

# LAW WEEKLY



## THE HIGHEST LOW

25 YEARS OF L.A.'S MERRY KARNOWSKY GALLERY BY SHANA NYS DAMBROT



THE  
**RETREAT**  
AT PACIFICA GRADUATE INSTITUTE  
SANTA BARBARA, CALIFORNIA

TEND TO YOUR SOUL

October 7-9, 2022

**Portals to the Imaginal:  
Re-Visioning Depth Psychology  
for the 21st Century**

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Pacifica's on campus re-opening

Times of personal as well as collective upheaval confront us not only with the archetypal tensions between chaos and rigidity, life and death, but also with the need for psychologies that can evolve to accommodate an emerging consciousness. We invite you to join the distinguished faculty and alumni of Pacifica Graduate Institute, along with invited artists, as we offer creative, forward-thinking scholarship that both builds on and transcends the boundaries of Jungian and post-Jungian theory. This conference additionally celebrates the formal, public re-opening of our campuses.

Join us, as we come together in creative community, to contribute to the hope that through engaging more deeply with one another – especially in these challenging times – something new will come.

**Keynote Presentations**

*Portals to the Imaginal in a Digital Era: Cultural Complexes and the Mythopoetic Imagination in the 21st Century*  
Thomas Singer, M.D.

*Mythic Imagination: Claiming Presence and the Body Poetic in the "After Times"*  
Marissa Chibas

*Reconsidering Individuation in the 21st Century: When Archetypal Patterns Shift*  
Joe Cambay, Ph.D.

*Tradition and Lineage: Mythopoetics in the Writing of Africanist Women*  
Fanny Brewster, MFA, Ph.D.

*The Imagination Matrix*  
Stephen Aizenstat Ph.D.

**Featured Presentations**

*Music as a Window to the Imaginal through Dreamtime and Waking Reverie*  
Juliet Rohde-Brown, Ph.D. and Daniel Siuba, M.A., Ph.D.c

*Mythic Meditation: Labyrinth*  
Emily Chow-Kambitsch, Ph.D.

*Re-Imagining the Sacred: Jung's Approach*  
Lionel Corbett

*Remembering How to be a People: Exploring Psychological Belonging by Forming Conscious Groups*  
Peter Dunlap, Ph.D.

*Transcending the Classroom and Consulting Room: The Initiation and Invitation of Collective Trauma*  
Jemma Elliot, M.A., LMFT, LPCC

*Eastern Spiritual Practices and the Process of Individuation: Exploring Lived Experience*  
Pat Katsky, Ph.D.

*Imaginal Mediums: The Occult Origins of the Unconscious in Jung's Red Book*  
David Odorisio, Ph.D.

*Co-Creative Responsibility for the Posthuman Age*  
Glen Slater, Ph.D.

*Depth Psychology is Transdisciplinary: Introducing Jungian Arts-Based Research as a Methodology for Learning and Being in the 21st Century*  
Susan Rowland, Ph.D.

*Art at the Abyss: Recreating Depth Psychology for a World on the Edge*  
Mary Antonia Wood, Ph.D.

**Location**

Hosted at Pacifica Graduate Institute's Ladera Lane Campus  
801 Ladera Lane  
Santa Barbara, CA 93108

**Date and Time**

October 7-9, 2022  
Friday: 1:00 PM – 9:00 PM  
Saturday: 9:00 AM – 9:30 PM  
Sunday: 9:00 AM – Noon

**Questions**

The Retreat at Pacifica  
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Pacifica is accredited by the Western Association of Schools and Colleges (WASC).

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# GO EDITORS' PICKS

## ARTS

### THURSDAY, AUGUST 25

**Stash: And Now at Leica Gallery.** Josh Franklin, aka Stash, is a graffiti artist and graphic designer based in Brooklyn. He grew up in NYC, finding inspiration in the prolific graffiti art on the city's subway trains. In the early 80s, Stash started painting trains himself, alongside artists like Futura and ZEPHYR, and went on to exhibit paintings with Keith Haring and Jean-Michel Basquiat when he was just 17. Join him this week for his latest adventure, a multi-dimensional photography and art experience that includes live painting. 8783 Beverly Blvd., West Hollywood; *Opening: Thursday, August 25, 3-4:30pm live painting; 6-8pm cocktail reception; free w/ rsvp; On view through September 15; leicagalleryla.com.*

### FRIDAY, AUGUST 26

**home LA presents: Schindler House Haunting by jas lin, at the MAK Center for Art and Architecture.** Even as researchers disavow the influence of Japanese architecture on R.M. Schindler, the Schindler House evokes the haunted houses of Japanese Horror (also known as J-horror) films, which, like the Schindler House, shatters notions of useful domestic space, partitioning interior and exterior similarly to self and Other. By inviting the "domestic uncanny," lin mutates the



Getty Center  
Reenactments of  
alleged suspects,  
still from *The Thief  
Collector*, 2022

space into a haunted house where the values and familiarities of the American nuclear family home are turned inside out. 835 N. Kings Road, West Hollywood; *Friday-Saturday, August 26-27, 7-9pm; free, rsvp required; homela.org.*

### SATURDAY, AUGUST 27

**Now We're Here at the Broad Museum.** Reflecting on the special exhibition *This Is Not America's Flag*, which examines and questions the complex meanings and symbolism of the U.S. flag, this iteration of *Now We're Here* features contemporary blues from Grammy-winner Fantastic Negrito, spoken word from Kelly Cabellero of the Tongva Nation, rap and hip hop from Jessa Calderon of the Chumash and Tongva Nations, experimental electronic music from Lu Coy, Afrofuturist hip hop and electronic from Hprizm/High Priest of Antipop Consortium, a performance remembering pasts and histories that call forth the specificity of place by Renée Petropoulos, Yvonne Rainer's Trio A with Flags dance piece performed by Mike Tyus and Luca Renzi, and a vocal and electronic exploration of art



The Broad  
*Now We're Here*  
montage collage

as a mode for personal and communal healing from Davia Spain. 221 S. Grand Ave., downtown; *Saturday, August 27, 8-11pm; \$25; thebroad.org.*

### Kirsten Deirup: Understory at De Boer Gallery.

Defining a territory where theater, nature and devastation appeal to our subconscious by depicting a reality that is beyond explanation, the paintings in *Understory* take as their starting point masterfully rendered landscapes inspired by the Hudson River School. Pulling connections between the stories of *Genesis*, *Paradise Lost*, and *Frankenstein*, creation and reanimation are prominent themes. In today's (and tomorrow's) world which is wrought by perpetual environmental struggle, Deirup's pictures offer a colorful refuge, full of orange extension cords, necklaces, coins, toothbrushes, milk cartons, tin cans that appear again and again, referencing human kind's hand in the landscape. 3311 E. Pico Blvd., Boyle Heights; *Opening reception: Saturday, August 27, 4-8pm; On view through October 15; free; deboergallery.com.*

### SUNDAY, AUGUST 28

**Works by Renée Petropoulos and Yvonne Rainer at the Wende Museum.** The Broad and the Wende partner to present two performances by artists Renée Petropoulos (*Analog Among Nations: 2022 / WB: Sewing Circle*) and Yvonne Rainer (*Trio A with Flags*, 1970) that engage issues of identity, national symbolism, and globalization. In conjunction with museums' respective exhibitions exploring the meanings and inferences of national flags, the first performance happens at The Broad on Saturday, August 27 as part of their *Now We're Here* series. On Sunday, the Wende hosts the second inside their current exhibition, *The Medium is the Message: Flags and Banners*. Petropoulos' *Analog Among Nations: 2022* is a work that begins as a consideration of national anthems. *Trio A with Flags* (1970), is a version of Yvonne Rainer's *Trio A* (1966, originally titled *The Mind is a Muscle, Part 1*), which was first performed in Judson Memorial Church in 1970 at the opening of *The People's Flag Show*, an art exhibition mounted to protest the arrests of people



The Broad  
*Fantastic Negrito*

# Echo & The Bunnymen

CELEBRATING 40 YEARS  
OF MAGICAL SONGS

Aug 15 Atlanta, GA	Sep 3 Salt Lake City, UT
Aug 17 Houston, TX	Sep 4 Denver, CO
Aug 19 Dallas, TX	Sep 6 Minneapolis, MN
Aug 20 Austin, TX	Sep 7 Chicago, IL
Aug 23 Phoenix, AZ	Sep 9 Detroit, MI
Aug 24 San Diego, CA	Sep 10 Toronto, ON
Aug 26 Los Angeles, CA	Sep 13 Boston, MA
Aug 29 Oakland, CA	Sep 14 New York, NY
Aug 31 Portland, OR	Sep 16 Philadelphia, PA
Sep 1 Seattle, WA	Sep 17 Washington, DC

bunnymen.com

'desecrating' the American flag. 10808 Culver Blvd., Culver City; Sunday, August 28, 7pm; free; wendemuseum.org.

**The Thief Collector at the Getty Center.** In 1985, Willem de Kooning's Woman-Ochre, one of the most valuable paintings of the 20th century, vanished after being cut from its frame at the University of Arizona Museum of Art. Over 30 years later, the \$160 million painting was found hanging in the home of Jerry and Rita Alter in rural New Mexico. The Thief Collector takes a deep look at how, and why, this mild-mannered couple pulled off one of the greatest art heists of a generation. After the screening the film's director, Allison Otto, joins Getty conservators for a conversation and audience Q&A. The program is followed by an outdoor hosted reception. 1200 Getty Center Dr., Brentwood; Sunday, August 28, 2pm; free; getty.edu.

## MUSIC

**AUGUST 26-SEPT 1**  
**Echo & the Bunnymen**  
**Ace Hotel Theatre**

The tour from the Liverpool post-punk band is called "Celebrating 40 years of Magical Songs," which is quite confident of them but they're right. Their back catalog is staggeringly good. 8 p.m. on Friday, August 26 at the Ave Hotel Theater, \$49.50-

\$79.50, acehotel.com.

**Faster Pussycat**  
**Whisky A Go-Go**

Taime Downe's sleaze rock crew performing on the Sunset Strip just feels right, and it's always a reason to party. The Whisky might not be the Cathouse, but it's plenty historic enough. Foxy Roxx, If I Fall, Kontra, Dirty the Queen and Gordo also play. 6 p.m. on Friday, August 26 at the Whisky A Go-Go, \$30+, whiskyagogo.com.

**Diana Ross**  
**Hollywood Bowl**

Any chance to see one of the original Motown artists should be grabbed with both hands. When said artist was a Supreme, all the better. And hey, Ross has had a stellar solo career too. She's a wonder. Joshua Henry also plays. 8 p.m. on Friday, August 26 and Saturday, August 27 at the Hollywood Bowl, \$26+, hollywoodbowl.com.

**Pat Benatar and Neil Giraldo**  
**Pacific Amphitheatre**

Rock belter Benatar and her longtime partner Giraldo aren't performing "Hit Me With Your Best Shot" anymore - they feel it's inappropriate following the ongoing school shooting crisis. But her setlist is still phenomenal, and she also has Ann Wilson of Heart on the bill. 7:30 p.m. on Wednesday, August 31 at the Pacific Amphitheatre, \$45, pacamp.com Hollywood Bowl, \$35-\$142; hollywoodbowl.com.

## THE COOKOFF



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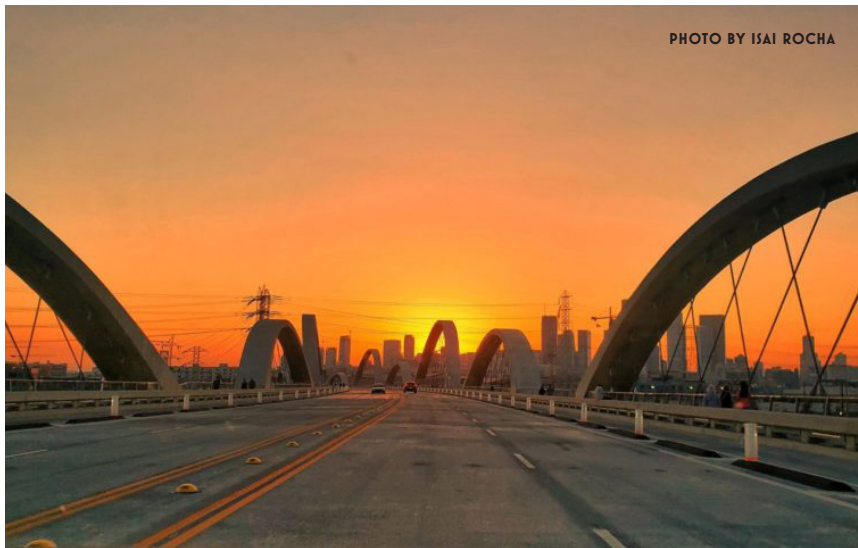


NEWS

# L.A. WEIGHS OPTIONS TO STOP VANDALISM AT SIXTH STREET BRIDGE

Councilman Kevin de Leon is seeking help from the city as the new Sixth Street Bridge has become a hot spot for stunts and illegal activity

BY ISAI ROCHA



**T**he Sixth Street Bridge may close intermittently thru traffic as the L.A. City Council weighs its options against vandalism and stunts.

While LAPD can often be seen at just a stone's throw from either side of the bridge, the council is seeking a more long-term solution for keeping the bridge and others safe.

The remodeled bridge held a grand opening on July 9 and, since then, multiple viral incidents have occurred, from a car burning out and crashing into a side barrier, to people climbing the pillars for stunts.

Councilman Kevin de Leon, who represents the 14th district of Los Angeles where the bridge resides, presented two motions on Aug. 19 asking the city ad-

ministrative officer to explore safety options and how much they would cost.

"The city does not have city staff or a contractor whose job it is to maintain bridges in the city," de Leon wrote in the motion. "A sustainable maintenance plan is needed so that the bridge stays in excellent condition for all of its users and to minimize the amount of work an individual permittee will need to do in order to use the bridge."

Aside from closing it off to vehicles, the city may install surveillance cameras, anti-climbing architecture, or rumble strips on the road to deter high speeds from drivers.

If closures were to occur, the bridge would still be open to pedestrians.

The bridge has seen recent closures, as the city has scrambled to reduce the

amount of illegal activity, and in those times, pedestrians have taken advantage, freely walking, biking and even riding scooters across without a vehicle presence.

The motions were passed by the city council, giving the Board of Public Works 30 days to report back with costs to keep vandalism and graffiti at bay, as well as maintenance charges for anyone using the bridge for filming or special events.

## DR. ANTHONY FAUCI ANNOUNCES DECEMBER RETIREMENT

White House Chief Medical Advisor Dr. Anthony Fauci announced his plans to retire in December.

Dr. Fauci, 81, previously hinted this would be the last administration he would serve, after more than five decades worth of federal service.

"After more than 50 years of government service, I plan to pursue the next phase of my career while I still have so much energy and passion for my field," Fauci said in a statement. "I want to use what I have learned as NIAID Director to continue to advance science and public health, and to inspire and mentor the next generation of scientific leaders as they help prepare the world to face future infectious disease threats."

Fauci became a leading voice during the COVID-19 pandemic, leading the White House Coronavirus Task Force and advising former president Donald Trump on how to proceed with the threat of the virus.

He also has advised President Joe Biden, with the POTUS praising Fauci's response to the pandemic, as well as past virus responses.

"During my time as Vice President, I worked closely with Dr. Anthony Fauci on the United States' response to Zika and Ebola," Biden said in a statement Monday. "I came to know him as a dedicated public servant and a steady hand, with wisdom and insight honed over decades at the forefront of some of our most dangerous and challenging public health crises."

In 2020, Fauci was named Time Magazine's guardian of the year, along with health care workers involved with the COVID-19 pandemic, and in 2008, president George W. Bush awarded Fauci the Presidential Medal of Freedom for his work during the AIDS crisis.

## NEWSOM VETOES CONTROVERSIAL OVERDOSE PREVENTION PROGRAM BILL

Gov. Gavin Newsom vetoed a bill that intended to allow "safe" injection sites as a form of addiction treatment.

Newsom called the bill a "risk," stating that major California cities, such as Los Angeles, could have faced "unintended consequences" from the bill.

"It is possible that these sites would help improve the safety and health of our urban areas, but if done without a strong plan, they could work against this purpose," Newsom said. "These unintended consequences in cities like Los Angeles, San Francisco and Oakland cannot be taken lightly. Worsening drug consumption challenges in these areas is not a risk we can take."

Senate Bill 57 was authored by Senator Scott Wiener in 2020, and stated that the sites would provide a "hygienic space" for supervised and controlled drug consumption.

After multiple amendments, the bill passed through the state assembly on June 30 and then was narrowly passed by the state senate on Aug. 1, before being sent back by Newsom Monday without his signature.

"Today's veto is tragic," Wiener said in a statement. "For eight years, a broad coalition has worked to pass this lifesaving legislation. Each year this legislation is delayed, more people die of drug overdoses — two per day in San Francisco alone. While this veto is a major setback for the effort to save lives and connect people to treatment, we must not and will not let it end this movement. We will continue to fight for an end to the War on Drugs, and a focus on drug use and addiction as the health issues that they are."

The bill pointed to similar overdose prevention programs around the world, citing that the programs reduce overdoses and HIV transmission, while at the same time providing counseling services to those who need it.

The bill's text also noted that overdose prevention programs led to a decrease in public drug use, with a study in the American Medical Association saying, "Supervised consumption sites are an evidence-based medical and public health intervention with the potential to improve individual and community health."

Still, Newsom wrote that the state needed to "strive" to have well-planned services, even more so when they are pilot programs.

The governor then asked the secretary of Health and Human Services to meet with California city officials to discuss best practices for programs such as the ones in SB 57.

"I remain open to this discussion when those local officials come back to the legislature with recommendations for a truly limited pilot program - with comprehensive plans for siting, operations, community partnerships, and fiscal sustainability that demonstrate how these programs will be run safely and effectively," Newsom said.

Overdoses have been the leading cause of accidental deaths in California since 2011. [A]

# L.A. CULTURE PICKS: IT'S TIME TO CELEBRATE QUEER INSPIRED THEATER IN L.A. WITH *THE PROM* AND *LAVENDER MEN*

BY LINA LECARO



**N**etflix's *The Prom* wasn't the first musical to attempt an adaptation from stage to screen and it wasn't the most successful either, but it was the rollicking feel-good escape we needed during COVID-Christmas 2020, when few were feeling cheerful. It didn't hurt that the cast had the GOAT, Meryl Streep, in the starring role, and some pretty formidable co-stars (we could've done without James Cordon's faux gay play, though). Either way, Ryan Murphy's film version presented a sassy semblance of what by all accounts was a dynamic Broadway theater spectacle. Now L.A. gets its chance to experience the vibrant national tour of 2019 Drama Desk Award winner for Outstanding Musical, *The Prom*, thanks to Center Theatre Group and the Ahmanson Theatre.

The show stars real life couple Kaden Kearney as Emma and Kalyn West as Alyssa Greene, young lesbian loves who want to go to the prom together like any other high school couple in their small Midwestern town, but are shut down by the PTA. That is, until a famous yet fad-

ing New York stage star tries to change her image and get some good PR by getting involved with the cause. Directed and choreographed by Tony winner Casey Nicholaw (*Aladdin*, *Mean Girls*), it's got a comedy-driven book by Tony winner Bob Martin (*Elf*, *The Drowsy Chaperone*) and Tony nominee Chad Beguelin (*Aladdin*), plus eye-popping sets, catchy tunes and high production value all around. With so much going for it and its important, timely themes of acceptance (it was loosely based on a true story), this version of *The Prom* has loads of promise, making it a hot date for theater lovers.

*At the Ahmanson Theatre at The Music Center, 135 N. Grand Ave., in Downtown L.A., now through Sept. 11. Performances run Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., and Sunday at 1 p.m. and 6:30 p.m. Masks required. Tickets and info at CenterTheatreGroup.org*

**If you're wondering if the pandemic shutdown yielded any inspiring new creative**


endeavors, the answer is yes – it just took a little time to see the full results for a lot of projects, especially in the local theater world. Playwright Roger Q. Mason created *Lavender Men* during COVID's height, re-imagining the life of none other than President Abraham Lincoln, and exploring the leader's challenges via a modern LGBTQ+/ BIPOC point of view. Led by a charismatic queer character named Taffeta (a personality from a short film Mason also made during the lockdown), it juxtaposes modern issues into a period piece exploring racial and sexual exclusion, and how Lincoln might have approached these issues.

Directed by Lovell Holder, it features Alex Esola as Elmer Ellsworth (a vet of TV and film including *The Kennedy Center*, *The Ahmanson* and the recent feature *After the Wedding*), Pete Ploszek as Abe Lincoln (*The Cherry Orchard*, *Babylon*) and Mason himself (who served an associate producer on Discovery+ docuseries *Book of Queer*) as Taffeta.

How a "fabulous queer creation of color" might invade the private world of our 16th President should be intriguing

to watch, to say the least. Judging from the teaser (see below) it looks to be a fresh and flamboyant take on historical theater we haven't seen yet.

"If our craft is going to survive, we need the characters in our plays to reflect the diversity of the people in our audiences," Mason shares. "When I was growing up, I never saw people like me as the leads on stage, and that weighed on my spirit. It made me feel that there were limited opportunities for me in our storytelling world. This play is my prayer, plea, and demand for the contrary. *Lavender Men* imagines a space for the Black, queer, plus-sized body as the center of America's theatrical narrative. My hope is that somebody watches this show and feels seen, valued, and affirmed in their own journey."

*Lavender Men at Skylight Theatre, 1816 ½ North Vermont; runs 8:30 p.m. Saturdays; 3 p.m. Sundays; and 7:30 p.m. Mondays, through Sept. 4. Proof of full vaccination along with a government-issued photo ID in order to attend. Face masks are required. More information: LavenderMenPlayLA.com* 

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# GRILLEDZILLA! THE L.A. ZOO IS GOOD FOR YOU

BY MICHELE STUEVEN

**T**he Los Angeles Zoo is celebrating Kids Eat Right Month with the opening of the Bean Sprouts Cafe, a kid-friendly dining option that specializes in healthy foods for visitors of all ages.

The menu includes items like Grilledzilla and Do-Re-For-Me, de-

signed to empower kids to make their own healthy choices through a visual menu display.

There's a variety of pizza, smoothies and sandwiches, as well as "Imaginibbles," a signature line of themed, hand-held foods designed to make eating healthy fun. Bean Sprouts adheres to strict ingre-



dient guidelines, and features organic and sustainable foods, compostable packaging, and eco-friendly design.

The brightly colored cafe is located in the South America section of the zoo and features Bean Sprouts' line of signature themed, hand-held foods, including Do-Re-For-Me, sunflower butter and organic

jam; Grilledzilla, gooey grilled cheese and vegetables; Flutter Bite, turkey, cheese, mayonnaise, and vegetables; as well as sandwiches like The Great Turkado and the Chicken Pesto Chango with cheese. There's classic and raspberry lemonades, and a menu catering to those with food restrictions of any age.

Accredited by the Association of Zoos and Aquariums, the landmark Los Angeles Zoo and Botanical Gardens, drawing more than 1.8 million visitors each year, is home to a diverse collection of more than 2,300 animals representing 270 different species, 58 of which are endangered. The lush grounds on 133 acres feature various plant species from around the world and California, including many rare and endangered species. The zoo is located in Griffith Park., admission is \$22 for adults and \$17 for children ages 2 to 12.

To learn more, visit <https://www.lazoo.org/plan-your-visit/food-shopping/>. 📍



Andrew Hem  
*Illegal Hit*



Johnny KMNDZ  
Rodriguez  
*Jackal*  
Acrylic on wood  
panel, 30x30 inches

# THE HIGHEST LOW: 25 YEARS OF L.A.'S MERRY KARNOWSKY GALLERY

The art world celebrates a milestone for what they used to call Lowbrow

BY SHANA NYS DAMBROT

**M**erry Karnowsky Gallery's early years were in a 900-square-foot space on the second floor of a building on S. La Brea, which already had a rich history in the L.A. art scene. Between 1997 and 2003, she filled every bit of those 900 square feet with exhibitions by dozens of artists who would go on to become icons of a new illustration- and street-inflected movement everyone used to call Lowbrow. Legendary purveyors of richly detailed, lavishly stylized, intensely colorful, narrative and symbolism-packed alternative visions like Todd Schorr, Becca, Kent Williams (back at the gallery this September), Coop, Erik Brunetti, Richard Colman, Jim Houser, Dalek (James Marshall), Friends With You, Toshio Saeki, Keiti Ota, Mark Ryden, and more, came through that first fierce little space — many of whom Merry is working with, still or again, 25 years later.

“My career as a gallerist has been a beautiful ongoing experiment. When I first opened, there was resistance to “high “and “low” culture blending together in a critically legitimate way,”

Karnowsky tells L.A. Weekly. “I’ve always wanted to hold space for artists with a clear vision, skill, and determination that challenges the status quo rather than serves it. I am very proud of the fact that many of the artists I’ve helped nurture over the years have grown and thrived organically with very little initial endorsement from the artworld gatekeepers. It shows the power of art to connect and resonate with people in a very pure, visceral, and sustainable way.”

It was when she moved to a 1,500-square-foot ground floor space in 2004, the full 3,000 square feet of which she later fully took over and occupied until 2015, that things started to get



Jimmy DANKO  
*Do You Copy,*  
Oil and acrylic  
on laser cut  
wood panels

folks hopping fences and sneaking in through the alley) for sold-out shows and book signings with Craola, Garcia, and Fairey — and later, more lines down La Brea for the first of her blockbuster Vivian Maier photography exhibitions.

“Young artists were fixated on

noisier. At the gallery, she was working with even more artists who were destined for greatness — Shepard Fairey, Camille Rose Garcia, Mark Whalen, Tara McPherson, Deedee Cheriell, Edward Walton Wilcox, Greg “Craola” Simkins, Johnny KMNDZ Rodriguez, Travis Louie, Andrew Hem, Audrey Kawasaki, and many others. During those years, she regularly created lines down the block (and saw

technique, and that brought about an unorthodox revival of the traditional craft of painting and drawing — something that art schools have been trying to exorcize out of their students,” says Karnowsky. “It was a movement swimming against the current, and I saw its value,” she says. “I wanted to help push and support this important surreptitious shift in our sense of what is beautiful, well-made, and serious, which is exactly what good art should do.”

Long time gallery Associate Director Jessica O’Dowd concurs. “To think, 14 years later, what I have experienced and seen of the L.A. art world — it would have blown my mind at the time. What I recognize most strongly is the undercurrent of constant change and innovation. Not only did Merry start her gallery from within a place of counterculture and contemporary relevance, but I have watched her continue to change what that aesthetic means, both contextually and visually, for the collectors and the artists she nurtures and supports. I think that’s why Merry and I work so well together. The understanding that





Jeff Soto  
The Sunrise  
2022

whatever has to happen and whomever has to do it, the show most literally must go on.”

Perhaps the best known gallery alum would be one Shepard Fairey, an artist of multidimensional renown; and Fairey told the L.A. Weekly about how their beautiful friendship began. “I found out about Merry Karnowsky’s gallery and the roster of artists I admired while living in San Diego in the late 90’s. When I’d make the drive to put posters up in L.A., I’d frequently check out Merry’s exhibitions and throw a few posters up on La Brea, hoping to catch her eye because I was too shy to ask directly for a show in her gallery. I guess the strategy worked because in 2000, Merry offered me a dual show with Ron English, a friend whose billboard liberation work was a huge influence on me. Since I only made prints on paper at that point, Merry encouraged me to push my materials further, resulting in my first prints

on patinated aluminum plates. The show was an important progression for me, but the sales were modest — yet Merry still invited me to show together many more times over the years... thankfully with increasing success.”

In 2011 Fairey’s “persistent poster bombing” in the area near Merry’s gallery resulted in Merry suggesting to the developers of the former Continental Graphics building at 2nd and La Brea that he paint a mural wrapping around the building. “Showing in Merry’s gallery while painting a large mural on the same block felt like the ultimate embodiment of my ‘inside/outside strategy,’” Shepard says. “Merry, thank you for enabling that, supporting my art on many fronts, and being a friend for over 20 years. Most of all, congratulations for showing and nurturing powerful and important art and artists for 30 years. It’s a tough business, but you do it with style and grace.”



Dalek  
Untitled  
Acrylic on  
wood panel,  
20x20 inches

Jeff Soto, another absolute legend to come through the gallery, recalls discovering Merry Karnowsky Gallery as a student. “In the back of *Juxtapoz* magazine they had addresses of galleries, neatly sectioned off by city, and I’d try to visit as many as I could in L.A. Merry’s gallery was a must visit!” he tells the Weekly. “I was much too shy to ask to show my work, but I did speak to her a handful of times. I remember summoning up some bravery and asking her about the rubyolith cut-outs in a Shepard Fairey exhibit. We had a great talk about his process, and she was so nice. Merry seemed genuinely interested in discussing art. She had to know I was not there to buy anything. Still, she took the time. That meant something to me, and I still appreciate it twenty years later. She made me feel welcome, unlike some of those cold and snobby galleries!” O’Dowd is proud of keeping this

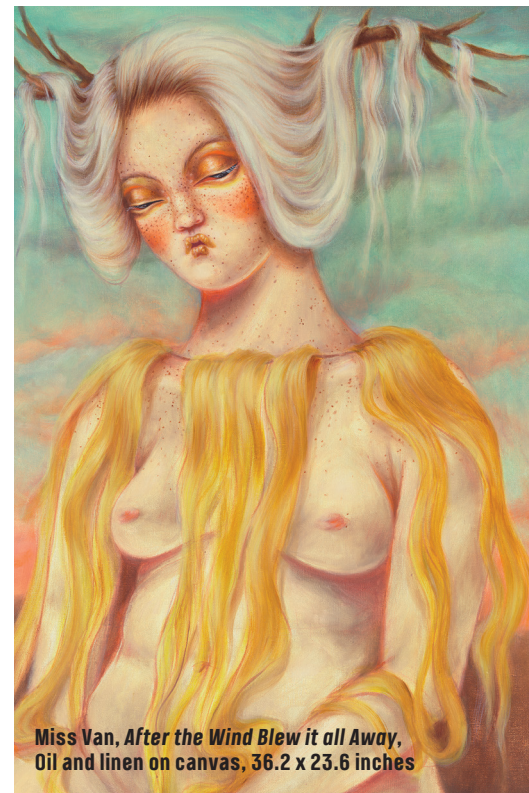


CRG Into the Mystic FRAME

welcoming energy going as part of the gallery’s identity. “One of the first compliments Merry ever gave me was telling me, ‘I really like that you find these collectors that are people you wouldn’t think were necessarily going to buy something, and then suddenly you’ve been nice to them and they’ve bought some \$10,000 piece.’ And I was like well, that is the whole point!

We’re in Los Angeles, don’t make that judgment. People all the time say thank you so much, you were so nice to talk to me; and I say well, you’re here in person and we all love art. That’s why we’re here. So we’re going to talk about art!”

“That’s really important to me, personally,” says Merry. “Nobody will ever feel unwelcome coming into this space.” And that welcoming attitude, that willingness to education and awareness of championing something that was new to most



in the mainstream art world, resulted in the gallery becoming an epicenter of the movement and a kind of bridge from the street to the ivory tower. Twenty-five years later, many of the same artists and certainly the same core aesthetic is still the driving force of the program — even though no one calls it Lowbrow anymore.

“I think that was one of the harder things to wrap my head around,” says Karnowsky. “Because it’s been very intuitive and it’s been very natural to me, and I kind of have to step back and say, why is it natural to me? What was my attraction to this work all about? Because it’s a contrast to me as a person. Even though I’m a little quieter and I’m introverted, I like work that’s the opposite of me. I like work that’s sort of vibrant and challenging, maybe in a way that can convey things that I don’t convey. But there is energy in that vital connection that I feed off of.”

Karnowsky does feel that her Japanese mother, who would have news novel-ettes that came from Japan where there would be a serious story about air pollution next to an illustration with cartoon imagery or manga, where, “there wasn’t as much of a distinction between the high and low, and cartoons told very serious stories, often in fantastic ways using allegory; they were poignant and entertaining at the same time. I think I inherited this aesthetic culturally, and perhaps the openness that goes along with it. I gravitate to work that is nar-

rative, pictorial, painterly, high in craft and detail, skillful, challenging, humorous, and engaging.”

And while being a woman-owned art gallery was not particularly unique when she started, there were many fewer women in the Lowbrow and street spaces. “One time, really early on, this very kind of high-powered attorney came and he was looking at the work and he was looking at me, and he said something like, Why do you show such boyish artwork? And I was speechless and I thought to myself, Well, is it that boyish? Because I’m a tomboy, I played sports, I got on skateboards, I did everything boys could do. But the fact that the genre was so categorized, it just made me want to be more of a representation for other women and girls who might feel the same thing that I do when they look at this artwork. So if I’m a female gallerist representing this work, that’s an entry for other women like me.”

Becca, who first became known for her street art work, was one of the first artists where Karnowsky saw her work on the street, and started to put the word out, really seeking her out. “I finally got to meet her and talked to her, and showed her early on,” Karnowsky says, “and she was this female street artist that had plastered these girls with smeared lipstick and boxing gloves everywhere. I showed her for a good amount of time, and I think that’s kind of where the balance was — a female artist operating in a male-dominated space, making work

that spoke to her own story. It represented in some ways how I thought of myself and about the program.”

“Working with Merry over the years has been incredible for many reasons, but one of the things I like most is sort of small,” Camille Rose Garcia tells the Weekly. “On the day I deliver the show to her, after years of work, and last-minute varnishing and driving the work personally 600 miles, her reaction to the paintings when I unwrap them and lean them against the wall is so genuine and moving. It’s like we’re two teenage girls discovering The Clash for the first time in some parents’ basement. That’s the level of excitement in the room. And it wasn’t just the first time I showed with her, it’s every time. Every time is that level of appreciation and genuine excitement about what I’m bringing in. And I don’t think I knew how rare that was until I showed with many other galleries over the years, and it’s probably the thing I missed the most the years I didn’t have shows with her. Her enthusiasm about art is truly infectious, and it makes it so satisfying, after all that hard work.”

Jennybird Alcantara also appreciates what working with Merry is like for an artist. “We all know Merry is a legend, but until I got to know her on a personal level, I didn’t realize she’s equal measures badass, good listener, kind, and funny, too,” she shares. “Merry has a calmness about her that is very reassuring to the often impassioned or delicate

sensibilities of an artist. One of my favorite things to do with Merry is laugh, I honestly couldn’t tell you an exact story that we’ve laughed about, but as I think of her now, I can hear her joyous laughter, and it makes me smile.”

“When the right partnership with a gallery happens at the right time, magic can happen,” says Merry. “I give a lot of credit to the artists themselves for having the drive and integrity to put themselves out there, and then understanding the value of the partnership with a gallery and respecting what a gallery brings to the table. I feel really grateful for having great partnerships with artists over the years who have been not only working relationships, but lasting friendships.”

“The day I got invited to show with Merry is as visible in my head now as it was the day I received the call from my friend Johnny “KMNDZ” Rodriguez, asking if that was something I would be interested in,” Greg “Craola” Simkins recalls. “INTERESTED IN?! Showing at Merry Karnowsky Gallery was on my bucket list! Ten years later or more, and we have nothing but love for Merry.”

It’s impossible to list all the highlights of gallery and increasingly museum projects that have illuminated Merry Karnowsky/KP Projects Gallery’s roster over the years — Camille Rose Garcia at San Jose Museum of Art in 2007; Todd Schorr’s show there in 2009; Shepard Fairey’s massive Boston ICA Show; the hugely ambitious MACRO (Museum of



Contemporary Art Rome) exhibition with Tara McPherson, Nicola Verlato, Mark Whalen, Camille Rose Garcia, Todd Schorr, Kathy Staico Schorr; Schorr again, at the Aldrich Museum in 2013; a major group exhibition at the Museo de Arte Carrillo Gil in Mexico City in 2018-19 — but some of the most interesting are the most unexpected.

In September of 2011, the gallery presented an off-site curatorial project downtown — 5 Lite — with the late, great painter Ed Moses as curator, and featuring Robert Irwin, Larry Bell, Laddie John Dill and Robert Wilhite in a show of five eminent friends. “These were stellar mega-artists willing to show with a gallerist who had little to do with their world,” remembers Merry. “I’d known Cedd Moses for a long time, and he came to me saying, ‘I’ve talked to my dad about you and he knows of you, what you’ve done, and he really respects it. And I want to do something with this empty storefront. I want us to have fun.’ I have felt really appreciative that there have been people who have trusted me

to do something interesting outside the box, and bring maybe a different audience and mix things up. I just feel so grateful having the opportunity to talk to some of these people that are so brilliant, and so worldly and so talented. Larry Bell is the warmest person. It was amazing, you know, because I started to talk to him about the art show, and he was like, ‘Oh yeah, I really love comic book art!’”


It was the same thing with working at Tamara Bane Gallery back in the ‘90s, with Robert Williams. “Because Robert’s this guy that comes off like, golly, ‘I’m Bob, I’m just a painter,’ and then he starts rapping all the shit that he knows about art, history and culture and cars, and people are just blown away. How can you not love this man?” she says. “And then, seeing an exhibition where Nicholas Cage is selling his watches to buy Robert’s paintings, and Anthony Kiedis and Deborah Harry are on a waitlist of 300 people! I have a special relationship with Robert and his wife Suzanne, who are really ground zero for

my love and appreciation of Lowbrow. Seeing Helter Skelter at MOCA with him in it along with artists like Manuel Ocampo, Lynn Foulkes, Paul McCarthy — that was a formative moment for me.”

Maybe that profound lifelong level of emotional involvement is why the gallery made every effort to stay open as much as possible during COVID, even as far back as Fall of 2020. “I don’t know how anyone made a decision not to stay open,” Merry says. “Honestly, it never occurred to me. I mean, we did some pivots in terms of getting a nicer website. We started to figure it out; we tried to do more interactive things. But I don’t see how you can work at home and represent art. Also, I think, for mental stability, for me and for Jessica, we’re workers. This is what we do, and so we need to be in the element where we are inspired. There are worse places to be than to escape to the gallery. Plus, when you’re responsible for other people and you have artists that are really scared, that’s when my instincts kicked in like: no, we’re moving forward, we

can do it a little bit. There’s going to be delays, but no, we have to put our best foot forward now and show people that art is important, even in these times — maybe more important than these kinds of times.”

Maybe that’s part of why she let folks talk her into celebrating the 25th anniversary — especially with the giant group show currently at the gallery through August 27, featuring artists from her once and current program — even though she’s not personally a fan of the spotlight. “It really is making my year for something that I shied away from celebrating,” she says. “Everybody was pushing me, all the people that I care about, and now I really appreciate it!”

*Merry Karnowsky Gallery’s 25th Anniversary show is on view at KP Projects, 633 N. La Brea in Hollywood, until August 27, with a closing reception on the evening of Saturday, August 27. Visit [kpprojectsgallery.net](http://kpprojectsgallery.net) for more information.* 

# TUNE INTO CHANNEL TRES

Compton rapper is on the rise

BY BRETT CALLWOOD



PHOTO BY LEEAY

Channel Tres looks to be the latest in an illustrious line of talented souls that have gotten their start in Compton and then kept on rising. With his blend of house and hip-hop, and armed with recent singles “Acid in My Blood” and “Ganzfeld Experiment,” Tres has found himself in the eye-line of the likes of Tyler, the Creator, and he earned himself a slot at this year’s Coachella Festival.

Tres got his start in music playing drums in church when he was 5 years old.

“Talent shows in elementary school, too,” he says. “And then I made my first beats at like 12. I fell in love with producing, and then it was something I did on and off throughout high school, but when I turned 18, I took it more seriously. I started honing in on it, at my school, as a producer. When I turned 20, I went to college to study music. I started making a bunch of stuff. Once I left college, I moved back to L.A. and started working, producing for different artists. In about 2018, I put out my first official song as Channel Tres, and then that’s when I really started getting serious as an artist.”

The name is a reference to “channel three,” the location reserved for video games on the young artist’s TV.

“Channel Tres is something I made up because we used to play the PlayStation and video games, and we had to plug it up to channel three,” he says. “That kinda represented to me tapping into another world or a different thing that we’re normally programmed to. Three has always been a number of significance in my life. I love triangles, I love trio bands. It’s a symbol I see when I feel like angels are talking to me.”

His sound can be described as a blend of house and hip-hop, but there’s much more to it than that.

“Hip-hop and house,” he says. “Also funk – George Clinton. Just jazz, gospel – there are a lot of influences there. First it was hip-hop. I grew up in Compton, so I grew up on Battlecat, Dr. Dre – everything you listen to when you’re from California in that area. Ice Cube. I stayed with my great-grandmother, so gospel music and oldies were playing constantly.”

Tres says that Compton has had an influence on his music, though more lyrically than sonically.

“Just the things I talk about and different things I reference in music,” he says. “Loriders, and I had a skate crew growing up so we’d skate all the time. That’s when I got into Pharrell Williams, N.E.R.D. Hanging out with my homeboys and stuff.”

His stock has risen so high that he recently became the first artist to do an official remix of a Tyler, the Creator song – EARFQUAKE.

“That just came about by being in the scene in L.A.,” Tres says. “He just reached

out. I think one of his people that worked for him suggested it and he was cool with it. I didn’t really get feedback – it just came out. About a year later, he ended up getting one of my songs for a project, and we met up then. It was a great vibe – he’s really cool.”

Meanwhile, Tres describes his recent Coachella experience as “phenomenal.”

“It was really great because I remember going to Coachella in like 2016, just going with a friend, and it seemed so far-fetched to be on a stage like that and be performing there,” he says. “I made a goal when I went in 2016 that I was going to be playing that festival one day. It was really nice to see something I thought about, dreamed of and worked for, come to fruition. I was very surprised at how many people showed up to my set. It was definitely a great experience. You can’t really tell how many people are a fan of you via social media, and just whenever I go out, a lot of people show up, so it’s always a great vibe to know that real life is still popping.”

The rapper is hoping to carry that momentum into his own tour this year, as he prepares to hit the road.

“This is my first headline tour of North America so creatively I’m in a very good place or exercising more ideas I’ve been wanting to exercise and different ideas I’ve had,” he says. “Different compositions with the music – that’ll be really fun to try out. See how many people show up for me, and get to know some of my fans and things like that. Come and see.”

The three recent singles point to the fact that there’s an album on the way and, as we speak to Tres, he tells us that he had just left the studio. He’s hard at it, and we’ll hear some of the songs during the tour.

“I think the overriding theme is about maturity and growth, dancing, and being who you want to be,” he says. “The title is *Real Cultural Shit*, and for me that is about where I came from. Everybody has a different experience in life, and whatever is real to you is real to you. My culture and my family is, we like backyard parties, we like dominoes, we like barbecuing. We listen to oldies all day, and that’s what’s cultural to me. Skateboarding and dancing. So that’s real to me and it’s really about accepting where I’m from and accepting my realities, accepting who I was growing up and accepting my life now.”

There’s always a new hip-hop artist ready to break in L.A., and Channel Tres stands a solid chance. He’s going to be releasing more content this year, doing his shows, and then we’ll just have to wait and hope.

Fingers crossed.

*Channel Tres’ “Just Can’t Get Enough” single is out now. The Real Cultural Shit album is out in the fall.* [L]

## CANNABIS

# ASK THE CHAMPS: WHAT IS SMALL BATCH CANNABIS?

We reached out to the experts to get their take on the definition of small batch cannabis

BY JIMI DEVINE

**H**arvest season is also buzzword season, and it's right around the corner. Many people inquired with us in the last couple of months about the definition of small batch cannabis. In the nicest way possible, it's a bit loose. So we reached out to a bunch of the biggest names in California cannabis from various operations of size and scale to get their definition to the question, 'How do you define small batch cannabis?'

## Ellen Holland - editor and chief High Times Magazine

One of the things I love about working in cannabis journalism is the continual evolution of words the community invents and adopts. The term "small batch" sets off my marketing trigger radar. It's a buzzword that's jumped to weed following its success with whiskey, and doesn't really mean anything. While I'm fully on board with marketing outdoor herb as sungrown (a rift off of Sunkist oranges), I don't remember using the phrase "small batch" in my own writing. I'd define it as flowers with limited production runs. In other words, the hype strains that aren't always available. The ones you wait for in a "drop."

## Keith Healey - Fig Farms

My idea of what small batch is has changed over the last few years. In 2017, we won our first High Times cup with a single plant. It literally cannot be smaller than that. Two days ago, I was at a 300k-square-foot indoor facility. By dividing a larger facility in to small rooms that are cared for by a small team, I think small batch flower can still be achieved. My sweet spot is a 20-lb. batch cured and cared for by a few people that have cared for the batch from clone to harvest. Small batch is the decision to put quality over everything else, even if that means quality over profits.

## Erin Hamilton - Royal Key Organics

It seems like people use it relative to their operations. I've seen large outdoor growers split the same batch of 6000-7000 grams into two-three batches with different names on each one, to create a "small batch" perception, and I've seen people using it with 100s of lights because they maybe feel "small" comparatively. True small batch is when you're barely able to survive because your production doesn't cover your overhead. I'm kidding, but not. Anyone with less than 5,000 square feet of cultivation in the legal market could claim that, in my opinion. Unless they are running 5,000 square feet of the same cultivar. Five thousand square feet of Gelato is not small batch.

## Josh Schmidt - VP of Business Development Natura/Founder of Dee Thai Gummies

Small batch to me is when a small amount of plants are selected and grown with focus and purpose. When growing cannabis on a large scale, there are more variables that can lead to a decrease in quality, whereas in a small footprint, we can easily maintain and fix issues collectively instead of guessing which plants are the culprit. To me, small batch always almost equals higher quality. The more we handle the cannabis plant from harvest to trimming also affects the quality.

## Kenji Fujishima - Dr. Greenthumbs

I think that is something that is entirely dependent on the level of the cultivation and/ or cultivator. If your in a home-grow, that might be a 4-12 lighter that is in your garage. Something that is maintained and taken care of with love. For larger scale and again depending on size and level, a small batch might be 10-20 lights or more of something. With legal market, a "batch" test "COA" is 0-50

lbs., so, with that said, growers might want to cultivate more towards that 50 lb. mark as a "batch" to maximize the value of the testing fees, but, I think that being able to sell through would also be something to consider in batch size per the "brand."

## Taylor Blake - The Emerald Cup

A Small Batch product should be the closest thing you're going to get to homemade on the market. It indicates that you are purchasing something high quality because the process to create it is capped, which allows it to uphold a higher value.

## Sergio Picazo - Compound Genetics

From a Cultivation perspective small batch is derived from a consistent crop. The correlation between small and the total number of plants on a table can be brought back to environmental control. If you don't have proper cooling, dehumidification and individual irrigation zones per cultivar, you will struggle to meet consistent quality, compared to a smaller confined area. Improper airflow and heat stratification tend to be challenges with larger rooms, due to a deficient design. Water balance in the environment is absolutely crucial, which leads to proper transpiration rates in any size room. In today's market, most buyers are asking for a variety, which leads to cultivator's needing to run individual irrigation zones per table, so they can offer multiple flavors.

## Jason Gellman - Ridgeline Farms

Small batch or craft cannabis is directly related to the individual care that is provided to a crop! At ridgeline farms, our decades of experience passed down from our parents has provided us with the understanding that plants and people alike, just need TLC. There's no replacing the individual attention that we give our plants here at Ridgeline Farms; you can taste and feel the difference.

## Ben Brown - IC Collective

I think of cannabis flower and products that have been well-planned, cared for to the highest level by the people who made the plan. For me, cannabis is the medium I have to create. I am thinking about craft, art, form and function throughout the entire process. To define "small" size of the batch, it is determined by my ability to harness and control the parameters of the plan.

## Addison DeMoura - 800 Pound Mantra

Small batch means focus to detail. The smaller the batches, the more you are able to focus your skills on extracting and separating what is in front of you. Sometimes small batch means you're the

grower and you're going to be the processor. A lot of the time the small batch will come out higher quality because you're able to direct more of your focus on the process; as in a large batch, you're unable to direct [the plants] focus. You can take the same material and run it in a large batch and then run it in a small batch, and 99% of the time, small batch will come out higher quality because you are able to direct your focus.

## Serge Cannabis - Fiore

From my perspective, when I think of small batch, I think of home/garage grows typically 8-10 lighters. A small batch grow should be worked by a single person or two people at most. Usually, the one or two people that take care of the spot spend a lot of time in the grow room and give their attention to each and every plant. They also usually have cultural practices that might be more time-consuming and labor intensive but have a greater quality product to show at the end. Working in smaller rooms also gives you more control over your grow room if equipped properly - I believe that plays a big role, as well, in why small batch > commercial grows.

## Sour Wavez

I think the definition of small batch cannabis is like art, its definition and beauty are in the eye of the beholder. I think that almost any home-grow still active in the current market climate should automatically be defined as small batch. Commercial operations that focus on having smaller rooms (under 50 lights per room for example) and grown ethically with care for each plant as much as humanly possible could also qualify if the quality translates. All of the above pertains to grow size, but let's talk about what the plants are being fed nowadays. The main reason why "small batch" is even a thing today is that there is such a clear difference in quality between small batch and most, but not all, commercial cannabis. The progression of commercial growing has brought new ways of cutting costs by using completely synthetic fertilizers in place of quality input that is way more expensive to run and is partly or solely organic. These old-world practices are, for the most part, obsolete at scale. Most large operators are happy to cut their costs, and it can also be risky to run anything organic through drip lines, as they could clog and cost the facility an untold fortune if not maintained properly. To put what I'm saying into perspective, I'd rather smoke flower from someone's 1000 lighter that has been fed with quality nutrients than smoke someone's "small batch" that's been fed salts and run sterile from start to finish. [E]

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ship in identifying credit expansion opportunities in the lending market to optimize portfolio risk adjusted revenue. To apply, email resume to open\_roles@intuit.com. You must include the job code on your resume/cover letter. Intuit supports workforce diversity.

## LEGAL NOTICES

**FICTITIOUS BUSINESS STATEMENT 2022122906**  
The following person is doing business as COMPARTIR 200 Soto St Los Angeles, CA 90035 LA COUNTY. REGISTERED OWNER(S): COMPARTIR CATERING LLC 200 Soto St Los Angeles, CA 90035. This business is conducted by an LLC. The date registrant started to transact business under the fictitious business name or names listed above: 01/2022.

**NOTICE - IN ACCORDANCE WITH SUBDIVISION (A) OF SECTION 17920. A FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE I WAS FILED IN THE OFFICE OF THE COUNTY CLERK, EXCEPT, AS PROVIDED IN SUBDIVISION (b) OF SECTION 17920, WHERE IT EXPIRES 40 DAYS AFTER ANY CHANGE IN THE FACTS SET FORTH IN THE STATEMENT PURSUANT TO SECTION 17913 OTHER THAN A CHANGE IN RESIDENCE ADDRESS OF A REGISTERED OWNER. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED BEFORE THE EXPIRATION. EFFECTIVE JANUARY 1, 2014. THE FICTITIOUS BUSINESS NAME STATEMENT**



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**213.915.0382**  
**213.436.8804**

**MUST BE ACCOMPANIED BY THE AFFIDAVIT OF IDENTITY FORM. THE FILING OF THIS STATEMENT does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14411 et seq., Business and Professions Code.) Publish 06/24, 07/01, 07/08, 07/15/22 LA Weekly**

**AMENDED SUMMONS DOM GALLERY INC dba DOM THE LAND, a California corporation; FX SPORTS PRO INC, dba FAMPION SPORTS aka FAMPION X, a California corporation; BOYZ NEW YORK, INC., a California corporation; and SHAN (LISA) LI aka LISA LEE, an individual, and DOES 1-10, inclusive. YOU ARE BEING SUED BY PLAINTIFF: LILIA GARCIA-BROWER, Labor Commissioner for the State of California, Department of Industrial Relations, Division of Labor Standards Enforcement,**

**on behalf of the People of the State of California NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/se/fhelp), your court law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file**

**your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/se/fhelp), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. The name and address of the court is: Los Angeles County Superior Court Stanley Mosk Courthouse 111 N. Hill Street Los Angeles, CA 90012 Case Number: 21STCV46110 The name, address and telephone number of plaintiff's attorney is: Phoebe P. Liu, Division of Labor Standards Enforcement, 320 W. 4th Street, #600, Los Angeles, CA 90013; Tel: 213-897-1511 Date of Filing of First Amended Complaint: 4/19/2022 Sherri R. Carter Executive Officer/ Clerk of the Court, Clerk by N. Osollo, Deputy**

# LAWEEKLY Bulletin

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

**For a FREE consultation, please call 310-664-9000 x101 or text 310-849-5679 Website : www.workinjuryhelp.com**

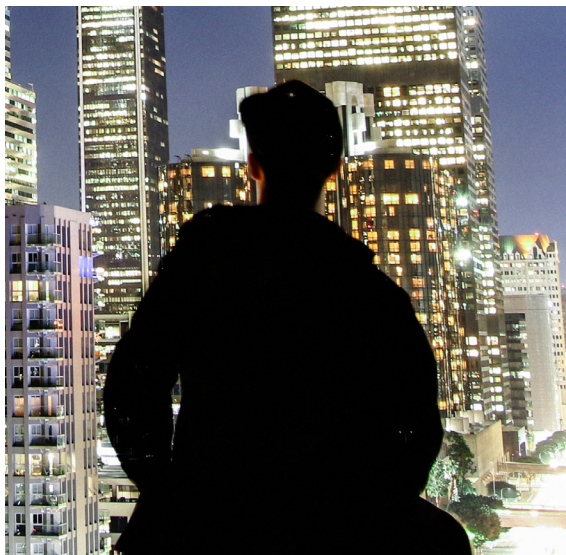
**Warning: Making a false or fraudulent claim is a felony subject up to 5 years in prison or a fine up to \$50,000 or double the value of the fraud whichever is greater, or by both imprisonment or fine.**

## 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**

*Thank you Saint Jude, Saint of the Impossible, EC*

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Unresolved questions or complaints may be directed to your local Public Utilities Commission or customers in the states listed below may direct unresolved questions or complaints to the following organizations: Colorado Public Utilities Commission: Consumer Affairs – 800-456-0858, 303-894-8070 • Georgia Public Service Commission: Consumer Affairs – 800-282-5813, 404-656-4501 • Pennsylvania Utility Commission Bureau of Consumer Services – 800-692-7380 or for FDD PA Relay Center 800-682-8706 (voice) or 800-682-8786 (TTY) • Kansas Commission's Office of Public Affairs and Consumer Protection – 800-662-0027 or 785-271-3140, TD 800-766-3777 • Massachusetts Consumer Divisions Department of Telecommunications & Cable – 800-392-6066 or 617-305-3531 •

Telecommunications Bureau of the Puerto Rico Public Service Regulatory Board: 500 Ave. Roberto H. Todd (Parada 18-Santurca), San Juan, Puerto Rico 00907-3941

<sup>†</sup>After monthly allotted 5G/4G LTE data, next 20 GBs at 512 kbps, and remaining data at 128 kbps. Video typically streams in SD (480p). Lower speeds may affect audio and video streaming, access to certain websites and content, or the use of available applications. 5G access requires a 5G-capable device. 5G is not available in all areas. Data usage is subject to our Acceptable Use Policy (AUP). After 55 GBs of data usage in a month, data service will be placed on hold to confirm usage complies with AUP; customers using data consistent with AUP may receive unlimited additional data in 10 GBs increments for the rest of the month by contacting Customer Care. Available speeds will be determined by your particular service plan and may depend on other factors, including your device and network availability. For additional information about broadband speeds, including network limitations and our AUP, visit [www.standupwireless.com/broadbandTD](http://www.standupwireless.com/broadbandTD). Promotional offers may be modified or withdrawn at any time. Taxes and fees included. Visit [www.standupwireless.com](http://www.standupwireless.com) for complete terms and conditions.

This is a Lifeline and Affordable Connectivity Program (ACP) supported service. Lifeline and the ACP are separate federal government assistance programs operated by the FCC. Lifeline benefits may be combined with ACP benefits and applied to the same service plan or different service plans. Lifeline and ACP services may be obtained from different service providers. Eligibility for Lifeline and ACP is based on income or participation in certain government benefit programs and is determined by the National Verifier (documentation may be required). Promotional FREE service offer is subject to eligibility, and you must be eligible to be enrolled in either program. Lifeline benefits are non-transferable and limited to one per household (wireless or wireline). An eligible ACP household is limited to one monthly service discount and a single one-time device discount. Connected device benefits require a co-pay of \$10.01. For more information on available devices, visit [www.standupwireless.com/support/devices](http://www.standupwireless.com/support/devices). Monthly ACP service benefits may be transferred to another provider subject to applicable regulatory restrictions. For Lifeline and ACP eligibility criteria, applicable terms & conditions, and more information about the different programs, call us at 1-800-544-4441 or visit [www.standupwireless.com](http://www.standupwireless.com). When the ACP ends or your household is no longer eligible, customers will be subject to our regular undiscounted rates. To enroll in Lifeline only, ACP only or a service plan that includes both Lifeline and ACP discounts, visit us at [www.standupwireless.com](http://www.standupwireless.com). Lifeline plans include 1,000 Minutes, Unlimited Text and 4.5 GB of data. A complete listing of our plans, including plans that are fully covered (no co-pay after application of the ACP discount), is available at [www.standupwireless.com/acp/plans](http://www.standupwireless.com/acp/plans). Offers may vary by state and service may not be available in all areas. Service provided by Global Connection Inc. of America d/b/a StandUp Wireless.

\*Free phone offer is only available on a promotional basis for a limited time to customers signing up for Lifeline and the Affordable Connectivity Program (ACP) at the same time. Customers signing up for one benefit, Lifeline or ACP, and in states where Lifeline is not available through StandUp Wireless will receive a SIM Kit and not a phone. StandUp reserves the right to remove this offer at any time.