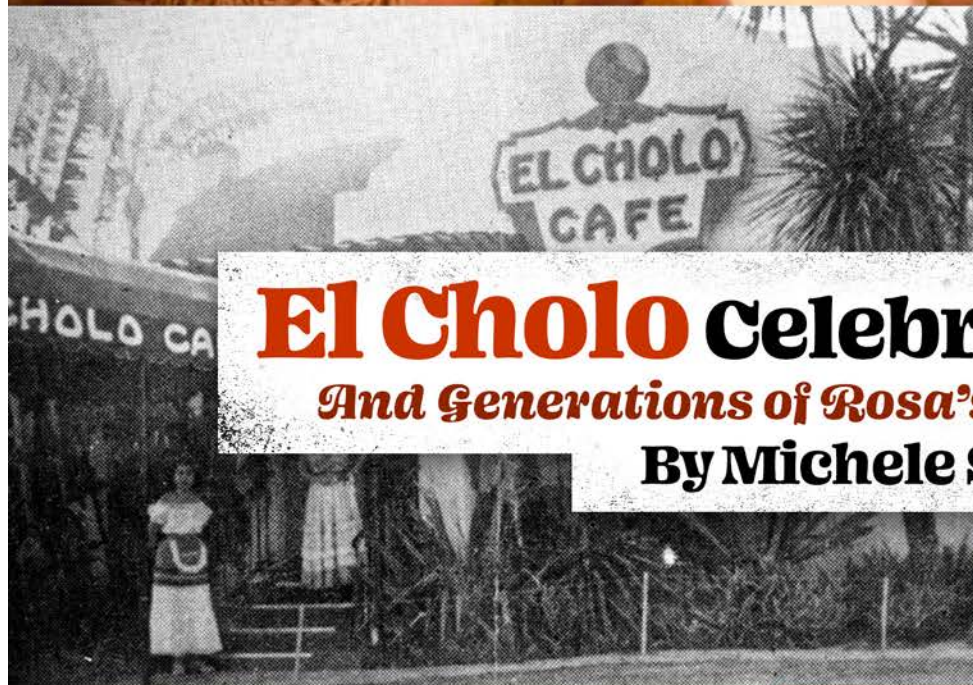
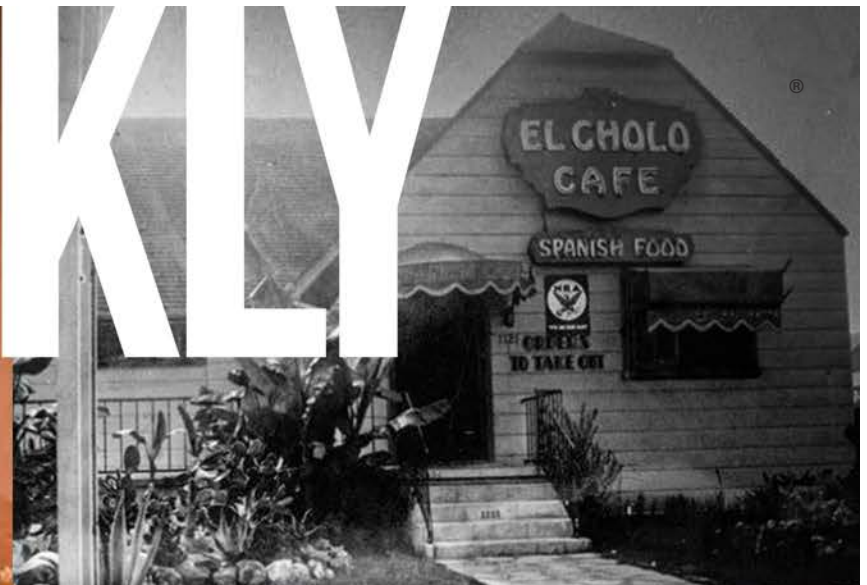


# LAW WEEKLY

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LAWWEEKLY.COM



## **El Cholo Celebrates 100 Years** *And Generations of Rosa's Green Corn Tamales* **By Michele Stueven**



CALENDAR

GO EDITORS' PICKS

ARTS

THURSDAY, APRIL 27

**Artist Film Series: Alison O'Daniel at MOCA.** A screening of *The Tuba Thieves* followed by a conversation with artists Alison O'Daniel and Charles Gaines. From 2011-13, tubas were stolen from 12 SoCal high schools. When reporters told the story, they focused on the thieves and asked the same questions: Who is doing this? Why? No one asked what happens when sound is stolen or lost, owned or delegated. *The Tuba Thieves* starts from these questions. It is a film about listening, but it is not tethered to the ear. It is a film about Deaf gain, hearing loss and the perception of sound in Los Angeles—by animals, plants and humans. 250 S. Grand Ave., downtown; *Tuesday, April 27, 6pm; free; moca.org.*

FRIDAY, APRIL 28

**Paul Taylor Dance Company at Dorothy Chandler Pavilion.** In a seminal piece of Americana, through the hit songs of the Andrews Sisters Company B juxtaposes the energy and enthusiasm of the early '40s with the human toll of World War II. *The second piece is a world premiere by Resident Choreographer Lauren Lovette, former principal dancer with New York City Ballet, set to the music of Michael Daugherty's percussion concerto Dreamachine. Each performance concludes with German choreographer Kurt Jooss' The Green Table; created between world wars, the work is one of the most iconic and celebrated anti-war dances of all time. 135 N. Grand Ave., downtown; Friday-Saturday, April 28-29, 7:30pm; Sunday, April 30, 2pm; \$38; music-center.org.*

**Empowerment: Corita + Dolores at Lankershim Arts Center.** DCA celebrates female ingenuity and creativity through its annual Empowerment event. Corita Kent was an American artist, designer, and educator, as well as a religious sister. Her vibrant serigraphs reflected her concerns about poverty, racism, and war, and her messages of peace and social justice continue to resonate with audiences today. Co-founder of the United



Dorothy Chandler Pavilion  
Paul Taylor Dance Company

Farm Workers Association, Dolores Huerta is one of the most influential labor activists of the 20th century and a leader of the Chicano civil rights movement. *This event includes performing arts presentations, film screenings, and panel discussions. 5108 Lankershim Blvd., N. Hollywood; Friday, April 28, 6:30pm; Saturday-Sunday, April 29-30, 9am; free; culturela.org.*

SATURDAY, APRIL 29

**Dawoud Bey: Pictures: 1976-2019 at Sean Kelly Gallery.** *The acclaimed artist's first solo exhibition in Los Angeles surveys five decades of work through the lens of five iconic series—Harlem, U.S.A. (1975-1979), Street Portraits (1988-1991), Harlem Redux (2014-2017), Night Coming Tenderly, Black (2017), and In This Here Place (2019). This presentation illuminates Bey's foundational importance to the development of photography as fine art, historical documentation, and social practice in the United States. This exhibition coincides with Dawoud Bey & Carrie Mae Weems: In Dialogue, on view now at the Getty Center. 1357 N. Highland Ave., Hollywood; Opening reception: Saturday, April 29, 5-7pm, conversation with Hamza Walker at 6pm; On view through June 30; free; skny.com.*

Misha Kahn: Staged at Friedman Benda.

Kahn's wildly imaginative approach embraces spontaneity and non-conformity, allowing the illogical and irreverent to take over his process. He employs an entire spectrum from lo-fi and ad hoc techniques, improvisational molds and collage, to virtual reality. Unafraid to push boundaries, Kahn is driven to self-invent, adapt, and further processes in myriad mediums including metalwork, glass, wood, textiles, ceramic, casting, fiberglass, resin, and cement. *The results blur all manner of boundaries—not least between art and design. 8260 Marmont Ln., West Hollywood; Opening reception: Saturday, April 29, 2-5pm; On view through*

*June 2; free; friedmanbenda.com.*

SUNDAY, APRIL 30

**DesoDuo: Trails and Topographies at Automata.** Automata's Tapetail series welcomes contemporary percussion duet DesoDuo for Trails and Topographies. Based in Southern California, DesoDuo's practice centers on "the unearthing of practices and resonances into handcrafted performances." DesoDuo has a wide variety of projects including compositions of their own, commissions of contemporary composers, such as Laura Steenberge and Gillian Perry, as well as improvisational music co-created together. *Their newest project Trails and Topographies combines two individual practices that each member does in their solo work and creates a new cooperative and coexisting score and performance. 504 Chung King Ct., Chinatown; Sunday, April 30, 7pm; \$18; automatala.org.*

TUESDAY, MAY 2

**Tim Walker: Wonderful Things at the Getty Center.** Journey into the fantastical worlds created by internationally acclaimed fashion photographer Tim Walker. *The exhibition pays tribute to Walker's distinctive contribution to image-making while also highlighting the work of his creative collaborators: set designers, stylists, makeup artists, models, and muses. At the heart of the show is a new series of photographs directly influenced by his research into the collections of the Getty Museum and the Victoria and Albert Museum (V&A), London. A free opening day conversation between the artist, curator Susanna Brown, and fashion editor Sara Moonves examines Walker's fascinating images, in person and online, Tuesday, May 2, 7pm. 1200 Getty Center Dr., Brentwood; On view through August 20; free; getty.edu.*

WEDNESDAY, MAY 3

**Organización Secreta Teatro: Pueblo Espiritu at Latino Theater Company.** A collective creation

from Organización Secreta Teatro with direction and original idea by Rocío Carrillo offer an emotional experience in a powerful, dialogue-free performance by Organización Secreta Teatro. Five strangers, free from the Covid pandemic and government restrictions, finding themselves in a forest heath. Exhausted and fearful, they must confront their mistrust and potential sickness while reimagining the world based on survival. 514 S. Spring St., downtown; Performances May 3-7; \$48; latinotheaterco.org

MUSIC

APRIL 28-MAY 4

Tennis

Hollywood Palladium

Denver husband and wife dream-pop duo Tennis are back in town, having released their sixth full length album Pollen in February. Like the vast majority of Tennis' work, the new album has been well-received, and it'll be great to hear the new tunes live. Loving also performs. 7 p.m. on Friday, April 28 at the Hollywood Palladium, \$29.50+, livenation.com.

The Mummies

Alex's Bar

San Bruno garage punks the Mummies return to Long Beach on Friday, bandages and all. *Their super-raw, "budget" approach to garage saw them influence countless bands, while they were influenced by the likes of the Sonics. Their live show are unmissable to this day. Tom Kenny & the Hi-Seas and the Southbay Surfers also play. 8 p.m. on Saturday, April 29 at Alex's Bar, \$34.25, alexsbar.com.*

Supersuckers

Whisky A Go Go

Two days after they play Alex's Bar in Long Beach, Arizonan rockers the Supersuckers pull onto the Sunset Strip. Eddie Spaghetti remains to this day one of the best frontmen on rock & roll, sharing an hooting and hollering approach with the Reverend Horton Heat. *This bill is great too, also featuring Brown Rag, and underrated L.A. rockers the Hangmen. 7 p.m. on Sunday, April 30 at the Whisky A Go Go, \$25 whiskyagogo.com.*

Ugly Kid Joe

The Regent

Despite the fact that Ugly Kid Joe are a California band, this will be a rare L.A. show for the zany rockers. People forget just how big 1992's America's Least Wanted album and the "Everything About You" single were worldwide, and now UKJ is recording and touring again. *The world, frankly, is a better place for it. Fozzy and Pistols at Dawn also play. 6:45 p.m. on Tuesday, May 4 at the Regent, \$40, regentdtdla.com. [T]*

# MAYOR BASS PROPOSES HER FIRST CITY BUDGET FOR L.A.

Mayor Karen Bass has submitted her first city budget, asking for more than \$1 billion to cover the homeless crisis.

BY ISAI ROCHA



Los Angeles Mayor Karen Bass announced her first city budget proposal for the 2023-2024 fiscal year, asking the city council for \$1.3 billion in homelessness initiatives.

Homelessness was one of the most vocal commitments Bass made during her campaign for mayor last year, declaring a state of emergency immediately after taking office and now asking for more funding than has ever been budgeted for in Los Angeles.

"This budget is a reflection of our values and invests in the most critical needs in our city," Bass said in a press conference at Los Angeles City Hall. "This budget makes investments to bring people inside and public safety, and in other areas that will net a return in terms of lives saved, in terms of quality of life and better

neighborhoods, and it will save the city money in the long run."

Part of the mayor's plan for homelessness includes \$250 million to be allocated to the Inside Safe strategy, which Bass launched in December 2022. The Inside Safe plan is to have outreach teams communicate with different homeless communities in the city and offer housing at motels and permanent units, both of which Bass is asking \$178 million to develop. Bass is also asking for \$23 million toward substance abuse treatments for those in the homeless communities who may need it.

"This budget breaks new ground, by funding the purchase of hotels and motels, which will reduce cost, compared with renting rooms," Bass said. "The purpose of purchasing the hotels and motels

is because we really do need a permanent infrastructure for temporary housing."

Mayor Bass' second primary focus for the budget revolves around increased LAPD hires, as she noted staffing was at its lowest since 2002.

"This budget supports an urgent effort to also grow the police department, to make up for attrition, to reach an end-of-the-year size of 2,500 officers," Bass said. "We must be bold to change the downward trend in the size of LAPD as we work to restore the department to its full size."

After Bass announced her plan to add 780 new LAPD officers and attempt to bring back 200 retired officers, Black Lives Matter, Los Angeles (BLMLA) co-founder Melina Abdullah shared a survey on Twitter, asking Angelenos how they feel about the budget spending and where they want their money tax to be allocated. BLMLA also questioned the mayor's decision to mention the names of the three men who died in LAPD custody this January, while at the same time praising her working partnership with LAPD Chief Michel Moore.

Smaller investments in the budget will go toward "income inequality" initiatives, infrastructure repair for roads, sidewalks and bus shelters, as well as tree planting and removal care.

The proposed budget will now be deliberated by the Los Angeles City Council, where they will make suggestions and edits before the new fiscal year begins in June.

## THE BIVALENT BOOSTER IS NOW THE STANDARD COVID VACCINE

The bivalent COVID-19 booster vaccine will be the only one offered, in accordance with the recommendation by the Food and Drug Administration (FDA) and the Centers for Disease Control and Prevention (CDC).

The CDC and FDA said the recommendation comes in order to simplify the COVID-19 vaccination process, with Americans no longer needing to worry about getting the previously recommended monovalent mRNA vaccines.

"At this stage of the pandemic, data support simplifying the use of the authorized mRNA bivalent COVID-19 vaccines and the agency believes that this approach will help encourage future vaccination," Dr. Peter Marks of the FDA said. "COVID-19 continues to be a very real risk for many people, and we encourage individuals to consider staying current with vaccination, including with a bivalent COVID-19 vaccine. The available data continue to demonstrate that vaccines prevent the most serious outcomes of COVID-19, which are severe illness, hospitalization, and death."

Vulnerable populations, such as those

who are immunocompromised or over the age of 65, qualify for a second dose of the bivalent booster after six months of receiving the first.

L.A. County aligned itself with the new recommendations, updating the county's health office order to show that bivalent boosters will be the new standard, as well as noting that health care workers must stay updated with their booster shots.

"It's important that we all remember that our therapeutics and the bivalent booster are two tools that we can use to help reduce severe illness and they're widely available in L.A. County," L.A. County Public Health Director Dr. Barbara Ferrer said at an April 20 media briefing. "COVID continues to be a leading cause of death in L.A. County and across the country."

County officials said they expect new recommendations for a seasonal booster cycle, where the vaccines will be offered seasonally. If that was to occur, the health office order would be again updated to reflect any changes in the coming months. If the FDA and CDC do not announce changes, the county will still revise its order on Sept. 30.

## RICHARD RIORDAN, FORMER MAYOR OF L.A., DEAD AT 92

Former Mayor of Los Angeles Richard Riordan died on April 19 at the age of 92.

Riordan died in his Brentwood home, but as of this writing, no cause of death has been publicly revealed.

The former mayor served from 1993 to 2001, being voted in at the age of 63 after Mayor Tom Bradley announced his retirement.

Current Mayor Karen Bass put out a statement shortly after the announcement of Riordan's death, commending his action after the Northridge earthquake of 1994 and restoring the Los Angeles Central Library, which was later named after him.

"Mayor Richard Riordan loved Los Angeles, and devoted so much of himself to bettering our city," Bass said in her statement. "In the wake of the Northridge earthquake, Mayor Riordan set the standard for emergency action — he reassured us and delivered a response with an intensity that still pushes us all to be faster and stronger amidst crisis."

Following the announcement of his death, the L.A. City council adjourned its April 21 meeting in Riordan's honor.

"His presence was felt in every part of the city and he left our city better than he found it," L.A. City Councilwoman Monica Rodriguez said in a statement. "I will be forever thankful to have been part of his administration and had the opportunity to learn from his style of leadership. He empowered us to make our city better, and together we did just that." ■



El Cholo Ron Salisbury inside the original on Western

PHOTO BY MICHELE STUEVEN

FOOD

# EL CHOLO CELEBRATES 100 YEARS

And Generations of Rosa's Green Corn Tamales

BY MICHELE STUEVEN

In 1923, Alejandro and Rosa Borquez opened Sonora Café, named for their home state of Sonora, Mexico. The site of the two-room restaurant was in Downtown LA, on Broadway and Santa Barbara Avenue, which is now Martin Luther King Boulevard. It was near the LA Memorial Coliseum, which also opened in

1923. The original menu featured early California plates, including the legendary green corn tamales that are still a highlight today. The dusty cafe was a favorite among the local workforce. As the story goes, two years later, a guest wandered into the cafe and, while waiting for dinner, doodled the figure of a man on the menu and



El Cholo Blue Margarita



El Cholo's famous Green Corn Tamales

captioned it “El Cholo,” the name given to fit the hands of the Spanish settlers in California at the time.

Alejandro loved the man’s scribble and changed the name of his restaurant. By 1927, the family had expanded to an old Craftsman bungalow at 11th Street and Western Avenue, and the rest is Los Angeles history.

“Some of my earliest memories are from this building, like washing dishes

and making coffee,” 90-year-old grandson of the founders Ron Salisbury tells L.A. Weekly in the dining room of the expanded bungalow at Western Avenue and 11th Street. “Part of the rite of passage for my own children was that they had to spend their summers making green corn tamales when they were young. To



1930s El Cholo Advertisement



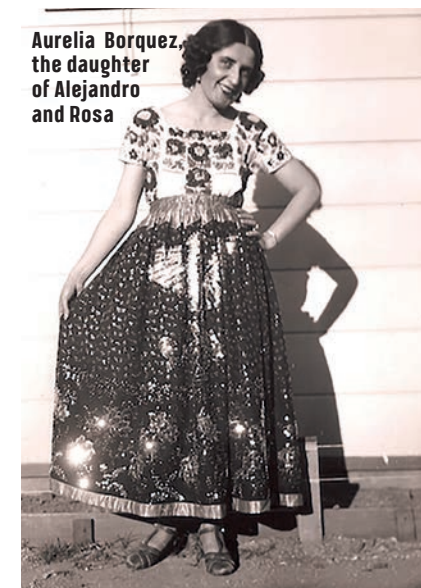
Green Corn Tamales



Jack Nicholson and El Cholo Waitress 1960s



Gerardo Ochoa, Head Chef, El Cholo, with Green Corn Tamales



Aurelia Borquez, the daughter of Alejandro and Rosa

make extra money, I sent them out to the country to buy the corn cheaper and then I'd buy it from them, which really taught them how to hustle."

Salisbury has been in the family business for 68 years, which has expanded to six El Cholos and two fine dining restaurants in Newport Beach, Louie's by the Bay and The Cannery. A seventh El Cholo will open in Salt Lake City Utah in the summer, where Salisbury still spends his winters skiing.

"Everybody has their own El Cholo story," says Salisbury. "There are generations of memories here. Actress Michelle Phillips, who started her career with the Mamas and The Papas, sent us a thank you letter with her own story. She wrote: 'I was driving along on a date with Jack Nicholson back in the '60s and

he asked me if I like Mexican food, and I told him I don't know what it is. He said 'I'm going to take you to the best Mexican restaurant there is,' and we wound up at El Cholo."

Decades later, Phillips returned to the intersection of Western Avenue and 11th Street, the site of the oldest El Cholo restaurant, as it was renamed Alejandro and Rosa Borquez Square on March 30 by the City of Los Angeles, in honor of the original founders. COURTESY EL CHOLO.

"When they named the street corner, it was really a time for me to go back and contemplate," says Salisbury, who has seven children, 18 grandchildren, six great grandchildren, and still pilots his own plane. "I thought of my grandparents. They were just humble people trying to create a living, chasing the





Michelle Phillips with El Cholo Owner Ron Salisbury and Restaurant Manager Alma Corona March 30

American dream. I can't imagine what they would think if they knew the city of LA put up a plaque remembering them. They wouldn't believe me if I told them. And yet, it happened."

But back to the green corn tamales, which are only available on the menu from May to October. While El Cholo is most famous for its enchiladas, Salisbury has made a lifelong commitment to keeping the cheese-stuffed specialty

steamed in raw green husks on the menu for 100 years.

"If you go back to Arizona in its early days, worms would get into the corn and the farmers would cut that part off and throw it away," he says. "Now you have a smaller piece of corn, but it's fresh and clean. In those days you didn't waste anything, so you'd make tamales out of it. We've always had ladies cutting the kernels off the cob. Sometimes they'd cut it



## Elevate. Your. Munchies.

evenly, sometimes it's not enough, sometimes too much and sometimes they'd cut their fingers. So one day I walked into Ralph's market and was going through the canned goods when I saw the processed Del Monte corn kernels. I figured they don't have a bunch of ladies sitting around cutting their fingers, I'll bet they have a machine. I located one in San Jose, and we flew up and brought it back down to L.A. The machine finally wore out and we tracked one down in China that we still use today. We make all the tamales here in the building next door and they are driven to all our locations. We go through 30 cases of corn a week, mainly from Central America, which contain 48 fresh cobs that we end up shucking from May to October."

The rest of the menu hasn't changed much over the years, and that's intentional. There may be an occasional special like the spicy camarones diablo and other tweaks like spicing up the chili sauce, with a conscious effort not to be trendy. Still, the most popular item still remains the No. 1 combination plate (cheese enchilada, signature crispy rolled beef taco, Spanish rice and refried beans).

The year's festivities include people who are 100 years old or older can eat for

free throughout the 2023 calendar year and the special \$100 Margarita, served in a hand-blown, collectible glass. Insider tip: if you want a free order of nachos, request to sit at the worst table in the house at the Western Avenue location, the El Cholo Famous Nacho Table.

For Salisbury, who still regularly zips from his home in Newport Beach to the various El Cholo locations in his frisky little electric Porsche sports car, retirement is not on his radar.

"What for?" says Salisbury, who recently lost good friend and contemporary Richard Riordan, former mayor of Los Angeles. In spite of the current tumultuous state of the restaurant business, he powers on.

"This is the best age of all the different decades, because at this point you can sit back and not worry if you're making enough money. Now you're just reflecting back on how everything worked out and the lessons learned. You think about the people who have impacted your life and the experiences that molded you. I have nothing left to prove. I want to enjoy what I have. We look back at what got us here and what the trip was like, and I can't believe how good it turned out. Not in my wildest dreams did I think it would turn out this good." ☑

CANNABIS

# CANARY ISLANDS CHAMPIONSHIP DELIVERS THE HEAT

Our international heat hunt brings us to the Canary Islands for one of the biggest contests outside the U.S and Europe

BY JIMI DEVINE



**T**he Canary Islands continue to make their mark on the cannabis industry with the volcanic island chain now home to hundreds of dispensaries and one of the most respected cannabis contests on the globe.

Tenerife, where we spent our adventure, popped a lot more than our last visit. It seemed like the social clubs were starting to permeate more into the tourist-heavy

parts of the area. Weed Island was the best view we've ever seen. As you sit down to rollup on the balcony at the shop, you are greeted by a stunning seascape.

All the clubs come in various formats. They range from nightclub-style venues that can hold hundreds of people to more traditional dutch coffee shops. These facilities continue to get nicer and nicer. This is because of how safe people feel

spending cash to make their shop look nice. One club owner told me they spent six figures over the last three months ahead of its Grand Opening on 4/20.

The clubs in this moment are falling in California. Tenerife is another story. One club owner told us he'd never heard of a social club closing down because sales were bad. You'd think Tenerife might be hitting capacity for how many clubs the

ecosystem can support, but every one we walked into was packed. Part of the reason for everyone's success is the fact these tourists need somewhere to burn.

Why do they need somewhere to because the rules on the island are so strict about cannabis, it's technically against the law to bring it with you outside of the club and the police are hardcore. I was out raging with some locals last week and walking behind a bar on the boardwalk on one of the island's popular beaches last week when five cops rolled on me. It was the most intense search I've experienced since I came back from Canada in '08 and declared my bong at the Vermont border. They went through my pockets and backpack, asking me questions. As they talked to me, they opened every bag I had in my backpack and asked me why I had a bunch of empties. I told them souvenirs. Eventually, they pulled out one of the TrapLoc bags I had with Grove Bags; once they saw my picture on the bag, there was a shocking attitude change from the cops. They thanked me for smoking all my cannabis inside clubs and not taking it outside.

And boy, did I. I smoked a ton of cannabis as I celebrated my first 4/20 there. The whole thing is an extra joke since the date starts with days in Europe. But everyone was certainly willing to pretend that 4/20 was a thing there.

One of my main responsibilities for the week was judging flowers at the sophomore installment of The Canary Islands Champions Cup. There ended up being over 50 samples of flower across the indoor and outdoor categories. The top flower in the contest mostly stood well above the competition. Big Bang Creations took third prize in indoor with Monkey Berries. RTZ was the first runner-up with Zowah. Fresh Farm's rounded out the podium with their White Gold.

We'll have more coverage from my travels in the weeks ahead. [A]

## MUSIC

# CANNONS BLAST

Locals expect a big year post-Coachella

BY BRETT CALLWOOD



Los Angeles alt-indie-electro-pop band Cannons has just performed at both Coachella weekends, and we spoke to singer Michelle Joy between the two. We can at least confirm that their set at Weekend One was a resounding success, and we doubt that Weekend Two will go down any differently.

This is a band on the rise, local heroes-in-making who straddle the line between alternative and pop in a manner that suggests they can appeal to many markets without ever sacrificing their integrity. It's been that way from the beginning, when they formed at the end of 2012. Their journey has been organic.

"The mission since the beginning has just been to make music that we like to listen to, that we enjoy," says Joy. "Always keep it coming from the right place, and to grow together doing this project. Ryan (Clapham, guitar) and Paul (Davis, bass)

grew up together, on the same street, and have been making music together for a very long time. So they had this special connection. But they realized that they couldn't sing, so they looked for a singer; they found me on Craigslist of all places back then, and we wrote our first couple of songs without ever meeting."

The first fruits of their labor were uploaded to Soundcloud and people liked what they heard. The demand for more was high, so Cannons marched on. And that natural evolution saw it progress all the way to Coachella.

"I could not be happier with how our set went," Joy says. "I walked off stage and I was just filled with so much joy and appreciation for everyone on our team and all the hard work that we put into making that day happen. It couldn't have gone more perfect. It was our best ever performance, and that's what I was dreaming of.

Coachella was a dream come true to be there, and also a dream come true to put on our best show to date on our stage."

None of the members had ever attended Coachella before, so this was a first time experience in every way. They had performed at other festivals though.

"Once everything opened back up after the pandemic, our first show was Lollapalooza, which was a little crazy for us because we're a band that had success dur-

be able to catch anyone else's set," Joy says. "But we had our trailer next to Drama, who we've been fans of for a long time, so we finally got to meet them and they're really awesome. Sophie (Hawley-Weld) from Sofi Tukker, I got to meet her. I didn't get to see their set yet. Hopefully next weekend I'll be able to see both of their sets."

Meanwhile, Cannons just released the "Loving You" single, as they prepare to drop a new full length album.

"We have some more songs to come, and we've been working on an album that we're just about finished up with," Joy says. "This has been an incredible experience for us, because we feel like we've been just growing as a band with our work ethic and also our sound. So we can't wait to release these new songs that we've been working hard at."

"Loving You," she says, is fairly representative on the direction they've gone in with the new record.

"'Loving You' is a song that we decided to dedicate to our fans because, after a year of touring, we did about four tours last year, we did meet-and-greets every single time, and we got to meet all of our fans face to face and hear their stories," Joy says. "We were moved every single day by how much our music has affected people. So the lyrics to that song are expressing the love for our audience, for touring, for being on the road, for waiting for the night to come so we can dance together, sing together, forget about all our problems, and come together. It's been a very moving experience to see the diversity in our crowd. Cannons fans are all ages, races, genders, ethnicities, sexes, everything, coming together to one place and all connect on such a deep level. This has moved me more than anything has moved me in my entire life. It's really special. That's what 'Loving You' represents to us."

Though it all, and despite the fact that Joy is a Florida transplant, Cannons feels very much like an L.A. band – telling stories of this city.

"This is our environment that we've been writing in, and I feel like you can hear it in our sound," she says. "A lot of people say our music is great to drive to at night, through the city. Long drives. I think a lot of the lyrics also paint a picture of Los Angeles. The energy of the city exists in our music. Since the guys have lived here their entire lives, I do feel like even in the production and everything, it seeps in."

There's plenty more on the way, news that the group can't reveal just yet. But after a successful Coachella and with an album on the way, Cannons can shoot for the stars.

Cannon's "Loving You" single is out now. [\[A\]](#)

ing the pandemic," Joy says. "So a song we had previously released in 2019, 'Fire For You,' was used in the Netflix series Never Have I Ever. This series hit number one during the height of the pandemic. They used 'Fire For You' for the most pivotal scene in the whole show, and they used the whole song. So that shot our song up to number one on the song and TV Billboard charts. It ended up being what got every single record label reaching out to us, and then eventually signing with Columbia. Since then, we've played so many festivals – Outside Lands, Life is Beautiful, Summerfest, Electric Forest – I can't even name all of them right now."

Despite the fact that the bands are always super-busy on the day that they perform at Coachella, Cannons found time to make a connection. And a little Drama.

"It was a little hard the first weekend to



## ART

# MEET NATIVE FUTURES ARTIST SARAH ROSALENA

BY SHANA NYS DAMBROT



**S**arah Rosalena (Wixárika) is an interdisciplinary artist and researcher who merges Native craft traditions with futures technology in a bid to transcend colonial narratives. Her use of mediums and materials is informed by research into history and science, and reflective of personal, cultural, and societal experiences. Her new site-specific sculptural installation at LA State Historic Park, *For Submersion*—a project of Clockshop in partnership with The Chapter House—recalls that the park's location was the floodplain of Paayme Paayayt, the Los Angeles River. Decorating a river rock with mixed media Wixárika yarn-painting, before 3-D scanning and digitally fabricating the outdoor sculpture, Rosalena created an anachronistic object both of this world and from the future, squarely at the center of the current discourse on both Indigenous rights and natural resources—as well as the connecting the realms of textile and tech-based art practices. Interestingly, the LASHP installation was delayed twice due to heavy rainfall, but ultimately realized its function as a rainwater collector, and appeared to float in an area of the park itself designed to collect water and feed the aquifer.

Despite her connection to the earth,

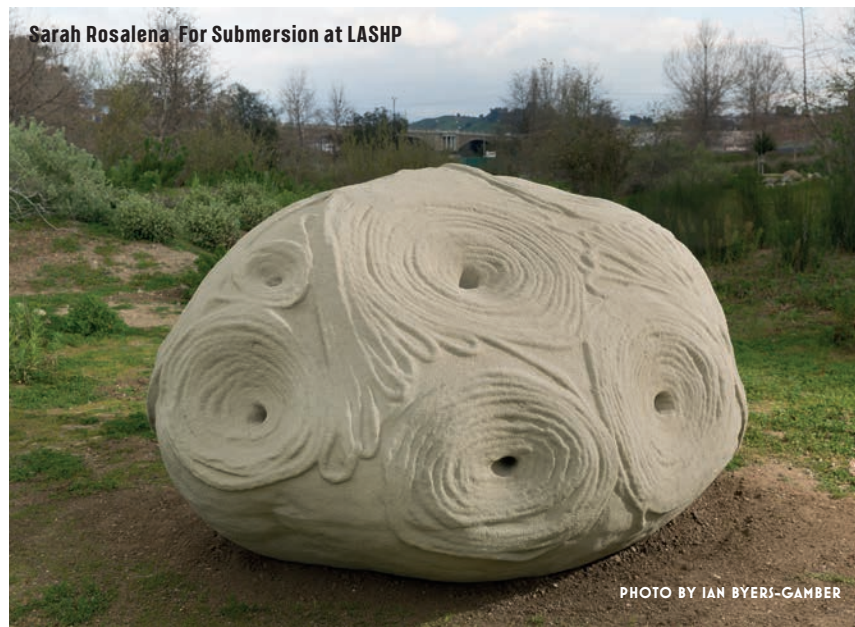
Rosalena's gaze often turns towards the stars. Her next exhibition opens on May 6 at the Mt. Wilson Observatory, inside the 100-inch Hooker telescope, examining women's labor and colonialism in the context of western scientific thought and the imaging of space. *Standard Candle* features a series of woven and beaded textiles made using computer code and based on images captured by the famous telescope. Her work in textile-based art also manifests in a series of narrative weaving sessions at the LASHP installation—and her interest in outer space further asserts itself in her current exhibition at MOCA Santa Barbara. In a series of textiles and ceramics Rosalena explores eight-pointed star motifs used in Wixárika patterns as a template for weaving images of stars, in hybrid forms created both by hand and by software.

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

**SARAH ROSALENA:** My work deconstructs technology with material interventions, creating hybrid objects that function between human/nonhuman, ancient/future, handmade/autonomous, beyond power structures rooted in colonialism. I am shaped by the origins,



Sarah Rosalena *For Submersion* at LASHP



character, and assembly of weaving.

**When did you first know you were an artist?**

When I was around 10, doing weaving and embroidery with my grandmother. I also started to play violin around that time and saw them both interconnected.

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

I have two major upcoming solo exhibitions: *Pointing Star* at the Museum of Contemporary Art Santa Barbara through July 30, and *Standard Candle* with LACMA at Mount Wilson Observatory opening May 6. In addition, my

Sarah Rosalena  
*Transposing a Form*, 2020,  
MMS-2 Enhanced  
Mars Simulant,  
bentonite clay,  
aluminum-based  
glaze, ceramic 3D  
print



PHOTO BY JENALEE HARMON

public work *For Submersion* with Clockshop is currently on view at Los Angeles Historic State Park until May 28.

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

I was born and raised in Northeast L.A. and support the Indigenous community here.

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

Yes, to become an art professor and pioneer computational craft.

**Web and social, please!**  
Sarahrosalena.com  
IG: @sarah\_rosalena. 📷

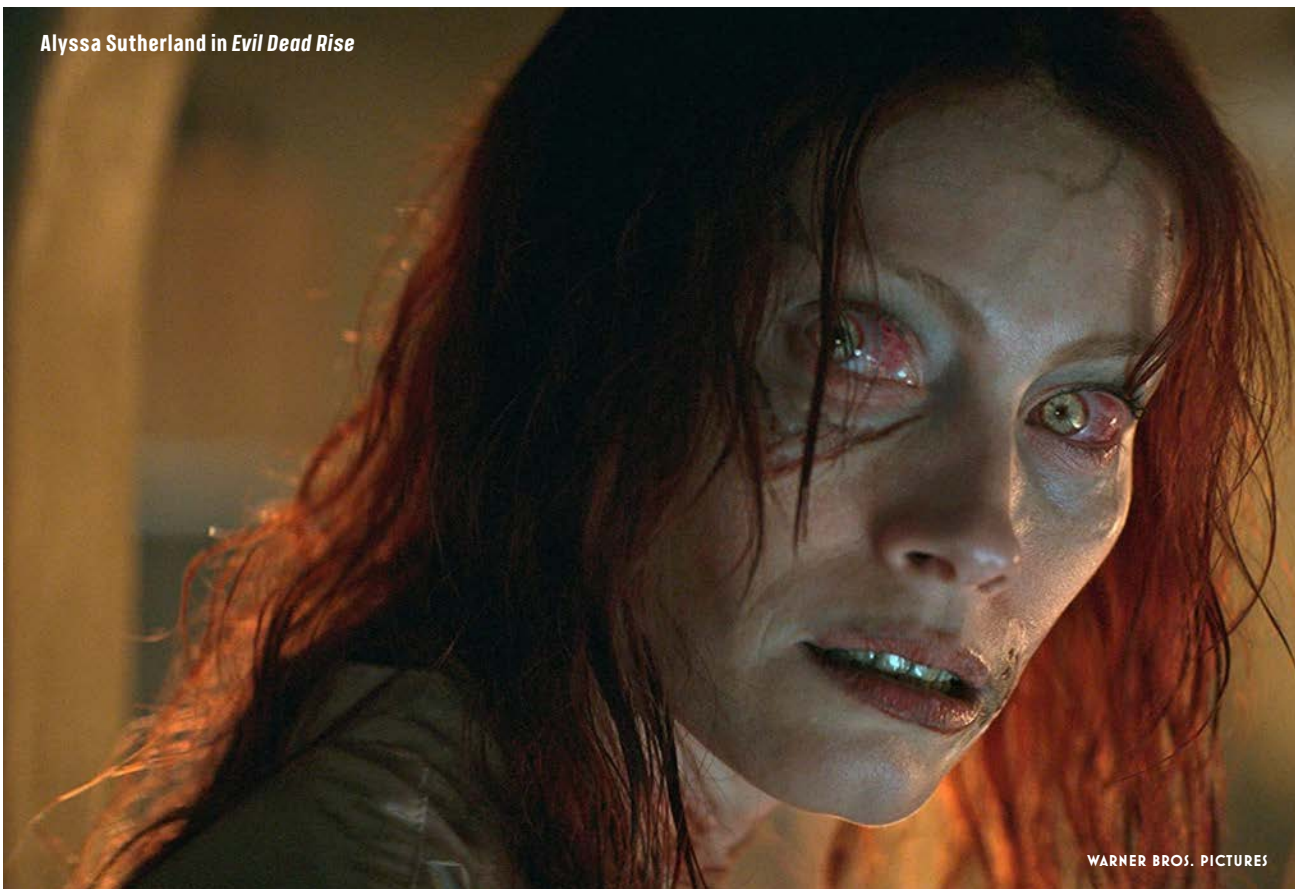
## ENTERTAINMENT

## LA WEEKLY MOVIE REVIEWS

Our critics on *Evil Dead Rise*, *Renfield*, *Beau is Afraid*, *Air* and *Super Mario Bros*.

BY LA WEEKLY

Alyssa Sutherland in *Evil Dead Rise*



Spring is here and the box office is blooming with big stars, big titles and big scares. From resurrected and reimagined horror, to animated gaming adventures to psychological nightmares and capitalist dreams, there's a mixed bag to dive into.

(All reviews here condensed for print. See LAWeekly.com for full stories).

### EVIL DEAD RISE

Written and directed by Lee Cronin (*The Hole in the Ground*), *Evil Dead Rise* takes Sam Raimi's *Deadites* from rural cabins to an apartment building in Los Angeles where a strange but oddly fa-

miliar book is unearthed yet again. The story follows Beth (Lily Sullivan) as she visits her sister, Ellie (Alyssa Sutherland), and her three kiddos in their dilapidated home. Newly abandoned by her husband and facing eviction, Beth isn't doing too hot when her eldest son Danny (Morgan Davies) discovers an old bank vault in the basement of their building, but once he excavates a book bound in human skin and a few dusty recordings of incantations, things really get messy.

The family must evade Ellie's new appetite for souls, all while the Book of the Dead is looking to increase its numbers. *Evil Dead Rise*'s claustrophobic atmo-

sphere is conjured by the close quarters on screen. There's limited space to run to, once mommy starts showing her love using soldering irons, with only a few rooms and no electricity.

The cast sells the blood-soaked outing with their strong performances, particularly Sutherland as Ellie. Once evil takes hold, her jerky movements, unflinching stare, and commitment to absolutely annihilating her own offspring is the perfect combination of off-putting and entertaining. Davies, Gabrielle Echols and Nell Fisher as her children also deserve praise for their ability to not only handle the material, but avoid the pitfalls of becoming kid clichés often seen in horror.

Robert Kirkman (*Walking Dead*) and enough blood to fill a swimming pool. So why does this satire turn out to be such a nasty mess?

The film stems from Universal's attempt to bring back its classic monsters, and it starts out promising enough. Renfi Id (Nicholas Hoult) gives us a recap on the origin of *Dracula* through the lens of Tod Browning's original film. Cage and Hoult are digitally inserted into the classic black and white footage, replacing Bella Lugosi and Dwight Fyre as the two protagonists, and it's a total blast.

When we catch up with Drac's henchman, he's in a support group for couples, only to find that his problems with Nosferatu aren't exactly on the same level as everyone else's. Someone's husband doesn't clean the dishes? Try scrubbing *Dracula*'s plate after he devours three corpses. It's a clever concept, but Renfi Id adds too many ingredients to the stew, including a procedural that could have been ripped from a CBS prime time drama.

Enter Rebecca (Awkwafina), a New Orleans cop trying to get revenge on the mafia that killed her father. The organization is led by Bellafrancesca (Shohreh Aghdashloo) and her son Tedward (Ben Schwartz), the latter of whom finds himself encountering *Dracula* in his underground lair. All these characters intersect as Renfi Id learns to become a better person, helps Rebecca take down the mob and sorts through his relationship with Drac, a slimy creature that gives Cage the chance to sink his teeth into long monologues and warm cadavers. If only the rest of the movie were as *tasteful*.

*Renfield* relies on craft to create atmosphere and tension, but the script proves it's possible to have too many things going on at once. McKay's other outings (*The Lego Batman Movie*) were packed to the brim with details, but this overwrought screenplay doesn't know how to mix gore with horror, or drama with guts, and all that stuff gets lost in a pool of gristle. (Asher Luberto)

### BEAU IS AFRAID

A few years back, writer/director Ari Aster broke the horror mold with his films *Hereditary* and *Midsommar*, his Polanski-inspired sense of dread and interest in psychological nuance bolstering a genre that was subsisting on paranormal scares and torture porn. He employs those familiar tropes in his latest horror-comedy, *Beau is Afraid*, but instead of utilizing restraint, which is his strength, he flings us down a wormhole of Freudian anxiety, nightmarish surrealism, and extreme hyperbole.

Although Aster's tireless ambition is on display, his slow-burn style is nowhere to be found in the A24 release. *Beau is*

*Evil Dead Rise* offers scalplings, stabblings, serrated attacks, dismemberments, mutilations, and every type of horror imaginable with a kitchen appliance. The film gets imaginative with its kills, while paying homage to its much beloved predecessors. The end result is a film that meticulously fits within the *Evil Dead* mythos and aids in its evolution as well. (Erin Maxwell)

### RENFIELD

Directed by Chris McKay from the story of *Dracula*, Renfi Id has a few things going for it – it's got the great Nicolas Cage in the part of Drac, a script from

a long, exhausting pilgrimage through one man's shortcomings ripped straight out of a Philip Roth novel and filtered through Clive Barker's imagination. It's a fairy tale rendering of adult hell. How can we imagine an alternate universe or utopia when our reality is so out of control? The swinging pendulum of philosophical absurdity has its moments, but Aster's self-awareness is so thick, it borders on embarrassing at times. While a filmmaker like Charlie Kaufman, whose inspiration looms large in this film, can effortlessly balance these two poles - the mortal and the surreal - Aster can only get halfway there. He forgot to include the human element.

There's a lot to admire here, regardless. The performances are incredible, particularly Phoenix, who's able to peek through Beau's docile reserve to reveal a genuinely suffering soul. He injects the movie with the compassion the screenplay lacks. For a lengthy film, it has a punctilious and rapid tempo (until the end, which is a slog). Yes, it's cool to be disconnected and to view the world through a lens of hyperreality (or "multiverse," as it's more popularly known), but this shouldn't lead to sensory exhaustion. (Chad Byrnes)

#### AIR

With *Air*, Ben Affleck's latest directorial effort, he accomplishes the near-impossible: he makes a pending business deal as compelling as a hostage crisis (*Argo*) or a bank heist (*The Town*). It's safe to say that this Affleck kid knows how to please a crowd (and not just in memes).

His latest is the true story of how a few ruffled executives at Nike gambled everything on a rookie named Michael Jordan by creating a sneaker around his persona (the Air Jordan) and, by doing so, changed the way businesses worked with athletes forever. But that's just the skeleton. At its core, this is a classic underdog tale about the American dream, believing in your instincts, and the risk it takes to jump off a cliff to see where you land.

If the movie has one issue, it's the subject matter. Following in a recent trend of filmic bios about entrepreneurs like Apple TV's *Tetris* or Showtime's abysmal *Super Pumped: The Battle for Uber* (which was so proud of its douchiness, it required a shower) this one suffers from a few scenes that are so melodramatic, you'll have to remind yourself it's a movie about shoes, not espionage.

It's a testament to Affleck's snappy directing and Alex Convery's compact script, which turn material that could easily be stodgy into something largely compelling. He injects every moment with an indelible charge, as if he's opening a curtain and whispering, "Check it out, this is how the sausage is made." Also, he goes all in on the nostalgia fac-

tor by dropping the needle with '80s hits by Cyndi Lauper, Bruce Springsteen, and Night Ranger, which not only stitch the scenes together, but give the narrative a fluidity it desperately needs.

The film is an obvious homage to capitalism, which is problematic at times, and watching a bunch of frumpy dudes in beige office isn't the cinematic equivalent of *Lawrence of Arabia*. But these are the same reasons the movie works; it sets itself up for failure, then ends up a real slam dunk. (Chad Byrnes)

#### SUPER MARIO BROS.

*Super Mario Bros.* has been one of the most popular video games for nearly 40 years, and watching the joyous, colorful new film concoction, it's easy to see why. It's not just that the story of two brothers getting trapped in a portal is fun for kids. It's the added notion that two brothers can stick together no matter what obstacle is in their path, even if it's a villain named Bowser. Directed by Aaron Horvath and Michael Jelnic, *Super Mario Bros.* gains a lot from its message of brotherly love.

Anyone who has played the game will recognize the callbacks, from the title card to the intro of Mario (Chris Pratt) and Luigi (Charlie Day), who arrive on screen to Koji Kando's original score. Against a backdrop of Brooklyn apartments, the pair set out on their very first plumbing gig, which suitably lands them in hot water.

When Luigi falls down a pipe and disappears, Mario embarks on a mission to save his brother from the clutches of Bowser (Jack Black), the turtle intent on taking over Mushroom Kingdom. With the help of Princess Peach (Anya-Taylor Joy), he learns to navigate this terrain, which has been made to look like a floating obstacle course. The animated levels are brought to life by Nintendo and Illumination Entertainment (best known for the *Despicable Me* and *Minions* movies), along with the characters Mario encounters along the way. There's a fight scene with Toad (Keegan-Michael Key), a showdown with Kong (Seth Rogen) and a finale with Bowser, all of which come together in a wonderfully appealing mashup.

*Super Mario Bros.*' plot is simple and its emotions are easy to understand - it's clearly geared toward kids - but it's also a wily adventure for all. When Mario eventually reconnects with Luigi, it's a moment that lands with the intended emotional bang, instead of the thud seen in other cartoon movies. It's a rarity in animation, and Horvath brings the right amount of depth to make us really believe in the brothers' relationship. As for the special effects? They're winners too. (Asher Luberto) [A]

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## LEGAL NOTICES

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Case No. 23STCP01012  
Superior Court of California County of Los Angeles, Stanley Mosk Courthouse located

at: 111 North Hill Street, Department 26, Los Angeles, CA 90012. Filed On 04/03/2023 -In the matter of petitioner Artemiy Reimich. 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. Court Date: 05/22/2023, time: 9:30 a.m., Located at Central Courthouse 111 North Hill Street, Department 26, Los Angeles, CA 90012. And a petition for change of name having been duly filed with the cler of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have his name changed from: **Artemiy Reimich to Artemiy Cooper**. 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 4.20.23, 4.27.23, 5.4.23, 5.11.23. Dated: 4.11.23**

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