CHECKING IN

A LOOK AT LA’S HOTTEST NEW BOUTIQUE HOTELS
(AND SOME BELOVED OLD ONES, TOO)  BY LINA LECARO
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The new LAX people mover train and consolidated rent-a-car facility are arriving soon. Not only will they make renting a car and getting to and from the terminals a breeze, they will bring the added benefits of fewer shuttles, less traffic and easy in and out of LAX.

flyLAX.com/transformingLAX
Days after the CDC and Biden Administration said the federal mask mandate for travel would be extended by 15 days, a federal judge from Florida struck down the decision. **BY ISAI ROCHA.**

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The West Hollywood EDITION - Superior Suite. Photos by Nikolas Koenig
By Isai Rocha

The federal mask mandate for public transportation travelers was struck down Monday by U.S. District Judge Kathryn Kimball Mizelle of Florida. Mizelle, who was appointed by former President Donald Trump, said the mask requirement exceeded the U.S. Centers for Disease Control and Prevention (CDC)’s “authority under the Public Health Services Act.”

The mask requirement was already set to expire on Monday, April 18, before the CDC said it would extend it until May 3, as it continued to monitor the effects of the BA.2 Omicron variant of the coronavirus. The judge’s ruling voided that extension, meaning airlines, trains, buses, ferries, subways and rideshare services no longer will be required to ask passengers to wear a mask.

In an evening media briefing Monday, White House Press Secretary Jen Psaki said the judge’s decision was “disappointing,” adding that the Department of Justice will decide if there needs to be any litigation on the decision.

“The CDC recommended continuing the order for additional time, two weeks, to be able to assess the latest science and keeping with its responsibility to protect the American people,” Psaki said. “So this is obviously a disappointing decision. The CDC continues recommending wearing a mask in public transit.”

Shortly after the judge’s announcement, the Transportation Security Administration said it no longer would enforce the mask requirement, meaning airports such as LAX no longer will require masking before or after flights.

L.A. Weekly also can confirm that JetBlue, Southwest Airlines, American Airlines, Alaska Airlines, Delta and United will no longer require the masks, although riders may wear one if they choose.

In line with Monday’s federal court ruling and the Transportation Security Administration’s guidance, mask wearing will now be optional on JetBlue, the airline said in a statement, Monday. “While no longer required, customers and crewmembers are welcome to continue wearing masks in our terminals and on board our aircraft.”

Uber announced Tuesday that it also would be lifting the mask requirement for both riders and drivers, noting that people at high risk of contracting COVID-19 are still recommended to wear them.

While still encouraging guests to wear masks, L.A. Metro has aligned itself with the federal ruling for its buses and railway services.

**California Will Not Enforce School Vaccine Mandate Until Approved For All Ages**

The state of California will not implement a school COVID-19 vaccine mandate until it is fully approved for students of all ages.

While the Food and Drug Administration (FDA) has given emergency authorized use of the COVID-19 vaccines for children as young as age 5, only ages 16 and older have received full approval.

The California Department of Public Health (CDPH) said without full approval, the regulation would not be written into school requirements until at least July of 2023, if the vaccine is approved by then.

“CDPH strongly encourages all eligible Californians, including children, to be vaccinated against COVID-19,” California Department of Public Health Director Tomás J. Aragón said. “We continue to ensure that our response to the COVID-19 pandemic is driven by the best science and data available.”

California Charter Schools Association President and CEO Myrna Castrejón spoke on the state’s announcement, saying it is necessary in order to give schools and families enough time to plan for such a requirement.

“Today’s announcement to postpone the timeline is the right thing to do and we applaud it,” Castrejón said in a statement. “This provides adequate time for full FDA approval, regulation planning, and input from key stakeholders. More than ever, families and schools need to plan thoughtfully about decisions that could impact the delivery model that they choose for their kids, and schools need to staff and budget adequately for those choices, avoiding mid-year transitions that can devastate the learning continuity.”

On April 14, California Senate Bill 871, which would have mandated the COVID-19 vaccine for students of all ages, was put on hold by state Senator Richard Pan, who authored the bill.

“SB 871 is dead. For now anyway,”
state Senator Melissa Melendez said Thursday. “Also of note, CDPH will NOT require students to get COVID vaccines until at least July 1, 2023. They may end up dropping it altogether, who knows. Parents, you are the winners today for fighting for your kids.”

ED BUCK SENTENCED TO 30 YEARS IN PRISON FOR LETHAL DRUGGING OF TWO MEN

West Hollywood businessman Ed Buck was sentenced to 30 years in federal prison after giving lethal doses of methamphetamine to two men during his personal sex parties.

Buck, 67, hosted what the Department of Justice said were “party-and-play” sessions where he invited men to his apartment, drugged them and had them perform sexual acts on him.

These parties led to the deaths of Gemmel Moore in 2017 and Timothy Dean in 2019, both due to methamphetamine overdoses.

“He exploited the wealth and power balance between himself and his victims by offering them money to use drugs,” the Department of Justice said in a media release. “Buck solicited his victims in various ways, including using social media platforms, dating and escort websites, or via referrals from his prior victims, to whom he offered finder’s fees.”

It is believed Buck hosted these parties from 2011 to September 2019, with Buck accused of giving his guests not only methamphetamines, but GBH, also known as the “date rape drug” and clonazepam, which is a sedative.

Buck would prepare the drugs in syringes, giving his guests more than what they consented to and even injecting men while being passed out. The victims also testified that Buck would perform sexual acts on guests while they were unconscious.

“This defendant preyed upon vulnerable victims – men who were drug-dependent and often without homes – to feed an obsession that led to death and misery,” U.S. Attorney Tracy L. Wilkinson said in a statement. “Mr. Buck continues to pose a clear danger to society, as evidenced by him continuing to lure men to his apartment, even after he killed two men with lethal methamphetamine injections. The sentence imposed today will protect other potential victims and hopefully will bring some solace to the families of two men who needlessly died in Mr. Buck’s apartment.”

Defense attorney Mark J. Werksman argued that the court’s treatment of Buck was, “extremely prejudicial and irrelevant character evidence, which included a concerted effort to kink-shame Mr. Buck by presenting graphic images and videos of his sexual fetishes.”

Leading to this sentencing, Buck was found guilty of two counts of distribution of methamphetamine resulting in death, four counts of distribution of methamphetamine, one count of maintaining a drug-involved premises, and two counts of enticement to travel in interstate commerce for prostitution.

The case was investigated by the L.A. County Sheriff’s Department Homicide Bureau, the Drug Enforcement Administration and the FBI after Buck was taken into federal custody back in September 2019.

“As the Sheriff of Los Angeles County, I stand with the victims of crime,” Sheriff Alex Villanueva said. “Investigators worked tirelessly to put together a fileable case, which was ultimately presented to the United States Attorney’s Office. I am especially thankful to the prosecuting Assistant United States Attorneys for their commitment to seek justice for the victims and their families.”

Buck was a prominent political donor with hundreds of thousands of dollars contributed, most often, to Democratic causes and candidates. [1]
Los Angeles hotels are a reflection of our diversity and dynamism as a city. The historic ones, from Chateau Marmont in West Hollywood to The Roosevelt Hotel in Hollywood to the The Figueroa Hotel in downtown, capture our glamour and culture, while the trendy new ones evoke fresh perspective and creative panache. Yes, there are no-frills, mid and upscale properties everywhere, usually favored by business travelers and family vacationers, but new experiential stays keep the industry vital. These hotel hot spots celebrate L.A.'s mystique as a travel destination, and provide novel social scenes for locals, as well.

After two years-plus dealing with Covid-19 lockdowns, travel restrictions and overall uncertainty, this part of the hospitality sector was as hard hit as any, but it's proven it can endure. Perhaps the most overt example of the boutique hotel business' struggles came when The Standard Hollywood on the Sunset Strip announced it would shutter in January of 2021. "It is with a heavy heart that we must announce the closure of The Standard, Hollywood, which will shut its doors indefinitely," its announcement read. "Despite 22 years of unconditional love for our hotel, our guests, our team and our community, the hotel was unable to prevent a significant increase to its lease, which makes operating the property impossible."

Exactly a year later, The Downtown L.A. Standard followed suit. Formerly owned by André Balazs of Marmont, the two Standards' melds of mid-century modern decor, velvet ropey vibes, a lively poolside scene and cheeky atmospheric touches (who can forget WeHo's "The Box" with a live model behind a glass case in the lobby?) made them a go-to for events and bigwig powwows, as depicted on shows like HBO's Entourage. Personally, we'll never forget the Desert Nights music series, swingin' nightclubs (Purple Lounge, Mmhmmm and Giorgio's), Warhol-art adorned curtains and egg chair swings on Sunset, or the red and white-swathed rooftop pool scene in downtown, the later the site of the best birthday bash we ever threw (it was our 35th and we barely remember it, so we know it was a banger).

L.A. was and is full of fancy hotels, frequented by ladies who lunch and celeb meet-ups. The iconic Beverly Hills Hotel, The Four Seasons Hotel, The Beverly Wilshire (the "Pretty Woman hotel") top this list, recognition-wise. There's also a scad of sumptuous sleepers along and near The Strip: The Sunset Marquis, The London Hotel, The Andaz (aka the former "riot house"), The Mondrian and the newer Kimpton Hotel. In Downtown, there's the iconic Biltmore Hotel, the retro-cylindrical Bonaventure Hotel and the old school vibe of The Ace Hotel (sister to Palm Springs' cool crow Coachella party fave). The Line Hotel in Koreatown deserves note for its outdoor cafe and '80s-themed nightclub, as does The Freehand Hotel in DTLA, which was recognized by Conde Nast Traveler as the best hotel in Los Angeles in its 2021 Readers' Choice Awards, thanks to its historic location and rooftop oasis The Broken Shaker.
All of these destinations offer visitors a hefty dose of L.A. mojo, with unique atmospheres, ample amenities and clean, comfy rooms, many with views of our gorgeous sunsets and skylines. We’ve always recommended one of the above over an Air BnB stay to friends in town, selfishly hoping to score some pool time, brunch dates and a staycation state of mind, if only for a day or night. But right now, we’re looking at a new slew of hot hotels that conjure this vicarious allure in bigger and fresher ways. Let’s check-in on a few, shall we?

**A NEW EDITION**

“We are in the Mona Lisa business,” famed entrepreneur Ian Schrager said of EDITION hotel when it opened late 2019, early 2020. “We aspire to be the best hotel in California; that’s always our approach. With architecture, design, entertainment and service, we try to offer something that people have never experienced before.”

Schrager, best known for his involvement with the legendary Studio 54 nightclub in New York, joined forces with Marriott Hotels to create “hotels that don’t act like hotels” in gateway cities throughout the world. Its opening marked an exciting new era for scene-y hotels, boasting beautiful restaurants, bars and clubs (their disco ball clustered Sunset nightclub seemed to have a line outside, the second it opened). Even the lobby bar at EDITION became soiree-like, serving as a holding space for those who couldn’t make it into the adjacent club.

Then the pandemic hit and its momentum was put on hold, like other hotels, for over a year and half. Hoping to pick up exactly where it left off, EDITION once again is touting its sleek, minimalist rooms filled with sunny yellow and gold hues, and irrevocent touches that nod to the past alongside modern amenities. They’ve just announced DJ residencies (they partnered with Framework, an underground party incubator at Sunset), step and repeat wall-worthy events, and a new chef-driven seasonal menu at their Miami-style restaurant Ardor.

In recent weeks, Schrager has made statements via his Instagram that the EDITION in Madrid, Spain “is one of the last remaining Editions I will be doing before I focus 100% on expanding Public.” Public is his haute New York property, which houses “smart and simple” rooms, eateries and a multimedia performance space called House of X. Not much else is known about the hotelier’s actual plans, but both Deadline Hollywood and Eater have reported that he’s in talks to purchase The Standard Hollywood, as well. Either way, the Standard’s reemergence alongside EDITION’s could signal revitalization for the area, which has arguably suffered during the pandemic and due to the demolition of iconic venues such as House of Blues and talks of more (The Viper Room) in the wake of redevelopment.

**STAY AT THE SHAY**

Culver City is looking to up its cool quota with The Shay, a boutique hotel spear-heading the new 500,000-square-foot Ivy Station mixed-use project in the area. Part of Hyatt’s Destination Hotels group, the hotel features a 5,000-square-foot rooftop space with a pool, lounge and restaurant – Etta, from noted Chicago chef Danny Grant. L.A. artists’ work adorns the space, which includes a game room and craft cocktail bar.

Designed by Studio Collective, the group behind Hotel Figueroa’s revamp and The Bungalow Santa Monica, The Shay hopes to bring people from all over L.A. into its fold with unique pop-up events, like its lively Imperial Barber activations, which offer spiffy haircuts, DJ beats and whiskey pours (Kikori Whiskey featured as a neat pour, Japanese old fashioned or classic highball).
and signature cocktails, The Ashcat (El Diabolo), Shiny Pants (Sidecar) and Pearl Diver (Vesper).

Culver City has a big entertainment industry contingent (Amazon Studios, Apple TV and HBO all are nearby), and an array of new restaurants and retail outlets apparently are on the way. Ivy Station hopes to be at the center of it all with fun and free events like fitness classes and craft fairs.

PROPS FOR PROPER

With two Los Angeles properties, the latest in Downtown Los Angeles’ former Case Hotel site, Proper Hotels has made a real impression on the hospitality scene. Downtown L.A. Proper, designed by Kelly Wearstler and located in the landmark 13-story 1924 property, is getting tons of buzz not just for its locale but for its unique dining experiences by top chefs.

LA Weekly’s food editor Michele Stueven recently went to sample the cuisine and said, “If there’s a stellar foundation to the Downtown L.A. Proper, it’s Caldo Verde on the hotel’s ground level from James Beard Award-winning restaurateurs Suzanne Goin and Caroline Styne of The Lucques Group.”

Thoughtful and carefully curated Portuguese influences bring a unique Mediterranean flavor to this casual, yet elegant corner on the historic core across from the newly restored Herald Examiner building. Stueven cites the Portuguese chopped salad as one of the best in Los Angeles (it combines endive, broad beans, potato, braised leeks, black olives, chorizo and firm São Jorge cheese) and says the buckwheat tortiglioni (tender prawns, spicy clams, heirloom garlic, harissa and al dente rapini) is a great option.

For dinner, she had the classic piri piri with arugula and signature cocktails (the Bairro Alto with tequila, amaro angeleno bitters, pomegranate and citrus and the gin-based Proper Welcome). There’s also an extensive list of rarely available Spanish and Portuguese wines.

As for the hotel itself, it goes for a vibrant, vintage-minded mood that references the location and the changing makeup of the area – both business-oriented and artistic. The original building was constructed by Los Angeles architects Curlett & Beelman in the 1920s, as a private club whose members included Cecil B. DeMille. Elements of Spanish, Portuguese, Mexican and Moroccan design embellish the venue throughout such as 100 different kinds of hand-painted and custom tiles.

“Our Proper Hospitality team is deeply inspired by the pulse of this distinct and historic pocket of Downtown L.A. that speaks to our hometown’s past and future,” says Brian De Lowe, co-founder and president of Proper Hospitality. “We’re excited to be part of the renaissance taking place within the Broadway Corridor.”

HOORAY FOR HOLLYWOOD HOTELS

Ever since the W Hotel Hollywood became home to clubs like Drai’s, snazzy jazz nights in its lobby and fun food events, we started to see a change in how Walk of Fame adjacent hotels appealed to visitors. Dream Hollywood expanded on this nightlife factor with offerings from the Tao Group, and more have followed.

According to Dan Daley, CEO and co-founder of Ten Five (the group behind the new-ish Tommie Hollywood and The Thompson Hotel), “we don’t create hotels for a demographic, but with a unique experience in mind.” That’s clear as soon as you walk into the warm and whimsical Tommie on Selma Avenue, which makes you feel like you’re in someone’s impossibly chic living room. Tommie also has a colorful rooftop scene, and a lush al fresco restaurant Ka-Teen – one of the few new places we ventured to during the pandemic. We were not disappointed.

Daley tells LA Weekly that Tommie and The Thompson were both created for locals and visitors to the city alike. “Every detail in each hotel matters immensely,” he says about the intended alchemy of design, service, food and beverage. Tommie was designed by Venice Beach’s Studio Collective firm to evoke mid-century modern touches and home spaces. Steel post columns, natural white oak, natural stone, blackened steel and hand-made ceramics catch the eye. Desert 5 Spot on the rooftop has a 70s Palm Springs feel and 360-degree LA views to die for.

At Thompson, the interiors were created with London-based interior architecture
studio Tara Bernerd & Partners, combining elegance with a raw industrial edge. “The overall design draws upon the West Coast Modernist movement and adds a dash of quintessential Hollywood glamor,” he explains, of both the hotel and Bar Lis, its decadent French Riviera-themed drinking establishment.

Hollywood holds an incredible history and we saw an enormous opportunity to create something very different from the market as a whole that reflected its creative roots,” Daley says. “The amount of development in this area is tremendous, and we knew this would be an opportune moment to establish a bustling nightlife and entertainment block that catered to various demographics. Our biggest challenge, and I think the challenge for many hotels in the Los Angeles area, has been navigating the myriad of ever-changing rules and regulations designed to keep our guests safe, while still providing them with the top-of-the-line service they expect from a lifestyle hotel.

Speaking of Hollywood history, The Aster hopes to capture it by bringing back some of its exclusivity. Tourists on a budget need not apply. Part private members’ club/part hotel, it launches in June 2022 as a place for work, play and stay, offering personalized service, plus indoor and outdoor amenities (swimming pool, lounges, workspaces, bars, restaurants, recording studio, screening room and spas) for members and guests. The adults-only facility is being executed by Salt Hotels in the six-story 95,000-square-foot building next to Avalon nightclub on Vine Street, across from the Capitol Records building and in perfect view of the Hollywood sign. A destination restaurant is currently in the works atop its 7,200-square-foot rooftop space, offering panoramic views of the Hollywood sign and more.

We got a glimpse of just how special the roof scene can be when we scored entry into the venue’s invite-only Duran Duran concert, a party for the band’s upcoming tour announcement. The sound and sight lines were incredible – the band was backed dropped perfectly by the Hollywood sign and the Capitol Records building, which was lit up blue and yellow in tribute to Ukraine, as the band played its hit “Ordinary World.” If this is the kind of exclusive event the Aster has in store, we think this hybrid model venue could have real allure for savvy travelers and locals alike, and make Hollywood a haven like never before.

Edition Hotel, 9040 West Sunset Blvd., West Hollywood
https://www.editionhotels.com/weho/


The Aster, 1717 Vine St., Hollywood www.theasterla.com
Hotel Figueroa is not the only boutique hotel with an art program, not even the only one staging exhibitions; others, too, have built permanent collections over the years through acquisitions and commissions. But Hotel Figueroa is uniquely intentional in its integration of visual art into its character, in an inspirational way that specifically honors and expands its own laudable, pioneering feminist history.

It was opened in 1926 by the YWCA for an exclusively female clientele, as a haven for solo female travelers who were prohibited from checking into most hotels without a male chaperone. Even through major contemporary renovations to its splendid 1920s Spanish Colonial style, it has not strayed from this foundation. Several original architectural details remain that pay tribute to this history, but it’s in the hotel’s ever-evolving art program that the depth of this commitment and the joy with which it is pursued make themselves felt. In addition to carefully curated editioned works for guest rooms, and a swashbuckling exterior mural, the hotel has been amassing an enviable permanent collection almost entirely comprised of Los Angeles-area women artists, and hosts a regular Featured Artist exhibition in its dedicated passageway gallery. Even the elevator door landings have original murals on them.

The current Featured Artist is the luminous Ruthanna Hopper whose works are on view in the lobby’s main wall and broad vaulted archway space (as well as the self-care micro spa H.E.R. Suite thematically stocked with women-lead companies’ self-care products), now through March 2023.

Hopper’s work is non-representational, but it’s not quiet, not just pretty. It’s swirling and emotional, rich with untold mysteries in their organic nuances and hidden details. Like all the hotel’s collected art, it’s not just a flashy design hit from across a space — it’s a contemplative, stirring abstraction that hints at holding more than meets the eye. It’s the perfect example of how Hotel Figueroa elevates the concept of what “hotel art” can be, what it does, and what it means. “Yes, it’s quite remarkable what they’re doing. Really, I mean, I feel like they’ve completely embraced the feminist history in such a compelling way,” Hopper tells L.A. Weekly. “It’s quite moving. It’s unusual for a hotel space, what they’re creating; it has this feeling of a home museum. From a visual artist’s perspective, it’s so compelling that it’s this living, breathing organism. You know that’s very interesting to me in particular, because in my practice, I feel rooted through my upbringing in feeling space and movement. I’ve been so influenced by my grandmother’s work in dance and the environment, and my grandfather’s work in the landscape. And these are the issues that they as artists worked with, that they would bring philosophically into this idea of being in space with human beings, and constant motion.”

Hopper (the daughter of Daria Halprin and Dennis Hopper) grew up in Marin County, in the living laboratory of artists and dancers gathered at the Mountain
Ruthanna Hopper to work with her mother and grandmother, the celebrated dancer Anna Halprin, as well as her grandfather, renowned landscape architect Lawrence Halprin.

“This is my first time showing in L.A.,” Hopper says. “But I’ve been working as an artist honestly all my life, in the sense that I grew up in an incredibly sort of bohemian environment in Marin County, which had a very big impact on me. I grew up amongst dancers and artists, and then meandered about and traveled, and I did lots of different things. Only to come home to this, back to my art practice. The paintings themselves deal with issues of inheritance and heirlooms, and what it means to deal with unresolved memory and peeling back layers, to find oneself. This particular collection of paintings comes out of a personal hibernation period that was met with the collective wintering we all just experienced. And the practice of painting, for me, is a way to sort of touch base with hope.”

The Halprin dance work was about discovering that essentially we all are dancers, and “bringing it off the stage and into our regular mundane lives,” says Hopper. Her grandfather was famous for his progressive landscape design, and he was hugely impacted by his wife’s work — choreography executed in nature — and because he was so involved with the environment and landscape design, she was hugely impacted by his work in turn. So the idea that her works would be presented in a bustling public space with such a rich history, and to literally witness the forming of memories and the energy of travel is appealing to Hopper. “It’s kind of a natural progression for me that I continue to study that work, to carry it forward and that my personal practices are very much impacted by that space.”

Previous artists who have made their indelible marks on the Hotel Fig’s art program include recent special guest Shyama Golden and, of course, the exterior mural by Bella Gomez, as well as beloved local artists like Shizu Saldamando, Wednesday Aja, Amber Vittoria, Sophie Kipner, and many more. The permanent collection includes popular and critically acclaimed artists like Lily Stockman, Sarah Awad, Jesse Mockrin, Heather Gwen Martin, Karen Freeman, Alison Van Pelt, Nancy Baker Cahill, Alexandra Grant, Maccauley, Whitney Hubbs, America Martin, Mattea Perrotta, April Street, Minas Halaj, and Heather Carson. The rooms feature editioned works by artists such as Cate Parr, Kelly Witmer, Jess Black, Satsuki Shibuya, Ellen Cantor, Michelle Blade, and others.

“I do feel the energy of the women who’ve come through there,” says Hopper. “I mean, not to get too out there with it, but it’s just where I come from. I think about those women travelers and what it required for them to get there, to a place where they were able to live freely and safely as single women. And I appreciate how the hotel is upholding this feminist history. I imagine what that space was like in the 1920s and who those women were who were able to get there. It was quite radical, and I do think that by putting these paintings on the walls, there is a kind of continuation of holding that space, myself and the others in the featured artist program and the collection. I really like flipping the script on what it is to bring art out of the usual spaces and into our daily lives. It’s a wonderful collection. I feel honored to be with those other women artists. It’s quite something.”

Hotel Figueroa is located at 939 S. Figueroa St., downtown; hotelfigueroa.com.
HOTSPOT
GIGI’S PALM SPRINGS IS THE JEWEL OF THE DESERT

Reimagined retro American food at the chic V Palm Springs Hotel

BY MICHELE STUEVEN

 Wagyu beef sausage pigs in a blanket with mushroom and caramelized onion puree Wellington-style, and beet pickled deviled eggs with Hollandaise mousse and smoked trout roe is just the tip of the iceberg of what's bringing out the who's who of the desert to the new Gigi’s Palm Springs.

Friendly and welcoming, the restaurant outside the V Palm Springs Hotel seamlessly blends the quintessential indoor/outdoor living space architecture that is the core ethos of the Coachella Valley. The staff will guide you from the outside dining space, past a cocktail fire pit, to the indoor restaurant and poolside bar near the garden. And they all seem to jump at the chance to stage and take pictures of your happy party for maximum Instagram wattage on the way.

While keeping track of the desert’s changing restaurant hours and days of operation can be a dizzying experience, Gigi’s serves breakfast, lunch and dinner, seven days a week, with various live performances, DJs and bands throughout peak season on weekend evenings. They also offer pingpong nights, pool movie nights, and other themed evenings during festival season, with a multi-generation mix of beautiful people.

All day and brunch offerings on the reimagined retro American food menu include an American caviar omelet with herb creme fraiche and roasted oyster mushrooms, a French onion soup frittata with Gruyere fondue, and crispy pineapple upside-down pancakes with Cherry Syrup and candied almonds. Gigi’s frisky take on the classic Caesar salad includes baby gem lettuce mixed with Calabrian chili-toasted bread crumbs topped with crispy fried white anchovies. There’s also a very reasonable onion dip with caviar and waffle chips to enjoy with a towering view of the San Jacinto Mountains.

And if you’re really feeling the desert with reckless abandon, leave the chic open air layout of the V and stumble into the crusty Reef bar next door at the Caliente Tropics Resort for the ultimate retro tiki fun and a Blue Hawaiian.
DEVO-LUTION
Art-punk pioneer is hopeful on Hall of Fame possibilities
BY BRETT CALLWOOD

Voting for the Rock & Roll Hall of Fame, class of ’22, is well underway and, not for the first time, art-punk pioneer Devo is in the running. The competition is stiff; Dolly Parton may have removed herself from the running (which was sweet but unnecessary), but a strong case can be made for the inclusion of everyone else. Like Devo, early punks the MC5 and New York Dolls have been nominated on multiple occasions and really should be in there.

So who knows what will happen? For founding Devo member Mark Mothersbaugh, the third nomination has him feeling tickled.

“I get a lot worse phone calls with things that are going to happen in my life than that – that’s for sure,” he says. “So I think it’s kinda nice. The Rock & Roll Hall of Fame has a pretty wide policy. Dolly didn’t feel right to be in there, but I think she’s as important as anybody else. I think I would actually be much more receptive to putting 20 people in every year instead of just 10. There’s enough out there.”

There really is. Debates rage year after year about which bands should be inducted first, which bands are or aren’t “rock & roll” (a nonsensical argument, by the way), basically who is more deserving. Essentially, it’s all subjective.

“I think a lot of what makes most bands important in the first place is kids that are at this age where they realize Santa’s not real and they question all sorts of things,” Mothersbaugh says. “They come into a world that they don’t understand, and one of the only things that gives you some sort of comfort is music. The reality is, we have people come up to us at Devo shows and tell us we saved their lives. ‘I thought the world was totally insane and made no sense, and then I found you guys and I realized I was correct’ – that helped. ‘That can be any band for any person. It can be any kind of music. So I think we’re as appropriate as anyone.’

Maybe more appropriate than some, given the subject matter that they’ve covered since the beginning. Devo is often dismissed as a zany band – silly clothes and sillier lyrics. In fact, it’s always had its manifesto.

“We decided at the very beginning of Devo that we wanted to address something that was bothering us,” Mothersbaugh says. “That was, why humans behaved the way they do on this planet. When I was 19, I read this book called The Population Bomb, and basically the guy just said ‘do the math.’ Humans will have eaten and consumed everything on the planet by the year 2050 at the rate the population is expanding. He said that most likely, Earth will strike back with a virus and probably eliminate the human race. We’re kind of at that place. It’s the kind of thing that people should talk about.

Jerry found a book called In the Beginning Was the End. He was a crackpot Yugoslavian anthropologist, but we liked the idea that he was questioning whether humans were even sane. We might be the only unnatural species on the planet and out of touch with nature. Nature was in danger of us. We liked that as a concept.”

So here we are, approaching half a century since Devo formed. Whether Devo gets into the Hall of Fame or not, its legacy is secure. Devo hasn’t released a new album for 12 years (2010’s Something for Everybody), but it remains an important and enigmatic group.

“I think we still stand for what we always stood for,” says Mothersbaugh. “The manifesto wasn’t like something we were shaking in people’s faces. We really felt like, the way you change things in this world was not through rebellion. They shot over 30 kids in my school and killed a bunch, when we were protesting the war in Vietnam. That seemed like a capricious thing to be shooting people for. So who does change things? We came to the conclusion it was Madison Avenue, and although we didn’t like the things they were selling necessarily, we did like their techniques which was mostly subversion. We thought, what could be more subversive than for us to get a record deal with a label. That’s what brought us out to California.”

A new album, by the way, isn’t outside the realm of possibility. It’s all about timing.

“I have all the Devo recordings through the years,” Mothersbaugh says. “I have a writing studio – it’s a round, green, spaceship-shaped building on the Sunset Strip not too far from the Whisky, and Tower Records. I have all these tapes downstairs of things we recorded that we never did anything with. So besides writing new stuff, which would be easy – I write music every day – it would be easy to do Devo again. So you never know, it could happen.”

We’ll have to wait and see. Mothersbaugh is keeping busy with his visual art, although he was hampered by catching COVID and then suffering a bizarre eye injury.

“I got COVID in June. I think, of 2020,” he says. “I was working on two movies and a video game. I was so tired, and thought I must be working too hard. But I had COVID for about a week before somebody said I was 105 on my thermometer and I should call an ambulance. I was in ICU at a time where I watched them running people in out of ambulances and then I watched them taking people out with their faces covered in the other direction in the same hallway. It was a trip. Somewhere early on where I was there, I got hit in the eye. I don’t know how it happened, but it basically made it explode. It never really healed, I’m blind in one eye.”

A horrible situation. Mothersbaugh did at least use the recovery time wisely and was able to write a lot of new material. The man never stops creating, either for Devo or for his visual art. We finish the interview by asking him how he’ll celebrate getting into the Hall of Fame, if Devo does make the final cut.

“There’s a parking lot right next door – I will go and ask if I can buy one parking space and own it,” he says. “Ohio has really lax burial laws – this is the truth. In Ohio, you can basically bury your grandma in your backyard and grandpa in the front yard if you want. I’ll keep that space open for anybody who ever played in Devo. They can all get buried in that one space next to the Rock & Roll Hall of Fame.”
THE COACHELLA DESERT SMOKE-OFF 2

After three years, we finally returned to the desert to crown a new set of winners

BY JIMI DEVINE

W

ith years removed from the original Desert Smoke-off, a new set of contenders brought the heat to the desert. And they have a lot of hype to live up to. The original Desert Smoke-off was no joke. The winner, Gelonade, would go on to win the first indoor Emerald Cup last year ahead of the L.A. move to the Montebello next month. Area 41 also has held up well as a popular top-shelf pick in the years since.

But with Coachella finally back on, it's time to crown a new set of winners. We had some industry veterans and influencers run through the contenders on weekend one with us, and here are this year's winners in the flower and preroll:

FLOWERS

Best in Show - Zangria

While there were many reputable offerings in this year's flower contest, it was hard not to call Zangria the star of the show. The cool packaging proved to not be a gimmick, and more so a flashy gateway to some very exceptional terpenes from the blend of Thin Mint Cookies and Z. I would say generally the flavor profile leans on the Z terps, but the sharpness of the Gelato cuts through to spice it up a bit. We could not stop going back for second looks and smells, as we watched excitement fill the air when the bag was passed around to different groups throughout the weekend.

Good Greens - Gas Pedal

While Zangria stole the show, it would be criminal not to offer honorable mentions to Good Greens for its Gas Pedal. It was arguably the most full-bodied offering in the contest and some might even argue it was the most LA-weed of the pack. The Biscotti-oti-oti was a symphony of dessert weed notes - like the best Gelato or Sunset Sherberts you've ever tasted in your life, dusted with a pinch of cherry Kool-aid on top. That terpene profile came all the way through in the flavor compared to some other sweet-smelling strains that are all nose with no flavor when it counts. It doesn't hit as hard as the previous offerings but still is a fun and adventurous high.

CAM - Bubba Girl/Biscotti-oti-oti

Both CAM offerings had an argument for a spot on the podium. The Bubba Birl was more the wet towels kushiness that comes with some Afghanis. While it may not have had all the flavor boxes checked compared to the wildly flavorful jar of Biscotti-oti-oti next to it, it basically beat out everything else.

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Outdoor - Sonoma Hills Farm - Pink Jesus

Our former covergirl still got it. Sonoma Hills Farm's pairing of Cherry Cheesecake and Starfighter previously wowed us and the terps continue to shine. Our non-industry judges were surprised to discover it was outdoor, given it was a bit louder out of the jar than some of the indoor entries. The uplifting high also was a fun twist from the pack that was mostly filled with indicas and hybrids.

PREROLLS

Winner THC Design Garlic Cocktail

THC Design reminded us again why farm-direct prerolls are the way to go with their symphony of terps in Garlic Cocktail. It would be fair to say these checked the box as number one in every aspect but innovation. But who needs new tech when the pot is this good!? Not you, Garlic Cocktail will get you absolutely ripped.

Highnstein Melonade Cross Joint

The weed in Highnstein's cross joints is good enough that it doesn't feel like a gimmick. While it fell a hair short of the top slot due to the heat THC Design is pushing, it was right on its heels. We were curious how it would burn after you got through the actual cross section, but everything remained functional down to the end. It takes a bit of lighter work to keep the three sides even, but isn't enough to be a hassle.

Lime 2 Gram Blunts

The lone blunt offering in the contest was solid. The two-gram indica blunts were full-bodied and definitely capped off the podium for us on prerolls.

Special Thanks:
A big thanks to Flight Path in Desert Hot Springs for helping us receive the product for the contest. They also had a great Gelato they couldn't enter that was grown in house and definitely worth looking into.
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the couple would live for free (housing, electricity, gas and internet) in a recently re-done 800-sq-foot one bedroom cabin, with full bath and kitchen. serious inquiries only please. please send resume or work history and qualifications to april. principals only. no recruiters, please don’t contact this job poster. do not contact us with unsolicited services or offers: amarkresumes@gmail.com.

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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. set to publish 12/31/21 to 01/07 + 01/14 / 01/21/22. dated: 12/28/21.

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3. la apparel services street address:
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registered owners:
1. mk apparel industries llc
1902 south cohanov ave
los angeles, ca 90019
this business is conducted by an llc. the date registrant started to transact business under the fictitious business name or names listed above: n/a.
notice: in accordance with subdivision (a) of section 17920, a fictitious 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 17920, wherein it expires 40 days after any change in the facts set forth in the statement pursuant to section 17913 other than a change in registered owner, a new fictitious business name statement must be filed before the expiration, effective january 1, 2014.

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