MONSTER MANIA
A LOOK AT MONSTERPALOOZA - THE COOLEST & CREEPIEST CONVENTION IN L.A.

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ON THE COVER
Photo by Erin Maxwell
It’s been a more than three-year uphill battle, but the L.A. River Farmers’ Market finally opened at the Los Angeles State Historic Park on Thursday, to a welcoming crowd and much fanfare in a neighborhood that has been starving for food equity.

Adjacent to the L.A. River, and sandwiched between Chinatown, Solano Canyon, Lincoln Heights and Mission Junction, the park has a rich and diverse history that dates back to Tongva Native Americans.

The certified market is located at the south entrance to the park, near the intersection of Spring Street and College Street, in the Chinatown neighborhood of downtown Los Angeles, in the shadow of L.A. Metro’s Chinatown Gold Line Station.

Los Angeles River State Park Partners, a nonprofit organization dedicated to supporting the California State Parks, joined forces with California State Parks and SEE-L.A., a nonprofit organization connecting people to California-grown produce, promoting economic development, and building sustainable food systems to bring the market to the park in northeast DTLA. See-L.A operates the largest network of mission-driven farmers’ markets in Los Angeles, as well as programs that provide nutrition education, food access, and opportunities for small regional farms and local food businesses to thrive.

Community members on hand included Now Serving bookstore, whose owners Ken Concepcion and wife Michelle Mungcal were selling used cookbooks, with all proceeds to be donated back to the L.A. River Farmers’ Market’s community benefits and programs.


The market takes place every Thursday from 3 p.m. to 7:30 p.m. [ ]
MEET LOWLIFE PHOTOGRAPHER SCOT SOTHERN

BY SHANA NYS DAMBROT

Artist and writer Scot Sothern first came to prominence during the 1980s, with the unique combination of photographs and stories in LOWLIFE — a project chronicling the lives and times of Los Angeles sex workers. Proving himself a fearless and unflinching chronicler of the challenging stories of society's subcultures — including the one from which he personally escaped — in his long career in words and images, including in books and VICE Magazine, Sothern has pursued a compelling combination of controversy and empathy. His current exhibition and this week's book launch at These Days gallery pair early, deeply personal work with a recent, politically charged series in visceral mixed media works that speak to an America grappling with change that is not always for the better.

L.A. WEEKLY: When did you first know you were an artist?

SCOT SOTHERN: I started out as a portrait photographer which was more about making a living than making art. I learned photography from my father who had a portrait studio in Springfield, Missouri. I became an artist in my early twenties when my work stopped looking like my father’s work and became exclusively my own.

What is your short answer to people who ask what your work is about?

Politics, sex, humor, rage.

What would you be doing if you weren’t an artist?

Watching television and yelling at the screen.

Did you go to art school? Why/Why not?

I was a horrible student in high school. I had learning problems. I was rebellious and angry at the world and because it was the sixties I had an excuse to run wild. I did manage to graduate from high school but that was it for my formal education.

Why do you live and work in L.A., and not elsewhere?

I love Los Angeles and wouldn’t want to live anywhere else. I first came here from the Missouri Ozarks at seventeen right after high school. Sex and drugs and rock & roll. My first day in L.A., 1967, I went to the Sunset Strip and the sidewalks were brimming with beautiful people, wild and colorful. I felt I’d traveled to the future and I knew I was home.

When was your first show?

I have a two-foot tall box of rejection slips from galleries, museums, publishers, agents, and magazines. I didn’t get my first show until I was sixty. Since then I’ve kept pretty busy.

GENERATIONS is up now — extended until June 19 and with a book-signing reception on Saturday, June 11, 3-5pm — at THESE DAYS LA in DTLA. The show is twofold in that we have a series of vintage photographs and quick stories from the 1970s, FAMILY TREE, as well as a new series, IDENTITY, which I did during the pandemic. IDENTITY is made of 19th Century glass plate ambrotype photographs which I have disassembled and then reassembled with spliced-in images from my own files and/or found images.

What artist living or dead would you most like to show or work with?

Vivian Maier — who never had an exhibit in her lifetime — would be my first choice. On a more realistic note, Miron Zownir. Miron is a German photographer/artist/writer/filmmaker and he, like his work, is amazing. I generally don’t like to make comparisons and I hope Miron doesn’t mind, but I think of him as the Lou Reed of photography. We did a book together, HELL BENT, published by THESE DAYS and I think we could do a great show.

Website and social media handles, please!

scotsothern.com
IG @scotsothern
FB @scotsothern
Andy Akiho’s recently released “Seven Pillars”, Benjamin Millepied created an abstract piece showcasing the trailblazing company’s gi’ ed artists in a display of dancing that is both intimate and virtuosic. 2245 E. Washington Blvd., downtown; Performances Tuesday-Friday through June 24; $30; ladanceproject.org.

Carl Hancock Rux, Carrie Mae Weems and Meshell Ndegeocello: The Baptism at REDCAT (Live & Virtual). Written and performed by Alpert Award-winning poet and artist Carl Hancock Rux, The Baptism is a tribute to civil rights leaders John Lewis and C.T. Vivian, along with two iterations of a short yilm directed by artist Carrie Mae Weems, one featuring an original score by Meshell Ndegeocello. 631 W. 2nd St., downtown; ~ ursday, June 9, 8:30pm; $25/stream $15; redcat.org.

Frida, June 10
Fine Arts Film Festival at Beyond Baroque (Live & Virtual). The ninth edition of this eccentric, essential yilm festival dedicated to cinema about art, artists, and the art world screens 100+ ylms from 32 countries — short-form, feature-length, documentary, experimental, narrative, animated, VR, and music/ performance-based. Plan your visit for the whole slate, or peruse curated series. Beyond Baroque, 681 Venice Blvd., Venice; Friday-Saturday, June 10-11; Streaming on Vimeo June 10-19; $10-$35 veniceica.org.

Neptune Frost at Laemmle Theaters. A colorful, exuberant sci-ﬁ musical from ylmmaker Anisia Uzyman and artist-musician-poet Saul Williams, Neptune Frost follows the parallel journeys of an intersex runaway and an escaped coltan miner who meet and fall in love, sparking a revolution as they form an anti-colonialist hacker collective in the hills of Burundi. Opens Friday, June 10 at Laemmle’s; June 17 at American Cinematheque; kinomarquee.com.

The Story Won’t Die at Laemmle Theaters. From award-winning director David Henry Gerson and produced by Sundance award-winning Odessa Rae, The Story Won’t Die is a documentary that follows Syrian artists and musicians who use their work to digest and protest the longest and largest displacement of people since the World Wars. Gerson and Rae will participate in Q&As following the evening screenings June 10-14. Opens Friday, June 10 at Laemmle’s; laemmle.com.

Saturday, June 11
The Power of Photography at Peter Fetterman Gallery. Over the course of decades, legendary photography dealer Peter Fetterman has collected works and stories featuring icons like Henri Cartier-Bresson, Paul Fusco, Ansel Adams, Sabine Weiss, Elliott Erwitt,
Sarah Moon, Weegee, Graciela Iturbide, Minor White, and Sebastião Salgado. Inspired during the long months of lockdown, Fetterman shared his memories and images, one day by email, striking a chord with followers from around the world. Now a new exhibition and book look back at the sanity-saving series. Bergamot Station, 2525 Michigan Ave., Santa Monica; Opening, Saturday, June 11, 4-6pm; On view through September 3; free; peterfetterman.com.

Mark Dean Veca: Ornamental Illness, Part II at ROW DTLA. Known for creating paintings, drawings and installations of surreal cartoons, psychedelic landscapes, and pop culture iconography. Veca will be exhibiting a new suite of screen printed editions, new paintings and sculptures, as well as other related works from his archives. 777 S. Alameda, downtown; Reception: Saturday, June 11, 5-9pm; On view through June 24; free; rowdita.com.

Adam Parker Smith: Crush at The Hole. While furthering Smith’s stylistic sense of humor and long-standing investigation into the legitimacy of classical forms, this show represents a monumental departure for the artist in terms of material and scale — as though the canon of classical statuary has been put through a trash compactor. 844 N. La Brea, Hollywood; Opening: Saturday, June 11, 6-8pm; On view through August 20; free; theholeyc.com.

SUNDAY, JUNE 12
Pride Prom at NeueHouse Hollywood. An immersive and celebratory Pride Party hosted by House of Balenciaga. Festivities include performances by legendary members of the West Coast Ballroom community, a DJ set by LA nightlife icon Sasha Marie, and much more! Bring your crew and turn up all night for this celebration of vitality, pride, and self expression. 6121 Sunset Blvd., Hollywood; Sunday, June 12, 8pm-midnight; free w/ rsvp; neuehouse.com.

TUESDAY, JUNE 14
Free To Be Films at NeueHouse Hollywood. A screening and panel discussion about three short LGBTQ+ documentary films highlighting the crossover of ballroom culture into the mainstream. The series spotlights drag queen Jay Jackson/Laganja (of Ru Paul’s Drag Race), legendary ballroom dancer, DaeBrian O’Berry, trans advocate Gracie Cartier, and trans-male photographer Ash Danielson. 6121 Sunset Blvd., Hollywood; Tuesday, June 14, 7pm; free w/ rsvp; neuehouse.com.

WEDNESDAY, JUNE 15
Pride Month Artist Talks at LA Center of Photography (Virtual). A series of talks featuring six LA-based photographers whose work is representative of queer photography and the LGBTQIA community. These intimate and thought-provoking looks into queer histories, emotions, and heritage feature Rubén Esparrza, Courtney Coles, John Waiblinger, Jen Rosenstein, Coyote Park, Reynaldo Rivera and series moderator Matthew Finley. Wednesdays, June 15, 22 & 29 at 7pm; free w/ rsvp; lacphoto.org.

MUSIC
JUNE 10-16
Nasty Savage
Regent Theatre
Old school thrash metal galore as theatrical metal heads Nasty Savage are joined by LA’s ſnest – EvilDead and Hirax. Witchhaven opens the show so get there early. 8 p.m. on Friday, June 10 at the Regent - etre, $27.50, regentla.com.

Tiësto
Exchange LA
Grammy-winning producer and DJ Tiësto recently unveiled an NFT at Electric Daisy Carnival, saying, “I’ve been working on this project with my team for the last year to incorporate the blockchain with my art and music in new and exciting ways.” It’s all well and good, but his gigs are still great too.

10 p.m. on Saturday, June 11 at the Exchange LA, exchangela.com.

Brenda Carsey
Moroccan Lounge
Alt-pop-hip-hop rising star Brenda Carsey is playing a single release show for “Just Trying to do My ſing,” and she has Jessica Gerhardt, Christina Apostolopoulos and Triona O’Neill with her. It’s a great lineup. 7:30 p.m. on Sunday, June 12 at the Moroccan Lounge, $12-$20, themoroccan.com.

Melvins
Alex’s Bar
Helms Alley and Harsh Mellow join Washington State rockers for a night or sludgy, punky art-rock mayhem. Five Legged Dog, the Melvins’ 25th (!) studio album, was released last year preceded by Working with God that same year. It’s nothing if not proliſc. 7 p.m. on Wednesday, June 15 at Alex’s Bar, $36.83, alexsbar.com.
We can all agree that the world, especially at the moment, feels like a very scary place. From heartless dictators to deranged mass shooters to toxic domestic partners, the daily news cycle is filled with monsters. It’s no wonder that so many of us gravitate towards the make-believe kind – inhuman, fantastical creatures and creepy-but-cool figures that might have haunted our nightmares as kids, but more significantly provided an escape from reality, taking us into exciting new realms of mythic misadventure. Monster love is about nostalgia and feeling the fear and fascination of childhood, but it’s also about creativity and imagination. And there’s no place quite as faithful to these ideas as Monsterpalooza, which took over the Pasadena Convention Center last weekend.

According to creator Eliot Brodsky, Monsterpalooza is the most focused festival for fiendish creations out there, delving into the art of monster-making with an emphasis on movie magic. The New York-based event promoter brought his idea for gathering special effects creators and artists to Los Angeles in 2009 after doing a trial event in New York called Maskapalooza in 2008. It has grown ever since, even though COVID-19 stunted things in 2020 and 2021.

Anticipation for this year’s event was high, as the world has come to live with the virus and vaccinations have made convention-style events, in general, a bit safer. The internationally-renowned
event brought out fans and professionals in film, makeup, special effects, collectible toys, and art, with award-winning creature creators displaying and educating about their work.

Monsterpalooza has provided us with countless opportunities to network with the world’s leading monster makers as well as recruit many of them to teach video courses for us,” says Matt Winston of the Stan Winston School of Character Arts—named after his Academy Award-winning father, best known for his work in *Terminator, Aliens, The Thing, Iron Man,* and *Edward Scissorhands.* “Since [the school] is 100% online, Monsterpalooza has also given us a chance to meet prospective students and connect in person with our current students and alumni from all around the globe. There’s simply no other convention that gathers such a huge variety of monster makers and fans in one place, to share their love of all things that go bump in the night.”

Before he was an event producer, Brodsky noticed the fervor for fiendish art as a creator himself—he made and sold collectible busts featuring classic horror and 1970s film characters. “I sort of had a following, because I did very-limited busts for collectors,” he shares. “That forged relationships due to the internet, with the artists who were actually working in film giving me little pointers if I’d had questions. Then there was about four or five years of revisiting and investigating things I was interested in as a kid. It inspired me to do a show.”

What began as a niche event at the Burbank Marriott grew quickly into an extravaganza that ultimately moved to the Pasadena Convention Center and spawned a smaller Fall event called Son of Monsterpalooza. “I guess it was probably my eighth year that I moved the bigger event to Pasadena,” recalls Brodsky. “We went from a 40,000 square foot venue, up to 85,000 square foot venue, doubled our exhibitors, and tripled the size of the museum.”

The Monsterpalooza museum features full sized hyper-realistic sculptures as seen on the big screen, plus props and animatronics. “People walk through, there’s music, and a real ambience to it,” Brodsky explains. “People even line up to get in there and it’s sort of like one of the staple attractions.”

In the theater, panels celebrating actors, directors, and artists, alongside celebrity guests from the worlds of sci-fi, fantasy, slashers and more attract selfie and au-
tograph seekers similarly to ComicCon, though demos and presentations from behind the scenes movie people seem to be even more popular. Of course, for non-industry folk who simply love monster aesthetics, there's also plenty of vendors selling unique merch, from clothing to decor.

“Monsterpalooza is such a love letter to monster kids,” says Micheline Pitt of the clothing brand Vixen, who sold licensed fashion from iconic films such as IT, Ghostbusters, Sleepy Hallow and Alien to name a few. “It truly celebrates the generations of artists and fans with such authenticity. I have been an attendee since it came to California over 10 years ago and now being an exhibitor selling product has been an incredible experience.”

“It’s my favorite monster convention,” concurs Eric “Unkle” Pigors, from TOXICTOONS, best known for his punk-ish, hyper-stylized takes on Frankenstein and Vampira. “So many talented amazing artists and sculptors work to see! I don't miss a show.”

Pigors says his art reflects his youth, which was inspired by “weird, humorous counterculture of the 1970s and Halloween.” He’s not alone. Many people have an affinity for the spooky holiday, which often includes “goth” aesthetics, dark genre music and fashion, too. Those of us who identify with the dark side of life feel a special kinship with each other and that’s on full display at conventions of this sort, most noticeably via the large cosplay contingent. This past weekend, patrons donned elaborate masks and ghoulish makeup from familiar films and TV shows. With Halloween only four months away, fans of the macabre come to connect with like-minded at gatherings like Monsterpalooza and another event called MidSummer Scream coming in July, though the latter event is less special effects based.

“There’s a lot of sculpting, horror related themes and gothic themes,” Brodsky says of Monsterpalooza and the Son event, which will be back in Burbank in October. “We have a lot of special effects makeup suppliers from the industry. Yes, it’s a fan show but the professionals also meet up to catch up with each other and buy their supplies. Those people think of it as a trade show. It’s both.”

Like many, Patrick Magee of Magee Fx Inc, known for character and creature design, prosthetic application, animatronics, and movie quality props, appreciates both elements. “Monsterpalooza has introduced me to a handful of collectors, producers, manufacturers, fans, and even a few artists I’ve hired over the years,” he says. “There isn’t anything quite like it around. It’s got such a wide variety of artists, vendors and events. From amazing life-size fine art pieces to t-shirts and toys to obscure horror film memorabilia. Even as a vendor, I look forward to seeing who brings what each year.”

More info at monsterpalooza.com.
LOVE MONSTERS AND HORROR? Check out these L.A. faves to get your fix until Halloween gets here:

Mystic Museum & Camp Horror – Inspired by slasher movies, monsters and the nostalgia of going to summer camp, the Bearded Lady’s latest shop is an extension of the pair’s long-running, extremely successful art installations celebrating classic horror films. The Bearded Lady Mystic Museum, Slashback Video and Camp Horror, 3200 W Magnolia Blvd, Burbank. (818) 433-7530. beardedladysmysticmuseum.com

Zombie Joe’s Underground Theater – The original immersive horror themed theater experience, ZJU incorporates darkness, sound and disturbing monster imagery into its weird multi-sensory shows. 4850 Lankershim Blvd North Hollywood. (818) 202-4120. zombiejoes.com

Dark Delicacies – The long-running horror-themed shop offers books, collectibles, DVDs, graphic novels & gifts featuring monsters, ghouls and freaks. No wonder it’s one of Guillermo del Toro’s favorite stores. 822 N Hollywood Way, Burbank. (818) 556-6660. darkdel.com


Academy Museum – From Alien to The Terminator to The Dark Crystal to The Shape of Water, the Motion Picture of Arts and Sciences’ museum offers the best and most educational destination in which ogle and learn about movie monsters and those who create them. 6067 Wilshire Blvd. academymuseum.org

ALL PHOTOS BY ERIN MAXWELL
genre-bending hip-hop collective AG Club was formed by Baby Boy and Jody Fontaine in Brentwood, in the East Bay part of the Bay Area, in 2017. Their mission was simple: have a session, make music together.

But things picked up steam pretty quickly. A string of well-received projects and singles has seen them generate an audible buzz, and a move from the Bay to L.A. helped push them forward. Things are going exceedingly well, yet they still can’t nail down their sound.

“Personally, I would say that the sound now is a little more of a focused version of what we were doing in the beginning, which was really just like making cool songs,” says Fontaine. “In the beginning, maybe our subject matter and stuff like that wasn’t very focused because it was reflecting what was going on at the time, and we were a little bit younger than we are now. I was just getting out of high school, Baby Boy was still in high school. So I feel like, now that we’ve gone through all that we’ve gone through, and this thing has come so far, we’re making music that is a little bit more focused but still has that youthful sense of exploration. That’s why we always say that we’re genre-less, because it’s just like us trying things. We’re very experimental.”

The guys were doing just fine in Brentwood, but when they got picked up by manager Brad Scoffern (who previously worked with Tyler, the Creator), a move down south made sense.

“We visited L.A. and then we went back home, and COVID and quarantine stuff was happening,” says Fontaine. “So it was really difficult for us to work with him, and then we got a lawyer. We started building a team, and everyone else was in L.A., and we were still in Brentwood. So it just made the most sense. I don’t think it had much to do with anything more than that. We needed to be closer to our team.

The group’s next single is “Kevin,” a song that has an interesting backstory involving a real-life Kevin.

“Months ago, we collectively watched the jeen-yuhs documentaries by Kanye, and that really put a battery in our back,” Baby Boy says. “Our main producer/engineer Isaac Rose, we were working in his room. There was not a lot of space. Then after we watched the jeen-yuhs documentaries, we were just like, ‘It’s time to hunker down.’ Upstairs in our house, there’s this big room, this open space, and we just converted it into a full-on workspace. We had been going back and forth with Epic about what our overall vision is, yadda, yadda, yadda. There was this guy that was working as part of our team and his name was Kevin. We just felt like, out of everyone that was there and everyone that was on our team, he was the one that really got what we were trying to do. The day that we made the ‘Kevin’ track, Kevin called us and told us that he was going to be leaving Epic. It was a big hit.”

The real Kevin, the guys say, doesn’t know about the song yet, at least at the time of writing. He probably will by the summer, when it shows up on their currently untitled new album.

“We’ve been working really hard on this album for the greater part of this year,” says Fontaine. “Honestly, we’ve been working on this since last year. We’ve had concepts and different things. Last year, we took a trip to Oregon, and we were working on music there and stuff. I feel like every project that we’ve done has documented our lives at that point in time. Our first project, Halfway off the Porch, was showing the different things we were going through trying to jump off the porch and create these lives for ourselves. Fuck Your Expectations was the next level, the next phase, where we had jumped off the porch and now we were trying to not fold under the pressures of what people expect from us.

As for the next chapter, this album will detail the start of their success as they make headway in the industry.

“We’ve had some pretty big successes as far as we can tell with certain songs and certain themes,” Fontaine says. “It’s like, now people are starting to think of us in such and such light. Putting these labels on us or whatever. We’re being championed for things that don’t necessarily define us, but in the same vein we’re being defined by those things. So it’s like, feeling like you don’t necessarily deserve certain accomplishments because you feel like you’re not a true reflection of you. Trying to figure out where the line is between being conscious of great things that you’ve done while at the same time not feeling like you constantly have to live up to something. That’s this new stage in our lives and that defines this next project. That’s why there are so many different lanes on this next project. We’re doing so many different things. We dropped a rap record, but also there’s some funk, all these different things because they’re all different personas.”

Looking ahead, Baby Boy says that there’s a lot to come this year from AG Club, including videos, a tour with Pusha T and a trip to Europe.

“We come back home and go back on the road with Denzel [Curry] for the fall,” adds Fontaine. “We don’t want to become project-based artists necessarily – that’s where we’ve been in the last few years. Drop a project, wait, drop another. So after this one, I feel like we’ll start experimenting with different ways to roll things out. Visual ideas, a single, just having fun with dropping shit now that things are getting a little bit more normal.”

AG Club’s “Kevin” single is out June 10. The album is due out in the summer.
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CANNABIS

CAN POT GET ANY CHEAPER?

As the market continues to ride rock bottom prices, we’re taking a look at the things that will impact the price of cannabis in June when the first mixed-light harvests hit.

BY JIMI DEVINE

The start of June not only marks the beginning of Atlantic hurricane season but here on the West Coast it’s the official date you really hope you finished selling all your weed from last year.

Why? The deps are coming.

Mixed-light or light deprivation grown cannabis is a staple of the California cannabis market. And while there are light-assisted drops year-round, this is the biggest dep-centric one. Farmers use tarp and pulley systems made from varying degrees of technology to block sunlight and manually induce the plants’ flowering cycle. This lets them get two runs compared to the one run that full-term plants get on a natural light cycle.

The June harvest across the state is always one of the biggest. While not to the scale of the fall harvest that combines the second round of deps with the full-term harvest, it’s massive. It’s a major date on the calendar when understanding a product that has crashed in value over the last six years, much to the devastation of the communities it once backboned with billion-dollar crops.

But will it matter as much in 2022? Now two years into the perpetual flood, that’s a very reasonable question. Many farmers across California weighed in privately to me on this one. They came from both the legal market and those who haven’t made the transition. Everyone essentially believes we are witnessing rock bottom. But there are things that could have an impact on temporary price fluxes.

How Many People Are Freezing AAA Deps

More people are freezing awesome weed. Will enough people freeze awesome weed to impact the price of the rest of it? At the absolute highest end of the marketplace, maybe. There is a lot of extra work that goes into processing hash-producing material that would be great smoke much of the time. There are probably less than 15 farms with the most commercially viable material and there are more and more solvent-less companies popping up every year that want that material. You’ll end up paying a pinch extra to smoke it, but not much. Times are too brutal and nobody can be greedy.

Enforcement Outside California

Word of enforcement efforts hitting places like Oklahoma and Oregon has not fallen on deaf ears in California. Some hope the hooks they lost to Oregon or East Coast growers will come calling. That’s not beyond the realm of possibility, but it’s going to be tough. That being said, ignorance is bliss,
right? If Billy from Ohio doesn’t know the new prices, you might just be going to Costa Rica this year after all.

How Many Returned to The Underground Market Locally

How many people went back to the trap life, as the kids put it? A lot. Being a licensed cannabis business in California is brutal between permit fees, taxes, and dealing with bummer municipalities. People talk about the impact Ghost Distros have in diverting product to the black market from METRC, but why a ghost distro when you can be a ghost everything! The margins are better to

Gas Prices

Some people have already priced their product as low as they can go in hopes of staying afloat. The massive jump in fuel prices will hit them hard. We’ve reached the point in all this where filling up the tank on a F250 pickup truck and buying a pound of decent outdoor marijuana are at the same price. It’s fair to expect some people will need to bump prices just because they’ve gone so far and fuel costs were just different math at the time.
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ing lot of the club. Please contact Dave Carlson at Rs1ckinney@jjmfirm.com

family dogs. please text or call Lisa 424-227-2646. Instagram @redpoodlesdoodles

Thank you Saint Jude, Saint of the Impossible, EC

South Pasadena

LIVE-IN DOMESTIC COUPLE
Looking for a legal, honest, vaccinated, energetic live-in proctive 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 inqui-
ries only please. Please send resume or work history and qualifications to April.
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is greater, or by both imprisonment or fine.