

LAWEEKLY

THE 12 STRAINS OF
CHRISTMAS

SAY IT LOUD! AL SHARPTON
TALKS NEW DOCUMENTARY

CRUSTACEAN PAYS TRIBUTE
TO AN L.A. LEGEND

DECEMBER 23 - 29, 2022 / VOL. 45 / NO. 7
LAWEEKLY.COM



DANCING WITH THEMSELVES

AT THE JAPAN FOUNDATION, THE CAMERA BECOMES THE AUDIENCE THESE ARTISTS WERE MISSING

BY SHANA NYS DAMBROT



PHOTO BY TIM NORRIS

CALENDAR

GO EDITORS' PICKS

ARTS

THURSDAY, DECEMBER 22

Sound Bath with Karen Ahmanson at Matter Studio Gallery. Enjoy a yoga, breath, and therapeutic sound immersion, inside the gallery's abstract elemental painting exhibition by Toby Huss. Huss' intimate relationship with the movement of a fluttering line and the emotional expressivity of color and gesture create a charged environment perfect for activated contemplation. 5080 W. Pico Blvd., Mid-city; Thursday, December 22, 6-8pm; \$38; Exhibition on view through January 16; free; matterstudiogallery.com.

SATURDAY, DECEMBER 24

L.A. County Holiday Celebration at Dorothy Chandler Pavilion. The 63rd annual L.A. County Holiday Celebration returns live to The Music Center and offers Angelenos of all ages the opportunity to experience and honor the dynamic, rich cultures of the county. Enjoy a diverse lineup of L.A.-based artists including performances by choral groups, dance troupes and local artists. Not up for the crowds? Watch the show on PBS SoCal or stream on pbssoocal.org. 135 N. Grand Ave., downtown; Saturday, December 24, 3-6pm; free; musiccenter.org.

FRIDAY, DECEMBER 30

Erin Taylor: Bimboland at Stories Books. An astonishing debut poetry collection wrestling with desire, vulnerability, sex work and money from writer and poet Erin Taylor, Bimboland is an astute and confident debut, balancing, in their blistering and tender style, their life as a sex worker and socialist politics. The poems are full of desire and vulnerability, insight and calls to action, both personal and societal. You can get lost in the insatiable pace of their words and the way in which you feel, as they feel, "powerful yet somehow / nothing." 1716 W. Sunset Blvd., Los Feliz; Friday, December 30, 7pm; free; storiesla.com.

NEW YEAR'S EVE:

Polartropica's New Year's Eve Honeymoon at Cakeland. A unique, ethereal synth psychedelia

musical experience combining exquisite melodies, dreamlike classical string arrangements, and shimmering vocals anchors a special two-part performance with tea, treats, burlesque, and light cosplay created exclusively for Cakeland's immersive art space — a walk-in sculptural environment made of frosted cake, mirrors, sweet surprises and sharp fangs. 936 Mei Ling Way, Chinatown; Saturday, December 31, 6-8:30pm & 9pm-midnight; \$25-\$40; instagram.com/cakeland.la.

MUSIC

DECEMBER 23-29

Social Distortion Belasco

After a run of shows at the nearby House of Blues in Anaheim, and then a last minute show-stealing appearance at KROQ's Almost Acoustic Christmas, SoCal punk icons Social D are closing out the year with a run at the Belasco in L.A. proper. 7 p.m. on Thursday, December 22, Friday, December 23, and Wednesday, December 28 at the Belasco, \$50+, livenation.com

Fear Alex's Bar

Lee Ving and his politically incorrect troupe of

rabble rousers Fear play two "Fuck Christmas — Have a Beer with Fear" shows in Long Beach, and they've assembled two great bills. N8NOFACE is there on Thursday, as are Penalty Kill and Stormhouse. On Friday, we get Niis, the Mainliners and Upper Downer. Sweet! 8 p.m. on Thursday, December 22 and Friday, December 23 at Alex's Bar, \$51.50, alexsbar.com.

Skirtboy The Smell

Skirtboy define themselves on Facebook as a, "gender-defying alternative-indie band started by life-long friends and LA-locals." Sounds like perfect way to fill that awkward time between Christmas and New Year. Bad Sweater and Cold Cut also play. 9 p.m. on Tuesday, December 27 at the Smell, \$10, the smell.org.

Jetboy Whisky A Go Go

Jetboy were once considered a band on the rise on the Sunset Strip. Nowadays, they're considered one of the scene bands that didn't quite get there. What remains consistent is that they have a ton of great tunes, and a show at the Whisky will always be a riot. The Raskins, Hellgrimm, American Jetset, Rodg, the Borrowers, and Mr Dinkles also play. 6 p.m. on Thursday, December 29 at the Whisky A Go Go, \$20+, whiskyagogo.com.

FOOD

CRUSTACEAN PAYS TRIBUTE TO AN LA LEGEND - ANNA MAY WONG

Helene An Reopens the Beverly Hills bar

BY MICHELE STUEVEN

Still evolving after 22 years, Helene An is paying homage to famed Asian American actress Anna May Wong with the reopening of Crustacean's bar now christened The Anna May Bar.

Considered the first Chinese-American movie star in Hollywood, Wong was born to second-generation Taishanese Chinese-American parents on Flower

Street near Chinatown in 1905 and grew up on Bunker Hill. She was discovered at Hollywood's Ville de Paris department store by Metro Pictures and appeared in Alla Nazimova's film *The Red Lantern* in 1919 at the age of 14. She went on to appear in a supporting role opposite Douglas Fairbank in *The Thief of Bagdad* in 1924, and more than 60 films including silent pictures after that.



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Tired of being both typecast and passed over for lead Asian character roles in favor of non-Asian actresses, Wong left Hollywood in 1928 for Europe. In 1930 she returned to Hollywood, and continued to struggle for leading roles until her death in Santa Monica at the age of 56 of a heart attack. In October, her visage was issued on the Anna May Wong quarter by the U.S. Mint, as part of its American Women Quarters Program that also includes trailblazers like Maya Angelou and Dr. Sally Ride.

The Crustacean bar, which had been closed since the pandemic, has reopened as the Anna May Bar, features a new menu composed of Crustacean classics as small plates, including An's famous garlic noodles and tuna cigars, as well as new tapas like portions of salmon sashi-

mi, crab toast, crab legs and steamed vegan dumplings. There's also filet mignon satay, spicy chicken meatballs and a Jenga-style plate of eggplant fries, an invention to help get more vegetables into her grandson. Both the bar and the dining room menus lean vegan-forward, with the beet tartare in a yuzu vinaigrette and avocado, a special delight.

The signature Anna May cocktail is a blush of Dos Hombres mezcal, Aperol, Peychaud's bitters and champagne yuzu foam crowned with gold leaf. Another new cocktail that toasts the woman who increased positive representation and more multi-dimensional roles of the Asian community is the Midnight Caller, made of Song Cai Vietnamese gin, sake, Butterfly Tea and lavender bitters. [E]




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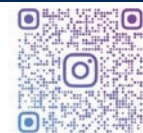
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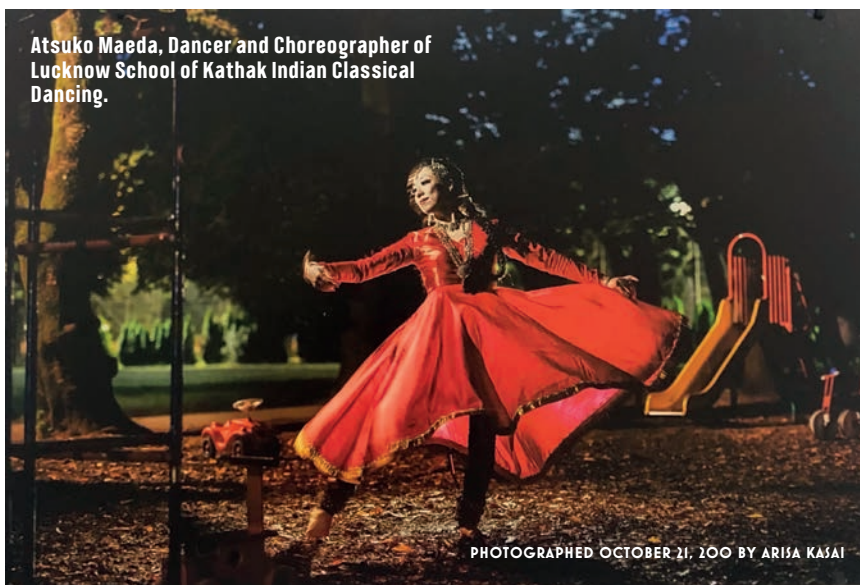
ANGLE_REAL_ESTATE

ART

DANCING WITH THEMSELVES: INTIMATE PHOTOGRAPHS OF PERFORMERS AT HOME IN LOCKDOWN

At the Japan Foundation, the camera becomes the audience these artists were missing

BY SHANA NYS DAMBROT



Atsuko Maeda, Dancer and Choreographer of Lucknow School of Kathak Indian Classical Dancing.

PHOTOGRAPHED OCTOBER 21, 200 BY ARISA KASAI

Dancing *Extraordinaire: Japanese Entertainers Under the Pandemic* is a vibrant, intimate photography and video-based project that documents the Covid lockdowns of 2020 and 2021 through the experiences and private worlds of an eclectic cohort of Japanese performing artists, and the photographers who missed shooting them as much as the dancers missed their audiences.

As we in Los Angeles know all too well, every corner of the entertainment world was catastrophically, almost completely decimated by the pandemic. The dreaded virtual pivot aside, the rug was

dramatically pulled out from under not only actors, dancers and singers, but the entire ecosystem of venues and production teams, as well. But there was a special dimension of sadness — emotional as well as economic trauma — for those personalities who breathe life in from the energy of a crowd, the feeling of an audience, the atmosphere of a stage.

And of course, many of such performers also teach, in a reminder that not only theatrical, concert and club venues, but also schools, athletic competitions, festivals, conferences, sports, and film productions all came to a prolonged standstill — and this affected the photog-



ARISA, Afro Dancer.

PHOTOGRAPHED JULY 24, 2020 BY SHIZUKA MINAMI



Atsushi Haruta, Actor.

PHOTOGRAPHED DECEMBER 25, 2020 BY MAIKO MIYAGAWA

raphers and videographers whose work was to document these events as well. When their life's work was to chronicle public happenings, they were at as much of a loss as the performers themselves. All of which formed the inspiration for the Japan Foundation's poignant but ultimately uplifting and slightly surreal current exhibition based on the project — *Dancing Extraordinaire* — spotlighting not only extraordinary performers, but the extraordinary circumstances in which they found themselves.

Beginning in July 2020, freelance photographers Arisa Kasai, Shizuka Minami and Maiko Miyagawa began taking these portraits, visiting about 20 dance-based artists in their homes and neighborhoods over a period of about seven months, documenting not only the relatable situation of working while confined to their homes, but the very human range of emotions from joy to

longing, loss to hope, pride and loneliness they were experiencing — giving them each the chance to express it all in the best way they know how, through their art.

Shizuka Minami's "Chiaki, dancer. August 5, 2020/Neighborhood community center," and "Hayate Masao, action film actor and director and parkour coordinator. November 11, 2020/Funabashi Shinsui Park, Chiba Prefecture" both give a more raw, action-centered and urban inflection to her portraits. In fact, while many of the series subjects do invite the photographers, and by extension, their audiences, into their homes, many chose to do the piece in local outdoor locations, again mirroring the ways in which we spent our first tentative steps back outside getting to know our neighborhoods all the better, while also finding them strangely, cinematically, affectingly empty.



BABIE NO BITCH, Madam, Drag Queen and Showgirl.

PHOTOGRAPHED FEBRUARY 5, 2021 BY ARISA KASAI



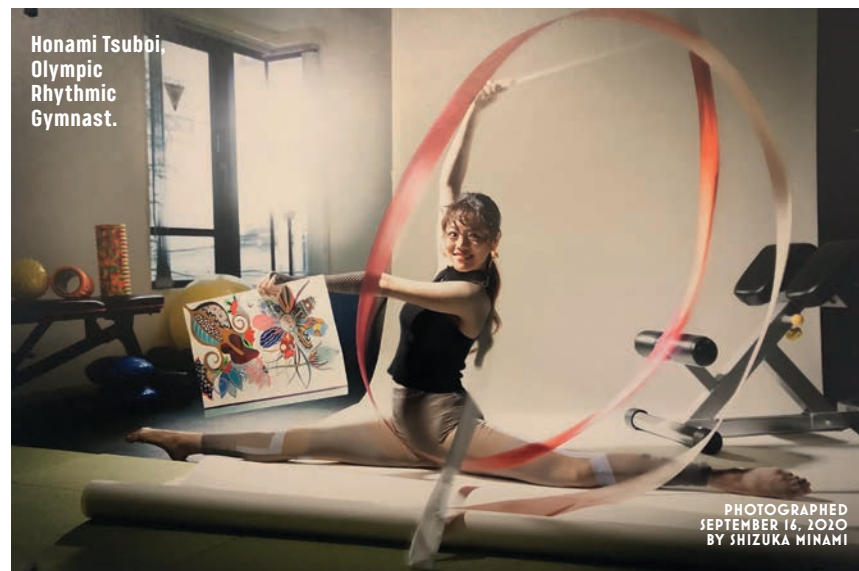
Chiaki, Dancer.

PHOTOGRAPHED AUGUST 5, 2020 BY SHIZUKA MINAMI



Dai Matsuoka, Butoh Dancer.

PHOTOGRAPHED SEPTEMBER 23, 2020, BY ARISA KASAI



Honami Tsubbi, Olympic Rhythmic Gymnast.


PHOTOGRAPHED SEPTEMBER 16, 2020 BY SHIZUKA MINAMI

Maiko Miyagawa's "Kazami Nagasawa, dancer and choreographer. December 23, 2020/Neighborhood street near his home" features a marvelous posed shot in an empty, sign-painted intersection, a sliver of blue sky above, and no one else in sight; and her capture of "Atsushi Haruta, actor. December 25, 2020/At home" stars the most adorable human ever and his obviously beloved cat keeping their spirits up. Her iconic capture of "Takamasa Fujima, traditional Japanese dancer. September 29, 2020/Entry hall to rehearsal room" is like a hallucination, as an outsize and perfectly adorned demigod figure overfills a common room and seems to take flight in place.

The timeless drama of the classic swirl of bright red dress in Arisa Kasai's "Atsuko Maeda, Dancer and Choreographer of Lucknow School of Kathak Indian Classical Dancing. October 21, 2020/Neighborhood park" contrasts

with her shot of "yamadori, pole dancer. January 12, 2021/At home," in which the dancer set up her practice pole in the corner of a bedroom. This is one of the series' most charming motifs — the visibility of apartment clutter like kitchens and bike racks in the backgrounds of the makeshift home stages. Her "Dai Matsuoka, butoh dancer. September 23, 2020/At home" is both eerie and sweet, as the foregrounded children's and wall drawings, earthy palette, and oblique light give the image a dreamlike, haunting quality.

Each portrait in the series comes with a full bio of the dancers, a moving personal quote, and a late-2022 update about how they're doing now. Spoiler alert: They're thriving.

The exhibition is on view at the Japan Foundation, 5700 Wilshire Blvd., Miracle Mile, through Feb. 25; free. Visit jflalc.org for more information. 



Kazami Nagasawa, Dancer and Choreographer.

PHOTOGRAPHED DECEMBER 23, 2020 BY MAIKO MIYAGAWA

ENTERTAINMENT

SAY IT LOUD!

Al Sharpton Talks New Documentary and his Lifelong Fight for Justice

BY LINA LECARO



Reverend Al Sharpton has been a prominent voice on the subject of racial discrimination since the early 1980s, but his brash and vociferous style wasn't always embraced by the public or the media. In the new documentary, *Loudmouth*, co-produced by John Legend, the preacher and activist looks back at his work, his highs and lows, and even some of his missteps, to provide an enlightening history lesson that informs the fight for racial justice we still contend with today. We spoke with the civil rights icon about the film, his work and his inspirations.

LA WEEKLY: I absolutely loved *Loudmouth* and learned a lot.

REV. AL SHARPTON: Oh, thank you. Yeah, I think one of the things that is important to me, is that the country needs to understand that racism was not just a Southern dish. A lot of people that have seen the screenings have been absolutely shocked that things like this were going on in New York and other Northern metropolises. And it's not even actors. This is the actual footage [from the Howard Beach Queens march]. And for people to not have any apprehension of standing in front of a camera, calling us the N word and throwing watermelon, it shows you a lot.

It happened and it's what you were fighting against. So how did this documentary come about for you and why did you decide to participate?

Kedar Massenburg, who used to be the president of Motown Records, came to me with John Legend and said they wanted to do a documentary about how the media dealt with race, with me as a central figure in the '80s all the way till now. They felt that I represented the bridging in terms of time. They said, you will have no editorial control. You'd risk whichever way we want to do it and we're going to use a white director because we want to do it through the lens of somebody white. I thought about it for a couple of days and I came back and said I'll take the risk. And I'll do the interview. So I did it based on my faith and the integrity of John Legend and Massenburg.

What is your take now that you've seen the completed product?

I think they've told the story. I think that obviously there are more things that I could have included, but it would be a five-hour documentary. I'm impressed with it. They packaged it well. Also, they gave it balance showing why I did what I did, whether you agree or not, and what I was thinking and what we were

facing. They got footage that was amazing to me. I never saw that footage of my mother until I went to the screening. Oh, and the footage of James Brown and I in his office... that moment, I don't know where they got that from.

You were so young. I actually met you like almost 30 years ago at an event that Rick Rubin threw at Hollywood Forever Cemetery for Def American Records. It's interesting, because you have such a connection to the music world. Can you speak to that?

I think in order to have any serious attempt at social change, you must impact the culture. Me being blessed to have a father-son relationship with James Brown, who ended up being the patron saint of hip-hop, it gave me instant credibility with hip-hop artists.

Dr. King in Atlanta or Montgomery could send out a press release, and have a church rally. And that would mobilize the town. Reverend Jackson, who was one of my mentors, born in Greenville, South Carolina, same thing, church rally precedent. I was born in New York, where you were competing with the Broadway lights, and Wall Street, World Trade Center. You had to be loud and theatrical to get attention in New York. So a lot of what I did was my strategy and my basis, I learned from Reverend Jones and Jesse Jackson at all, but my styling - I'm growing up within the same three years of Russell Simmons age, Spike Lee's age. And we are all from Brooklyn and Queens and knew each other, so we were styled and modeled in a way that fit the culture of that time.

Coretta Scott King was really part of your evolution in the way that you did the things as you evolved and grew up.

She said 'You can be brash Al, without using that language,' like we used the N word and the C word... She said, you don't need that. 'You can be dramatic without being that, because that's offensive to some people.' And I said, 'Okay, I understand.' And I think that she was not against my being aggressive in terms of sittings. Because her husband did that. She was just saying, 'Don't do it if you can't be inclusive.'

Watching the doc, you see that history keeps repeating itself. How can we find hope? At the end, you did give us some reminding that even though we take steps back, we have taken a lot of steps forward. Do you still have hope?

With all of the nights in jail, getting stabbed and all of that, when I started, we couldn't have dreamed of having a Black president or a Black vice president. I've seen too many things happen for me not to have hope. I understand that defeats come with victories, and you've just got to keep fighting.

I'm glad you're still fighting. One of

the things that kind of becomes clear is that whenever we make progress, people become uncomfortable with the change and they fight it. With Barack Obama becoming the President, then we got Trump.

There's always gonna be a backlash. And it's sad. It's maddening. But if you understand the patterns of history, you prepare yourself for it.

I watch you on MSNBC a lot. You provide some really good insight and context for what we are dealing with now. But how can we still hold hope for true equality when we are dealing with Donald Trump and people that still follow him? They are holding on stronger than ever in some ways.

They are, but we beat 'em. Biden beat Trump, and we just have to continue to fight and beat them. People need to see this documentary to understand Trump. Now what I mean by that is, in Queens when they were throwing the watermelons at us and calling us the N word, that is the mouth from where Trump was born and raised. Trump understood how to target into that racism because he grew up on that side of New York. And if you see that, Trump was already fully grown. He's 19 years older than me. So that's where Trump got it from. When Mayor Koch was calling us poverty pimps, that is the kind of politics that we knew in New York, that Trump nationalized, and that made him the President of the United States.

Watching it, it's pretty clear race problems have always been there, but many didn't want to see. That's why years later George Floyd was so important because technology captured it on film. The world seeing that, it woke people up. I hate that the word woke has become negative to some because I think it's a perfect word to describe how a lot of people really came to understand what was always there.

It also shows that a lot of us have been in this for a while. Because I can't tell you when I started getting access to the White House with Barack there, and got my talk show on MSNBC, some conservatives said well, 'he ain't gonna march no more, he ain't gonna do this no more now that he got access to White House.' But I did Trayvon Martin, Ferguson, all of that, while Barack was President. I led the marches while I was at MSNBC, because I believe in this. I don't have to do that anymore. But I do have to do it for me. If it was just for attention, I'm on TV and radio, I get attention every day. I do it because it's a strategy that you've got to be able to live pain and put it out there. So people understand what we're fighting.

This interview was edited for print. See the full conversation on LAWeekly.com. [A]

MUSIC

THE TWO WORLDS OF KATERY

BY BRETT CALLWOOD

Mexican singer, songwriter and actress Katery is very much a renaissance woman. Since elementary school, she's been hooked on performing whether that be in the form of acting or creating music. In the end, why choose?

"When we got in the final grade, all the kids did musical theater," Katery says during a Zoom interview. "They were doing really good plays. It was impressive. I was 11, and I wanted to do that for the rest of my life. Two years later, I got to do it because I was in the final year and oh my god, the feeling of being on a stage for me, it was incredible. This is the thing that I need to do to be happy. It was beautiful. Since then, with my family, I was like, 'hey, please, take me to acting classes, take me to singing classes, please, please, please.' My father and mother tried to do that and they did it, but they didn't know anything about that world. It was quite difficult for them to know, 'this school is right, what should we do next?'"

Still, they encouraged her by introducing the fledgling artist to the likes of Pink Floyd and Queen. When she was 14, Katery was taking acting, singing and even drumming classes as she endeavored to get a rounded artistic education. Then she got a break.

"I got an audition for a TV commercial here in Mexico," she says. "It was my first audition and it was incredible because it was like, I got it. My first audition and I got it."

Katery relocated from Mexico City to Los Angeles in 2019 and was here for about a year before COVID ruined everyone's plans.

"When I moved there, I was studying at Lesly Kahn acting class," she says. "It was really cool, but then I needed to come back home and be safe. I went to India to visit – I just came back. My album is about empathy and compassion, and that we are the same. We are the mirror of ourselves and we can see it in the other one. For me, India was like, 'yeah, I need to know everyone there. I need to understand Hinduism and Buddhism because maybe there's something that they do and they know that I don't. So I need to

go there.' Also, it was funny because two of my favorite people are from India but I met one in L.A. and the other in New York. But that's another story."

Besides the inconvenience of the pandemic, Katery returned to Mexico to promote a short film she appeared in – *Díaz*, directed by Mauricio Ochmann. For the most part though, she grabbed the opportunity during the lockdown to knuckle down on her music, and find her sound.

"I would say that I like to experiment with different genres," she says. "Like, I like electronic music but my music is not full electronic music. I also like to play with different instruments from around the world. In this case, sounds from Middle Eastern or Indian music. I mix genres. Also on this album, we have rock because I wanted some drums there. So rock, electronic and pop, I could say."

Katery's new album is called *Undoubtedly Intertwined*. Prior to that, she released *Muses* and *Muses II* – one EP of covers that she split into two.

"It's all covers by people like Ariana Grande," she says. "*Undoubtedly Intertwined* is the album, and 'Two Worlds' is the first single. It's nine songs, and the first is 'Two Worlds.'"

Ah yes, that new single. There is a complicated narrative running through her single releases that even when speaking to Katery about it, only gets more muddled. She swears that as more songs drop, everything will clear up.

"My message is to tell the people that we can save the world together," she says. "That's the message of the whole album. So for this introduction of the story, I just wanted to explain that we are two groups of people. The first one, we are these cyborgs that are looking for time capsules in these different civilizations. Post-apocalyptic civilizations and planets, all around the universe. When we get to this dystopian planet, it's Earth, and we get to know these hooded people. We think they want the time capsule but they don't, they want to murder another guy because that's the bad guy. I'm giving you a lot of information, but all this information is going to be in the other videos. This is only the introduction of the story.



COURTESY OF ERIC ALPER

You can see the characters, and that they are two different groups of people. That's all. That's the information that you need now."

Wowzers. Take a bite out of *that!* Oh, but she's not done.

"Also, we all have different perspectives," Katery says. "We are not bad or good. That's one of the points that I want to tell the world. One of them is from the future, because she knows what's going to happen. It's myself, from the future. I'm giving out spoilers now."

Cyborgs, time capsules, murder, dystopian planets and future Katery? Ok then. The album was recorded in Mexico during the pandemic, with collaborator Milo Campos.

"We composed it and produced it to-

gether," says Katery. "But the lyrics are all mine."

At the moment then, acting is taking a backseat. That's how Katery is achieving balance.

"I feel that it's in stages," she says. "From age 16 to 22, I was into just acting. Because of the pandemic, I was like, 'ok acting needs to wait.' There's not a healthy way to be in a set and everything. It's not going to happen in this moment. So maybe that's why it was easier to finish this album, because I was into music. That's the only thing I had to do. But yeah, it's difficult."

This is where his focus is, so keep your eye out for more new releases in the early part of 2023.

Katery's "Two Worlds" is out now. **[E]**

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CANNABIS

THE 12 STRAINS OF CHRISTMAS

The often imitated but never duplicated list of holiday heat is back to help you spark something way more fun than a yule log on YouTube

BY JIMI DEVINE



The 12 Strains of Christmas is back for 2022!

As is tradition, with this list we present a holiday-size helping of the heat we've found the past couple of months following the harvest and trips to scope out the marketplaces in Vegas, abroad in the

Canary Islands and Thailand.

The 12 Strains of Christmas also is our most extensive flower list of the year. It's always a pleasure to highlight some killers so they have one more thing to share with their families during whatever holiday they might enjoy together.

Here are the strains you should leave



out for Santa in 2022.

Red Pop - Royal Key Organics

As with many strains from breeders that offer as extensive a catalog as Exotic Genetix, it can take a couple of years to get the full wind in their sales. Red Pop has had a fantastic 2022. Its offspring, Red Runtz, is entering its own hype wave, but the Red Pop is still elite and 2022 was the first year many had the chance to try it. Our favorite pheno belongs to Royal Key Organics in Humboldt County. It smells like butter popcorn with cherry Kool-Aid sprinkled on top.

Zkittelz - Alien Labs

The Alien Labs rendition of Zkittelz is tied with IC Collective for the best Z terps we've ever seen grown outside of Mendocino County. We got our first peek at it during Las Vegas Heat Quest on MJ Biz Con Eve. As people approached us with their versions of Z throughout the week, nothing else came close. Back home here in California, few can produce Z terps at this level commercially.

Flowers of Zion - Fidels

On the heels of his self-made docuseries and summer win at the Transbay Challenge I threw in L.A. for his KMZ, Flowers of Zion is the next one to keep an eye on from Fidel. The Flowers of Zion brings together Garlic Cocktail with Symbiotic Genetics's timeless classic Mimosa. With his cultivation site operational, expect to see even more of Fidels Flower throughout the state.

Banana God - Simply Adam

Masonic Seed Co and The Compton Landrace took top honors at Ego Clash a couple of weeks ago on the eve of The Emerald Cup's Harvest Ball, thanks to some ultra elite hash from Simply Adam that topped the uber competitive contest where many of the world's best hash makers score each other. The Banana God is a pairing of Wilson and Banana OG.

Cap Junky - Capulator x Seed Junky

A collaboration between two Los Angeles heavyweights, Capulator and Seed Junky's CapJunky was certainly a favorite for us in 2022. It's among the gassiest offerings from with breeder and is an absolute ripper. It has limited availability in town, but you can score some at Peace of Green at 1155 East Pico Blvd., in DTLA.

Stardawg x Gelato 41 - Doja Pak

Ever since we first covered the original RS11 drop in LA a couple years back, it feels like you'd need one of those NASA cameras that tracks the rockets after launch to keep pace with what they've been up to. While strains named after art supplies and animals are dope, we think the Stardawg x Gelato 41 was a pinch underrated during the hype storm this year and wanted to give it some extra love.

Blackberry Gary - Serge Cannabis x Powerzzup

Arguably the biggest strain to drop in California this fall, Blackberry Gary has lived up to the hype. The rare collaboration from Powerzzup is an absolute killer. Most of the Cereal Milk and Gary Crosses out there are from reversals, but Serge was able to work with the real gear and get the Powerzzup team's blessings on the final product. It carries on the flavor and impact tradition of the Gary Payton line.

DEO - 580

580 is the most underrated strain from Deep East Oakland Farms. Everyone is tripping balls. I'm not saying it's RS or Zoap, but saying it's not special is batshit crazy to me. It tastes so much different from the rest of their pack. Now I love me some dessert weed, but the smell of nail polish is one of my favorite things. The freshest batches of 580 have it in abundance. It smashes into your sinuses when you open a bag.

Red Bullz x Fishscale - High Rhythm Farm

The Santa Cruz-hunted version of the Compound Genetics heater was certainly on the podium for us at The Emerald Cup Harvest Ball. Few things came close in the quality of the terpene or look. The impact was great, too, when we got the chance to try it. We highly recommend keeping an eye out for this one.

Prism OZ - Cipher Genetics

Cipher Genetics is the newest project from Compound Genetics founder Chris Lynch. Our favorite offering from the launch drop is looking to be the Prism OZ. While we haven't seen the finished product yet, we're very excited for the recipe of SFV OG x (Zkittelz x (Zkittelz x Gelato 41)). We're convinced it'll be

a heater, much like a lot of Lynch's past classics.

OZ Kush BX1 - 3rd Gen Family

Numerous companies in the cannabis space got their start with a pack of 3rd Gen Family's Dying Breed Seeds, and one of the strains that launched the most or helped take things to a new level was OZ Kush. It brought together the Eddy OG and Zkittelz and the first packs sold five years ago. As I look at their current lineup, if I'm a cannabis company desperate for an epic house flavor to help me stay afloat in the darkest times ever for the marketplace, I'm buying as many

packs of OZ Kush Bx1 seeds as I can and finding myself a little bit of hope.

Double Dawg - Dr. Dope Bangkok

On our recent adventure to Thailand alongside High Times and High Rise T,V we went to a ton of spots and looked at a bunch of Thai weed. With the exception of the 100 Hands at Phandee in Japan Village in Bangkok, none of it could compare to what Dr. Dope was doing. I would say thanks to Dr. Dope's Double Dawg, the best weed I've seen grown in Thailand is better than the best weed I saw grown in Las Vegas during MJ Bizcon last month. That was absolutely

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