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**DANNY ELMALEH BRINGS
WELLNESS TO WEST ADAMS**

**THE CANNABIS TRENDS
WE'RE LEAVING IN 2022**

**TONY MARSH CERAMICS
AT THE LONG BEACH
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ANGLE_REAL_ESTATE

DODGERS MUST DECIDE BAUER'S FATE AFTER REDUCED SUSPENSION

Accusations of sexual abuse derailed the superstar pitcher's last two seasons, but the MLB reduced his suspension, putting the Dodgers in a position to either keep him or cut him.

BY ISAI ROCHA



TREVOR BAUER/YOUTUBE

The Dodgers have until January 6 to decide if pitcher Trevor Bauer will be retained or cut after a reduced suspension on Dec. 22 made him eligible for reinstatement.

A neutral arbitrator decided to reduce the 324-game suspension handed down by MLB to 194 games in the aftermath of sexual assault allegations that Bauer was ultimately not charged for.

"We have just been informed of the arbitrator's ruling and will comment as

soon as practical," the Dodgers said in a statement provided through social media.

Bauer has already been credited with serving 144 games of the suspension during the 2022 season and can be reinstated immediately, however, the Dodgers would not owe him payment for the first 50 games of the season.

Should the Dodgers decide to not bring him back, they would still be required to pay Bauer the remaining \$22.5 million in his contract for 2023.

In 2021, the Dodgers and Bauer agreed to a three-year \$102 million contract, and Bauer's total losses after the suspension are an estimated \$37.5 million.

"While we are pleased that Mr. Bauer has been reinstated immediately, we disagree that any discipline should have been imposed," Bauer's representatives said in a statement. "That said, Mr. Bauer looks forward to his return to the field, where his goal remains to help his team win a World Series."

MLB said it felt Bauer's suspension for the 2023 season should have remained untouched, but said it would respect the decision made by independent arbitrator Martin Scheinman.

"While we believe a longer suspension was warranted, MLB will abide by the neutral arbitrator's decision, which upholds baseball's longest-ever active player suspension for sexual assault or domestic violence," MLB wrote in its statement. "We understand this process was difficult for the witnesses involved and we thank them for their participation. Due to the collectively bargained confidentiality provisions of the joint program, we are unable to provide further details at this time."

In February, the Los Angeles District Attorney's office said it declined to file charges against Bauer and the accusations made in 2021, stating the evidence was not enough to "prove the relevant charges beyond reasonable doubt."

Investigators for MLB conducted its own investigation, which led to the original Bauer suspension decision after it deemed the allegations violated the league's domestic violence policy. Under the MLB domestic violence policy, a player does not need to be charged or convicted in order for the league to enact a punishment.

THE QUEEN MARY REOPENS TO PUBLIC FOR FIRST TIME SINCE 2020

The Queen Mary in Long Beach has reopened to visitors after being closed down since 2020 due to the COVID-19 pandemic and necessary repairs.

The world-famous ship officially began letting people back onboard December 15, with its celebratory free tour dates quickly selling out up until January 15.

"I am thrilled to welcome visitors back onboard the Queen Mary and share the beauty and history of this landmark with our community once again," said former Long Beach Mayor Robert Garcia. "I thank our city staff for their dedication throughout the critical repairs process to ensure the ship's safety and preservation."

In June 2021, the city worked with a team of marine engineers to identify critical repairs needed to restore the Queen Mary. Among the repairs were the addition of an emergency generator,

the removal of 20 deteriorating lifeboats that used to hang from the top deck, installing safety-related platforms within and installing a bilge pump system that moderates the ship's water levels.

The Long Beach city council approved \$2.5 million for repairs in 2022, as the city regained control of the Queen Mary after being leased for the last 40 years.

Work on the ship began in late February, keeping the ship from opening even after COVID-19 lockdown restrictions were lifted in California.

In conjunction with the reopening, the Queen Mary announced a \$150 annual membership program, which includes a year's worth of general admission, two-day passes, presale access and discounts toward the ship's special events.

HARVEY WEINSTEIN FOUND GUILTY OF RAPE AND SEXUAL ASSAULT

Former film producer Harvey Weinstein was found guilty of three charges related to sexual crimes on Monday, December 19.

Weinstein, 70, was found guilty of one count of rape, one count of sexual penetration by foreign object and one count of forcible oral copulation, after a weeks-long trial at the Clara Shortridge Foltz Criminal Justice Center in downtown L.A.

While Weinstein faced seven charges from four women, only three of those charges from one accuser reached a conviction.

"Harvey Weinstein forever destroyed a part of me that night in 2013. I will never get that back," the woman identified as Jane Doe 1 said through a statement provided by her attorney. "The criminal trial was brutal. Weinstein's lawyers put me through hell on the witness stand. I hope Harvey Weinstein never sees the outside of a prison cell during his lifetime."

One of the defendants was Jennifer Siebel Newsom, the wife of Governor Gavin Newsom. The first lady of California testified in the trial, accusing Weinstein of raping her at a Beverly Hills hotel in 2005.

The charges related to Siebel Newsom did not reach a conviction, and the filmmaker said the trial gave her "a window into an incredibly broken system."

"Harvey Weinstein will never be able to rape another woman," Siebel Newsom said in a statement. "He will spend the rest of his life behind bars where he belongs. Harvey Weinstein is a serial predator and what he did was rape."

Weinstein was first indicted in July 2021, for events allegedly occurring over a ten-year span between 2004 and 2013.

The former Hollywood mogul is now facing up to 18 years in prison for the charges in Los Angeles, although the decision is expected to be appealed. [E]

FOOD

CHEF DANNY ELMALEH IS BRINGING WELLNESS TO WEST ADAMS

Celebrating The Mediterranean Diet

BY MICHELE STUEVEN



Shakshuka at Vicky's

Inspired by the all-day cafes in his native Israel, Danny Elmaleh has opened Vicky's All Day, his second restaurant in West Adams amid the muffler shops, fried chicken and soul food spots, bringing an unexpected Mediterranean flair to the neighborhood.

Located in what was previously an Armenian bakery that specializes in lahmajoun, next to the fortress that is the Rockenwagner bakery, the menu reflects his dietary upbringing from a Japanese mother and Moroccan father. Signature specialties include the best shakshuka in Los Angeles - a slightly spicy chunky tomato stew made with peppers roasted by Elmaleh himself with traditional Moroccan spices, topped with oozy eggs and served alongside a dramatic laffa bread

the size of a baby's head.

"I wasn't sure if they were going to like those dishes," Elmaleh tells L.A. Weekly at the cafe's beer and wine bar. "It's not the type of cuisine you would expect to find in the neighborhood. There's not a lot of Israeli people around here, but when you look at our clientele, they are very diverse."

Leaning heavily on the diversity that is both the Mediterranean and Japanese diets, another signature dish that keeps returning customers coming back is the sabich pita sandwich, made with brined eggplant. The eggplant soaks up the moisture, which prevents the oil from entering the vegetable, so instead of soaking up the oil, it soaks up water. He adds a spice mixture of cumin and



Sabich Pita Sandwich



Baked to order apple pie

curry and a tahini sauce, which is a mix of ground peppers, mint, cilantro and garlic. It's stuffed into a soft pita with Israeli chopped salad, cabbage slaw and fermented mango sauce. There are also a few heavier options like a fried chicken sando with honey sriracha sauce and pickled slaw on a brioche bun and a double patty bistro burger with pastrami marmalade, gruyere cheese, greens and pickled shallots.

Much like his nearby Mizlala restaurant, Elmaleh uses very little dairy and no butter - save for yogurt, some feta cheese and a scoop of vanilla gelato on the individual baked to order apple pie.

"I like to feel good after having a meal," says Elmaleh. "In general when I cook,

I like to use a lot of herbs for flavor instead of salt. I use a lot of vegetables and don't use any butter, just olive oil."

"In terms of eating healthy and having a home-cooked meal, when I was growing up in Japan and Israel, when you eat Mediterranean food, you always have a variety of stuff on the table," says Elmaleh, who moved to Japan from Israel when he was 10 years old. "You're not just eating one dish, there are always multiple dishes on the table, with many of them being small vegetable dishes with a little bit of meat. That's the Mediterranean way of eating, which is the same way you eat Japanese food. You have a bowl of rice and a variety of condiments. The Japanese way of eating



Vicky's owner Danny Elmaleh

is based on white rice. Your condiments are seasoned and put together in a way to pair with that white rice. So you're always eating a little burdock salad with carrots or a bean sprout salad with a little grilled fish. What makes it healthy is that diverse variety of different smaller plates together."

A registered dietitian nutritionist for 25 years and author of the cookbook "Cooking With Trader Joe's: Lighten Up!" Susan Greeley has made it her life's work extolling the health benefits of the Mediterranean diet, echoing the value of variety and shopping locally.

"My tagline for the Mediterranean diet, which I have been preaching for about 30 years, is good fats, good fiber and phytonutrients," the instructor of Health-Supportive Culinary Education at the Institute of Culinary Education tells L.A Weekly. "If you focus on that every day, those are the three things that make up an anti-inflammatory diet and the Mediterranean diet is the healthiest anti-inflammatory diet by definition.

Greeley goes on to say that the Mediterranean diet is higher in the omega 3 fats and monounsaturated fats. There's lots of lean protein, but the most important

part of it all is fiber and phytonutrients. Every single plant food has very different phytonutrients beyond vitamins and minerals, like the lycopene in tomatoes and polyphenols in grapes and red wine. Mushrooms, onions, garlic, beans and legumes are what populations in the Blue Zones - longevity areas of the planet - eat frequently. She attributes a long healthy life with beans, greens, nuts and grains.

"The more variety the better; I can't stress that enough," she says. "In the Mediterranean diet they aren't eating the same foods every day. And shop local. The food is fresher, so the nutrient density will be greater because it hasn't traveled around the globe, and chances are it hasn't been sprayed and more likely to be organically grown. After things are picked and shipped across the globe, they get sprayed again with other various toxins to maintain freshness. Even if you buy local items and keep them in your refrigerator for a few days, it's still far better than buying produce that's been shipped around the world in bulk. The amount of time from picking to eating is just way too long. Not many nutrients are left in it at that point." 📖

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ENTERTAINMENT

LA WEEKLY'S DECEMBER MOVIE REVIEWS

LA WEEKLY FILM REVIEWERS



Glass Onion: A Knives Out Mystery—Lies of Luxury

Glass Onion: A Knives Out Mystery is one of the great whodunnits, a scintillating piece of work that includes all the best aspects of the genre: death, mystery, comedy and revenge. Directed by Rian Johnson with absolute confidence and remarkable precision, it's a Netflix release that takes the spirit of *Knives Out* and adds a new story and more structure. Every piece of the puzzle has been given the utmost attention to detail, as to not let the entire house of cards crumble before the final act.

The setting is an isle off the coast of Greece, where tech billionaire Miles (Edward Norton) has gathered his pals for a week-long Clue-style murder mystery game. The guest list includes ex-business partner Andi (Janelle Monae), current-business partner Lionel (Leslie Odom Jr.), social media influencer Duke (Dave Bautista), shady government candidate Claire (Katheryn Hahn), skinny fitness model Whisky (Medeline Claire), ditzy fashion designer Birdie (Kate Hudson) and her plus-one, Peg (Jessica Henwick), the assistant who constantly has to clean up her mess. Oh, and there's detective

Blanc (Daniel Craig), who was not invited but who is here for reasons that will soon become clear.

When one of the guests winds up dead, it's no longer a game of cards anymore. It's a game of chess, except every square is a room and every piece is a friend who wants to move closer to Miles. Everyone is here to win over the man who funds their company, which gets complicated when he wants to sell a new product that will hurt the environment. The movie does a great job revealing these people for who they are—money-hungry leeches—and does an even better job setting up everyone's reasons to knock off their host.

The house is a matchbox of wounded egos; any spark could set the whole thing up in flames. Blanc goes over the history of the group, and the events unfold while he questions the capability of each friend to commit such crimes. Johnson's script is light on tension yet heavy on subtext, every word and phrase taking on new meaning as Blanc dives deeper into the case. At times, it can feel like Clue on cocaine or Agatha Christie on adderall, with so many plausible characters and motives being thrown at the screen, but Blanc keeps it grounded as a detective do-



ing the best he can while stuck on Spoiled Island.

Glass Onion captures the texture of this bright, glamorous location, the smallness of the land against the eternity of the sea, and the salty human dramas that play out upon it. Johnson takes to the isle with ease, his art department doing a lot of the work for him. The score, by Nathan Johnson, is used sparingly but evokes a wicked sense of fun, while the costumes from Jenny Eagen add to the dark-yet-colorful vibe. In the same way *Knives Out* made a meal out of the cable-knit sweaters of Maine, *Glass Onion* prepares a feast out of the white-linen pants of Greece. It's a treat to watch the story unfold against this backdrop, and viewers will find themselves hooked from start to finish. — ASHER LUBERTO

Living is a Handsome Reimagining of Kurosawa's Ikiru

Living, an English-language reimagining of Akira Kurosawa's *Ikiru*, does not attempt to improve on the original, nor does it tamper with its wisdom about what it means to live a meaningful life. As a drama it's both respectful and cautious, even to a fault, as it carefully transposes a Japanese milieu for an English one. In that regard, the most qualified person to realize it is Kazuo Ishiguro, Pulitzer Prize winning novelist born in Japan and raised in England. His sensitivity to the nuances of human speech and behavior, and Bill Nighy's knack for conveying them, are the film's strongest assets.

Nighy plays a fastidious civil servant—a mummy in a pinstripe suit—whose mounds of paperwork cocoon him from the outside world. When a sudden diagnosis of terminal cancer cracks him out of his shell, he embarks on a journey of the spirit. First, he goes on a bender with a local bohemian (Tom Burke), and finding the experience empty, begins a chaste yet uncomfortable friendship with a young woman (Aimee Lou Wood) who used to

work in his government office. At last, he commences on a crusade to accomplish something truly worthwhile: the construction of a children's playground in a London slum. This final, urgent act of altruism transcends his death, as his name lives on in the memories of those he helped.

Oliver Hermanus directs with an eye for detail, beginning with an opening credits sequence featuring a montage of 1950s London behind vintage typeface, imitating a classic Technicolor melodrama. Shooting in the antiquated Academy ratio (1:33 to 1), he and his cinematographer Jamie Ramsay open up considerable space above the actors' heads, an attractive if unmotivated choice. He even implements wipes to transition between scenes, a geeky nod to one of Kurosawa's favorite editing tropes. While these aesthetic flexes produce a handsome result, they also impose a certain superficiality on the proceedings.

Just as some literature improves on translation, some movies acquire power when relocated from one cultural milieu to another. Unfortunately, *Living* is not one of them. *Ikiru* owes a considerable share of its emotional power not only to its masterful scene building, but to its context as the product of a defeated country, which makes its theme of "rebirth" all the more poignant. Setting the film in post-WWII London, when the country was also busy with its own reconstruction, puts some emotional distance between the events and the viewer.

The filmmakers, to their credit, preserve the bold narrative construction of the original, in which the last few weeks of the protagonist's life are told in flashback by the people that knew him. The film adds, as a bonus, a stirring rendition of Ralph Vaughan Williams's Tallis Fantasia over the final scene in the snow—a gambit that Terence Davies employed in the exact same way in this year's *Benediction*. If you aren't at least a little moved



by the coda, you may be as ossified as the main character. — **NATHANIEL BELL**

Babylon Gets High (and Low) on the Magic of Hollywood

In a movie your coke dealer will love, writer-director Damien Chazelle offers a deep dive into the decadence and depravity of pre-talkies Hollywood. In *Babylon*, the pantry of the movie star's mansion contains a range of morphine, opium, heroine and coke org, while orgies are as commonplace as despair. The antithesis of Chazelle's sweetly melancholy *La La Land*, *Babylon* is self-consciously rude and crude—there will be voluminous vomit—and for the first half of its ungainly three hour running time, it creates the best kind of movie high, one generated by the audacity of a filmmaker on a tear.

Chazelle begins with Manny Torres (Diego Calva), a handsome young Mexican-American who's been tasked with delivering a circus elephant to the hilltop mansion of a silent film star (Troy Metcalf) clearly modeled on the notoriously debauched Fatty Arbuckle. While the elephant awaits an opportune moment to (literally) crash the party, Manny roams, and finds a bacchanal worthy of the Roman Empire in full decline. As the crowd dances and ruts, unashamedly, a kickass band jams, led by Sydney Palmer (Jovan Adepo), a brilliant trumpeter, who is Black, and Lady Fay Zhu (Li Jun Li), a fearlessly out queer singer. Both characters, and the actors playing them, deserve more story than they get, and linger in the mind much longer than those who get three times as much.

At the party, Manny makes two life-changing friends: Nellie LaRoy (Margot Robbie), a drug-addicted actress who's never had a role but considers herself a star. "Honey, you don't become a star. You either are one or you ain't. I am." Watching Nellie dance and crowd surf with wild abandon, Manny is smitten for life, and all the more doomed for it. Manny gives

a ride home to Jack Conrad (Brad Pitt), a silent screen heartthrob who sees being a movie star as a calling. Manny becomes Jack's assistant, and sets forth on a path to becoming a Tinseltown power player.

Jack terms a movie set "the most magical place in the world," and in a long set piece he probably intended to be zanier, Chazelle and a cast of hundreds head to the desert to prove him right. As a German director screams "Faster! Faster!" and a band pounds out a beat to go to war by, two medieval armies charge as ten silent film cameras roll. Actual blood flies and oops, a guy dies. This picture will provide Nellie her first role (she improvises to dazzling effect) and Manny the chance to save the production while Jack will manage to kiss the girl, on cue against the setting sun. It will be a glorious day for all. Nellie becomes a star while Manny is hooked on movie set magic.

In 1927, Al Jolson stars in a talking picture called *The Jazz Singer*, which thrills audiences and sends a blast of terror into the hearts of silent stars like Jack, who's confident he'll survive this paradigm shift. His efforts to stay in the game will be achingly played by Pitt. *Babylon* is a frenetic film but its only real feeling can be found in the silent pain in Jack's eyes as his new reality sets in.

In a scene destined to be classic, Nellie films her first sound scene on a soundstage where even a dropped paperclip can be ruinous. It's joy free space that is the antithesis of the noisy, freewheeling desert set of the silent epic in which Nellie made her debut. Later, while shooting a two-bit sound film, Jack can't help but notice that the set is filled with people who aren't paying attention, who don't care. The "most magical place" is no more.

Around the time an unhinged Nellie tries to wrestle a rattlesnake, *Babylon* begins to feel needlessly long, and not even a steady supply of shock scenes can make up for the one-note characterizations of Nellie and Manny. One feels for Robbie



and Calva, who make so much of so little and are rewarded with scenes of humiliation for their characters. The film's final moments, set in a 1930s movie palace, is a daring artistic leap but is wholly dependent on a sweep of feeling that the filmmaker, despite his many gifts, and three hours of razzle dazzle, hasn't managed to conjure. — **CHUCK WILSON**

The Way of Water Tops Avatar with Fantastical Immersion and Real Emotion

Can the fans who waited 13 years for a new *Avatar* still be invested? What about the true believers who purchased \$40 million worth of advance tickets? The answer is "yes, absolutely." Perhaps inevitably, the wait between the two movies might have caused a few people to lose interest, but *The Way of Water* is a definite improvement on the original and director James Cameron brings the world back to life in fantastic, phantasmagoric fashion.

Cameron and fellow screenwriters have come up with some of the most potent visuals to ever grace the big screen. When birds fly over Pandora, your retina will explode with lights, colors and images that sparkle like a thousand seas. It's one of those movies that needs to be seen on a big screen—please, please, please, don't wait for this to stream on Disney plus—and it needs to be experienced with a crowd of strangers who cheer on every fight, gasp at every stunt and lose their mind over every little detail. Otherwise, it'll be like watching the moon landing on your iPhone.

It's not the first time Cameron has taken us to another planet (see: *Aliens*), but it's one of the few times his dialogue hasn't sunk the ship, (see: *Titanic*). It's hard to spend too much time laughing at lines like "we're not in Kansas anymore" or exposition dumps about "Unobtanium" when there's a new discovery waiting around every corner of rain forest and every bend of reef. When the movie opens,

Jake (Sam Worthington) is raising a family with his wife Neytiri (Zoe Saldana), who has given birth to three children in the past decade.

In the establishing shot, we see Jake play with his kids Tuk (Trinity Bliss), Lo'ak (Britain Dalton), and Neteyam (Jamie Flatters), but their game is interrupted when a group of humans land on Pandora looking to find a replacement for Earth. This time the humans have created their own Na'vi soldiers, including one with the memories of colonel Quattrich (Stetpen Lang), leader of the army in charge of taking down Jake.

His mission is to bring Jake back to basecamp, which means Jake's only chance at keeping his family safe is to find a new home. Somewhere off the coast of Na'vi, they find refuge with a school of salmon led by Tonawari (Cliff Curtis) and Ronal (Kate Winslet), who live in what can only be described as an alien version of Sea World. The coast is a tropical oasis, filled with glassy waters, glowing flowers and floating islands, and some of the coolest creatures ever put on screen. At first the place seems like a hidden Atlantis, but in the last act, we come to understand why humans would want to come and take over the land.

The function of the pixels and effects is to communicate the magic of the world and why others would want to live there. But we wouldn't care about this battle if we didn't care about our heroes. Worthington, as the strong, open-minded father, is the heart, while Saldana, as the quiet yet resourceful mother, is the soul of this endeavor. Saldana gives one of the most heartbreaking performances of the year, while Worthington's physicality in the second act is astounding. *The Way of Water* is staggering in its cinematic scope, but scaled to human size it embodies more than just blockbuster views and groundbreaking vistas, it manifests real emotion. — **ASHER LUBERTO**

Alt-rap? R&B? Hip-hop? All of the above? The slippery nature of L.A.-based artist *Fih's* sound – it's so elusive when attempting to nail it down – is just one of the wonderful things about a star we predict is going to shine brightly in 2023.

Sweet vocals, authentic lyrics, layers of melody, glorious curveballs – Fih will take you on a journey with her music, and just when you think you know where you're going, she'll flip a 180. She's a genuine joy, and she seems to be having a blast creating this stuff. She says that it's always been that way.

"Since [I was] a kid, I've always been enamored by music and had fun with it," Fih says. "I started actually attempting to become an artist once I moved to New York to go to college. It started to become serious on the East Coast. By the time I graduated from NYU and moved back to Los Angeles, I was fully committed."

A press release reveals that Fih suffered through the trauma of sexual assault, leading to PTSD.

"This unfortunate experience is actually what inspired her to seriously pursue being an artist," it continues. "This was the one place that felt safe to talk about her experiences freely. She slowly began to flourish in New York as an artist and even performed at a NYFW show in 2021. After graduating, Fih moved back to LA and continued her journey as an artist in her hometown. Fih has done many shows and festivals, including Leimert Park Rising's, Pray for the Hood, for four years straight. She also just recently headlined her own show at A Forest For the Trees. From working with Grammy award-winning producers and engineers to working with renowned and local artists, Fih has immersed herself into the L.A. music scene and is making her mark."

That's correct. From song to song, the influences waver slightly, though it all sounds undeniably like Fih. That's by design.

"I feel like my sound has always paid homage to old school hip-hop and R&B while creating my own lane to express myself," she says. "While I still feel that is part of my sound, I definitely started to pick up inspiration from other genres. So now my sound is really just one big melting pot."

As she said above, Fih spent time in New York before settling in Los Angeles. To connect with two massive and diverse entertainment centers like that can only help one's art. Now that she's in the City of Angels though, Fih feels content.

"I think our culture and the way we move out here has had an influence on my overall demeanor as an artist," she says. "I appreciate the laid-back, relaxed attitude we have. And I think that shows throughout my music."

MUSIC

FEE-FI-FO-FUM — FIH SPIES MORE FUN

BY BRETT CALLWOOD



PHOTO BY VANESSA HORSEY

Fih has an album, *Le Brea Baby*, due out in March ("The project is officially done – I'm really excited to share it with everyone"). Based on the tracks released

so far, that promises to be one of the hop-hop/R&B albums of the year.

"Chailatay and Nate Fox were the executive producers for the upcoming

project, *La Brea Baby*," she says. "But there were also so many other people who helped bring this project to life. Such as, Stephan Hicks, Nigel Fregozo, Brooke Magidson, 3TimesGold and so many more."

According to the information we received, *La Brea Baby* (and by the way, what a great name for a record that is) was created entirely by scratch, with Fih and Chailatay employing many live musicians.

"When it came to the songwriting, Fih had to dig deep into certain feelings and experiences in order to make sure each song had the same vulnerability," reads a statement. "After the story was finished being written, she was given assistance from Summer Greer and Tatiana Snead with vocal arrangement on a few songs."

The most recent preview to that album is the "Aye Yai Yai" single, a smooth but clearly honest and painful musical journal, reliving a past relationship.

"Aye Yai Yai is a song about a past relationship I was in," she says. "I was insanely naive and thought this person could do no wrong. This only took me down a path of heartbreak. So the song is just me reflecting on this and realizing this person wasn't meant for me."

We've all been there, right? And if nothing else, history has taught us that painful breakups are excellent fodder for songwriting. Nothing gets the creative juices flowing like a lost love, and that proves to be the case here. As teasers for albums go, "Aye Yai Yai" is a great success.

L.A. is never short of awesome emerging talent in the area of hip-hop, and Fih is just the latest. She certainly feels a part of this region's impressive, historic and storied scene.

"I'm so grateful for all of the artists I've come to know and it feels so good that they know me as well," she says. "I just hope to keep making my mark in this city."

Admiration goes both ways, and Fih has her eyes on a number of artists that she believes will be doing great things in 2023.

"I'm really looking forward to Paris Texas, Destin Conrad, Boldy James and Ambré, to name a few," she says.

Fih plans to spend time with her family over the holidays and focus on finishing the rollout for her upcoming project. As far as getting rolling in the new year, she has plenty of plans.

"I have an upcoming single featuring YGTUT coming at the end of January and then my project, *La Brea Baby*, will be coming out toward April," she says. "I'm really excited to share this new music."

Fih's single "Aye Yai Yai" is out now. The album *La Brea Baby* is out in March. **LA**

THE CANNABIS TRENDS WE'RE LEAVING IN 2022

We're running down the things we're hoping are left behind in 2022

BY JIMI DEVINE



As 2022 comes to a close, we again look back at one of the most brutal years ever on both sides of the cannabis marketplace in California.

And I assure you, that is no exaggeration. On the recreational side, more and more farms went under or simply chose

not to plant a crop this year. And those are the moms and pops feeling it — not those with cash reserves to burn while they wait for more shelf space to open up across the state and beyond its borders in the not-too-distant future.

But those without a permit had plenty to gripe on as well. At one point dur-

ing the harvest, you could get machine-trimmed pounds for \$50 a pop. This stuff would have been worth \$1,200 to \$1,500 a decade ago. It's not the heat by any means, but it's still shocking. The underground market is also prepping the transition of enforcement next year from the CAMP program to rebranded EPIC

program. The big difference is, private parcels will face much more scrutiny in 2023 compared to CAMP's targeting of public lands much of the time. A lot of people really needed a good one this year because of this. Despite the perfect conditions, they faced a flooded bottom-dollar market come harvest.

Things We're Leaving Behind in 2022

Neptotism-Based Shelf Space

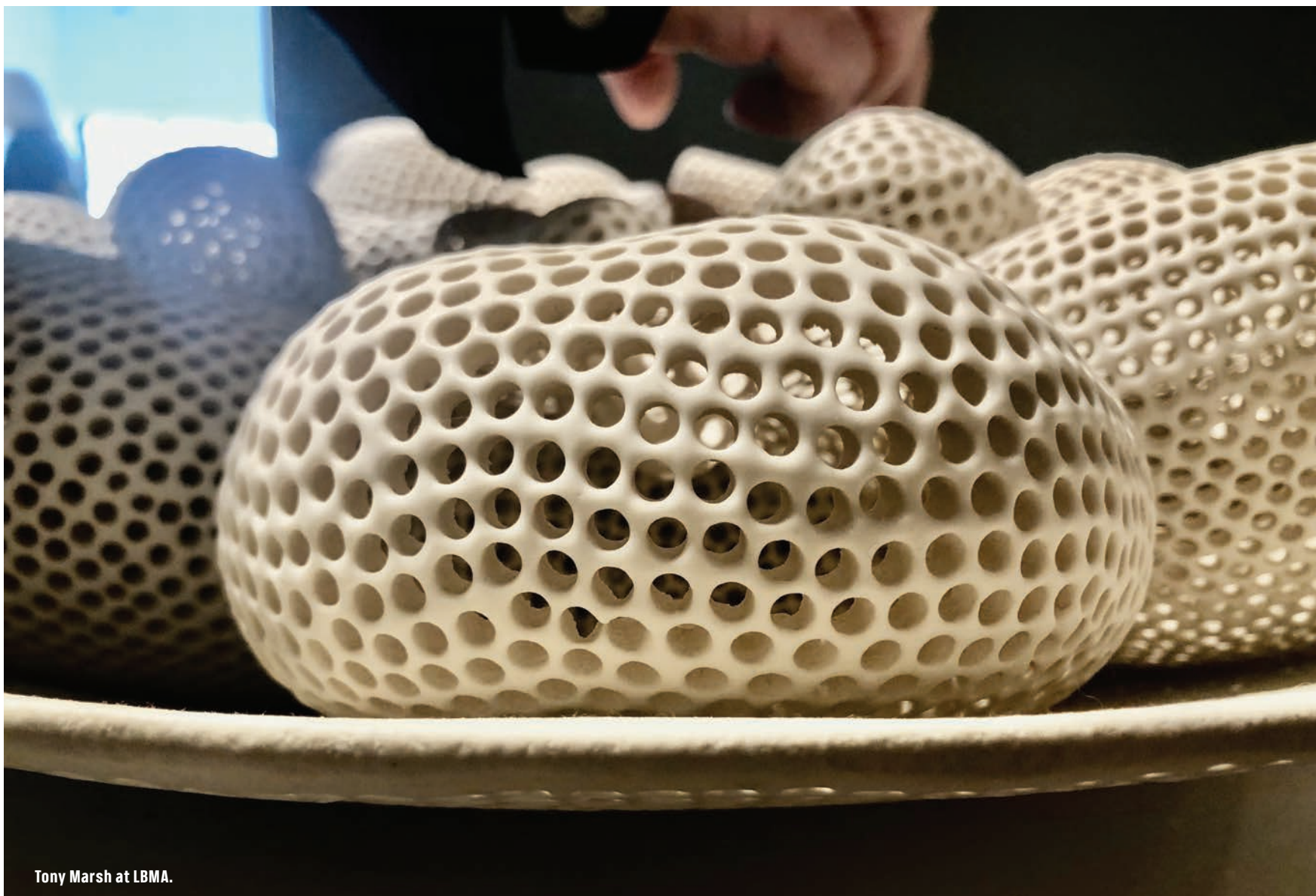
As the cannabis industry continues to do circles around the eye of the storm with people falling off the ship left and right, now is not the time to play favorites for shitty reasons. The main determining factor that should go through your head before you stock an item is whether it's the best you can do for whatever tax bracket you are trying to serve with the said item. That's regardless of whether you're talking discount eighths or the mountaintop, purchase from the same ethos. Screw the free doughnuts; never buy cannabis products because someone brought free doughnuts — you're going to have a bad time.

Getting Shot over Big Piles of Money

As we exit 2022, the cannabis banking situation still hasn't been figured out. It looked like it had a chance a couple of weeks back, but it fell short without the support or at least ambivalence of Senate Minority Leader Mitch McConnell. The industry currently finds itself in two camps at the moment. The first is those that wanted bank accounts yesterday for their own personal safety and that of their staff. The second is those who want it as a bargaining chip to protect social equity in the national legalization debate to come. Both are great takes. Hopefully, it happens soon for the sake of nobody getting murdered over weed money. But given what happened in the Senate, we're probably not all going to make it alive, so be careful.

Overproduction

There are few things that can devastate the market price of a commodity quite like overproduction. It's a huge factor on both sides of the marketplace. On the recreational side, it has created a race to the bottom. The top shelf is getting cheaper and cheaper, as people edged each other out 50 cents at a time to get us to this current bummer. On the illicit side, a ton of that oversupply on the recreational side finds its way to the streets. And it doesn't have a home as it did in the past, thanks to how many places have become less sketchy to grow. Why fly a box in from California when you can drive home from Maine or Oklahoma? Overproduction is the biggest factor in those \$50 pounds we mentioned earlier, too. 🚬



Tony Marsh at LBMA.

ART

TONY MARSH DOES CERAMICS HIS WAY AT LONG BEACH MUSEUM OF ART

A 50-year survey of work by the medium's favorite rogue philosopher

BY SHANA NYS DAMBROT

Ceramicist Tony Marsh does everything wrong. He mixes up weird clay formulas, he fires chunks of pure glaze, he layers assorted materials in topsy-turvy orders, he pokes tons of tiny holes in vessels, he invites the forces of na-

ture and weather to intervene. He doesn't take notes on his procedures, meticulously record formulas — or seek to recreate or even really control at all — outcomes in the kiln like most of his colleagues. In these and myriad other ways, Marsh has long treated the practice of ceramic sculpture as an op-

portunity for endless experimentation. The results range from globby, gloopy, painterly, geological, volcanic, lunar, fractal, kaleidoscopically pigmented, craquelure-enriched topographies, to ivory-hued, perforated bulbs that cast lace-like shadows, to evocations of wood, bone, rock, rust, and metal,

and almost organic seed-pods that flirt with nature's forms as well as its forces. It's a fantastical, enchanting, confounding array — and the Long Beach Museum of Art is currently presenting a selection spanning 50 years of it.

Brilliant Earth: The Ceramic Sculpture of Tony Marsh presents more than 50

Brilliant Earth
The Ceramic Sculpture of Tony
Marsh. Long Beach Museum of Art.
October 22, 2022 - March 19, 2023.
Photo by Jeff McLane



works covering several benchmark series, examining Marsh's artistic evolution from 1972 to the present — many that have never been shown publicly. The selected works touch on early series titled *Water, Marriage, Fertility, and Creation Vessels* in which as a younger artist Marsh clearly imprinted impactful narrative inflections from his own life — and his years of study in Japan in the workshop of master ceramicist Tatsuzo Shimaoka, the influence of which on his style, psyche, and relationship to materials cannot be overstated. A great deal of real estate is dedicated to his celebrated *Perforated Vessels*; as well as to his most recent and ongoing series — *Spill and Catch, New Moon Jars, Crucibles, and Cauldrons* — all of which are exactly what they sound like.


The truth is though that none of this risk-taking, improvisational riffing would

be possible — would ever succeed — if he weren't in serious command of the materials and process. Like a jazz great who goes off on solos that threaten to fall apart, this unrehearsed brilliance is built on years of careful study. The appearance of chaos is an illusion, if a sincere one, and the exhibition offers more than one example of serious technical flex. The process of perforating the clay thousands of times without compromising structural integrity, the deft application of rusting agents mimicking oxidized metal, the works made of dozens of reconfigurable individual elements, the evocation of natural geology in texture and shape — just because Marsh makes it look easy doesn't mean it is.

While not at all functional in a pottery sense of containers or utilitarian uses, Marsh considers the work as, “an hom-

age to what the medium has traditionally been called upon to do — preserve, hold, offer, ritualize, commemorate, and beautify.” To contain, if you will, not water or holy relics, but rather moving energy and living spirit, the memory of their making, traces of the artist's presence, and the scars of the alchemy that conjured them. Each new pot is its whole own inquiry, its own being, infused with the agency of materials and the unpredictability of chance, even the chance of failure. He likes to say he sets things in motion and

waits to see what happens. He likes to say, “I wonder what would happen if I...” And in the end, what happened was that he established his place as one of the most acclaimed and respected artists, and one of the most impactful teachers and ceramics impresarios, of his generation.

Brilliant Earth: The Ceramic Sculpture of Tony Marsh is on view at the Long Beach Museum of Art through March 19. Visit lbma.org for more information. 

LA WEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

Business & Integration

Architecture Manager
(Accenture LLP, Los Angeles, CA). Define, analyze, solve, and document the business requirements and processes for Accenture or our clients' program/project specifications and objectives. Must have willingness and ability to travel domestically approximately 25% of the time to meet client needs. Multiple Positions Available. For complete job description, list of requirements, and to apply, go to: www.accenture.com/us-en/careers (Job# R00139021). Pursuant to the California Transparency Bill, the offered wage for this role is \$178,000.00 per year. Equal Opportunity Employer - Minorities/Women/Vets/Disabled.

Marketing Associate: Req'd: 2 yrs exp as Mktg Associate, Mktg Mgr, Sales Mgr or rel. \$44,803/yr. Mail Resume: EBRO, LLC, 904 Silver Spur Rd, Unit 338, Rolling Hills Estates, CA 90274

Public Relation Specialist (Los Angeles, CA) Plan and execute company's PR Activities. Req. Master's in Marketing/Communication/ Public Relations with at least 1 year working exp. or Bachelor's degree in Marketing/Communication/ Public Relations with at least two and half years' exp. **Send resume to Attn: HR, Kouhigh INC., 7815 Melrose Ave Los Angeles, CA 90046.**



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LA WEEKLY Bulletin

Injured at work? Workers Comp Law Firm READY TO HELP!

For a **FREE** consultation, please call
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Warning:

Making a false or fraudulent claim is a felony subject up to 5 years in prison or a fine up to \$50,000 or double the value of the fraud whichever is greater, or by both imprisonment or fine.

Thank you Saint Jude, Saint of the Impossible, EC

SECURITY GUARDS NEEDED

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

Goldendoodles Standard, Red Standard Poodles. First Vaccines and deworming. Excellent therapeutic family dogs. please text or call Lisa 424-227-2646. Instagram @redpoodlesndoodles

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