

DIRTY HONEY ARE PUTTING THE ROLL BACK IN ROCK • DRESSED TO THRILL AT THE HILBERT MUSEUM • TODD SAVVAS IS L.A.'S RESTAURANT WHISPERER

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Good Times with Nile Rodgers

The prolific producer rolls into L.A. as curator of the groovy new outdoor skate party DiscOasis. **by Lina Lecaro**

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L.A. COUNTY WORKERS MUST NOW BE VACCINATED

This week, vaccine mandates came down for all L.A. County employees and California health care workers, while the city of Los Angeles pushes for a mandate to enter businesses.

BY: ISAÍ ROCHA

Vaccine Card

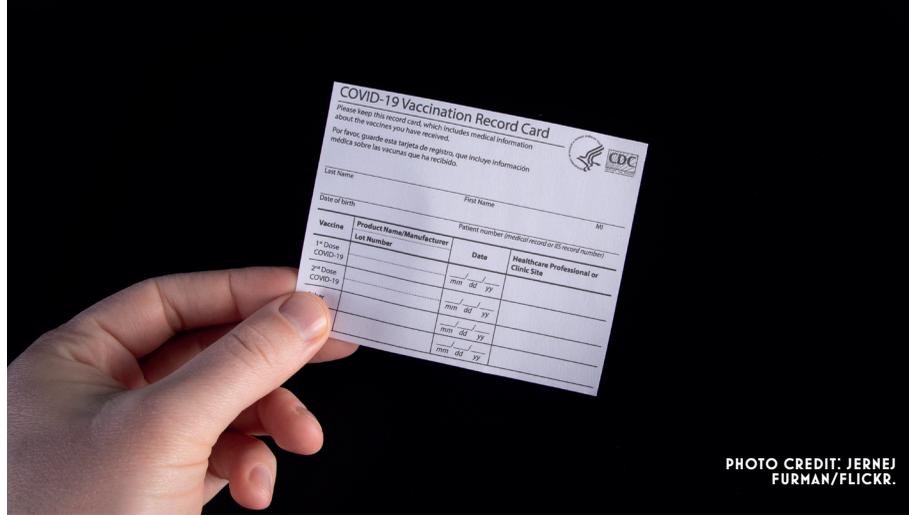


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All L.A. County employees will be required to show proof of vaccination against COVID-19 by October 1.

The executive order was given by L.A. County Supervisor Chair Hilda L. Solis, who said the county is “prepared to lead.”

“[W]e are once again demonstrating to employers across the county that we are prepared to lead by example and set a standard for slowing the spread – just as we did when reinstating indoor masking, which has since been emulated by varying degrees by the CDC, the state, and localities across the country,” Solis said. “We must all be prepared to come together and do our part to protect one another and get this virus under control once more.”

With both California and L.A. County being under a state of emergency, Board of Supervisors Chair Solis has the authority to give executive orders, “for the protection of life and property where necessary to preserve the public order of safety.”

The mandate is effective immediately and will apply to 110,000 employees in all county departments. Religious and medical exemptions may be given and Solis said the October deadline gives employees time to consult with their health care providers.

CITY COUNCIL PUSHES FOR PROOF OF VACCINATION TO ENTER BUSINESSES

L.A. City Council members presented a motion last Wednesday that would require proof of COVID-19 vaccination in order to enter indoor areas.

The motion presented by Council President Nury Martinez and Councilman Mitch O’Farrell would mirror that of New York City’s recently announced mandate, requiring proof of at least one dose of a COVID-19 vaccination to enter indoor settings such as L.A. restaurants, bars, gyms, stores and entertainment venues.

“Enough is enough already,” Martinez said. “Hospital workers are exhausted, moms who have put aside their careers are tired, and our kids cannot afford the loss of another school year. We have three vaccines that work and are readily available, so what’s it going to take? Our kids are about to return to school and the unvaccinated are putting their lives at risk every day. Ask your questions, talk to your doctor, and get the vaccine. Let’s put this behind us.”

The motion would instruct the L.A. city attorney to “report back” with a plan of action for businesses and stakeholders.

“Hard-working Angelenos, their customers, and the general public deserve to be safe in public spaces,” O’Farrell said. “The vaccines are our most effective form of protection, and the time to act is now.”

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Pleasant Holidays.

Kat Graham, Nile Rodgers and Will.i.am at DiscOasis.



PHOTO BY RICH FURY/GETTY IMAGES FOR CONSTELLATION IMMERSIVE

GOOD TIMES WITH NILE RODGERS

The prolific producer rolls into L.A. as curator of the groovy new outdoor skate party DiscOasis.

BY LINA LECARO

Happy days are here again / The time is right for makin' friends.

Let's get together / how 'bout a quarter to ten? / Come tomorrow, let's all do it again!

— “Good Times” (Chic)

With its alluring bass line, chucking guitars and feel good chorus, Chic’s “Good Times” is one of the most recognizable R&B anthems of all time, an all encompassing, bouncy bath of groove and fervid funk that captures joy from start to finish. Right from release, it was clear that the track (off the band’s 1979’s *Risque* album) was more than another disco hit. Its blissful beat connected with people on another

level, especially the skating crowd who’d been congregating at local rinks, rolling around to dance music throughout the ‘70s and — like the hip-hop community, led by the famous sample in Sugarhill Gang’s “Rapper’s Delight” — found a signature jam and mode of celebration in the tune.

Tapping into roller disco, hip hop and club culture was no accident for Chic’s guitarist and lead songwriter Nile Rodgers. The New York born and bred musician, who also spent a lot of his childhood years in Los Angeles, grew up around musicians (his dad was a percussionist and his stepdad was a “beanik PHD” — as he

described in his 2011 autobiography, *Le Freak* — who hung out with the likes of Thelonus Monk and Richard Pryor). Nile was always around creativity and movement, and his music has always reflected that.

In an exclusive interview with the legendary musician and producer on the site of his latest project, **DiscOasis** (an outdoor roller disco gathering at the South Coast Botanic Garden in Palos Verdes), Rodgers shares with *L.A. Weekly* about his approach to music and deejaying and the influence skating had on his life and work.

“I had to go back to my childhood and think about that one new record that the DJ would play or how a song I never heard would make me feel,” Rodgers, whose official position with DiscOasis is music curator and “groovemaster,” says of his take on the event’s soundtrack. “I wanted to make sure I had one thing like that in each crate. The example I like to use is an old jazz record called “Bumpin on Sunset.” The

skating rink we used to go to was on Sunset Blvd. in L.A. and none of us knew that song, but once we learned what it was called, it spiritually became more important to us.”

A little googling takes us to the percussive ditty by Wes Montgomery, and leaves us excited to dig into the jazz man’s catalog (thanks Nile!). He doesn’t recall the moniker of the local rink, but we’ve ruled out Flipper roller disco on Sunset as that opened in 1979, the same year “Good Times” came out. Rodgers is talking about formative memories of childhood, which apparently saw him on wheels often.

“I moved to L.A. when I was 7 years old. I got kicked out of the L.A. school system for cutting school 75 days straight and I used to go Downtown a lot and I would go see a bunch of different movies because there were no movie ratings back then,” he shares. “Once I remember the police caught me and I outsmarted them. I would say Jewish things because I was raised



in that New York Jew community and I would just say all these words they didn't get. Then I would show them my school asthma note from months ago and get them to show me where the theater was. They'd even take me there. I also went skating a lot, to all the different rinks out here."

Though Rodgers is still a busy producer (he recently had two hits on the charts in Britain), he says his curating gig felt meant to be, so he made time for it. "When I first got the call it was almost like, 'thinking about it,' but of course all they had to do was mention roller skating then I was like, 'but of course.' Then we started to vibe together and that's what tells you when you're with the right team, because it's always a give and take and people have great ideas and you work them out together."

Indeed, Discoasis' producers – called Constellation Immersive – have realized a unique vision, from the little known location (a beautiful botanical garden about 45 from central L.A.

via the 10 freeway) to the eye-poppingly glam decor to choreographed roller spectacles, which clear patrons from the rink and provide full-on shows to ooh and ogle throughout the night. Still, Rodgers' participation is in and of itself, the most significant thematic element of the event. Before you even get to the shimmering oasis, there is a walk-thru the grounds to get to it, and it's full of fabulous photo ops and referential Rodgers moments, including go go dancers moving to Nile-produced or written music for Madonna, David Bowie, Diana Ross and more.

"Every day we talk about what can we do to make it better because it's based on the user experience," Rodgers insists, adding that he remains connected to the skate community and is involving it as much as possible. "I called my various skate crews and real skaters and they've been coming here and they love it. I was actually trying to organize a whole New York crew to come out [many did so on the opening VIP night which took place right after our interview and also saw a ton of celebrities in attendance

including fellow music legend Jimmy Iovine and Adam Lambert]. I know people who skate from everywhere, serious skating cities like Detroit, Atlanta, New York, and L.A. of course.

"I do want to make it clear that the team has been so incredibly involved in making sure that everyone loves this experience – the artistic experience and just that everything works as well as it can. If you think about it, we are up against nature and you can't control nature."

We had to interject: Does he mean the outdoor elements or COVID-19 (which is clearly not behind us)? "Well yeah, throw COVID into the mix, too," he answers. "Because at the time we conceived this, the numbers were taking a real downturn, like it was going down down down. But now because of the variant and people being too lax in my opinion, it's back up."

The fact that DiscOasis is outdoors made it a relatively safe bet either way. Our recent visit there had a great crowd, many dressed in sequins, satins and glittery get-ups. It was easy to socially distance from people, and if you get

tired of skating there's a spacious dance floor right between the DJ and disco ball-adorned skate area. There's also a food truck, bar, a store with branded merchandise, a VIP area, and plenty of seating surrounding the rink, which is pretty fun to look at all on its own.

Gen-Xers and above, in particular, will have retro flashbacks that conjure pop culture's prominent skater imagery, from movies such as *Xanadu* and *Roller Boogie* to TV shows like *Chips* and *Charlie Angels*, which both nodded to the roller trend in classic episodes older folk (like this writer) can't forget. And of course, Rodgers will be forever associated with the most iconic disco of all time – Studio 54 – which famously inspired his song "Le Freak," after he was refused entrance (the chorus lyrics "freak out" were originally "fuck off!"). Yes, DiscOasis is a must-do for fans of '70s nostalgia, but Rodgers stresses the music is intended to encompass every era.

"I have created a virtual crate so the DJs who spin here can go 'crate digging,'" he explains of his curation approach. "I have them labeled like, crate number 1 with around 300 records and it's all like classic disco because the last time I was at a roller disco was the '80s. I met Madonna in '84 'cause The Roxy [in New York] used to have skating. At those rinks, I would hear everything from disco to Duran Duran and that was super pleasing to me, to hear a mix of the old stuff and the new. By the time I went to the Roxy I had already worked with Bowie and we'd been skating to 'China Girl' [another hit Rodgers produced]."

"So for my crates I wanted them to evolve," he continues. "It seems like a lot of people keep wanting to come back again and again, so the last thing I want is for someone to come back hearing the same stuff. I want to keep having fresh reactions, and so in crate 2, I kept the mix in mind. It's methodical. . . We have kids of all ages and I think it's wrong to superimpose your idea of a great pop song onto them. I live on the water and I have a driveway that's paved all the way to the water. I put on my skates at home and play the music and skate in my driveway. One day it hit me while I was skating; a Carly Rae Jepsen song came on and it was very catchy and I went, 'wow shit, this is great, we gotta put this in.' It went well with the other songs I picked. So songs I would not usually put on, wound up giving us a great mix."

Rodgers mentions Taylor Swift and Rihanna as two newer artists that can also be heard in his virtual crates, but even if he were to limit the scope to his own work and/or artists he's worked with, it'd be more than enough to provide DiscOasis' wheelin' wonderland with diversity across the decades.



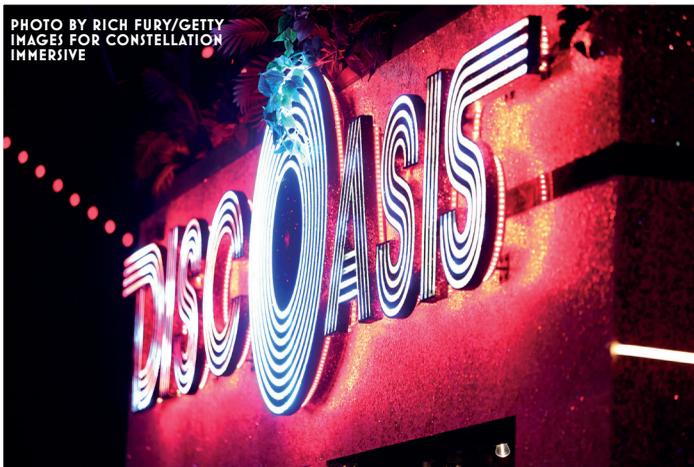


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PHOTO BY RICH FURY/GETTY IMAGES FOR CONSTELLATION IMMERSIVE



PHOTO BY STEFANIE KEENAN/GETTY IMAGES FOR CONSTELLATION IMMERSIVE

As we saw when we attended Rodgers' 4h of July concert at the Hollywood Bowl in 2019, this man has worked on more hits than anyone. Let's rundown the music maker's mind-blowing resume, shall we? Hit singles "Dance, Dance, Dance," "Everybody Dance," "I Want Your Love," "Le Freak," and "Good Times" (one of the most-sampled songs of all time) with Chic; "I'm Coming Out" and "Upside Down" for Diana Ross; producer of David Bowie's *Let's Dance*, Madonna's *Like a Virgin* and The B-52's *Cosmic Thing*, all of which yielded multiple hits; singles including "Original Sin" by INXS; Duran Duran's "The Reflex" and "Notorious"; soundtrack work for films such as *Alphabet City*, *Gremlins*, *Thelma and Louise*, *The Fly* and *Coming to America*; and more tracks for Eric Clapton, David Lee Roth, Ric Ocasek, The Stray Cats, Sheena Easton, Thompson Twins, Grace Jones, Cyndi Lauper, The B-52s, Mick Jagger, Debbie Harry, Bryan Ferry, Chris-

tina Aguilera, and more recently Lady Gaga, Pharrell and Daft Punk (he not only co-wrote but played on "Give Life Back to Music," "Lose Yourself to Dance" and "Get Lucky"). And that's just *some* of his accomplishments.

At 68 years old, the three-time Grammy Award winner looks more like he's 38, even after overcoming drug use in his youth and two cancer scares in later years. He's sure a sight with his trademark dreads and electric smile when we first meet him twirling about on skates before our interview at the event site, donning a t-shirt that reads "Halsen, Gucci, Fiorucci" – a ref to Sister Sledge's hit "He's the Greatest Dancer," off the best selling album *We Are Family*, which he co-wrote with former Chic partner Bernard Edwards in '79 (a big year for him). It's also a nod to his "We Are Family" foundation, the charity group he created to support youth all around the world,

fighting against systemic problems including racism, sexism and discrimination of all kinds. A portion of DiscOasis' proceeds will go to the organization, so the gathering offers good vibes in more ways than one.

And "Good Times," of course. You may not be able to totally "leave your cares behind" as the song touts, in terms of the pandemic right now, but DiscOasis is one of the few happenings that you can dress up for, shake your bootie at, and roll and revel with less risk. Rodgers hopes you'll find a new state of mind too. "I want people to feel good and relaxed," he says as the interview ends. "What I've learned is joyful experiences last and stay with you... just like concerts. I want people to feel that way here."

DiscOasis runs through Labor Day and is located at 26300 Crenshaw Blvd., Rancho Palos Verdes. \$49 and up. For DJ line-up, info and tickets go to <https://thediscoasis.com>

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TODD SAVVAS IS L.A.'S RESTAURANT WHISPERER

BY MICHELE STUEVEN

At a time when restaurants are opening at a dizzying pace while others still struggle to survive, you need more than good food to thrive and regain momentum after a pandemic. It takes a little extra magic dust.

Marissa Hermer, who currently co-owns The Draycott, Olivetta and is a Boujis Group partner working on the massive Issima project at La Peer Hotel, says it takes more than working your tail off alongside a stellar team – so she has brought on the talents of international mystic Todd Savvas.

It's not unusual for restaurateurs to enlist experts to help with getting the best flow and atmosphere to attract guests. When Craig's in West Hollywood installed a water feature according to the advice of their feng shui expert, there was a measured uptick in business.

A self-taught spiritual teacher and mystic raised to be a prophet in the Pentecostal Christian church in his native Australia, Savvas has traveled the world blessing and cleansing spaces of negative energy.

The Gilbert Scott in London, an elegant, grand dining restaurant located in the 19th-century surrounds of St. Pancras Renaissance Hotel in King's Cross was one of his first assignments. Located in one of the oldest and most historic train stations prior to its massive renovation, there was quite a lot of energy that had to be addressed.

"I go into a space and get rid of any leftover bad energy and readjust the flow to create an energetic space for success and prosperity," Savvas tells *L.A. Weekly* at the bar of The Draycott over fish and chips. "Buildings in Europe are of course very different because they are a lot older. There were decades of leftover old energy. When we work on cleansings and blessings, it's a lot like vacuuming. We're talking about buildings that are hundreds of years old, especially in London, that have just been sitting there stagnating. Especially with restaurants, people are coming in over lunch or dinner and are letting a lot of things go. What are you doing in a restaurant? You're sitting down and you're having a conversation – good or bad. You're

angry because you got stood up. All this high-intensity energy is being sent out into the space constantly over many years."

After a string of bad luck, the restaurant's general manager came to Savvas when the staff began having accidents both at home and at work.

"I had to go through this massively huge space to clear out generations of conflicting energy. When you go into a restaurant you are shedding stuff and taking on stuff and it's good to clear the air. When you're doing a cleansing or a blessing, the energy in the room is going to set the stage for the success of your business."

It all starts with a reading from 30 of Savvas' 444 personalized tarot cards as well as a tour of the space. When he met with Hermer in January of 2020, there were a few concerns she had about the location, like noise complaints from neighbors, so they worked on some cures to repel negative energy directed towards them. That involved things like salts, which are protectors as well as crystals and mirrors. They went through each and every room burning sage and palo Santo (called smudging) and said a prayer in each room. The function is designed to attract people who want to be in the space



Restaurateur Marissa Hermer and Todd Savvas at The Draycott

with a positive attitude. The readings are also meant to bring out the positive energy of the owner as well, which sets the tone from the top down among staff and customers.

"At Olivetta we anointed the door frames with enchanted oils and looked at every room to see if it needed any adjusting," says Savvas. "One of the typical things in feng shui is we never want to have a toilet without a seat, because that represents money running out. So when we couldn't adjust the fact there are no toilet seats in the bathroom, we got some red tape and taped it above the door frame. You can't actually see that it's there, but red is used to stop that flow from running right out of the actual restaurant itself to the bathroom and down the toilet. Those are some of the tricks and tweaks we use."

Another blessing that comes with the mystic's services with the opening of a restaurant is gifting the space with a Ganesha, the elephant god in Hinduism. It's said to clear obstacles and be the creator of new beginnings and traditionally lives in the front of the house, maybe on the bar. It's meant to act as a protector overlooking the entire space. Offerings like peaches, which represent abundance and immortality, as well as oranges and mangoes, which are opulent and rich fruits that represent the sweetness of life are made every day. The fruit is consumed later by the management team to spread love and good luck throughout the restaurant. A smudge and a

cleansing are done on all the employees as well.

"He's helped me stage every restaurant and taught me how to put vinegar in a bowl so if there's a bad space or a dead space that bad spirit will get sucked up," Hermer says of her spiritual teacher. "We put mirrors up so that if we have a cranky neighbor, that energy will get reflected right back at them. Every time that Todd has come on-site to all of our restaurants, the very next day we get this rush that includes popular celebrities. The crew jokes about it and bets who the next celebrity will be walking in the door the day after Todd visits. Opening a restaurant in Los Angeles is different from London. The Brits don't brag about it when a celebrity or any of the royals come in. In America, that moves the needle."

In Hermer's very first reading, when she first opened Olivetta, he told her things were going to go amazing for about three months and then something would happen outside of her control and she would just have to let it all happen, but would recover in the end. That's when the pandemic hit. Now it can take a month to get an Olivetta reservation.

"The truth is – do I believe in all of this?" says Hermer. "I don't know. But we're in the hospitality business which is a crazy industry to begin with. I'll work my tail off, and take all the luck and magic that I can possibly get on top of that. Especially after a global pandemic, bring me that magic. I'm here for it."



The Olivetta Dining Room (Moses Truzman).

DRESSED TO THRILL GLAMS UP THE HILBERT MUSEUM

Evoking a time when fashion was about romance and style.

BY LIZ GOLDNER

My mother was a fashionista decades before the term was first used. She trolled the aisles of Lord & Taylor department store in New Jersey, looking at the latest styles. She read fashion magazines and newspaper columnists (especially Eugenia Sheppard) who personalized fashion by writing about the people who made the clothes and those who wore them. As fashion and art were important aspects of my mother's *raison d'être*, she would have loved this exhibition as it extols the glamor, attention to detail and aesthetic aspects of 20th century couture.

Indeed, *Dressed to Thrill*, on exhibit at the Hilbert Museum through November 12, displays stunning depictions of fashionable women (and a few men), with many of the paintings and illustrations created for fiction and popular magazines, including *Saturday Evening Post*, *Redbook* and *McCall's*.

One dramatic painting, *Beautiful Woman in Large Hat*, for a *Cosmopolitan* magazine cover, features a larger-than-life portrait of a 1940s glamor girl, replete with exotic makeup, deep red lipstick, arched eyebrows and a large red and white hat framing her face. Artist Bradshaw Crandell also created portraits of famous film stars including Bette Davis, Judy Garland, Veronica Lake, Carol Lombard and Lana Turner.

The elegant painting, *Linda Darnell as Lucretia Borgia* by Henry Clive, from his "Pin-Up Girls of History" covers series for the *American Weekly*, harkens back in its painting style to detailed figurative works of earlier centuries.

It also mirrors in style and coloration *The Blue Boy* by Gainsborough, owned by the Huntington Library in San Marino. The Clive painting transforms Darnell into the notorious Lucretia Borgia (1480-1519), the illegitimate and salacious daughter of Pope Alexander VI. It is an exquisite portrait of a noblewoman dressed in a deep blue velvet Renaissance-style gown and headdress, adorned with pearls. Other actresses posing as notorious historical women for Clive included Claudette Colbert, Marion Davies, Rita Hayworth, Hedy Lamar, Dorothy Lamour and Maureen O'Hara.

Just Married by Gordon Johnson, also for an *American Weekly* cover, contrasts Clive's painting in several ways. The cartoonish Eisenhower era (1956) illustration depicts a just married, fashionably dressed couple, standing alongside a baby blue convertible, engaged in a fierce argument. Curator of the exhibition and Hilbert Museum Director Mary Platt explains, "Hubby seems pretty sure of himself – and he has the map. But his new wife seems equally certain she knows where they should have turned: somewhere back there. We can only hope they work it all out and get to their destination – and that it has a pool, and umbrella drinks!"

The contrasting *Scarecrow* calendar illustration by Earl Moran is a pin-up style portrait of a curvaceous woman humorously posing as a scarecrow, wearing Halloween colors. Another pin-up is Fritz Willis's *Ice Follies* of 1952, a cover illustration for an ice-skating program. This classic painting of a long-legged woman in a scant, fur-adorned skating costume recalls a time when blue-eyed blondes



Earl Moran, *Scarecrow*, (Undated, probably 1940s), pastel on board.

COURTESY OF THE HILBERT COLLECTION

were among the models and prototypes for fashion-conscious girls.

The newest painting in this show is the 1982 *Love with a Perfect Stranger* by Robert Maguire, created for a romance novel cover. The film noir style work in vibrant colors illustrates a handsome, well-dressed couple kissing goodbye in front of a train, while smoke alongside them coming from the engine takes the form of an apparition. Platt explains, "He [Maguire] was known for his mastery of female characters, especially his *femmes fatales*, who maintain an air

of glamorous mystery but still seem realistic."

The most detailed and fanciful painting in the exhibition is *Ruth's Cheeks Flushed; Her Eyes Became Starry* (1934) by Pruett Carter. The work is composed of beautiful young women dressed in ball gowns, being wooed by an assortment of male characters, presumably from the movies. They include a sheik, a pirate, and two aristocratic gentlemen from the late 18th century. This cover illustration created for *Ladies Home Journal* during the Depression must have attracted legions of women



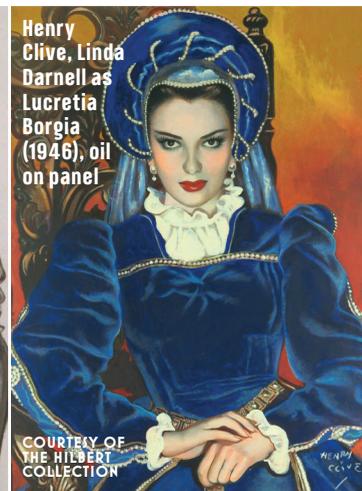
Gordon Johnson, *Just Married* (1956), gouache

COURTESY OF THE HILBERT COLLECTION



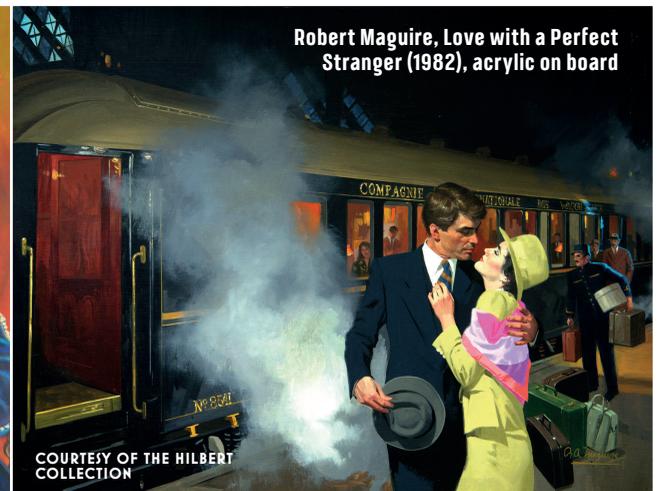
Joseph Christian (J.C.) Leyendecker, *Fitted for a Suit* (1916), oil on canvas

COURTESY OF THE HILBERT COLLECTION



Henry Clive, *Linda Darnell as Lucretia Borgia* (1946), oil on panel

COURTESY OF THE HILBERT COLLECTION



Robert Maguire, *Love with a Perfect Stranger* (1982), acrylic on board

COURTESY OF THE HILBERT COLLECTION

to purchase and read through the magazine, and to try to mimic the gorgeous models on the cover in their style of dress and makeup. Carter is quoted in the exhibition didactics: "The illustrator may be likened to the director of a motion picture. He must live the part of each actor. He must do the scenery, design the costumes, and handle the lighting effects."

A fashionable boy also has a place in this exhibition, with *Fitted for a Suit* by Joseph Christian Leyendecker, created for a 1916 *Saturday Evening Post* cover. The painting by the German-born artist – who inspired and influenced Norman Rockwell – depicts a startled young man being fitted by an old, curmudgeonly tailor. Leyendecker studied art at the Art Institute of Chicago and the Académie

Julian in Paris, and created 322 covers for the *Post*, including New Year's Baby, the pudgy, red-garbed Santa Claus, flowers for Mother's Day, and firecrackers on the 4th of July.

The exhibition, featuring several other paintings and illustrations of well-dressed and coiffed women, brings viewers to a time when glamor and elegant couture helped define a woman's (and a man's) social standing – and when clever marketing in magazines helped propel our country's high-fashion industry to major status on the world stage.

"Dressed to Thrill" is on view through November 12. Hilbert Museum of California Art, 167 N. Atchison Street, Orange, CA. Tue. – Sat., 11 am – 5 pm. 714-516-5880. Free. hilbertmuseum.com

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THE SWEETEST SOUNDS!

Dirty Honey are putting the roll back in rock.

BY BRETT CALLWOOD



PHOTO BY MIKE SAVOIA

Dirty Honey feels like a vital rock & roll band right now. We don't mean that in a hackneyed, journalistic "you gotta hear this" sort of way, but rather in the sense that rock music genuinely needs the fresh, sweet sounds of Dirty Honey.

They're far from the only group of youngish musicians creating this sort of a racket. But unlike, say, Greta Van Fleet, they're managing to pay homage to the past without being accused of pilfering from it. They've toured with the likes of Guns N' Roses man Slash, and they're currently on the road with the

reformed Black Crowes – all of which makes sense. These guys have a dirty blues sound in their rock, a swing that has been missing in new music for a while. Put simply, they're putting the roll back in rock.

The band formed in 2017, when Marc LaBelle (vocals), John Notto (guitar) and Justin Smolian (bass) were joined by drummer Corey Coverstone.

"He joined us for this gig that we were actually playing on the street of Sunset Boulevard, in front of a weed shop," Smolian. "At the end of the gig he stood up and said that he wanted to be in the band. After we got him in, it was all

engines go. We recorded our first demo a couple of months after that, and by the end of the year we had management. It's been an amazing ride since the four of us got together. It's been really fast. Our mission has really been to be the best rock band in the world if we can, and that's what we're trying to do."

In the four years since, the band has evolved at a frightening pace. They found their feet, and their sound, fast. Got management, all of the business shit straight. Now, they're flying. Smolian is the L.A. native in the band, the other three transplanting in. But they feel proud to be based here.

"We cut our teeth in L.A.," says LaBelle. "But we're definitely not like a Sunset Strip band, to me. We avoided the Sunset Strip like the plague. There wasn't a scene happening, and it wasn't like the '80s or even the early '90s for us. We cut

happened to me. This is pretty high for me. There's a couple of other bands that might not be around much longer, but so far this is the big one for me."

Dirty Honey and the Black Crowes share management, so a touring arrangement was a no-brainer. When LaBelle traveled to NYC to catch the Crowes' first reunion gig on the Bowery, he was determined to make something happen.

"I went out there, and we had been talking to our manager who is also their manager about doing some shows together, and Chris was literally saying, 'Hey man, I hope you're ready to do some shows,'" LaBelle says. "The early conversations were like, maybe it'll be 10 shows with them on this tour. As time went on, with COVID restrictions and trying our best to be safe, we were getting bigger too. It became a marketable show. It's a good bill and people are really enjoying it."

These two bands on the same bill just makes so much sense. Both share that rock & roll swagger, the Keith Richard thing. Sexy and fun, and absolutely danceable. It's also great to hear the Dirty Honey guys say that the Robinsons are cool – not only with their support band but also with each other after years of falling out.

"I see the two brothers walking around together, chatting and having a laugh," says Smolian. "It's not contrived, they actually have mended the bridge. It's good to see."

Dirty Honey's self-titled debut album came out in April, and they say that they've been overwhelmed by the positive response it's received.

"I think a big moment for me and probably for all of us was when KLOS in L.A. played the whole record," says Smolian. "I grew up in L.A. and I've been listening to that station my whole life, and I've never heard them play an entire record front to back. I was freaking out when that happened. That was the coolest thing."

While it's far from a concept album, there are themes that permeate the record. The usual stuff – relationships, sex, living life and making mistakes.

"It's meant to be a sort of bluesy, soulful rock & roll record that at times can pull on your heartstrings a little bit," says LaBelle. "Other times, make you want to have fun and dance. Other times, make you get introspective and think about past relationships, mistakes, stuff like that."

We'll get to hear it when Dirty Honey, and the Black Crowes of course, roll into the Forum on August 19. It's a gig that means a lot to the hometown boys.

"The Forum is the biggest show for me of this tour, especially growing up in L.A.," says Smolian. "We found out that we were going to be doing the Forum last year, so we've been waiting for 18 months. I really can't wait to get on that stage. I've seen so many shows there and it means so much to me to grace that stage."

After that? Well, the tour ends in mid-October and they'll take a well-earned break.

"I'm going on vacation, so that'll be cool," says LaBelle. "As soon as I get back, I have a lot of stuff I want to work on with the guys in terms of songwriting, and getting some new tunes ready to go."

No rest for the wicked!

The event takes place at 7:30 p.m. on Thursday, August 19 at the Forum. The self-titled debut album is out now.

our teeth in bars and clubs all over L.A., Santa Monica and Ventura County. I think our style is a little bluesier than the typical L.A. bands."

The band understandably counts the Slash tour among its career highlights, especially Smolian and Notto who consider Gn'R a favorite band. But this current Crowes tour is right up there.

"I grew up listening to bands like the Black Crowes, Aerosmith and the Rolling Stones," says LaBelle. "Chris and Rich Robinson have been heroes of mine for a long time. I got somewhat emotional before our first show on this tour. That's the first time that's really ever

HAF AND ROYAL KEY WIN TRANSBAY CHALLENGE 2

The hash world paused for a moment last Saturday night to see who would take home top honors at the Transbay Challenge 2.

BY JIMI DEVINE

This past weekend, the second edition of the Transbay Challenge hosted some of the biggest names in the hash world competing for midsummer bragging rights.

I originally started the Transbay Challenge as a one-day flower contest. The core ethos of the contest model was to make it different enough so that none of the people doing the big events thought I was trying to step on their toes and wouldn't let me cover their stuff. The one-day battle royale with a limited number of entries and judges was perfect.

IC Collective would win the original installment with Ziablo two years ago. Now, the Transbay Challenge is back and its first hash edition was on Saturday. Just like the original, the lineup of contestants and judges was packed with some of the industry's best hash minds.

Jon Cappetta, High Times VP of Content, weighed in from the BHO judges' perspective.

"The Transbay challenge was exactly what the doctor ordered for so many of us that have been yearning for that communal feeling we've been missing the past 16(ish) months," Cappetta said of the experience. "I can't speak for the solventless team, but the BHO judging was a real treat – it was clear only the most elite were invited to compete in this event, and boy

did they deliver."

Cappetta noted honorable mentions in order for Humboldt Terp Council, Get Globes and Your Highness, who he felt each brought elite terps that even the most seasoned connoisseur would be impressed by. But only one could reign supreme.

"I'm firm in my belief that the Royal Key was miles above the rest of the competition, and our squad of judges were all in agreement on this one. So rest assured, those waiting for the results are going to be excited about what's in store for them," Cappetta said. "Shout outs are also due to all the heavy hitters who pulled up to support this clearly culturally significant extravaganza – it's clear the Bay's excited about this series."

Royal Key Organics founder Josh Vert was hyped to take the trophy north to Arcata to add to an already packed trophy shelf. Vert described the contest as Ricky Bobby style.

"If you're not first, you're last. It's ruthless," he said with a laugh. "I love it."

Vert explained that years ago, Royal Key pheno hunted the winning Grape Royale. It was among their earliest offerings that helped put them back on the map in 2017. It was specifically hunted down for making live resin. But the Grape Royale that took home the top prize last night is gone.

The Royal Key team, much like the marketplace, is moving toward things that do better in solventless. Grape Royale was never meant to end up as flowers or in rosin where it's not commercially viable. So, they recently removed it from their stable of genetics.

With the Transbay Challenge win, it's essentially the Elton John of terps on its final farewell tour. We asked Vert if there were any regrets about moving away from it now that it was a champion.

"I don't know. Just wasn't enough for me to keep it anymore. You gotta sometimes move on from the past history and things like that," Vert said. "We can always find more live resin."

There are only a few hundred grams of Grape Royale left in existence and then it's a wrap. Royal Key is in the midst of a massive pheno hunt to find their next world-famous flavors. We'll be traveling north in September to see the results.

The solventless lineup was also extremely competitive with both Emerald Cup and High



Times Cannabis Cup champions in the mix.

Brian Malin, one of the global thought leaders on organic cannabis, who recently helped the state with its own regulations on the subject, helped judge solventless. Malin was thrilled with the hash, rooftop venue, and the crowd as he and his son Cyrus made their way through the 10 entries.

"It was an awesome collection of hash and humans," Malin said. "I felt honored to be there and to bring my son to a cannabis community event like that."

While we here at *L.A. Weekly* have been Hash and Flowers believers for some time, founder Terry Mines was obviously thrilled to take the top prize against some of the

biggest names in solventless hash. This is the first competition the company has ever entered.

"It means a lot. It really does," Mines said. "It's that validation. Because hash is really the essence of everything you've done in growing the plant. It really is everything you've done and to put all the love into that plant comes out in your hash. So for you guys to think that [won], really there is so much appreciation."

Mines said his team is at the mercy of Mother Nature, but she treated them well last year. As he talked with us about the victory, they were finishing final preparations for the months ahead before the first rain.

LAWEEKLY Classifieds

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LA WEEKLY Classifieds

PQM SEEKS SENIOR QUALITY ENGINEER:

The PQM position of Senior Quality Engineer is a full-time position based in Los Angeles, CA assigned to our clients and provide input and guidance on PQM's Quality Management System which we are preparing for ISO 9001: 2015 Registration. In addition, the position will be assigned to our Metro Quality Management Consulting Contract, initially in the role of Lead Assessor, working on the PLE3 design-build rail project. The Lead Assessor role is responsible for conducting and/or reviewing process assessments (audits/surveillances) of the selected contractor processes, during design and construction phases, as a part of Metro's Quality Management Oversight (QMO) Program. Primary responsibilities of the role are thus:

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- Ensures the results of the assessments are appropriate and substantiated by objective evidence
- Reviews and approves assessment reports submitted by assessors
- Ensures the actions taken by the contractor for non-conforming work are reviewed and verified
- Ensures the results of the assessment accurately reflect the status of the work
- Ensures assignment of appropriate resources to a planned assessment
- Reviews and approves the contractor's disposition of non-conformances, if required
- Conducts the assessment following the defined QMO procedures
- Collects and documents the objective evidence to support the assessment results in the assessment report
- Reports the results of the assessment in a clear, concise manner
- Interfaces with other Metro project team members and the contractor representatives in a fair and unbiased manner
- Follows-up on reported non-conformance to ensure appropriate resolution and closure.
- Partners with the QMO Project Coordinator and other Lead Assessor or Assessor on all QMO related matters; supports the team in areas as needed
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LEGAL NOTICES

CIRCUIT COURT OF MARYLAND FOR MONTGOMERY COUNTY Case No.: 171704-FL Hilda Orellana De Paz Plaintiff v. Jose Luis Hernandez Martinez Defendant NOTICE BY PUBLICATION A Complaint for Custody and Special Immigrant Juvenile Status was filed with the Circuit Court for Montgomery County on October 19, 2020. The Complaint alleges in substance: 1) Plaintiff,

Hilda Orellana De Paz, is the biological mother of Jose Luis Hernandez Orellana born on March 3, 2002 in Honduras ("Minor Child"); 2) Jose Luis Hernandez Martinez is the Minor Child's biological father ("Defendant"); 3) Defendant and Plaintiff separated when Minor Child was one year old; 4) Since then, Defendant has not visited or provided financial support for Minor Child; 5) Minor Child has only had two conversations with Defendant by telephone but has had no other contact with him; 6) It is in the best interest of the Minor Child to be placed in the sole custody of Plaintiff and not to be returned to Honduras. Plaintiff seeks sole legal and physical custody of the Minor Child, and also seeks factual findings that would enable the Minor Child to apply for Special Immigrant Juvenile Status. It is this 30th day of June, 2021, ORDERED, that the Plaintiff cause a copy of this Notice to be published at least once a week for three consecutive weeks in a newspaper of general circulation published in Los Angeles, California; publication to be completed by 07/31/21; Defendant must file a response on or before 09/02/21; Defendant is warned that failure to file a response within the time allowed may result in a default judgment or the granting of the relief sought.

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