

LAW WEEKLY

JUNE 2 - 8, 2023 / VOL. 45 / NO. 30
LAWWEEKLY.COM

THE GAMING ISSUE

HOLLYWOOD BOWL AND THE GAME AWARDS BRINGS VIDEO VISUALS TO MUSICAL LIFE
THE LEGEND OF ZELDA: TEARS OF THE KINGDOM LIVES UP TO THE MASSIVE HYPE
LEVEL UP CONCERT TO FOCUS ON FEMALE/POC GAME COMPOSERS



CALENDAR

GO EDITORS' PICKS

ARTS

THURSDAY, JUNE 1

Martine Syms: Loser Back Home, at Sprüth Magers. The international gallery announces their representation of L.A.-based Martine Syms, and presents her first solo show with the gallery. Garnering widespread attention for her work that combines conceptual grit, humor and social commentary, Syms has emerged in recent years as one of the defining artists of her generation. Her work focuses on identity and the portrayal of the self in relation to themes such as feminism and Black culture. *Loser Back Home* will premiere Syms' latest works in video, sculpture, painting and photography. *5900 Wilshire Blvd., Miracle Mile; Opening reception: Thursday, June 1, 6-8pm; On view through August 26; free; spruethmagers.com.*

FRIDAY, JUNE 2

L.A. Dance Project Presents EYIBRA & Oldo Errève, members of MUXX Project. Performance and multidisciplinary artist EYIBRA presents two new works: *Veles/Tini* (a one-hour evening show) will have its L.A. premiere on June 2; and *Motherlines*, a six-hour durational performance with 3D visuals by Oswaldo Errève, will premiere on June 3. The lobby space in collaboration with François Ghebaly Gallery will present the artist's new video installation *Marenxxa*, which explores a futuristic version of the Ukrainian pagan deity of death and rebirth, *Marena*. *2245 E. Washington Blvd., downtown; Friday-Saturday, June 2-3; \$15-\$35; ladanceproject.org.*

SATURDAY, JUNE 3

Corey Pemberton: Person, place, thing at UNREPD. From heirlooms and collectables to creature comforts and detritus—Pemberton's *Person, place, thing* asks what it looks like for us to be our most authentic selves. In Pemberton's mixed media portraits and hand blown glass, authenticity looks like the casserole dish a father crafted with his own hands and a clump of earth; the bottle of malt liquor that is easier to



Adrian Cox
Snake Gardener with Spring Studies
2022, oil on panel, 24 x 20

come by than fresh produce; the 2-liter of cola whose recipe was developed by slave owners in Georgia. It's a tea set passed through generations and an earring gifted from an old lover. Each of these objects carries a story, its use pointing straight to the heart of its user. *100 S. Grand Ave., downtown; Opening reception: Saturday,*

June 3, 6-9pm; On view through July 15; free; unrepd.com.

Donna Sternberg Dancers: Awe & Wonder.

Four choreographers create new dances inspired by their conversations with four scientists. One scientist is paired with each choreographer, dialoguing about the sci-

entist's field of study, which then becomes the starting point for the choreographer. This year's program explores space with scientists from NASA/JPL, Caltech, and Pepperdine, paired with choreographers specializing in jazz, flamenco, hip hop, and contemporary movement, and examines the myriad ways scientists and choreogra-



LA Dance Project
Motherlines

phers collaborate. *Atwater Village Theater*, 3269 Casitas Ave., Atwater; Saturday, June 3, 8pm; Sunday, June 4, 3pm; \$20-\$25; dsdancers.com.

Veronika Kellndorfer: Dialogue with Silver Lake Metabolism of Architecture at Neutra VDL House. In an exhibition exploring the idea that architecture serves as a preservation of history, the artist investigates how the past manifests itself in buildings and how these traces can be transformed into images of architectural spaces. After immersing herself in the Neutra VDL House's history and design during an intensive research period in March 2022, Kellndorfer has produced a collection of new works that respond to the site's context, history, and design. *2300 Silver Lake Blvd., Silver Lake*; Opening reception: Saturday, June 3, 4-7pm; On view through July 29; free; neutra-vdl.org.

Adrian Cox: The Brush and the Torch at Corey Helford Gallery. Cox crafts an intricate and epic mythology with his paintings, in which he explores questions of identity, spirituality, and our relationship with the natural world. He draws inspiration from art history, science fiction, mythic archetypes, and his own experience of growing up in a closeted queer family. Cox shares that the exhibition is, "an exploration of the nature and source of creativity [and] depicts spiritual development as an engagement with the world rather than a departure from it." *571 S. Anderson St., downtown*; Opening reception: Saturday, June 3, 7-11pm; On view through July 8;

free; coreyhelfordgallery.com.

TUESDAY, JUNE 6
Writers Bloc present Sandra Tsing Loh at The Ebell of Los Angeles. What happens when four old friends—Boomer feminists—get together for a reunion for brunch in Brentwood? Loh's new play, *Madwomen of the West*, features Caroline Aaron (*The Marvelous Mrs. Maisel*), Marilu Henner (*Taxi*), Melanie Mayron (*Thirtysomething*), Jane the Virgin, and JoBeth Williams (*The Big Chill*; *Poltergeist*). Besides the smoking, the drinking, and a bowl of gummies, there's bewilderment and real exploration about life, men, aging, and dealing with children. Writers Bloc hosts Loh and her dream-team cast for a discussion about what draws them to their characters and what messages the play delivers. The play itself runs at the Odyssey Theater through June 25. *741 S. Lucerne Blvd., Echo Park*; Tuesday, June 6, 7:30pm; \$25; writersbloccpresents.com.

WEDNESDAY, JUNE 7
The Flower Show at L.A. Louver. In an ever-changing and disappearing natural world, artists have increasingly looked to nature's beauty, mystery, and mutability. The Flower Show includes over 50 artists who work from diverse perspectives and cultural origins. From historic botanical study and still life composition, to assemblage sculpture and interactive video, the exhibition features flowers in formal, symbolic and narrative contexts. Themes of life, death, identity, memory and the environment infuse the presentation. *45 N. Venice Blvd., Venice*; Opening reception: Wednesday, June

7, 6-8pm; On view through September 1; free; lalouver.com.

MUSIC

JUNE 2-8 Rico Nasty The Observatory

Sugar trap queen Rico Nasty plays the Observatory's Constellation Room on Friday, with Omeretta the Great also on the bill. Rico recently released the "Turn it Up" single as her star continues to rise. This tour is sold out, as audiences around the country get hip to the Nasty vibe. Catch her while you can! *7 p.m. on Friday, June 2 at the Observatory*, \$27.50, observatoryoc.com.

My Life With the Thrill Kill Kult The Teragram Ballroom

MLWTTKK have always been a bit different to most other bands on the industrial spectrum. Less cold and mechanical, more funky and full of joy — they're a breath

of fresh air in what can be a suffocating landscape. They're also magnificent live, as attendees at the Teragram will discover. *8 p.m. on Friday, June 2 at the Teragram Ballroom*, \$29.50-\$35, teragramballroom.com.

Halloween YouTube Theatre

German power metal outfit Halloween are responsible for two of the genre's best albums: *Keeper of the Seven Keys Part I* and *Part II*. But even 2021's self-titled album, which in fact is their 16th, is awesome. Expect lots of songs about eagles and dragons and the like. And Hammerfall open, which is super cool. *7:30 p.m. on Friday, June 2 at the YouTube Theatre*, \$47.50+, youtubetheatre.com

Seal Greek Theater

It's easy to forget just how many great songs Seal has, particularly from that self-titled 1991 debut classic. "Crazy," "Killer" and "Future Love Paradise" — and of course "Kiss From a Rose" came later. The Brit is frankly brilliant, and he has a voice to match. Emotive, silky, raw when it needs to be — we're lucky to have him. Weirdly, but awesomely, the Buggles (of "Video Killed the Radio Star" fame) open at the Greek. *7:30 p.m. on Wednesday, June 7 at the Greek Theatre*, \$49.50+, lagreektheatre.com. 🎫

ANXIOUS? DEPRESSED? RELATIONSHIP ISSUES?

We are here to help.

Fuller Psychological and Family Services

Receive therapy in person. Or from the comfort and safety of your home with clear video and audio through your smartphone, tablet, or computer.

Convenient. Private.
HIPPA-compliant. Affordable.

626.584.5555
fuller.edu/fpfs

FULLER
PSYCHOLOGICAL & FAMILY SERVICES

The clinic of the Fuller School of Psychology



BASS SIGNS THE BUDGET

The 2023-24 fiscal budget has been signed with plans to open hotels for the homeless and increase the number of LAPD officers

BY ISAI ROCHA



Los Angeles Mayor Karen Bass signed a \$13 billion city budget Friday, with an emphasis on homelessness initiatives and police funding.

Before signing the 2023-24 budget, Bass highlighted the \$1.3 billion that is planned for homelessness, calling the dollar amounts “investments,” as opposed to “spending.”

“This budget makes investments to bring people inside, in public safety and in other areas that will net a return in terms of lives saved, in terms of the quality of life... and it will save the city money in the long run,” Bass said in a press conference before officially signing the budget. “This budget charts a new course for a new Los Angeles.”

The “Inside Safe” program will be the beneficiary of \$250 million, which

would purchase hotels and motels for temporary housing, transitions to permanent housing, provide rental assistance and other support services.

With an online petition, Black Lives Matter Los Angeles (BLMLA) made a last-minute effort to sway the city council from increasing the LAPD budget, as it did in 2021, but the voting was still nearly unanimous.

“Every dollar spent on police is one that we don’t spend on housing, mental health, parks, youth services, and other life-saving resources that Angelenos continue to make their spending priorities,” BLMLA said.

More than \$3 billion of the budget will be distributed to police, an amount that fueled the single “no” vote from Councilmember Eunisses Hernandez.

“I voted no on the budget today,”

Councilmember Hernandez said after the council’s May 18 vote. “Budgets are a statement of values — and a budget that allocates one-quarter of our entire budget to LAPD while underfunding every other department and service does not reflect my values or the values of my constituents.”

Bass said her public safety plan needed an increased police presence in the city.

With the increased funds, LAPD will seek to recruit 780 new officers and return 200 recently retired officers, which would put the current force of 9,504 above the 10,000 officer mark.

The Los Angeles Fire Department also seeks new recruits and will receive \$21 million for its Drill Tower academies.

“This budget reflects our values and invests in the most critical needs of our city,” Mayor Bass said. “I am so proud that the City Council has affirmed these priorities and is joining me in building a new Los Angeles with the urgency that Angelenos deserve.”

ARREST MADE AFTER METRO BUS DRIVER STABBED

A 17-year-old suspect was arrested for the stabbing of a Metro bus driver in Woodland Hills.

Using community tips and surveillance footage, LAPD identified the male teen and made the arrest at his San Fernando Valley residence, May 25.

“The community stepped forward and began working with us, providing tips and leads that we’ve worked through,” LAPD Chief Michel Moore said in a press conference. “I’m happy to report... that this individual has been identified and our follow-up investigation has resulted in his arrest and he is in our custody.”

The incident occurred May 24 around 5:15 p.m., as the suspect and driver both exited the bus after a dispute. Outside of the bus is where the stabbing occurred with the suspect fleeing the scene.

LAPD publicly released a photo of the suspect that same night, asking for help identifying the suspect.

With the suspect being a minor, LAPD did not release further identifying information, aside from the age.

As of this writing, the bus driver remains in critical condition, receiving care from Dignity Northridge Hospital.

Chief Moore said LAPD used immediate investigative resources to find the suspect, in hopes to prevent copycat incidents with Metro.

“We’re always concerned that when you have an extraordinary event like this, that there may be others that may feel that it’s open season, or that there’s somehow an allowance for this,” Moore said. “I can only assure those that would feel that this is an opportunity for them,

that there’s no such opportunity. There is zero tolerance for violence on a bus.”

L.A. Metro Board Chair Ara Najarian said there is no intention of having armed officers on city transit, adding that there is a tiered system of security that starts with peace officers and ends with “Metro Ambassadors,” a pilot program of on-the-ground employees that launched this March. The ambassadors, while able to readily report incidents, are not employed as security members.

“We can’t put officers on every bus,” Najarian said. “We’re hoping that with all those different services, we can tamp down on the crime — give a presence of Metro — a security presence.”

DODGERS APOLOGIZE TO LOCAL DRAG GROUP

The Los Angeles Dodgers apologized to the Sisters of Perpetual Indulgence and re-extended an invite to its Pride night.

The Dodgers met with members of the drag group known for its nun attire and said they would work to “better educate” themselves in LGBTQ+ issues.

“After much thoughtful feedback from our diverse communities... and generous discussions with the Sisters of Perpetual Indulgence, the Los Angeles Dodgers would like to offer our sincerest apologies to the Sisters of Perpetual Indulgence, members of the LGBTQ+ community and their friends and families,” The Dodgers said in a statement. “We are pleased to share that they have agreed to receive the gratitude of our collective communities for the lifesaving work that they have done tirelessly for decades.”

The Sisters accepted the Dodgers apology, calling it sincere. The group also said they would appear at Dodger Stadium to accept the community award as was originally planned for the June 16 Pride Night.

“A full apology and explanation was given to us by the Dodgers staff, which we accept,” the Sisters said in a statement. “We believe the apology is sincere because the Dodgers have worked for 10 years with our community and as well they have asked us to continue an ongoing relationship with them.”

The Dodgers uninvited the Sisters last week after public pressure from Florida Senator Marco Rubio and multiple catholic organizations. They called the Sisters disrespectful and Rubio wrote a letter to Major League Baseball, accusing the league of not being “inclusive and inviting” to Catholics.

L.A. Pride said the Dodgers took a “good first step toward their commitment to the LGBTQ+ community,” after previously stating they would not support the Dodgers Pride night. 🏳️‍🌈

PLENTY BRINGS GREENS WITH ATTITUDE STRAIGHT OUTTA COMPTON

BY MICHELE STUEVEN



Vertical spinach
(Michele Stueven)

Vertical farming company Plenty has brought the world's largest and most technologically advanced indoor vertical farm to the streets of Compton, growing more than 250 field acres worth of produce within one block of 90220.

The massive facility expects to produce about 4.5 million pounds of leafy greens annually with a fraction of the land and water used by traditional farms. The farm has more than 80 full time employees, staffing with more than 30% local hires. The farm's spinach, arugula, baby kale and crispy lettuce will be available at local retailers and throughout California at Walmart, Whole Foods and Bristol Farms.

"Having Plenty in this city means a lot to this community and its residents," Compton Mayor Emma Sharif told L.A.

Weekly at the farm's grand opening last week. "The city of Compton is evolving and we're doing innovative things with a whole new technology system here and want to keep moving forward."

Agriculture is nothing new in Compton. It started as far back as 1880 with the Omri J. Bullis farm on Alameda Street north of El Segundo Boulevard that produced sugar beets with large-scale barn construction in full swing by the 1890s.

More recently, community activists have taken over vacant lots to create urban gardens to help bring organic food to the South L.A. soil and address ecological and social inequalities. One of the most popular, the Compton Community Garden, is under threat of closure. In April, gardeners were greeted by a huge "For Sale" sign on the green space.

"We were devastated; after making



Seedlings at Plenty in Compton
(Michele Stueven)

some calls, we realized how very real this was," reads the message on a GoFundMe account hoping to raise funds for the community to buy the property. "Our beloved garden – a free and truly communal urban garden feeding free food to the people of Compton for over a decade – was for sale, without warning or consideration to the humans serving this nor the communities, ecosystems and lives this would impact right here in Compton/North Long Beach."

"The gardeners who have been there are entitled to continue doing what they've been doing there for years," Compton Vegan's Lemel Durham said at the opening, where he served breakfast sandwiches with Plenty spinach and baby kale, and sweet potato hash with corn muffins.

"It's revolutionary to grow your own food and provide nourishment to your community," he said. "People who start community gardens are just taking things back to the beginning of civilization on the banks of the Nile."

Plenty has been welcomed by the community and is carrying on the city's ag-

ricultural history with robots and AI. Plenty is the only vertical farming company to actually grow vertically in the 100,000-square-foot facility. Rather than growing on flat, stacked planes, the company, which also has a farm in San Francisco and one coming to West Virginia, has designed a farming architecture to grow in 3D, growing fresh produce on vertical towers nearly two stories high, which allows for a greater yield. Because the environment is sterile, no pesticides are necessary and each leaf on the planes is perfect and unblemished.

"It's a shift in the paradigm of what farming looks like," Plenty CEO Arama Kukutai, who comes from generations of farmers, told us on a tour of the farm. "It's a new generation of sustainable, localized farming. Compton is great for us from the standpoint of distribution throughout California, but mostly because they welcomed Plenty. Investment goes where it's needed and stays where it's appreciated. And we're really appreciated here."

To see how the farm works, check out the video on laweekly.com [📺]



GAMING

THE LEGEND OF ZELDA: TEARS OF THE KINGDOM LIVES UP TO THE MASSIVE HYPE

We're back in Hyrule with Link to save Princess Zelda and it's awesome

BY JIMI DEVINE

Link's latest adventures in *The Legend of Zelda: Tears of the Kingdom* (TOTK) are everything we were waiting for.

The game has proven a roaring international hit. One common phrase often seen across social media in

the past two weeks since the launch is the idea that *Breath of the Wild*, Zelda's previous foray on Nintendo's Switch when the system launched, almost feels like a beta version of what we ended up with in TOTK. How wild is it to call a game that went on to sell 30 million copies since

and win a ton of awards a beta test? But it honestly feels kind of accurate with how much TOTK built on the last version of Hyrule we visited six years ago.

The Legacy of Zelda Enthusiasm

There are few dates on the video game

calendar that get circled with more enthusiasm than a new Zelda game. Since the first one dropped in 1987, its raving fan base has always wondered what would be next for the franchise that often served with Super Mario Brothers as a flagship game that showed off the capabilities of Nintendo's hardware from generation to generation. Zelda's creators Shigeru Miyamoto and Takashi Tezuka were a part of both famous franchises. While it doesn't quite serve that role in the same fashion given Nintendo has now allowed many more developers to publish games for their hardware in the Switch era, Zelda still very much serves as the benchmark for how much fun you can have on the Switch.

Zelda has turned down the cartoon style from 20 years ago. But the current look and feel still have a very anime feel that looks a lot cleaner than *Wind Walker* released in 2002. But 2006's *Twilight Princess* feels much more similar to what the game looks like today. The modern version feels a lot brighter and more fun, like the way the lava pops with bright red



and orange bubbles.

Miyamoto explained some of the thought processes they had as Zelda continued to transition into the 3D format in the 2000s. He noted part of the reason they went for the cartoon look was it made it easier to show expression in the characters. He also wanted it to feel like you were playing a cartoon in 3D, they definitely aced that test.

Breath of the Wild provided a lot of the building blocks for this new sequel on the same generation of hardware six years later. In an interview with Game Informer, Miyamoto noted one of the big jumps as Zelda made the move to the Switch was the nature engine. Exploration has always been a significant backbone of the fun in the play-it-at-your-pace game where you can toss around chickens or make a speed run for the master sword.

“Adventuring and exploring nature is what makes the game,” Miyamoto told Game Informer when the game launched. “I had to relook at what dungeons look like for us and kind of take it out of the dungeon. We spent five years kind of working on that.”

Miyamoto admitted he himself likes the open-world aspect of players creating their own adventures across the storyline over the years but understands there are folks out there that like those deep storylines with a lot of backstories. He thinks this modern generation of Zelda games has done a good job balancing the two.

The Tears of The Kingdom Launch

Over the past few weeks, the world has now had a moment to dive into Hyrule. But the months and years leading up to this moment had a bit of mystery to them. Regardless, once the game hit shelves, it was on.

In just three days, it became the fastest-selling Zelda game of all time. Ten million units moved globally in that first 72 hours, 4 million of them here in North America. That makes it the fastest-selling Nintendo game ever on any system in

North America according to Nintendo. A major achievement for the game’s creators.

“Many players are returning to Hyrule with all its new mysteries and possibilities, and with the record-breaking launch of *The Legend of Zelda: Tears of the Kingdom* for Nintendo Switch, we can’t wait to see what they’ll create in the game and the stories they’ll share next,” said Devon Pritchard, Nintendo of America’s executive vice president of sales, marketing and communications. “We’re grateful for all of our fans who’ve shown their passion for *The Legend of Zelda* over the years, and these sales numbers for the latest installment continue to show the strong momentum for both the franchise and Nintendo Switch this year.”

Reviews and Livestreams Pumped The Hype

One of the things that helped the massive launch was just how positive all the reviews were. It’s currently sitting at a 95 on Metacritic, the most noted aggregator of video game reviews by a mile. That score puts it as the 49th greatest game of all time per their review system. While 22 other games in history have scored a 95 on the site, TOTK ranks No. 1 one among those games that have scored a 95 since the website was founded over 20 years ago.

Zelda’s 1998 edition *Ocarina of Time* is the number one game of all time on Metacritic as the only game ever to score a 99. The last installment on Switch, *Breath of the Wild*, ranks No. 14 on the all-time list with the Wii U version coming in No. 26. *Twilight Princess* is No. 39, and *The Wind Walker* is No. 44. There are a few on the list after TOTK also. The Gamecube *Collectors Edition* from 2003 came in at No. 54. The Game Boy Advance edition of *A Link to the Past* came in at No. 59 with *Majora’s Mask* right behind it at No. 60. *Twilight Princess* is two spots later at No. 62. A 3DS version also made it. With the TOTK’s reviews

getting added to this all-time list, basically one in 10 of the top-reviewed video games of all time on Metacritic is a Zelda game, if you count the two versions of *Breath of The Wild* as one.

“The fandom behind the Zelda franchise is stronger than ever and to date, *Tears of the Kingdom* is the best reviewed game of 2023 on Metacritic,” Marc Doyle, Co-Founder of Metacritic told L.A. Weekly. “In fact, it currently ranks in the top 50 games of all time and number four Zelda game to ever be released.”

We asked Polygon Senior Reporter Nicole Carpenter if she thought the game got scored tougher by critics as a direct sequel.

“I don’t necessarily think it got scored harder, but *Breath of the Wild* did have a major impact on the industry so there was an expectation for what *Tears of the Kingdom* would be. The bar was already set high and people expected *Tears of the Kingdom* to jump over that bar,” Carpenter told L.A. Weekly, “The game sold 10 million copies in a few days so it’s definitely up there for the biggest game of the year. Beyond that, *Tears of the Kingdom* will be one of most influential games of the year.”

Another thing the newer generation of Zelda games has had play to its favor is the rise of online streaming. The launch has been a hit. According to TwitchTracker.com, over the last week, people have spent 8 million hours watching other people play the game and the streams averaged about 50,000 people watching at any given time. Things peaked on May 11 when 351,714 users were simultaneously watching TOTK streams.

50 Hours In

What?! The Great Deku Tree has a stomachache again?! Sign me up. That’s not even a spoiler at this point, it’s presumably Hyrule’s bad guys at any given moment have had an impact on his acid reflux. Those kinds of expectations are

one of the things that have made the series great. Each time we go back, the little things we love are done even better.

We are about 50 hours in. I’ve completed the Wind Temple but have predominantly spent most of my time exploring. I’ve hit about 35 Shrines so far in the process of building up hearts for the main storyline. One of the reasons I’ve hit so many shrines early is because of how fun the new gameplay mechanics make them. The massive refreshing of all the minigames makes each one feel very unique.

Those four new core gameplay mechanics are called *Fuse*, *Ultrahand*, *Ascend* and *Recall*. *Fuse* lets you attach objects from the world to each other or your hand after you use *Ultrahand* to move them around. You’ll use a combination of those powers and the world around you all the time to upgrade your weapons, solve puzzles and even build vehicles.

Ascend adds another vertical element of gameplay in addition to the massive sky map that covers the whole game from above. It allows you to climb through ceilings within reach of the ability and emerge through the floor on the other side.

Recall allows you to move objects and then recreate that object’s movement through time. Say a rock falls down a waterfall you want to go up, you hit the rock with recall and ride it up the waterfall. There are some wild uses for one when it comes to all the puzzles.

There also is a ton of wild physics mechanics attached to the main storyline. As you dive further and further in, you’ll get access to an even wider array of tools to combine with the *Ultrahand* and *Fuse* ability.

With all that, and what feels like triple the game compared to *Breath of the Wild*, I think the only reason TOTK isn’t higher on the all-time list is that it’s a direct sequel. Regardless, it’s one of the best games ever. [E]



Helix Collective
(Photo by Stephen Busken)



Chase Bethea
(Photo by Matt Ehnes)

GAMING / MUSIC

LEVELING UP!

Concert to focus on female/POC game composers

BY BRETT CALLWOOD

On Saturday, June 3, a special event will take place at the Plaza del Sol, California State University, Northridge. Level Up will see nine composers of video game music, all women and/or people of color, perform together at a special concert presented by the Helix Collective and the Composers Diversity Collective.

Two of those composers performing are Chase Bethea and Winifred Phillips. Both have exciting new work dropping – Bethea will see his music for the STEAM game *Stardancer: School for Witches* go public in October, while Phillips' latest project is the score for *Assassin's Creed: Liberation*.

Bethea was composing music on the alto saxophone in seventh grade, and started composing for games in 2008.

"I was always told that my music sounded like it should be in video games since the early 2000s," Bethea says. "I

already had the signature sound, but to do it properly I realized that I have to go to school. I did that, and before I left, I said that I'm going to work in games, I'm going to have a game project I'm working on before I graduate. I bought a book called *The Complete Guide to Game Audio* by Aaron Marks. I read half of the book, I posted two of my pieces on the Game Dev Forum that was up at the time, and I landed my first gig that was paid and it shipped, and it was called *Electron Flux*."

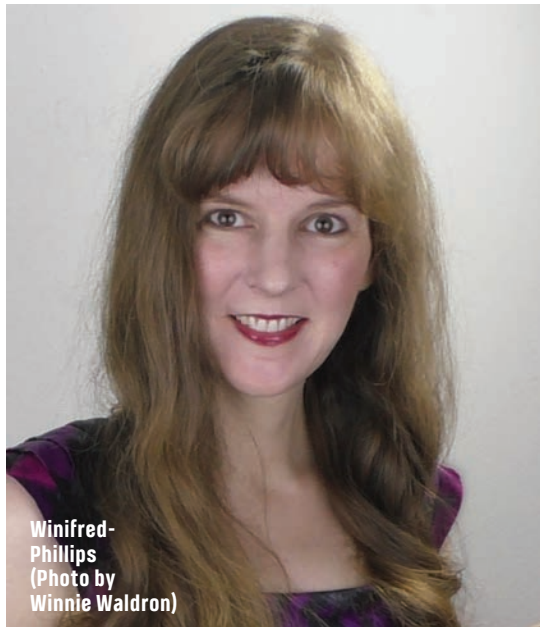
Phillips was a composer for NPR before making the switch to video game music.

"I started out as a composer for National Public Radio, for a series of dramas on their network called *Radio Tales*," she says. "They dramatized classic works of literature for the radio, like *War of the Worlds*, *Fall of the House of Usher*, and *Beowulf*. That was a lot of fun. After we'd



done about 100 episodes of that series, I started thinking about what was going to come next for me. I'd always been a gamer and enjoyed games, and there seemed to be a lot of simpatico between my work for NPR and the kind of work

I might do in gaming. They're big lush stories, larger than life, mythological characters in situations, and things like that, which have always appealed to me. So I started looking for a way to reach out to video game development teams,



Winifred-Phillips
(Photo by Winnie Waldron)

and I just happened to have some really good timing. When I reached out to Sony Computer Entertainment America, they were looking for composers for the original *God of War*.”

Both agree that scoring a game is very different to scoring a movie, or a TV or radio show.

“In my case, I’m doing something called Interactive, Dynamic and Adaptive Music,” Bethea says. With the am-

biguity of not knowing how long a player’s going to be in a certain space or what mechanic they’re going to set off, typical game loops will be an entire track that comes back around, but what I’m doing is coming out with layers. Maybe it’s only the percussion and synth playing, and then maybe the strings come in at a different time. Specifically for *Stardancer* in this case, I actually did design that type of system because there’s spells involved – earth, fire, wind and water – and I have instrumentation representing those spells during a battle.”

“Composing for video games is really about thinking outside the box,” adds Phillips. “Instead of composing a linear piece of music that has a specified beginning, middle and end, you’re creating music in component parts that can be disassembled on the fly by the game engine and then reassembled into lots of different configurations depending upon what the player’s doing at any given time. It’s gotten more and more complex and responsive as the years have gone on, and now there are lots of different methodologies for the interactive implementa-



Metal titans Iron Maiden’s mobile game, *Legacy of the Beast*, recently saw an in-game tie-on with thrash pioneer Anthrax, as the latter’s Not Man fought alongside Maiden’s Eddie.

“I was familiar with the game prior to the collaboration, mainly because I follow Maiden on their social media, so I’ve seen a lot of posts about it,” says Anthrax guitarist Scott Ian, “I’ve even checked it out because I love the artwork and things like that. I’m not a gamer, but yes, I definitely was familiar with *Legacy of the Beast*.”

The Not Man looks great in this environment – he’s maybe less “monstrous” than Eddie, or the Motorhead and Megadeth mascots, but it works.

“I guess the Not Man would take that as a compliment, that he’s less monstrous, or maybe not,” says Ian. “I guess my take on it is his being less monstrous than the Motorhead guy or the Megadeth guy makes him smarter. He’s still got some of his humanity, meaning he’s not any less vicious because certainly humans are very good at that. But he’s smarter in his attitude and his viciousness and his arrogance and his aggressiveness, yeah, he’s a smarter character, I’m going to go with that (laughs). And yes, I agree he looks great in the game, I think the artwork is fantastic, and he really looks good next to Eddie, they really make quite a pair.”

There’s a long history of metal and gaming joining forces. Buster Odeholm from the band Humanity’s Last Breath wrote the Counter-Strike: Global Offensive Void and Dota 2 Void music packs.

“I think my main focus is to not be overly technical,” Odeholm says. “I still want the audience to be able to bob their heads so I can’t throw in any major curve balls. Other than that it’s pretty much the same.”

Find *Legacy of the Beast* at ironmaidenlegacy.com.

tion of music. In my book *A Composer’s Guide to Game Music*, I go into a lot of detail regarding the different methods of implementation.”

Phillips also has worked on games tied in with movies such as *Charlie & the Chocolate Factory* or *Jurassic Park*. One might think that she’d have to work with the score from the movie, but that’s not always the case.

“Most of the time, for instance with *Charlie & the Chocolate Factory* and other projects I’ve done like *Shrek the 3rd*, the *Da Vinci Code*, the game is usually completed well in advance of the film just because of the time, the scheduling,” she says. “Game development takes a lot longer. So the music has to be completed much earlier. I had no idea what they were going to do musically with those films. With one project, *Speed Racer* for

Warner Bros Interactive, the score for the film and the score for the game were radically different. I was doing a combination of a ragtime jazz influence mixed with hardcore techno. When I heard the score, it was entrenched in the sound of the original animated series, which had nothing to do with what I had just created. It really differentiated the experience you had playing the game as opposed to watching the film. Which really makes sense. They’re very different art forms anyway. The music is serving a different purpose, so it needs to have a different feel.”

It’ll be fascinating to hear all of that work from Bethea and Phillips, and the other seven composers, at Level Up.

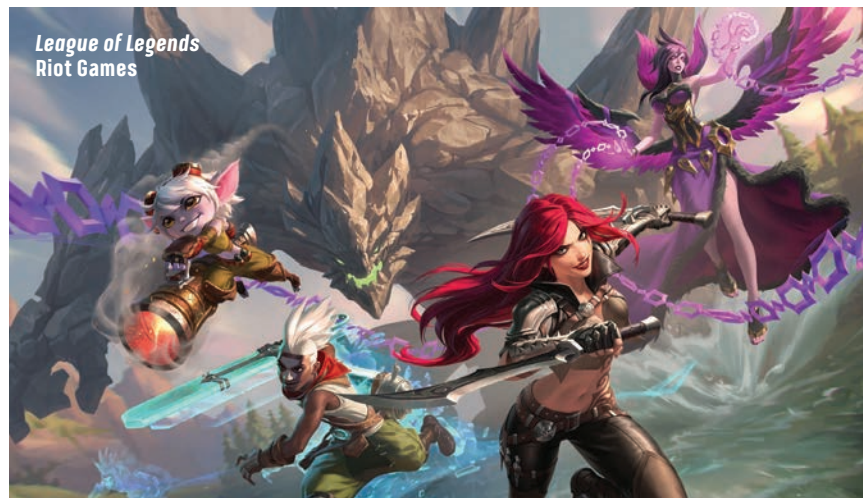
Level Up takes place at 3 p.m., on Saturday, June 3, at Plaza del Sol, California State University, Northridge. [E]

GAMING

SOUNDS LIKE A WINNER

Hollywood Bowl and The Game Awards Brings Video Visuals to Musical Life

BY LINA LECARO



League of Legends
Riot Games

The Game Awards (coming this December live from L.A. and across multiple streaming platforms) remain the video game industry's banner event, bestowing top honors for the biggest titles and best ideas in digital play. This year, the Los Angeles Philharmonic Association has joined forces with the awards for a celebration that promises to get fans warmed up with a summer kick-off. A must-go for gamers, the Game Awards 10-Year Concert looks back at a decade of the sights and sounds of video gaming's most enticing environments, graphics and, of course, music.

Led by the Hollywood Bowl Orchestra, the event features music selections and suites from the best known gaming franchises – including classic titles from the past and new titles, too. The scores are played and backdropped with immersive footage to make the crowd feel like they are essentially part of the games themselves. Much like the Bowl's sing-along events for the Sound of Music and Nightmare Before Christmas, the experience promises an engaging visual and aural blend.

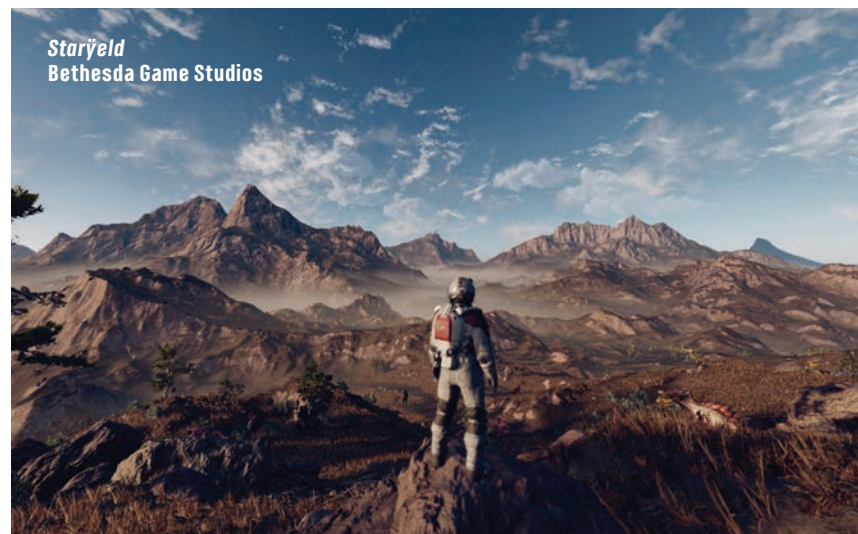
Tenacious D has just been announced as a well-timed special guest on the show. The acoustic duo of Jack Black and Kyle Gass just released the new song called

"Video Games," this month, about how Black has given up video games, but not really. "Except for *God of War*, *Red Dead Redemption 2*, and *Fallout 4*," he sings in his signature dramatic cheeky style.

In a statement about the track, Black and Gass share, "It's about growing up and leaving childish things behind.... But then realizing that video games are more than just mindless toys. In fact, they can be a true expression of huge ideas that belong in the pantheon of great works of art. It's about time someone defended the honor and integrity of this bold new horizon."

In addition to the acoustic crooners performing with the Bowl Orchestra, the big draw at the event should be The Last of Us composer Gustavo Santaolalla, whose emotive sounds have elevated both the game and the hit HBO show it inspired. Beloved for its action, adventure and emotional narrative, the Last of Us has become a bonafide cultural phenomenon surpassing the popularity of other horror survival games.

"Creating the music for the Last of Us was a unique challenge, as the story is heart-wrenching, dark, edgy and violent," Santaolalla tells LA Weekly exclusively. "The music needed to support the characters' emotional journeys, while also



Starfield
Bethesda Game Studios

heightening the tension during intense sequences."

"My preparation to play music from the Last of Us at the Hollywood Bowl demands that I reimagine its orchestration," the composer, who has won Oscars and BAFTAs for work in films such as *Brokeback Mountain* and *Babel*, continues. "The use of instruments such as a delicate ronroco, or a haunting guitar, reflects the emotional complexity and weight of the characters. However, in addition to featuring these instruments, I will be playing with a full orchestra, the Los Angeles Philharmonic. As such, the pieces have been adapted with orchestral arrangements by Tim Davies. The result feels both cinematic and organic, combining a powerful rendition of the main theme and a breathtaking version of 'All Gone.' This unique orchestration brings to life the world of The Last of Us in a different way, but still stays truthful to its essence."

This year games to be celebrated sonically include *Arcane* (Riot Games/Netflix), *Diablo* (Blizzard Entertainment), *Elden Ring* (FromSoftware Inc./Bandai Namco Entertainment Inc.), *Final Fantasy XVI* (Square Enix), *God Of War* (Santa Monica Studio/Sony Interactive Entertainment), *Hades* (Supergiant Games), *Hogwarts Legacy* (Avalanche Software/Warner Bros. Games), *League of Legends* (Riot Games), *Marvel's Spider-Man* (Insomniac Games/Marvel/Sony Interactive Entertainment), *Starfield* (Bethesda Game Studios/Bethesda Softworks), *Star Wars Jedi* (Respawn/Electronic Arts/Lucasfilm Games) and the Last of Us (Naughty Dog/Sony Interactive Entertainment).

Led by Grammy-winning and BAFTA and Emmy nominated composer Lorne Balfe (who wrote The Game Awards theme and will conduct December's event), the show promises to earn a high

score for those who love the cinematic quality of digital game play and appreciate how music can deepen each player's connection to a title's narrative and test of skill. The Game Awards' orchestral performances have become a popular part of each year's program, so bringing the experience to life with LA Phil at the Bowl should push the artform forward and will likely become a new tradition.

The Game Awards (which boasts an advisory board featuring brands like Activision, AMD, Electronic Arts, Epic Games, Kojima Productions, Microsoft, Nintendo, Riot Games, Rockstar Games, Sony Interactive Entertainment, Tencent, Ubisoft, Valve, Warner Bros. Interactive Entertainment) will air live and free across 40 digital video networks including Twitch, YouTube, Twitter, Facebook, Instagram Live and TikTok Live in December. Until the show, which got 103 million livestreams in 2022, comes to our TV and computer screens, this in-person event promises to engage game creators, digital influencers and fans alike.

"Video games have long held an important and unique place in culture, which continues to grow every year across all forms of entertainment, including music," says Geoff Keighley, executive producer of The Game Awards and a well-known figure in gaming, hosting shows such as GameTrailers TV and G4tv.com in the past, as well the events at E3 (Electronic Entertainment Expo). "The music of games heightens all of the emotions we experience while playing them, and opens our connections to the art form. It's really extraordinary to be able to gather so many video game franchises together for a summer evening of music at the iconic Hollywood Bowl."

TGA's 10 Year Concert at the Hollywood Bowl takes place on Sunday, June 25. More info and tickets at www.thegameawards.com and hollywoodbowl.com. [A]

MEET TRANSCORPOREAL ARTIFICE ARTIST HUNTREZZ JANOS

BY SHANA NYS DAMBROT



Art by Huntrezz Janos

“A frohungarian transcorporeal artificer” is the curiosity-fanning Instagram bio of new media artist Huntrezz Janos (she/her), and contains within its poetic brevity a universe of helpful evocation. Huntrezz operates at the exuberant and boundary-blurring intersection of technology, gaming, experimentation, community, identity, social justice, literature, generative aesthetics, adornment, mutual care, intentional embodiment, and post-body consciousness. Across video-based and augmented/mixed reality, 3-D printing, performance, robotics, digital assets including but not limited to NFTs, and most importantly all the unexplored places in between, Huntrezz hasn't met a notion she isn't up for challenging—including the soon to be obsolete digital/analog binary in both art and society.

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

HUNTREZZ: My hustle revolves



Huntrezz Janos

around experiments with contemporary technologies. I construct real and virtual objects, avatars, and spaces that aim to facilitate the manifestation of transcorporeal selfhood, as well as radical sustainability and decentralization, dig? :) My gig's vibe is challenging systemic



Installation by Huntrezz Janos

problems with innovation and creativity.

What would you be doing if you weren't an artist?

If I wasn't an artist, it'd be a major bummer. So I'd probably turn into a hermit, ditching society for the South Pole, chasing ancient Antarctic secrets, ya feel me? Or better yet, uploading my own mind to a supercomputer stasis chamber down there in that vast tundra.

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

L.A. is my birthplace and hood! I feel so integrated into its empowering, supportive community, fam! Plus, right now, I'm deep in the grind, designing and building my live/work spot and architectural project, Extraterracetrill, which is here. When I bounce to far-off places, I be hella longin' to come back home 'cause this is where my heart is at.

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

My interactive virtual avatar piece was featured at the Drag/Tech and the Queer Avatar show at Honor Fraser, here in L.A. I got some dope AR and 3D printed

works posted up at Postmasters Gallery in Manhattan, and I even dropped an interactive face filter straight out on the streets of London, courtesy of The Photographer's Gallery. Just recently, I had a sick opportunity to do a live mocap poetry reading with Transfer Gallery, and I had a couple more of my face filters featured in an exhibit at The Modern in Fort Worth. As for what's poppin' next, listen up! I got a guest lecture lined up at Caltech on Thursday, June 1, and I'm hyped to be part of a digital art show with Feral File in August!

What artist living or dead would you most like to show or work with?

It's tough to choose... so if I may, I'll assemble a dream team! Rammellzee, Hajime Sorayama, Moebius—they'd be on it, together we could create mind-blowing robot armor clothing and synthetic biological designs... I'd toss in the radical minds of Ray Kurzweil and Octavia Butler while we're at it... together we'd dive deep into digital transcendence!

Web and social, please.

TikTok: [tiktok.com/@huntrezz_](https://www.tiktok.com/@huntrezz_)
IG: @huntrezz 📷

LA WEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

Senior Backend Engineer (Altruist Corp. HQ in Culver City, CA). Integrate data from mult custodians; aggreg, mod fin data, and loadin the data into a transactional sys. Requires: Bachelor Comp Sci, or rtd quant plus 5yrs exp as SW Engineer or in field sw engineering field FT telecommuting is ok. Some travel to HQ. Salary range \$170,000 - \$226,000/yr. Apply via email careers2@altruist.com & specify job code: K021994J.

Sr. Software Engineer (Altruist Corp. HQ in Culver City, CA): Analyze & troubleshoot SW engineering issues across multiple personas & workflows. Reqs: Master i Comp Sci, Eng, or rtd quant fld & 1yr exp as SW Engineer or in SWE field or Bachelo in same fields & 5yrs ex as SW Engineer or in SWE field. FT telecommuting ok Some travel to HQ. Salary range \$147,500 - \$192,000/yr. Apply via email careers2@altruist.com & specify job code: D091995D.

Designer Req'd: BA in Architecture & 24 mths exp. in arch design; or MA in Architecture. Special Req'mts: Must have proficiency of REVIT, SketchUP, Rhino, V-RAY, Adobe suite (Illustrator, Photoshop, and InDesign), Lumion & Enscape. Will accept Spec. Req'mts thru exp.

&/or coursework. Arch'ts license not req'd. Supervised by licensed arch't. Duties: arch design using CAD tools to plan/design mixed-use bldgs. F/T. KFA, LLP, Culver City, CA 90232. Email Resume Attn: HR to hiring@kfalosangeles.com.

Site Reliability Engineer needed by Disqo, Inc in Glendale, CA **Telecommuting is optional benefit of employ't & employee may live anywhere in U.S.** to develop validation master plans, process flo diagrams, test cases, or standard operating procedures. Reqs: Master's degree in Electrical Engr., Electronics Engr., or rel., plus 2 yrs. exp. in job offered, or as a Cloud Systems Analyst, Platform Specialist, or rel. Exp. must include in SRE, DevOps or equiv't engineering roles, production exp. with AWS or other public cloud providers, exp. in Infrastructure-as-Code tools - Terraform / AWS CloudFormation, exp. in CI/CD tools - Jenkins / Git, exp. with container orchestration frameworks - Docker / Kubernetes, scripting exp. using Bash / Python / Perl / Ruby. Salary range \$115K to \$160K. Send resume to Disqo at anthony.fabiano@disqo.com

Herald Christian Health Center seeks **Director of Strategic Development**. Bach. in Bus. Admin., Healthcare Admin. or related field. eqd. 36 months of exp. reqd. Provide strategic leadership

Lion's Spa



7 days 9am-9pm

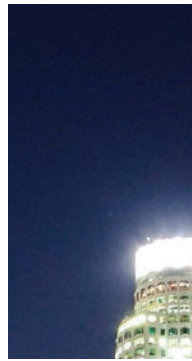
4214 BEVERLY BLVD. #203

213.915.0382
213.436.8804

re business/performance mgmt of health center. Worksite: El Monte, CA. Mail resume to 3401 Aerojet Ave., El Monte, CA 91731

Lemonlight Media, Inc. seeks **Cinematographer/Editor of Photography**. Create/edit cinematographic content. Salary \$44,158/yr. Worksite: Inglewood, CA. Mail resume to: 226 South Glasgow Ave., Inglewood, CA 90301

LA WEEKLY



LA WEEKLY Bulletin

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

For a FREE consultation, please call
310-664-9000 x 101 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

Thank you Saint Jude, Saint of the Impossible, EC

SECURITY GUARDS NEEDED

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

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

\$\$\$Top Dollar Paid\$\$\$



WANTED HOTWHEELS
1968-1985
COLLECTOR WILL PAY TOP DOLLAR
(562) 708-9069
acmecollectables.com

LOOKING FOR NOW?
Look No Further.

SQUIRT
.org



Join the action at
www.squirt.org today.

