The Art of Costume
A Look at FIDM’s 30th Annual Oscar-Nominated Designers Exhibit. By Lina Lecaro
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Oscar’s Viewing Party at the Hollywood Roosevelt. Go old school Hollywood at and celebrate the 94th Academy Awards at the hotel’s Blossom Ballroom, which was the location of the first Academy Awards in 1929. It’s the closest you can get to the actual show – it’s across the street from the Dolby Theatre after all, There’ll be a red carpet, premium open bar, four-course fixed menu and VIP access to the hotel’s after party at Teddy’s bar, with a live orchestra.

7000 Hollywood Blvd. Starts at 4 p.m. Sun., March 27. $300 for the full package. More info at oscars2022@hollywoodroosevelt.com

The Oscars® Experience. We’ve all thought about standing on stage in a gorgeous dress or tux and accepting the ultimate entertainment award haven’t we? The Academy Awards Museum offers you the chance. The Oscars® Experience at the Academy Museum transports visitors to the stage at the Dolby Theatre on Oscar night via simulation. In the immersive activation you’ll hear your name called, accept your award, and receive a video capturing the moment, all amplified by Dolby Atmos audio. This requires a separate ticket in addition to same-day general admission to the museum, which is worth a visit for its vast cinematic movies displays alone. 6067 Wilshire Blvd. Open daily. More info at https://www.academymuseum.org.

Music

MARCH 25-31
Doyle Whisky A Go Go
Erstwhile Misfits guitarist Doyle Wolfgang von Frankenstein will likely play solo stuff and Misfits classics at these two Whisky gigs. Check the website for the opening bands – they’re different each night and there are a lot of them. 6 p.m. on Friday, March 25 and Saturday, March 26 at the Whisky A Go Go, $20+, whiskya-gogo.com.

Koffin Kats
Alex’s Bar
What better way to spend a Sunday afternoon than with Michigan psychobilly band the Koffin Kats? It’s sure to get evangelical, when these guys grab a crowd in their sweaty palms. Reckless Ones, Radar Men and Johnny Dahmer also play.

2 p.m. on Sunday, March 27 at Alex’s Bar, $21.76, alexsbar.com.

Lars Frederiksen
The Observatory
Lars Frederiksen is of course best known for his work with Rancid, and he’s also a member of Lars Frederiksen & the Bastards and the Old Firm Casuals. So he has plenty of material to pull from for this show with Joe Sib.

8 p.m. on Wednesday, March 30 at the Observatory, $20, observatoryoc.com.

Maisie Peters
El Rey Theatre
Rising British singer and songwriter Maisie Peters performs two back-to-back nights at the El Rey in support of her You Signed Up For This debut album, released this past summer. Catch her before she’s playing mega-venues.

8:30 p.m. on Thursday, March 31 and Friday, April 1 at the El Rey, $25; theelrey.com
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April 1–3, 2022 ★ Anaheim Convention Center
FEDERAL POT CHARGES DOWN IN 2021 BUT RACIAL DISCREPANCIES REMAIN CLEAR

A lot less people were charged with pot felonies by the feds in 2021, but Hispanics faced the brunt of enforcement

BY JIMI DEVINE

Criminal justice reformers continue to be the biggest winners when it comes to cannabis legalization as shown by the U.S. Sentencing Commission's annual report.

Despite a lack of any modifications to The Controlled Substances Act over the years and marijuana continuing to be listed as a schedule one narcotic, meaning the highest risk for abuse with no known medical value, the data continues to show things are looking a lot better on the criminal justice side compared to when states began legalization.

The biggest takeaway from the 2021 data? Just 1,000 people were charged federally with marijuana crimes. They accounted for 5.7% of all federal drug crimes. Nearly half of all federal drug crimes, 48%, involved methamphetamine. That dwarfed the 16.6% of the runner-up powder cocaine. Marijuana was sixth on the list. Just over a third of federal offenses in 2021 were drug crimes, followed by immigration charges.

Longtime policy guru Paul Armentano, Deputy Director of the National Organization for the Reform of Marijuana Laws (NORML), has been helping move things in the right direction for decades.

"Although Congress has failed to amend federal cannabis laws, clearly the attitudes and priorities of federal prosecutors have shifted in the era of state-level marijuana legalization," Armentano said. "Now it's time for federal lawmakers to codify these changes in priorities by descheduling marijuana."

NORML broke down the numbers a little further, noting the number of people charged federally in 2012, the year Colorado and Washington voted to legalize, was 7,000. But change would happen fast, by the time California voted on Proposition 64 in 2016, the number had been halved to 3,500 federally charged.

Also on the positive side for marijuana, it had the shortest sentences of all the individual drugs tracked in the sentencing report. In fact, the 30-month average sentence seen in 2021 was at most half the sentence of other drugs tracked. Both fentanyl and heroin cases had an average sentence of 60 months in 2021. Marijuana sentences were roughly a third of the time of the 86-months the average methamphetamine case caught.

"Despite this downward trend in federal marijuana prosecutions, America's outdated federal laws are still having a significant and unnecessary impact on real people's lives. Congress has the opportunity to change that," NORML's Political Director Morgan Fox said. "Lawmakers must continue to build momentum to end our failed marijuana prohibition policies and help those who have been unjustly hurt by them. We urge House Speaker Nancy Pelosi to hold a floor vote on the Marijuana Opportunity, Reinvestment, and Expunge Act immediately, and sincerely hope that Senate Majority Leader Chuck Schumer sticks to his planned April introduction of the Cannabis Administration and Opportunity Act."

There was a noticeable race discrepancy in the 994 people charged with marijuana trafficking in 2021. Caucasians acquainted with the lowest percentage of those charged. The 134 white people charged made up 13.5%, the 167 Black people charged made up 16.8%, and the 636 Hispanics charged made up a whopping 64% of offenders. So while the trend in the positive direction for the overall number is clear, things certainly are yet to progress on the subject of racial equality in enforcement.

The date also revealed some other interesting takeaways. One was those charged with a federal marijuana offense in 2016 also were likely to be among the most well-educated offenders. Following powder cocaine, those charged with marijuana offenses were the most likely to have a college degree.

Marijuana offenders also were the least likely to have a weapon involved in their crime; 81.3% of those charged were unarmed.

Sourcebook 2021 | United States Sentencing Commission.
Los Angeles-based pop singer and songwriter Clay caught the music bug early, dragging a chair into the middle of the living room at 18 months old, standing on it, and singing for whomever would listen (including a line of dolls). She was born to do this, and so she worked at it and the effort has paid off.

“I started writing short stories at a young age, creative writing and spoken word,” she says. “I didn’t combine the two until I was probably 18. I was like, ‘You know what, I actually should put these together and write my own songs.’ It didn’t click for me until that age. Then I went to Berklee College of Music for a couple of years at 18. Being in that environment, around all these talented musicians, made me take it more seriously. Then I moved to L.A., to pursue it full-time and really dig into the kind of pop world of songwriting.”

So here she is. The artist, who describes her sound as “soulful, alternative pop music,” is living in L.A., a very different life to the one she had in her native San Francisco where she was essentially raised by a community.

“I’m biracial — so my dad’s black and my mom’s white,” she says. “My dad was born and raised in San Francisco. I’m fourth generation on my dad’s side, and my mom’s been there since she was 20. So they both created their own family out of friends. I had a lot of aunts, uncles and cousins that were not blood-related but felt just as significant. Just all around the city. I also had a super close-knit group of friends and their parents, as well. I just had a network of people that I could lean on, like a good solid foundation of adults throughout the city of San Francisco.”

She flew the proverbial nest and decided to move to L.A., when a lot of her college friends were going to New York, to hone her music studio skills.

“At Berklee, I was really focused on live performance and making live arrangements for live bands, and I didn’t have a lot of experience with recorded music at all,” she says. “So being in a studio, writing a song in a session, start to finish — I didn’t have a lot of demos. I thought that L.A. was the place to really tap into the pop world, and also the world of recorded music. That was the choice I made in 2014.”

She soon settled in and found her voice. Her songs are easy to relate to, whether her lyrics are covering relationships and everyday life, or the fact that Donald Trump ruined her favorite color, as is the case with the 2018 song “Orange.”

“It’s funny because a lot of people tell me that song helped them get through their break-up,” Clay says. “That’s amazing and it’s how art should be, that everyone has their own interpretation of it. I remember standing somewhere on the West Side watching the sun set, and the whole sky lit up this orange color. I had just been listening to the radio and hearing his ranting and raging. I had to turn it off and I was like, ‘Damn, will I always associate the color orange with this man?’ That concept came to me, so we wrote a song about it. Then during the election, I decided to revive the song and use it as a platform to specifically raise money through merchandise.”

Clay sold T-shirts, bandanas, hats and more to raise money for The Equity Alliance, which “proactively advocates for Black Americans and other communities of color to have a fair and just opportunity at realizing the American dream. EA is a Nashville-based 501(c)(3) non-partisan, nonprofit organization that seeks to equip citizens with tools and strategies to engage in the civic process and empower them to take action on issues affecting their daily lives. EA believe in using our voting power as a weapon in the fight for social and economic justice.”

A great cause, and one that is clearly important to Clay.

“It’s about getting people out to the polls and really making accessibility a key point,” she says. “I was like, let me stick it to Trump in the best way I know how.”

That’s what she did. Her latest and second EP is called “Breathing Into Bloom,” and the artist says that there has been a massive evolution since her debut EP, “hues.”

“The first EP, I made each song with a different person,” she says. “I kind of sewed them together. They did all fit together and it was like a taste-tester of me exploring sounds, my voice and my songwriting actually in song form with production. That was my first time doing that, so I have a soft spot for that EP. With this EP, as the title says, “Breathing Into Bloom,” it shows the evolution. I actually worked on every song with my co–collaborator Yakob [6LACK]. So it feels like one cohesive long breath.”

Clay says that the song’s concept is in the title — it’s all about going through the ups and downs of life.

“This song I just put out, ‘WTSGF’, talking about when the sun goes down, we wrote that deep in quarantine in the pandemic,” she says. “If you were already struggling with mental health issues, being in isolation can spark those up and aggravate that, and further those issues. So we’re talking about how the nighttime is the hardest, and when the sun goes down is actually the time that you have to face all of your demons. It’s essentially talking about how I might look small now or I might look fragile, but I will get to where I’m going.”

You’d better believe that she will. She’s hoping to tour the EP this year, and maybe even release another EP in the coming months. Who knows? Wherever she goes, keep your eye on her.

Clay’s new single “WTSGF” with Alessia Cara is out now.
“Coming 2 America” costumes by Ruth E. Carter.
From Emma Stone’s divine punk rock-influenced frocks in “Cruella” to Timothée Chalamet futuristic steel suits in “Dune” to Cate Blanchett’s femme fatale looks in “Nightmare Alley” to the vibrant skirts and shirts in Steven Spielberg’s “West Side Story” and the sumptuous period pieces in “Cyrano” – it was an exceptional year for costuming in film, and it provided eye-catching facets, both obvious and subtle, to enhance the stories and characters on screen. These Academy Award-nominated movies and many more are showcased at the Fashion Institute of Design and Merchandising (FIDM) “Art of Costume Design in Film” exhibit, now in its 30th year at the Downtown Los Angeles institution, which isn’t just a fashion school but a true incubator for creative ideas and innovation in clothing, costume, wardrobe and design.

Though Los Angeles still has yet to sustain a Fashion Week on par with New York or Paris, FIDM’s presence here, as well as the entertainment industry and countless stylists based here, make our city undeniably influential. Moreover, our red carpet events – especially the Oscars – provide the biggest runways of all. In terms of costume design, many FIDM students have gone on to work in the industry and the school’s popular exhibit, which is open to the public and free, serves as both inspiration and celebration of accomplishments in this field, no matter who actually wins the golden...
A SMOOTHER WAY TO SODA
JENNY BEAVAN ON HER DEVILISH DESIGNS FOR ‘CRUELLA’

You have been nominated for best costume design 11 times (and won twice). What has winning this award meant to you?

I have been lucky enough to win the Academy Award twice for very, very different films—and that means quite a lot to me. It means that I can design for any genre of film and do it reasonably well! Mad Max Fury Road really opened my career and winning the Oscar compounded that, so I now have great freedom with my work.

What were the particular challenges and highlights of working on Cruella?

Challenges were very short prep time, originally just 10 weeks, and a schedule which meant a lot of the looks were needed early on as locations were available. I really debated whether it was possible… I am glad I came to the conclusion that I should give it a ‘go’! The highlights were my team, the actors, especially the two wonderful Emmas, wearing the clothes so brilliantly, working with Nadia Stacey and her team—first time I had worked with Nadia who is wonderful and her hair, make-up totally completed our characters. Also working with Fiona Crombie whose sets provided the most wonderful environments for the characters.

You captured the punk aesthetic of fashion and the vibe of innovators such as Vivienne Westwood so well in the movie, as well as the high fashion element in both Emmas’ looks. What was your vision for melding edginess and high fashion? Also, what were inspirations for the ’70s retro looks of supporting characters as well as the leads?

Costume design is all about the storytelling and a lot of Cruella’s fashion journey was in the script. She starts from nothing and becomes a very interesting designer through her own talent and ending up in a fashion face-off with Baroness. The chart is clear.

I grew up in the ’60s and ’70s, so I remember it all well and had a few iconic clothes from Biba and the like. I could never afford Vivienne Westwood as I worked in the theater in those days… wonderful, but not well-paid.

So the inspirations were memory and Googling. There’s so much now online it does mean you can research really fast and we didn’t have much time. I also relived my youth by going back to markets like Portobello on a Friday—still full of classic pieces, which are great for inspiration, and there is nothing like wandering among real pieces of clothing to get your imagination firing up.

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“House of Gucci” costumes by Janty Yates.

“Dune” costumes by Jacqueline West and Robert Morgan, Academy Award nominees for Costume Design.

“King Richard” costumes by Sharen Davis.

“Black Widow” costumes by Jany Temime.

House of Gucci

“Dune” costumes by Jacqueline West and Robert Morgan, Academy Award nominees for Costume Design.

“King Richard” costumes by Sharen Davis.

“Black Widow” costumes by Jany Temime.

The Suicide Squad

costumes by Judianna Makovsky.

The Suicide Squad

costumes by Judianna Makovsky.

ie? A modern public,” Verros explains, as we examine the two pieces from the film, which is set in 1600s France and was filmed in Italy. “It looks authentic, but there are little subtle things that make it more pleasant and easier for our modern eye to look at.”

Other important looks in the exhibit that didn’t get the costume nod but were nominated in other Oscar categories include “Licorice Pizza” (one of our favorites for its ’70s vintage styling that was so spot-on, we discussed it extensively with P.T. Anderson for LA Weekly’s December 2021 cover story), “King Richard,” “The Eyes of Tammy Faye,” “Spencer,” “No Time To Die” and “Coming 2 America.” The latter has a stunning display in the center of the museum, as its designer Ruth E. Carter has a long running rela-


What were your inspirations and intentions in reinterpreting the iconic looks of "West Side Story" for new audiences?

When Steven Spielberg invited me to design the costumes for his vision of "West Side Story," he made it clear to me that he wanted to infuse more naturalism into the look of his film. He wanted to see more of the grit that was New York City in the San Juan Hill area during the mid 1950s.

With this directive, I was inspired to investigate the photographs that had been taken of people and their neighborhood communities at that time. I referred to many images taken by Bruce Davidson of the gangs in and around New York City, as well as color photographs taken by Gordon Parks and many other photographers of the 1950s. My hope was that my costume design would be specific to this new vision that Steven was creating, while resonating with its own iconic style.

What is your vision for the role that costuming plays in this particular film, and film general & in your past theater work?

I am very aware that the images of characters that I create through my costume design provide the first indication and point of view of who a character is and what their personal-ty, taste and economic level has the potential to be within the story. The collective impact is the creation of a plausible community of characters that have a relationship to each other and manifest their own emotional arc within the story being told. This might be created in a very naturalistic way or in a more abstracted and poetic way through the use of clothing style, period silhouette and color.

What does it mean to be nominated for the Academy Award? You are the first African American male costume designer to be recognized in the category... Do you see that as significant in terms of representation and inspiration for others?

Significant in representation and inspiration is an absolute understatement. My Academy Award nomination exemplifies so much of what is important for me and how I see myself in the larger zeitgeist of this time in the entertainment industry. I have always held my visibility as important as an American Black man who is also a costume designer. This role is held by very few Black men, and I am very fortunate to have created a successful career making a living within what I am so passionate about - costume design. I am very honored to be greatly seen within this profession, breaking down barriers, and inspiring those that come after me.

PAUL TAZEWELL SHARES HIS 'WEST SIDE' STYLE STORY

Respect" costumes by Clint Ramos.

What do you see as the impact that costuming has on the way a film makes us think and feel?

Costuming plays an integral role in film,” Verros asserts. “If you think of a film like an opera, or symphony, costumes are one of the first instruments. Every actor that I’ve talked to has said, ‘I’ve never fully gone into who I am supposed to play until that costume goes on.’ A lot of times it’s almost necessary for the costumes to be like another character in the film and be noticeable for that. It’s important to recognize, and this exhibit is our gift to the public so that they can.”

The Art of Costume runs till Sat., June 4, 2022; Open Tues.-Sat., 10:00 a.m. – 5:00 p.m. FIDM Museum, 919 S. Grand Ave. https://fidmmuseum.org/
NEWS

L.A. COUNTY ENDING VACCINE MANDATE FOR MEGA EVENTS

Just days after California announced it would end the COVID-19 vaccine mandate for indoor mega events, L.A. County announced it would do the same.

BY ISAI ROCHA

Starting April 1, L.A. County no longer will require COVID-19 vaccine proof or a negative COVID-19 test to attend indoor “mega events.”

L.A. County’s decision to drop the vaccine mandate aligns with the California state health order, which also will be removing the vaccine mandate on April 1.

“As multiple COVID metrics continue to decline, the state is lifting the requirements for vaccine and test verification at indoor mega events starting April 1,” L.A. County Public Health said in a press release. “While we’re encouraged with the progress made, as the BA.2 subvariant gradually increases in L.A. County, layering in safety measures remains important for protecting residents and workers at elevated risk of severe illness.”

Both L.A. County Public Health and the California Department of Public Health (CDPH) said the mandate change comes as COVID-19 hospitalizations and infection numbers continue to decrease.

Indoor mega events have been described as events with more than 1,000 guests, such as conventions, conferences, expos, sporting events and concerts.

Similarly, the vaccine mandate was lifted for outdoor mega events, which are considered events holding more than 10,000 people, on Feb. 15. While the vaccination requirement will no longer be mandated, it will still be “strongly recommended” by both L.A. Public Health and CDPH.

L.A. JUDGE ALLOWS HERB WESSON TO CONTINUE TEMPORARY STINT ON THE CITY COUNCIL

An L.A. Superior Court judge will allow former Councilmember Herb Wesson to continue his temporary stint on the L.A. City Council on March 17.

Judge Mary Strobel had previously blocked Wesson from serving on the 10th district chair after a lawsuit was filed by The Southern Christian Leadership Conference of Southern California (SCLC-SC), a group that councilman Mark Ridley-Thomas once served as executive director for, argued that Ridley-Thomas should not have been removed from the council.

Ridley-Thomas was suspended by the council after allegations of being involved in a bribery scheme, and may be allowed to return to the council if the charges are dropped.

The council had voted in former councilman Wesson to take over for Ridley-Thomas’ spot on the 10th District seat until the end of 2022.

“Throughout the emails I received and numerous meetings I engaged in with the residents of the 10th District, the community overwhelmingly suggested that former Councilmember Herb Wesson should serve as the appointee for Council District 10,” Council President Nury Martinez said about Wesson’s reinstatement. “The judge previously ruled that the Council absolutely had the authority to suspend Councilmember Ridley-Thomas, and today she denied the petitioners’ request to prevent Mr. Wesson from serving as council member for the 10th District. The people of the 10th deserve a vote on this council and today we gave that to them. ”

The SCLC said it will continue its pursuit against the city council and what they believe was an illegal appointment, according to their attorney, John Sweeney.

Having their case heard may require allowance from California Attorney General Rob Bonta, which has not occurred as of this writing.

LAUSD ENDS INDOOR MASK MANDATE FOR BOTH STUDENTS AND TEACHERS

The Los Angeles Unified School District (LAUSD) ended its indoor mask mandate for teachers and students on March 23.

LAUSD announced the change Friday, March 18, saying it met and agreed with labor groups, and decided to align itself with the mask regulations already approved by both the state and L.A. County.

“I strongly support ending the indoor mask requirement and am committed to continuing to uphold our science-based approach to COVID-19 safety and protocols,” Superintendent Alberto M. Carvalho said. “I want to personally thank our students, employees and families for their support and patience. We know some in our school communities and offices will continue to wear masks, while others may not. Please consider your situation and do what is best for you and your family.”

LAUSD said it will still “strongly recommend” that masks be worn on its campuses as the potential for spread of COVID-19 still exists.

During their latest meeting, LAUSD and United Teachers Los Angeles, the union representing teachers in the district, also agreed to a handful of COVID-19 safety regulations.

Among those regulations were that N95 and KN95 masks would still be provided by the district for any employee who decides to continue to wear one.

Weekly PCR COVID-19 tests will also continue to be provided by the district for both students and teachers, until the end of the 2021-2022 school year in June. Take-home rapid tests will also be provided for baseline testing required before the return from Spring Break.

LITTLE TOKYO HOMELESS ENCAMPMENT CLEARED AND FENCED

A homeless encampment in Los Angeles’ Little Tokyo started being cleared Thursday, March 17, and continued into the midnight hour.

The Toriumi Plaza began seeing fencing around midday, as crews from the Los Angeles Homeless Services (LAHSA), Urban Alchemy, and L.A. Sanitation and Environment began to move in on the homeless community that resided there.

On Wednesday, March 16, Los Angeles City Councilman Kevin De León formally addressed the encampment clearing, saying more than 80 individuals from the encampment had been provided shelter through Project Roomkey and the area would no longer be allowed to be used as an encampment.

“Over 80 individuals have already accepted housing and we will continue to offer housing opportunities for the remainder of people who expressed reluctance,” De León said in an open letter addressed to Little Tokyo residents.

“However, after Thursday, March 17 at 10 p.m., they will no longer be able to remain encamped at the plaza, which will be fenced off for deferred maintenance and repairs.”

De León added that Little Tokyo community members and business owners expressed concerns over the encampments and alleged assaults, sexual assaults, drug overdoses, fires, and weapon brandishing.

“I take these concerns seriously, especially since many of the victims are unhoused individuals with nowhere to turn for help,” De León said. “That’s why my team and I are leading with housing solutions, so that we can bring people indoors where they can be safe and get the support they need.”

Crews at the plaza were met with protesters who placed signs on the fencing that read, “Services not sweeps” and “KDL hates the poor,” in reference to Councilman De León.

Community members filmed as crews began removing leftover items from the encampment, deep into the night. Soon after midnight, LAPD officers arrived at the plaza and began to move protesters behind the fencing.

“These people don’t give a single shit about unhoused people,” J-Town Action and Solidarity posted in an Instagram video after a verbal altercation with a staff member with the cleaning crew, Thursday. “It’s all a game to them, a joke.”

The following day, the J-Town Action and We the Unhoused organizations set up a “Power Up 60” booth in front of the fencing, providing services for the local homeless such as food, water, portable bathrooms and outlets to charge their mobile devices.
DRINK IN THE GLAMOUR OF THE OSCARS AT FANNY’S

A Toast To The Academy Awards

BY MICHELE STUEVEN

Leading up to the Academy Awards show on Sunday, March 27, Fanny’s at the Academy of Motion Pictures museum will be offering Oscar-inspired cocktail specials starting today and culminating in an Oscar watch party on Sunday, open to the public.

Kicking off the festivities will be a limited edition menu of Best Picture Nominee-inspired libations from legendary bartender Julian Cox, including the Don’t Look Up (Manufactory matcha, oat milk, lavender agave, vainilla, Los Angeles Vodka, and toasted cinnamon), which has a comet-inspired garnish. The rest of the ballot looks like this:

- Belfast (egg white, pineapple juice, Dimmi di Milano Liqueur, apricot liqueur, Irish whiskey, activated charcoal)
- CODA (Café Moka, Banana du Brésil, Liqueur d’Orange, whey infused Mezkal, luminous blue spirulina, lemon essence)
- The Power of the Dog (Meyer lemon, Thai basil, Amaro Meletti, bourbon, brandy)
- West Side Story (Orange juice, cinnamon, Averna Amaro, Irish whiskey, Puerto Rican rum)
- King Richard (Lo-Fi Aperitif, red plum, Sakura Blossom tea, lime, shiso granita)
- Nightmare Alley (Buttered popcorn bourbon, Nixta, Amaro Montenegro, an-gostura bitters, movie salt)
- Dune (Mal Bien Mezcal, Añejo, Super Violet, ginger, lemon, orange bitters)
- Drive My Car (Avua Cachaça, black currant, byrrh, seasonal spices and fruit, whey, Meyer lemon)
- Licorice Pizza (blackberries, grapefruit, Pastis, pomegranate, orgeat)

On the day of the show, Fanny’s is hosting a ticketed Oscar watch party with a buffet. The main dining room will be decked out with monitors to watch the pre-show and main event, and attendees will have the choice of one entree, plus access to antipasti and dessert bars. Reservations can be made on Open Table: https://www.opentable.com/r/fannys-los-angeles
There’s a Decentraland event on Sunday, March 27, a launch party for the new Cheech & Chong project My Home, on Tuesday, March 29, and on Friday, April 1, the day is dedicated to photography-based visions, with The New History of Photography show and programs and the launch for the series Photography by On The Roofs, by Lucien Samaha — the man who serendipitously became the world’s first digital photographer as a Kodak test-shooter, and has now turned his attention, and his astonishing archive, toward the world of NFTs. The evening is capped by Darknet, a performance by Nadia of Pussy Riot — whose UnicornDAO is a cryptoart fund to support women in the NFT space. For the full and always-evolving schedule visit: superchiefgallery.com & nftla.live/community-events.

NFT in America March 25 at the Montalban Theater, Hollywood, and Live-streaming. One kaleidoscopically jam-packed day convening art, drops, speakers, panels and the rest, with a focus on the visions of the artists and curators themselves who are the ultimate drivers of the creativity in this space — and increasingly, thanks in large part to smart contracts and social media — the drivers of their own careers. The conference has a decided focus on the issues of social equity, economic autonomy, and the possibilities that emerge from the protean heart of the current discourse on web3 — and a lineup of curators and speakers like Colbourn Bell of the Museum of Crypto Art, super-curator Lady Phe, and renowned artists like Refik Anadol, Pindar Van Arman, Sarah Meyohas and Sarah Zucker, who are among the clearest voices in the space speaking on these things. Information and tickets available here: nft-la.com.

NFT | LA March 28-31 at L.A. Live/L.A. Convention Center NFT | LA is a three-day NFT conference and trade show with speakers, exhibitors and all manner of web3 visual culture across art, sports, music, and entertainment, happening both on and off-site catering to the creative curiosity of the spectrum of artists, collectors, investors, creators, DeFi currency econ, and really anyone looking for an entertaining way to dive into the deep end of the metaverse.

Speaker highlights include: Mark Cuban, Neil Strauss, Steve Aoki, Jennifer Esposito, Swan Sit, GMoney, Sir Mix-A-Lot, Justin Aversano, Laila Maidan, Natalia Modenova, Shira Lazar, Holly Wood, Rachel Wolfson, Shannon Kelly, Mercedes Bent, Aisha Arif, Ashira Siegel Fox, Robert Rooks, Will Carsola, Phu Styles, Dr. Peace Uche, and over 200 more. Besides the core conference, there are related events from downtown to Hollywood and Venice. Right now the general admission passes are sold out, but there is a waitlist and more tickets will be released. Plenty of $6000 VIP packages are still available, though, so, there’s that. nftla.live. There are also a number of off-site community events, many with separate/no ticketing required. A full list of collateral events is being regularly updated here: nftla.live/community-events.

Superchief Gallery LA March 25 - April 3 at Superchief, 1965 S. Los Angeles St., downtown. Speaking of NFT | LA’s off-site events, Superchief is the official art partner for the conference, not only curating all the NFT artwork exhibiting at the gathering, but also hosting a sprawling area of events and afterparties at their gallery with 10 days of events before, during, and after the convention. The first weekend looks back at the incredible sea change of the past year. On Friday, March 25 they celebrate the first anniversary of rolling out their first game-changing NFTs with an all-day lineup of panels, art, cocktails and a DJ-driven afterparty around artwork from Swoon, Diana Sinclair, Justin Aversano, DrifterShots & 100 more artists. Then on Saturday, March 26 it’s the release of the Cyberpunk Vol 3 collection curated by Random Ghost. This collection is a celebration of the dark, gritty streets of our imminent fate and features some of the most exciting artists continuing to evolve the genre. Another all-day smash of smart art, engaging panels, and party at the back.

Honor Fraser Gallery, Culver City Digital Combines is on view through April 2 Honor Fraser’s popular and critically acclaimed gallery program has been a thoughtful platform for experimental visions in painting, sculpture, video, performance and other traditional mediums for years — so its early, progressive embrace of the creative potential in the digital, crypto, generative NFT space was notable. The gallery’s current exhibition, curated by artist Claudia Hart, posits a newly emerging art historical genre based on Robert Rauschenberg’s wildly interdimensional assemblage-based mixed media works known as Combines. These new “Digital Combines” join tangible objects — in this case, paintings — with a virtual partner in the form of a video, animation, GIF, or soundtrack that augment, reinter-pret, and deepen the composition. In this case, these digital files also contain an NFT with the metadata and smart contracts, thereby creating a single object with both semantic and conceptual implications. Viewers can access them on the gallery website, or at the gallery using smartphones and QR codes.

In the process, the exhibition offers a surprising and engaging proposition for one way in which the physical and digital worlds can coexist within a single work of art, neither one vying for dominance and with nothing left behind — only multiplied. Some artists, such as work by Nancy Baker Cahill and Daniel Temkin, choose a fairly straightforward path of colorful abstraction set in motion; GretaLouw creates a suitably otherworldly soundscape to accompany her hand-embroidered digital prints; Hart’s own work is presented as a singular, architecturally engaged installation with multiple panels, but her NFTs present each element on its own; LoVid manifests the object quality of textile with storyboard-like compositions whose characters spring into action in the digital video. In these and further examples of artists generating hybrid, interdimensional works, we see a delicately articulated bridge between art history and a move fast/break things future which is truly, quite literally, more than the sum of its parts. For more information visit: honorfraser.com.
The immersive film Malka Germania references Germany's traumatic history and the world's deep regrets about the Holocaust. She further investigates the German people's longing for collective redemption from the devastating behavior of their recent and centuries-past ancestors.

On another level, the character Malka in the film morphs into a kind of Messiah. As an elegant androgynous figure, she wears a long, hooded cream-colored robe and moves very slowly and intensely throughout contemporary Berlin. With no dialogue and with new age music, enhanced by sounds from the forest, echoes of people talking, helicopters flying overhead and soldiers marching, Malka roams or rides a donkey through a German forest and along railroad tracks—evoking the time when Jews were taken to concentration camps and murdered.

Malka also roams near historic and political landmarks, including the Brandenburg Gate, the Berlin Victory Column, Wannsee, and the Tempelhof Airfield, sometimes accompanied by a gentle camel, whose demeanor and movements echo hers.

Many other characters inhabit this mesmerizing film, which is a fever dream according to Juli Carson, UCI Professor of Art, curator and gallery director. Carson, who has lived in war-torn countries, adds that with Russia’s recent invasion of Ukraine, Malka Germania is even more relevant and important today.

The film further compels the viewer to look within oneself to the history of fellow humans being persecuted and even becoming predators. It then becomes a Jungian journey for those willing to examine their personal and family histories as metaphors for and reflections of the larger world's legacy of war and domination. Or as the saying goes, “The personal is political.”

As the catalog for the film explains, “Malka realizes that she has a certain power, and she will use it, for Malka was and will remain someone who more than anyone is aware of the injustices of the city, of its history and its people...And because of the passion burning within her, she knows that from now on things will change as a result of her arrival.”

The catalog continues, “In a psychotherapeutic approach, Bartana brings the city's traumas out of their shadows of the collective subconscious quite literally into the light of the video screen...We as curators together with Yael Bartana propose to engage with art utilizing the dialectic and polyphonic methodology of Talmudic tradition, to ask questions instead of waiting for answers, and to follow in art's lead of creating nuance, ambiguities, alternatives and complexities.”

Malka Germania, which was previously shown as part of Bartana's 2020 exhibition "Redemption Now" at the Jewish Museum Berlin, is not a violent art piece. With its gentle allegorical aspects and with scenes slowly segueing from one to the other, the film can affect viewers in a more subtle way, urging us to recall images of persecution depicted in the media over decades, in history courses and perhaps from our own lives.

Watching the film can further plunge viewers into the darker aspects of our collective unconscious if we’re willing to go there. As Jewish Museum Berlin curators Shelley Harten and Gregor H. Lersch remarked, the film flushes Berlin’s consciousness, while invoking the depravity of the Nazis. The underlying intention is to rewrite the history of Germany; to provoke “the transfer of the city from the stewardship of Berliner to the Jewish Diaspora,” as curator Carson wrote; and to consider what Berlin would be like today if Israeli soldiers, rather than the Red Army units, liberated the city from the Nazis.

The film’s final scenes include several relics of Nordic Germania—beer steins, plates and sculptural busts—being tossed from apartment windows and scattering on the city streets, as elderly couples survey the devastation from their own windows. These images symbolize the collective German desire to eradicate their barbaric history.

Another concluding scene is of a computer-animated, mirage-like image depicting a Nazi giant "Hall of the People" rising from a Wannsee lake. This structure is based on Nazi architect Albert Speer's design to be constructed following Germany's victory in World War II. The model appears like the lost city of Atlantis, created by Plato around 360 B.C. as a foil to the consequences of corruption and arrogance.

The film’s final scene reveals hordes of Berliners, now turned into emigrants, carrying suitcases, walking along the railroad tracks, leaving the city for good, as Malka looks on approvingly. The suggested message is that Malka the Messiah has cleansed Berlin of its horrifying history.

Malka Germania is pure fantasy. Yet its execution and cinematography, along with its carefully chosen and edited scenes, including those of “Aryan” young men, transitioning into scenes with Israeli Defense Forces and Orthodox Jews, can reach into our collective unconscious, while invoking the depravity of war and conquest. The film is not for the faint of heart or spirit; yet its message is vitally important for the times we live in. Malka Germania is on view at UC Irvine’s Contemporary Arts Center through April 9; uag.arts.uci.edu.
ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. 21LBCP00219 Superior Court of California County of Los Angeles located at: Central District Central Courthouse 111 North Hill Street, Department 26, Los Angeles, CA 90012. Filed On 12/03/2021 - In the matter of Petitioner MARIELA TRUJILLO. 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 to show cause why the petition for change of name should not be granted. Court Date: 01/05/2022, time: 9:30 a.m., Located at Central Courthouse 111 North Hill Street, Department 26, room 316, Los Angeles, CA 90012. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have his name changed from ALEKS COUP to ALEXANDER MELTER. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition.

POTENTIAL BUSINESS STATEMENT 2021047103 The following persons are doing business as 1. WRAPPED WITH MOLOVE 2. MOLOVE 3. LA APPLIANCE SERVICES street address: 850 S. BROADWAY ST SUITE 606 LOS ANGELES CA 90019. Making Address: 1802 SOUTH COCHRAN AVE LOS ANGELES CA 90019. Articles of incorporation or Organization Number: AJ AON 20160510184 REGISTERED OWNER - 1. MX APPLIANCE INDUSTRIES LLC 1802 SOUTH COCHRAN AVE LOS ANGELES CA 90019. This business is conducted by an LLC. The title registrant started to transact business under the fictitious business name or names listed above. N/A. NOTICE IN ACCORDANCE WITH SUBMISSION VAI SECTION 17902 A FICTITIOUS BUSINESS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE I WAS FILED IN THE OFFICE OF THE COUNTY CLERK, EXCEPT AS PROVIDED IN SUBDIVISION (B) OF SECTION 17902, 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 BUSINESS NAME STATEMENT MUST BE FILED BEFORE THE EXPIRATION, EFFECTIVE JANUARY 1, 2014. THE FICTITIOUS BUSINESS NAME STATEMENT MUST BE ACCOMPANYED BY THE AFFIDAVIT OF IDENTITY FORM. THE PUBLIC OF THIS STATEMENT does not use 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.)

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. 21LBCP00219 Superior Court of California County of Los Angeles located at: Long Beach Courthouse 275 Magnolia Ave., 1st Floor Long Beach, CA 90802. Filed On 12/03/2021 - In the matter of Petitioner CAMILA ROSE CARDENAS TRUJILLO. 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 to show cause why the petition for change of name should not be granted. Court Date: 01/28/2022, time: 8:30 a.m., Dept. 37, Located at Long Beach Courthouse 275 Magnolia Ave., 1st Floor Long Beach, CA 90802. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have his name changed from CAMILA ROSE CARDENAS TRUJILLO to CAMILA ROSE CARDENAS TRUJILLO. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition.

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