

LAW WEEKLY

SEPTEMBER 16 - 22, 2022 / VOL. 44 / NO. 45 / LAWEEKLY.COM

CINEMATIC DAYDREAM

DIRECTOR BRETT MORGEN TAKES AN IMMERSIVE APPROACH TO
CAPTURING THE LIFE AND ART OF DAVID BOWIE

BY LINA LECARO



CANNABIS

KIVA CARES PROJECT LAUNCHES IN CALIFORNIA

One of the biggest edible companies in America created a new program to help patients who can't afford their meds.

BY JIMI DEVINE



The Kiva Cares Project represents one of America's premier cannabis edible companies taking a new approach to giving back to the patients that got them into the legal era through a network of organizations.

Kiva is of course one of the state's

premier edible companies. Founded in 2010 the same year as their main early competitor Bhang, the chocolate wars would last for years as they competed to offer the best chocolate possible to patients. And the lead would change every now and then, but then the Terra Bites

dropped, it was like adding nitrous to a racecar that was already basically winning depending what turn they were on. Kiva stormed to the front of the edible pack period once those dropped. They've never looked back.

So that's the energy they're taking into the program launch, which is fantastic. Why? Because it's not like they need to bullshit us with compassion, they're already the biggest dog. Sure some devil's advocate might argue it's an imaging thing, but people using the C word (compassion) to push their business is nothing new. Much of the time the claims will come from the middle to bottom of the pack not the top.

And much of the time we see the C word come up in a cannabis business

like some are, it will be "30 days till BBD date/COA expiration date to California Medical patients in need of these essential products. Kiva and the Kiva Cares Project aim to establish a new industry standard to prevent cannabis waste," the announcement noted.

Kivas notes they're hoping to compel other cannabis brands across the country to follow suit. You can expect them to expand the program to other states in the not too distant future.

The plan was spearheaded by Erika Osueke who serves as the brand's Quality and Compliance Manager. From her perch within the company it was clear to Osueke how much product was being wasted every year. The waste was coming from things like packaging defects, being under or over potency, or are soon to expire. The actual contents were still perfectly viable medicine for patients that needed it. The team felt these products would be a great mechanism to help people who couldn't afford it and they kicked off the Cares Project.

"The cannabis industry has the power and potential to serve public health in a way that is both unique and revolutionary," said Osueke. "We are only scratching the surface of scaling the kind of life-changing impact cannabis can have for those consumers who need it most."

Kiva has teamed up with a bunch of the state's biggest cannabis compassion organizations to help facilitate everything. The list includes Weed for Warriors, Sweetleaf Collective, Americans for Safe Access, Los Angeles NORML, and ReCompass. Those organizations will partner with dispensaries to facilitate the actual distribution in a legal way. SC Labs and Anresco Laboratories will be donating their testing services to the products running through the program.

"Sweetleaf and Team Compassion are excited to be a part of the Kiva Cares Project," said Joe Sweetleaf, Founder of Sweetleaf Collective. "These collective industry efforts will undoubtedly help thousands of veterans and patients access \$1.75 million worth of free medicinal cannabis products through the Kiva Cares Project. Together we are saving and transforming lives."

Sean Kiernan of Weed for Warriors pointed to Senate Bill 34 making this all possible.

"SB34 is about legal cannabis access for patients. Very simply, without cannabis access, California veteran and non-veteran patients would be forced to medicate with pharmaceuticals that have FDA stated risk of addiction, overdose, death and suicidal ideation," Kiernan said, "Cannabis and SB34 is providing a safer alternative and therefore saving lives." [E]

sense, it's very focused on the person saying it talking about their own compassion. Even worse, sometimes compassion just means old weed you can't sell.

But not in Kiva's case. The Cares Project will represent what they call a first-of-its-kind corporate commitment and they promise the weed won't be expired

RECIPE FOR CHANGE: L.A.'S TOP CHEFS MAKE SOME NOISE AT JAPAN HOUSE

An evening of culinary majesty in Hollywood.

BY MICHELE STUEVEN

Susan Feniger puts the finishing touch on Japanese scallops with yuzu



PHOTO BY CALVIN NAKAMARU

Recipe For Change brought together some of L.A.'s most revered chefs including Suzanne Tracht, Mary Sue Milliken, Susan Feniger, Nancy Silverton, Vanda Asapahu, Lissa Doumani and Hiro Sone to raise funds and awareness for #MakeNoiseToday on Thursday at Japan House LA.

The Creative Class Collective initiative focuses on combating racism and bigotry by elevating the voices of Asian Americans and marginalized youth groups by

providing platforms for storytelling on diversity, heritage, accomplishments, challenges, grit, inspiration and culture.

Each of the participating chefs was asked to prepare a dish for the fundraiser using Japanese culture or a Japanese product to inspire their creation as part of the evening's mind-blowing 13-course omakase menu, accompanied by a selection of four sakes and a Suntory Whisky.

The two hot tamales Mary Sue Milliken and Susan Feniger kicked off the evening

with oysters on the half shell with tomatillo soy granite and Japanese scallops with a yuzu citrus vinaigrette, a refreshing welcome to the stifling heat of the day.

"Whenever Suzanne Tracht calls me to do something, I never can say no," Milliken told L.A. Weekly in between sharing recipes with Tracht in the kitchen. "I get to hang out with all my favorite chefs like Vonda and her sister. It's especially im-



PHOTOS BY CALVIN NAKAMARU

The ultimate in east meets west, Yangban Society's Katianna Hong wowed the crowd with a pot pie with brown butter, crowned with tender roasted baby abalone.

"The violence against Asians in America has sparked a movement," Ayara Thai's Vanda Asapahu said while putting the finishing touches on her crispy skin amadai tilefish in gaeng som with hom mali rice. "People target the most vulnerable like the elderly, who don't want to make waves by speaking up. We've been very silent about it in the past. Living in the biggest Thai community outside of Thailand, our house was always filled with the pungent aroma of Asian food. But when I'd bring au pau chop to school next to the peanut butter and jelly sandwiches, it wasn't always welcome. They asked me if I was eating turds. I was an outlier - but now it's cool to be different."

Following Silverton's ingenious deconstructed Caesar with hard-boiled egg, leek and anchovy crostini, two haute dessert options rounded off the evening including Cathy Asapahu's sophisticated golden yuzu coconut tart with caramelized white chocolate. Celebrated L.A. chocolatier and confectioner Valerie Gordon, who is of Chinese descent, created a densely rich mochi cake with white shoyu, caramel and toasted rice alongside black sesame toffee with soy salt.

The evening was presented by restaurateur Andy Nakano of the storied and since shuttered Imperial Gardens on Sunset Blvd. together with Julia Huang, founder and CEO of Intertrend Communications and founder of the Creative Class Collective.

"The lineup of mostly female chefs was a conscious decision because of the regressive gender dynamics and norms they have all had to deal with at some point in their careers," Huang said in a statement. "These dynamic chefs understand what it means to feel marginalized. We want to recognize their accomplishments and tell their stories alongside raising awareness for others."

Check out the photo gallery for a taste of the omakase marathon and for more information on #MakeNoiseToday or to donate, visit <https://makenoisetoday.org>. 🍴

CELEBRATING BOWIE WITH TODD RUNDGREN AND FRIENDS

BY BRETT CALLWOOD

PHOTO BY HIROKI NISHIOKA



Todd Rundgren has seen and done it all. He's produced some of the biggest and best artists in the world, and he's released a string of great solo albums. He's just one of those names that is synonymous with "quality," and he's somebody musicians call on when they want a sure thing.

He's always wanted to keep moving forward, to evolve as an artist, but he's

also happy to take a look over his shoulder and celebrate the past. He toured a Beatles celebration with Wings man Denny Laine (as well as playing with Ringo's All-Starr Band), he sang with the Cars a decade or so ago (well, the New Cars to be exact), and he's back on the road celebrating the music of David Bowie with former Bowie guitarist Adrian Belew (among others).

"Pre-pandemic, I was asked to be involved in this ongoing thing," Rundgren told us during a phone interview. "It was a project before I got involved in it, and they had done some touring and as a matter of fact had much touring to do, except I was only there for one gig. That was an appearance with the Icelandic National Orchestra over a weekend. We did two nights and I think the orchestra was one of the nights. That was it. I just did two gigs. We did a showcase after rehearsals in L.A., and that was the extent of it. So now, I'm sort of rejoining the ensemble, and doing an official tour. A real, multi-city, traveling extravaganza."

It makes sense. The parallels between the careers of Bowie and Rundgren have been noted before; Bowie produced the Stooges and Rundgren the New York Dolls. Neither wanted to settle into a musical rut.

"I think in many ways, David Bowie is more extreme than that," Rundgren says. "He would actually adopt a persona and he did not really break character much, even when he wasn't on stage. In other words, if he decided that 'now I'm an R&B singer,' he would fully embrace that and dress like one — do his hair like one, and essentially get into character. I'm not coming up with characters for myself, for the benefit of the public. I'm pretty much me all the time, it's just that I dabble in a lot of different musical genres. Mostly, because I want to learn more about them and understand them better, and also because it's a good way to express certain kinds of ideas. I've always dabbled in other musical forms, but it's not necessarily me moving from one thing to another thing. It's me adding stuff to the same thing. I'm just adding more aspects of where I can go to my overall musical approach."

The singer and guitarist says that early Bowie, pre-Spiders, is his favorite period in the legend's career.

"I kinda enjoyed the Spiders From Mars thing, and after that he started working with Eno and pulling lyrics out of a hat," he says. "It started making a little less sense by then. Very early on, he was more of an eclectic artist. If you listen to the record, he wasn't trying to be a particular kind of stylist. He would imitate Bob Dylan on one song, and then he'd imitate Anthony Newley on another song. Or he'd imitate the lead singer from Sweet [Brian Connolly] on a song. He'd try all kinds of different things within the context of one record like *Hunky Dory*. I was very much intrigued by that. That's an approach that I'm very sympathetic to. Trying out different styles to see which one conveys the message of a song best."

On this tour, Celebrating David Bowie, Rundgren will be performing many

of Bowie's biggest hits, including "Life On Mars," "Space Oddity" and "Young Americans." And, he's working alongside a stellar cast of characters.

"I have known Adrian [Belew] for a while, but I had never worked with him, so that was a golden opportunity," he says. "[I've worked with] almost everyone except for Adrian, Scrote and Angelo from Fishbone, who's doing a substantial part of the tour but not all of it, and I just realized that Royston Langdon is well-known to me because he toured with me, and he was also for a time married to Liv [Tyler]. So there will be some familiar faces, and some people I will be working with for the first time, which is always fun and interesting."

The dynamic of performing in a "band" is far from alien to Rundgren, who worked with the aforementioned Beatles and Cars outfits.

"I play in so many different things," he says. "This year, I did a Daryl Hall tour, then a Beatles tour, then another Daryl tour, and then a tour of my own. There's a couple more Daryl tours, then the David Bowie thing. I'm in all kinds of contexts all of the time. The biggest problem for me has been that I've spent the entire year making up for tours that were canceled, so I've been out already for probably five months out of the year, and then I've got another two and a half months to go. By the time I get to the end of the year, I'll have probably been on the road for nine months. That's excessive. I enjoy being home, so I don't necessarily look forward to that grueling routine. That makes it a little less enjoyable."

The pandemic at least offered Rundgren the opportunity to record a new album of his own, though circumstances mean that he won't be touring it.

"When everyone started going into lockdown, nobody was going to the studio anymore, so completing the record — we were in the final phases of it — but actually getting it completed was something of a challenge," he says. "When I delivered it, that's when Adele decided she was going to release a record, and that's when there was no vinyl anymore. So the record was ready to go, but there was not enough material to actually manufacture it. That record will be out in October and by then I'll be playing David Bowie. After that, I'll be doing Daryl Hall. So there obviously won't be a tour behind this particular record. On this one, at least half of the record and maybe more is actually sung by other people. I can't really go out and tour it because I'm not singing it."

Fear not, chap. We'll enjoy it anyway.

The event takes place at 8 p.m. on Friday, October 7 at the Saban Theater; then at 8 p.m. on Sunday, October 9 at the City National Grove of Anaheim. **[A]**



CINEMATIC DAYDREAM

Director Brett Morgen Takes an Immersive Approach to Capturing the Life and Art of David Bowie

BY LINA LECARO

It's been six years since David Bowie left our earthly realm and it is not an exaggeration to say that his music, image and creative output is more mythologized and simply more beloved and treasured than ever before. Brett Morgen's vividly immersive new documentary-driven opus *Moonage Daydream* seeks to capture the music genius' otherworldly essence and bring something new to the cinematic universe in the process. It succeeds and then some.

This is the film hardcore Bowie fans have been waiting for. And it's the film David Bowie deserves.

A collage of imagery, ideas, music and emotion, *Daydream* is presented in an intentionally loose, nearly non-linear way, eschewing *Behind the Music* biography tropes for something experiential, kaleidoscopic and concert-like. Throwing out

traditional set-ups like talking heads and rigid chronology yields one of the most insightful portraits we've seen about a music artist, maybe ever. Of course, the sole narrator is Bowie himself and that makes all the difference. As your senses are seduced by eclectic edits and alluring imagery (both Bowie-created and pop culture related), your mind is enveloped by the subject's sensitive and insightful words, which create a decidedly un-hazy cosmic connection spanning two hour plus runtime. It's a long movie but never feels laborious, and it's consistently enlightening.

"I don't go to cinema to learn, I go to experience and to be entertained," Morgen, who lives in L.A., tells us during a far-reaching Zoom interview after the movie's initial press screenings. "If my brain gets lit up, that's great. That's a bonus. But I'm really there for the sensory experience—

this is my first sort of love of cinema."

The filmmaker initially conceived of something called "the IMAX music experience" which he planned as a slate of 15 films that he would put out once a year ("they would be non biographical, possibly nonlinear, and heavily curated," he says). He got financing and started to focus on the Beatles, when Bowie passed. He called Bowie's estate executor, and business manager, Bill Zysblat, who he had met with several years earlier and told him what he was interested in doing, after which he learned that the music legend had literally saved everything, and had even been purchasing footage and things chronicling his career via auction blindly for over 25 years. Suddenly, his idea had a more single-minded focus: an epic celebration of music's most inimitable rockstar.

"He didn't know what he was going to do with all this stuff. They told me that David didn't want to do a sort of traditional documentary. So I called them with my pitch, which was like, 'Hey, I want to do an experience.' It was simpatico with their interests," Morgen shares. "What's really interesting is, when I acquired the rights, they provided me with final cut and total access to everything in the vault, no restrictions or limitations. That was tremendous. And that's sort of where the journey began."

The journey ultimately lasted over five years, during which Morgen — who is best known for the artful Kurt Cobain chronicle *Montage of Heck* and one of the more interesting Rolling Stones docs, *Crossfire Hurricane* — had more than a few moments of struggle. "We got inundated with more media than we were

prepared to work with," he remembers. "I had built a screening schedule for four months, but it ended up taking two years to work through and screen through the material, and probably two years prior to that to bring all that material into our office. So our budget was gone. By the time I started editing, we had no more resources. It ended up that I was my own producer on it, and my own editor. I had to work myself out of this and find my way. It was strange because films are generally collaborative and this became a very kind of personal endeavor."

Shortly into the production, Morgen suffered a severe heart attack (on January 5, 2017). The married father flat-lined at Cedars Sinai and was in a coma for a week. "It didn't happen by accident," he admits. "You know, I was 47. Most people that age generally aren't having heart attacks, but I had a lot of bad habits - I smoked, I didn't exercise. More importantly, my entire reality was work. I was a workaholic and stressed out over every little detail of everything. And that's how I've always been wired. My life came to a halt. And when I woke, I was definitely not a changed man - one of the first things out of my mouth

to the surgeon was 'I have to be on set on Monday.'"

Eventually though, he realized he needed to settle down. He began to look at Bowie's media, and says that the Starman's "philosophical musings and infinite wisdom" struck him on a personal level. "He was the perfect messenger at the perfect time for me to receive these messages in my life," Morgen says. "I felt through his words, and examples, that he was guiding me and helping me learn how to lead a more balanced life. And that is when I realized that more than a theme park ride, this film would be an opportunity to provide a roadmap for how to lead a successful and fulfilling life during an age of chaos from fragmentation. And if nothing else, that I can leave that behind for my kids in the event that I have an early exit. So that I could speak through David to them and hopefully, they would be able to find the same sort of solace and inspiration and guidance that I've received."

"Everything's rubbish and all rubbish is wonderful." - David Bowie

As *Moonage Daydream* begins we are treated to some live footage and thoughtful musings from the man himself about

humanity, art, and the "deep and formidable mysteries of life." These are intercut with vibrant imagery of Bowie's early guises as Ziggy Stardust, performing songs such as "Wild Eyed Boy from Freecloud," "All the Young Dudes" and the glam power ballad "Life on Mars?" with alternate footage from the iconic Mick Rock video in which the singer dons a powder blue suit and pigmented blue eyeshadow (a look that was recently immortalized by Mattel as a Barbie doll).

Bowie's androgynous, pansexual aura and image make up a large part of the voice over that guides the film early on, while archival footage from various in-

terviews he gave at the start of his career provide eye-fuls of his style as well as personable wit and openness. To say he was misunderstood and even mocked for his unconventional creative choices when he started out is an understatement. During a conversation with Dick Cavett, the talk show host relays that a viewer wasn't sure she wanted to meet him because he looked like he practiced black magic. As he often did, Bowie let the mystery hang there, making an impish remark and maintaining a shameless attitude.

In terms of the music, *Moonage Daydream* is not a greatest hits packed jukebox affair. It's packed with plenty of his



Brett Morgen
(Courtesy of NEON)

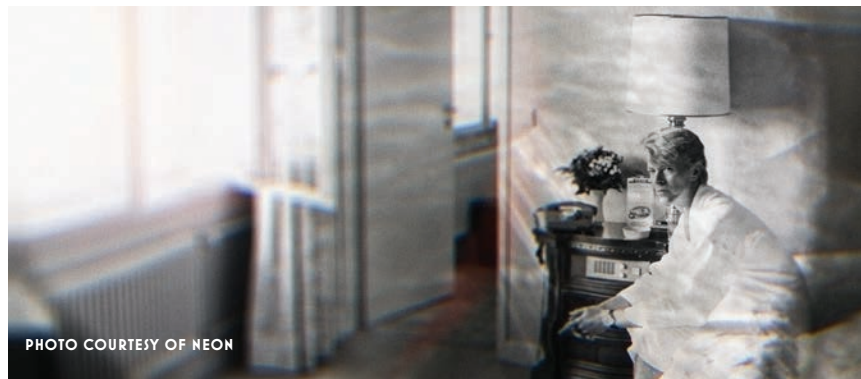


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Times of personal as well as collective upheaval confront us not only with the archetypal tensions between chaos and rigidity, life and death, but also with the need for psychologies that can evolve to accommodate an emerging consciousness. We invite 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 Cambray, 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 Stuba, 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

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PHOTO COURTESY OF NEON

most epic tunes, but some are just snippets. Still, you don't miss much here. The soundscapes that are included serve a purpose in highlighting the star's thoughts and expression. And his charm shines through every moment.

"I met Brett in my recording studio about five years ago in New York," recalls longtime Bowie producer Tony Visconti, who has a credit on the film and stayed in a Bowie orbit playing tribute concerts and working on music for the "Bowie Is" museum exhibition. "I became an important source for the audio content of the film. I was there as an advisor to the surround sound mixing engineer. What was astounding is that the film had no grain, it was solid, stunning visuals with smooth hi-frame video. In the close ups you could see the pores on Bowie's face. I did see more snippets over the past five years that were cleaned up in the same way. Besides myself there was an audio team also making the audio sound much better than the source. There is technical wizardry in all that and when seen and heard, especially in an IMAX theater, you will get the most Bowie ever - sensory overload."

"My work on this film was a constant reminder that I lost a dear friend of 48 years," Visconti adds, sending us some follow-up thoughts via Facebook DM. "But I feel he's always there when I continue to work on his music. I know it sounds weird, but I often think, 'what would David have me do?'"

WWBDD? (What would David Bowie Do?)

Visconti will not be alone after fans see this film. Bowie's zest for life, search for inner spirituality and quest to expand his art beyond music – he's shown painting, dancing and acting in various movie roles (The Man Who Fell To Earth, Labyrinth, Merry Christmas Mr. Lawrence and more) and on stage (The Elephant Man) – is more than inspiring, it's exalting. There's a reason Bowie fandom is so fierce and it goes beyond the beauty and boldness of his music or even his image. Whatever persona you connect to and whatever album is your favorite, one thing remains the same: Bowie was always seeking and changing and experimenting. As one audio clip relays in the film, he was constantly questioning his relationship with the universe and he was testing it with his art. "The

artist is a figment of the imagination" he says, and clearly he wanted to stretch the boundaries of what any of us might imagine visually and sonically, even when it was within the structure of a pop song. He's influenced so many, especially other musicians and though he passed years ago his music continues to resonate. "Celebrating David Bowie" concerts featuring his former touring players still happens annually throughout the country and Bowie covers by the biggest artists at arena shows has become almost di riguer these days, as evidenced by the opening set at the Taylor Hawkins Tribute at Wembley Stadium recently and just last weekend at Duran Duran's trio of 40th anniversary gigs at the Hollywood Bowl.

Bowie fandom is fervent in a deep love kind of way that goes beyond image or even a favorite song. It's about expression, creation and living life to the fullest. We belong to many fan groups on social media but The Church of David Bowie on Facebook has been one we visit often to connect with likeminded people, people who think about and honor Bowie daily and apply his open-minded zest for life to their own.

"I didn't think it was possible to love David Bowie even more," enthuses Sonia Wike – a Church member and one of the organizers of the annual gathering at his Hollywood Walk of Fame star – after a fan screening of Daydream. "I'm not sure I even took a breath during the whole movie. One of the messages I took away from the film and Bowie's message is that life is chaos and once we stop fighting it and just move with the chaos, the more content we'll be."

Morgen concurs. "The way that David talks about the creative process is, I believe, applicable to anyone, whether they're day laborers or artists or teachers... whatever your vocation," the filmmaker explains. "It transcends art. These are ways to live your life. To make each day exciting and adventurous and to take opportunities and view them as chances for an exchange. Not something laborious, but something that we can all grow from. You and me. Not because we're trying to reach Nirvana, but simply because we're trying to make this day as rewarding as it could possibly be."

Moonage Daydream is in IMAX theaters now. Screening info at moonagedaydream.film 🎬

CALIFORNIA AVOIDS BLACKOUTS AMID RECORD-HIGH POWER USAGE

In what ended up being a historic 11-day heatwave, California spent several days trying to decrease stress on the power grid, despite a record-high in power usage.

BY ISAI ROCHA



The California Independent System Operator (ISO) ordered a Level 3 Energy Emergency Alert Tuesday, September 6, as a historic heatwave led to an all-time high in power consumption.

With the threat of rolling blackouts looming, the state managed to avert the power shutoffs, despite a peak power usage recorded at 52,061 megawatts. The previous peak megawatt record came on July 24, 2006, with 50,270 megawatts

used at 2:44 p.m.

“California ISO power grid peak demand hit 52,061 MW, a new all-time record,” California ISO wrote in a tweet. “Conservation is making a difference.”

At 8 p.m., the grid operator ended the Energy Emergency Alert 3, saying “consumer conservation played a big part in protecting electric grid reliability.”

The last time state-ordered blackouts occurred was August 2020, when California ISO called for two days of roll-

ing blackouts, affecting roughly 800,000 residential homes and businesses. Before 2020, the state had gone close to 20 years without ordering utility blackouts.

“Outages are a significant inconvenience to those affected, but it’s preferable to manage emergencies in a controlled manner rather than let it cause a wider spread, longer lasting disruption,” California ISO wrote in a Tuesday update. “Power interruptions are kept as brief as possible and utilities rotate them through their customer base so that no one area has prolonged outages.”

Areas of Los Angeles County experienced its 11-straight days with temperatures upward of 100 degrees, with temperatures dipping into the high-to-mid 80s and low 90s during the weekend.

Despite the gradual decrease in temperatures, the remnants of Hurricane Kay, which made its way through Mexico last week, led to thunderstorms and flooding in L.A. County.

A silver lining in the warm storms was their effect on wildfires that burned thousands of acres in the southland. Fire crews in L.A. and San Bernardino County attributed the rain for their progress in containing multiple wildfires that were getting out of control.

QUEEN ELIZABETH II DIES AT 96, SON CHARLES TAKES THRONE

Queen Elizabeth II, the longest reigning British monarch, died at age 96 on Thursday, September 8.

The queen was in Balmoral Castle, her residence in Scotland, at the time of her death and was reportedly surrounded by members of the royal family.

“The Queen died peacefully at Balmoral this afternoon,” the royal family posted on its official site. “The King and The Queen Consort will remain at Balmoral this evening and will return to London tomorrow.”

Elizabeth’s son Charles, 73, formerly known as the Prince of Wales, will be Elizabeth’s successor as monarch to the British royal family, although his coronation date has yet to be announced.

Prime Minister of the United Kingdom formally named Charles “king,” and an official first statement was made by King Charles after the death of his mother, saying:

“The death of my beloved mother, Her Majesty the Queen, is a moment of the greatest sadness for me and all members of the family.

“We mourn profoundly the passing of a cherished sovereign and a much loved mother. I know her loss will be deeply felt throughout the country, the Realm of the Commonwealth, and by countless people around the world.

“During this period of mourning and change, my family and I will be comfort-

ed and sustained by our knowledge of the respect and deep affection in which the Queen was so widely held.”

Elizabeth became queen at 25, succeeding her father King George VI after his death on Feb. 6, 1952. She was formally crowned on June 2, 1953, in Westminster Abbey on her way to a 50-year reign.

In the U.S., President Joe Biden ordered the White House flag and flags across federal buildings to be lowered at half-staff in her honor.

“Her Majesty Queen Elizabeth II was more than a monarch. She defined an era,” Biden said. “Her legacy will loom large in the pages of British history, and in the story of our world.”

In Los Angeles, Mayor Eric Garcetti said, “The Queen’s spirit of adventure, discovery, and devotion to her people will live on,” while at the British Consulate General in downtown L.A. put out a “condolence book” and set down flowers in her memory.

L.A. MAYORAL CANDIDATE KAREN BASS SAYS HOME WAS BURGLARIZED

City of Los Angeles mayoral candidate Karen Bass said two firearms were stolen from her Baldwin Vista home after a break-in on Friday, September 10.

Bass said the firearms were “securely stored,” and added that no other valuables were taken from her home.

“Last night, I came home and discovered that my house had been broken into and burglarized,” Bass said in a statement. “At this time, it appears that only two firearms, despite being safely and securely stored, were stolen. Cash, electronics and other valuables were not. It’s unnerving and, unfortunately, it’s something that far too many Angelenos have faced.”

In a press release, LAPD gave details on the suspect, along with a photo taken from surveillance footage, saying the suspect was a Hispanic male, around 5-foot-9 and 200 pounds.

The man was also wearing a surgical mask, a Dodger-style blue and white cap and black Asics sneakers.

“Los Angeles Police Department, Southwest Division Detectives are seeking the public’s assistance in identifying a person who is suspected of a burglary in the Baldwin Vista community,” the LAPD bulletin read. “... a suspect entered an unoccupied residence and removed property from the location. According to the victim, there were several valuables, electronics and U.S. currency in view that were not taken.”

Rep. Bass will face local businessman Rick Caruso in the race for Los Angeles mayor on November 8, after receiving more than 43% of the vote in June primaries, to Caruso’s 36%. [A]



RABI REMIXES REALITY AT NOMAD GALLERY

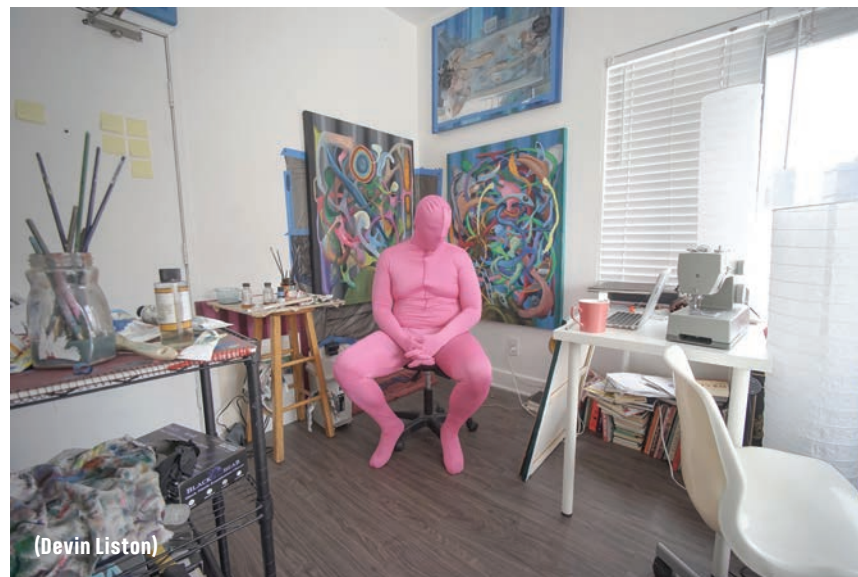
A multiverse so multi it includes film, AR, photography, NFTs, and ceramics.

BY SHANA NYS DAMBROT

Sometimes an idea is too big for one medium. Such is the case with Rabi's first major show after his time in street art collective Cyrle, as *_gen+esc* inaugurates Nomad Gallery – Los Angeles' newest contemporary art house and itself a hybrid form. As the artist (as well as the gallery's formerly crypto-based program) remixes realities, materials, narratives, and forms of attention, he also explores the expressive power of filmmaking alongside images and objects to tell a story about identity and creativity in an increasingly confusing world.

In the early months of the pandemic,

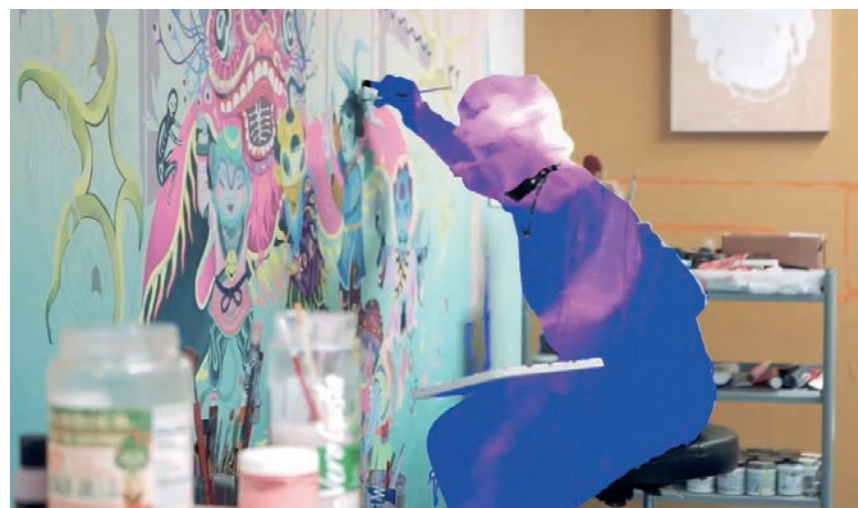
Rabi noticed, as we all did, that it was more than external circumstances and the familiar rhythms of life that were changing – artists especially, but truthfully all humans, found themselves questioning the very foundations of their identity, inspirations and purpose. And he decided to make some films about it. Episodic and infinitely expandable, the shorts in *_gen+esc* (generation+escape) are based on interviews with a range of cultural figures – mostly artists, but also chefs, prize-fighters, and others – in which the subjects speak candidly about the real-time wrestling with big questions like who am I and what am I doing



(Devin Liston)



(Lauren VS)




here, and the various ways in which they doggedly pursue the answers.

Like the prompts, the films themselves are formed through a deceptively simple premise – the subjects donned green-screen suits so that in the final, their faces and figures are replaced by bodies built of fast-paced spliced editing that tracks and augments the emotion in their voices and speeches, yet they are seen moving in their private home and studio spaces. The flickering surrealism embodies how our identities are literally built of the innumerable pieces of information we take in every day, seeming to offer a glimpse of the rapid-fire neurology that makes consciousness possible and its exciting, overloaded modernity. By contrast, their words are often meditative and intimate – in films between 4-7 minutes, encapsulating what was happening with them at that time in ways that speak to universal reckonings.

At the moment there are 11 of these films though there will doubtless be more – but as hinted, the exhibition goes far beyond their presentations. Much of the gallery is covered in the same green-screen paint, transforming the space both inside and out into a broadly interactive experimental theater in its own right, creating direct bodily involvement in a disembodied

realm and offering another point of entry into the creation of the films. Less expected is the presence of a series of unique fired clay sculptures of objects culled from the films – an axe, a skull, a flip phone, a crown, a sex toy – which are also green-screened in an unexpected amalgamation of ancient artifact and post-digital energies that merge physical and cognitive textures with wit and whimsy and gets at the hybrid heart of the project. This is the same energy behind the web3 to brick and mortar journey that sees the Nomad Blvd PFP collection transform into the Nomad Gallery in WeHo.

Featuring interviews with artists Lauren YS, Drew Merritt, Audrey Kawasaki, Faith XLVII, Devin Liston (Rabi's former Cyrle partner), Rabi himself, and many others, Generation Escape isn't really about a new generation. It's about all of us, the ones that are already here, and how we plan to reinvent ourselves for the newly arrived future – and it's also about what art-making mediums at our disposal can be tasked with expressing that reinvention.

gen+esc opens Thursday, September 15, with a public reception from 8-11pm at 8748 Holloway Dr., West Hollywood, and continues through October 15. For more information visit nomadblvd.io. 

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Gravity Well LLC seeks Software Engineer in Sherman Oaks, CA to analyze user needs & implmnt code for gameplay for interactive multimedia entertainment production. Regs. Master's degree or foreign equiv. in Software Engineering, Computer Science or rel. field & 2yrs post-baccalaureate exp. as a Software Engineer for videogames or a rel. role. Exp. must incl. the dvlpmnt & implmntation of frameworks & sys. using C++, Visual Studio, P4, & JIRA. Must have exp. in product testing & maintenance as well as the implmntion of design features for videogames incl. behaviors & movement & new objects & environment. Mail resume: Gravity Well c/o M. Saetern, 14242 Ventura Blvd, Ste. 300, Sherman Oaks, CA. 91423.

International Distribution Specialist (Los Angeles, CA) Plan, direct/coordinate international distribution operations. Req. Associate's degree in International Trade or related. 40hrs/wk. **Mail resume:** JAES KOREAN FOOD, Inc., Attn. BRANDI JUNG, 1114 S LOS ANGELES ST UNIT BASEMENT, LOS ANGELES, CA 90015.

Micro World Corp. seeks Market Research Analyst. Use statistical analysis to advise management on mktng efforts. Worksite: Pomona, CA. Mail

resume to 855 Towne Center Dr., Pomona, CA 91767

Network Specialist
Req'd: Master degree in Computer related field
Resume: Southern California State University, 3470 Wilshire Blvd. #380, LA CA 90010

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Various Amazon.com companies, including Amazon.com Services LLC & Amazon Studios LLC – Culver City, CA: Front-End Eng I: Create & modify the front-end experience & maintainability of team tools or applications. (AMZ52625817). Software Dev Eng II: Design, develop, implement, test, & document embedded or distributed sw apps, tools, systems & services. (AMZ6000284). Software Dev Mgr

ll: Own the design, architecture, dev't, testing, deployment, & delivery of large-scale, multi-tiered, distributed SW apps, sysms, platforms, servs or technologies using Java, C++, service-oriented architecture, & distributed programming. (AMZ5992317). Data Scientist III: Design & implement scalable & reliable approaches to support or automate decision making throughout the business. (AMZ5949847). Multiple job openings. Apply online: www.amazon.jobs – search by AMZ job #(s). EOE.

Vice President, Data & Analytics (Manhattan Beach, CA): Define, articulate & execute tech, bus, & org strategies to lead the Data & Analytics funct resp for creating simple, stable, & scalable data products; actively lead & grow Skechers' Data- Architecture, Engng, Platform, MDM & Business Analytics teams to deliv products ranging from "can we do it" proofs of concepts to mission-critical enterprise data platform, BI/ Reports, & ML/AI-based solutions. Requires Master's (or foreign equi. degree) in Info Tech or rel w/ knowl of Big Data, Data Platform & Engng, MDM, BI Reporting & Analytics, Cloud-Computing, Agile Development, and Data Management. Apply HR, Skechers USA, Inc. 225 S. Sepulveda Blvd., Manhattan Beach, CA-90266.

At Network Optix's Burbank, CA office, the following positions are open:
Managers, CUI Engineering Job ID IN-2022: Dsgn, dvlp, mdfy, & implmnt hi prfrmnc vid srvice sytms (bth clnt & rtd svr sds as well as mble apps).
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All positions listed may be able to work a few days a week from a home office within the LA area.
Snd resume w. Job ID to R. Davis @ 975 Ygnacio Valley Road, Walnut Creek, CA 94596.

BUSINESS
Netflix, Inc. is accepting resumes for the following positions in Los Angeles, California. Director, Business & Legal Affairs (Ref# 4868717): Provide legal and business guidance on the day to day issues that the company faces. Mail resume to Netflix, Inc., ATTN: Talent Mobility, 100 Winchester Circle, Los Gatos, CA 95032. Must include Ref. code. No phone calls please. EOE. www.netflix.com/

TECHNICAL
Netflix, Inc. is accepting resumes for the following positions in Los Angeles, California. Senior Technical Program Manager (Ref#6417560): Contributing setting and executing key initiatives in Detection and Response and drive a culture of methodical delivery for the team. Telecommuting permitted. Senior Software Engineer (Ref#6525457): Work cross-functionally to build new services, tools and data models to operationalize our promotional workflows at scale. Mail resume to Netflix, Inc., ATTN: Talent Mobility, 100 Winchester Circle, Los Gatos, CA 95032. Must include Ref. code. No phone calls please. EOE. www.netflix.com/

Director, Platform Build Services (Science 37, Inc; Culver City, CA): Direct, manage, develop, coach, and evaluate the software platform build services team. Telecommuting permitted from anywhere in the U.S. Send resume to: Katie Norris, Science 37, Inc., 600 Corporate Pointe #320, Culver City, CA, 90230

Implementation Consultant (Softengine, Inc.; Woodland Hills, CA): Responsible for analyzing and implementing SAP Business One. Up to 35% domestic travel. Telecommuting from anywhere within the U.S. is allowed. Send resume to: Softengine, Inc., 21800 Oxnard St., Ste. 1080, Woodland Hills, CA, 91367.

Consultant, Bain & Company, Inc., Los Angeles, CA. Multiple positions. Perform management strategy consulting services for clients. Involved in formulation & implementation of strategic recommendations to improve performance of clients. Travel to client sites as required for client consulting projects. Overnight travel may be required. Submit resumes via www.bain.com/careers - enter code LA-CON-2021B in the "Additional Comments" field of the application. No phone calls.

Project Engineer: F/T; Research, design, evaluate, operate, and/or maintain rolling stock onboard system projects, etc.; Req. 2 yrs of exp. in the job offered or related; Mail resume to: WOOJINI IS AMERICA, INC., 12521

LA WEEKLY CLASSIFIEDS

McCann Drive, Santa Fe Springs, CA 90670

Octava Group, Inc. seeks an Executive Assistant to coordinate the manager's complex business affairs and philanthropic engagement, including handling high-level administrative duties in support of the company's initiatives promoting film projects. Qualified applications should mail resume (no calls or emails) to Attn: Evgeny Afineevsky, 12841 Bloomfield St., #205, Studio City, CA 90614.

Farmers Group (Woodland Hills, CA) seeks Application Subject Matter Expert III to provide expertise in design & functionality of business apps such as SharePoint/Power Apps/Power Automate/Power BI/SharePoint Framework/Office/Microsoft 365/OneDrive/Preboarding/Onboarding/Azure Active Directory/Azure/Okta/Planner/Stream, Bookings/SharePoint Data Loss Prevention & eDiscovery, Remote work option. Apply at Farmers.com/Careers, Job ID: 15094

PROJECT ENGINEER: Assist in design and production of drawings. Prepare project schedules, traffic plans, permit acquisitions, and Requests for Information (RFIs). Must have Bachelor's in Civil Eng. and 1 yr. exp. Apply to: ATTN: HR, Pacific Structures, Inc., 1212 Abbot Kinney Blvd., Suite A, Venice, CA 90291

Category Manager, Warehousing & Distribution (South Gate, CA) (Mult. pos). Drc't prcurment & srcng actvtes for warehng & dist ops in the trnsprt ind. Req. Mstr deg or frgn equiv in Logistics & Sply Chn Mgmt, or a rit'd field and 2 yrs exp in job offrd or in ritd pos resp for prcurment or sply chn srcng or in the altn. Bchrs deg or frgn equiv in same & 5 yrs of exp in same. Must've relvt work exp. Trvl to varius suplr sites & affi com offcs, < 20%. Apply res/ cvr let to Damco Distribution Services Inc., Attn: Melanie Smith, Ref#: MK2022, melanie.smith@maersk.com. No calls. EOE.

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Sr. Business Systems Analyst - OMS - (City of Industry, CA) Hot Topic, Inc. Lead design sessions in prototyping new systems for the purpose of enhancing bus processes, operations, & info process flow. Reqs: Bachelor's (or frgn equiv) in Info Tech or rel; 5 yrs of exp as a Software Developer, Consultant, QA Analyst or related. Email resumes to: Attn: K Burke - Ref #0154 kburke@hottopic.com

LEGAL NOTICES

FICTITIOUS BUSINESS STATEMENT 2022122906
The following person is doing business as COMPARTIR 200 S Soto St Los Angeles, CA 90053 LA COUNTY. REGISTERED OWNERS: COMPARTIR CATERING LLC 200 S Soto St Los Angeles, CA 90053. 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 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; BOY NEW YORK, INC., a California corporation; and SHAN (USA) Li aka USA 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 county 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

LA WEEKLY Bulletin

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