

LAW WEEKLY

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THE FRUITS OF
CROPTOBER HAVE
ARRIVED

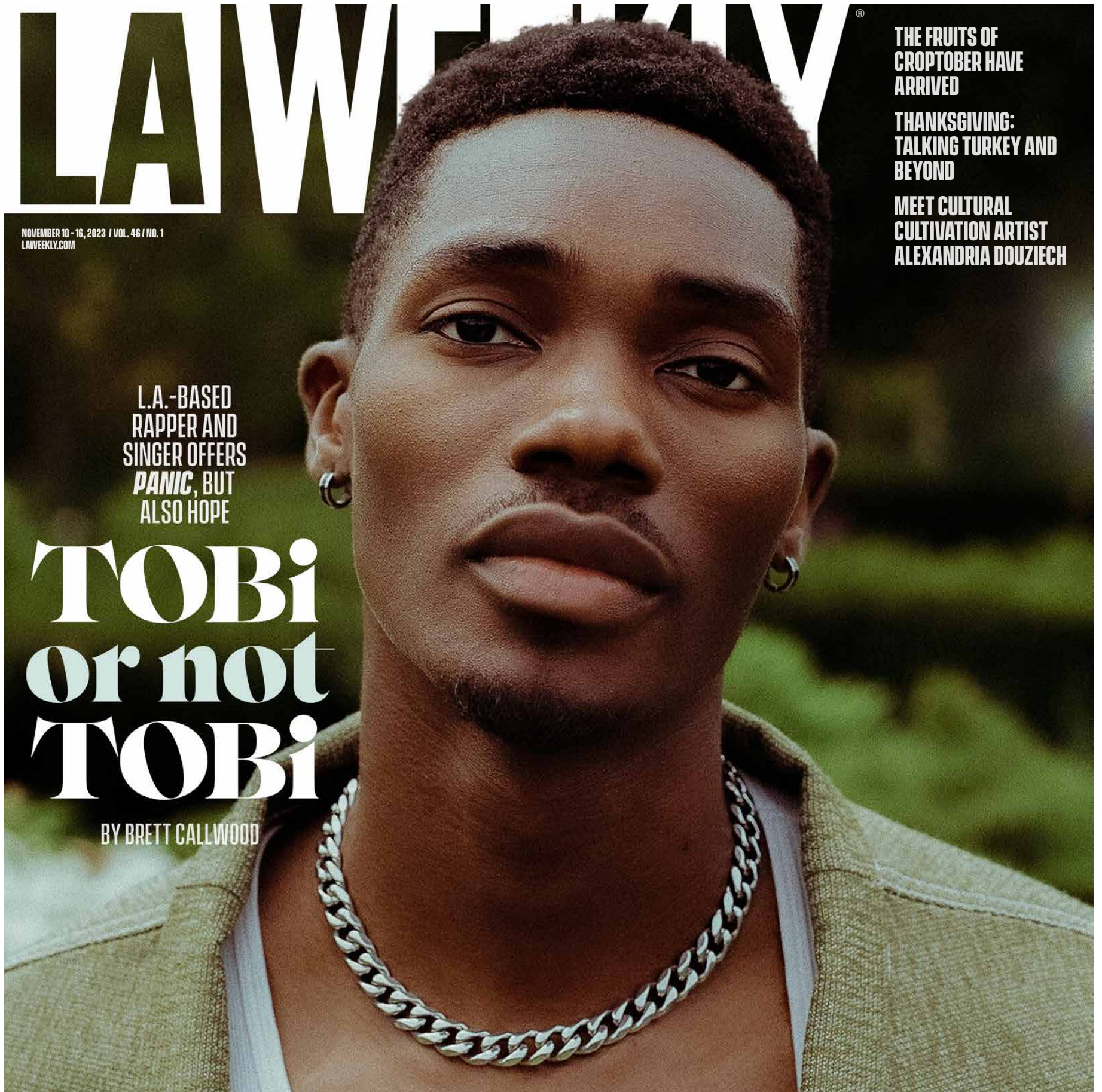
THANKSGIVING:
TALKING TURKEY AND
BEYOND

MEET CULTURAL
CULTIVATION ARTIST
ALEXANDRIA DOUZIECH

L.A.-BASED
RAPPER AND
SINGER OFFERS
PANIC, BUT
ALSO HOPE

TOBi or not TOBi

BY BRETT CALLWOOD



CALENDAR

GO EDITORS' PICKS

ARTS

THURSDAY, NOVEMBER 9

Item Number at Rajiv Menon Contemporary.

A new art space with a program focused on perspectives from emerging regions and their diasporas, with a special focus on artists with origins in South Asia, inaugurates its Los Angeles presence with a group exhibition featuring 15 South Asian artists working in the United States and beyond, many showing in the US for the first time. Across an array of visions, mediums, and styles, the show explores the ways these artists reimagine stereotypical ideas of the exotic, locating a source of defiance and empowerment. 3110 W. Sunset Blvd, Silver Lake; Opening reception: Thursday, November 9, 6-9pm; On view through November 18; free; rmcontemporary.com.

Civil Rights on Film at the Skirball. When James Blue's *The March* (1964) and Harold Wexler's *The Bus* (1965) are paired, they offer a striking cinematic portrayal of American citizens who journey to Washington, D.C. to join the March on Washington for Jobs and Freedom on August 28, 1963 (*The Bus*), and the experience of 240,000 Black and white Americans who participated in the event and witnessed Martin Luther King, Jr.'s "I Have a Dream" speech (*The March*). Arrive early to view the related exhibition *This Light of Ours: Activist Photographers of the Civil Rights Movement*; and stay after for a conversation between Pastor William Smart Jr., and



Professor David Frank. 2701 N. Sepulveda Blvd., Brentwood; Thursday, November 9, 7:30pm; \$15; skirball.org.

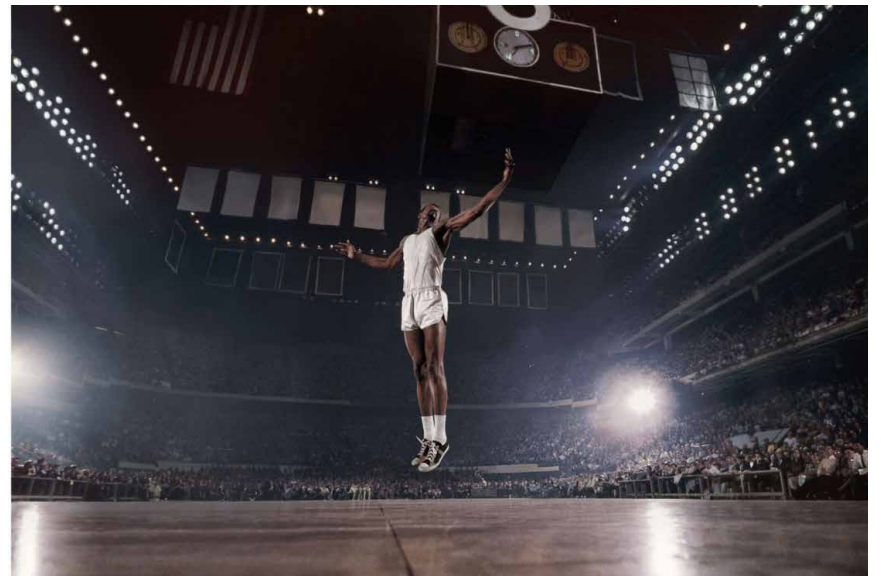
FRIDAY, NOVEMBER 10

Ann Weber: *O What Fools We Mortals Be* at Wonzimer Gallery.

Weber creates large-scale sculptural forms from woven cardboard exploring the themes of relationships, community, and sustainability. Each curvaceous abstract cabochon and odalisque is crafted from foraged boxes, painstakingly hand-assembled from stapled strips, and animated by the found juxtaposition of printed colors and letters. And in the 21st century, the vast proliferation of excess cardboard shipping detritus has amplified the meaning of the material she has been utilizing since 1991, as this unassuming substance is elevated to a narrative voice. 341-B S. Avenue 17, downtown; Opening reception: Friday, November 10, 5-10pm; On view through December 22 with related programming throughout; free; wonzimer.com.

Holy Frit at Laemmle NoHo 7.

In this visceral three-year race against time, Tim Carey—a talented yet nearly unknown L.A. artist—bluffs his way into winning the commission to create the largest stained-glass window of its kind. The problem is, he doesn't know how. When he hits the many obstacles, predictable and otherwise, that emerge while attempting to make a masterpiece with no training, he has to suppress his ego and submit to the life and artistic lessons of a complicated master of the medium. As the story unfolds, the clash of two big personalities slowly transforms into the forging of a lasting friendship. Opens November 10 in North Hollywood; Q&As with filmmaker Justin Monroe and artist Tim Carey follow



the November 10 & 11 screenings; holyfrit.com.

SATURDAY, NOVEMBER 11

Caitlin Cherry: *Womanizer* at The Hole.

Through painting, sculpture and installation, Cherry creates a personal archive of Black internet culture centering femme entertainers as her muses. Composed of celebrities from online image banks like Getty Images as well as sex workers, drag queens and social media influencers, these paintings depict popular radical aesthetics within the global Black diaspora. Through a simulated moiré pattern system, Cherry is able to recreate the phenomena of viewing through a computer screen in order to express how contemporary Black femininity is co-produced by technology. 844 N. La

Brea Ave., Hollywood; Opening reception: Saturday, November 11, 6-8pm; On view through December 30; free; thehole.com.

Daniel Ingroff: *Appendix* at Tyler Park Presents.

Ingroff approaches image-making as the process of constructing and reconstructing narratives, experiences, memories, and dreams. His paintings often start from photographic source material, but are increasingly informed by his own imagination. The caressing way in which the quasi-mystical paintings are made involves studies and multiple layers of paint; there is a feeling of heightened fingertip and psychical sensitivity permeating the work. 4043 W. Sunset Blvd., Silver Lake; Opening reception: Saturday, November 11, 5-8pm; On view through December 30; free; tylerparkpresents.com.



Julia Rooney: Blueprint at Band of Vices.

In an era when paintings are routinely photographed for their consumption on Instagram, online viewing rooms, and websites, Rooney posits, “What if instead of being photographed, a painting could make its own photograph?” Her process touches on digital and extremely analog mediums and techniques including making cyanotypes, cutting, stitching, stretching, gluing, tinting, and bleaching to capture, create, transform, and translate images from the cloud to the screen to the photograph to the canvas—and maybe back again. In each of these works, the sensation of being transported through a portal is palpable, as though one is looking through a window within a window. *5351 W. Adams Blvd., West Adams; Opening reception: Saturday, November 11, 4-7pm; free; bandofvices.com.*

Selected Shorts on Tour at the Getty Center.

This year, the tradition of Selected Shorts is amplified by the vibrant literature-lovers of online reading community Belletrist. Two Saturday performances feature a selection of classical and contemporary short stories, performed by stars of film, TV, and stage. Tales by narrative masters and bold new voices are co-curated by Selected Shorts and Belletrist founders Emma Roberts and Karah Preiss. This year’s performances feature stories by authors Deirdre Coyle, Samantha Irby, Tania James, Tim Jones-Yelvington, Victoria Lancelotta, Honor

Levy, Ian McEwan, Jen Spyra, Charles Watts, and Alexander Weinstein. *1200 Getty Center Dr., Brentwood; Saturday, November 11, 3pm & 6pm (each performance features different casts and stories); \$20; getty.edu.*

SUNDAY, NOVEMBER 12

Paul Pfeiffer: Prologue to the Story of the Birth of Freedom at MOCA. A pioneering artist known for incisive work that interrogates ideas of spectacle, belonging and identity, especially as inspired by televised sporting events and popular entertainment, Pfeiffer’s work deconstructs our fascination and obsession with celebrity culture, unpacking how collective consciousness is shaped and manipulated through his masterful editing of found footage. In tracing the global trajectory of image circulation, Pfeiffer demonstrates how desire, heroism and worship operate as part of the mechanisms of art, religion, politics, and nationhood. Bringing together more than 30 works and debuting a new commission, this is the first retrospective of the artist’s multi-disciplinary practice. The Geffen Contemporary, 152 N. Central Ave., Little Tokyo; On view November 12 - June 16; \$18, free Thursdays, 5-8pm; moca.org.

FREIGHT: The Five Incarnations of Abel Green at Fountain Theatre. In the West Coast Premiere of this acclaimed solo play, J. Alphonse Nicholson (P-Valley, They Cloned Tyrone, Broadway’s A Soldier’s Play) em-

bodies five incarnations of Abel Green, an African American “Everyman,” as he travels through time as many selves, from a 19th Century minstrel to a fallen 21st Century securities trader. In each life, Abel is guided, distracted, helped, or hindered by a handful of characters with whom his destiny is forever intertwined. *5060 Fountain Ave., E. Hollywood; Opening night performance and reception: Sunday, November 12, 8pm; Performances through December 16; \$10-\$40; fountaintheatre.com.*

MUSIC

NOVEMBER 10-16

Slayyyter Novo

We’ve had electro-pop princesses before, but nobody quite like Slayyyter. For the past few years, she’s made a habit of infiltrating the pop scene with gloriously infectious, no-nonsense tunes that have torn into the music-loving public’s psyche like Pinhead’s hook-chains in the Hellraiser movies. Her new album, the wonderfully named *Starfucker*, was released in September and it’s typically brilliant. Slayyyter’s playing the pop game her way, and more power to her. Lolo Zouai, BAYLI and Miss Madeline also perform. *8 p.m. on Saturday, November 11 at the Novo, \$29-\$65, thenovodtla.com*

Soul Asylum McCabes Guitar Shop

This is a rare, sold out, intimate acoustic performance by the Minnesota alt-rockers that are best known for their ‘90s hits but they actually formed way back in ‘81. They had released five albums before 1992’s *Grave Dancer’s Union* and the “Runaway Train” global smash hit, including 1988’s awesome *Hang Time*. Hopefully they’ll have the chance to strum their way through a bunch of those early songs. Soul Asylum was no one trick pony. *8 p.m. on Sunday, November 12 at McCabe’s Guitar Shop, mccabes.com.*

Madame Gandhi The Troubadour

Musician, artist and activist Madame Gandhi is bringing her tour, tagged An Evening with Madame Gandhi & Friends, to L.A. this week, and the “friends” means special guest St. Panther. There’s also an “In Conversation” segment, with producer/engineer Ebonie Smith. I want to use each of these opportunities to build community, bring folks together, and get energized together to set the intention for the new year,” Madame Gandhi says. “Unlike traditional shows where the artist only comes out for their set, I will be present and accessible for each evening, so as to connect with my audience, learn, expand and grow.” *7 p.m. on Sunday, November 12 at the Troubadour, \$22, troubadour.com* 

SAG-AFTRA STRIKE: AI HOLDING UP CONTRACT NEGOTIATIONS

The Hollywood actors strike has crossed more than 100 days with production companies saying they've made their "final" offer in contract negotiations.

BY ISAI ROCHA



Hollywood studios made its "last, best and final" offer to the actors union and after taking a weekend to review it, there seem to be key issues remaining.

The Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA) said they and the Alliance of Motion Picture and Television Producers (AMPTP) were still far apart on "essential" issues, including the use of AI in relation to actors.

"Please know every member of our TV/Theatrical Negotiating Committee is determined to secure the right deal and thereby bring this strike to an end re-

sponsibly," SAG-AFTRA said in a statement Monday. "There are several essential items on which we still do not have an agreement, including AI. We will keep you informed as events unfold."

The actors have been on strike for more than 100 days, putting a freeze on major film and TV production associated with the AMPTP.

On Oct. 10, Hollywood writers represented by the Writers Guild of America officially ended their strike, which also lasted more than 100 days. The new contract was approved by 99% of the writers and was used as a guide for the actors in their own negotiations.

The AMPTP, who represent produc-

tion for studios such as Disney, Netflix, Amazon and NBC-Universal, have not publicly spoken about the negotiations since Oct. 11 when it temporarily suspended talks, citing both sides being too far apart.

As of this writing, it is not clear if another suspension in negotiations will take place after the AMPTP's "last" offer, but SAG-AFTRA is continuing its picketing schedule with no deal reportedly in place.

WENDY CARRILLO DECLARES CITY COUNCIL BID, DAYS AFTER DUI INVESTIGATION

Assemblywoman Wendy Carrillo has declared her intention to run for L.A. City Council, days after being arrested on suspicion of driving under the influence (DUI).

Carrillo intends to run for the 14th district seat that Councilman Kevin de Leon currently holds. De Leon's term will expire in 2024, with the primaries on March 4.

Video of Carrillo engaging with police officers surfaced after she allegedly drove into a parked car near Highland Park on the morning of Nov. 3.

The video shows Carrillo saying the accident occurred after she sneezed and lost control of her vehicle.

The video then shows Carrillo starting a field sobriety test, seemingly stumbling before being taken to another location to complete the rest.

LAPD said they reviewed the responding officers' body camera footage and concluded there was no wrongdoing in having Carrillo take the test in a private area.

"The Los Angeles Police Department is aware of media reports centering in part on cell phone footage capturing what appears to be a portion of a DUI investigation involving Assemblywoman Wendy Carrillo and her being afforded the opportunity to complete the field sobriety test at what was characterized as a more private location," LAPD said in a statement. "A critical aspect of a field sobriety test is to provide a reasonable location for the individual being examined to evaluate impairment without obstruction or distraction. The officers conducting the investigation are given the discretion to perform the test at a location that best affords the evaluation of the individuals in an objective manner."

After being booked, Carrillo was released on her own recognizance with a December court date.

"As a public servant, I am aware that I must adhere to a higher standard that demands personal accountability for my conduct and I accept responsibility for my actions," Carrillo said in a statement. "I sincerely apologize to my family, constituents, colleagues and staff for any actions of mine that have fallen short of

that expectation."

Carrillo was the first to declare her intent to run for the 14th district seat, with de Leon expected to run for re-election.

De Leon will run after being caught in controversy after an audio recording leaked with himself and other city officials speaking negatively of constituents and fellow council members. After the tape was made public, Nury Martinez resigned from her post as District 4 councilmember and Gil Cedillo finished out his own term at the end of 2022. After taking time away from his council duties, de Leon returned as a voting member of the council and has continued to serve.

'KEFFE D' PLEADS NOT GUILTY TO TUPAC MURDER CHARGES

Duane "Keffe D" Davis pleaded not guilty to the 1996 murder of Tupac Shakur during an arraignment on Thursday, Nov. 2.

Davis, 60, also waived his right to have a jury trial within 60 days of the arraignment and was assigned a public defender to represent him along with attorneys Robert Arroyo and Charles Cano.

Keffe D was arrested in Henderson, Nevada on September 29, with the Las Vegas Metropolitan Police Department (LVMPD) saying they were able to form a case against the former Los Angeles gang member after years of Davis detailing the alleged incident through several media outlets.

After being taken into custody, Davis was charged with one count of murder with a gang enhancement.

"For 27 years, the family of Tupac Shakur has been waiting for justice," LVMPD Sheriff Kevin McMahill said in a press conference after Davis was arrested. "It has taken countless hours and many decades of work by the men and women of our homicide section to get to where we are today. While I know there's been many people who did not believe that the murder of Tupac Shakur was not important to this police department, I'm here to tell you that was simply not the case. It was not the case back then and it is not the case today."

LVMPD investigators said that a fight inside the MGM Grand Casino led to the Sept. 7, 1996 shooting that took Shakur's life.

Surveillance footage from the casino placed Davis at the scene of the fight, with investigators believing he was also in the Cadillac vehicle where the shots later came from.

In a 2019 memoir titled "Compton Street Legend: Notorious Keffe D's Street-Level Accounts of Tupac and Biggie Murders, Death Row Origins, Suge Knight, Puffy Combs, and Crooked Cops," Davis recalls several moments before and after the shooting. [E]

CANNABIS

THE WEED IS DONE!

The Fruits Of Croptober Have Arrived

BY JIMI DEVINE



Don't get me wrong, I love Croptober. It's a vibe, as people work to get the full-term annual harvest chopped. But honestly, I like November a little better, when all the weed is done.

It's like the playoffs for me. So many of the new flavors we'll see every year first start to get out there in November. It's a lot more commercially viable to do mega phenohunts outside. From those hunts, we find obscure outlier flavor profiles that truly represent new and exciting tastes.

There also is a lot of value for the consumer to be had in November. While some will wait to move their product until prices bounce after harvest season's flood, plenty will have the preference for

cash in hand as opposed to product. And those people will have killer deals on pot this month.

But it's not all sunshine and rainbows. Some of the deals and steals you'll be seeing this month will attempt to push old products, not the state's fresh 2023 wares that we are all so excited for. But it's not too difficult to figure out which is which.

Understanding Packaging Dates

One of the biggest favors you can do yourself as you prepare to conquer November is to understand how old the weed you are looking at is. One of the biggest tips I can give you is, the packaging date is very different from the harvest date. Outdoor is much more likely to sit



in storage for a bit than indoor cannabis. So that being said, that product that says it was packaged in March from an outdoor farm is, in reality, probably over a year old by now. Sure, there is a little bit of fresh mixed-light stuff, but a ton of what you see packaged at that time in spring is six months old. But anything packaged within the last three weeks and there is a decent shot you're good. But even then, there are probably some dirty dogs packing up the last of what they had to move from last year.

Packaging and Storage

Buying in bulk is how you're going to get the most out of the harvest. What it is stored in when you get it is critical. For myself personally, I do all my bulk storage in a larger Grove Bag; many people use them for bulk storage. Lots of times when you're buying it from the homies, it might be in a turkey bag or ziplock. Now, if the weed is going to be perpetually in the dark in perfect temperature and hu-

midity, that's fine. But it probably isn't, and light degrades weed, too. So the first thing you want to do is get the bulk into a big opaque jar. You can refill a coffee table jar from there; the most important thing is keeping the weed in darkness as much as you can in conditions close to 60/60. But sometimes geography is against you — weed is going to stay fresher in Venice than it is in Palm Springs.

Where You Buy Your Pot

The infrastructure and geography of where you're buying your weed, be it a homie or a dispensary, plays a big factor in all this, well beyond the regional climates. The longer weed sits in a shop that doesn't take care of it properly, the worse off the consumer is going to be. So the equation that's going to get you the freshest cannabis possible is a combination of packaging and harvest dates, geography, and dispensaries giving a damn. We wish you the best on your hunt for the harvest's best pot! 🌿

FOOD

THANKSGIVING: TALKING TURKEY AND BEYOND

BY MICHELE STUEVEN



Let's talk turkey. Yes, the hallowed bird has been the centerpiece of Thanksgiving tables for centuries. As our tastes and eating trends have evolved over the years, so have our menus for that fourth Thursday in November. Side dishes have taken over the spotlight, duck has replaced turkey and tempeh, tofu and seitan have given the not-so-friendly fowl a reprieve. Whether traditional or transcendental, go out on a limb with these Thanksgiving ideas...

Surrounded by film studio ranches once populated by Hollywood stars and tucked into the city's leafy Rancho Equestrian neighborhood, Hotel Amarano is the only AAA Four Diamond hotel in Burbank. In fall of 2020, the 132-room

luxury boutique hotel unveiled a new brand identity and restaurant **FYC Bar + Kitchen**. Its reasonable \$55 three-course Thanksgiving menu includes acorn squash soup or quinoa and kale salad with walnuts and dried cranberries in a blueberry vinaigrette, roasted turkey with stuffing and the fixings or pineapple glazed ham with mashed potatoes, gravy and green beans are main course options, with warm bread pudding, pumpkin pie chocolate lava cake or cheesecake for dessert.

For a plant-based option. Crossroads Kitchen in Calabasas and West Hollywood is offering a four-course \$75 prix fixe dinner that includes dishes like celery root soup, pulled lion's mane mushrooms

with mashed potatoes, stuffing and cranberry relish, as well as sweet potato biscuits. Pumpkin pie or cranberry sorbet are for dessert.

Little Dom's in Los Feliz is bringing back its annual Deep Fried Turkey Thanksgiving Feast. Meals are available for pre-order now by calling Little Dom's (323-661-0055) or visiting its website. Orders will be available for pick-up on Thanksgiving Day. All menu items feed 6-8 people and include:

- *12-14 lb. Deep Fried Turkey with gravy* (\$120)
- *Roasted Brussel Sprouts with applewood bacon* (\$48)

- *Homemade Fennel Sausage & Mushroom Stuffing* (\$48)
 - *Garnet Yam Puree with coconut cream and toasted pecans* (\$48)
 - *Wood Oven Roasted Heirloom Carrots with reduced balsamic* (\$48)
 - *Brown Butter Pumpkin Pie* (\$38-48)
 - *Wine & Cocktails* (\$28-50)
- Bundle Package inclusive of one turkey, choice of 2 sides or pie* (\$196)

This Thanksgiving, **The Draycott** in Pacific Palisades will offer a special holiday dining experience at \$100 per person for adults and \$50 for kids ages 12 and under. The prix fixe menu includes pumpkin soup, roasted turkey, sweet potato ravioli, pumpkin and pecan pie, among other

classic holiday dishes. The Draycott also will offer a \$55 per person Thanksgiving Wine Pairing. To book your Thanksgiving reservation, visit Resy, linked [HERE](#), or call 310-573-8938.

Dog Haus is celebrating the month of November with its Absolute Würst Sausage Series. The one-of-a-kind Würst Thanksgiving Sausage is a mix of turkey and all the trimmings in every bite. Created by Dog Haus' Würstmacher Adam Gertler, the limited-time sausage features turkey, sweet potatoes, cranberries, stuffing, sage, thyme, rosemary and a hint of maple. It comes in four versions:

Würst Way — American cheese, arugula, cranberry aioli, turkey gravy, crispy onions and scallions, served on grilled King's Hawaiian rolls

Corn Dog Way — root beer-battered, served with a side of turkey gravy

Breakfast Way — three sunny-side-up eggs, American cheese, caramelized onions, crispy fried onions, sweet potato fries, spicy mayo, turkey gravy and scallions, wrapped burrito-style in a grilled flour tortilla

Your Way — loaded with any mix of Dog Haus toppings on grilled King's Hawaiian rolls

Wash any of them down with the Peach Maple Smash, an artisanal cocktail that also highlights classic American flavors.

The downstairs restaurant of the funky boutique hotel Mama Shelter, **Mama's Kitchen** in Hollywood will offer a \$75 per person prefix menu, including a choice of starter, main (options include classic turkey as well as salmon or short rib), and dessert. With the set menu, you can either go the traditional route (butternut squash soup, traditional turkey, pumpkin tiramisu) or mix it up with items including pork belly ssam and coconut sorbet.

Silver Lake's vibrant women-owned **Botanica** has some distinctive fall treats that are available for preorder now through Wednesday, Nov. 15. Pick them up at the restaurant on Wednesday, Nov. 22 (10 a.m. to 9 p.m.), or Thursday, Nov. 23 (9 a.m. to 3 p.m.). Highlights include a stunning maple kabocha loaf, a magical tea cake, snappy ginger molasses cookies, dried cranberry orange scones, whole wheat pumpkin chai muffins and apple pear galettes. Classic signature offerings also are available, like the dark chocolate olive oil cake and date-cardamom scones.

Now before you make a face, hear me out. The **Baskin-Robbins** flavor of the month, Turkey Day Fixin's, made up of sweet potato and autumn spice ice creams mixed with honey cornbread pieces and swirls of cranberry sauce is worth a try and makes a great visual on



the Thanksgiving table. And if you want to take your holiday down an even more whimsical path, pick up a turkey cake. Baskin-Robbins' take on a roasted turkey is made to look like it's fresh out of the oven, filled with your choice of ice cream flavor, decorated with sugar cone legs and covered in caramel praline glaze.

Polly's Pies has fall catering trays for parties of 20 or more with the choice of oven-roasted sliced turkey with two quarts of turkey gravy or Polly's pre-sliced orange-dijon glazed ham.

Sides & Extras: Can be ordered in small pans for groups of 15-25 or in large pans for 50-60 and includes turkey and brown gravy, cranberry sauce, dinner rolls, red-skin smashed potatoes, smashed sweet potatoes, country style green beans and homestyle stuffing.

Group Individual Dinners: For groups of 30 or more, these dinners are individually packaged with one oven-roasted turkey breast or glazed ham, homestyle stuffing, red-skin smashed potatoes, green beans, cranberry sauce, turkey gravy and a dinner roll.

Family Whole Turkey Feast: Made for six or more, this feast features a 12-14 lb. roasted turkey with all the fixings, including stuffing, sweet potatoes, green beans, cranberry sauce, gravy, red-skin smashed potatoes, dinner rolls and one choice of pie.

Family Sliced Ham Feast: 50 oz. pre-sliced orange-dijon glazed ham that serves six or more with all the traditional sides, dinner rolls and choice of pie. 25 oz. A half-ham feast option also is available.

Family Everything But the Bird Feast: Just the fixings but all the flavor, this feast includes stuffing, sweet potatoes, green beans, cranberry sauce, gravy, red-skin smashed potatoes, dinner rolls and one choice of pie, for six or more guests.

Sides and Extras: All orders can be supplemented with additional sides and the Thanksgiving must-have extras, including homestyle stuffing, turkey or brown gravy, red-skin smashed potatoes, green beans, smashed sweet potatoes, cranberry sauce, whipped or cinnamon-whipped cream.

Breakfast Bundle: A savory breakfast for four or more, including quiche Lorraine or spinach and feta quiche plus blueberry or pumpkin maple crunch muffins, fresh fruit and breakfast potatoes.

Famous Pies: Seasonal favorites include pumpkin, pumpkin maple crunch, pumpkin dream, pumpkin praline cheesecake, pecan and Dutch apple.

Agnes Restaurant & Cheesery in Pasadena is offering a **Sides n' Pies** menu for at-home feasting and **Holiday Gift Baskets** curated for the season, available for

pre-order on agnesla.com. **Sides n' Pies** includes an assortment of cheese and cured meat platters, baked bread, and seasonal dishes like Agnes's pimento party potatoes, green bean casserole, and crême brûlée pumpkin pie. Pre-orders are open now through Nov. 18, with pick-ups on Wednesday, Nov. 22, from 10 a.m. to 9:30 p.m. Gift baskets range from \$50-\$150, and there's also fresh baked sourdough, walnut rosemary, epi-baguette and multi-grain breads.

Chef Shirley Chung's **Ms Chi Cafe** is offering take-home Thanksgiving feasts inspired by Chinese American flavors. The duck feast, suitable for four to six guests, spotlights a whole tea smoked duck from Mary's Farm with smoked plum sauce. The Turkey Feast, designed for eight to 10 guests, features Beijing style roasted double turkey breasts with Ms Chi Chili Sauce. Both menus include duck fat rice stuffing, roasted Brussels sprouts, Chinese chicken salad, and a choice of chicken, pork or vegan dumplings. Orders can be placed on Tock or by contacting the restaurant at 424-361-5225. Pick-ups are on Wednesday, Nov. 22, from 1 p.m. to 8 p.m.

Chef/Owner Raphael Lunetta is preparing a Thanksgiving feast this year with lots of traditional favorites and alterna-

tives for everyone. The Thanksgiving Day menu at Lunetta will be served Thursday, Nov. 23, from 2 p.m., with the last reservation at 7 p.m.

The set menu will be three courses with a choice of starters, including cast iron Maine diver scallops or roasted chestnut soup. Mains include oven-roasted, all-natural Mary's heritage maple herb turkey with gruyere Yukon Gold mashed potatoes, rum pineapple candied yams, Tahitian vanilla bean cranberry sauce, country-bread stuffing with cranberry apple chicken sausage and white wine turkey gravy.

Other mains offered are the signature six-hour osso buco or pan-roasted Atlantic black bass. For dessert, choose from pumpkin pie, chocolate ganache pie, or French apple pie. The price is \$110 per person. The Thanksgiving menu also is available to-go for \$120 per person. Each dinner will be packaged separately in oven-safe containers, marked with a list of all the ingredients, a sheet with heating instructions and diagrams for replating items, and tips for storing leftovers. The to-go menu must be reserved by Nov. 18. For dining in, guests can choose to sit on the all-day side or in the new Gallery dining room, depending on party size, or on the many garden patios if weather permits. Reservations can be made at Lunettasm.com. 📍

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ENTERTAINMENT

FILM REVIEWS

We take a look at *Five Nights At Freddy's* & *The Holdovers*

LA WEEKLY



The Holdovers

FIVE NIGHTS AT FREDDY'S

Director Emma Tammi has done the unexpected. She made a tasty meal out of pre-packaged pizza dough when most folks were expecting Chuck E. Cheese-level quality. *Five Nights at Freddy's* is a movie better than anyone could expect from a point-and-click video game dependent on jumpscare, plushy animal robots, and a music box version of the "Toreador Song" from Carmen. But, by George, they did it. They made a family-friendly horror film out of Freddy's.

Based on the video game franchise with a simple premise and a surprisingly layered backstory, the goal of *Five Nights at Freddy's* is straightforward enough: stay alive. As a nightshift security guard, you have the unpleasant job of guarding Freddy Fazbear's Pizzeria, a former family fun-time restaurant that has gone by the wayside thanks to a few unpleasant events caused by wayward animatronics. However, your task is not as easy as it sounds. To keep from decaying, the animatronics roam freely at night, and if they see any random folks, they just assume they are animatronics who escaped their fuzzy bodies and help them back into their fursuits...by smashing them

into it. Guards are given the ability to lock the door or use the security cameras, but not enough power for both. In FNaf, players must manage their power, their time, and their anxiety.

Now on the big screen, the tale has evolved again, incorporating new story elements along with important fragments of the original Freddy mythos.

Starring Josh Hutcherson, Piper Rubio, Elizabeth Lail, Matthew Lillard, and Mary Stuart Masterson, the adaptation is set somewhere between 199-after-cellphones-were-invented and 20-but-not-smartphones, just as an abandoned pizzeria is in need of new security.

Enter Mike (Hutcherson). Nice guy. Bad luck. Not big on smarts. He's in desperate need of a job if he is to keep custody of his little sister Abby (Rubio), so he starts his new gig at Freddy's. Soon, both him and Abby find themselves surrounded by a few very ornery animatronics who just won't take no for an answer.

Though the film does contain the occasional jumpscare (it is Freddy's, after all), the narrative opts to take its time to tell the story of Mike, Abby, and their fractured family instead of heading straight into the horror. It explores the depths of

their pain and exactly why Mike is open to becoming a swing-shift security guard at a place where tetanus is crossbred with rejects from FurryCon.

The film requires both Hutcherson and Rubio to do a majority of the heavy lifting as they appear in almost every scene. But they do so skillfully thanks to terrific on-screen chemistry that sells the duo as suffering siblings recovering from familial trauma. This is largely in part to Tammi's helming efforts. In her hands, she was able to inject family drama into the narrative while including the original backstory and animatronic-horror goofiness from the original video game. Not an easy feat, but she pulls it off, creating a gateway horror cinematic experience for Fangoria-loving parents looking to introduce their young ones to their favorite genre.

Five Night at Freddy's is a horror outing the whole family could enjoy. Much like earlier PG-13 efforts *M3gan*, *Five Nights* won't scratch the itch for folks looking for hard-hitting horror. But for a fun outing with the tweens that properly explores and adapts the video game franchise for the big screen, *Five Nights at Freddy's* is a solid choice. **ERIN MAXWELL.**

THE HOLDOVERS

The Holdovers might be the most unsentimental holiday movie in recent memory. That's not surprising, since director Alexander Payne goes to great lengths to avoid cheap emotion. From *Election* to *About Schmidt*, the Nebraska-born filmmaker specializes in depicting sad sacks with an absurdist's sensibility. It's a deceptively simple balancing act that's been attempted by many and accomplished by few; Noah Baumbach comes close. In his latest film, Payne foregoes some of his trademark cynicism and goes straight for the heart, resulting in a touching seasonal film for people who aren't that jazzed about the holidays.

Welcome to Barton Academy, a boys' boarding school located in the snowy outback of New Hampshire. We've seen similar schools in movies such as *School Ties* and *The Emperor's Club*, institutions that instill outdated codes while priding themselves on their academic prowess. But even with this stifling atmosphere, there's always something charmingly antiquated about these schools. Everywhere you look, snow covers gray buildings while the campus stretches for miles. In the courtyards, students in ties and blazers sprint to their classes as if their lives depended on it, which they basically do. Within these frozen walls you'll find Professor Paul Hunham (Paul Giamatti), a harried teacher of Ancient Civilizations.

Although the film takes place during the groovy Early-Seventies, Mr. Hunham missed the boat on that peace and love

fad. There's nothing peaceful or loveable about this guy. He's a juggernaut of an instructor who marches into his class like a bull, slandering his long-haired students with terms like "vulgar philistines" and "cretins" before handing out their essays marked with D's and F's. "I can tell by your faces that many of you are shocked at the outcome," he smirks. "I, on the other hand, am not, because I had the misfortune of teaching you this semester." If you were expecting Robin Williams's Mr. Keating, from *Dead Poets Society*, a harlequin who inspires his students with poetry and benevolence, you walked into the wrong classroom.

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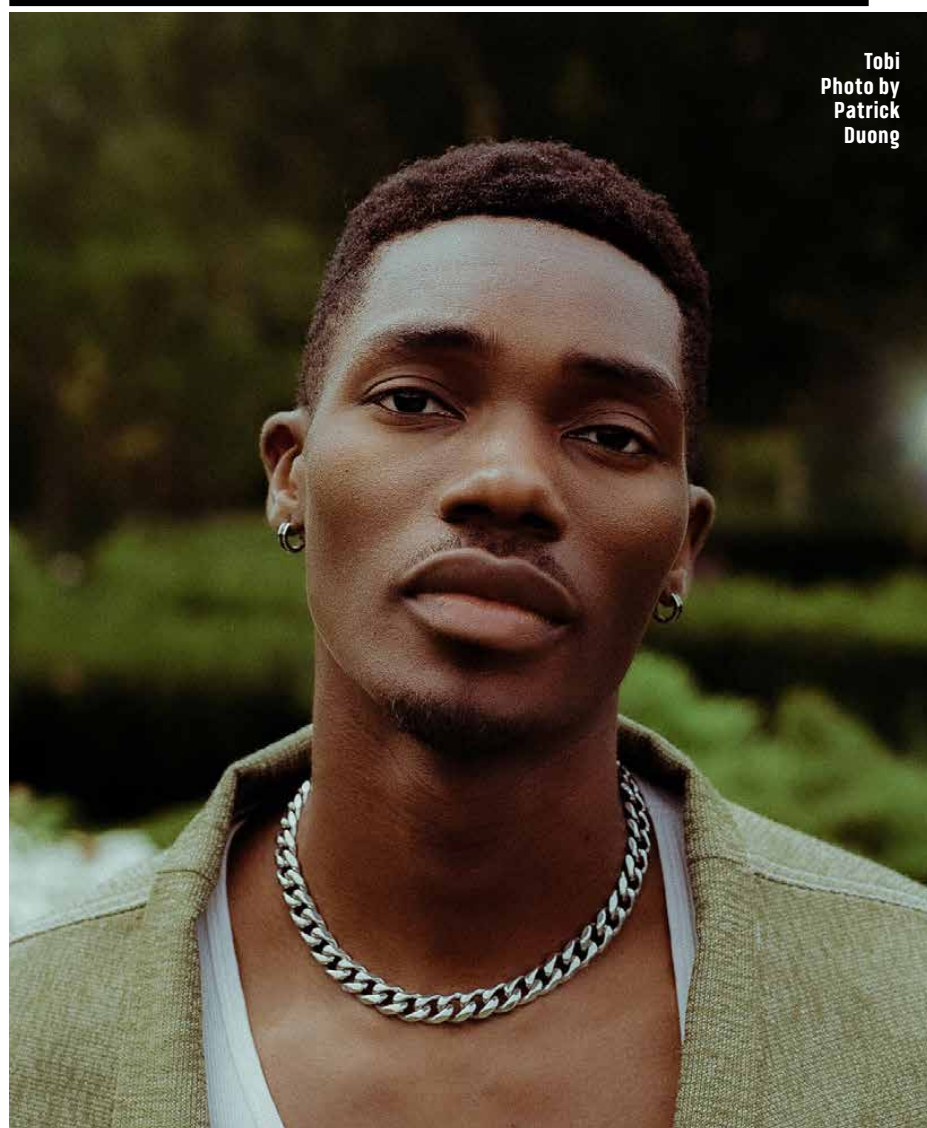
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TOBI OR NOT TOBI

L.A.-Based Rapper And Singer Offers *Panic*, But Also Hope

BY BRETT CALLWOOD



Tobi
Photo by
Patrick
Duong

It seems like everything L.A.-based rapper and singer TOBi puts his name to of late turns to gold. His *Shall I Continue?* and *Elements Vol. 1* releases saw the Juno Awards fly in as his stock rose. His still-blossoming success is fully deserved, too; TOBi's melodic, soulful, genre-blending hip-hop transcends trends as the artist focuses on his art.

"I started writing music when I was 8 years old," he says. "It started off as poetry in response to my environment, and then I started recording music myself at 13. And then I became a professional art-

ist I'd say when I was 24, after I finished university and was working for a little bit. That was 2016."

TOBi majored in biology and minored in psychology at uni and he says that while he took a different career path, his studies make their way into his music.

"It does, because it shapes my world view," he says. "It shapes how I look at the world around me. I look at things from a material standpoint, as well. Because science is all about asking questions. The purpose of science isn't to say we have all the answers, it's to continue to ask the

right questions. That's what I base my art around."

The artist was born in Nigeria and he moved to Canada with his family when he was 9 years old.

"First time I ever saw snow was the day I landed," he says. "It's interesting because people would say, 'Your English is so good.' I'm like, 'Yeah, Nigeria is a British colony so English is our first language.'"

So yeah, it was just about learning how to assimilate into the Canadian, North American culture while retaining my ancestry."

TOBi was able to go to Africa last December, when he performed at the AfroFuture festival in Ghana. He's planning to visit Nigeria next year. Fortunately, he hasn't been deprived of Nigerian food while in Canada.

"Oh my goodness, I'm so blessed because in Toronto there's so much Nigerian food, I've never lacked when it comes to cuisine," he says. "But I will say, I wish I had a firmer grasp of my traditional language, which is Yorùbá. I've tried as an adult to relearn it, so I'm currently in that process right now."

TOBi relocated from Canada to Los Angeles during the pandemic.

"I just packed all my bags and I was like, 'I'm out of here,'" he says. "I really wanted to finish the album, because I was working on the album with the producer Alex Goose prior to the world shutting down, and then we started working remotely on Zoom and over the Wi-Fi, and it just felt very vacuous. It didn't feel like we were going anywhere. So I was like, 'I'm just gonna move and we'll lock in, and we'll do it in person.' That's what happened. I'm glad I made that move. It was the right decision."

After a couple of years in La-La Land, TOBi feels at home.

"There's pockets in L.A. that I'm like, I'm really gravitating toward," he says. "There's such a rich landscape of artists here, not just musicians but visual artists. Sculptors, architects, and I'm always inspired.

I'm constantly inspired while I'm out here, so I do like it out here a lot."

Throughout it all, TOBi has spent the past three years or so releasing quality track after quality track. The albums have been superb, right up to new full-length *Panic*. The man himself says that he's constantly learning about the art of songwriting.

"I've never been formally trained in music making," he says. "Everything has been DIY, and the more art I intake, the more my life experiences grow and I'm shaped by the world around me, and I

grow as a human being. It affects how I create music as well. It affects the content, the delivery, and the intention behind it."

This new album has been four years in the making.

"For *Panic*, the first session I ever had was in August 2019, and that was with Alex Goose and a musician named Jon Bap," TOBi says. "Over the course of the next few years, we got musicians from all over to contribute to it. We got Daniele Luppi from Italy to do the strings on it, we got Phil Ranelin who's an underground jazz icon from Indiana, he plays the trombone on it and his voice is on the intro and outro. And then we have all these amazing musicians from L.A. sprinkled throughout the album, contributing a bass line here or adding some sort of texture to the overall tapestry. We really wanted to make it feel like it was the score to a movie. A movie that you would paint in your mind."

TOBi considers *Panic* to be a very personal project, particularly because he wrote about 99% of the lyrics.

"Thematically, I talk about things that are important to me, like mental health, social issues and not just issues but social stories – the human story," he says. "I consume a lot of news, journalism, documentaries, so I like to be as aware of the world around me as possible. I noticed that I think humans, we're getting into this place where it's increasingly polarizing in terms of views and ideologies. Personally, I wanted to use the album to bring some sort of solace at the end, with the two songs 'Protect You' and 'How Much Longer.'"

TOBi has been here long enough now to consider himself very much a part of the L.A. rap scene.

"I'm really fortunate, man," he says. "Coming to L.A., I connected with rappers and singers that are from L.A., like generations in L.A. Inglewood, even the Valley, people who lived here and they've been open to collaborating with me and I appreciate that for real. Because there's a really strong community here that I like to tap into, and collaborate with them. Show people that even though I'm from another place, I respect what's been going on here before I came here."

TOBi will spend the rest of the year and much of 2024 promoting *Panic*. He's touring North America and Europe with Mick Jenkins in the first quarter, hitting L.A. on Feb. 8.

"I just want people to hear it and people to feel something from it, because we really put our heart and soul into it," he says. "I want people to gain something from it. Don't forget to live, enjoy life."

Good call.

TOBi's *Panic* is out now. He performs with Mick Jenkins on Feb. 8 at the El Rey Theatre. [L]



Alexandria Douziech

ART

MEET CULTURAL CULTIVATION ARTIST ALEXANDRIA DOUZIECH

BY SHANA NYS DAMBROT

Cultivation is more than a metaphor for creativity in the plant-forward work of artist and educator Alexandria Douziech. Her experiential and sculptural in-

stallations do more than document the diasporic histories of healing plants and the cultural legacies to which they belong—though they do this in engaging abundance. But crucially, Douziech performs and embod-

ies her archive of knowledge, both broadly and from within her own family history, in living, organic botanical works and actions. The founder of the Center for Plants & Culture, a BIPOC educational platform dedicated to exploring societal narratives through the study of plants, as Douziech highlights and recreates both the power and warmth of botanical healing formulas and ceremonies with gravitas and grace, she also interrogates the contested lore and colonial erasure and appropriation of many of these same traditions.

Douziech is the current Artist In Residence at Blue Roof Studios in South LA, where her solo project For protection, with love opens this weekend—an exploration of a plant ritual preserved by Caribbean matriarchs for generations. A large-scale atmospheric installation conceptualizes and evokes her memories of her own Guyanese auntie burning camphor resin over charcoal to protect

against the evil eye. Camphor branches line an aromatically infused space also filled with the sound of Douziech recounting the many instances of her family employing this medicinal protective blessing—and along the way, unpacking the threads of her diasporic ancestral journeys and the traditions they preserved and mingled through generations.

L.A. WEEKLY: What is your short answer to people who ask what your work is about?

ALEXANDRIA DOUZIECH: I try to position plants as storytellers—living archives that reflect the legacy of colonialism, as well as the power of human resilience. I should also mention that my art is heavily influenced by my parents' journey. My mother was born on a Guyanese sugarcane plantation and my father grew up on a canola farm in Canada. So while I use plants to discuss issues of labor and



be an artist! It's got its ups and downs and contradictory elements...the immense beauty with the simultaneous injustice. It's such a loud and famous city, but it's undeniably nuanced.

When is/was your current/most recent/next show or project?

Right now, I'm an artist-in-residence at Arts at Blue Roof and I'll be having a solo exhibition at Blue Roof Studios from November 11 - December 13, with an opening reception on Saturday, November 11, 5-8pm. Entitled, For protection, with love, my large-scale installation explores the plant rituals, love, and resilience of Caribbean matriarchs. It's also about home and the creation of a "protected" space. I'm so excited to share this project with the public...this one has been a long time coming!

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

After seeing "between a whisper and a cry" at the ICA LA, Alberta Whittle is on the top of my list. That was one of the most inspiring exhibitions I've seen in a while. It was so incredibly profound to see a Caribbean artist collapse time and present the "ghosts of colonialism" with imagery of hurricanes and the effects of our current climate crisis. Whittle tackles many themes I'm interested in and presents them in such an honest, poignant, and complex way.

exploitation, my work is also about family and the lived lives behind plants and plant-based commodities.

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

I'd probably dive even deeper into education. Currently, I teach art history and Critical Race Theory at a performing arts college. I also founded the BIPOC educational platform, the Center for Plants & Culture. I'm passionate about teaching the relevancy and "presentness" of his-

tory—how the traumas of the past speak so directly to the issues we face today.

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

I went to the Pennsylvania Academy of Fine Arts for undergrad and the School of the Art Institute of Chicago for graduate school. Honestly, I believed I had to attend art school to be taken seriously as an artist. There might be less pressure to do that today, but seven years ago, it felt like an inescapable rite of passage. I was also

excited by the prospect of dedicating so much uninterrupted time and effort towards my art. I loved being fully focused and selfish! Even with a mountain of debt, the community I built—and the relationships I made with my peers—have meant the world to me.

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

I love L.A!...but it's complicated. I was born and raised in L.A., so it's absolutely home—but damn, it's an expensive city to

Do you listen to music while you work? If so, what?

I do! I use music to bring me into a specific mental state. And while songs come in and out, I seem to always return to Alice Coltrane, Erykah Badu...and Betty Davis when I'm feelin' funky.

Website and social media handles, please!

alexandriadouziech.com
IG: @alexandriadouziech
IG: @plants.and.culture 🌿

LA WEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

Purchasing Coordinator. Req'd: AA's in Int'l. Bus., Int'l Trade, or rel. Wage: \$48,838/Yr. Mail Resume: Whole Food Trading Co. 4405 Fruitland Ave., Vernon, CA 90058

Videographer. Req'd: Associate's degree in Film and Video Production, Motion Pictures and Television or related. Wage: \$43,243/yr. Mail resume: LA Woorl Broadcasting, Inc., 690 Wilshire Place, Suite 303, Los Angeles, CA 90005

Internal Audit Manager (City of Industry, CA) - Assist in SOX (Sarbanes-Oxley Act) scoping & risk assessment activities; responsible for walkthroughs, testing, remediation, documentation, & reporting for SOX financial controls. Reqs. up to 10% domestic travel. Reqs.: BA + 5 yrs. exp. Salary: \$130K-\$140K/yr. Mail resume w/ cvr letter to: B&R Global Holdings, Inc., 17700 Castleton St, Suite 469, City of Industry CA 91748, Attn: P. Wu.



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Rio Gentlemen's Club - 13124 S Figueroa St, Los Angeles, CA 90061 \$18 to \$20 an hour. Outside security needed for patdowns, ID checks and monitoring parking lot of the club. Please contact Dave Carlson at Rmckinney@jjmfirm.com