BEL AIR REIMAGINES
WILL SMITH’S BREAKOUT TV
CLASSIC FOR MODERN TIMES

A FRESH PERSPECTIVE

BY LINA LECARO
COME FLY WITH CHEF BRANDON KIDA

The Hinoki & The Bird Chef Lands at LAX

BY MICHELE STUEVEN

In an adroit move to help local chefs, the James Beard Foundation and American Airlines have teamed up to reopen their flagship lounges in U.S. airports with the help of some of the best chefs in the country. The LAX outpost opened this week with a menu representing the city of Los Angeles from Hinoki & The Bird’s chef Brandon Kida.

Given free creative reign from the airline, the Koreatown native will introduce an interactionary Japanese tostada bar, as well as dishes like broiled miso salmon with shaved fennel and radish sprouts, in a sit-down dining experience, along with his version of an Arnold Palmer with matcha, Japanese whisky and yuzu at the specialty bar.

“I didn't want to do the traditional sushi bar experience; I wanted it to be something very unique to Los Angeles,” Kida tells L.A. Weekly during a tostada demonstration at his Century City restaurant. “You cannot ignore Mexican cuisine in Los Angeles. It’s who we are. I wanted to do a similar feel to a sushi bar where there’s interaction but also make it a blend of cultures. So we put it on a tostada instead of rice.”

It’s a crunchy, saucy and delicate combination of textures. There’s a choice of salmon, tuna and avocado tostaditas with a range of toppings that include herbs, microgreens, a wasabi salsa, kewpie mayo, a tamari geleé and straightforward furikake.

Before the flagship lounges were forced to shut down during the pandemic, they were only accessible to first and business class, but now also offer a single visit pass for any American Airlines passenger.

In the partnership with the James Beard Foundation, a carefully curated regional chef lineup across the country includes Tiffany Derry at Dallas Fort Worth Airport, a Top Chef fan favorite and chef and owner of the Dallas hotspot Roots Southern Table. Born and raised in Brooklyn, Chef Ayesha Nurjaha brings the flavors of Italy, Morocco and Tunisia, from her menus at New York City’s Shuka to JFK. Award-winning chef and owner of Chicago’s Monteverde Restaurant & Pastificio Sarah Grueneberg lands at O’Hare International Airport and Chef Timon Balloo will serve the flagship lounge in Miami.

“I want them to put a plate in front of you and have a traveler’s first thought be - ok, I’m in California,” says Kida, who would have never imagined he’d end up with a tostada bar in an airport before COVID-19 forced him into a new creative way of thinking. “I love it when a dish tells a story right off the bat.”


Avocado and salmon tostaditas

PHOTO COURTESY OF AMERICAN AIRLINES

PHOTO BY MICHELE STUEVEN

PHOTO BY MICHELE STUEVEN
WANNA PLAY?
Rapper Nez's GTA tunes are no game
BY BRETT CALLWOOD

MUSIC

There's just something different about L.A.-based Chicago native Nez. The rapper started blowing up online a couple of years ago thanks to banging tracks like "Wild Youngster," and even back then it was clear that there was something fresh happening here. His lyrics are sharp and incisive, sure enough, but it's the house-influenced tunery that frames it all—the blend of genres and beats tying it all together—that convinces listeners that Nez is special.

It's been a longtime coming. Nez says that he's always been writing and performing, even as a kid. "I've just always been into music," he says. "I've always had an interest in it. Whether it was performing as a drummer in my church at the age of 8, it's always been around. I think in terms of it becoming something serious, that happened within the last few years. I was producing prior to performing, and I started producing professionally around 2011. Within the last couple of years I found my sound, and something that I felt interested in putting out. So yeah, I've only really started my journey as an artist in the last two years."

Yep, before he was a solo artist, Nez was a part of the Nez & Rio production duo. That got him started, before he began producing outside of that partnership, and then eventually working on his own music. He says that he took inspiration from all of the artists that he worked with. "I've learned something from everyone that I've worked with throughout the entire way," Nez says. "That's the dope thing about producing—you get a chance to be a fly on the wall. Sometimes you get a chance to grow with artists depending on when you meet them. Sometimes, you meet them on the way up and you get a chance to see their development. Sometimes, if you meet them and they're already big, you get a chance to see how they do things."

Now that he's flying, Nez describes his career as special. "I'm looking forward to going out and experiencing this on a live stage," he says in conclusion. "I hope everyone's being safe."

"What's interesting is that I've always been into digital music, from Kraftwerk even to what's going on now in techno and avant garde," Nez says. "But I always grew up playing Grand Theft Auto, too. It was always dope, and I always paid attention and knew that their soundtracks were dope. So when I got the opportunity to make some music for it, it was just like perfect for me because I'm already a fan of the game, and I listen to the music on the game. It's a dope piece of history to be part of."

The artist says that he didn't write music specifically to tie into a narrative on the game—it wasn't that literal. But he did know, from his experience playing the game, what he wants to hear blasting out of those car radios. That said, the people at Circoloco (the record label associated with Rockstar Games, the creators of GTA) gave Nez total freedom.

"I like working with them because they literally gave me total freedom," he says. "It was literally just like, 'We want you to do what you do.' So it was perfect for me. I loved working with the Circoloco team because they gave me free rein to do whatever. The first ideas that I gave them, they were like, 'Yeah, this is it. Develop on that—this is cool.' So it worked out perfectly."

Nez was working on this project during the pandemic, and he says that the lockdown had a big impact on him, shifting his process. "I had to go out of my way to make creative spaces for myself," he says. "So I would rent out Airbnbs, and completely decorate them to make me feel like I was somewhere else. It really allowed me to dig deeper in my creativity, just because I was making things that I wanted to exist. There was a long time where I couldn't even go out, and I'm making dance music! So it's a little bit weird. But it allowed me to go further into this whole concept of escapism that I've been really embracing."

At least he had the good weather. Nez has been living in L.A. for nine years now, inspired to move because of his work with South Central rapper Schoolboy Q. "I felt like, if I could just be closer to a lot of the artists I was working with, and they were all based in L.A., there'd be a lot more room for growth," he says. "I love L.A. Something about this city allows me to dream. I think the weather helps. The culture. And also just being around other creators. I'm always inspired going into somebody else's studio. Even creators in other fields of art, fashion designers, filmmakers—it's really dope seeing people going after their dreams and evolving."

With the GTA EP coming out soon, Nez hopes to be getting out on the road (COVID-permitting).

"I'm looking forward to going out and experiencing this on a live stage," he says in conclusion. "I hope everyone's being safe."

Nez's new EP is out now. [PHOTO BY NOUS]
VALENTINE'S DAY GIFT GUIDE

BY LA WEEKLY

Valentine's Day is sneaking up on us, with less than two weeks left to get your gifts in order! Deciding on the best Valentine's Day gift can be tough, so we've helped you narrow down your options with this unique and fun Valentine's Day 2022 gift guide. No matter who you're buying for — like yourself, your bff, partner or your crush — you'll find something in this guide that'll put a smile on the face of those you love.

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www.sourcecannabis.com

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binske.com

The Script at The Wiltern

Internationally acclaimed musical trio, The Script, will be in concert at The Wiltern on March 30. The band is on tour in support of their career-spanning greatest hits album, Tales From The Script.

The gallery has one of the largest inventories of classic 20th Century photography in the country particularly in humanist photography. Diverse holdings include work by Henri Cartier-Bresson, Sebastião Salgado, Steve McCurry, Ansel Adams, Paul Caponigro, Willy Ronis, André Kertész, Manuel Alvarez Bravo, Lillian Bassman, Pentti Sammallahti, and Sarah Moon. Peter and his colleagues are committed to promoting the awareness and appreciation of the most powerful of the mediums in a user-friendly salon environment.

www.peterfetterman.com
Now, this is a story all about how My life got flipped-turned upside down And I'd like to take a minute Just sit right there I'll tell you how I became the prince of a town called Bel-Air In West Philadelphia born and raised On the playground was where I spent most of my days Chillin' out, maxin', relaxin', all cool And all shootin' some b-ball outside of the school When a couple of guys who were up to no good Started making trouble in my neighborhood I got in one little fight and my mom got scared She said, "You're movin' with your auntie and uncle in Bel-Air"

"Yo Home to Bel-Air" (DJ Jazzy Jeff & The Fresh Prince)

BEL AIR Reimagines Will Smith's Breakout TV Classic for Modern Times

BY LINA LECARO

The fish-out-of-water fable might have been done before Will Smith won America's hearts on the NBC sitcom The Fresh Prince of Bel Air, but the vibrant family dynamics and feel-good groove of the show was unique. The comedy's clear intention to highlight the breadth of Black narratives provided astute portrayals that shed light on differences in background and class. Exploring struggle and privilege, Fresh Prince showed everyone that the African-American experience has never been monolithic, and it did so with laughter and love. When the show ended 24 years ago, other Black comedies sought to capture its vibe, but no one did it with quite the same effervescence. Nobody really came close to filling Smith's Air-Jordans either, and after the rapper/actor's charismatic TV turn, his subsequent mega movie star career came as no surprise to anyone.

Fresh Prince was a wacky comedy on the surface, but as Smith himself said in the show's HBO Max 30th anniversary reunion special last year, it was also "revolutionary" and "poignant," enough to make an impact both when it aired in the '90s and via reruns, earning a multigenerational and multi-racial fan base that endures to this day.

It definitely inspired Morgan Cooper, a young filmmaker from Kansas City, Missouri, who just a couple years ago, decided to reimagine the tale of a young man from Philadelphia sent to live in Bel Air with his rich aunt and uncle. His 2019 "trailer," called Bel Air, hyped a dramatic rendering of the story, in which Will's fight with some bad dudes on the court takes on a grittier tone, including gun possession, overzealous police and subsequent threats to his life by the thugs, forcing his move to L.A.

The "fan film," as many called it when it was first released, went viral pretty much immediately after it was posted to YouTube, catching the attention of Smith himself not long after. Now, it's a full-fledged TV drama premiering on Peacock on Superbowl Sunday, Feb. 13.

Co-produced by Smith's production company Westbrook Studios with Cooper at the helm, Bel Air has been privy to plenty of buzz thanks to its online origins and the star's involvement, but it's also gotten some not-unexpected backlash due to its reboot premise. Even Saturday Night Live took a poke, suggesting the next nostalgic comedy
redo might be a tough take on Family Matters’ Steve Erkel.

But as Cooper tells it, Bel Air really isn’t a reboot. “It shows honor and respect toward the sitcom, but it’s something that really does stand on its own,” he shares with L.A. Weekly by phone from the set. “Here’s the thing, my job is not to try to convince people to like or dislike reboots or anything like that. CANDIDLY, I’m not a fan of most reboots. I think a difference in our show is the fact that it’s a very specific vision. You know, this wasn’t an idea that was birthed in a boardroom or on a studio lot. This was an idea that was formed while I was driving down the 71 highway in Kansas City. It came from a very, very pure place. And I think people resonate with that and people will be able to sense that watching the show. There’s a very specific perspective and there’s a handmade quality to it. People might say that maybe they haven’t seen before in something that is reimagined.

“Though Cooper was already an up-and-coming filmmaker (he was even recognized by the Tribeca Film Fest for his work last year), he says he made the trailer with no plan or plot. “Making the short film, it was just about expressing this idea that I was really passionate about. It was something that, ‘I want to watch this,’ you know what I mean? And I felt like it was something that would be really exciting for the culture. At the same time, I did recognize that it was a valuable idea. But I love the art, and I love making the art so that’s where my focus was. Let’s create this thing and bring this vision to life on screen. I remember when I finished the edit and I knew that I hit the mark of my vision. It wasn’t too much later that Will’s company reached out.”

Smith’s support went beyond the initial project greenlight, too. When West Philly resident Jabari Banks won the lead role last Summer, Smith himself made the Zoom call to inform him - a feel-good exchange that was shared on Peacock’s YouTube channel - and seemed right in every way, considering the young actor’s similar background, his resem-

blance and even his last name, which is the same as the family’s on the show.

“My whole life, people have been telling me I kind of resemble Will, and you know, his mannerisms, and we’re from the same place,” Banks tells us by phone during a filming break. “So, you know, I definitely felt like I was right for the role. I went through the whole audition process. And at the end, I got that surprise call from Will. That was a trip because I thought that was gonna be another audition… I was like, I don’t know what they needed to see but I was gonna bring it. And then I got on the call and he’s like, ‘I want to congratulate you.’ That was such a huge day I’ll never ever forget.”

Banks says he’s spoken with Smith a few times since snagging the role. “He called me over Christmas break after he had seen the first episode,” he recalls. “And Jaden hopped on FaceTime, too. He’s like, ‘Yo, the pilot was crazy man; you embody my dad perfectly.’ So to get the Smith family stamp of approval is so huge for me. And it’s huge for the show. I’ve read Will’s book, his words… It’s so good. I definitely grew up looking up to him as an artist and he’s such an inspiration to me in the way that I go about life.”

Judging from the first three episodes provided for the media, fans of Smith will have much to adore about Banks, who channels his swagger and style even as he shows his naivete and immaturity about how the world works sometimes. As he did back in the 90s, the fresh prince still has a lot of growing up to do. When he gets to L.A., the life lessons to come will present challenges, many of them relatable to teens and especially Black teens, but also unique to a character with wealthy relatives. The aspirational elements and luxe backdrops are extremely watchable - from the Banks’ gorgeous Black art-filled home (matriarch Vivian Banks is an art teacher) to Jaden’s impeccably styled wardrobe. Aside from the look, the tone is serious but maybe a bit lighter than Cooper’s short, evoking effective soapy family dramas, from Dynasty to Empire, with a sprinkle of 90210-hued wholesomeness. The show is rated TV-MA, but so far, it’s forgone the Euphoria shock value-driven depiction of adolescents in favor of something more hopeful. As it should be, Bank’s take on the titular character is the most similar to the original we know and love. Other players – Aunt Viv and Uncle Phil, their kids Carlton, Hilary and Ashley, house manager Geoffrey – possess what Cooper calls “a fundamental essence of the original sitcom characters, but with their own authorship.” The reimagining here is mostly concerned with what these characters might be like in today’s world and how they might have evolved in modern day.

Carlton, originally played by Alfonso Ribeiro, was a sheltered, big-hearted, bad-dancing dork, but on Bel Air, Olly Sholotan plays a more complex version of him - an overachiever with a drug problem whose relationship with his dad is threatened by Will’s arrival. Similarly, former Disney actress Coco Jones’ embodiment of Hilary is an amusing contrast to the spoiled princess we saw Karyn Parsons play for laughs on the original show. This Hilary might wear designer duds and display self-absorbed
tendencies (she’s a budding chef and a social media influencer, naturally), but she’s also more headstrong, ambitious and proud, notably turning down a job that would’ve increased her following, due to the company’s discriminatory polices.

“The goal with Hillary was for girls who are bosses and the girls who have these big dreams to see themselves in her,” Jones says of her character. “I also think the conversation about representation is important. Being a dark-skinned Hillary and to see myself represent beauty and being sexy and classy without any preconceived idea of what that’s supposed to look like, and really changing up what people assume that it’s going to look like, for me, it’s so important.”

Cassandra Freeman, who plays Aunt Viv, has similar feelings about her character. Of course, there was controversy surrounding the original Vivian Banks on TV, who was played by Janet Hubert for three seasons, before a dispute with the producers led to her getting recast with actress Daphne Maxwell Reid. During the recent reunion show, Hubert and Smith put aside their differences, but the contentious recasting so many years ago remains a blemish on Fresh Prince’s otherwise positive history.

Freeman acknowledges both actresses as iconic in the role. “I think it’s hard not to think about… they are imprinted in my brain, like tattooed. [The producers] made it very clear that we’re not trying to fill those shoes,” she maintains. “The thing that I really wanted to bring to this version of Viv is that she’s very much grounded in the place where she came from, which is Philadelphia. I wanted her to feel much more modern, as someone who’s comfortable in her roots, and she just happens to be surrounded by luxury. That was the main thing. And, you know, I want her to have some exuberance, as well. So I think as the season goes on, you’ll see a lot of her light and vivacious side.”

While the characters, storylines and mood of Bel Air are markedly different from the sitcom, pretty much every episode does include a reference big or small to the past. From Will drinking champagne and OJ on the plane ride, to his decision to wear his school jacket inside out, to the fuzzy dice in his pal Jazz’s car, fans are given just enough clever nods to evoke nostalgia, but never at the expense of the new stories they want to tell.

“We have really made it a point to pay homage to the original, but also give new fans something exciting to watch,” Banks enthuses. Cooper concurs, but stresses that the easter egg moments are not prescriptive. “For us, it’s just a fun way to pay up. You know what I mean? Like, there’s no quota. At the end of the day, I’m a fan of the sitcom like we all are fans, and whenever we can find places to organically put fun little references for fans of the original, we do it, but it definitely doesn’t come from a place of checking boxes or anything like that. You know, it is fun for viewers. It’s fun for us.”

Despite the good times it hopes to share, Bel Air is focused on having important conversations about race and
class, which is, of course, more relevant than ever right now. The original show was based on music mogul Benny Medina’s life growing up as a poor Dominican kid in East Los Angeles. After his mother died and his father abandoned him, Medina moved in with a well-to-do white friend and his family as a young man, leading to more opportunities, including attending Beverly Hills High. The culture clash-based story was changed to a rich Black family in an effort to explore the nuances of black-on-black prejudice, class and privilege. After Quincy Jones came on board, Smith aka rapper Fresh Prince (who had some success with his partner DJ Jazzy Jeff, such as the hit, “Parents Just Don’t Understand”), was asked to audition at his star-studded birthday party, and as Smith recounted during the reunion show, contracts were signed that same night, with the story pivoting to a Philly transplant narrative. The pilot was filmed three months later in May of 1990.

Many memorable Fresh Prince of Bel Air episodes tackled race issues head-on. From Carlton and Will getting pulled over by cops in Palm Springs, to Aunt Viv teaching a Black history course at the boys’ academy, to the boys’ bet that Carlton couldn’t last one night in Jazz’s neighborhood (MacArthur Park). It will be interesting to see if these specific scenarios will be tackled on Bel Air, but either way, the wider issues behind them surely will. There’s no denying that the dramatic format allows for a heavier and more enhanced look at these issues. Bel Air’s initial episodes show discourse over the N-word in music (Carlton’s white friend uses it while singing along to a song, which elevates tensions between him and Will, fueling their rivalry), while Uncle Phil’s run for office becomes challenging as the affluent attorney strives to prove he’s not out of touch with lower and middle class people of color in L.A.

“It’s important for us to have those uncomfortable conversations,” Cooper asserts. “That’s how we get to a place of empathy. That’s what I think the magic of the show is. You see two young black men who had very different upbringings, have a conversation about something that is incredibly timely and relevant in our country. Being able to hear both sides of that discussion, you know, the hope is that it leads to an even deeper conversation, far beyond and after the credits roll.”

L.A. HAS ‘LIKELY PASSED THE PEAK’ OF OMICRON INFECTIONS

After seeing all-time highs in COVID-19 transmission, a drop in cases has led L.A. Public Health to believe the peak is behind us.

By Isai Rocha

L.A. Public Health said the decrease in COVID-19 cases, deaths and hospitalizations could mean the county has “likely passed the peak of Omicron transmission.”

The county reached a peak in COVID-19 hospitalizations on Jan. 20, seeing a high of 4,814. On Monday, the number of COVID-19 hospitalizations had fallen to 3,720. Public health officials added that weekly COVID-19 related hospital admissions dropped by 10% in a seven-day span, falling from 615 new admissions last week, to 552 this week. Data from Thursday, Jan. 27, showed that 17% of hospitalized COVID-19 patients have needed ICU treatment.

A consistent drop in daily COVID-19 cases also has occurred, with the peak seeing 45,076 new cases on Jan. 13, with daily cases being in the 20,000 range through the last week of January.

“Data is also showing the spread of Omicron has had a disproportionate effect among certain residents over the past two months, with the risk of hospitalization significantly lower for people who are fully vaccinated and boosted,” L.A. Public Health stated in a press release, Thursday. “Through Jan. 15, fully vaccinated and boosted individuals were 28 times less likely to be admitted to the ICU for COVID-19 than those unvaccinated, showing that vaccines continue to provide the best protection against severe illness.”

On Monday, Jan. 31, L.A. Public Health recorded 10,715 single-day positive cases, marking the lowest number of cases since the pre-holiday surge.

NEWSOM Responds to Maskless Photo at Rams Playoff Game

California Gov. Gavin Newsom said he was “very judicious” about wearing his mask throughout the Rams game on Sunday, but removed it for a photo with Magic Johnson.

Los Angeles County and SoFi Stadium require patrons to wear masks at all times during “mega events” such as sporting events, with the exception of eating or drinking. The county also requires either proof of full vaccination or a negative COVID-19 test to enter a mega event.

“I was very judicious yesterday... and you’ll see in the photo I did take....in my left hand’s a mask and I took a photo,” Newsom said on Monday during a briefing on California housing and mental health. “The rest of the time I wore it, as everyone at yesterday’s NFC Championship.”

“Instead, we saw individuals choosing to mask up based on calculated personal risk. Modern stadiums like SoFi Stadium have strong air circulation and all attendees of the game were required to show proof of vaccination or a negative test. Some fans evidently felt this was enough to protect them against COVID-19.”

“Let’s do away with blanket COVID-19 masking policies – they don’t make a difference when they’re not consistently followed or enforced. We need to trust the public to make the best personal decisions for themselves based on their unique risks and circumstances.”

Newsom also hinted at a California “endemic plan” that would detail how the state will “live with” the COVID-19 virus and its surges going forward.

“We need to be vigilant and we need to maintain that vigilance,” Newsom said. “I did so, with that exception, and you know, I look forward to continuing to maintain vigilance in the future.”

L.A. City Councilman Mike Bonin Does Not Plan to Seek Reelection

Los Angeles City Councilman Mike Bonin, 54, announced he will not seek reelection once his current term expires.

Bonin has represented the 11th district of Los Angeles since 2013, taking the seat of Bill Rosendahl, who did not seek a third term reelection after receiving a cancer diagnosis in 2012.

“After a lot of thought and a lot of prayer, and a lot of consultation with my family, I have decided not to seek reelection to Los Angeles City Council,” Bonin said in a YouTube video, Wednesday. “This is a very tough decision for me. This is a very personal decision for me. It’s one I’ve struggled with and I have wrestled with a lot over the last couple of days.”

Citing a personal decision to deal with mental health issues, Bonin said the choice was not a political one.

“Over the last couple of years, this job has demanded that I focus my time and my energy onto the negative... instead of creating the positive,” Bonin said. “That has taken a toll on me physically, emotionally and spiritually... it’s time for me to recharge.”

Bonin went on to highlight moments he saw as victories in his time with the council, such as raising the minimum wage and approving initiatives for homeless housing and services.

As a councilman, Bonin has shared his past lived experience with homelessness and said he will still pursue ways to be involved with unhoused issues – as well as other issues he feels passionate about. He added that he does not plan to slow down or take a back seat on current issues in his remaining time on the council.
The Department of Cannabis Control announced a batch of mold-contaminated cannabis had been on dispensary shelves since November.

By Jimi Devine

Late last week, the Department of Cannabis Control (DCC) on Jan. 26 issued a mandatory recall for cannabis contaminated with Aspergillus Niger. The cannabis impacted by the recall is one specific batch of the strain Head Banger from Clayborne Co. It was sold all over California from Nov. 2, 2021 until Jan. 26, 2022, in a variety of sizes. The batch number associated with the recall is 28090621HB.

The DCC told consumers if they did purchase the product, they should dispose of it or return it to retailers. All of those retailers, in addition to any other licensee who has it in their inventory, have been contracted by the state. According to the announcement a total of 40 retailers sold the contaminated batch. Eleven stores in Los Angeles made up the highest concentration of dispensaries that carried the affected batch. Additionally L.A. had nearly double the number of dispensaries selling the product compared to the second highest concentration in San Diego.

Here is everywhere that carried the batch around L.A.:
- The Marijuana Factory
  9155 N Deering Ave., Chatsworth CA 95311
- Sunrise Caregiver Foundation, LLC
  22865 Lockness Ave., Torrance CA 90501
- Cannary West
  2435 Military Ave., Los Angeles CA 90064
- California Alternative Caregivers – 122 Lincoln Blvd., Venice CA 90291
- Natural Remedies Caregivers
  927 1/2 North Western Ave., Los Angeles CA 90029
- MMD North Hollywood
  4720 Vineland Ave., North Hollywood CA 91602
- Green Cross of Torrance
  1658 Carson St. W, A-C, Torrance CA 90501
- 4th Street Collective, Inc.
  1248 Long Beach Blvd., Long Beach CA 90813
- Fountain of Wellbeing Inc.
  (Delivery)
- GE United Technologies, LLC
  (Delivery)
- Ganjarunner (Delivery)

The DCC also emphasized if you smoked any of the affected cannabis and feel sick, you should consult your doctor immediately. The Centers for Disease Control (CDC) has noted most people are exposed to Aspergillus spores on a daily basis without getting sick.

But, on some occasions, people come down with a form of aspergillosis, a fungal disease associated with exposure. These include allergic bronchopulmonary aspergillosis, which can cause wheezing, shortness of breath, cough, and in some cases a fever. Other versions of aspergillosis can lead to a variety of other symptoms. Chronic pulmonary aspergillosis is associated with weight loss, coughing up blood, fatigue. According to the CDC, there were nearly 15,000 aspergillosis-related hospitalizations in 2014 that cost an estimated $1.2 billion dollars.

We reached out to one of the godfathers of modern cannabis laboratory science to get his take. Addison DeMoura co-founded the world's first cannabis analytical lab Steep Hill in 2007; we asked if he was surprised to see the contaminated product make it into 40 shops:

“I mean honestly, it all brings up the reason why I got out of testing. Because there's so much human error that none of the companies want to admit to because it makes them look like they don’t know what they’re doing, but it's part of science,” DeMoura told L.A. Weekly. “So the sad thing about all of it is that all the stuff they're doing right now, like the state stepping up and setting new standards and they're still given bullshit. It's just the worst part about all that is, that the science, cannabis science, is presented on the outside like it's perfect, but on the inside, it's not.”

DeMoura notes one of the reasons he got into hash is because of the lack of bullshit. You can’t fake it with hash; if the starting material isn’t perfect, it will be clear in the end product. “Quartz doesn’t lie,” DeMoura said.

But come 2023, the state will take some of the mystery out of the lab testing game with mandated standardized operating procedures for labs. A lot of the “proprietary knowledge” across the space is just how much labs tweak their hardware to pump out the highest THC numbers possible.

DeMoura called the forthcoming guidelines a starting point.

“I think it’s that’s kind of what it’s considered to be,” DeMoura said. “So it’ll help get the party started and hopefully good labs being honest when they do make mistakes.”
LIVE FROM LAUREL CANYON: BRINGING AN ICONIC L.A. HISTORY TO LIFE, IN SONG

A golden age of music from one of the last great rock & roll neighborhoods

BY LIZ GOLDNER

The mystique of the Laurel Canyon music scene (1965 to 1975) is pervasive to many of us, as its talented residents inspired each other to create songs like “California Dreamin’” and “Hotel California.” Reflecting on these and other tunes from that era, musician Brian Chartrand recognized how interconnected Laurel Canyon performers and their musical output had been. His epiphany occurred during a three-month gig on a cruise ship in 2012, when he was singing and playing a large variety of popular songs.

A fan of Laurel Canyon music since childhood and later a performer of the songs (often referred to as folk rock), Chartrand realized how those musicians helped alter the sound, cadence and even the perspectives of American popular music.

Chartrand did extensive research on the Canyon artistic genre, reading books and articles, learning about the lifestyles, connections and interactions — both personal and musical — of the performers, especially about how they influenced each other in their singing styles and musical messages, with many of them engaging in all-night jam sessions.

He admires and is inspired by the musicians from that neighborhood and period, including The Byrds, Buffalo Springfield, Carole King, James Taylor, the Mamas & the Papas, Joni Mitchell, Crosby Stills & Nash, The Eagles, Linda Ronstadt, Jackson Brown, Jim Morrison, Neil Young and several others. In an interview, he specifically mentions Jackson Browne, about whom he says, “He was a young kid who was writing mature songs. He’s a great story and song crafter.”

Chartrand is also enamored with the songs of Bob Dylan and Jose Feliciano, who did not live in the Canyon neighborhood, and who he includes in his “Live From Laurel Canyon” shows. “Bob was very inspiring to Canyon musicians because he was writing and performing his own songs, as pop music at that time was usually written by professional songwriters. So Bob was a bit of a living legend. And while Jose was not a resident of Laurel Canyon, I like his acoustic guitar driven approach to the song, ‘Light my Fire.’”

As Chartrand researched and listened to pieces by the Canyon artists (and a few others), he began writing a script for his “Live From Laurel Canyon” musical show that he planned to produce and perform in. His intention was to include renditions of familiar and important Laurel Canyon compositions, narration about the area’s lore and artists, along with projected photos of the musicians who performed those pieces.

He presented his first Laurel Canyon show at the MIM Music Theater in Phoenix, receiving tremendous praise and applause. “Since then, we’ve performed over 60 shows in the United States and in Europe,” he explains. “I love performing in the show,” he adds. “The music and the band I work with are super compelling. And I really appreciate the stories we present because I love the why and how of that whole scene. It was a golden age of music from one of the last great rock & roll neighborhoods.”

He begins most Laurel Canyon shows by having his band perform the Mamas & the Papas’ “California Dreamin’” and concludes with the Eagles’ “Hotel California.” He calls the two songs “bookends,” as they are especially resonant with California audiences who naturally relate to their words, melodies and to the ambiance that they convey. “The audiences have been super supportive as they respond to the music and to the stories about the performers,” he says. “I feel like I’m a musical guide. One thing I love is that after the show, folks come up and tell me about their personal Laurel Canyon experiences or relate unique stories that they’ve heard about the place or about bands that were part of that scene. And the feelings we have after we do a show are unparalleled.”

Along with Chartrand who does vocals, plays acoustic guitar and narrates, the band includes Holly Pyle and David Freeman (vocals), Lamar Gaines (keys), Will Gaines (bass), Todd Chuba (drums) and Adam Armijo (electric guitar).

Southern California audiences will have the opportunity to experience the “Live From Laurel Canyon” experience on Saturday, March 12 at 7:30 pm at the Fred Kavli Theatre in Thousand Oaks; fredkavlitheatre.com.
Hello HP, Apple, and Microsoft —

So here is the invention I’ve been trying to sell you for the past couple years. I tried in San Francisco last year, but then proceeded to get locked out of my outlook account; so I’m sorry I didn’t get back to you. Anyway, this image on the right here is just a flat piece of plastic, with a tiny paper towel roll on top with another wrapped around it to give you the ability to grab it on the bottom and lift it up to uncover your camera. That’s right, it’s a camera cover built into your laptop or monitor, and your phone should expect it to be much smaller than 10mm x 10mm. This gives you the ability to cover up your camera after any video chats w/ anyone, in case you are on a public Wi-Fi network where just about anyone can invade your privacy and tap into your camera.

And Apple & Google, could you please button a button on the text box, to make the entire upper half of my screen the text box? And make this work universally for all Apps running on your phone. And then make the entire bottom half the letters/numbers box so perhaps you could add a tab button, and just make it bigger in general.

And too, I’ve got a few billion dollar ideas for your business that I’m sure you’d like to hear, as well as about 50 ideas to improve your phones. And Amazon.com, I hope you’re listening, cuz I got a few billion dollar ideas you’d like to hear, as well as about 50 ideas to improve your phones. And the text box? And make this work universally for all APPS running on the into your camera.

dunbatw@gmail.com
ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Case No. 21STCP00103

Superior Court of California, County of Los Angeles located at 111 North Hill Street, Los Angeles, CA 90012.

February 4 - 10, 2022

Petition of Joshua Rey Labovitz for Change of Name. To ALL INTERESTED PERSONS:

Petitioner JOSHUA REY LABOVITZ filed a petition with this court for a decree changing names as follows: Present Name: Joshua Rey Labovitz to Proposed Name: JOSHUA REY COUP.

The THE COURT ORDERS that all persons interested in this matter set for hearing on the date set for hearing of said petition shall not be granted. If no such hearing is held, the petition will be dismissed without prejudice. The court may grant the petition without any hearing or set a date for hearing on the petition.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. 21STCP00103

Superior Court of California, County of Los Angeles located at Central District, Central Courthouse 111 North Hill Street, Department 19, Los Angeles, CA 90012.

February 4 - 10, 2022

Petition of ALEKS COUP. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows: Present Name: ALEKS COUP to ALEKSANDER MELTSER.

NOW THEREFORE, IT IS HEREBY ORDERED that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows: Present Name: Joshua Rey Labovitz to Proposed Name: JOSHUA REY COUP.

REGISTERED OWNERS - 1. M & K APPAREL INDUSTRIES LLC 1802 SOUTH COCHRAN AVE. LOS ANGELES, CA 90019. This business is conducted by an LLC. The date registrant started to transact business under the fictitious business name or names listed above: N/A.

NOTICE IN ACCORDANCE WITH SUBDIVISION (b) OF SECTION 17920. A FICTITIOUS NAME STATEMENT MUST BE FILED IN SUBDIVISION (a) OF SECTION 17920. WHERE IT EXPIRES 40 DAYS AFTER ANY CHANGE IN THE FACTS SET FORTH IN THE STATEMENT PURSUANT TO SECTION 17915 OTHER THAN A CHANGE IN RESIDENCE ADDRESS OF A REGISTERED OWNER. A NEW FICTITIOUS NAME STATEMENT MUST BE FILED BEFORE THE EXPIRATION. EFFECTIVE JANUARY 1, 2014, THE FICTITIOUS BUSINESS NAME MUST BE ACCOMPANIED BY THE AFFIDAVIT OF ENTITY FORM THE FIRM OF THE 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 section 1122, 12/10, 12/17, LA Weekly).

f

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Thank you Saint Jude, Saint of the Impossible, EC

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Warning: Making a false or fraudulent claim is a felony subject up to 5 years in prison or a fine up to $50,000 or double the fraud whichever is greater, or by both imprisonment or fine.

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