

LAW WEEKLY[®]

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BY BRETT CALLWOOD

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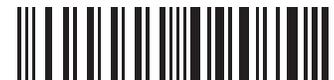
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FREE SHUTTLES

- Limited shuttle service due to regional bus and driver shortages.
- Free shuttles run 6-10 p.m., with stops at each venue.

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CALENDAR

GO EDITORS' PICKS

ARTS

THURSDAY, MARCH 2

Broad Strokes II at Leica Gallery. Four solo projects assembled in dialogue explore in different ways—from the documentary to the almost metaphysical—the dynamic portrayal of women's lives and the power of women behind the camera. Kathryn Boyd Brolin's *The Desert* is a Woman embodies the thoughtful melancholy of the arid landscape; Jamie Johnson's *Growing Up Travelling* empathetically documents the culture of Irish caravan communities; Madison Krieger's *#?@&*!* is a stylized portrait-exploration of 1960s exploitation films; and Lisa McCord's *Rohan Switch* presents decades of photographs of her grandparents' Arkansas farm. 8783 Beverly Blvd., West Hollywood; Opening reception: Thursday, March 2, 6-8pm; On view through April 24; free; leicagallery.com.

theatre dybbuk: The Villainy You Teach at LACE.

The character of Shylock in Shakespeare's *The Merchant of Venice* has long been a source of debate as to its antisemitism vs empathy. At the center of this debate is a speech in which the Shylock character proclaims his humanity while defending his vengeful desires (If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge?). This theatre dybbuk production unpacks this speech through heightened theatricality and repetition, in a durational drop-in performance in the library of the Philosophical Research Society, with refreshments in the courtyard. *Philosophical Research Society*, 3910 Los Feliz Blvd., Los Feliz; Thursday, March 2, 7pm; \$20-\$35; welcometolace.org.

Enter the VardaVerse: Women's Liberation through Film 1971-77 at the Academy Museum.

Celebrating the prolific feminist filmmaker Agnès Varda—especially from 1971, when Varda joined the *Manifeste des 343* French petition by women who obtained illegal abortions, through 1977, when her *One Sings, The Other Doesn't* beautifully showcased an intense female friendship through the lens of the women's movement—this series looks to radical works made by women in Belgium, Canada,

Cuba, France, West Germany, Italy, Lebanon, the former People's Republic of the Congo, and the United States to place Varda's films in dialogue with her international contemporaries. 6067 Wilshire Blvd., *Miracle Mile: Screenings* March 2-April 8; \$12; academymuseum.org.

FRIDAY, MARCH 3

Shamel Pitts | TRIBE: Touch of RED at Freud Playhouse. Guggenheim Fellow, performance artist, choreographer, dancer, and spoken word artist Shamel Pitts brings to the stage *Touch of RED*, a new evening-length performance work that consists of a duet for two men inside of a contemporary ring. The work investigates how Black men can allow themselves to soften, even under extreme pressure and heat. The confined space references a futuristic and voyeuristic gladiator entertainment site in which a heat path between the two performers builds, not out of aggression or combat, but within an enhanced electrifying effeminacy that heals. 245 Charles E. Young Dr., Westwood; Friday-Saturday, March 3-4, 8pm; \$38; cap.ucla.edu.

Make Me Feel Mighty Real: Drag/Tech and the Queer Avatar at Honor Fraser Gallery. A group exhibition surveying the conceptual and aesthetic proliferation of avatars in queer creative practices and the pervasive technological fantasies they have engendered. The exhibition features over 40 artists and chronicles seven decades of experimentation in photography, painting, film, performance, and animation to champion the tools and techniques that queer artists have pioneered to build community, cruise utopia, and enact unruly hybridity online and IRL. 2622 La Cienega Blvd., Culver City; Opening reception: Friday, March 3, 6-8pm; On view through May 27; free; honorfraser.com.

Late Night with Fabric of a Nation at the Skirball.

Grab a drink, dance to a live set by DJ Wadood, and check out the landmark exhibition *Fabric of a Nation: American Quilt Stories* before it closes. Poets, musicians, and dancers from Get Lit and UCLA's Laboratory for Race and Popular Culture (RAP Lab) will perform collaborative new works inside the *Fabric of a Nation* gallery. Together with the artworks on display, these performances probe the central questions asked in the exhibition: What is American? and Who is American? This after-hours event also features food truck fare from Dina's Dumplings and Oaxaca on Wheels, crafting, and the opportunity to contribute your very own square to a Skirball community quilt. 2701 N. Sepulveda Blvd., Brentwood; Friday, March 3, 6:30-10pm; \$10; skirball.org.

SATURDAY, MARCH 4

Erlina Ortiz: La Egoista at Skylight Theatre. Josefina is a stand-up comic on the rise who takes nothing seriously. Her younger sister Betsaida, on the other hand, takes everything seriously. When a sudden diagnosis upends Betsaida's life, they're thrown together to rediscover all the affection, friction, and humor that still

fuels their relationship. The 2022 National Latina Playwrights Award-winner thrillingly combines stand-up and theater to explore the bonds between sisters, the cost of healthcare, and the hilariously fine line between selfish and selfless. 1816 1/2 N. Vermont Ave, Los Feliz; Performance March 4-April 9; \$15-\$31; skylighttheatre.org.

home LA: Venice, 2023. A site-specific interdisciplinary performance event with artists Stephanie Dai, Young Joon Kwak & Kim Ye, Emily Marchand, Jobel Medina, and Flora Wiegmann & Maya Gurantz at the long-time canal-side home of Mark Mack and Faiza Alhassoun. Venice unfolds as a melange of lite salon-style moments of dance, performance art, music, sound, drama, activism, humor, and house party vibes with artist work that responds to this family home, its modernist architecture, and the history of Abbot Kinney's "Venice of America." Venice canals location with ticket purchase; March 4-5, 4-6:30pm; \$35; homela.org.

Marissa Reyes: Fighting Fickle Feelings For You; Roja: Asco; b. Robert Moore's Out The Mud: A Black American Rite Of Passage; and F Cancer benefit at Thinkspace Projects. Moore strips away subjective assumptions, to provoke thoughtful new narratives of African and African American diaspora. Reyes examines representations of the female body to articulate sites of agency and resistance to surveillance and shame. Roja's work asks questions with unsettling answers. F Cancer is a group exhibition benefiting the American Cancer Society, bringing some of the gallery's most beloved artists together in honor of an irreplaceable member of the family and their current battle with the disease. 4207 W. Jefferson Blvd. West Adams; Opening reception: Saturday, March 4, 6-10pm; On view through March 25; free; thinkspaceprojects.com.

The Horse at Long Beach Opera. Choreographer and dancer Chris Emile offers meditative and captivating experience driven forward by a raucous, irreverent original score and soundscape by Cody Perkins and astonishing vocals by cross-genre performer Alexis Vaughn. Evoking the supernatural experience of spiritual possession, combining somatic practice with theology and research into the origins of ballet, Emile reassesses how traditional balletic training regards the role of the performer/dancer. The resulting work embodies ancestral knowledge, reverence for African religions, and the human-divine connection while reclaiming the relationship between body and spirit as all are invited to witness and experience in this shared catharsis. Rancho Los Cerritos, 4600 Virginia Rd., Long Beach; Performances March 4-5, 11-12; 7:30pm; \$55-\$125; long-beachopera.org.

SUNDAY, MARCH 5

Butterfly Pavilion at the Natural History Mu-

seum. Wonder takes flight as the season's most enchanting tradition is back at NHM. Walk among hundreds of butterflies in this annual springtime exhibition featuring a spectrum of butterfly species, colorful native plants, and plenty of natural light to set off the shimmer. With lots of flight space and a variety of resting spots, come get one of the best views in Los Angeles of these amazing insects. 900 Exposition Blvd., Expo Park; March 5-August 13; \$8; nhm.org.

MUSIC

MARCH 3-9

CHIILD

The Roxy

Genre-defying artist CHIILD released new single "Good for Now" (featuring Lucky Daye) earlier this month, with new album *Better Luck in the Next Life* coming out the same day as this show. His alt-R&B is a trip, so check him out at the Roxy before he's performing at much bigger venues. Samaria also plays. 9 p.m. on Friday, March 3 at the Roxy, \$20, theroxy.com.

Taleen Kali

The Moroccan Lounge

Los Angeles songstress Taleen Kali's new single, "Crusher," is, in her words, the "ultimate shoegaze love song. You ever crush so hard you've been brought to your knees? This song is about all those impossible feelings, taking inspiration from some of the greats: Chapterhouse, Lush, Ride, and Curve." Goddamn, she has a way with words. 6:30 p.m. on Friday, March 3 at the Moroccan Lounge, \$12, themoroccan.com.

Death to All

The Belasco

Death, from Florida, are one of the pioneers of death metal. Active from 1983, the band ceased to be when main man Chuck Schuldiner died in 2001. Now though, a bunch of former band members have come together as Death to All, to pay tribute to their comrade. It's a great bill too, with Suffocation and Nukem also performing. 7 p.m. on Wednesday, March 8 at the Belasco, \$55, livenation.com

Bitch

Whisky A Go Go

L.A. '80s metal stalwarts Bitch, led by the inimitable Betsy Bitch, remain a force of nature to this day. A Bitch show on the Strip is always an experience. "I think now the definition of metal is like speed metal or death metal," Betsy told us in 2018. "I classify us as like metal lite, I guess. We really want the emphasis to be on the songs and the hooks. We still want to be heavy, but we want to be melodic." 6 p.m. on Thursday, March 9 at the Whisky A Go Go, \$20 whiskyagogo.com. [R]

RAIN AND SNOW STORM TESTS LIMITS OF L.A. INFRASTRUCTURE

Intense rain, winds and snow swept through Southern California this weekend, causing flooding, days-long power outages and a barrage of car accidents.

BY ISAI ROCHA



COURTESY OF CALTRANS

The storm first hit Thursday, Feb. 23, increasing its intensity through the weekend and bringing unusually low temperatures that crept into the lower 30s. By morning Friday, Feb. 24, snowfall started making its way through the San Gabriel Valley foothills, the Tejon Pass that connects Los Angeles to the Central Valley and freeways headed east toward San Bernardino County.

While Caltrans attempted to keep the roads clear before the snow flurries intensified, the maintenance was not enough to avoid road closures, and the department instead suggested that Angelenos stay home and not travel unless it is an emergency.

“Over the next few days, storms will be coming through CA,” Caltrans said in a

statement. “In the areas affected, please stay off the roads if you can. If you do go out, slow down, budget more time.”

A 20-mile stretch of the Tejon Pass on the I-5 freeway was shut down to traffic due to poor visibility caused by the snow.

Road closures continued, with State Route 2 through Angeles Crest being closed for a 3-mile stretch and chains required for vehicles passing near the mountainous area.

Icy roads led to a 20-car pileup on the I-10 east toward San Bernardino County, forcing yet another road closure on the opposite end of Los Angeles County.

Through all of the road closures across the county, Caltrans said it plowed snow for more than 200 miles of freeway roads in one day.

By Saturday, Feb. 25, flooding made its way through the valleys of Los Angeles, causing additional road closures, most notably on the I-5 in Sun Valley, where images of cars being stranded on the freeway flooded social media.

A multi-day power outage affected many throughout the county, with promises of quick fixes from the Los Angeles Dept. of Water and Power (LADWP), but many homes experienced outages into the following Tuesday.

“Our crews continue to make progress,” LADWP said in an update. “As of this morning, we have approximately 27,000 customers without power. Crews have restored power to approximately 143,000 customers since the start of the storm. We know losing power during this storm is frustrating, but our crews won’t stop until all power is restored.”

LADWP said debris and fallen trees caused by the storm made it difficult for its crews to get to its power lines, with the obstructing trees needing to be removed.

As of this writing, crews were working to restore power to residents.

NIPSEY HUSSLE’S MURDERER SENTENCED 60 YEARS TO LIFE IN PRISON

Eric Holder, the man convicted of murdering west coast rapper Ermias “Nipsey Hussle” Asghedom in 2019, was sentenced to 60 years in prison, with the possibility of life on Feb. 22.

Holder, 33, received a 25-to-life sentence for the murder charge, 25-to-life for a firearm sentencing enhancement and an additional 10 years for assault with a deadly weapon, in connection with two other men shot during the incident.

Los Angeles Superior Court Judge H. Clay Jacke II sentenced Holder Wednesday, after a month-long trial in 2022, with Holder credited for four years of time served since the incident.

Hussle, 33, was shot and killed outside of his Marathon Clothing store in South L.A. on March 31, 2019, after a dispute with Holder.

In transcripts from the June 2019 grand jury proceedings, witness Herman Douglas, who worked in the shopping center, testified that Hussle and Holder had a conversation in relation to gang-related rumors that Holder had “snitched” and there was “paperwork” being shared that Holder possibly cooperated with police in past legal proceedings, which was frowned upon in gang culture.

The witness said Hussle did not approach Holder in a threatening manner, but in a familiar manner, telling Holder to “address it.”

“If they’re not snitching, they need to clear it up so they won’t, you know, get hurt or whatever it may be,” the witness said in 2019.

After the conversation, Holder allegedly left the shopping center to the nearby Master Burger restaurant and later returned to the shopping center.

Surveillance footage from the shopping center’s parking lot showed Holder walking toward a group of people standing outside the Marathon Clothing store and firing shots that injured two other people and killed Hussle.

Hussle was a Grammy Award-nominated artist who released his first and only studio album in 2018 titled “Victory Lap.” He released several mixtapes in his young career, building a core following in the Los Angeles hip-hop scene.

In August of 2022, Hussle was honored with a star on the Hollywood Walk of Fame, in front of Amoeba Hollywood.

ARREST MADE IN FATAL SHOOTING OF HACIENDA HEIGHTS BISHOP

An arrest was made in connection to the fatal shooting of a bishop from the city of Hacienda Heights.

The suspect was identified as Carlos Medina, 65, a Torrance resident whose wife worked as a housekeeper for Bishop David O’Connell.

“Although I personally did not know the bishop, I cannot tell you how many phone calls I’ve received over the last 48 hours, from people who have worked with him at different capacities,” Sheriff Luna said. “This bishop, this man made a huge difference in our community. He was loved, and it’s very sad that we’re gathered here to talk about his murder.”

Arrested at his home by Los Angeles Sheriff’s Department, Medina was said to have owned an SUV that matched the description of the one seen on surveillance video from the bishop’s Hacienda Heights home.

Sheriff Robert Luna said that Medina allegedly made claims that the bishop owed him money for work done on his home.

Medina was away from his residence after the incident, but with tips called in from neighbors, the sheriff’s department was alerted that Medina had returned at 2 a.m. Monday. The suspect allegedly refused commands to come out of his home and surrender, but through authorized warrants, Sheriff Luna said detectives entered the home to make the arrest at approximately 8 a.m.

The shooting occurred at approximately 1 p.m. on Feb. 18, with Bishop O’Connell being found in his bedroom with one gunshot wound in his upper body and being pronounced dead at the scene.

“The next step is to present all of the evidence that we have gathered and try to get a criminal prosecution on Medina,” Sheriff Luna said during a Monday press conference. [E]



*Female rappers
are taking over
Rolling Loud
...and we're
here for it!*

Tay Money

Loud and Proud

BY BRETT CALLWOOD

While it's often the case that female musicians and bands don't necessarily want to be referred to as "female musicians and bands" because they're not defined by their gender, it's also the case that this is a golden period for female rappers.

For a few years now, the most exciting new artists bursting onto the hip-hop scene have generally been female. Not exclusively, but more often than not. From Doja Cat to Megan Thee Stallion, Cardi B to Nikki, Lizzo to DreamDoll, the sharpest, most uncompromising and in-your-face fresh rap talent is female.

That fact is solidly reflected in the Rolling Loud lineup this year. Sure, the headliners are all male, but the bill is positively brimming with amazing female talent. From the undeniable buzz of Saweetie and Coi Leray to the dazzling luminescence of Bia, Kamaiyah, Tay Money, Lebra Jolie, Cat & China, Skodi, Rubi Rose, Big Boss Vette and more, it's clear that old ideas are being levered out and the tides have changed.

Big Boss Vette is making her Rolling Loud debut early on Sunday, and she's ready. Vette got her start back in 2014, performing covers and posting them online.

"I went viral with an acapella cover of Dej Loaf's 'Try Me,'" she says. "My Facebook numbers went crazy. I kept doing covers of songs, and they continually caused me to go viral more and more. Also, people always wanted to know what I was doing. I want to say, in 2020 is when I hit TikTok. I kept going viral and that caused the record deal, and now we're here."

As anyone who has tried will tell you, it's not easy to stand out on YouTube and TikTok, where hundreds of thousands of people are trying to get famous.

"I think it was because I was authenti-

cally myself," Vette says. "I was really cool and fun, and I was relatable. It was like, 'Oh hey, she's pretty, she's cool,' and I blew up I guess. I don't know. I posted a little random video and got famous overnight. I got 10,000 followers overnight. They really liked me."

Vette describes her sound and style as simply fun and different. She says that there's a bit of country in there because she's "country as hell," but that she doesn't really have any influences – she's just being herself. That uniqueness and authenticity soon attracted the attention of Republic Records.

"Chloe Bailey [of Chloe X Halle] posted my song on her story, and my phone was in the background of the video playing," Vette says. "All of a sudden, it went crazy. That caused the label deals and Republic was one of them. I was like, 'Let's go with Republic, let's go.' This is the best decision that I've ever made. I love it here so much. They have grown me as an artist within the last year and a half. It's crazy."

Meanwhile, hip-hop duo Cam & China are Inglewood twins who started on this path at the age of 16, with a group called the Pink Dollaz.

"It was a jerkin' movement at the time, and L.A. was on the rise with the jerkin' movement, so we started it when we were 16," says China. "Then about five or six years later, we kinda went our own way, so me and Cam decided to carry on as a twin duo."

Cam & China no longer categorize themselves as a part of the jerkin' scene, but say that back then, it was a party.

"It was a group of kids dancing in a circle, showing off their moves, very retro," says Cam. "Different schools. It was very '80s. But it was a movement at the time, and we actually never decided to be jerkin' artists or make jerkin' music. It's just,



Big Boss Vette

when we came out and started doing music, it was around the time. At that time, there weren't a lot of female rappers. We came from Hamilton, which was a lot of the jerk movement. So we trickled down to that label."

Miami-based Skodi has performed at Rolling Loud across the country on a few occasions and this will be her second time at the L.A. event. Skodi has been rapping since she was 8, and recording since she was 19. Now she's flying, and experimenting with a variety of rap styles including trap and Florida-esque rage.

"My older brother is a rapper, and my uncle is also a rapper," Skodi says. "So growing up, we would have rap battles and stuff in the house. That influenced me to want to rap at such a young age. I really liked music in general, so it was like, I think this is what I want to do for the rest of my life."

Tay Money started rapping five years ago. She describes her sound as "bubble wrap, country twang, kick butt girl music," which hits the nail on the head.

"I just didn't really understand how much I loved music until I realized that I could create my own," she says. "Looking back now, I can see that things made sense – why I would perform in front of my mirror at such a young age. Once I realized that I could make it a career, I didn't believe in not succeeding. Nothing was in my way, and I was knocking everything over to make that happen. I'm just so happy that I have a job like this because I would do this for free. The fact that I make money doing it is even better."

Vette says that this is a golden period for female hip-hop, but she also thinks changing attitudes mean that female rappers are finally getting the credit that they always deserved.

"I think females are finally starting to get the recognition that they deserve, but I think it's that time as well," she says. "We are so unapologetic where we rap and write music, and we're up now. They could never put us out. We are finally in the building."

Cam agrees: "Now things are changing, so many new opportunities for women – we have a Black woman as the vice president," she says. "Things are changing every day in society. But now, in the rap game, the door is open. First we had Nikki Minaj, who opened the door. Now we have so many other rap artists."

"It's too bad because even now with all these new artists, Queen Latifah, MC Lyte, Lil' Kim, Foxy Brown,

Missy Elliott, who were our icons and who we looked up to, some of the reasons why we started rapping, they paved the way," adds China. "Now we're looking back and it's like, thank you. They went hard in a male dominated industry. Now, we're standing on our own, we're able to shine on our own and express ourselves in many ways, whether you're gay, straight, white, Black, whatever it is,



and I think that's cool because it's getting back to the creativity of music. Which really is what it should have always been about. I think it's a great thing."

Skodi and Tay Money both believe that there is a wave happening.

It's like now we're accepting more female artists and there's a lot of female artists flooding the industry," Skodi says. "But at the same time, we have people that have been putting in work for some time. They're finally getting their recognition. It's music – the people that are supposed to be here are going to be here. It's just what it is. But I really think it's good that now, female artists get a chance instead of it just being brushed off like it used to."

"This is a very special moment. I'm very honored to be a part of it," Money adds. "I'm glad that it's happening right now. I think everyone struggles with getting their credit, but right now is a very special moment for women. We're knocking down doors, and we're also blurring the gender lines. We're here to compete, and we want what's ours. That's everything, period."

Vette recently worked with Coi Leray on a remix of her track "Pretty Girls Walk," and loved the experience. Every artist she meets, she says, has been super nice. Meanwhile, she's very excited about this forthcoming Rolling Loud set.

"Hear me out – I've always said that I've never been to Rolling Loud, but I've always been adamant that I won't go until I'm on the stage because I know I'm going to be on the stage," she says. "Look at me now – I'm on the stage. This is crazy. We've got a lot of great choreography, great dancers, a great DJ and a great performer – Big Boss Vette. We've got a lot. It's gonna be great."

It's special for Cam & China, be-

cause this is a hometown show.

"We're from Inglewood, born and raised," says Cam. "We were on Insecure, on HBO, across the street at the Forum. We had our trailers and got ready there. Now we're going to the SoFi Stadium, it's just like a 360 situation for us. We're super excited."

"Not only that, but us being from Inglewood, we watched the SoFi Stadium be built from the ground up literally," adds China. "We watched the city change, and being a part of the change is good. It used to be a horse track. I'm super excited to get to know the other artists, too."

Skodi won't tell us what she has planned for Rolling Loud, while Tay Money says that she just wants to have fun.

"I have tried it both ways – going out and winging it, and then and also plan every single detail," Money says. "I honestly go out there, and if I'm having fun, that's what I want to do. I go out there and have fun. That's the best version of me. I know I'm going to have a couple of homegirls out there with me. I have an awesome DJ – he keeps the energy so high. And I'm just there to put myself in front of new fans, my existing fans, and just make it so you can't forget Tay Money. We're gonna have fun doing it."

Looking ahead, Vette has a big 2023 planned.

"I'm going on tour," she says. "This is my first tour ever, so I'm excited. I have a lot more festivals – I have a festival in Alaska [screams]. I've not even been to Alaska. Everything is going to be bigger and better. Whatever you see coming next, it is bigger and it is better, I promise."

"The album's coming out really soon – I'm getting the release date probably today," says Skodi. "Be on the lookout for that. We've got some collab projects coming out, some new music coming out, new videos – I can't say too much, but it's about to be a crazy year, I'm not gonna lie."

Tay Money is working hard in the studio too.

"That's the most important thing, because without music there's none of this," she says. "I want that to come with festivals. Like I said, I'll be traveling out of the country. Just bigger and better everything, all around."

Similarly, the year is all about new music and touring for Cam & China.

"Putting projects out, making music, and just carrying it on with the momentum of everything," says China. "Possibly touring toward the end of the year. Look out for that. All of that information should be here soon. That's for sure how we plan on closing out the year. Maybe a couple of albums, who knows? The sky's the limit."

Sure is.

For more Rolling Loud information, go to rollingloud.com/cali2023 [📍]

PENN BADGLEY ON *YOU*, *GOSSIP GIRL* AND *KILLING HEARTS*

BY LINA LECARO



Penn Badgley, star of *YOU* (still holding in Netflix's Top 10 TV Shows list since debuting two weeks ago) has been the subject of persistent click bait headlines since Season 4 premiered. First, entertainment outlets made a big deal out of his admission that he doesn't like doing sex scenes and requested they be reduced this season (he sees them as a form of infidelity to his wife). Then, he apparently critiqued Netflix and its hit show *Dahmer* for romanticizing the serial killer. Both points, though valid, were portrayed as biting the hand that feeds him. But after speaking with the actor last week, we're guessing the statements were out-of-context characterizations, amplified and aggregated to create buzz and get hits, which is ironic considering the two shows he's best known for concern presumptions and personas perpetuated online.

Badgley is an engaging interview, even within the confines of a junket slot on Zoom. Soft-spoken and extremely thoughtful when he answers a question, the actor gives off a reserved, keep-it-real energy that's very much unlike *YOU*'s Joe Goldberg, a fiendishly malevolent fraudster with a penetrating gaze and way of pausing in conversation as he obsesses about everything. The gist here is that Joe comes off as a mild-mannered "nice guy" to everyone on the show, but his mind constantly stewes with judgment and sinister ideations that only us viewers get to hear. He does a lot of creepy stuff, and in Season 1, set in New York, it quickly escalates into twisted and gruesome territory, all in the name "love." Possessing the object of his affection, which has changed with each season of the show, motivates everything Joe does and *YOU*'s writers make sure to lay his psychosis on thick, even as he often makes a lot of sense in

his observations about people and world.

Of course, Badgley has to address the conundrum at the heart of the show's success, because every journalist (us included) has to ask about it: Joe is a psychopath, stalker and murderer, but he is also a funny, sexy and charismatic man. To some he's a heartthrob even, and that is pretty problematic.

"For the first couple seasons, I was kind of an ironic referee about that dynamic," he tells *LA Weekly*. "I don't take it too seriously on one hand, because the whole point is that he's not a real person. It's not a clinical portrayal of a serial killer. Therefore, the way people are attracted to him I think is very much forgivable, and part of what the show is doing is playing with that."

Badgley insists the show isn't really about a maniac, but rather about examining what love is from different perspectives, especially toxic ones. "It's using archetypes of masculinity and femininity to explore all these ideas. So in that sense, I think maybe the show is evolving past whether or not it's crazy for people to fall in love with Joe," he says. "The point is, the characters fall in love with Joe. We're living a little bit in his world where he is an object of desire and can't help turn everyone else into an object of desire. There's no easy answer and I do worry about that. I have worried about that. But at some point, I have to let it go because I can't control it."

He does admit that he'd feel different if the character was a real person, like Jeffrey Dahmer (who was played by Evan Peters in Ryan Murphy's mini-series and did receive some backlash). "None of us who are making this show are interested in that kind of show, or that kind of story," he adds.

If younger viewers aren't sophisticated enough to see the satiric nuances in *YOU*, Joe himself ultimately spells them out on the show. This narrator might be unhinged but he isn't unreliable in the traditional sense; he justifies his behavior at times but he also acknowledges his turpitude, especially as the show progresses. There is a humanity and a genuine empathy that bleeds through his deplorable actions, and in these moments, the writers have as much fun with his self-reflection as they do with skewering the stereotypes of the communities he inhabits.

In Season 2, set in L.A., there's a lot to make fun of on both sides. It's our favorite season both for the familiar locales and for the characters – Joe meets his match in the quirky rich girl Love Quinn (Victoria Pedretti) and her boho-rich family, and he creates a bond with a young girl, played by none other than Wednesday's Jenna Ortega (whose current success he calls "awesome and phenomenal.")

"There was something about the way the show gave side-eye to L.A. that was rewarding," shares the 36-year-old, who was born in Maryland and grew up in Washington, before coming to Los Angeles to pursue acting. "The Northern California kind of suburban thing in Season 3 wasn't as distinct and isn't as distinct. This season in London actually is a very different beast. I think Joe as a character loves London and he's trying to escape there. The second season was the first time since I was a teenager that I spent a long time in L.A. I lived in Burbank and I was shooting on the same block as my apartment complex by the Warner Brothers ranch. I don't feel the same about L.A. as Joe does, just for the record."

As the show moves to Europe in Season 4, Joe takes on a new identity as Jonathan Moore, a college professor who becomes entangled with a group of wealthy Brits – who soon start dying. In Part 1's slate of episodes (Part 2's shows won't air on Netflix til March) he comes to realize someone knows about his murderous past and is framing him for the new murders. As he tries to find out who that is, and plays a game of cat and mouse with the anonymous tormentor, Joe resists a new romantic fixation with art curator Kate (Charlotte Ritchie); but of course that doesn't last for long.

"I think watching Joe squirm is where the show succeeds," Badgley says of the new season. "Especially when he's in danger. I like that. I'm interested to see how people respond. But I hope that people are liking seeing him on the other side of the knife."

The new season has its share of twists, especially in the second half that's yet to air. We won't spoil anything here, except to say there are shades of *Fight Club* in the way it explores Joe's psyche and as a

cultural critique of class and privilege. It has this in common with the hit that put Badgley on the map, too. *Gossip Girl* also benefited from a witty narrator, and it should be acknowledged that part of why *YOU* and Joe are beloved has to do with the fact that fans of GG have grown up with Penn and followed his career playing these two very different men. We had to ask: what does he think about the new version on HBO Max?

"I just heard it got canceled. Maybe this is wrong of me, but I've still not seen it," he admits. "It's not been a conscious decision. The reality is, I have two kids and I don't watch a lot of TV. There's just not a lot of time in the day. The one thing that we watch is *The Voice*, of all things."

We tell him the revamp was pretty bad, lacking the sweet bite of the original starring himself and Blake Lively. "It wasn't going to capture the same cultural zeitgeist, I think that's clear," he responds. "It's not 2007, so it's a very different cultural temperature. Back then, it was fun and titillating, a sort of guilty pleasure and high camp. Whereas now, I just think the way that especially young people think about the world, there's not the opportunity to have the same kind of show. The thing about *Gossip Girl* is that nobody wants their business to be seen. But now, thanks to social media, everybody will do that to themselves. You're your own *Gossip Girl*."

Speaking of social media, *YOU* really shows us how easy it is to stalk people online, we tell Badgley as our interview concludes. "Yeah, but he's just clumsily using Google to figure out everything; it's not that complicated," he insists. "It shows how much information is out there. When the smartphone came out, I remember maybe the first or second season of *Gossip Girl* having a conversation with castmates about whether or not we were going to try out this new iPhone thing. And I was resisting – I was like, 'Why do you need all that stuff with the phone? It's just a phone, you know?'"

The original *Gossip Girl* concerned a scandal-hungry blogger who sent out blasts about people before phones really got smart. Badgley's Dan Humphries was ultimately revealed to be the titular antagonist, a mystery that was teased throughout the show's run. For a lot of fans it didn't ring true. Dan was too earnest and boring to be that wicked. This is not the case on *YOU*; in what might be an award-worthy performance this year, the actor embodies Joe's duality and tortured evil in a way that's more compelling to watch than ever, evoking his humanity and insanity, sometimes in the same scene. As season 5 of *YOU* has already been announced, we can't wait to see which side of him wins out in the end. [E]

ART

MEET ELEMENTAL ETHOS ARTIST LAURA COOPER

BY SHANA NYS DAMBROT



Laura Cooper is perhaps best known for her handmade ceramics, but her elemental ethos expands beyond her work in clay into a sculptural idiom pairing it with stone, branches, roots, flowers, stainless steel, silk, textiles, water, paper, glue, and collected spider webs. Fascinated by and operating in concert with natural forms and materials, Cooper draws, sculpts, paints, sews, encases, and glues, cultivating hybrid forms that are partly the expressions of transformative creation, and partly the enduring literal presence of the organic world. Her rustic, elevated aesthetic is both lyrical and engaged with the destruction faced by the environment, merging the living, the dead, and the eternal into painstaking, delicate objects. Her current exhibition is on view at RDFA in West Adams through March 18, featuring works made within a durational dialog with a plant from her garden and a compact edition of the Oxford English Dictionary.

L.A. WEEKLY: *When did you first know you were an artist?*

LAURA COOPER: I had an inordinate need to express myself, as I had feelings that were so much bigger than I had words for. I still do. I have memories of making at the age of 5—elaborate paper dolls and forts, and many a garden tableau. Miniature worlds.

What is your short answer to people who ask what your work is about?

Ha! Short answers are a challenge. My work is concerned with the translation of information observed and felt in the natural environment, with the aim to be essential rather than pictorial—I hope for a form which relates to a life force on all scales. Organic webs or matrixes are related to exchanges of non-verbal information. Think neural synapses, mycelium and tree roots, cosmic webs, rivers and tributaries—the form of flow and exchange of material or information. There is a lot of love in the process.

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



Laura Cooper
Field Guide to Light Matter
 2020-2021



Laura Cooper
Reliquary
 2022



Laura Cooper
Vertical Growth Axis
 2022



Laura Cooper
Catherine Wheel
 2023

I have worked in other creative fields to sustain my ongoing work, but I couldn't not be an artist. Making is my sustenance, even if it means making till midnight after a long office day.

Did you go to art school? Why/Why not?

I got my BA from UCSD, and went to CalArts for grad school.

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

I love my neighborhood, where I have lived in the same house for 34 years, married to artist Nick Taggart, and raising our daughter. The pockets of green canyons so close to the city, the last tiny bits of persistent native plant communities—side by side with the city which I also love.

When was your first show?

First significant post-MFA solo show was at Sue Spaid Fine Art in 1992.

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

I currently have a solo show at RDFA, running through March 18th. Interest-

ingly I showed at Rory's "Tri" apartment gallery in 1993—so this is a 30-year loop with RDFA and Rory Devine! [NB: There's an avant-garde jazz performance at the gallery the afternoon of Saturday, March 4.]

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

How do I pick one?! These are folks I would love to show with (the short list): Coleen Sterritt, Arlene Schecket, Julia Couzens, Ruth Asawa, Agnes Pelton, Hilma af Klint, Annie Albers, Terry Winters, and Nick Taggart.

Do you listen to music while you work? If so, what?

I listen to Brian Eno, Harold Budd, Arooj Aftab, and Sarah Davachi. When working at the wheel, this ambient music really helps me slow down and get to the mind state I need for throwing larger bowls. When working on my paper and plant sculptures, which are a much longer task, I usually listen to books, mainly speculative fiction—favorites are NK Jemisin, Octavia Butler, and Ursula K. Leguin. Non-fiction tends to be about ecologies, or the cosmos.

Website and social media handles, please!

lauracooperart.net
 IG: @lcooperstudio

L.A. WEEKLY'S CANNABIS TRAVEL TIPS 2023

With a lot of California's big hitters heading to *Spannabis* next week, here are some of our favorite travel tips

BY JIMI DEVINE



Here at L.A. Weekly, we have spent the last 12 months on an international quest for the heat and we want to share some tips from our adventures ahead of many of you heading to Spain next week for *Spannabis*.

As the world continued to open back up, we started our travels at *Spannabis 2022*, later in the year we'd hit the Canary Islands for White Ash Weekend, and make two trips to Bangkok to check out its rapidly evolving dispensary scene.

This is in addition to all our domestic adventures and traveling California from Arcata to Adelanto in search of the best cannabis in the world.

In the process of all that, we've made a few key observations to make your travels more fun.

Preflight Sesh

Is there anything more fun than getting rocked before you go through TSA to depart to god knows where to enjoy some exotic marijuana? Probably. Regardless,

it's a great time. Some people are scared to smoke giant joints or blunts at the airport, but you'll more than likely be fine if you're somewhere cannabis doesn't get you prison time. As for TSA, I carry an ounce on me with a doctor's recommendation PDF ready to go in the event of a worst-case scenario. Also, it's best to keep your weed in your carry-on. Most of the dogs you actually see at the airport are bomb dogs, the drug dogs are smelling stuff as it lands in the international terminal. But if you've already landed on an international flight and see a dog, it's probably a drug dog. They figure you would have blown up by the time the plane landed if you were a terrorist and they keep the different types of working K9s separate — the dogs get confused seeing the other dogs get alerted and affection

\$63, which is very comparable to buying a box in America. They're most expensive in CA these days; you can score them a bit cheaper than that in other parts of the country. In Bangkok, that same \$63 only gets you one pack from that box of eight we got in Barcelona with six blunts in it. Even worse, if you get a stale pack, you're screwed. But Bangkok is so humid that every wood we got in our pack seemed pretty fresh.

Be Polite About Spliffs

Don't hate the culture internationally. Just say you don't use tobacco, in a nice way. If people want to mix tobacco with their weed because they love spliffs, or just to stretch it out due to living under the yoke of the oppressor, don't be a hater. You have to remember soccer and spliffs have a lot in common, they're the most popular thing outside America. On a positive note, since spliffs are so popular you can basically smoke blunts everywhere you can puff.

Swiss Army Trail Mix

There is a solid argument to make that trail mix is the most underrated drug smuggling tool in the modern era. You just bring your weed or mushroom chocolate bar to the airport, buy a fresh pack of trail mix available at nearly every domestic U.S. airport, break up your drug chocolates in bigger chunks than the regular ones and throw them in the bag. This is also one of the best ways to get weed into the worst places if you're understandably scared to pull the trigger on flowers or hash.

Make Sure To Know Just How Mad The Locals Get

Speaking of the worst! Don't get Brittany Grinered — there is a good chance you're not even an Olympian. So it's best to figure out ahead of time where things are going to fall on a scale of all good to having to bribe police, or worst-case scenario, becoming a political pawn over munitions shipments to Ukraine. But a lot of places are great. In Thailand, the most popular answer I got about smoking in public was: just don't bother anyone. Seemed pretty fair to me.

Local Access

Before I was L.A. Weekly's pot critic, I was regularly hunting for pot in different locations. One time in Mexico I ended up in a bait and tackle shop run by the cartel standing in a line five people deep. Everyone else was there for blow, and when I got to the front of the line the dude was like, "Hey, it's the weed guy!" in reference to my appearance. A couple of armed men and I had a good laugh. But that's the advanced class! You should start by asking bartenders and bellhops. They know they'll get it back in tips if they hook you up. 🍪

over smells they haven't been trained on.

The More Exotic the Destination, The More You Need to Bring Your Own Rolling Supplies

You can probably buy most of your favorite rolling supplies in any major city in the world, but prices are going to vary. For example in Barcelona, I spent the second to last day of the trip hunting for Backwoods, while the homies prepped for a party. The box of woods I found would run me about €60. That's roughly

LA WEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

Procurement Manager for Alpha Lumina LLC to identify potential suppliers to manufacture & deliver custom furniture. Salary Range: \$113,547 to \$118,547 per year. Jobsite: Arcadia, CA. Reqs: 1-2x travel to Asia; monthly travel in US. Email resume to rainine.y@alumina.com

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Neumeister & Associates LLP seeks Director of Cryptocurrency to develop/maintain client relationships, build/supervise Cryptocurrency Tax team. Worksite: Burbank, CA. Salary: \$120,000/yr. Email resume to: info@neumeis tercpa.com.

Technical Writer - Legal Department. Los Angeles, CA. \$60,861-\$61,000/year. Job duties: Review & analyze legal documents; prepare internal manuals & guidelines for employees & mgmt; compile technical information & documentation. Req'd: Bachelors in Law or equiv.; 2 yrs work exp job duties; knowledge of legal writing, business & corporate law, contract & international law. Send resume: Job#3, M.I.D. LA, LLC, 606 S Olive Street, Ste 1000, Los Angeles CA 90014

Assistant Designer: develop graphic concepts & design for company Req'd Bachelor's degree with any design major. Wage \$41,579/Year Mail resume SPACO, INC. 3461 E 14th St. Los Angeles, CA 90023

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Senior Associate, Internal Audit Services (Mult Pos), PricewaterhouseCoopers LLP, Los Angeles, CA. Providing strategic IA servcs to clnts regrding outsourcing & co-sourcing & Sarbanes-Oxley compliance servcs as well as IA Performance Improvement servcs inclcing External Quality assessments & Strtgc assessments. Req Bach's deg or foreign equiv in Acct, Bus Admin, Engg or rel + 3 yrs rel work exp; OR Master's deg or foreign equiv in Acct, Bus

Admin, Engg or rel + 1 yrs rel work exp. 80% telecommngtng permitted. Mst be able to commute to designated local office. Travel up to 40% req. Salary: \$108,000-\$108,000. Apply by email at US_PwC_Career_Recruit ment@pwc.com, referencing Job Code CA3589.

General Manager: Oversee general operation of the company. Master's in Business Admin., Management, or rtd. Mail resume to Inus Home USA, Inc. at 17315 Studebaker Rd Ste 310, Cerritos, CA 90703; Attn: Ms. Kim

I Realty Global Inc., d/b/a CUPS Realty seeks a Marketing Specialist in Walnut, CA. Must have a Bachelor in marketing and the ability to read, write and speak Mandarin Chinese. Mail resume (no calls/ emails) to Attn: HR, 611 Reyes Dr., Walnut, CA 91789.

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Risk Management Specialist (Torrance, CA) Gather & analyze data, conduct mkt research on jet fuel prices, mkt demand, identify potential risks. Bach's in Economics. Proficient in Microsoft Office & CXL. In-depth knowl & understanding of Micro & Macro Economics & applied economics. Excellent written & verbal communication skills, organizational skills. Strong research, analytical & problem-solving skills. Apply to North American Fuel Corporation, 21250 Hawthorne Blvd, Ste 350, Torrance, CA 90503.

ACCOUNTANT NEEDED: Send resume to DBN Trans, Inc., 15248 Texaco Ave., Paramount, CA 90723. Job location is in Paramount, CA, wage ranges from 50k to 55k.

Medical Coordinator: High school diploma req., \$35,696/yr, F/T, Resume to Young S. Park, Sierra Hospice Care, Inc., 222 N. Harvard Blvd., Los Angeles, CA 90004

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Security Delivery Manager (Accenture LLP; Los Angeles, CA): Design, build, and deploy application security technologies and large-scale automation technologies to modern DevOps environments to protect enterprise systems, applications, data, assets, and people for Accenture and clients as Lead/SME. Must have willingness and ability to travel domestically approximately 70% of the time to meet client needs. Multiple Positions Available. For complete job description, list of requirements, and to apply, go to: www.accenture.com/us-en/careers (Job# R00146071). Pursuant to the California Transparency Bill, the offered wage for this role is \$178,900.00 per year. Equal Opportunity Employer - Minorities/Women/Vets/Disabled.

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Store Manager. Supervise, train & assist employees like Sales Repts. & Retail Store Clerks in cust. svc., store maint. & prod. promos. Maint. proper invt. levels, ensure stocking, implmnt. purchasing plans & maint. contact w/ suppliers to ensure max. efficiency in meeting sales goals. Seek ways to better promo store, prod. line, & svc. w/in store. Complete store admin. & ensure compliance w/ policies & procedrs. Manage all controllable costs w/ view to maint'g profitability. Some travel req'd. betw. stores. Req. min. 3 yrs. exp. in retail stores & mgmt. Salary: \$50,000-\$60,000/yr. Send resume to: Baro and Sev LLC, 419 Shoreline Village Dr., #E, Long Beach, CA 90802.

LA WEEKLY Bulletin

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Thank you Saint Jude, Saint of the Impossible, EC

SECURITY GUARDS NEEDED

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

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LEGAL

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. 23CHCP00033 Superior Court of California County of Los Angeles located at: 9425 Penfield Avenue, Department F51, Chatsworth, CA 91311. Filed On January 27, 2023 - In the matter of petitioner **JULIA NAVAREZ GARCIA**. It is hereby ordered that all persons interested in the

above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: APRIL 3, 2023, time: 8:30 a.m., Located at Chatsworth Courthouse 9425 Penfield Avenue, Department F51, Chatsworth, CA 91311. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have her name changed from: **JULIA NAVAREZ GARCIA** to **JULIA GARCIA NEVAREZ**.

Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 2.23.23, 3.2.23, 3.9.23, 3.16.23. Dated: February 15, 2023.