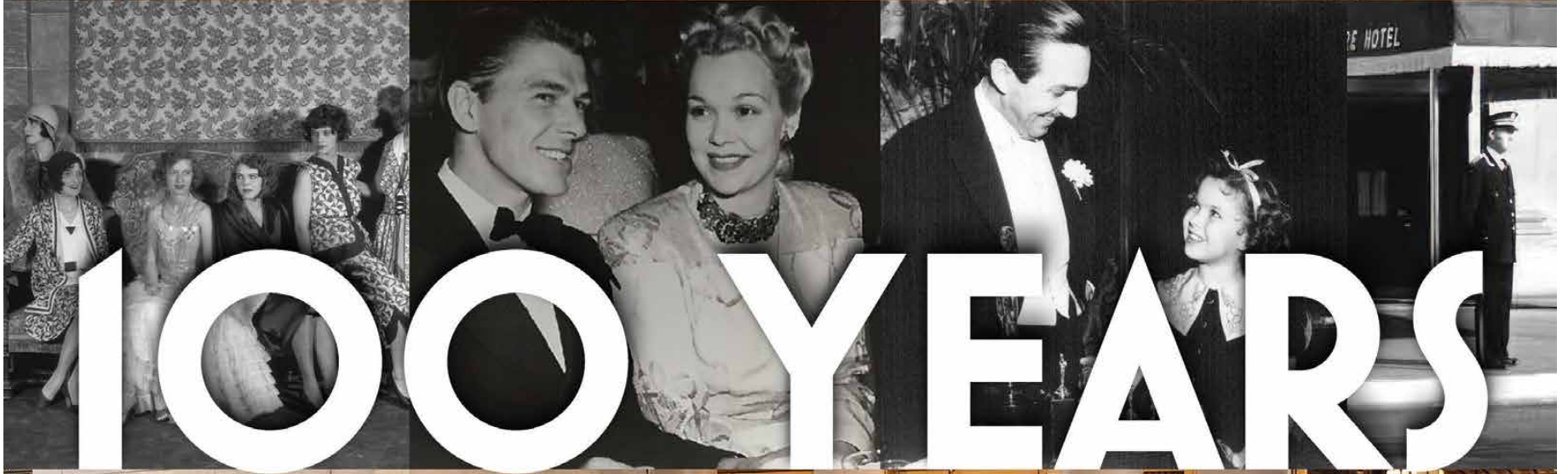


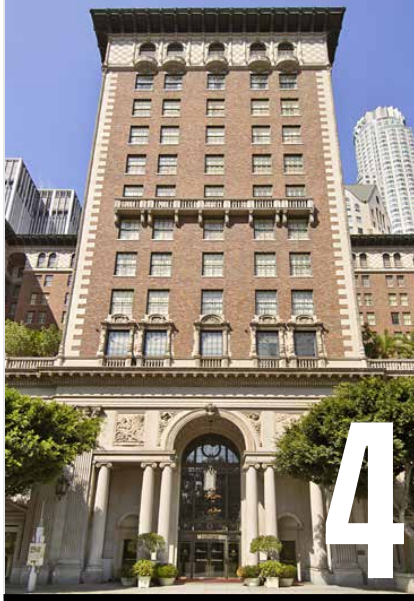
LAWEEKLY

DECEMBER 8 - 14, 2023 / VOL. 46 / NO. 5 / LAWEEKLY.COM



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CALENDAR

GO EDITORS' PICKS

ARTS

THURSDAY, DECEMBER 7

Debbie Allen Dance Academy's Hot Chocolate Nutcracker at Redondo Beach Performing Arts Center.

The Hot Chocolate Nutcracker is an international sensation—made all the more so by the Netflix documentary, Dance Dreams. Dance icon Debbie Allen has taken the ballet classic and given it fresh, new context with lively characters, new music by industry legends, diverse choreography, spectacular aerial arts and state-of-the-art projection to create an immersive, vibrant and memorable theater experience for all ages. 1935 Manhattan Beach Blvd., Redondo Beach; Performances December 7-10; \$50 and up; debbiealldanceacademy.com.

FRIDAY, DECEMBER 8

Sloan Projects presents Raw Material at Craig Krull Gallery.

A group exhibition of ceramic arts featuring work by 25 local and international artists kicks-off with a weekend pop-up of irresistibly tactile, stylish, witty, and distressed contemporary pieces. The continuing exhibition of curated fine art sculptural ceramics will share the gallery with scores of smaller handmade pieces for three cash-and-carry days only; the larger, rotating-format exhibition continues into the new year. Bergamot Station Art Center, 2525 Michigan Ave., Santa Monica; Friday-Sunday, December 8-10; Exhibition continues December 16 - February 3; Artists Reception: Saturday, December 16, 4-6pm; sloanprojects.com.

L.A. Dance Projects presents Congress:

Volume IX. A salon-style platform where cross-genre dance artists share live work in an intimate environment to build discussion, reach and community. VOLUME VIII features The Seaweed Sisters, Ryan Spencer, ztato, Motus the Company, Heavy Boots, Rhapsody James, Robert Green, Jeremiah "Supaman" Haynes. Arrive early for a pre-show reception with drinks and treats. 2245 E. Washington Blvd., downtown; Performances Friday-Sunday, December 8-10; \$45-\$75; ladanceproject.org.



SATURDAY, DECEMBER 9

Bergamot Station Art Center Winter Open House.

The city's favorite outdoor arts campus is a great place to spend Saturday, with about a dozen exhibition openings, a number of special presentations with artists, curators, and writers, live music, performance events, book signings, comedy and theater (separately ticketed); plus food, drinks, and all the last minute local artisanal shopping you haven't done yet. Bergamot parking can be dodgy, but it has its own Metro Station, so consider taking the train! 2525 Michigan Ave., Santa Monica; Saturday, December 9, 10am-9pm; free; bergamotstation.com.

Nicky Nodjourni: Let's Talk at Advocartsy.

Since the 1970s in Tehran and New York, Nodjourni has been a witness to the abuses of power and the resistance to those abuses; and his work has consistently addressed the relationship between politics and power. Revolutionary in both spirit and practice, fusing his interest in global art histories with his ability to critique both Iranian and American politics, Nodjourni's satirical, sinister, monumental oil paintings are both

subversive and surrealistic. 434 N. La Cienega, West Hollywood; Opening reception: Saturday, December 9, 5-8pm; On view through January 13; free; advocartsy.com.

In Our Hands: upcycling and accessibility Closing Reception and Night Market at Sovereign LA.

Centering around sustainability in design through the work of five L.A.-based BIPOC artists, designers, and healers, the current exhibition's closing reception also hosts a vibrant night market spotlighting not only the exhibiting artists, who will sell unique pieces, but also other local BIPOC-owned businesses, who will be vending gifts such as jewelry, ceramics, and apothecary. As always there will be food and refreshments and a live DJ set playing throughout the evening. 5757 W. Adams Blvd., West Adams; Saturday, December 9, 5-10pm; free; sovereign.la.

SUNDAY, DECEMBER 10

LACE presents APOLAKI: Opera of the Scorched Earth screening at Philosophical Research Society. A new experimental opera by Filipino-American composer Micaela Tobin

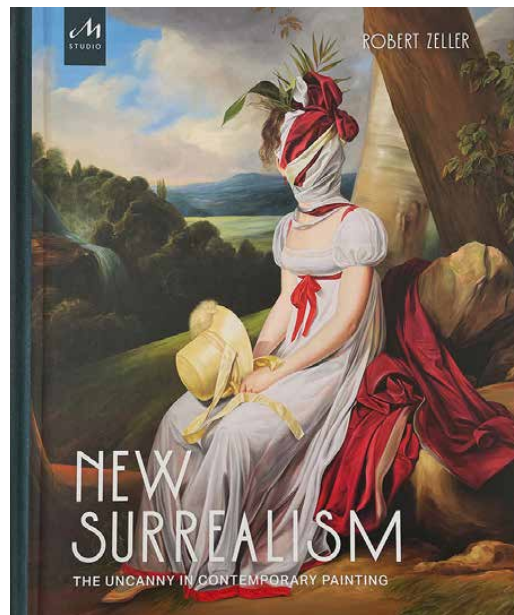


in collaboration with installation designer Carlo Maghirang and dancer/choreographer Jay Carlon, APOLAKI premiered live at the historic and storied Zorthian Ranch earlier this year—and that performance became this film. Continuing her celebration of the pre-colonial mythologies of the Philippines, the work tells the story of Apolaki, the precolonial God of Sun and War, who finds himself lost in a foreign and unfamiliar land (present day Tongva Land/Los Angeles) after being displaced from the Philippines by Spanish colonizers. This opera is a radical meditation on the complex relationships between settler colonialism, migration, and diaspora, and invites the audience to join Apolaki in this immersive pilgrimage. 3910 Los Feliz Blvd., Los Feliz; Sunday, December 10, 2-5pm; free; welcometolace.org.

TUESDAY, DECEMBER 12

Haas Brothers and Isabelle Albuquerque in conversation at Jeffrey Deitch. The Haas Brothers, celebrated for their distinctive fusion of art, design and technology, are currently exhibiting four new bodies of work—expanding their artistic approach with innovative computer modeling and the use of high-tech materials. As they combine their reverence for traditional craft with a futuristic vision, in addition to its formal rigor, the work retains the whimsical quality that the artists are known for. Join the Haas Brothers and Isabelle Albuquerque in a conversation moderated by Sophia Cohen, as they discuss the exhibition *Sunset People*. 925 N. Orange Dr., Hollywood; Tuesday, December 12, 6pm; free; deitch.com.

Robert Zeller: How Surrealism Became New Surrealism talk and book signing at Gagosian. A conversation with by Robert Zeller inside Ewa Juskiewicz's current exhibition *In a Shady Valley, Near a Running Water* at Gagosian, Beverly Hills, celebrates the publication of Zeller's *New Surrealism: The Uncanny in Contemporary Painting*—a sweeping exposition of Surrealism and its legacy in contemporary art. Demonstrating the many ways in which the art movement that began in the early twentieth century continues to be relevant today, the book presents an international selection of contemporary artists whose works reveal Surrealism's enduring influence, including Juskiewicz, whose painting is featured on its cover. 456 N. Camden, Beverly Hills; Tuesday, December 12, 7pm; free; gagosian.com.



MUSIC

DECEMBER 8-14

Danny Brown Masonic Lodge

Detroit rapper Danny Brown brings his eclectic delivery to the Masonic Lodge at Hollywood Forever cemetery own Friday, mere weeks after the release of his sixth studio album *Quaranta*. Earlier in the year, Brown released the *Scaring the Hoes* collab album with JPEGMafia, so he's certainly enjoying a busy spell. It'll be great to see him at this iconic venue. **7 p.m. on Friday, December 8 at the Masonic Lodge, \$30, hollywoodforever.com.**

Almost Acoustic Christmas Kia Forum

It's that time of year again — the advent calendars have been opening their doors for a week, and KROQ is hosting its annual *Almost Acoustic Christmas* show. It's down to the one night, but that's enough and the talent is hot. The Chili Peppers headline (if you like that sort of thing), and the bill is completed by the Offspring, Garbage, Portugal. The Man, Bleachers, Cannons,

Lovejoy, Bakar, and the Beaches. **6p.m. on Saturday, December 9 at the Forum, \$108+, thekiaforum.com**

Skid Row/Buckcherry The Fonda Theatre

It's a double sleaze rock bill at the Fonda, as Jersey reprobates Skid Row join forces with local louts Buckcherry. Skid Row have Erik Grönwall fronting them nowadays, a winner of the Swedish Idol TV show. Check out some Youtube vids and you'll see that he does the old material justice, while the early signs suggest that the new tunes aren't too shabby either. Meanwhile, Buckcherry have genre classics such as "Lit Up" and "Lawless & Lulu" to pull from. Rock City Machine Co. also perform. **8 p.m. on Saturday, December 9 at the Fonda Theatre, \$39.50, fondatheatre.**

Martin Rev Zebulon

When the world lost innovative noise-punk Alan Vega in 2016, not only did that naturally spell the end for the band Suicide, but we were also deprived of the talents of a bonafide artist. Thankfully, his partner in Suicide Martin Rev is still with us, and he's performing at Zebulon on Tuesday. *Demolition 9*, in 2017, is Rev's most recent solo album so it'll be interesting to see what he gets in L.A. *DPSD* and Taylor E. Burch also perform. **8 p.m. on Tuesday, December 12 at Zebulon, \$26.78.**

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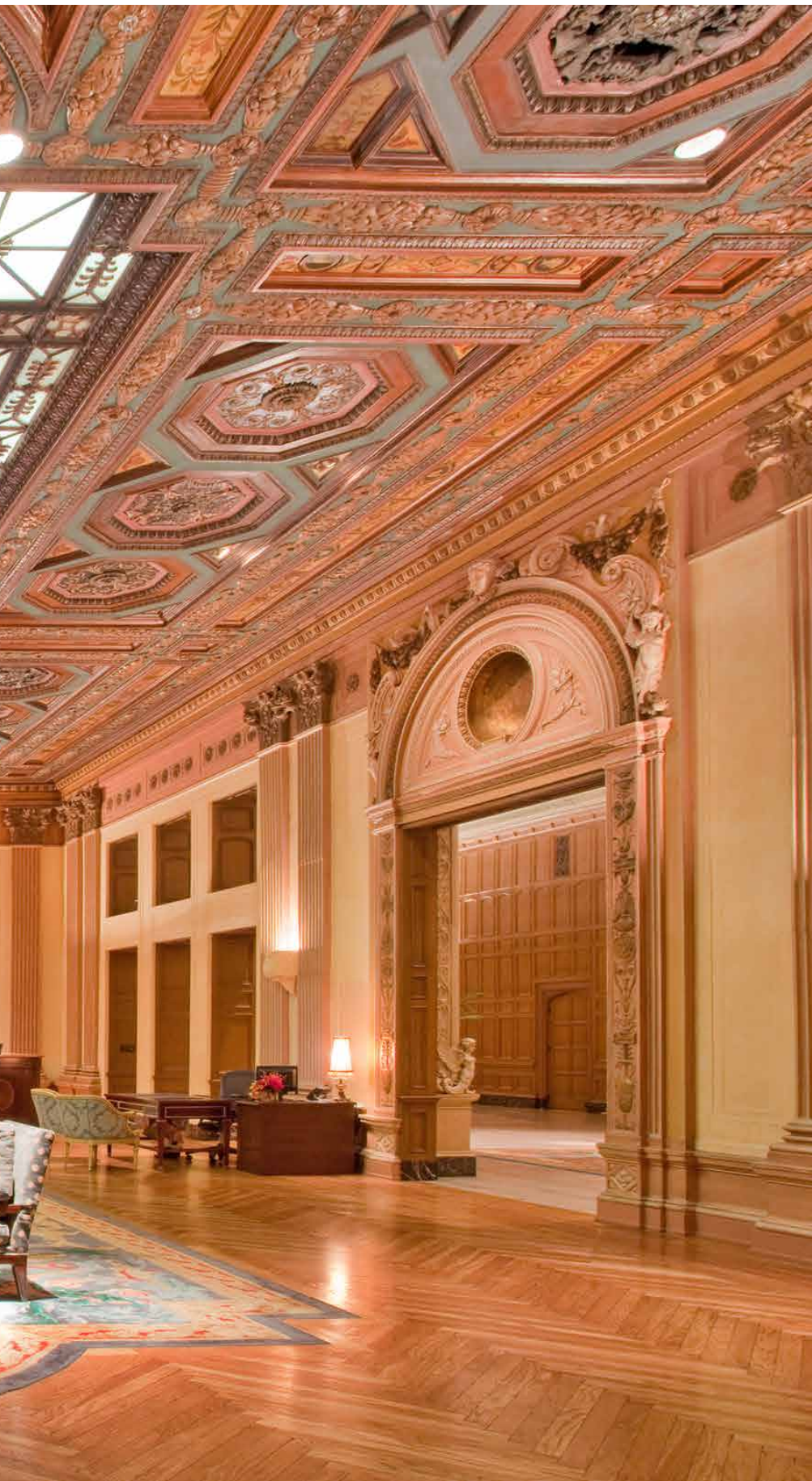
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THE BILTMORE LOS ANGELES CELEBRATES 100 YEARS

If Those Walls Could Talk

BY MICHELE STUEVEN

It was home to the 1960 Democratic National Convention when John F. Kennedy was announced as the party's presidential nominee, one of the last sightings of the Black Dahlia in 1947, the site of a significant gay rights protest against the psychiatric establishment listing homosexuality as a disease, and for its role in the death of the famous Pershing Square critter, Benny A. Squirrel. The Biltmore Los Angeles celebrates its centennial this year, and if only those walls could talk.

Recently designated as a Los Angeles Historic cultural monument, the building was originally designed by architecture firm Schultze & Weaver, inspired by the Italian and Spanish Renaissance with travertine walls and painted Mediterranean landscape murals throughout and two bronze light fixtures imported from Italy that hang between the ceiling's ribs. There are detailed carvings throughout, and the rooms are finished with paint that's accented in 24-karat gold. The hotel commissioned artist Giovanni Battista Smeraldi, who was renowned for his work on the White House and the Vatican, to paint the ceilings.

Early home to the Academy of Motion Picture Arts and Sciences Oscar Awards, the grande dame of Los Angeles will continue to undergo improvements, including a complete overhaul of all the windows and fixtures and a restoration of its original fresco ceilings. Three ornate towers stretch above the ballrooms below, giving guests a view of Pershing Square, and the indoor pool still features the original brass railings and ornate blue tiling from the Roaring Twenties. The hotel also has planned to return the entrance to its original location on Olive Street.

"Of course the hotel is always prominently mentioned in accounts of the last known sighting of Beth Short, the Black Dahlia murder victim, who used the Olive Street lobby as a place to ditch the clingy married guy who gave her a ride from San Diego in January 1947," says Los Angeles historian and preservation activist Kim Cooper, who together with husband Richard Schave curates *Esotouric*, the wildly popular and quintessential tours of LA's upside and underside.

"Although she quite likely was last seen at a long shuttered bar called the Crown Grill a few blocks away, it's the Biltmore with its largely unchanged interiors that basks in Beth's noir shadow," says Cooper, who has been bringing tour groups to visit The Biltmore Hotel for nearly 20 years and calls it a gorgeous time capsule that plays a role in so many fascinating Los Angeles stories, and the past feels very present within.



"For members of the Self Realization Fellowship faith headquartered atop Mount Washington, the hotel's Grand Avenue lobby, formerly a ballroom, is sacred as the place where Paramahansa Yogananda suffered a fatal heart attack on March 7, 1952 and transitioned to an even more enlightened state," says Cooper. "Portions of the neoclassical fountain against the west wall appear in the last photographs taken of the



Biltmore Hotel, mid 1920's

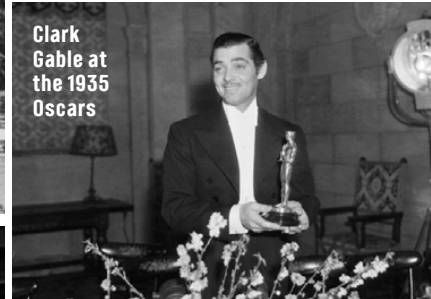


Biltmore Coffee Shop at Fifth and Grand downtown Los Angeles, 1939

1939 Oscar Banquet



Clark Gable at the 1935 Oscars



Bette Davis oscar with Jack Warner 1936



LA Fashion Journalist - Biltmore's opening ceremony, Oct. 2, 1923



Ronald Reagan and Jane Wyman at 1941 Oscars

guru that night, and sometimes you will find the faithful observing a moment of respect close by.

"And in fall 1970, a large group of undercover gay activists, including Morris Kight, whose Hollywood and Westlake homes were recently landmarked, stormed the stage during the American Psychiatric Association convention to halt a disturbing presentation on the use of electric shock synched to erotic imagery to quash same-sex attraction," she says. "They broke into small groups to tell the shrinks about the pain that the medical establishment was inflicting on gay patients and their

families. They must have been good talkers, because within a few years, homosexuality was no longer categorized as a mental illness in the Diagnostic and Statistical Manual of Mental Disorders."

The meticulously restored Grand Avenue Bar in the hotel was one of many popular LGBTQ- friendly establishments located in "The Run" of downtown Los Angeles. From the 1920s through the 1960s, "The Run" was a series of bars, parks, public restrooms, hotels and bathhouses that were in close proximity to one another and were well-known places for LGBTQ individuals to meet and socialize

with one another.

After the heyday of the sixties, downtown LA saw a decline, and in 1977, following the 50th anniversary of the Oscars, the Biltmore was forgotten and the doors closed. What was once the pride of the city was destined for demolition. Recognizing its historic value and beauty, architects Gene Summers and Phyllis Lambert stepped in to rescue the historic landmark and brought it back to life. By the 1980s, it changed hands again and the new owners spent \$135 million on upgrades.

Now known as the Millennium Biltmore Hotel, it has a glittering Hollywood history

that includes being the filming location for various films including Rocky and Chinatown. More recently Taylor Swift shot her *Delicate* music video at the hotel and Justin Bieber danced through its hallowed halls in *Yummy*.

A glamorous afternoon tea is currently served in the original lobby, now known as the Rendezvous Court, on Saturdays and Sundays, which includes an assortment of sandwiches, scones, pastries and fine-blended custom tea under a Moorish beamed ceiling and giant Spanish baroque staircase leading to a 350-foot long galleria.

"I remember getting a room upstairs and having such an eerie feeling there," Dan Akroyd tells L.A. Weekly, of the time he filmed *Ghostbusters* nearly 40 years ago in the Crystal Ballroom. "I remember seeing doors open to the rooms and the passage of light and mist through the halls. I could feel the presence of past lives in my bones." [A]

SUSPECT CHARGED WITH SERIAL KILLINGS OF HOMELESS MEN IN L.A.

A suspect has been arrested and charged with a spree of murders in Los Angeles County, spanning a week.

BY ISAI ROCHA



Jerrid Joseph Powell, 33, was taken into custody by the L.A. County Sheriff's Dept. and faces murder charges for the alleged killings of three men, with suspicion of a fourth.

Powell allegedly shot and killed the homeless men as they were sleeping on sidewalks or alleyways. The additional person shot was Nicholas Simbolon, an L.A. County employee believed to be the victim of a follow-home robbery attempt.

Simbolon, 34, was followed to his San Dimas home after charging his vehicle in a West Covina station on Nov. 30. Simbolon was then shot and robbed as Powell allegedly fled the scene.

"The cold-blooded manner in which he walks up and shoots this individual without any hesitation, no interactions, and then leave that location... to follow home an individual, a young father of two, who's simply charging his car,"

LAPD Chief Michel Moore said in a Dec. 4 press conference. "It was chilling."

Powell was initially arrested for the Simbolon killing before investigators connected him to the homeless killings.

Beverly Hills PD found Powell using a license plate scanner. Powell's vehicle description was on alert for local law enforcement and once spotted, he was subject to a traffic stop. Powell had a firearm in the vehicle, which investigators connected to the shootings of the homeless men, days leading to the arrest.

"We urge the public to be aware of your surroundings at all times, whether in a vehicle or walking down the street," L.A. County Sheriff Robert Luna said in a press conference after the arrest.

"We have all experienced being on autopilot while doing normal things like driving home, sometimes not realizing the last three turns into your neighborhood. It is important that if you believe, or suspect

that you're being followed, that you drive to a sheriff station or a police station. Do not go home."

The unhoused individuals killed were 37-year-old Jose Bolanos, 62-year-old Mark Diggs and 52-year-old Shawn Alvarez, all from the Los Angeles area.

Amid Los Angeles clearing homeless encampments, Mayor Karen Bass urged the homeless community to "seek shelter, seek services, stay together."

The serial killings came a week after a separate set of serial killings in Pasadena, where the younger brother of former Lakers player Michael Cooper was killed. These shooting deaths also occurred in public areas, with the unhoused as victims.

Neither man arrested in those killings has been found to have a motive for the shootings.

Powell was being held without bail and his arraignment was rescheduled for Jan. 8, 2024.

The Los Angeles District Attorney's office formally charged Powell with four counts of murder, one count of residential robbery and one count of being a felon with a firearm. Additional special circumstances of committing multiple murders and murder in the course of a robbery, as well as personal use of a firearm allegations, were filed against Powell. If convicted, Powell faces life in prison without the possibility of parole.

"I want to extend my deepest appreciation to the incredible men and women of law enforcement who worked tirelessly to bring justice to our community and arrest this individual," District Attorney George Gascón said. "The swift actions of law enforcement undoubtedly saved lives this week."

Los Angeles Hacker Sentenced For 'SIM Swapping'

After a series of social media hacks and fraud attempts, a downtown L.A. man has been sentenced to eight years in prison.

Amir Hossein Golshan, 25, pleaded guilty to one count of unauthorized access to a protected computer to obtain information, one count of wire fraud, and one count of accessing a computer to defraud and obtain value, in the span of April 2019 and June 2023.

"[Golshan's] crimes demonstrate an

utter lack of respect for the law and basic human dignity," the sentencing memo said. "He showed little remorse for his victims or being caught during his years of crime, believing that he could hide behind the anonymity of online screennames or VPNs, and that his victims — who were on the other side of the computer — would never find him. Indeed, the defendant continued to commit these crimes, becoming more sophisticated and brazen in his actions, up until the FBI arrested him."

Among the tactics used by Golshan was "SIM swapping," which involves the takeover of a user's Instagram account by illegally assigning the victim's phone number to a new SIM card, and using that number to control the account's login capabilities. The scam typically involves the hacker using trusting conversations with a user to gain access to the phone number.

Through \$300 to \$500 payments, Golshan received \$82,000 from 500 victims using this process.

In addition to the 96 months in prison, Golshan was asked to pay \$1,218,526 in restitution.

Lyft Offers Discounted Holiday Rides To Seniors and Disabled Riders In L.A.

With the end-of-year holidays approaching, Lyft will offer discounted rides to seniors and disabled riders in Los Angeles through December.

The offer collaborates with the Southern California Resources for Independent Living and Self Help for the Elderly, who donated \$20,000 worth of ride credits toward those specific riders in Los Angeles and San Francisco.

"Transportation can be a major barrier for those living with disabilities," Director of Southern California Resources for Independent Living (SCRS-ILC), Hector Ochoa said in a statement. "This holiday season, we're excited to help make things a little easier by partnering with Lyft. Together, we can better empower people with any disability to live full and independent lives."

Offer codes will be provided for up to \$10 off for two rides when qualifying riders contact the SCRS-ILC. With help from the organization, riders may also access wheelchair-accessible transportation, when needed.

"Holiday travel is stressful under the best of circumstances, but for those living with a disability or who are elderly, it can be especially difficult," Lyft Public Policy Director Nicholas Johnson said. "Lyft's mission is to make travel easier, and by helping remove some of these pain points, we hope to improve these individuals' holiday travel experience so they can spend more time with the ones they love." [E]

TELEVISION / UNBINGED

HIGH ANXIETY

Unbinged Picks The Best Television Of 2023

BY ERIN MAXWELL



In a year that was mired by industry strife and strikes, anxieties flared both on and off the screen, for 2023 was the year that television left audiences in a cold sweat. The best of the year didn't just pull at our heartstrings, but it played with our fears and sent us reeling into moments of existential dread while our anxieties soared to sky high levels that would have doctors concerned.

But in a good way.

The best example of this — and one of the best offerings of 2023 — was Hulu's *The Bear*. In its second season, Carmy (the brilliant and soulful Jeremy Allan White) began renovating both his sandwich shop and its staff to create a fine dining experience. During the season, *The Bear* offered episodes that demonstrated pivots in character and story arcs that resonated with viewers. But it is the Christmas episode "Fishes" that impacted fans most. Once the credits roll, viewers are left with deeper insight into characters while carrying the memory of the episode with them like emotional baggage.

This year we also said goodbye to Max's *Succession*, ending the series with Tom (David Matthew Macfadyen) on top as the rest of the Roy clan were left adrift. In addition to the God-tier level of performances, every episode kept audiences on the edge of their seat as each awful Roy sibling made a play for the Waystar RoyCo throne. Stellar performances from leads Brian Cox, Jeremy Strong, Sarah Snook, and Kieran Culkin paired with whip-smart scripts created emotional devastation every Sunday night.

But *Succession* wasn't Max's only prized offering. Throughout the year, Max continued to deliver prestige TV by making seemingly impossible possible: creating a video game adaptation that impressed both critics and fans rather than divide them. *The Last Of Us* merged high-end horror with emotional gut punches thanks to the acting prowess of its leads, Pedro Pascal and Bella Ramsay.

Max's *Barry* also came to a close this year, leaving fans of the Bill Hader-led series in an emotional turmoil as the hit-

man's attempt to leave his life of crime behind goes awry thanks to his former acting teacher Gene (Henry Winkler). In the end, there is no redemption nor reprieve for these characters; just the knowledge that one can never truly escape the sins of the past. In the words of antihero Barry Berkman, "Wow."

This year, streaming juggernaut Netflix also delved out their fair share of emotional turmoil. Mike Flanagan's take on

Starring Emma Stone with Fielder, Safdie, the trio create a viewing experience unlike any other that addresses moral and philosophical issues that arise when creating reality TV.

For those who needed an escape from anxiety-ridden entertainment, Amazon Prime's *Good Omens*, which opted to break hearts instead of raise blood pressure. The second season of the Neil Gaiman fantasy series centered on the demon Crowley and the angel Aziraphale, lifelong frenemies who just turned the corner on their relationship only to have Heaven and Hell intervene, causing all of Tumblr to fall to its collective knees.

Luckily, not all great TV this year was a test of strength. FX/Hulu's fifth season of *Fargo* was an engaging outing that once again gathered one hell of a cast in a season that saw the series return to its roots. Juno Temple, Jon Hamm, Joe Keery, and Jennifer Jason Leigh headed up a season that follows a housewife attempting to escape the clutches of her former husband.

And finally, the young warriors of FX/Hulu's *Reservation Dogs* offered a third season that reflected on the gang's future both with each other and possible long term goals as creators Sterlin Harjo and Taika Waititi continue to charm audiences with the Indigenous American dramedy.

2023 was a year of great series that sent us straight to the therapist, reflecting the fears and anxieties of its audience back onto itself thanks to its many stories. Hopefully, next year we'll find kinder, gentler programming. Fingers crossed.

The Top Ten for the Year 2023

1. *The Bear* (Hulu, Season 2)
2. *Succession* (Max, Season 4)
3. *The Last of Us* (Max)
4. *The Curse* (Showtime/Paramount+)
5. *Beef* (Netflix, Limited Series)
6. *The Fall of the House of Usher* (Netflix, Limited Series)
7. *Fargo* (FX/Hulu; Year 5)
8. *Good Omens* (Amazon Prime, Season 2)
9. *Barry* (Max, Season 4)
10. *Reservation Dogs* (Hulu, Season 3)

Honorable Mentions: These shows were just as enjoyable and stress-inducing, but didn't make the Top Ten, including a handful of charmers such as Waititi's other shows FX's *What We Do In The Shadows* and Max's *Our Flag Means Death*, Max's *The Other Two*, and Netflix's *One Piece*. Amazon Prime's *Gen V* expanded the world of *The Boys* while the second season of Hulu's *Shoresy* had us thanking our neighbors to the North. And Amazon Prime's *Swarm* and *Dead Ringers* offer its leads a chance to embrace the unhinged while showing off their acting chops. 🍷

Edgar Allan Poe resulted in his sinister yet satisfying *The Fall of the House of Usher*. Far from the haunting family dramas Flanagan usually offers, this horror anthology made the most of Poe's work with a grim and gory saga of the Ushers, a clan of billionaires whose patriarch (played by Bruce Greenwood) made a devil's deal in exchange for power and riches.

Netflix also tantalized us with *Beef* this year, starring Ali Wong and Steven Yeun as two strangers whose road rage incident escalates to new heights of destruction and depravity. Like watching a car crash in slow motion, *Beef* kept audiences guessing what each of these deviants would do next.

But the true winner for creating the most hard-to-watch experiment in secondhand embarrassment was Showtime and Paramount+'s *The Curse*. Created by Nathan Fielder and Benny Safdie, *The Curse* follows a pair of home rehabbers who use performance activism to find fame and fortune in the HGTV world.

MUSIC

THE AWAKENINGS OF BABY TATE

L.A.-based rapper experiences *Sexplorations* with new EP

BY BRETT CALLWOOD

It's been eight years since Baby Tate released her debut EP, ROYGBIV. Back then, she was going by Yung Baby Tate, and she spent the next few years releasing a string of EPs and singles, building up to the *Girls* album in 2019.

But this feels like a fresh era for Tate, and not just because she dropped the "Yung." She just released the EP *Baby Tate Presents – Sexploration: The Musical*, and has been dropping videos of each of the tracks, week by week. There's a new album coming later, but for now, this is more than enough. It's a wonderfully open, vulnerable body of work, detailing recent awakenings. It's not subtle – the meanings aren't hidden. Tate has laid it all out on the table.

"I feel like as I've grown as an artist and as a person, the evolution is really just refining and tightening and honing in on the skills that I started off with," Tate says. "I'm really proud of this project because it feels to me the most 'me' that I've sounded in a while. I attribute that to just really coming into my own this year, learning a lot about myself, and allowing that to shine through these records."

And shine through, it does. Tate turned 27 this year, she moved to Los Angeles from Atlanta, and those changes brought with them awakenings. It's been a big year.

"I feel like this year I've just put on super big girl panties and I've been adulting more than I ever have," she says. "Learning myself, becoming independent, and I think with these discoveries I've also been having a lot of personal discoveries, which is why *Sexplorations* is called what it is. I've really been exploring who I am as a person, what I like sexually, and just putting it out to the world."

It's wonderful to hear that Tate has relocated to our city, and that she's having a great time here. The last time we spoke to her (in 2019), she was talking about the time that she pulled her hamstring at Rolling Loud. She has better memories of L.A. now.

"I had a show out here last year, one of my first headline shows out here in L.A. – I think it was my first," she says. "It really surprised me. Just the love and support that I got from out here, because I'm not from here, so you never know sometimes. But I also have a show coming up in January. I'm doing a three-city tour, and we're hitting L.A. again. So yeah, I've had really great times out here. I have family out here – my brothers live out here, so I've been thoroughly enjoying it."

She's certainly been enjoying some experiences, based on the subject matter detailed on *Sexplorations*. We don't need to dig any deeper – it's all in the lyrics. And those experiences are ongoing; Tate was originally going to release an album this year but decided to go with an EP



first as she experienced more. Research, if you will.

"I wanted to give myself more time, more time to grow and continue to have

experiences to write about," she says. "So I was like, you know what guys? I think we should push the album back to 2024, but I still wanted to put some music out

and these five songs were created during the span of making the album. It wasn't like we went in with the idea to make an EP. These are songs that represent the journey of what the album will feel like as well."

"Jersey" was the first single to be released, back in September.

"We chose that one because it just felt the most fun and the most representative of what this project would feel like," Tate says. "It had been so long since I'd dropped any music, so I wanted to start off with something fun, something fresh, and then we dropped the first two videos — 'Love Everybody' and 'Lollipop' — when the project dropped. Last week we dropped the 'Jersey' video, this week we dropped the 'Grip' video, and then next week we'll drop the 'Wig' video. We recorded all five of these videos in two days, and it's meant to feel like a school play or like a school musical. We wanted to pace it out so people didn't just get burned out from all of this content because there's just so much. I wanted it to feel like people have something to look forward to. The holidays are coming up, I didn't want to run into Mariah Carey-Land. So we were like, let's get these videos out. Everyone can enjoy the musical."

Tate also put a mockumentary out there, and it's hilarious. Her dancers and other assorted personnel go out of their way to snipe about Tate, throwing shade in all sorts of imaginative ways. It's always charming to know that artists are capable at laughing at themselves.

"That was actually my manager Amber's idea," Tate says. "I feel like a lot of times, when people do behind-the-scenes videos and stuff, because of the fact that we live in a social media era, everyone sees everything anyway so the BTS doesn't really feel that important anywhere. 'Girl, I just saw that on your Instagram story.' So we wanted the BTS to feel fun and like something that would actually be entertaining. So Amber had the idea of doing a mockumentary where I'm painted to be the bad guy and the villain in this musical, which was actually very triggering to me because growing up, a lot of times, people in the musical theater spaces that I was in as a teenager, would be like, 'Oh, you think you're supposed to be the star, you get all the solos, you feel like you're entitled.' So I was telling her, 'I don't know if I want to do this, I'm feeling triggered. This is bringing up childhood trauma.' But it was really fun at the end of the day."

Baby Tate is clearly having a blast as she enters this latest chapter of her life. She's touring early next year – it'll be fascinating to see *Sexplorations* on a stage. Catch her while you can.

Baby Tate Presents – Sexplorations: The Musical is out now. [L](#)

ART

MEET INDIGENIZED POP ARTIST
ISHI GLINSKY

BY SHANA NYS DAMBROT



Ishi Glinksky is responsible for one of the most indelible works in the Hammer Museum's *Made in L.A. 2023: Acts of Living* biennial—the assertively indigenized pop culture monument depicting the *Scream* mask. The towering image is translated into a thoroughly decorated, collaborative, and hand-made mixed media sculpture made of canvas, resin, wood, foam, ink, metal, fiberglass, rawhide, rawhide, bear grass, yucca, wool, shells, cotton, clay, beads, wood and a dozen other object/materials—all of which juxtaposes and complexifies the movie reference with the warmth and care of ceremony and community. That process of “Indigenizing Pop” expresses across Glinksky’s work across sculpture as well as painting, drawing, installation, and clothing design as he pursues his multi-perspectival vision of fusing his experiences of extractive art history with the ancestrally-informed traditions of his own nation, the Tohono O’odham people, and Indigenous nations of the Southwest more broadly.

As throughout cultural and anthropological history we have seen a consistent dynamic of appropriation and erasure with regard to non-Western arts and Euro-centric audiences, Glinksky takes seriously the power and purpose of reversing that practice—posting a version in which it is the Indigenous artist’s prerogative to center their own history and pick and choose from the rest as muse and foil. In Glinksky’s works, this results in chromatically charged patterns derived from tra-

ditional textiles taking up the modernist abstraction mantle, a flip of the mascot/logo rebel hierarchy in fashion, or an everyday-magic gesture of interconnection and thoughtful display that also breaks Instagram.

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

ISHI GLINSKY: My answer is probably similar to other people who are artists. Pretty early on, with my folks being artistic, I essentially grew up creating.

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

Working in sculpture and painting, each piece is centered on investigating traditional Indigenous practices from my tribe, the Tohono O’odham Nation and other Intertribal influences both tangible and intangible. These works are often created with an emphasis on disproportionate shifts in scale to both amplify Indigenous practices and stories, while memorializing them in the form of monuments to survival.

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

Something poorly because I’d rather be in a room creating.

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

In college I was focused on graphic de-



sign and illustration. I quickly learned that this was not the path for me and pursued art but not through art school.

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

Los Angeles has been my home since 2006, and the development of the body of work since then I couldn’t imagine doing anywhere else. Access to materials and other creative folks, collaborators, other fabricators and an artist community, has really helped drive the work.

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

I have had the honor to be a part of Hammer Museum’s recently opened *Made in LA: Acts of Living*. This work entitled “*Inertia—Warn the Animals*” (2023) was produced for their biennial and is, for me, both ambitious in scale and approach. I’ve zoomed in on Powwow outfits and in particular, the objects that contribute to this arrangement of sound, to capture the brief interval of stationary calm just before a Grand Entry begins. For this, I’ve taken “Ghostface,” an iconic Hollywood mask, enlarged, and indigenized it, to further its function not just as a disarming figure with slasher franchise origins, but also transforming it into a monumental work which conflates pop culture with indigenous traditional artistry. Throughout the piece are scaled up details of Powwow outfits and memories. Each element is an exploration of object, craft, and intertribal celebration. There is a collaborative element on the hood, featuring pieces from 11 other indigenous artists from different Nations and backgrounds. Ultimately, this work is intended to capture the feeling of celebration, initially overwhelming the viewer with a rush of emotion, and then captivating and absorbing them through the piece’s detailed intricacies.

Do you listen to music while you work? If so, what? Website and social media handles, please!

Yes, I listen to a rotation of various Indigenous podcasts, NTS Radio, Powwow Music, “Northern Cree,” and Dodger Games during the season.

Website and Socials, please!

ishiglinksky.com

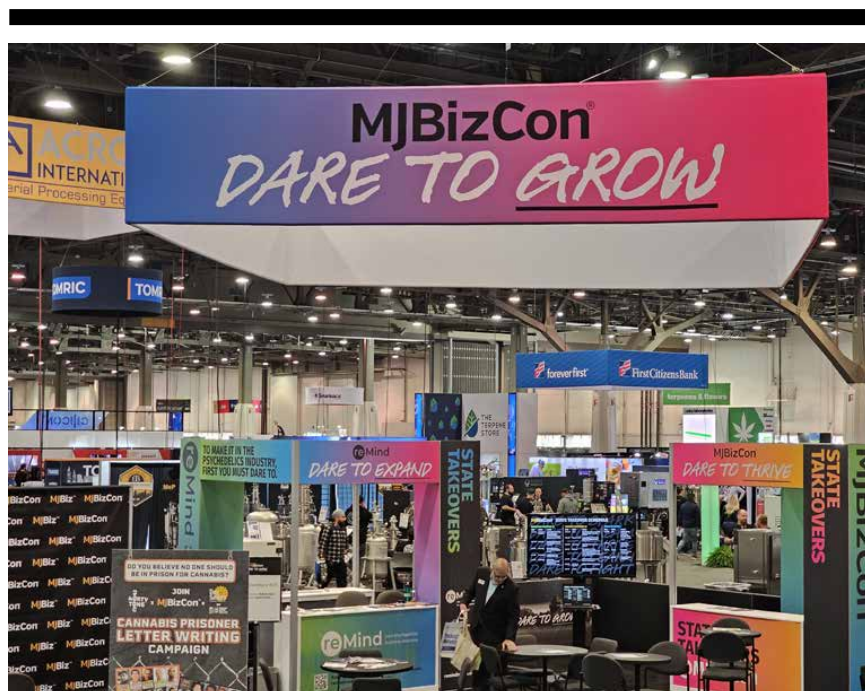
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CANNABIS

MJBIZCON BACK IN FULL SWING FOR 2023

MJBizCon seemed to shake off all pandemic jitters in its annual Las Vegas Takeover

BY JIMI DEVINE



Backed by expanding international markets and a new official smoking section, MJBizCon seemingly returned to its pre-pandemic glory in 2023.

Make no mistake about it, the cannabis world was in Las Vegas last week. According to MJBizCon, 30,000 cannabis professionals from all over the globe descended on Sin City to see the industry's latest and greatest. They weren't disappointed. One buyer who was looking for hardware in all parts of the supply chain for himself and his distributor told us he felt like a lot of innovation was on hand this year.

The innovation we found the most likely to crush in 2024 was Octave's new Flight Box. Octave came on the scene first with awesome thermometers. Many heads regarded them as the best in the game. From there they expanded into vape hardware with a stealthy battery that looked like a nicotine vaporizer. With the Fight Box, they've added a filter that allows you to breathe the vapor back into the device. That's how it got its name.

But my favorite innovation about MJBizCon itself? It had to be the new smoking section. I think they figured out how much business was getting done outside. In years past, there was value in flying to Vegas just to hang out outside and make deals. While the new section you had to check into put a stop to that, it was more inviting. There were a lot of big names that would have gone back to their balconies at the Cosmo to puff in years past that ended up hanging outside. That was really cool. At first I was put off by having to be scanned in to puff — now I'm desperate to see the list of people who actually smoked. The number I'm most fascinated by is what percentage of conference participants entered the smoking section.

Southern California was out in full force. IceExtract, who we featured this summer, was right by the front door. We asked cofounder Ashley Gaetrig what the point of doing something like MJBizCon is, given their hardware for Solventless extraction, that's bubble hash that uses



water as a medium to collect the trichome heads. IceExtract already is considered the top of the mountain given the massive level of QC her and her husband, Eric, have put into their bugatti bags.

"We felt like we haven't been to any big events in a long time and we just felt it was time," Gaetrig told L.A. Weekly. "We're coming up on our 10-year mark so like, why not let's just do something different you know? Usually we've always done High Times and that kind of like, you know, real weed, more culture stuff. But this time we're like, we see the change in the market from the black to white

with a lounge on top and demo space on the bottom was sick.

"Why is this? Why does it stand out so much? The number one fact, it's because of the trust that Athena brand has. They entrust their brand with me, give me their needs and wants. In return, I give them something that helps them stand out from the Joneses to the left and the Joneses to the right," Hutchinson told L.A. Weekly. "So we've been having a great relationship with them. They relied on us and trust us with the brand and we always come through with quality for them." 🍀

and it's definitely leaning more in the white direction. And so we felt that kind of necessary sense because a lot of people that follow us are already industry. Yeah, so a lot of people that are buying equipment aren't so good."

Jesse Hutchinson of DXD Events built the nicest booth we saw at the event — Athena's two story castle

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Directors, Product Management (Platform): At Network Optix's Burbank, CA office, Wrk XFnlly w/ tms @ co. 2 nsr algnmnt on prdct strats ritng 2 stfwr dvlpmnt, mrkt pstngng, & cstrmr nds. My wrk up 2 a fw dys/wk frm th L.A. ara. Salary: \$230,000 - \$260,000. Snd resume w. Job ID TG-2023 to C. Ayres @ cayres@networkoptix.com.

Sales Representative: Req'd: B.A. in Marketing, English, or rel. \$79,643/yr. Mail Res.: Harbor Marine Product, Inc. 5088 Fruitland Ave., Vernon, CA 90058

Accountant. Req'd: Bachelor's in Accounting, Econ., Bus. Econ., or rel. Mail Resume: Samuel B. Choi, Accountancy Corp., 3731 Wilshire Blvd., STE 600, LA, CA 90010

Director, Global DevOps - PSI Services LLC - Lead team to design, build, & deliver continuous integration solutions. HQ: Glendale, CA Ability to telecommute from anywhere in US. Federal background check reqd. \$155k to \$185k/year. Send resume to LLHTalent@psionline.com & incl ref. # DGD0 in subj line.

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Mortgage Underwriter (Entry-Level) Under the supervision of the Sr Underwriter, perform underwriting of conventional mortgage loans and/or other types of mortgage loans, etc. Req: BA in Business Administration; & must have taken "Statistical Analysis for Business Admin" & "Analysis for Financial Management" courses. Reply to: NMSI, Inc. Attn: Tim Choi 3700 Wilshire Blvd., #330 Los Angeles, CA 90010

Oracle Cloud Architect (Live Nation Worldwide, Inc.; Beverly Hills, CA): Design, develop, test, implement, and support GBS applications using cloud-based tools. Telecommuting permitted. \$177,029 - \$203,500/yr. Resumes to: John Burkle, HR, Live Nation Worldwide, Inc., 325 N. Maple Dr., Beverly Hills, CA, 90210.

LEGAL

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. 23STCP04114
Superior Court of California County of Los Angeles located at: Central District Central Courthouse 111 North Hill Street, Los Angeles, CA 90012. Filed On 11/08/2023 - In the matter of petitioner MIGUEL MONTECINO. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Notice of Hearing: 12/18/2023, 9:30AM, Dept. 26 Room 316 Located at Superior Court of California, County of Los Angeles, Stanley Mosk Courthouse, 111 North Hill Street, Los Angeles, CA 90012. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have her name changed from: **Miguel Montecino to Michael Montecino**. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 11.24.23, 12.1.23, 12.8.23, 12.15.23. **Dated:** 11.08.23



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