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OVER HOLLYWOOD
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INCUBATOR FOR THE AAPI
COMMUNITY

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HEALTH. Photo by Daniel Roland Tierney
SESAME DINETTE IN LONG BEACH IS AN INCUBATOR FOR THE AAPI COMMUNITY

Linda Sivrican’s dinette is a family affair

BY MICHELE STUEVEN

The small but mighty 250-square-foot Sesame LA market in Chinatown’s Central Plaza celebrates its first anniversary this month, and as part of that celebration, owner Linda Sivrican has opened the Sesame Dinette in Long Beach to showcase the culinary talents of her mother, Judy.

Located in the former Retro Saigon Bistro, it’s a three-generation family affair that also includes her stepfather David Nguyen and daughter Kiera Sivrican in the kitchen.

The dinette serves as a platform to feature a rotating residency program.

“It’s designed to be an incubator for the AAPI community. We have younger talent coming and doing things like a coffee program, pastry program, so you have a multigenerational point of view.”

The 73-year-old Judy Nguyen, who previously worked at District, is the force behind the seasonal menu, working side by side with 76-year-old husband David and 14-year-old granddaughter Kiera, who spent time in front of the house at Destroyer.

Her 30 years of restaurant and catering experience are the inspiration behind items like salmon belly, and dill and turmeric fish spring rolls. The vegan version is a unique blend of textures that includes jicama, fried wonton wrappers, tempeh and nasturtium leaves. The exquisite green papaya and beef jerky salad is a fresh take on the traditional goi du bo kho with mango, fresh herbs and peanuts in a chili soy sauce vinaigrette that’s good enough to drink on its own as a cocktail. The chicken, pork and vegetarian bahn mi sandwiches don’t come on the typical baguette - the dinette uses barbari bread, an Iranian bread that is flat and crispy, and not too bready.

“We’re trying to keep it fun here,” says Sivrican. “We’ve only been open about a month and it doesn’t really feel like a full-scale restaurant. But once we start with the delivery apps and bigger catering jobs, that big kitchen back there is going to feel the heat. My mom’s got hundreds of recipes that she wants to share.”

The small pantry also carries many of the same staples as Sesame LA, including Black Sesame Crunchy Butter from Alhambra-based Rooted Fare and the delicate artisan Japanese Black Sesame Chocolate from Deux Cranes. There also are brands that have Asian flavors that don’t have AAPI owners as well, like a Mexican chef who makes Japanese chili oil and a European company that makes Asian flavored crisps.

The Upland native has been an entrepreneur since her early 20s and works together with husband Mike in their Capsule Parfumerie in Chinatown, with a strong desire to encourage other Asian entrepreneurs to be brave and take chances.

“I grew up in a predominantly white community, so I always sort of felt like an outsider, and at the same time felt like an outsider in my own Asian community,” she says. “I’m sort of caught in the middle, trying to find my foothold. But I’ve never looked at Asian as being a challenge. It didn’t stop me from doing anything that I’ve done so far. At the same time, it’s heartbreaking to see what’s happening in the Asian community. I’ve encountered racism growing up and we got used to it, but I’ve never seen it to the extent of violence. It makes me want to stand up even taller and be even louder.”

Photo by Michele Stueven
MAN KILLED IN GRAND CENTRAL MARKET SHOOTING, SHOOTER AT LARGE

In a devastating weekend of mass shootings across the U.S., downtown L.A. was hit with a shooting of its own near Grand Central Market.

ISAIO ROCHA

A shooting took place at Grand Central Market in downtown Los Angeles on May 14, with LAPD confirming that one man was shot and killed. Videos posted to social media by visual journalist Sean Beckner-Carmitchel showed diners, security and employees running to safety after shots were fired. The man was shot on the Hill Street side of the market, near the Horse Thief BBQ restaurant.

"Closely monitoring reports of a shooting at Grand Central Market in downtown Los Angeles," Rep. Adam Schiff said on May 14. "This is a developing situation. But as we wait for more details to come in, one thing is clear: We need gun safety measures. And we need them now."

The shooting came on the same day as a mass shooting in Buffalo, New York, and before a separate mass shooting in a Laguna Woods church in Orange County.

"Another shooting — this time at a church in Laguna Woods. A holy, sacred space — not a place for violence," Mayor Garcetti said on May 15. We send love to our O.C. neighbors suffering through this tragedy. With a motive still unclear, one thing is a common denominator — guns. We must move on gun safety now."

No clear motive for the shooting has been established and the shooter remains at large.

DRUG DEALER IN MAC MILLER OVERDOSE CASE SENTENCED 17.5 YEARS IN PRISON

The drug dealer connected to the overdose death of rapper Malcolm "Mac Miller" McCormick was sentenced to 17.5 years in federal prison on May 16.

Stephen Andrew Walter was the dealer who distributed the fentanyl-laced drugs that eventually led to Mac Miller’s overdose on September 7, 2018.

Walter had agreed to plead guilty on one count of fentanyl distribution back in October of 2021, with he and federal prosecutors agreeing to a 17-year sentencing for the plea.

U.S. District Judge Otis D. Wright II added half a year to the agreed upon sentencing, however, citing that the 17 years did not meet the minimum federal guidelines.

"The court has elected not to accept that plea agreement," Wright said during the Monday proceedings. "So, sir, if you want, at this point you can withdraw your guilty plea and go to trial. When you continue to engage in this activity even after your activities killed someone, I’m having a tough time not staying within the guidelines."

Walter accepted the increased sentence and apologized to Miller’s family, saying he was not aware that the drugs he supplied had killed the rapper, until his arrest in September of 2019.

Walter was the second person sentenced for the death of Miller, with Ryan Michael Reavis, who was the "runner" for the deal, being sentenced to 11 years in federal prison back in April.

The third man involved in the transaction was Cameron James Pettit, whose case is still pending, and is believed to be the one who handed and sold the laced pills to Miller on September 5, 2018.

Miller, 26 at the time, was found dead in his Studio City apartment on Sept. 7, 2018, with the court documents saying he would not have died if not for "the Fentanyl contained in the pills."

The cause of Miller’s death was categorized as an accidental overdose.

FOURTH SHERIFF’S OFFICIAL CLAIMS VILLANUEVA ATTEMPTED A COVER-UP

Another Los Angeles County Sheriff's Department official claims Alex Villanueva attempted to cover up an internal video where a deputy kneeled on an inmate’s neck.

Former Captain Angela Walton said she was asked to file a false memo in connection with the cover-up. After refusing, Walton was allegedly demoted.

"Respondents subjected Claimant to an adverse employment action by removing and demoting her from her current unit of assignment on April 18, 2022 in retaliation for her protected whistleblowing activities, including, but not limited to, refusing to participate in Sheriff Villanueva’s fraudulent kneeling video timeline," the lawsuit from Walton
said. “Other similarly situated LASD officials have been allowed to keep their jobs while on leave such as Claimant, such as Commander Josie Woolum who has largely been out of work injured for the past six months without having her duties, responsibilities, and subordinates removed from her.”

Like past claims, Walton alleges Villánueva knew about the video’s existence despite his insistence that he was not made aware until eight months after the incident.

Her claim is similar to claims made by former LASD Chief Lajuana Haselrig, former LASD Assistant Sheriff Robin Limon and former LASD Commander Allen Castellano.

“This just keeps getting worse,” Los Angeles County Supervisor Janice Hahn said after the second claim against Villánueva. “It seems the sheriff did see the video of his deputies kneeling on a handcuffed man’s neck soon after it happened, tried to cover it up, retaliated against his own employees, and intimidated a reporter who brought the truth to light.”

The video was leaked to the Los Angeles Times, as they reported on the incident on March 25. Nearly a month later, Sheriff Villánueva held a press conference pertaining to the incident investigation and the leaked video investigation.

In his April 26 press conference, Villánueva said the claims against him were being made by a disgruntled employee and alluded to Los Angeles Times reporter Alene Tchekmedyian possibly being connected to the investigation of the leaked video.

“We don’t have time for this internal, ‘Let me see if we can blow up the sheriff’s somehow,’ nonsense,” Villánueva said during the press briefing. “We have serious issues to handle out there... on top of that we have this circus that’s entirely orchestrated for political purposes, only.”
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RESTORATIVE ART IN GLENN KAINO’S MAGIC FOREST
A 28,000 square-foot interdisciplinary art experience takes root in downtown
BY SHANA NYS DAMBROT

The best time to plant a tree,” so the saying goes, “was 20 years ago. The second best time is now.” But in artist Glenn Kaino’s newest experiential installation, A Forest for the Trees, an eclectic dream team of interdisciplinary creatives is thinking about America’s woodlands not in terms of decades, but in centuries, even millennia. And while they’re reimagining humanity’s relationship with nature, they’re also revamping the broader potential for so-called immersive art installations to create something meditative, thought-provoking, educational, healing, and even spiritual. As viewers enter upon the theatrically staged walk in the woods, they are transported by music, lights, sculptural illusions, robotics, stirring emotion, and storytelling; but first, they get a quick lesson in Indigenous forestry from Jesse Williams.

Kaino’s team was inspired by The Atlantic’s 2021 editorial series “Who Owns America’s Wilderness?” The historic magazine co-founded by naturalist poet Ralph Waldo Emerson is a producer on the Los Angeles installation, along with Lakota producer Laundi Keepseagle (Standing Rock reservation). It’s against this inspiring and problematic backdrop that the project proceeds, having set a tone for a decolonized vision of the future of our forests — one grounded in the science of the future and the wisdom of the past. “In truth, the North American continent has not been a wilderness for at least 15,000 years,” writes David Treuer in his Atlantic piece, Return the National Parks to the Tribes. “Many of the landscapes that became national parks had been shaped by Native peoples for millennia. The idea of a virgin American wilderness — an Eden untouched by humans and devoid of sin — is an illusion.”

The antechamber to the enchanted forest features a light-based illuminated mini-lecture on this topic, narrated by Williams and accompanied by a suite of backlit scenes in an energetic woodblock cut style by Ukrainian artist Kirill Yeretsky illustrating the knowledge being imparted. The story of how in the K_aruk Tribe Jump Dance ceremony, a man leaps off a rock at the base of the river and the ripples call the salmon back upstream, the sound signals the start of a controlled forest fire — an essential element in Native forest stewardship. But in 1911, even as the Weeks Act established the National Forests program, it also banned all Native burning ceremonies — with predictably disastrous results for everyone involved, whose effects are being felt more than ever now amid a global climate crisis and a run of catastrophic “fire seasons” here in California. Once you have absorbed this context, it’s off into the woods.

A well-worn boardwalk like you might see along any nature trail leads you by a colonnade of tree trunks in earthy grounds, along a series of four vignettes honoring the elemental magic of water, wood, earth, and fire. A well of glass and light appears to recede down to the center of the world in an unending swirl of clear water, with the poetic sounds of Priscilla Ahn in one of the show’s original compositions by Kaino and Sitek’s art and music collective High Seas.

A Great Basin Bristlecone Pine is immortalized in a monumental speaking sculpture inspired by Methuselah — at 4,800 years, the oldest known living tree — voiced by magician and mentalist Max Maven. This eternal arboreal king twists and rises and is scarred by time; it’s impossible not to experience physical resonance with its majesty and trauma. It’s surrounded by a cohort of Animatronic HCI (Human Tree Interfaces) which impart stories of the forest voiced by Breanne Luger, native comedian; Joel McHale, actor and comedian; Ron Finley, activist and gardener; Robert Super, native comedian and Kanuk Tribe elder; and Rodney Mullen, engineer and skateboarding pioneer.
A collection of vintage Smokey the Bear posters leads up to an interactive, illusionistic fire pit that responds to the hand movements of emboldened audience members, referencing the ritualistic, intimate power of Native-controlled burns, accompanied by haunting vocals from Alice Smith, and a wizened portrait of Karuk Tribe consultant Bill Tripp by Shizu Saldamando. At the vast space’s far-end denouement, a wide seating area on benches made from reclaimed local trees faces Resurrection, a towering and wide architectural armature of glass and steel encasing the considerable remains of the famous Olvera Street fig tree. The 144-year-old Moreton Bay collapsed in 2019, but springs to life in this hybrid suit activated by a trippy yet meditative light and music show with swelling, angelic vocals by Kitty Harloe and a complex illumination choreography of its hundreds of glass-panel cubes.

A Forest for the Trees will be expanded as part of the Hammer Museum’s participation in the Getty Foundation’s Pacific Standard Time 2024 which is devoted to the intersection of art and science; and yes there will be an app. The current iteration also hosts a culinary component by chef Minh Phan of porridge + puffs and PHENAKITE, and a Memory and Memorabilia shop in the entrance/exit lobby conceived and curated in collaboration with Thunder Voice Eagle’s Thunder Voice Hat Co., whose designs express through sustainable reclaimed garments and ceremonial materials the persistence of memory and the potential for the sacred to exist at large and small scales.

The entire production makes clear that Kaino and his team have spent serious years studying magic shows and immersive theater; in fact Vance Garrett (Sleep No More) serves as executive producer and it’s all been organized in collaboration with Superblue’s senior curator Kathleen Forde — herself no stranger to big-ticket big ideas. And in a twist, the presenting sponsor is Mastercard, whose capitalist pursuits might be contributing to the problem, but whose stated commitment to restore 100 million trees globally by 2025 through the Priceless Planet Coalition, here results in Conservation International planting a tree for every ticket sold to the show. As in, if you can’t plant a tree 20 years ago, then please at least plant one now.

A Forest for the Trees at Ace Mission Studios, 516 S. Mission Rd, Downtown; Wednesday-Sunday, noon-6pm through August; $10-$50; AForestLA.com. 

All installation photos, A Forest for the Trees

Infinite Well

PHOTOS BY AARON MENDEZ

PHOTOS BY AARON MENDEZ

PHOTOS BY AARON MENDEZ
The recent two-part documentary about Canadian sketch troupe The Kids in the Hall is titled *Kids in the Hall: Comedy Punks*, and that’s a perfectly appropriate description. It’s not that the Kids were decked out in plaid and safety pins (although we’d all like to see that), but rather that their ethos, and in fact their path to infamy, notoriety and ultimately glory, was undeniably “punk.”

First of all, The Kids in the Hall, from the very beginning, didn’t care about what was expected of them from the outside. They clearly had their influences, but they weren’t bound by traditional comedic norms. Like Python, they broke new ground with every performance, every episode of their celebrated series.

Of course, the fact that they were gleefully un-mainstream meant that they were destined to be cult heroes. But that breeds longevity, and legend. Continuing the punk analogy, the show became a word-of-mouth favorite with hip young things in the ‘90s, passed around like a wonderfully dirty little secret and gaining traction all the time, like a Sonic Youth or Pixies album. Being a KITH fan in the ‘90s was like being part of a secret society, and that felt awesome.

And here’s the thing: like the Pixies, or the Stooges, or Bikini Kill, the Kids went away and have come back, but their absence only made the heart grow fonder. Their legend has flourished in the shadows, and the announcement that there was going to be a documentary followed by a new season of their sketch show on Amazon Prime was met with enthusiastic cheers. The Kids, as Twisted Sister once said, are back.

“None of us are dead yet,” Dave Foley says. “That was imperative. We insisted that none of us be dead. I guess it started because we’re a base 10 culture – we love groupings of tens. In 2019, it was the 30th anniversary of the show going on the air. The thought was that it would be nice to do something to commemorate 30 years of being The Kids in the Hall on television. At the time, we didn’t really know what it would be – whether it would be some sort of a special or live event, but we wanted to do something and wanted to get video involved with it.”

Old friend Lorne Michaels and his
The Kids began serious discussion about the possibility of a new show. A relatively recent tour had seen them perform all new sketches live, so they knew that they could still write together. And even though the original run had ended under a cloud, especially after the Brain Candy movie that Foley in particular didn't want to do, years have passed and they're all the best of friends. Game on.

“I wish I could say it was intelligent, because it feels like it's kind of perfect timing right now. I wish we were that smart, I really do,” says Mark McKinney. “I could give you an analysis of the cultural forces that have come together to make this the perfect spring to do it. But it's fluke and blundering, as it ever was.”

We chatted with Foley and McKinney, separately, via Zoom, and both were charming, hilarious and self-effacing. We also spent the previous day binge-watching the new season and can confirm that it's fantastic. It's a glorious combination of what we knew and what we did not expect at all. The Kids retained the ability to shock. Some fan-favorite characters return, some don't (no spoilers, although it is airing now). Those that do return feel like they naturally work their way in, rather than an attempt to make nostalgia-hounds shriek with joy. Bonus points — shrieking will occur anyway.

“We've never felt an external mandate to do anything,” Foley says. “Including ‘hit characters.’ Within the group, it was always the rule that if you wanted to bring a character back, you had to have a good idea. You had to have an idea that we would go with even if this was the first time you'd done it. I think we just stuck with that. There are definitely hit characters that we didn't bring back, because we didn't have an idea that we liked enough. Every returning character that you see is because somebody had an idea that they really wanted to do and the rest of us didn't shoot it down.”

Very early on in the season, in the first episode, we're treated to full frontal nudity. Vintage penis courtesy of Foley and Kevin McDonald. McKinney did have a nude scene in the original run but, depending on where you watched it, the privates were often obscured. So are they able to push the boundaries even more this time?

“We better be able to, with all these different ways you can see stuff,” says McKinney. “Almost anything should go.”

“I think briefly, there was some worry that they would alienate the young folk to have to see two old men naked, there's only one part of the male body that can be nude and that is the penis. We've only left one part of the male body that we've decided is terrifying and evil. So if you're not going to show the penis, then you're not naked. That was basically it. It wouldn't have any edge to it otherwise, it would just be silly. We wanted it to have a little bit of edge to it. Also, we know that when we're coming back to TV, there's gonna be people looking at us and commenting on our age, and that was us saying 'yea, we're old, fucking deal with it.' This is about as nakedly old as we can be.”

The Kids are all in the 59-62 age range now, yet they've just produced the best sketch comedy show seen in years (at least since the final Key & Peele in 2015). Their shared chemistry is still palpable, despite the rocky road that is detailed in the documentary.

“It's a very strange experience to be the subject of a documentary,” says Foley. “But I think it's pretty honest. There are even darker tales that aren't told, and some fun tales that aren't told as well. I think Reg (Harkema, director) and the producers did a nice job distilling what the essence of the group is. There are certainly aspects of the group's history that are abrasive and melancholic. But I think overall, what comes through is, despite how miserable we're capable of making each other, being a Kid in the Hall has overall been a source of joy for us. It has changed our lives for the better. I wouldn't be who I am or where I am without the other four guys and I think everyone feels that way.”

The new season concludes with the words “The End?” and that question mark is important. So what does the future hold?

“I think we'll probably do something,” says McKinney. “We've never been constrained by not being on TV. We've done live shows. We get together and we scheme, and some of them come together and some don't. I don't think it will be the end! I think we'd like to do another series. We have more sketches than we used. So I'd like to.”

Fucking YES!
Having formed in Los Angeles in 2005 as a noise/no-wave band, Health has evolved massively in the 17 years since. It’s all been very organic; the band has retained an experimental, neo-industrial identity and a beautifully dark vibe, throughout.

“We weren’t a proper, album releasing, touring band for about two years,” says main man Jake Duzsik. “We came out of an insular but incredibly fertile underground warehouse noise scene that was centered around Downtown and Echo Park, at venues like the Smell. Lots of warehouse spaces that closed many years ago. One of the amazing things about Los Angeles at that time was, it was not considered a viable place to be a credible musician in the underground world. It was very sort of derided by the indie music media. You wanted to be from New York, Chicago or places like that. Somehow, the proximity to the traditional music industry and what was considered as superficiality relegated Los Angeles to not being considered a serious place for music, which was fucking fantastic for being young and in a band.”

That mid ’00s L.A. noise rock scene is often overlooked when reminiscing about the city’s rich musical history, but it shouldn’t be. The fact that experimental, unblinkered musicians were creating something fresh at a time when L.A. was out of the mainstream spotlight in terms of musical relevance is impressive. Of course, L.A. never really went away.

“It was totally under the radar, and the noise scene in L.A., not dissimilar to the first waves of punk rock in New York and then SoCal hardcore punk, the playfulness, what was there,” Duzsik says. “Noise music at the time on the East Coast had a bent of academia to it. It was connected to art schools and a formalism. Maybe even music training. In L.A., people were making incredibly experimental, avant-garde music, but they weren’t up their own asses about it at all. There wasn’t any condescending posturing. So it was really fun and that’s the scene we came out of.”

Duzsik moved to SoCal from Seattle to attend college initially. It was there that the germ of Health came to be. After college, armed with a literature degree, he decided to stick around and form a band. Side note – he tried to land an internship with LA Weekly, but that didn’t work out. Sorry, sir. Still. The band thing certainly did work out.

“The noise scene centered around the Smell exploded,” he says. “We knew that there was something unique going on in Los Angeles, largely because I think it had been allowed to grow without any attention or any credibility in terms of how people thought about it at that time. Sure enough, it didn’t explode. Not even just in the countrywide press, but international press, about these bands playing this unique venue downtown called the Smell, etc. When that happens, and you happen to be one of those bands, suddenly you get to play huge European festivals, do interviews, get a record label, and all these things. That was, I think, what allowed us to start having a career as a band. Where we’re at now is incredibly different to what we came out of, but there’s no way the band exists without being a band in LA at that time and place.”

Health has released a string of excellent albums, but as we said at the beginning, the sound has certainly evolved.

“That first record is like a no-wave record,” says Duzsik. “It’s much more indebted to post-punk, no-wave, and free noise than anything else. It’s largely amelodic. Extremely experimental. For a lot of our fans now, I don’t even know if they are aware of that record, or if they are, they probably don’t listen to it. The current iteration, I would say, is along the lines of a
I would consider us an industrial band, but not in the sense of being a throwback. In the process of doing that, I think we’ve written a lot of poppier, song-based music. Verse, chorus. More traditional in that sense.

The new album is Disco4: Part II, which, as the name suggests, is the second part of a collaboration project. This one sees them work with artists as prestigious as Poppy, Lamb of God, and the mighty Nine Inch Nails.

“When we're thinking about making music with a collaborator, we're always selecting someone that we think has components, elements, to their musical palette and their production aesthetic that will mesh well with ours,” Duzsik says. “Even if it were an artist that we really respected and admired, if we didn't conceive that the styles could complement each other, we wouldn't pursue it. So in the process of making these records, even if there are bands that didn't directly influence our sound, in the process of creating music it almost inevitably happens because you end up thinking outside of your own creative process.”

Duzsik says that the first part of Disco4 was largely completed pre-pandemic, but this time there were challenges.

“Once the lockdown hit, we had to figure out how to finish enough songs to comprise a body of music for a record,” he says. “Then it just fucking dragged on and on and on. As I mentioned, I have a young son. He was born on 1/1/2020, so he may well be the antichrist. There were certain elements to my life that made it even more paramount for me to be careful. The first record came out, and then a lot of bands were just making a new LP which made sense – you had that time. But we weren’t in a place where we could all be in the same room making music, and I didn’t want to try to write a new health record over Zoom. But the way that the collaborations work fits with everybody being trapped in their houses. The track with Nine Inch Nails – we were never in the same room but we were all in Los Angeles. Pretty surreal, but very fitting of that moment.”

With that record out, Duzsik can afford to look forward into 2022 and there’s a new album on the horizon.

“We are currently writing material for our next LP that we hope to release early in 2023,” he says. “For the remainder of 2022, we have a considerable amount of touring. We have a full U.S. tour and another full European tour. I don’t like hyperbole, but I do feel like we’re in a place where I actually feel optimistic and happy about the record we’re currently trying to write. We’re positioned to write a record in a way that I hope will make us feel satisfied.”

Health's album Disco4: Part II is out now.
EMERALD CUP TAKES OVER HOLLYWOOD

After a two-year hiatus, the in-person edition of The Emerald Cup’s storied awards show returned to crown the kings and queens of 2022.

BY JIMI DEVINE

The Emerald Cup Awards Show put the eyes of the cannabis world on Hollywood for the weekend, and the contestants did not disappoint. The heat was out at the Montalban, as we met people who traveled from even as far as Barcelona to see who would take California cannabis’s most storied awards at what many would consider the de facto world championship. (Full Disclosure: I am a wildly biased solventless judge.)

As the market has struggled in recent years, some have claimed the value of contests like The Emerald Cup was lost with the medical marketplace. They would argue it’s some kind of battle of the Chads because they don’t get to take part. Maybe they were screwed in the licensing process, maybe they just always wanted to be criminals and never saw themselves on the right side of the law; regardless, that type of commentary disenfranchises the survivors. The cup should be seen as a celebration of survivors, as the realities that have been facing small farmers in the hills of The Emerald Triangle and beyond have always been front and center in the discussion. Some might even argue that right after who has the best weed, the next major talking point at the cup has always been what farmers are dealing with.

So here is a rundown of this year’s winners, all of whom should be celebrated in these brutal times.

**Sungrown Flower**

Sungrown Flower has always been the backbone of the cup since it first started at Area 101 in Mendocino County, and this year features a repeat champion with Farmer and the Felon again taking the top prize. This year FATF’s Lemon Sponge Cake would steal the show with its rendition of Georgia Pie in collabora-

**Mixed Light Flower**

The cultivation team at Lithouse cleaned up this year by sweeping the podium and grabbing seventh place, too. Their rendition of Symbiotic Genetics’ Modified Grapes took top honors, with Seed Junky’s Jealousy in second and Lemon Lava in third. You can go read our chat with FATF from last year!

**Indoor Flower**

Arguably the most controversial category in its inaugural outing last year, the indoor category was more palatable for the OG outdoor growers this year. And it was an indoor OG grower who stole the show with Fig Farms taking first and second. Some might remember Fig Farms sat down with L.A. Weekly and Josh D for the podcast last year. The OG-heavy Animal Face would take top honors over its sibling Blue Face, which came in third. Second place went to Panacea for Pablo’s Revenge.

**Sungrown Greenhouse**

Local Cannabis Co won the inaugural edition of the new Sungrown Greenhouse category for its always on point Sherbhead that previously placed second in the Mixed Light Category. Glass House Farms’ strain Waiting Game would place second, with Local Cannabis Co returning to take third place with its elite Ice Cream Cake selection.
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Ft

City National Bank has job openings in Los Angeles, CA for a Lead CA Eng (Ref# LAUEB), Info Sec Engr IV (Ref# LAUJG). May work from our HQ office in Los Angeles, CA or reside anywhere in US & travel remotely from home. May work at other US locations as known. Email resume to TalentAcq@fullerb.com. Must be legally authorized to work in the US w/o sponsorship. EOE.

Anthem, Inc. seeks Developer Senior in Woodland Hills, CA to design, construct, and maintain optimal data processing architecture and build infrastructure for extraction, transformation, and loading of data. 10% domestic travel throughout the U.S. is required. Apply at www.jobpostingtoday.com ref# 99A.122.

The Honest Company has openings in Los Angeles, CA for Senior Data Engineers. Build operational data flows and infrastructure integrations running our day-to-day business operations, build new data pipelines via MuleSoft to support business needs. B.S. in Computer Science related + 5 yrs exp. Send resumes to The Honest Company, Attn: Bevle Yoo, 12150 Millennium Drive, Ste 500, Los Angeles, CA 90064. Must ref job title & code. SDH-JN2.

Senior Unity Developer (Age of Learning, Inc., Glendale, CA): Build high-performance Unity-based applications. Send resumes to: Taleen Margosian, Age of Learning, Inc. 101 N Brand Blvd, Ste 870, Glendale, CA, 91203.

BUSINESS

Netfllix, Inc. is accepting resumes for the following positions in Los Angeles, California. Creative Lead (Ref#619567): Lead development and produce editorial creative that supports Netflix content and brand primarily through social distribution. Manager – Documentary Film (Ref#619566): Lead strategy for the acquisition of documentaries. Domestics travel 5-6 times per year, international travel 2-3 times per year. Mail resume to Netflix, Inc., ATTN: Talent Mobility, 100 Winchester Circle, Los Gatos, CA 95032. Must include Ref. code. No phone calls please. EOE. www.netflix.com/

TECHNICAL

Netflix, Inc. is accepting resumes for the following positions in Los Angeles, California. Senior Analytics Engineer (Ref# 618557): Identify critical analytical problems and find innovative solutions. Product Manager-Live Action Production (Ref#618896): Own product management of the company’s Live Action Production Media Management efforts targeted towards innovating the content creation process. Mail resume to Netflix, Inc., ATTN: Talent Mobility, 100 Winchester Circle, Los Gatos, CA 95032. Must include Ref. code. No phone calls please. EOE. www.netflix.com/

AXS Group LLC is seeking a Manager, Data Engineering in Los Angeles, CA to implement data management initiatives to improve data quality, drive operational work, provide key insights, and deliver innovative solutions. Bachelors degree in Computer Science or related + 5 yrs exp in Big Data. Email resume to Talent Acquisitions at jobs@axs.com.

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said matter of change of persons interested in the it is hereby ordered that all TRUJILLO. Now therefore, to CAMILA ROSE CARDENAS ROSE CARDENAS TRUJILLO desire(s) to have his name tion that said petitioner(s) appearing from said peti- clerk of this Court, and it been duly filed with the for change of name having CA 90802. And a petition AVE., 1st Floor Long Beach, Courthouse 275 Magnolia time: 8:30 a.m., Dept 27. Court Date: 01/28/2022, should not be granted. cause why the petition court as follows to show change of name appear above-entitled matter of persons interested in the hereby ordered that all MARIELA TRUJILLO. It is the matter of Petitioner Filed On 12/03/2021 - In Superior Court of Case No. 21LBCP0021 FOR CHANGE OF NAME ORDER TO SHOW CA 01/05/22. 01/28, 02/04/22. Dated: of said petition. Set to the date set for hearing successive weeks prior to the County of Los Angeles, of general circulation for LA Weekly, a newspaper order be published in the granted. It is further there to show cause why name appear as indicated the fictitious business the fictitious business name STATEMENT does not of/incorporation or Organization Number: A1 RUN 201600510094 REGISTERED OWNER(S): 1. MK APPAREL INDUSTRIES LLC 1802 SOUTH COCHRAN AVE. LOS ANGELES, CA 90019. This business is conducted by an LLC. The date registrant started to transact business under the fictitious business names listed above: N/A. NOTICE - IN ACCORDANCE WITH SUBDIVISION (A) OF SECTION 17920, A FICTITIOUS NAME STATEMENT EXPRESS FIVE YEARS FROM THE DATE IT WAS FILED IN THE OFFICE OF THE COUNTY CLERK, EXCEPT, AS PROVIDED IN SUBDIVISION (B) OF SECTION 17920, WHERE IT EXPRES 40 DAYS AFTER ANY CHANGE IN THE FACTS SET FORTH IN THE STATEMENT PARIUS-ANT 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 ACCOMPANIED BY THE AFFIDAVIT OF IDENTITY FORM. THE FILING OF THIS STATEMENT does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14411 et seq., Business and Professions Code.) Publish 11/26, 12/05, 12/11, 12/17/21, LA Weekly NOTICE, Gary Howard filed a Summons and Petition for Dissolution of mar- riage against Joann Green under ASC# 21STFL4648 with the Superior Court of California, County of Los Angeles. The Court's address is: 111 S. Hill Street Los Angeles, CA 90012. The Court's phone number is: (213) 850-0803. Mrs. Greens failure to respond to Mr. How- ards Petition within 30 calendar days may result in the Court granting Mr. Howard request for Dis- solution of marriage. 4/29, 5/6, 5/13, 5/20 ROOM FOR RENT 2116 Portland Street. Bedroom with private bathroom. Rent is $1,100/ month, Wifi, A/C and all utilities included. Close to USC and downtown. (213) 215-1350. Injured at work? Workers Comp Law Firm READY TO HELP! For a FREE consultation, please call 310-664-9000 x101 or text 310-849-5679 Website : www.workinjuryhelp.com Warning: Making a false or fraudulent claim is a felony subject up to 5 years in prison or a fine up to $50,000 or double the value of the fraud whichever is greater, or by both imprisonment or fine. SECURITY GUARDS NEEDED Rio Gentlemen's Club - 13124 S Figueroa St, Los Angeles, CA 90061 $18 to $20 an hour. Outside security needed for patrons, ID checks and monitoring parking lot of the club. Please contact Dave Carlson at Rmckinney@jhmfirm.com Thank you Saint Jude, Saint of the Impossible, EC Live-in Domestic Couple Looking for a legal, honest, vaccinated, energetic live-in proactive couple in WLA area (2 acres, 3 adults, animals, informal lifestyle). Job requirements: housekeeping, handy person skills, cooking, chauffeuring, and car maintenance. English speaking, non-smoking, and experienced with solid references. Work 5 days a week. Tue-Sat, competitive salary + benefits. The couple would live for free (housing, electricity, gas and internet) in a recently redone 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. standup wireless Free Service Every Month When You Qualify! Bring You Own Phone and Number! Lifeline Offers 1,000 Minutes, Unlimited Text and 4GB of Data! Emergency Broadcasts Offers Unlimited Talk, Unlimited Text and 10GB of Data! Visit www.standupwireless.com or call 1-800-544-4441.