

SPONSORED

TRANSFORMING OCEAN CONSERVATION WITH BLOCKCHAIN TECHNOLOGY • JUNE 8TH LA WORLD OCEAN DAY

LAWEEKLY[®]

MAY 5 - 11, 2023 / VOL. 45 / NO. 27
LAWEEKLY.COM



**JON
FISHER**

*BEING GOOD
BEFORE BEING
COMPETITIVE*

**REDEFINING
SUCCESS**

WITH HELP FROM **MICHELLE
PHILLIPS AND KATHIE LEE
GIFFORD**

By Juan Fajardo

CALIFORNIA STRAWBERRY FESTIVAL

LIVE MUSIC!
YUMMY TREATS!
FAMILY FUN!



MAY 20 & 21

10:00 AM - 6:30 PM
VENTURA COUNTY FAIRGROUNDS

California
Strawberry
Festival

BUY TICKETS NOW AT CASTRAWBERRYFESTIVAL.ORG

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



Your Source for Charter Public School News!

Available wherever you get your podcasts
or visit ccsa.org

EPISODE 5
Special Guest:

**JERRY
BROWN**

Former CA Governor
and Oakland Mayor



LAWEEKLY

ROHAN MARLEY TALKS
LION ORDER

ALISON GOLDFRAPP IS BACK
WITH DEBUT SOLO ALBUM

BIG AND BEAUTIFUL EVENTS
FOR THE DRAG COMMUNITY
THIS SPRING

MAY 5 - 11, 2023 / VOL. 45 / NO. 26
LAWEEKLY.COM

FLYING TO DODGER STADIUM

AN AERIAL GONDOLA LIFT, FLOATING PASSENGERS
FROM UNION STATION IN DOWNTOWN L.A.
TO DODGER STADIUM, HAS ANGELENOS SPLIT ON
ITS VALUE AND PURPOSE



FOOD

RESTAURATEUR JEREMY ADLER TAKES OVER THE BEETHOVEN MARKET IN MAR VISTA

BY MICHELE STUEVEN



PHOTO BY MICHELE STUEVEN



PHOTO BY MICHELE STUEVEN

Co-partner of Cobi's in Santa Monica, Jeremy Adler, has bought the iconic Beethoven Market in Mar Vista for a reported \$3 million and will commence construction on a new concept in the next few weeks.

The market will officially shut down on Sunday, April 30, with plans in the works to build a cafe and market that will in-

clude an outdoor seating area that will take over the current parking lot, and in a move that should comfort many Mar Vista residents, keep the same name and an offer for the current employees to return.

"The reason I'm doing this project is because of where it's physically located and because it's such an opportunity to be a nexus for the community," Adler,

who lives in Mar Vista less than a mile away from the market with his wife and two kids, tells L.A. Weekly. "There aren't enough places in our neighborhood where people can congregate and hang out and get to know each other. I have a lot of faith in our community."

Adler personally reached out to neighbors in the area, which is turning into a hotbed of new markets and restaurants

including the homey Bluey's, David Kuo's expansive soon-to-be-opened Fatty Mart, and the excellent new Greek restaurant Taverna, all on Venice Boulevard.

Some responses have been mixed. A wave of chatter on Next Door suggests a casualty of the purchase is the loss of the beloved Petramale Pizza truck that has been popping up on Fridays in front of the market since the pandemic. Just recently, the operation was shut down when a team of LAPD officers cited that the pizza truck owner did not have the proper permits.

"Two weeks ago, we were up and running as usual for about a half hour, when the health department and four police officers showed up and started taking my stuff," Steven Petramale tells L.A. Weekly. "I told them I had the permits I needed and they gave me a number to call. They threatened to take my stuff if I didn't leave immediately, so I packed up and left."

When Petramale's boxing studio in Beverly Grove closed during the pandemic more than two years ago, he and his 14-year-old son started selling \$10 mini pizzas in front of their home near the Beethoven Market to help pay the bills. His pizzas became so popular, he outgrew the front yard and got a pizza truck. With the blessing of the previous owners, he parked in front of the market at Beethoven and Palms and soon had customers lined up around the block for his signature extra-large 18-inch pizzas and square Sicilian pie.

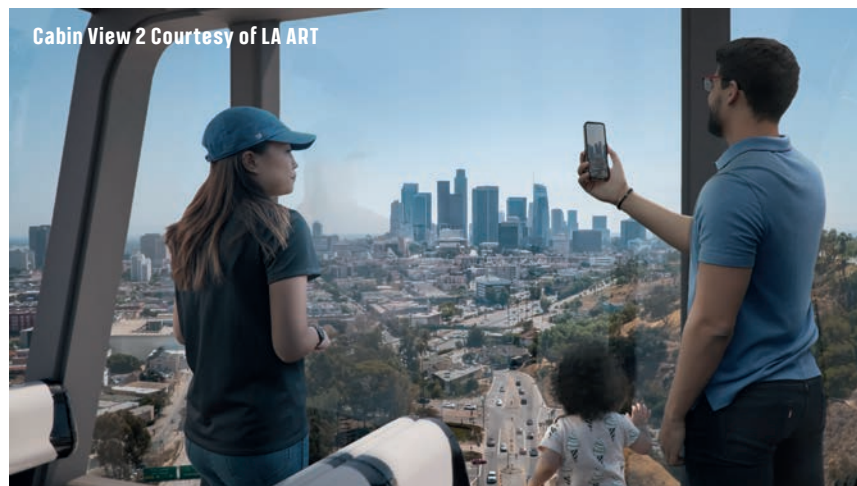
"Now I'm out of a job," says Petramale, who with the help of the neighborhood is searching for a new pop-up location. "When they shut a taco stand down, they confiscate two tables and maybe a weber barbecue. With me, they take my truck and that's my whole livelihood. All my ovens are on there." [E]

FEATURE

FLYING TO DODGER STADIUM

An aerial gondola lift, floating passengers from Union Station in downtown L.A. to Dodger Stadium, has Angelenos split on its value and purpose.

BY ISAI ROCHA



Cabin View 2 Courtesy of LA ART



Gondola Skyline Courtesy of LA ART

Nearly five years ago, mockup images of an aerial gondola, hovering over Chinatown like an urban ski lift and making a beeline to Dodger Stadium, piqued the curiosity of Angelenos.

Since then, the Los Angeles Aerial Rapid Transit (L.A. ART) plans have slowly made their way to city and county officials, raising several questions about its environmental impact, and even more questions over the involvement of a former Dodger team owner who left Los Angeles in 2012 after a messy divorce and forced the sale of the team.

While the concept of an aerial gondola is not yet a common one, there have been successful examples in the skies of Medellín, Colombia; Mexico City, Mexico and in New York, but none of those previous sky rides have had the ambition of carrying 5,000 people per hour, on seven-minute

rides, the way L.A.'s Dodger Stadium gondola would.

"It's a proven mode of transit that works incredibly well," former Los Angeles Mayor Eric Garcetti said while serving on L.A. Metro Board in 2022. "It's been very good for a lot of people in more hilly cities, and it's also helped workers and others access their transportation needs in a much more efficient way."

David Grannis is spearheading the L.A. ART gondola project for the newly formed nonprofit called Zero Emissions Transit (ZET). Heavily influencing a successful transportation system during the 1984 Summer Olympics in Los Angeles, as well as a pilot shuttle program that paved the way for the Dodger Stadium Express, Grannis has become a specialist in successfully launching public transportation programs.

"What drew me to the gondola, when

you're dealing with a major venue like this from a transit applicability standpoint, you want it to be effective," Executive Director of Zero Emissions Transit David Grannis told L.A. Weekly. "It really provided the most capacity, the cleanest approach and really served that purpose of that venue, as well as it operating year-round to provide access to the park. It made the most sense."

The organization is an extension of Climate Resolve and will be drafting a new way to create funding for the gondola project, considering it was previously being funded by former Dodgers owner and Boston businessman Frank McCourt, who is now only funding up to the pending approval of the draft environmental impact report (Draft EIR) by the L.A. Metro board.

McCourt, 69, has had a tumultuous relationship with the city of Los Angeles. He made the trek from Boston to Los Angeles in 2004, purchasing the Dodgers team

from Rupert Murdoch's News Corp., for \$430 million. The change in team and stadium ownership left Dodger fans a bit worried, with whispers that the legendary stadium's naming rights would be sold, ticket prices would be raised and the competitive team that McCourt inherited would look different under his regime.

Ultimately, Dodger Stadium remained Dodger Stadium, albeit its classic aesthetic soon became a haven for brands to plaster advertising on every square inch of its architecture.

The team itself was at times competitive, but McCourt's last two years as owner produced seasons most fans would like to forget.

With a struggling team and news of McCourt mired in a legal battle with ex-wife Jamie, Major League Baseball forced a sale of the Dodgers, with Los Angeles legend Magic Johnson and a group of investors swooping in to take over for a cool \$2 billion.

While McCourt no longer owned the Dodger team, nor stadium, he managed to hold on to partial ownership of the parking lot property. It is no coincidence that the Los Angeles Marathon, which is run by the "McCourt Foundation," always has its starting line at the Dodger Stadium parking lot, nor is it coincidence that the gondola will touch down there as a final destination.

Through the lot, McCourt has found a way to keep himself in the minds of Angelenos for years past his departure. For that reason, a strong and loud opposition to the gondola project has formed in the city. It is not unusual to come across a "Stop the gondola" billboard or two while making your way through Lincoln Heights, or the 10 freeway, as the organization is making sure their distaste for the project is visible.

"The gondola is a project that will benefit a billionaire, Frank McCourt, and will not benefit the environment," Jon Christensen, who is an adjunct assistant professor at the Institute of the Environment and Sustainability at UCLA, told L.A. Weekly. "The



Dodger Stadium Station Courtesy of LA ART

reason McCourt wants to build a gondola from Union Station to Dodger Stadium, is that if he can provide a new mode of transportation to the stadium, he can reduce the number of parking spaces at the stadium and begin developing a luxury retail hotel, or entertainment complex there.”

On the surface, Christensen’s claims may sound far-fetched, as the idea of the crowded Dodger Stadium parking lot, which often fills to the point of cars being parked in undesignated areas, certainly could not thrive as the location for an entertainment complex.

What Christensen is loosely referring to, however, is McCourt’s previous plans of building an entirely different entertainment experience right outside the Dodger Stadium walls.

McCourt’s project was called “Next 50” and would have turned the parking lot into an open plaza, complete with a Dodger museum, a 20,000-square-foot Dodgers merch store, a cafe, garden and two eight-level parking structures flanking the first and third base sides. The plans nearly mirrored what SoFi Stadium in Inglewood is constructing, as the Hollywood Park grounds will soon have residential and retail structures built outside the newly-minted home of the Rams and Chargers.

The plans were publicly revealed through court documents related to the McCourt divorce and the renderings can still be found on the website of Johnson Fain, the firm that teamed with McCourt to design the extravagant parking lot plaza.

As McCourt lost ownership of the team and years went by, the “Next 50” project never came to fruition. Christensen, however, believes McCourt’s old plans are still at play.

“Mccourt is hiding the ball here,” Chris-



Dodger Stadium Station View 2 Courtesy of LA ART

tensen said. “It’s a project to unlock the development potential of the parking lots at Dodger Stadium. The project will not take a significant number of cars off the road, it will not result in significant greenhouse gas reductions, it will not be used for public transportation around the neighborhood. The use of the gondola for those purposes will be miniscule.”

Despite inklings of what McCourt may or may not be planning for the stadium lot, Grannis said such plans done in secrecy would be a “very dumb move” and would violate laws relating to the California Environmental Quality Act (CEQA).

“The environmental laws, we’ve done a full CEQA analysis and that CEQA analysis has a prohibition against what’s called ‘piecemealing,’” Grannis said. “If this was to be used in that process, to leverage something else, it would be a piecemealing problem and we would not be successful in getting the gondola project.”

Grannis also explained that plans for permanent transportation are required in accordance with Dodger Stadium’s conditional use grant, which is reviewed by the

Los Angeles Department of City Planning and asks for certain requirements and modifications to be made to the stadium, such as the center field plaza that debuted in 2021.

“The stadium operates as a conditional use permit,” Grannis said. “One of the conditions... is that there will always be an effort to pursue permanent transit to the stadium and it’s been there since 1962.”

Once you step aside from the politics and get into the logistics of the gondola itself, Grannis and ZET feel confident in its positive effects on the environment and enjoyment for Dodger fans, who would be allowed to ride it to games for free. ZET has pointed to past gondola projects around the world, with claims of reduced crime near Medellin, Colombia’s gondola rides. The organization also believes gameday traffic in the area will be reduced up to 20% with drivers opting to use the gondola.

“Dodger Stadium is one of just three MLB stadiums that doesn’t have a transit connection,” Nathan Click, an organizer at ZET told L.A. Weekly. “Really, this is about a first/last mile connection to one of

the most traveled to destinations and corridors in downtown Los Angeles... and really getting people excited about ditching their cars and taking transit to the game.”

As of now, the Los Angeles County Metro board has its hands on the Draft Environmental Impact Report for the gondola project and must go through all the written comments and concerns from Los Angeles residents before making a decision on whether or not to move forward.

When the board examined and discussed the gondola back in September 2022, multiple board members expressed concerns about transparency and gentrification of some of the city’s core communities such as Chinatown.

Chinatown resident Phyllis Ling was vocal about her gondola fears, with the cabins potentially floating over her and her neighbors’ homes on a daily basis.

“I’ve been told it would go over my property,” Ling told L.A. Weekly. “It’s an impractical way to move a lot of people in and out of Dodger Stadium. It’s also very expensive and intrusive for the residents. It’s like a big gimmick and it’s being forced on us.”

Metro board member and L.A. County Supervisor Hilda Solis was among those who were concerned that the local communities were not being let into the plans well enough, to which ZET said it increased its canvassing efforts, providing flyers in multiple languages.

Supervisor Janice Hahn questioned how the gondola would affect the current “Dodger Stadium Express” shuttle, which currently transports fans to the stadium from Union Station, as she has been an advocate for keeping the shuttle going as an alternative to parking at the ballpark. Grannis said the shuttle and gondola can work in harmony.

“The more we can get zero emission into the transport sector and the more choices... we can provide people, the better off we’re going to be,” Grannis said. “That means active transportation, that means public transit, that means everything from bicycling to scooters. We want that to be a safe, good, positive experience and that’s going to make a difference in the transport sector.”

The fate of the gondola now rests in the hands of the L.A. Metro board, who would need to certify a final EIR and run it through the L.A. City Council.

ZET expects that to happen sometime this fall, which would mark the first giant step toward making the gondola a reality. Ultimately, the goal is to have the gondola ready and running by the 2028 Summer Olympics, which return to Los Angeles for the first time since 1984.

“There is no urban gondola transit system in the United States,” Grannis said. “This would be the very first one, so you got to get it right.”

MUSIC

LOVE REINVENTED!

Alison Goldfrapp is back with debut solo album

BY BRETT CALLWOOD

London-based electro-synth-pop duo Goldfrapp formed way back in 1999, released the *Felt Mountain* debut album a year later, the *Black Cherry* breakthrough in 2003, and never looked back.

Composed of the impossibly charismatic Alison Goldfrapp and former Tears for Fears/the Cure/Peter Gabriel/Portishead touring member Will Gregory, Goldfrapp oozed cool from *Day One*, while making it their business to push boundaries and blur genres. Influences ranging from cabaret to glam rock found their way into Goldfrapp's stylish sound, and singles such as "Ooh LaLa" from 2005's awesome *Supernature* took them up another level.

2017's *Silver Eye* was Goldfrapp's seventh album, and it's currently their most recent. After taking some time away, some of it by choice and some down to the pandemic, Alison has returned with her debut solo album. We should point out, incidentally, that Alison Goldfrapp is her birth name – the band was named after her rather than the other way around (unlike, say, the members of the Ramones).

"I took a little sabbatical after (*Silver Eye*), I felt like I needed some time out to think about what I wanted to do next," Alison says. "Take a little check on where I was at in my life, personally, musically, creatively – and then the pandemic happened. But it was a really interesting time for me. I got my mojo back with music and felt like I had room to grow. But during the pandemic, I got a studio happening at home. That was a really interesting time for me because it kinda allowed me to investigate some things creatively and musically. I really wanted to work with some new people. So I reached out to Röyksopp who were very up for it. That was a really fun thing to do. Then I kinda thought, I want to carry on and do more writing. So yeah, I reached out to James Greenwood and then Richard X. So it just grew quite naturally really. Initially, I just thought I'll do an EP. No pressure, five tracks, easy. A nice little introduction back into things. And then it grew into this album. So here I am."

Here she is indeed. At the time of writing, we're two weeks away from the new album's release. Named *The Love Invention*, it'll please fans of the Goldfrapp band, while generating fresh interest.

"I'm really excited about it," Alison says. "I feel like I've been waiting for months now. It's really nice to finally get it out there. I'll be very pleased when it's everyone else's property and not just mine. That'll be nice. I worked with Richard X and James Greenwood, mostly. And with Toby Scott, as well. I did a lot of the recording here at home



myself, with a technician obviously, and then I was in a studio down the road from where I live here in East London. I also did some work with Rich and James in the room, as well. So I was there at their place and my place. We kind of moved around between each other. So we worked remotely and then we came together. And I did some little sketches

and things like that in 2021, but the majority of it was done last year."

There are differences between a Goldfrapp and an Alison Goldfrapp release, but they're subtle. After all, Goldfrapp was never a band to sit still and stagnate. It evolved and shifted with every album. Had *The Love Invention* been released with the Goldfrapp band name

on it, fans might comment on the shift in direction, but it wouldn't necessarily have felt unnatural or unusual for them. Of course, for Alison, it's important that this is her own work.

"It's definitely a lot more rhythmic, more dancey, so I think that's something that is probably quite different," she says. "I use a lot more vocal than maybe I've done before actually. All of it was intended. I wanted to make something that was a lot more beat orientated, rhythm orientated, so yeah, I guess that's the big difference."

The themes running through the record, meanwhile, will be familiar to longtime fans.

"I think I touch on a lot of themes that maybe I've always been fascinated by and interested in," Alison says. "Namely, what it is to be human and how we exist in this world – how we interact with nature. That's something I'm continually interested in. The fantastical, love, desire, what those things mean and how they evolve in our lives as we get older. So yeah, I would say those are sort of the main themes for the album."

The artist says that this is an odd time to be living in the UK, but concedes that this is an odd time to be living anywhere.

"Politically, it feels all a bit screwed up," Alison says. "I don't think we're any different. Things have changed obviously, quite dramatically, I'd say. With Brexit and COVID. In a way, it feels like we're just seeing how that's really affected us. I'd say it's a pretty weird place to be now. But it's always interesting with music and arts. From those slightly politically desperate times, really amazing things happen. People get really creative. So I think that will happen, too. I live in hope that despite times being pretty hard for the arts and music, something really exciting and amazing will happen."

While there are no concrete plans at present, Alison says that she'd love to tour this record on this side of the Atlantic. For now though, her focus is closer to home.

"I love the audiences in North and South America," she says. "It's really fun. So god, yes please. Get me over there. We've got loads of festivals happening, so that's really exciting. I can't wait to play it live. I think the ball will keep rolling, and I'm sure that will continue through the year. I hope to find some time to write some more music this year as well, so yeah I think it's going to be a busy and exciting year, and I hope America happens at some point."

As do we!

Alison Goldfrapp's *The Love Invention* album is out May 12 via Skint/BMG Music.

SPONSORED

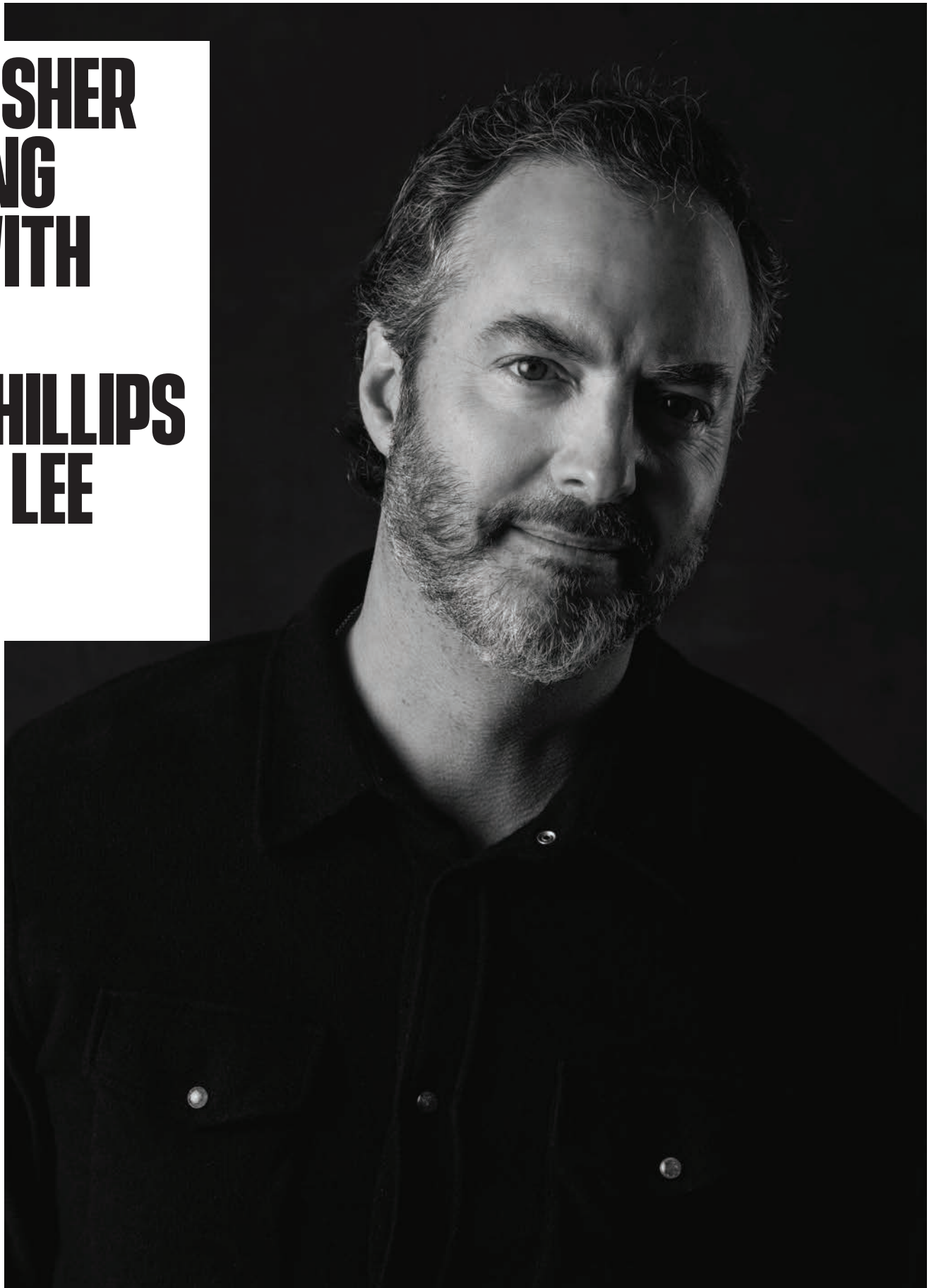
HOW JON FISHER IS REDEFINING SUCCESS WITH HELP FROM MICHELLE PHILLIPS AND KATHIE LEE GIFFORD

Technology has transformed the way billions of people all over the world live, work, and connect with each other. Not only has it made their lives easier, more efficient, and more convenient but it has also empowered those looking to make a positive impact on the world. From social media campaigns to crowdfunding platforms, technology has become a powerful tool for raising awareness, mobilizing communities, and effecting change.

Over the past decade, blockchain technology has proven to be one of the most effective ways for such a change to be achieved. From the use of a new cryptocurrency to boost Ukraine's recovery after the invasion to making it easier to track donations. Now, Non-Fungible Tokens (NFTs) have opened up new possibilities for charitable giving and social activism after having exploded in popularity back in 2021.

This is where the collaboration between tech entrepreneur Jon Fisher and iconic vocalist Michelle Phillips comes in. The duo has recently come up with a unique NFT project called "The Orphaned Earring Society", which aims to help raise money to support Ukrainian refugees by donating to HIAS, the world's oldest refugee agency.

Those who join "The Society" will get



to share their personal stories about their orphaned earring, a clear allegory to the effects the Russian invasion of Ukraine has had on thousands of people. These stories will then be converted into an NFT, which will allow them to exist in perpetuity while also bringing a host of perks to their owner. Once the campaign is over, a book will be published and the best stories will be included in it, with the best story earning its owner a unique experience with Michelle herself.

“I was heartbroken. I had always treasured those earrings and the thought of losing one of them was devastating. I went home that night feeling sad and frustrated, wondering if I would ever see the earring again. But I didn’t give up hope,” reads one of the stories shared by the community that holds a close resemblance to the experience thousands of Ukrainians experienced during the early days of the invasion.

The project was launched through Fisher’s ViciNFT, a blockchain software startup that helps individuals and organizations design, build, and manage digital assets. By combining Fisher’s expertise in blockchain technology with Phillips’ passion for social activism, they are proving that NFTs are more than a passing fad.

This project is one of the latest charitable missions spearheaded by Fisher’s ViciNFT. Founded in 2021 by Fisher, Vit Kantor, Rich Smith and Jordan French, the company has already worked with other celebrities like Kathie Lee Gifford and organizations like the Aquarium of the Bay in San Francisco. The company has also instituted a policy that requires at least 25% of all auction proceeds to be donated to charity.

“NFTs are an incredible piece of technology that can be used for so much more than just personal profit. They should be all about making a difference in the world and giving back to communities in need,” says Fisher. The SF Aquarium By The Bay NFTs raised nearly one hundred thousand dollars including the rights to

name a gigantic sea bass. (The winning bidder chose General Zod.) Kathie Lee Gifford’s NFTs raised six figures for her favorite charities including Kathie conducting fireside chats with her NFT-

ViciNFT and fortunately, I was able to find incredible people who believe in the same mission,” he added.

Fisher’s philanthropic views have already placed him in the spotlight



buying fans.

“By making NFTs all about the common good, we can create a whole new paradigm for giving and philanthropy. That’s what I am trying to do with

several times in the past. Back in 2018, he was a keynote of the 160th University of San Francisco Commencement Exercises during which he shared some of the most relatable life lessons he had

learned through the years. Videos of the speech quickly went viral, receiving millions of views and inspiring people all over the world.

It would be during this speech that Fisher’s views would be made clear in a single sentence: “How do we sacrifice a lot to save the planet if we can’t even sacrifice a little?”

His environmental views not only have impacted how Fisher’s companies introduce environmental policies such as ViciNFT’s commitment to stay carbon-neutral, but also his personal life. Fisher is known for taking his daughter Avery to school on an electric tandem bike and teaching her to appreciate nature through activities like scuba diving. Avery became the youngest to receive a prominent scuba certification, at age 12, that she spoke about at the Commonwealth Club of California.

“I don’t believe that wanting to leave a better place for your loved ones is enough. Of course, I want that but I also want them to do the same for all of the generations that come after us. This is something that I can only achieve by example,” says Fisher.

Being the founder of successful companies that end up owned by powerful Fortune 500 companies has led Fisher to lecture in business schools but otherwise keep a relatively low profile. Not only does he not have a social media presence but he is also quite selective about which events he participates in and what topics he shares his opinions on. When he does speak he is remarkably authentic.

“Everybody wants to be Elon Musk, but you can still get to a high level of success without getting to that level,” Fisher said back in 2019 in an interview with Grit Daily. “In this world we’re living in, I’m trying to project a bit of a refreshing message out there. It’s something that I’ve practiced for a long time. I’m just

trying to be a person in Silicon Valley. You can change the world by building something good and living under the radar and still feel like what you’re doing is super rewarding.”

CULTURE

QUEENS RULE

Los Angeles kicks up its heels for the drag community with a bevy of big, beautiful and important events this Spring

BY LINA LECARO



The relatively new conservative agenda to quash drag shows and performers is dumbfounding to anyone who understands the ethos behind it. Drag is about joy, laughter, beauty, imagination and a bodacious celebration of life. Far from harming children or family values, it actually promotes them, specifically the unconditional love that is their essence. “Drag” families usually exist precisely because performers’ own relatives banished them simply for being different. It promotes the kind of positive energy any parent would want their kids to experience. Yes, sometimes it gets bawdy and risqué, but so do straight and gender-conforming performers — that’s what adult environments and 21+ nightclubs are for.

We’ll just call the current war against drag what it is: bigotry. And bigotry is about fear. Legislators trying to kill it are scared of what they don’t understand and, in some cases, in denial about what they actually might be interested or attracted to.

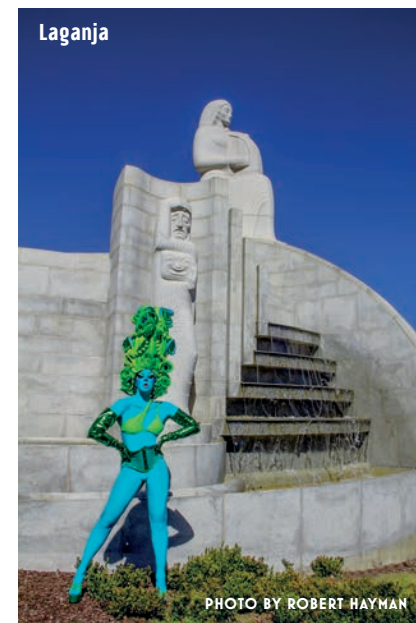
Thankfully, here in California and more so, Los Angeles, we love our drag performers. We are the capital of drag and we always have been (alongside our sisters in New York who, arguably, come in a close second these days). RuPaul’s Drag Race is, of course, a huge part of this. Based in Hollywood, the popular reality com-

petition illustrates the ferocity and the humanity behind the wigs and makeup. Many of the queens come to our city to compete and stay here afterward, which means you can see drag most nights of the week in L.A.

HBO’s award-winning *We’re Here*, starring former contestants Eureka O’Hara, Bob the Drag Queen and Shangela, has also had an impact on spreading awareness and acceptance. Film and TV in general has made major strides in this regard, but it’s also made those who hate push back.

Dragstrip 66, one of the first clubs to promote an inclusive mix of gender blenders and alternative, punk rock vibes, just had a wild 30th anniversary reunion bash to raise awareness and money for its upcoming “frockumentary” — they also raised the roof off Los Globos nightclub. (See our slideshow from the bash at LAWeekly.com and donate to the film at my.filmindependent.org/Dragstrip-66TheFrockumentary).

The triumphant return of Dragstrip was just the beginning. From Hamburger Mary’s to Heart Nightclub to the Cavern Club Theater, queens rule Los Angeles nightlife, and Spring is bringing some special events to highlight the culture at these locales and more (most with a necessary activist component in the current



climate). Here’s your guide to the wonderful world of L.A. drag right now.

If you’re reading this before Wed., May 3, you still have a chance to score a seat for The Boulet Brothers’ *Dragula: Titans*, the live stage show version of the ghoulish supermonster competition from L.A.’s own horror queens, Swanthula and Dracmorda. Our 2019 cover models got their start throwing sexy dance clubs like Miss Kitty’s Parlour and Black Unicorn, but turning the delightfully dark *Dragula* party into a full blown TV show took them to a whole other hellscape. The Shudder TV hit, which sees contestants vie for spooky drag supremacy with an eye-popping stage show battle, comes to life (well, death) on stage. If you miss the

Titans tour, the BB’s just debuted a brand new nightmare to enjoy: *The Boulet Bros. Halfway To Halloween Special*, on Shudder now. Stream the screamer if you dare. (shudder.com/movies/watch/the-boulet-brothers-halfway-to-halloween-tv-special)

Speaking of streaming, Drag Race comedy queen Peppermint stars in the hilarious new special, *Peppermint’s SO-SIGH-ETY Effects* (comedydynamics.com/catalog/peppermint-so-sigh-ety-effects/) available on Amazon Prime, Apple TV and other online services. She also can be seen in the new *A Transparent Musical* (centertheatregroup.org/a-transparent-musical/) at the Mark Taper Forum opening on May 20. But her most significant



gig, at least in terms of fighting for drag rights, is coming up on May 7.

Producer Matt Weaver (Rock of Ages, Chef's Table) and local firm Producer Entertainment Group (PEG) Management have joined forces with writer/comedian Justin Martindale for Drag Isn't Dangerous, "the biggest fundraising effort to combat recent anti-LGBTQIA+ legislation to date," with Peppermint as hostess along with dragdom's biggest names.

The Drag Isn't Dangerous initiative and telethon, created by PEG, known for working with the biggest queens and LG-BTQIA+ talent in the business, has gathered an impressive group of media and industry support including UTA, Concord, GLAAD, HeadCount.org, Q.Digital, OUTtv, and many more, contributing money and resources to make it happen.

The one-night-only telethon also will include non-drag celebrities in solidarity, including Amy Schumer, Jesse Eisenberg, Sarah Silverman, Margaret Cho, Amber Tamblyn, Charlize Theron, David Cross, Kelly Osbourne, Isaac Mizrahi, Leslie Jones, Whitney Cummings and more, with a mix of live and pre-taped performances and testimonials, plus a celebrity phone bank accepting callers' donations in real time just like the ol' Jerry Lewis days.

Drag royalty will include Ada Vox, Alaska, BeBe Zahara Benet, Bob The Drag Queen, Elektra Fence, Eureka O'Hara, Ginger Minj, Glass Battles, Heidi N Closet, JAX, Jiggly Caliente, Jinkx Monsoon, Jujubee, Katya, Kelly Mantle, Kerri Colby, Lala Ri, Laganja Estranja, Manila Luzon, Miz Cracker, Monét X Change, Nika King, Nina West, Sherry Vine, Tammie Brown, Trinity the Tuck, Trixie Mattel and many, many more.

All net proceeds from the event will be divided among approved charities that support LGBTQIA+ causes and drag performers in need, with focus on states where they face discrimination and bans. None of the performers or organizers are taking fees for their work on the cam-

Drag Queen Pageant Alaska



paign and all donations are tax deductible and 501c3 verification will be available on request. More info tiltify.com/dangerous.

Alaska Thunderfuck, who will be part of the telethon, is one of the busiest drag babes in the business. She just released a new docuseries for OUTtv called "Behind the Drag Queen of the Year Pageant Competition Award Contest Competition" with Lola LeCroix. (Watch it on outtv.ca), and a new pageant takes place at the Montalban Theater in Hollywood on May 14. (Info at dragqueenoftheyear.com)

Maybe even more significant, Alaska's brainchild with local drag bad girl Willam is making waves in the podcast space: MOM Podcasts, based in L.A., features all drag-related content from the biggest wiggled ones with something to say. Launched in March 2016 via Forever Dog Podcasts, MOM, which stands for Moguls

of Media, brings together queen creators for important conversations about the community, but it's also about having a good time, spilling the tea and shading the shade-worthy. It's a must-listen for fans of drag with shows hosted by the likes of Delta Work, Priyanka, Meatball, Latrice Royale and Manilla Luzon, Raja Gemini, Heidi N Closet and Jaida Essence Hall, Jinkx Monsoon and many more. The crown jewel of the network is the infamous Race Chasers show, which skewers the Ru-niverse like only Alaska and Willam can. (Listen on foreverdogpodcasts.com/mom/).

Alaska and Willam will also be seen together on Neil Patrick Harris and husband David Burtka's new Hulu show with Bianca Del Rio and Haneefah Wood called Drag Me To Dinner. Host Murray Hill and 40 of the most watchable drag queens out here compete in the 10-episode series focused on dinner party kiki creation, from food and drink to design and decor. At the end of each episode, the winning team gets "the grandest prize in the history of television- The Glorious Golden Grater." Other queens participating in the L.A. based show include Alexis Mateo, BeBe Zahara Benet, BenDeLaCreme, Bqtch Puddin', Chelsea Piers, Detox, Gigi Goode, Ginger Minj, Jasmine Rice LaBejja, Kim Chi, Mayhem Miller, Morgan McMichaels, Mrs. Kasha Davis, Naomi Smalls, Peachez Iman Cummings, Pixie Aventura, Rhea Litre, Vanessa Vanjie Mateo, Peaches Christ and Heklina (the San Francisco drag legend's last TV appearance before passing away last month). (The show debuts Wednesday, May 31st on Hulu.com).

Shea Couleé (Drag Race All Stars S5 Winner) also has a MOM podcast called Wanna be On Top, breaking down the critically beloved/maligned early aughts TV sensation America's Next Top Model, and she's painting the town red with The Lipstick Ball — a high-energy, extended-set live drag concert experience at the Belasco theater in Downtown L.A. Friday,

May 12. (More info at thebelasco.com).

Couleé is just one of many entertainers from Drag Race who went on to do exciting things. A successful 15th season of the show just ended, and it was the highest rated in years with the largest cast in its history. A new edition of its "All Stars" show debuts on Paramount+ on May 12, which is perfectly timed for RuPaul and World of Wonder Productions' biggest in-person venture, happening right here in L.A., of course.

The queen of con culture is back, and it's more focused and fierce than ever. RuPaul's DragCon LA returns to the Los Angeles Convention Center on Friday, May 12 and Saturday, May 13, with more "charisma, uniqueness, nerve and talent" for fans of the hit TV show. Signings, meet-and-greets, mainstage performances, vendors and immersive activations will be glittering about for two dragalicious days, and that's not even counting the off-site parties and shows that are still being announced. (For all the scoop about the event, the line-up (it's pretty much every queen in town) and surprises to come, go to www.rupaulsdragrace.com and <https://www.worldofwonder.com/bfc>).

Looking ahead to the Summer, mark your calendars (with eyeliner for a festive touch) for the legend we here at LA Weekly dubbed the "Queen of Queens" years ago, and it's still true. She's a comic, singer, writer (she worked with Joan Rivers!) and a "doctor" who even gave our readers free advice via a guest column last year. We're talking about the one and only Jackie Beat, who turns SIXTY years old in July and is celebrating with guests Sherry Vine and Alaska in a brand new show. If you've never seen a JB show, prepare for song parodies and stand-up that'll make you laugh so hard your guts hurt. Fun birthday videos from famous friends are promised, too. It must be said: Beat's shows are uncensored and audacious adult entertainment, and we wouldn't have it any other way. Sunday, July 23 and Monday, July 24. More info at catalinajazzclub.com. **LA**

CANNABIS

ROHAN MARLEY TALKS LION ORDER

We talked with Rohan Marley about the lessons he learned in California and his new brand Lion Order

BY JIMI DEVINE



Nearly a decade ago, Rohan Marley helped his family take its first steps in the cannabis space, now his personal brand is rolling along strong after launching in Michigan.

Rohan is the middle child of Bob Marley's nine kids. He and Stephen are the closest in age of the group and were born a month apart in 1972. When it was time for the family to start dabbling in cannabis in the mid-2010s following the first successful legalization initiatives, Rohan took the lead.

The family would found Marley Naturals in 2014. Marley Naturals was originally a partnership between Privateer Holdings. The brand would have some hiccups as it came to market. The family would buy the rights out in 2019 and take full control. Not too long after, Rohan would get the ball rolling on the cannabis element of Lion Order that recently launched in Michigan after a couple of years of pheno hunting before the flower went into full production.

We flew out to Detroit to check out Rohan's new flowers and hear the lessons learned in California. He kicked things off by describing the vibes associated with Lion Order. They are similar to what the phrase means in Rastafarianism and his father's music. Particularly, the ideas of strength, courage and righteousness in the face of oppression and adversity.

In the song his father named Lion Order on his final studio album, *Confrontation*, he would sing on the themes of standing up for your rights and fighting injustice, as he did frequently throughout his career.

After a walk through 305 Farms cultivation facility where the Lion Order line is in production, we sat down with Marley.

"After years of being an entrepreneur and wanting to do things my way, which is things I love, being a part of something that's more than just cannabis. Being a part of a movement. And that movement is Lion Order and just the philosophy of Rastafari," Marley told L.A. Weekly.



His goal going in this time was to create something he'd want to smoke and share with his brothers. Marley's years in the coffee industry have made picking out the notes in aromas a regular thing. With Lion Order, his plan was to hunt down the flavors of his childhood.

He remembered the flavors he would come across in college. He didn't know what indica or sativa was, he just knew he loved herb. He has spent the rest of his life chasing some of those flavors from his youth, just now it's for the sake of good business as opposed to just his personal enjoyment.

"For me it was like a pheno hunt all the time once I left college," Marley said.

Marley would get his hands on some cannabis in Miami not long into the pandemic that had him thinking, this is really it? Eventually Marley was introduced to Heavyweight Heads by fellow University of Miami alumni Mike James, who also played six years in the NFL.

"And those guys, we spent about two and a half years trying to develop that taste profile I wanted. They would come in and I'd say that ain't it. It took me two and a half years," Marley said. "I started to like get into the whole strain and my own thing to like all right, we need to create our own movement. Because I don't like the herb that's out there. I want my own herb of what I like to smoke. So those guys from Heavyweight Heads helped me to develop these genetics here. And when they brought the white the right one, I knew that was the one."

That was King Clem, the current flagship strain. The King Clem's nose profile is somewhere in the middle between a sour and an OG. It's not quite either, but you can detect certain similar notes for

sure. The structure is a bit chunkier than either of them too.

Marley knew the King Clem was the one, before he even lit it.

"Before you light it, you know they see that people pre-pull it now, when you get all those terpenes and all that flavor. That's what I love. Then when I spark that and I'm getting that all together, I see that's the one, so for me, that's what we create," Marley said.

Marley said it didn't take long for them to create the rest of the line after that because they knew what ingredients would help produce the flavors he liked. Marley notes while he liked the more tropical flavor profiles, he still has the OG gassy thing in the mix.

We asked Marley what he thought of the argument that it's hard for a cannabis brand to be elite in the eyes of the biggest whale buyers without the real strain name and lineage on the bag. He pointed to the traceability back to the farm.

"So if I create my own, like cooking, if I create my own dish and you like my dish, and you're gonna eat that right? Then you can go there and eat his dish, but this is my dish. This is what I like," Marley replied.

The conversation moved on to his early efforts in California. He called Marley Naturals a family movement that was ahead of its time. He argued it was one of the first in the game to ever have to deal with licensing and royalties in the midst of our ongoing prohibition of cannabis.

Marley argued that Marley Naturals went through the ups and downs of any startup.

"What I learned from that is that when you come onto my herbs, it has to be my way," Marley said. "The partners learned



some things and they're doing wonderful things with beautiful accessories. We're developing the herb."

He went on to subtly emphasize the difference between the two, noting it's one thing to have something with a licensing component, it's another thing to have something that's your own.

One of the things we noted was the move to packaging that seemingly would provide longer shelf life with Lion Order

compared to Marley Naturals wood-top jars that needed to be shrink-wrapped with a Boveda inside, and it was still a little rough by the time it got to the shop.

Marley explained the packaging was one of the things the family tried on a quest for sustainability that can sometimes make them tricky to work with.

"What's tricky is like, to work with us, you have to have ingenuity and be able to create things that are following in the

family guidelines. Sustainable movement, you know? So we went into the wood and learn that because, obviously, as a consumable, it takes time to get to you, the consumer," Marley said. "You have to go to the thing, then the journey, then the travel, and so that shelf life has to be preserved a certain way, in order to maintain that freshness."

Marley argued, it's not that the herb is not good. It's just the way to procure it, in a way to give it a shelf life, is one of the things the family has learned in their quest to be as sustainable as possible.

Marley went on to discuss what it's

been like watching legalization from the context of a Rastafari, essentially getting the right to pray legalized.

"It's beautiful and we love it because you know, it's different when you're driving down the street and the policeman is behind you. You don't panic if you got the herb. You know that it can be good. Because like, people can create a lot of anxiety over herb. But it's not really the herb that gives you anxiety, it is the consequences. So when you alleviate that, it's wonderful. So we're very happy about the movement, a part of that movement," Marley said. **LA**

CELEBRATE THE ART OF MONSTERS & MOVIE MAGIC!

CREEP ON OVER TO: WWW.MONSTERPALOOZA.COM

FRIDAY: \$40 SATURDAY: \$50 SUNDAY: \$45

MAKEUP BY: MM FABRICATIONS • MODELED BY: LUZIA LOWE

MONSTERPALOOZA™

PASADENA, CA • JUNE 2-4, 2023

PASADENA CONVENTION CENTER

 FAIRUZA BALK THE CRAFT: RETURN TO OZ	 KEN KIRZINGER FREDDY VS. JASON	 ROBERT ENGLUND A NIGHTMARE ON ELM STREET	 HARVEY GUILLEN WHAT WE DO IN THE SHADOWS	 DANNY LLOYD THE SHINING
 MELINDA CLARKE RETURN OF THE LIVING DEAD 3	 DOUG JONES HELLBOY I & II: THE SHAPE OF WATER	 KANE HODDER FRIDAY THE 13TH PART VII-X	 JOHN KASSIR TALES FROM THE CRYPT	 TOM SAVINI DAWN OF THE DEAD, CREEPSHOW

OVER 400 VENDORS • MONSTER MUSEUM • MAKEUP DEMOS & MUCH MORE!

*All guests are scheduled to attend all three days unless otherwise noted. Guest attendance can change at any time due to unforeseen circumstances. All guests are tentative.

ENTER THE FANTASTICAL WORLD OF MYRLANDE CONSTANT AT THE FOWLER MUSEUM

A pioneering Haitian artist's dazzling spirits shine in Los Angeles

BY SHANA NYS DAMBROT

Haitian artist Myrlande Constant's fantastical world is a vast expanse of gods, demigods, spirits, saints, symbols, nature, myth, and magic — expressed in large-scale embroidered and hand-beaded narrative tapestries of superlative shimmer, divinity, and detail. For more than 30 years, Constant has labored night and day in the service of her visions, translating lived experiences and compositional directives received from her religious consciousness into symphonies of hundreds of thousands of stitches, beads, and sequins. For sheer intensiveness of her process — quite apart from the pointed and poignant content — it's easy to understand her work in a ritualistic, devotional framework. But it's in considering the operatic tableaux and the transcendent stories of men, women, gods, monsters, and integrative post-colonial religiosity that the mind is truly set ablaze.

Constant's works are in the Vodou *drapo* tapestry/flag tradition and depict Haitians, Catholic saints, and Vodou spirits in sweeping yet detailed scenes of Haitian history and everyday life. Among the roughly 30 works in the Fowler Museum's retrospective survey *The Work of Radiance*, consider single masterpieces like *Milokan, Tous les Saints, Tous les Morts* (*Milokan, all the saints, all the dead*), c. 2000. The work depicts a gathering under the billowing canopy of a broad-limbed, majestic, dark-limbed, sentient tree. A diverse crowd of figures that includes everyday folks, fancy dressers, *lwa* (Vodou spirits), ancestors, saints, and departed souls, singers, drummers, and winged angels is arrayed among a field of flags and banners, skulls and symbols, stars and waves. The level of detail from textile patterns to tree leaves, grains of sandy earth, and human emotions is as precise as a painting. In fact Constant has been known to refer to her approach as “painting with beads,” although there's so much more to it than that.

Constant depicts religious ceremonies, important events in Haitian history, and the richness of everyday life; alongside

both critiques and celebrations of complex post-colonial religion and nationalism, as well as major works commemorating events like the 2010 earthquake, one finds still lifes, wedding scenes, single-figure portraits, and ornate abstract pattern-pieces as well. These are made with the same adventurous palette and allure of reflective textures, and the same painstaking attentions, as the more literary works, reflecting the advanced level of craft and pleasure that animate Constant's practice—and her capacity for personal expression alongside her work with the Vodou spirits. As a short but powerful documentary film and an accompanying monographic publication eloquently unpack, for Constant it's all one big interconnected idea and all inspirations are allowed—but at the same time, the work of the spirit always comes first, and she's suffering no fools in its pursuit.

Throughout, Constant's *drapo* makes clear that Vodou is not an olden-time religion, but rather a vital foundation of Haitian heritage and modern culture. Constant grew up in Vodou; her father is a Vodou priest and a Christian and this is not seen as a paradox. One strategy for surviving colonialism was the absorption of the European religion's structures into their own hierarchy in which Bondye, the all-powerful and remote creator God, is represented in this realm by a host of supernatural agents, such as the thousand or so *lwa* who appear throughout Constant's scenes. Vodou practitioners commonly cross-identify Catholic saints with *lwa*—expanding, rather than erasing, the scope of Vodou belief.

Rasanbleman Soupe Tout Eskòt Yo, 2019, reimagines the traditional biblical Last Supper by centering a Black Bondye amid a gathering of *lwa* more like a worshipful party than a solemn meal. St. George, dragon-slayer, is quite popular within this idiom, as is St. Patrick, snake-charmer. Constant's *Pierre Danbala Pòt Limyè Oufò Voodoo. Yon Gran Poison Nan Cilti Voodoo. Metres Aidah Wèdo Reprèzantan Metres Labanirne. Tout Mètres Èzili*



Portrait of Myrlande Constant, 2019

PORTRAIT COURTESY FAENA ART

an Jeneral (Pyè Danbala bearer of light of the Vodou temple. A big fish of Vodou culture. Mistress Ayida Wèdo representative of Mistress Labalèn [the whale]. And of all mistresses Èzili in general)—a particularly symbol-rich scenario from 2017—depicts just such an episode. In the gameboard-like construction, St. Patrick and all manner of serpents (powerful symbols in most religious texts) form a web and borders with an energetic movement across a church, a mitred bishop, a Biblical fish, indigenous royalty, open tabernacles, a table of holy sacraments, and more such elements in a fertile and bountiful landscape.

This integrated existence of the human and supernatural, past and present, ancient and modern, living and dead, sacred and secular, celebration and suffering, catastrophe and miracle, healing and justice, faith and science, governance and revolution, invasion and liberty, art and service is the driving force in Constant's life and in her studio. The monumental *Haiti Mardi 12 Janvye 2010* (Haiti, Tuesday, January 12, 2010) chronicles Constant's personal recollection of the aftermath of that year's devastating earthquake, when the *lwa*

grieved together with humans, and every single one of what seems to be thousands of individual figures is shown both struggling themselves and rushing to help others.

Constant was born in Port-au-Prince where she learned the art of beading by working alongside her mother in a wedding dress factory. Once she felt the calling to a higher service, she quickly became a pioneering female figure within the traditionally male dominated *drapo* space. The Fowler Museum's long-planned survey now follows a star turn at the 2022 Venice Biennale (a few pieces of which are in this exhibition) and an extensively acclaimed solo show in NYC at Fort Gansevoort. The prolific scale of her output is made all the more impressive when, confronting the works in person, it becomes clearer than words could ever express just how much patience, precision, focus, finesse, faith, passion, and vision flow into their making.

Myrlande Constant: The Work of Radiance is on view at the Fowler Museum at UCLA through Aug. 27; admission is free; for more information visit: fowler.ucla.edu [A].

EMPLOYMENT & EDUCATION

Senior Machine Learning Engineer (Headspace, Inc., Santa Monica, CA) to drive Machine Learning end-to-end. Telecommuting from anywhere in US. Salary: \$186,368/year. Resumes: HR, Headspace, Inc., 2415 Michigan Ave, Santa Monica, CA 90404.

Veterinarian Job Site: L.A., CA, Stewart Veterinary Group, Inc. Salary: \$76k/yr. Doctor of Veterinary Medicine, Veterinary Science, or related & CA Veterinary Lic. req'd. **Resume to 12241 Wilshire Blvd. L.A., CA 90025**

STAFF DATA ENGINEER (Altruist Corp., Culver City, CA): Work w/prod & tech teams to understand different entities & objects. Reqs: BS Comp Sci, or rtd fld (foreign equiv ok) + 6 yrs exp in same or similar role, or, MS Comp Sci, or rtd field (foreign equiv ok) + 4 yrs same exp as above. 100% remote. Salary \$203-249k/yr. careers2@altruist.com specify code 5271975C.

Market Research Analyst/Marketing Specialist sought by an active talent management and production company. Worksite: Culver City, CA. Master's degree req. in Fine Arts Producing for Film, Television and New Media or, any other closely related + documented 12 mos. exp. in a closely work related internship environment. Salary: \$29.19 /hr, 40 hrs. weekly. Mail resume to: CEO, Authentic Talent & Literary Management. LLC. 20 Jay Street, Suite # M17, Brooklyn, NY 11201.

Operations Manager: Req'd Master's in Bus. Admin. or Rel. Wage: \$97,344/yr. Mail Resume: K1 International, Inc. 2088 S. Compton Ave. Los Angeles, CA 90011

Asia Pacific Capital Company seeks **Fin. Analyst**. Perform fin. modeling/monitor project devel. Salary \$79,789/yr. Worksite: Los Angeles, CA. Mail resumes to: 515 S. Figueroa St. #1850, Los Angeles, CA 90071



Lion's Spa
7 days 9am-9pm
4214 BEVERLY BLVD. #203
213.915.0382
213.436.8804

Sundae, Inc. seeks **Senior Data Engineer(s)** in El Segundo, CA to dvlp SW apps. May telecomm. \$170,000-\$190,000/yr base sly + competitive equity. Comp varies dep on location, job-related knowledge, skills, & exp. Ranges sbjct to change. Resumes to people@sundae.com & ref Job #507.

Director, Product Management – Business Intelligence & Data Analytics – National Veterinary Associates, Inc. – Westlake Village, CA. Lead a team of Prod Mgrs & Bus Analysts, provid'g supervsn & supp. Wrk closely w/ Sr. Dirctr, BI & Data Analytics & other ledrs to def strategy for BI & analytic prods. Reqs BS in IT, Engnr'g Mngmt, or a closely rtd fld. 10 yrs progrsv exp as a prod mgr, prod ownr, or a rtd occ. 7 yrs exp in shepherding SW, BI, or analytics prods through the devlpmt lifecycle w/ in a cmplx org. 2 yrs exp in prod mgmnt or prod ownrshp for BI or analytic prods or soltns. 2 yrs exp in data analytics, data sci, or predictv modng, incld'g demstrtd exp w/ Agile Prod Mngmt. Up to 10% U.S. domstc trvl is req'd. Must have legal auth to work in the U.S. EEOE. Annual salary offered: \$143,978 - \$172,000. Mail resumes to Anita Moo Tran, Sr. Legal Contract Specialist, PO Box 3369, Thousand

LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. 23STCP01012
Superior Court of California County of Los Angeles, Stanley Mosk Courthouse located at: 111 North Hill Street, Department 26, Los Angeles, CA 90012. Filed On 04/05/2023 -in the matter of petitioner Artemiy Reimich. It is hereby ordered that all persons interested in the above-entitled matter of change of name should not be granted. Court Date: 05/22/2023, time: 9:30 a.m., Located at Central Courthouse 111 North Hill Street, Department 26, Los Angeles, CA 90012. 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 his name changed from: **Artemiy Reimich to Artemiy Cooper**. 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 4.20.23, 4.27.23, 5.4.23, 5.11.23. Dated: 4.11.23**

VP Sales and Marketing (Gardena, CA). Plan, recruit, direct, organize and have control of territory mgrs. sales and sales suppt people to accomplish co objectives. Requires 30% domestic and 10% int'l travel. Salary: \$260,000/yr. Resumes: HR, Cavity Sliders USA, Inc., 548 Finney Ct., Gardena, CA, 90248

Crabel Operations (Los Angeles, CA) seeks a **Researcher** to employ statistical methods & vmmachine learning in support of research & trading strategy development. May work remote 40% of the time. Salary: \$200,000/y. Submit resume to resumes@crabel.com, ref. Job ID: Researcher2023 in the subject line.

Marketing Specialist (Job Site: Vernon, CA), Pol Clothing, Inc. B.A. req'd. Salary: \$44,803/yr. **Resume to** 4920 S. Soto St. Vernon, CA 90058

Staff Auditor: B.A. in Accounting or Business Admin req'd. Wage: \$54,704/yr. Mail resume to: Haas and Dawe, An Accountancy Corporation, 731 North Hollywood Way, Burbank, CA 91505, Attn: M. Haas.



\$\$\$Top Dollar Paid\$\$\$
WANTED HOTWHEELS 1968-1985
COLLECTOR WILL PAY TOP DOLLAR
(562) 708-9069
acmecollectables.com

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

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

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

Thank you Saint Jude, Saint of the Impossible, EC

SECURITY GUARDS NEEDED

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

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



WORLD OCEAN DAY

— BENEFIT CONCERT - JUNE 8TH 2023 —



PREFORMERS

3X GRAMMY WINNER

RICKY KEJ

MULTI-GRAMMY WINNER

STEWART COPELAND

GRAMMY WINNER

LONNIE PARK

OSCAR NOMINATED DIRECTOR

LAWRENCE BAEMEN

AND MORE

aquariumofthebay



AquariumOfTheBay



SCAN TO
DOWNLOAD TICKETS

