HO99909

GENRE-BLENDERS GET A NEW SKIN

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In 1906, brothers-in-law Walter Van de Kamp and Lawrence Frank opened a Dutch potato chip stand at the corner of Seventh and Grand in what we now know as downtown Los Angeles, where the main metro station sits. It would be about another 20 years before this wild west town would see a city hall.

Then around 1919, they met a fast-talking real estate agent who suggested that because movie studios were starting to pop up in Los Feliz, like the Walt Disney studio on Hyperion and Griffith Park where everybody was filming Westerns, they should set up shop there because it was going to become downtown Los Angeles. Los Feliz Boulevard was a dirt road.

“So the brothers-in-law took his advice and opened a roadside stand on that spot in 1922 and called it Tam O’Shanter,” says the restaurant’s current general manager John Lindquist, who lovingly tells the story of one of L.A.’s oldest restaurants. “They sold potato chips, hot dogs and hamburgers. It may have been a dirt road, but it was a busy thoroughfare from the studios to Los Angeles.”

From there, they grew. Walt Disney built his studio on Hyperion in the 1930s, but it didn’t include a commissary, so there was no place to eat. Tam O’Shanter was the only viable restaurant in the area, so he would come for lunch every day, five days a week. He introduced Frank and Van de Kamp to Hollywood set designer Harry Oliver.

“The brothers and business partners had fallen in love with the Scottish countryside and wanted to do a themed restaurant that looked like a Scottish country manner,” Lindquist tells the story. “Harry Oliver said, ‘I can design that.’ So he did the first designs of the restaurant. The original turret that you now see from the Los Feliz side was part of the original building. Because Disney came here every day, so did the animators. They sketched the building and that became Snow White’s house. If you look at pictures of the original building and Snow White’s house in the 1937 Disney film, you’ll see it.”

That same year, when Snow White debuted in theaters, in a little test kitchen in the back of Tam O’Shanters, which now serves as the liquor room, the first patch of Lawry’s seasoned salt was born, and in 1938, the partners opened Lawry’s Prime Rib in Beverly Hills with a strict dress code. The family sold the seasoning to Lipton in 1979.

By the 1960s, the Tam was a hash house, a diner. It served breakfast, lunch and dinner with an open counter and the kitchen behind it. They changed the name briefly to The Great Scott, and took away the counter and underwent a facelift. In July, it will be 100 years since the dusty roadside stop welcomed wayfarers.

The Tam O’Shanter has remained in the family, now owned by fourth generation Ryan O’Melveny Wilson, CEO of Lawry’s Restaurants Inc. and great-grandson of Lawrence Frank. A passionate chef by training who spent years in the Tam’s kitchen as a dishwasher and prep cook, Wilson now oversees the entire family operation that includes five restaurants domestically stretching to Orange County with the Five Crowns and Side Door, as well as seven licenses of Lawry’s The Prime Rib in Asia.

On an average night, the Tam goes
through about 10 to 15 full rib roasts a night, 25 on a cranking busy night. Lawry's does more in the neighborhood of 80 a night, with 90% of the guests ordering prime rib. The potato chips, using the same 1906 recipe, are still on the Tam menu, cut the same way, fried in the same type of oil.

“One of my favorite memories of the Tam O'Shanter is that it was one of the first restaurants I cooked in professionally,” Wilson tells L.A. Weekly. “I worked every Wednesday and Friday night on the line, and learned how a professional kitchen functions, and it gave me my first taste of a career that I am very passionate about. I learned some good habits there and a few bad habits.”

“It’s tremendously important to keep these iconic restaurants alive,” he says. “It is one of the many fabrics of our community. There are so many daily pressures on our lives and the idea of being able to come into a restaurant like the Tam O'Shanter, the quintessential public house that’s accessible to all, is important. Far too often, restaurants are distant and expensive, and people feel they’re not attainable on a regular basis.”

Bartender Ricky Rosas oversees the selection of 665 different whiskeys and has been at the Tam for more than 40 years. He has taken over the role of longest-running bartender at an L.A. location since the passing of Musso & Frank’s Ruben Rueda.

“If a spectrum, there are two approaches to restaurants,” says Wilson, whose business has survived two world wars and the last major gas crisis. “You’re either trying to have something with generational staying power or you’re operating much like a nightclub, where it’s a very specific time period. You’re trading off what’s super trendy at the moment or a great real estate play, and you’re going to operate for three to five years and you’re out. I’m concerned with people’s ever-diminishing attention span and the challenge of running restaurants in California, and chef culture, always wanting something fresh and new and hip in that celebrity craze, rather than fundamentally just offering a good dining experience. The key to the longevity of the business is a commitment to our coworkers and treating everyone fairly. There’s no nepotism here, and we spent a lot of time making sure this is a great place to work in an industry that is difficult, challenging and physically demanding. We’ve been here for 100 years and look forward to continuing the tradition of celebrating any of life’s moments.”

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**THE THURSDAY, MARCH 31**

**The Other Art Fair.** The global art event dedicated to showcasing independent artists hosts its seventh Los Angeles edition at a new venue, featuring 140 independent and emerging artists, special guest artist Anna Marie Tendler (who will be doing commissioned portraits on site), L.A. Dance Project, and an atmosphere enlivened by deejays and a complimentary Bombay Gin cocktail bar. Including painting, photography, sculpture, mixed media, and, of course, NFTs, in a range of prices starting under $100. They even have a resident tattoo artist, plant shop and customizable printmaking by Print Shop L.A. As part of its exhibitor line-up the fair also introduces the three Los Angeles-based winners of its Spring 2022 New Futures awards, as well as NFTs from Saatchi Art’s The Other Avatars project onsite. 4317 Beverly Blvd., Mid-Wilshire; Opening night: Thursday, March 31, 6-10pm; $45-$50; Regular Hours: Friday, April 1, 4-10pm; Saturday, April 2, 11am-7pm; Sunday, April 3, 11am-6pm; $15-$20/day; theotherartfair.com/l.a.

**Morton Subotnick: As I Live and Breathe at Temple Israel of Hollywood (Live & Streaming).** Composer and electronic music legend Morton Subotnick celebrates the L.A. premiere of his newest work As I Live and Breathe (2022) alongside his seminal work Silver Apples of the Moon (1967). Presented in surround sound with live animations, this immersive experience is a feast for the senses. Subotnick is one of the pioneers in the development of electronic music and an innovator in works involving instruments and other media, including interactive computer music systems. Of his newest work, Subotnick shares, “It starts with my breath, moves through a vocalizing cadenza of vocal gestures, and ends with a tender and simple use of gentle rhythms and melodic fragments.” 7300 Hollywood Blvd., Hollywood; Thursday, March 31, 7pm / performance 8:30pm; $30 / $10 livestream; tiol.org.

**FRIDAY, APRIL 1**

**Ephrat Asherie Dance at the Broad Stage.** Choreographer Ephrat Asherie remixes elements of the extended family of street and club dances in a deeply musical celebration of breaking, hip-hop, house, and vogue. With music direction by Asherie’s brother, Ehud, the dancers move to the rich and buoyant sounds of Brazilian composer Ernesto Nazareth, played live by four world-class musicians. Experience hybrid movement like never before with this collaborative work that blurs time, tempo, and genre. 1310 11th St., Santa Monica; Friday-Saturday, April 1-2, 7:30pm; $35-$70; thebroadstage.org.

**Broadway to Freeway: Life and Times of a Vibrant Community at Santa Monica History Museum.** In the mid-20th century, the Broadway neighborhood was a thriving, tight-knit community in Santa Monica. Built by African American, Mexican American, and immigrant communities, the Broadway neighborhood was a haven for those who were excluded from other parts of the city. From beauty parlors and jazz clubs, to the malt shop, tortilleria, and Jewish deli, this exhibition tells the story of how residents built Broadway into a flourishing community of color — and how the 10 freeway destroyed it in the 1960s. Featuring period photographs, advertisements, oral histories, and songs, the exhibition draws from the wealth of archival material collected by the Quinn Research Center, which is dedicated to preserving the history of African American life in Santa Monica. 1350 7th St., Santa Monica; April 1 - December 23; $5 suggested donation; santamonichistory.org.

**Hayao Miyazaki Films at the Academy Museum.** One of the cofounders of Studio Ghibli, along with director Isao Takahata and producer Toshio Suzuki, Hayao Miyazaki has forged a singular path as a storyteller. Feats of meticulous, hand-drawn mastery, Miyazaki’s films teem with visual imagination and profound stories that explore themes of self-discovery, pacifism, environmentalism, and humanity’s capacity for both invention and destruction. In celebration of the final months of the exhibition Hayao Miyazaki (on view through June 5), the Academy Museum is screening seven key films by the director, including cult favorites Spirited Away, Princess Mononoke and Howl’s Moving Castle, all on English-subtitled 35mm prints. 6067 Wilshire Blvd, Miracle Mile; Screenings April 1 - May 27; free with museum ticket, $10; academymuseum.org.

**SATURDAY, APRIL 2**

**Eternal Spa at MOCA Geffen.** A multi-sensory, durational performance in the historic Japanese American neighborhood of Little Tokyo. Taking the metaphor of Asian spas and health centers as a starting point, the performance engages questions of embodiment, sexuality and sex work, self-care, and identity, critiquing how Asian bodies have been othered and exoticized — especially after the Atlanta shootings. The performance will be accompanied by programming which includes sexual health resources, music, dancing, and food for sale by local restaurants. Eternal Spa is organized with QNA (Louie Bofill, Jae-an Crisman, Paulie Morales, Ly Tran, and Howin Wong), a Los Angeles-based collective and platform that highlights queer and trans API artists and culture through art, nightlife, and community. 152 N. Central Ave., Little Tokyo; Saturday, April 2, 5-10pm; $10; moca.org.

**CULTURE**

**Gia Schock and Cathy Valentine at The Last Bookstore.** It’s a double dose of Go-Go’s goodness as L.A.’s own Gia Schock and Kathy Valentine come together to discuss both musicians’ new books. Schock’s “Made In Hollywood” and Valentine’s “All I Ever Wanted” provide two different, personal glimpses into the lives of the iconic drummer and bassist. Vintage Los Angeles’ Alison Martino interviews the ladies and actress Beverly D’Angelo will read from both books. Signed books and photo ops for those who buy a $60 ticket bundle. Panel admission is $10. Fri., April 1st, 8-10pm. The Last Bookstore, 453 S. Spring St. Downtown L.A. More info at lastbookstorela.com.

**MUSIC**

**APRIL 1-7**

**BlueBucksClan at The Observatory.** DJ and Jeezy, aka the BlueBucksClan, are L.A. born and raised, and they’re taking their show out to the OC in Friday, Expect to hear recent single “Don’t Judge Me,” and so much more. 7 p.m. on Friday. April 1 at the Observatory, $30, observatoryoc.com.

**Alison Wonderland at Shrine Auditorium.** Recent LA Weekly cover star Alison Wonderland brings her Temple of Wonderland show straight from Red Rocks in Colorado to the beautiful Shrine, in preparation for the May release of her Loner album. 9 p.m. on Friday, April 1 at the Shrine, $32.50-50; shrineauditorium.com.

**ILL REPUTE at Alex’s Bar.** Oxnard pioneers Ill Repute play a Sunday matinee show with Angry Samoan (that’s Bill Vockeroth from the original Angry Samoans), fresh hardcore band Skullcrack, and the Runts. Afternoon chaos. Then, 2 p.m. on Sunday. April 3 at Alex’s Bar, $25.75, alexsbar.com.

**A-ha at The Wiltern.** Thursday is the first of three nights at the Wiltern for Norwegian ’80s pop vete A-ha, best known of course for the undeniably excellent “Take On Me” single. They’re back again at the end of July for a date at the Hollywood Bowl too. 7 p.m. on Thursday, April 7 at the Wiltern, $49.50+$, livnation.com.
NEWSOM PROPOSES $400 GAS REBATE FOR CALIFORNIA DRIVERS

In response to gas prices reaching record highs in March, California Governor Gavin Newsom proposed a $400 gas rebate for all registered car owners in the state.

BY ISAÍ ROCHA

Gov. Gavin Newsom proposed an $11 billion plan that would send California drivers a $400 gas rebate and make public transportation free.

In the governor's plan, $9 billion in the package would go toward sending $400 to registered California vehicle owners and an extra $400 for those who own two vehicles — all in response to the recent increase in global gas prices.

The remaining $2 billion will go toward removing public transportation fees for three months, pausing sales taxes on diesel fuel, assisting walking and bikeway projects, and building more electric vehicle charging stations.

"We're taking immediate action to get money directly into the pockets of Californians who are facing higher gas prices, as a direct result of Putin's invasion of Ukraine," Gov. Newsom said on Wednesday. "But this package is also focused on protecting people from volatile gas prices, and advancing clean transportation — providing three months of free public transportation, fast-tracking electric vehicle incentives and charging stations, and new funding for local biking and walking projects."

Newsom added that the average Californian pays roughly $300 a year in gas excise tax.

The proposal also has no personal income cap, meaning all registered vehicle owners in California are eligible for the rebate.

The average price for regular gas in California has increased by more than $1 over the past month, reaching daily record highs, and even reaching an average of $6 per gallon in some counties such as Los Angeles and San Luis Obisp.

On March 14, Republican California lawmakers proposed a bill that would pause gas taxes for six months, but it was not voted through.

"Other states have suspended the gas tax and prices fell," California Assemblyman Kevin Kiley said. "Our state has refused and they continue to rise. Our out-of-touch politicians simply don't care."

While the governor's proposal must still go through the California Legislature, Newsom projected the rebate payments would begin distribution to Californians as soon as July.

CIVILIAN OVERSIGHT PANEL INVESTIGATING ALLEGED LASD DEPUTY GANGS

The Los Angeles County Sheriff Civilian Oversight Commission (COC) said it is launching an investigation over alleged gang activity within the Los Angeles County Sheriff's Department (LASD).

On March 23, Commission Chair Sean Kennedy alleged that LASD deputy gangs have "plagued" L.A. County for decades and the panel will consult with a team of pro bono lawyers to "eradicate" the alleged gangs.

"Deputy gangs have fostered and promoted excessive force against citizens, discriminated against other deputies based on race and gender, and undermined the chain of command and discipline," Kennedy said.

Despite years of documented history of this issue, the department has failed to eliminate the gangs.

Leading the investigation will be attorney Bert H Deixler, with assistance from L.A. County Inspector General Max Huntsman.

On Tuesday, Inspector General Huntsman penned a letter addressed to Sheriff Alex Villanueva, alleging that at least 40 current members of LASD have been linked to internal gangs through specific tattoos and initiations.

Villanueva responded by saying Huntsman had an "unhealthy obsession to attack the department," with no evidence provided.

The COC investigation is expected to span five to six months, reviewing existing policies, while proposing new policies for the Sheriff's Department.

While the governor's proposal must still go through the California Legislature, the sheriff continued by saying that no one on his staff has ever been accused of gang activity by the Civilian Oversight Committee, L.A. County Board of Supervisors, or the attorney general.

He then said this investigation is being done in part to "influence the outcome of an election."

"As I have previously stated, I openly challenge every elected leader, or their appointees, to provide facts to me and name individuals who they can prove are gang members, and I don't believe they can," Villanueva said on March 24. "Not one elected official, or their political appointees, have provided me even one name. I await whatever new factual information they can provide."

CHARGES BROUGHT AGAINST NINE IN CALIFORNIA RETAIL THEFT RING

Felony charges have been filed against nine defendants in a statewide retail theft ring that operated through several California counties, including Los Angeles.

Attorney General Rob Bonta announced the charges on March 24, after a Los Angeles search-and-arrest operation led to the arrest of five suspects, on Monday, March 21. These five are being charged with conspiracy to commit a felony, organized retail theft, grand theft, possession of stolen property, and a special allegation that the theft totaled more than $100,000.

"Organized retail theft hurts businesses, employees and the public — and this criminal activity will not be tolerated in California," Bonta said. "Today we take another step toward tackling this issue by announcing the arrests and felony charges against individuals alleged to be participants in an organized criminal scheme targeting retailers throughout our state. As our state's chief law enforcement officer, I will continue to aggressively pursue and hold accountable those who participate in organized retail theft."

While one of the nine suspects is still at large, three other people were arrested on Tuesday, March 22, and are being charged with possession of stolen merchandise.

In the operation, investigators recovered $1.4 million in stolen merchandise from retail stores such as Macy's, Columbia Sportswear, Abercrombie & Fitch, JCPenney, and Lululemon, as well as $65,000 in cash.

The defendants are believed to be linked to thefts in multiple counties such as Alameda, Fresno, Kern, Orange, Riverside, Sacramento, San Bernardino, San Mateo, Santa Clara and Ventura.

The state alleges that the individuals were charged, stole and transported hundreds of thousands of dollars worth of merchandise before shipping them internationally.

"Organized Retail Crime (ORC) impacts all retailers from small businesses to national chains," Rachel Michelin, president of the California Retailers Association said. "ORC hurts consumers, endangers our employees, and impacts the neighborhoods where retailers operate. ORC is very real and impacts our most vulnerable communities."
Anybody who has had the privilege of seeing L.A.-based band Ho99o9 live knows that this is no ordinary band. You’ll see tags like “rap-punk” thrown around and, on a very superficial level, that’s accurate. But the reality is far more complex, and interesting.

2017’s “United States of Horror” debut album was a revelation – a lyrical study of the social and political issues ailing society. Musically, the band buries melody under industrial noise. At its very best, the song worms its way into the back of your head before you have any idea what has happened. “City Rejects” is an example of a song that batters you with the sheer brutal infectiousness of it all.

The second album, “SKIN,” has just landed, and in some ways, it’s more of the same. In others, it’s an entirely different beast. The band – theOGM and Eaddy – soaks in their surroundings and have created something wonderfully fresh.

“It’s grown tremendously, from the sound and from not touring to touring all over the world,” said theOGM via Zoom. “Also, just building new relationships and being exposed to new sonics. When we started, we were just on some straight punk/thrash rap – that was our whole vibe. Just touring over the years, we learned so much. So now, when you listen to this album, it’s still chaotic but it’s a little more cohesive in terms of just working with one producer. So I’m very excited about it, and we’ve come a long way.”

“United States of Horror” came out in 2017, right at the start of the Trump administration. Naturally, they had a lot to say. So it’s fascinating that this new album comes a year into the new administration — the news filled with scenes of pandemic and war.

“I guess it’s just timing and fate, and shit,” says theOGM. “We talk about this stuff because it’s happening and we’re all in it together, and the album is not a politically charged album per say, but it just happened that it timed with this stuff. I feel like it’s almost our duty to keep people afloat and aware to the energy that’s going on. Sometimes we all get lost in partying and going to the bars, vibing to that shit, when there’s real shit going on. Our album gives you a hint that the government is still fucked up and I’m still
not OK. Then there are moments in there to chill and smoke some weed, and reflect on what's going on, maybe come up with a better plan than just raging. Sometimes, just going out and smashing shit isn't the best solution. So it's about being smart and being unapologetic about who you are and what you want to do. Fucking roll with that shit.

At this point in music's rich history, it should be no surprise that Black men are creating punk rock. It's been 40 years since the Bad Brains' debut, for Christ's sake. Yet still, ignorance rears its head and the concept is a novelty to some.

“When the Black kids look at us, they look at us like we're the weird n*****rs,” says the OGM. “To the white kids, they're like 'this is like fire.' It's about doing that shit like we mean it because we don't give a fuck. This is who we are.”

“People only see what's in front of them,” adds Eaddy. “People don't see the overall picture of history, time, and how long we've been on this earth. Rock & roll wasn't created five years ago. It's been here and it's been Black. It's had its evolution from blues to jazz to rock & roll to metal. And then kids in the hood are just worried about rap and hip-hop, and they don't know that a Black guy started rock & roll. They don't know about Little Richard. You've got to know your history.”

“SKIN” has been produced by erstwhile Blink 182 drummer Travis Barker – maybe not the obvious choice, but one that absolutely works.

“We met him in 2019,” says the OGM. “We got with him and started making some music. It was originally because we were working on another project and we wanted to get some songs for that. We started in 2019, then the pandemic happened in 2020, so during that time everybody had free time. So we were
just linking up and catching jams. Then it turned into quite a few songs that we decided to turn into a record."

“It’s always good to step out of your comfort zone,” adds Eaddy. “He’s known for the pop-punk jams. We are nowhere near that and we never will be, and it’s good to have him do something different than what he’s normally doing. We’re pushing him and he’s pushing us.”

Yeah, this damned pandemic screwed with Ho99o9 much like it screwed with everyone. There was, they say, a positive side though.

“To be honest, it helped,” says theOGM. “It had its ups and downs. It fucked people up with not being able to tour and make money, but it gave you time to work on your record, work on yourself mentally and physically, and all that good shit. So some good came out of it for sure.”

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It’s certainly an intensely impressive album, blessed with some excellent features. Corey Taylor (Slipknot), Saul Williams, Bun B and Jasiah all guest.

“All those features genuinely came about just at the right moment, at the right time,” says theOGM. “We’ve been buddies with Corey for a few years now. Saul Williams - we’ve been talking to him for a few years too. We played a festival, met him a few years back somewhere in Europe. The Bun B and Jasiah thing came about at the last minute. All the features were genuine and they worked perfectly. It all blended well.”

“In the studio, it was like, who would fit the vibe of certain songs,” adds Eaddy.

Now, of course, it’s time to take those songs to the people. Bands have the opportunity to tour again, and Ho99o9 is taking full advantage. This is, after all, a band that has to be experienced live.

“It’s always good to play the music live because that’s always a different energy,” says theOGM. “Engage with the fans. Just getting out and seeing the world. I’m trying to turn up for L.A., because that’s the first show. We ain’t played in two years and that’s the first one. We’ve got to show up.”

And after the tour? Well, the band can’t wait to get to work on new music.

“I’m very interested in getting to work on the next record,” says theOGM. “We took a long break with the first into the second, and we obviously dropped some projects in-between – some EPs and mix tapes. But in terms of releasing music, I believe in consistency and I don’t want to take five years to drop the next record. What converts fans is music. Making the songs that actually convert. That reach. If this album don’t work, I’m going back in the studio to make some shit that’s gonna work. That’s what I want for 2022.”

Color us converted.
Reviews of The Dropout, Inventing Anna and Tinder Swindler

BY ERIN MAXWELL

FAKE IT TIL YOU MAKE IT

S treaming services, cable TV and Primetime television are fighting for your viewship now more than ever. UnBinged is here to help you weed through it all, with reviews of the latest shows that highlight what we love, what we hate and what we love to hate-watch, too. This week we delve into the wicked world of hustlers, fraudsters and con artists. From crooked multibillion dollar tech companies to fake German heiresses, the latest hit shows spotlight modern day mountebanks with snake oil salesmen-level sincerity. As we learned from Icarus, the gods rarely smile on such hubris. Should you? Read our review of The Dropout, Inventing Anna and The Tinder Swindler to find out.

Inventing Anna / Netflix

Netflix’s Inventing Anna is the kinda, sorta true story about a devil in a Dior dress who worked her way into New York’s elite with nothing more than hubris and an iPhone. Produced by Shonda Rhimes and starring Julia Garner as Anna Delvey, aka Anna Sorokin, aka "the SoHo Grifter,” the story covers multiple timelines, following Anna’s ascent in New York, as well as chronicling disgraced journalist Vivian Kent (Anna Chlumsky), a fictionalized take on New York scribe Jessica Pressler, whose story the show is based on.

Despite the interwoven storylines, the tale is pretty straightforward: Anna is a liar and this is how she got caught. The story is riveting, not because of what Anna did, but because of the scope of what she almost achieved. Anna didn’t merely steal a few bucks from gullible friends and wrangle a few free stays in hotels. She got high-powered, highly respected men of great means to invest in her ideas, earning nearly upwards of $20 million for her efforts. With her baffling inflection and transformational physical abilities, Garner – best known for her Emmy-winning role in Ozark – is hypnotic as Anna. She’s a chameleon and her impressive body of work suggests a massive talent on the rise. But even though she’s great in the role, the series is plagued with the same issues that seems to ail many new Netflix series: too many friggin’ installments. While episodes such as Anna’s escapades in Morocco and the fleeing Alan Reed (Anthony Edwards) are narrative highpoints, the entirety of Inventing Anna easily could have been edited to a manageable 4 to 6 hours, at the very least.

Ultimately, viewers are left with a captivating story about a Gen-Zer who almost girlbossed her way to the top. The series could have greatly benefited from a tighter narrative, and gained material at profile-wise. The fact that he claimed to be the heir to billionaire diamond mine owner Lev Leviev was just icing on an already delicious-looking cake. But soon a pattern would appear: he would meet women, wine them, dine them, and earn their trust. But after a few months, would have credit problems, issues with cash flow, and small dilemmas that required a few thousand dollars to fix. Or a few hundred thousand.

The true crime documentary uses its two-hour run time to quickly lay out the story of Leviev – real name Shimon Hayut – who faked an opulent lifestyle to get women to fund his expensive tastes. Once it is established that Hayut was on the make, director Felicity Morris focuses the doc’s attention on his victims, giving full sympathy to the women he conned and destruction he caused.

The story of this serial fraudster is a refreshing dose of reality among the many miniseries of wannabes and pretenders who come off as charming. There’s nothing charming about Leviev, so it’s nice to just sit back and enjoy a story where the viewers’ sympathies are not being toyed with in an effort to create drama. Every day we’re dealing with emails and DMs from Nigerian princes and deceased relatives in great need of gift cards. So to watch one such individual who preyed on innocent and trusting souls receive the schadenfreude he so desperately deserves, well, that makes The Tinder Swindler not just a binge, but a delicious rewatch.

The Dropout / Hulu

Centering on biotech startup Theranos and its creator Elizabeth Holmes, Hulu’s The Dropout is the story of a young entrepreneur who attempted to take the health care industry by storm, by putting the cart before the horse. Holmes is a character of sympathy. Presented with consistently messy hair and ill-fitting clothes along with a ’90s soundtrack that pulls at our nostalgia heartstrings, Seyfried’s wide-eyed deer-in-headlights stare with the audacity he’s affinity to pity the disheveled and downtrodden.

But as the story rolls on, the viewer watches her metamorphosis from visionary to villain. Holmes’s disregard for human life in her pursuit of science, recognition and billions of dollars is appalling, and witnessing Seyfried’s transformation from eager-to-please student to complete sociopath in a turtleneck is fascinating. Like Disney’s Cruella and Maleficent to the nth degree, Holmes is Hulu’s live-action villain origin story.

Joining Seyfried is Naveen Andrews as Holmes’s partner in crime, Sunny Balwani, along with an unrecognizable William H. Macy, Stephen Fry, and Kate Burton, who appears to be doing her darndest to make sure she stars in every con artist bio streaming (she’s also in Inventing Anna). What makes The Dropout compelling isn’t just the stellar cast, but the fact that Holmes made herself an easy target. There’s a morbid curiosity surrounding her and public interest to watch her fall. Because of her crimes, we want to see her wax wings wane under the heat of the sun. We want to watch her plunge from the sky and we want to hear the splat. Because of her lack of regard for human life, of which she was found guilty in a court of law, we’re given permission to enjoy her misfortune, one episode at a time.
The tale of a longtime unlicensed Whittier dispensary came to an end recently with the California Department of Tax and Fee Administration selling the property at auction; it won't be the last.

As the state looks to find mechanisms to enforce cannabis laws without returning to the massive arrest hauls we saw prior to legalization, expect to see more and more properties that were a part of the state's once-thriving illicit cannabis market coming up at auction.

That's not to say the state's underground cannabis economy isn't still more than twice the size of its legal one at the very least, but as legalization continues to cross America, the numbers will continue to edge towards the favor of legal pot. Eventually, it will look something like tobacco or booze, where the illicit part of the market domestically represents such a small number, we don't really think much about it. But sure, you can buy some knockoff Marlboros or moonshine if you really wanted to.

In addition to the perils of enforcement, states like Maine and Oklahoma also are helping lower prices on the east coast. Why risk shipping a box to New York City from California when Maine is only a five-hour drive, the same as driving from West Hollywood to San Francisco, and God knows how many pounds made that drive. The comfort of putting it in your trunk and driving home with it goes a long way regardless of quality. And that's not to say a lot of Maine's top dogs aren't too far off at this point on quality, but it doesn't hold up with the best stuff coming out of L.A., the bay, or Sacramento, nevermind the smaller craft operations of The Emerald Triangle north of Wine Country.

So now that we understand a little bit better why things aren't as awesome as years past, they're still pretty good if your product holds up. Regardless of what side of the market you're on, legal or not, the flame holds up. Some people will claim otherwise because some dude in Cleveland found out there were better options out there for the price, but for the most part, if you grow the heat you should be in good shape.

The devil's advocate might claim the black market is the perfect scapegoat of the moment. While not all, many continuing to participate in the state's underground cannabis market would be on the other side of the fence if not for licensing hurdles or brutal taxes, once they did make it through the hoops.

It can't be said enough that a big selling point up north was not the idea of creating a new industry, but bringing the one that already existed into the light. While we talked about the criminal justice success stories of Prop 64 many times here at L.A. Weekly, that's not to take away from its biggest failure to date, transitioning those farmers.

What does that have to do with unlicensed storefronts in L.A.? If we allow the whole underground cannabis market to be placed under the same umbrella, it does a disservice to the people legal cannabis failed. Framing those who thought they were going to have a shot at the legal market as criminals after you slammed the door shut on them in the first place is some real 4D chess stuff.

But the underground storefront model is different than farmers who didn't get their shot. And that's not to say there aren't people operating under the radar in Los Angeles that are caught in its eternal equity limbo or some other wrench in the process. The way those kind of people were expected to be absorbed and participate in the market was a lot different than legacy farms.

Sure, some of the dispensaries that have closed shop still want to exist, but many had avoided the hoops and hurdles of regulation since the ICO debate of the 2000s. Everyone expected that in a functional cannabis market, the trap shops would dry up. In the same sense again that illicit tobacco and liquor stores are few and far between. But we expected the farmers to transition more so than the trap shops that had always skipped the legal process.

So make sure to understand the different challenges that may have trapped people in the underground market as opposed to the ones who chose to be there.
The acclaimed artist’s current exhibition responds to place, material and the body

**ART**

**STAIRWAY TO HEAVEN: PHYLLIDA BARLOW SCULPTURES TAKE SHAPE IN LOS ANGELES**

By Shana Nys Dambrot

British artist Phyllida Barlow is iconic in UK art circles, where her long career challenging the material and aesthetic hierarchies of contemporary sculpture has made her a beloved teacher, a cultural game-changer and an accidental feminist icon. Despite this being her first solo exhibition in Los Angeles, her arrival was much anticipated by this city’s community of artists, especially women, who have long been inspired by her mold-breaking, muscular style of elevating unconventional materials into ambitious, architecturally responsive process-based works and installations — such as the overwhelmingly tactile, poetically disorienting, assertively installation — such as the overwhelmingly tactile, poetically disorienting, assertively installation — such as the overwhelmingly tactile, poetically disorienting, assertively installation — such as the overwhelmingly tactile, poetically disorienting, assertively installation — such as the overwhelmingly tactile, poetically disorienting, assertively installation — such as the overwhelmingly tactile, poetically disorienting, assertively installation — such as the overwhelmingly tactile, poetically disorienting, assertively installation — such as the overwhelmingly tactile, poetically disorienting, assertively installation — such as the overwhelmingly tactile, poetically disorienting, assertively installation — such as the overwhelmingly tactile, poetically disorienting, assertively through sculpture and land art was a huge influence on her early practice, as was the Arte Povera movement of the 1960s. When she began her career, the English art world was still in thrall to tradition; modernism had challenged certain priorities in contemporary art, but there was a long way to go to arrive at a truly new place. And as Barlow tells L.A. Weekly, “As the ’60s progressed, it was like breaking free. It was just like the world was being opened up imaginatively and intellectually, especially in ways of realizing the object, and letting action and materiality take over.”

As for being an icon of women’s art, Barlow adds, “There’s one thing I want to say about the feminist aspect of it. I found the wave of feminism in the ’70s very difficult and problematic because my idea of being an artist and fighting to survive was to distill as much as I could from the lineage of sculpture. And that meant even though I don’t think I knew the word ‘macho’ at that time, it was the strongly masculine attitudes to making. And I think perhaps I interpreted them as a kind of aggression, and a commitment that I wouldn’t let things elude me. It was definitely a fight — cutting, breaking things, knocking down buildings. I was not interested in following a careful discipline.”

Five decades on, Barlow’s work has only grown in scale and ambition, as well as the spirit of experimentation and the bra-vado required on site-specific installation. Entering the gallery at Hauser & Wirth, there’s a pronounced emotional experience encountering the work, not only because of its surprising scale. Its raw, construction-site sensibility and the illusion of precarity within its mass engages with the body in a direct, visceral way that is only amplified on approach, as the thousands of layers of laid-in mediums evoke roughness in skin and bone, as much as roughness in architectural surrealism. The massive central exhibition — a concrete platform, a free-standing sweep of ghostly post-palatial staircases, a phalanx of heavy concrete sails, and a carnival of bright stilt-walking fabric orbs — occupies and activates the unexpected entirety of the space.

An accompanying suite of stand-alone sculptures utilizes the same language of materials and quasi-anthropomorphic forms but extend an intimate hand of self-contained narrative that greets rather than subsumes the viewer. This contingent of large forms is invented, heavy abstractions. Their shapes and surfaces are conflictual in a way, in that their biology, their overweight haunches and obscured or absent features, are all the kind of things that contradict a conventional notion of beauty. Anthropomorphic but ambiguous, titled and tactile in a way that both beckons and refuses complete comprehension, they ultimately leave the viewer in a state of want, memory and mystery. One imagines them occupying and transforming any manner of site or environment once they’ve taken leave of the gallery. The installation on the other hand, is harder to imagine transplanted — though in a bit of a chance for Barlow, it is technically movable.

For an artist best known for her improvisational, almost performative generation of site-specific installations — the kind of thing one watches being created, experiences, and then witnesses as it is inevitably destroyed as it cannot be viably removed — the works on view here (both the sculptures and the installation) have been executed and installed, with an eye toward their own survival when the show ends its run. Nevertheless Barlow has remained determined to keep that spirit of improvisation ever-present in her process. “I think the way of improvising was ingrained in me as a way of making from really the late ’80s onwards,” Barlow says. “I am very familiar with ways of making, incredibly important to Barlow, to be able to take what is usually used in the studio in that way to a museum, so it’s not just opening up a crate there, but it’s actually working into the space and seeing what will happen. Barlow still takes great joy and satisfaction in showing up at the space to find stacks of wood and sacks of cement, and piles of tarps and all the paint. It’s not only like a construction site — it is a construction site. It’s like as long as the other way I work in the studio anyway, so it’s very much taking the studio to space,” Barlow says. “It’s just important to be able to keep a certain kind of anarchic way of working alive and kicking, you know? That has great potential.”

Many of Barlow’s materials truly look found and salvaged. The operatic ghost staircase in the center of the gallery particularly seems rescued from a tear-down. Are her materials rescued from destruction, or purposely new-built as ruins? For Barlow, this is a tricky question to answer. “It involves the language of my preferred aesthetic, which is the worn and the damaged, the broken,” says Barlow. “And I think there’s a danger of that being an affected style. I know they talk about grunge chic and that kind of thing. And I understand that the expressionist gesture can be used mannerism, wherein what was once a kind of emotive act very quickly becomes a style that uses the intensity of the origi-
nal discovery of the quick mark or the gestural mark. And I feel vulnerable to being exposed to that in some way.

Barlow says she pushes back against this entropy of critique by her deliberateness in presenting herself as the cornerstone of her work, or may well be, unfinished. “That’s where some quality about it that allows for the generosity that it could go on, that there’s a potential that more could happen. And I think that’s really more what my aesthetic is about,” she says. “I don’t mind if it’s my sort of signature, but I don’t want it to become a style with no content behind it.”

It’s with that in mind that the staircase presents itself as the cornerstone of her response to the particulars and historical uses of the gallery’s location. A staircase is an archetypal memory, from childhood perhaps, a symbol of movement and passage, above and below, departure and arrival. But there’s also a staircase at the edge of the gallery, and she wanted to both shadow it and remove it to the center of the gallery, and she wanted to both come together and come apart. The still silence of the work is, or may well be, unfinished. “There are many ways you can view art, and there are two fundamental ones,” Barlow says. “As the passive viewer and the active viewer, and they’re oddly paradoxically in contradiction to what one might think.” The passive viewer is the one who is watching the performance where the performance comes to you, and in a way you’re sort of fixed in one spot as the work comes to you. Therefore, the work is active and is passive.

And then there’s her work — when the work is passive, it demands the active engagement of the viewer. The viewer has to make an effort to become involved. The still silence of sculpture requires a particular kind of engagement from the viewer, which is very different from watching a performance.

We live in the age where performance art and video, and all these things are incredibly important,” she says. “What is great is I think they challenge the more traditional disciplines. And that’s what we need as artists. We need those sharp reminders.”

Phyllida Barlow: glimpse is on view at Hauser & Wirth in the downtown Arts District through May 8. Visit hauserwirth.com for more information.

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LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. 21STCP04166. Superior Court of California, County of Los Angeles located at 111 North Hill Street, Los Angeles, CA. Petitioner: JOSHUA REY LABOUTIT. Petition for change of name should not be granted. Court Date: 02/14/2022, time: 9:30 AM. Location: Central Courthouse 11th North Hill Street, Department 26, room 316, Los Angeles, CA. A petition for change of name having been duly filed with the Clerk of the Court, and it appearing from said petition that said petitioner is legally known by the name of ALEIX CULP, now therefore, it is hereby ordered that all persons interested in the above-entitled proceeding be served in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once for a week for four successive weeks prior to the date at which hearing of said petition. Set to published on 01/14, 01/21, 01/28, 02/04, 2022. Dated: 01/05/2022.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. 21STCP04193. Superior Court of California, County of Los Angeles located at 111 North Hill Street, Los Angeles, CA. Petitioner: JOSHUA REY LABOUTIT. Petition for change of name should not be granted. Court Date: 02/14/2022, time: 9:30 AM. Location: Central Courthouse 11th North Hill Street, Department 26, room 316, Los Angeles, CA. A petition for change of name having been duly filed with the Clerk of the Court, and it appearing from said petition that said petitioner is legally known by the name of ALEIX CULP, now therefore, it is hereby ordered that all persons interested in the above-entitled proceeding be served in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once for a week for four successive weeks prior to the date at which hearing of said petition. Set to published on 01/14, 01/21, 01/28, 02/04, 2022. Dated: 01/05/2022.
any other subsequently filed legal documents at the Wilson County Juvenile Court Clerk’s Office located at 115 E High Street, Suite 102, Lebanon, TN 37087.

Entered the 6th day of December, 2021
David Kennedy, Magistrate
Prepared by State of Tennessee Department of Children’s Services
Jonathan Cochran, BPR#88153
Assistant General Counsel
Department Children’s Services
217 E High Street, Suite 108
Lebanon, TN 37080

C. Barry Tatum, Judge for the Wilson County Juvenile Court. Failing to appear for the hearing on this date and time, without good cause, pursuant to Tennessee Code Annotated Section 37-6-407, will result in the loss of your right to personally answer the Petition for Termination of Parental Rights. The trial shall be held before the Honorable C. Barry Tatum, Judge for the Wilson County Juvenile Court. Failing to appear for the hearing on this date and time, without good cause, pursuant to Tenn. Code Ann. § 37-6-407, will result in the loss of your right to personally answer the Petition for Termination of Parental Rights.

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Failing to appear in the Juvenile Court of Wilson County, Tennessee located at 115 E High Street, Suite 102, Lebanon, TN 37087 on April 1, 2022 at 9:00 am will result in the loss of your right to personally answer the Petition for Termination of Parental Rights.

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Notification of Petition to Terminate Parental Rights

NOTICE TO:

C. Barry Tatum, Judge for the Wilson County Juvenile Court

Prepared by State of Tennessee Department of Children’s Services

115 E. High Street, Suite 102, Lebanon, TN 37087

Assistant General Counsel

Jonathan Cochran, BPR#033153

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