationship to go back to... this kind of thing couldn’t happen in a film set today. By the way, we’ve had this acceleration of the past few years. If our innocence hadn’t been lost before, I mean, it’s way in the rearview mirror now after everything we’ve all been through. I’m too nervous and too hopeful about the future to be a fuddy duddy saying, ‘Yeah, we had it all and it was great back then.’ But it was great.

I agree. I’m a parent as you are and I think you have to stay positive about the future when you have kids. But there was something special about the post-60s era, before computers and technology became so dominant. We lived through that transitional period of the internet changing things which is pretty crazy if you really think about it.

I’m just remembering how the emergence of the internet felt so optimistic initially. It felt like this socialist platform everyone could contribute to and everything was going to be equal and wonderful in the same way that people thought about the ‘60s as a revolution – how magnificent it was going to be and everything was going to change. And then it only took a few years before it was all completely fucking ruined.

It’s true, but I think we stay optimistic and maybe try not to be like our parents, bitterly boasting the good old days. And yet, your films are proof to a lot of us who grew in the ‘70s that it was. From the clothing to the music to the simplicity of just hanging out with friends on a Summer day. You really recreate it all so beautifully and I think that it’s alluring to watch even for someone who didn’t live through that time, especially backdropped by neighborhoods that look familiar no matter where you’re from. Can you explain a bit about the way you shoot and think about the look of your scenes?

When we were filming this movie we started last August and shot through November. Many, many days, unfortunately, there were fires. And there was sort of a light red and it was constantly diffused with smoke. And I was remembering – well be standing there and it looked exactly like it looked in the early ‘70s with all the smog. We look back and we reminisce about how wonderful that time was, but let’s not forget, there were days we weren’t allowed to go outside and play because there were smog warnings. The air quality was so bad, particularly in the Valley because it gets trapped between the Santa Monica Mountains and the San Gabriel Mountains.

In general, the film has an authentic, almost documentary-like feel. These people seem real as do the situations. Can you comment on the things you did to achieve that?

Obviously, we kind of make a lot of noise about shooting on film. So that’s a very strong leg up in terms of authenticity. But here’s the thing I think that you’re touching on – you can use a camera from 1972, you can have filmstock from ‘72. Okay, you can do all that if you’re lucky enough to round all that up, and that can help, but it’s the people that you’re looking at more than anything in a movie, right? And no one has any makeup on.

Right. Actually seeing skin is different and striking even. What about the clothing? We generally don’t have a large budget and I think early on, like with There Will Be Blood, I soon figured if you can get the costumes right,
it adds a lot. Because with *There Will Be Blood* we were outside for most of it, and in the desert, so we didn't have big elaborate sets to try and sell you on the period. All we had was the actors and their costumes. I realized you absolutely have to get the costumes right because that's what's draping on the actor and that's the main portal into the past.

With this one, there was always something that I was basing on my real life. Somebody that I knew, or somebody I knew once removed. My older sister had this friend and she used to always wear this t-shirt that said "I'll try anything once." So I was like, let's get one of those. The classic 70's statement t-shirt... Like her "You've Come A Long Way Baby" tee, which was the Virginia Slims cigarettes slogan. I love that. As a vintage clothing collector, I must say the research and references are spot-on.

The stylist did such a great job, especially with Alana's outfits.

Mark Bridges was a costume designer on every film with me and he can do everything, from the clothes in *Phantom Thread* and *There Will Be Blood* to 70's t-shirts, equally as well.

Alana really embodies the period. The whole ensemble makes for such a varied cast of characters. It was a pleasant surprise to see Tom Waits and even choreographer Ryan Heffington on screen. Of course, you have big stars like Sean Penn and Bradley Cooper. Can you tell us a little bit about your thought process in assembling this cast?

Sean Penn I've been trying to work with over the years and I wrote something that I thought would be delicious for him to play. I always fantasized about giving him a nice haircut, putting a suit on him so that he could really inhabit that kind of character that I grew up loving, the William Holden older actor type.

Ryan Heffington was doing a lot of these dance tutorials during the beginning of the pandemic and Maya, my wife, was watching them. I would see them and I thought, 'oh, I wonder if he would ever come play the part of this sort of dancing man servant to a Hollywood producer.' If you've ever seen the movie *S.O.B.*, a great Blake Edwards film from 1978, Stuart Margolin plays a very similar part. And I modeled the character after that. I was so excited to have him come and do it. That was our first couple days of shooting and he was terrific to work with.

Sean suggested Tom and I was so angry that I hadn't thought of it first. I was salivating at the prospect he would do it and we asked him and he said yes. That'll go down as one of my great memories of ever shooting anything – the weeks with Sean Penn and Tom Waits and Alana and Cooper at the Tail of the Cock restaurant. The Bradley Cooper scenes are so good, too. Definitely the funniest part of the film.

He's an incredibly dynamic actor. He's got incredible range. He can do it all and I've been wanting to find an excuse to work with him for quite some time. This seems like a perfect opportunity to let him grow his hair, grow his beard and away we go. That's one component of it that I think is pretty clear. But I think what added to it, and what made it really achieve a different kind of lift-off is that it was the first thing we shot, and we only had five days with him. And so he got to set the table for these two young actors who've never done anything before. And I can remember we consorted, we schemed, and I told him, 'you're going to give these two an entrance into movie acting.' He got to come out and chew the scenery and completely intimidate them. Which was right for the scene.

*Cooper Hoffman is very endearing. You obviously knew him as he's Philip Seymour's son. When you offered him the role, was he into it right away or were there concerns because it was such a big part?*

He was very hesitant and wanting to know more details. This is a very, very good indication of a strong, intelligent young man. It would not be a good sign if he had just suddenly said,
"Yeah, sure. What are we doing?" His response made me feel really good. But it didn't take long after we read it with Alana, and did some practicing and improvising, then he was hooked.

Was he pursuing or studying acting at all before this role?

He never said I want to be an actor. He showed an aptitude for it in home movies that we would make so I asked him if he thought it would be something he'd be interested in talking about or trying. And he reluctantly said yes.

Wow, that's incredible. Do you think he'll continue to act? I think about Mark Wahlberg and how you put him front and center in Boogie Nights. People mostly knew him as Marky Mark and he became a big movie star afterward. Do you see these two going on to become big movie stars?

I would never say 'my crystal ball says'... but what I will say is that their natural talent is enormous. And in Alana's case, she has a day job at the moment. So what's wonderful about that is that she doesn't need it. Cooper is still young and wants to pursue his studies... it's there for him if he wants it, and it's not going anywhere if he wants it, but there's no rush.

And talking about Mark – there's so many good actors, and there's not that much great material. Actors get a role and then they're asked to play that same role the rest of their lives. This is a very common thing. And it's a drag because most actors have a lot more to offer than just one thing. So sometimes you're casting a person, not on what they've done, certainly not on their experience or on the roles that they played previously, but based on who they are as people when you meet them.

You obviously like working with certain actors repeatedly. After watching a bunch of your movies together recently, including Inherent Vice, I noticed that your partner Maya Rudolph has a cameo in that and she has a cameo in Licorice Pizza as well. Do you guys consult each other on your creative endeavors and projects?

Probably far less consulting than you'd think, but only because we have four children. The majority of dialogue that happens in this house revolves around four children and the inner workings of this family. So at a certain point, dialogue about each other's work is kind of an afterthought.

Well, it's really nice to see her in your films. I know. There's a particular moment that I like very much in Inherent Vice. When she has a scene with Joaquin Phoenix and something is mentioned about his ex old lady Shasta Fay and right as the scene ends Minnie Riperton's song Le Fluer comes on. Minnie was her mother. There's a good 15-20 seconds where you get to see Maya on the screen with her mom singing. It's one of those magical moments. I kind of remember doing that in the editing room late at night and coming home to her to tell her about it.

Music is so important to your films. Every song choice in Boogie Nights is perfect and of course, Magnolia's music from Aimee Mann and John Brion sets that tone. Everyone from Suzi Quatro to Wings to David Bowie are highlighted in Licorice Pizza. Can you talk soundtrack choices?

The basic rule of thumb is you use music to balance things out with a song that will fit into that feel like the film? Yes? Ok then do it.

Music is so important to your films. Every song choice in Boogie Nights is perfect and of course, Magnolia's music from Aimee Mann and John Brion sets that tone. Everyone from Suzi Quatro to Wings to David Bowie are highlighted in Licorice Pizza. Can you talk soundtrack choices?

The basic rule of thumb is you use music to balance things out with a song that will fit the story; a song that the characters would be listening to or that would emerge from a radio. But you have to be OK with cheating from time to time. Meaning our story takes place in 72-73. But the Suzi Quatro song is '75. You have to be open if the song helps your story. I think that one, which is heard about 8 minutes in, tells the audience this is what the film's about. 'Our love is alive' and we're 'stumbling' into this thing and we're wandering into either a brick wall or a yellow brick road and we have no idea which. You can't depend on music to tell your story. If you don't have the foundation of a strong script or the actors aren't delivering. Music is not going to save you. It will feel hollow. You can't make the mistake of using a song in lieu of respect for your characters.

Speaking of music, Licorice Pizza is a record store chain that older Southern Californians remember fondly, but there are no references to it in the film. Did you have trepidation about using it?

At a certain point, you realize that about .0001% of us know what it is. So there's a regional component that might be upset. But then I thought, well what does it do for me? It reminds me of my childhood which is kind of good enough. You reverse engineer some justification, meaning, well, she's kind of like licorice and he's kind of like pizza and they do not go together, but somehow it just kind of works. At a certain point, I felt like I had to go with something instinctual that felt right. Anything else seemed overly simplistic. I thought, 'Does this feel like the film?' Yes? Ok then do it.

Read the full-length conversation with P.T. Anderson at LAMonitor.com. Licorice Pizza is in select theaters now. It goes nationwide on Dec. 25.
Vocalist and entrepreneur IV4 talks music and voodoo.

BY BRETT CALLWOOD

A.-based artist IV4 has been singing for her entire life. In fact, she says, she practically came out of the womb singing and performing. She’s laughing, but super-serious when she describes her passion for her music.

“I’ve always found ways to stay dedicated,” she says. “My mother definitely supported that, but super-serious when she de-scribes my passion for her music. Her other business is a clothing line provocatively called IEatBoys.

“I believe I started Naked Voodoo back in 2020, but it wasn’t really a cultivated idea,” she says. “I was making voodoo dolls for myself, and I posted one. I was making them for friends and people started wanting them more and more. COVID hit, and I sunk into that business. I have to make money somewhere else – I can’t be out touring. And it kind of took off.”

While the products are undeniably fun, it’s not a kitschy thing – voodoo is a part of IV’s culture.

“My family is West African and Haitian,” she says. “It’s something that is passed down, and then my mother is pagan and wiccan. She practices those as well. They’re very earthy people. I always thought it was something I’d never get to share with anyone. There are a lot of people who are eager to learn, and I’m happy to share with them.”

Her other business is a clothing line provocatively called IEatBoys.

“That is my passion project right now,” she says. “I’ve been wanting to start a clothing line for a while. I’ve had so many samples of different things in my closet, waiting in the plastic. I still have so many things I want to drop, and then my mother is pagan and wiccan. She practices those as well. They’re very earthy people. I always thought it was something I’d never get to share with anyone. There are a lot of people who are eager to learn, and I’m happy to share with them.”

Her other business is a clothing line provocatively called IEatBoys.

“That is my passion project right now,” she says. “I’ve been wanting to start a clothing line for a while. I’ve had so many samples of different things in my closet, waiting in the plastic. I still have so many things I want to drop, and...
**THE WINTER ZALYMPPIX KICKS OFF**

The second edition of L.A.’s favorite new pot contest will feature 14 of California’s best cannabis farms.

**BY: JIMI DEVINE**

Few things generated as much excitement in cannabis during the pandemic as Greenwolf’s Zalympix, and the second and inaugural winter edition is looking to keep the ball rolling.

Throwing a pot contest and not looking like a buster can be tricky. A handful of folks have pulled it off over the years. Names like the High Times OGs that got the Cannabis Cup going in the first place, the Blakes with the Emerald Cup, Chalice, and the Legends of Hashish event that saw its inaugural edition on U.S. soil last week come to mind as great representations. It’s fair to say that Zalympix carved a spot for Greenwolf on that list.

The results were awesome. The weed was great. As the world was slowly creeping back open, it gave the sesh-starved L.A. pot scene something to be excited about. While the cannabis world is popping again and probably 70% of the way to full steam compared to the first Zalympix, people are still plenty excited that round two has commenced.

The latest edition features 14 new faces competing for Zalympix glory with the ultimate goal of joining Zushi as the only one ounce. But you’re still talking about 14 of the best cannabis cultivators in California and you get a little bit more of each one to enjoy. It’s also still the same amount of weed overall as last time.

**The Contenders**

While it was tough to match the star-studded lineup of the inaugural Zalympix, there are plenty of faces who have received reverent praise from us here at L.A. Weekly. We believe Blueprint had arguably the biggest launch of 2021 backed by its hyper elite flowers, again proven with a strong best-in-show at Hall of Flowers in Santa Rosa.

The Powerzzzup team was featured in our 4/20 feature this year. That was the first time we got to see Fly and The 2090 Shit. It was an agonizing months-long wait for the pair to hit shelves but we expect Fly to be a contender here.

Last month we spoke with Chauncey Leopardi about his 20 years in cannabis. We’re not surprised to see the Squintz in the mix. It was some of our favorite cannabis from MJ Biz Con in Las Vegas.

Here are all the entries with a few notes on the ones we’ve had the chance to sample from the box.

**The THC Debate**

One of the things we noticed is that more than half of the entries came in with a test result of 30% THC or over. We urge everyone not to put a lot of stock in those numbers when trying to determine the best. We even debated including them. But there is something to be said for people who can grow plant resins with that much pot in them. But we don’t really understand completely as a consumer base how the THC percentage interacts with all the other stuff in great pot. So while it’s worth looking at, results should never be the sole deciding factor of who has the best weed.

The judges have a month to get their scores in. Greenwolf will announce the winners in January.

---

**THE WINTER ZALYMPPIX 2021**

**PHOTO BY JIMI DEVINE**

**THE WINTER ZALYMPPIX 2021**

**PHOTO BY JIMI DEVINE**
If you are a cigarette smoker, you may be eligible to participate in a research study on smoking at the University of Southern California's Health Science Campus.

If so, you can participate in a research study in which you can receive compensation.

To learn more about the study, call (323) 442-2598, text (323) 813-7833, visit smokingstudy.usc.edu, or email uschealthresearch@gmail.com.
1. Petitioner: RICHARD MICHAEL BOZZO filed a petition with this court for a change of name as follows: Present name: RICHARD MICHAEL BOZZO to proposed name: RICHARD VASTANO.

2. The court makes the following order: 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 prior to the hearing. If no written objection is timely filed, the court may grant the petition without a hearing.

NOTICE OF HEARING
Date: December 22nd 2021 Time: 9:30am Dept: 447

The address of the court is:
SUPERIOR COURT OF CALIFORNIA, County of Los Angeles North Valley District 8955 Foothills Avenue, Chatsworth, CA 91311 Mailing Address: SAME.

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.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 21STFL09441

PETITION OF LORENZO De Leon For Change of Name

To All Interested Persons:

1. Petitioner: LORENZO De Leon filed a petition with this court for a change of name as follows: Present name: LORENZO De Leon to proposed name: Juan Alfonso Angulo Vazquez,

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 21STFL09448

PETITION OF RICHARD MICHAEL BOZZO FOR CHANGE OF NAME

To All Interested Persons:

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: December 20th 2021
Time: 10:30am Dept: C Room: 312
The address of the court is: SUPERIOR COURT OF CALIFORNIA, County of Los Angeles Norwalk Courthouse 12720 Norwalk Blvd. Norwalk, CA 90650
Mailing Address: SAME.

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: 10/20/21 Judge Margaret M. Bernal Judge of the Superior Court.

RICHITOS BUSINESS STATEMENT
2021047108

The following persons are doing business as: 1. WAREHOUNDED MOLIVE 2. MOLVE S & APPAREL SERVICES Street address: 860 S BROADWAY ST SUITE 400 LOS ANGELES CA 90014 MAILING ADDRESS: 1802 8TH STREET LOS ANGELES CA 90019

Articles of incorporation or Organization Number: A16020160510284
REGISTRY OWNERS: 1. MK APPAREL INDUSTRIES LLC 1802 SOUTH COCHEN AVE LOS ANGELES CA 90019

This business is conducted by an LLC. The name registrar is transmitted to the person under the fictitious business name or names listed above.

NOTICE IN ACCORDANCE WITH SUBDIVISION (a) OF SECTION 17910.

A FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED BEFORE THE EXPIRATION.

EFFECTIVE JANUARY 1, 2014.

The FICTITIOUS BUSINESS NAME STATEMENT MUST BE ACCOMPANIED BY THE AFFIRMATION 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 14041 et seq. Business and Professions Code).