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REBEL GIRLS

LOCAL AAPI/LATINA TEENS THE LINDA LINDAS CONQUERED L.A., AND THEN COACHELLA. NEXT UP, THE WORLD. BY LINA LECARO



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NEWS

HOLLYWOOD WRITERS STRIKE AS CONTRACT AGREEMENT NOT REACHED

The future of popular TV and streaming shows hangs in the balance as Hollywood writers go on strike

BY ISAI ROCHA



The Writers Guild of America (WGA) voted to strike on May 1 after talks for a new contract broke down.

The labor union representing thousands of writers for Hollywood movies, TV, radio and internet shows had been in negotiations for a new contract with the Alliance of Motion Picture and Television Producers (AMPTP), which

represents media platforms such as Netflix, Disney, Apple, Amazon, Discovery-Warner, NBC Universal, Paramount and Sony, but were far apart on key terms.

“Though our Negotiating Committee began this process intent on making a fair deal, the studios’ responses have been wholly insufficient given the existential crisis writers are facing,” the guild wrote in a statement. “Therefore, earlier today,

the WGA Negotiating Committee unanimously rejected the AMPTP’s final offer before deadline and recommended to the (Writers Guild of America West) board and (Writers Guild of America East) Council the issuance of a strike order.”

The writers said they felt undervalued by producers and asked for \$429 million per year, with AMPTP allegedly offering around \$86 million. The writers also wanted limits placed on AI use, as an uptick in recent AI advances this year has shown its ability to write stories through prompts in minutes.

AMPTP said its offer was “generous,” but the writers stated the emergence of streaming over recent years led producers to treat writers as “gig workers,” with decreased pay and decreased staffing.

“While company profits have remained high and spending on content has grown, writers are falling behind,” the WGA wrote in a March 14 bulletin. “The companies have used the transition to stream-

ing to cut writer pay and separate writing from production, worsening working conditions for series writers at all levels.”

The picket lines began soon after the strike announcement, with writers marching outside of Netflix and Warner Bros. offices in Los Angeles, holding signs that read, “Get in loser, we’re going on strike,” and “Don’t you want to know how ‘The Last of Us’ ends?”

“Los Angeles relies on a strong entertainment industry that is the envy of the world while putting Angelenos to work in good, middle class jobs,” Los Angeles Mayor Karen Bass said in a statement. “I encourage all sides to come together around an agreement that protects our signature industry and the families it supports.”

The Screen Actors Guild, American Federation of Television and Radio Artists (SAG AFTRA) showed support for the WGA, joining them in picketing efforts and holding signs of their own that read “Unions stand together.”

“L.A. is a union town!” SAG AFTRA wrote on an Instagram post showing several members on the picket lines.

The effects of the strike were immediately felt in the industry, with late night talk shows such as The Late Show with Stephen Colbert, Jimmy Kimmel Live!, The Tonight Show Starring Jimmy Fallon and Late Night with Seth Myers began airing reruns. Saturday Night Live also postponed its scheduled show last week.

Production for multiple hit shows has also been paused due to the strike, such as Cobra Kai and Stranger Things on Netflix, Severance in Apple TV Plus and Hacks on HBO. The production for Marvel’s upcoming Blade movie also experienced a delay, with its scheduled April 2024 release less than a year away.

PROTESTER ARRESTED FOR SLAMMING DOOR ON OFFICER DURING COUNCIL MEETING

A protester was arrested during a Los Angeles City Council meeting for allegedly slamming a door in the face of an LAPD officer.

The May 5 incident occurred after Councilman Kevin de Leon gave a Cinco de Mayo presentation and protesters began to shout in his direction.

Voices could be heard yelling, “f—k you, KDL,” leading to City Council President Paul Krekorian asking security to remove those disrupting the council meeting.

“Whoever is shouting, I want them removed right now,” Krekorian said during the meeting disruption.

LAPD identified the arrested man as Samson Tafolo, 30, and said he “refused” to leave the chamber, before he and a group eventually left. LAPD alleges that upon leaving, Tafolo slammed the door on an LAPD security services sergeant. The sergeant was treated on-scene by Los Angeles Fire Department personnel, but the alleged injuries did not require him to be taken to a hospital.

As LAPD booked Tafolo, they allegedly found a “dagger” disguised as a pink hair comb in his possession.

Tafolo was arrested for battery on a police officer and disturbing a public meet-

ing, but was later released on his own recognizance.

Allies of Tafolo said he was attending the meeting to speak against a robotic dog that LAPD is attempting to get approved by the city council.

The robotic dog has been a subject of protest, as has been de Leon since his involvement in the 2022 racist leaked tapes that shook the city council.

Protesters have voiced their displeasure with de Leon since he returned to the council with plans to finish his term through 2024.

Tafolo has a scheduled arraignment for June 6.

WHO SAYS COVID NO LONGER A HEALTH EMERGENCY

The World Health Organization (WHO) declared that COVID-19, while still an issue, was no longer a global health emergency.

The announcement was made by WHO Director General Dr. Tedros Ghebreyesus Friday, a day after the WHO emergency committee convened and made the suggestion.

“The Emergency Committee met for the 15th time and recommended to me that I declare an end to the public health emergency of international concern,” Ghebreyesus said during a May 5 update. “It is therefore with great hope that I de-

clare COVID-19 over as a global health emergency.”

The director general said, however, countries should not view this declaration as a call to stop its efforts toward fighting the disease. Instead, there should be a “transition” to manage COVID-19 similarly to the way other infectious diseases are managed.

“Last week, COVID-19 claimed a life every three minutes – and that’s just the deaths we know about,” Ghebreyesus said. “As we speak, thousands of people around the world are fighting for their lives in intensive care units and millions more continue to live with the debilitating effects of post-COVID-19 condition.”

Ghebreyesus also said if COVID-19 becomes a larger threat in the future, the WHO could again form an emergency committee.

“COVID-19 has left – and continues to leave – deep scars on our world,” Ghebreyesus said. “Those scars must serve as a permanent reminder of the potential for new viruses to emerge, with devastating consequences. As a global community, the suffering we have endured, the painful lessons we have learned, the investments we have made and the capacities we have built must not go to waste.”

The U.S. officially ends its COVID-19 emergency declaration Thursday, May 11. [A]



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EPISODE 5
 Special Guest:

JERRY BROWN

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The Dinner Party Project
Cheese board (Michele Stueven)



ing demonstrations and food styling, inspired by her Eastern European heritage. In addition to recipes, there are tips on how to become a dinner partier and the basics of creating a successful dinner party. Her four basic steps include: pick your peeps, pick your place, pick your menu and pick your style. Feldman says there's a version of dinner parties and hosting to fit everyone — the key is to let go of that pre-pandemic idea of what entertaining should be.

“You should be a guest at your own party and not in the kitchen the whole time, because everyone’s vibe is feeding off of you,” she says. “If you’re all

FOOD

THE DINNER PARTY PROJECT AT GJUSTA

BY MICHELE STUEVEN

Culinary personality and author Natasha Feldman took over the Gjusta patio in Venice last week to celebrate the launch of her new book, *The Dinner Party Project*, a no-stress guide to cooking for friends.

With some expert backup from Gjusta chef Jenn Sills, the sunset dinner kicked off with a snack station featuring Lady & Larder cheese boards, rosemary almonds, marinated olives with sundried tomato and feta, radishes with fennel honey butter, and Tash’s Athena’s Dip Situation with Gjusta pita, alongside Botanist French 75 cocktails.

Dishes from the book included Bee

Sting Pizza with pepperoni, pomodoro, calabrian chili crisp, honey, and fennel pollen, and Drunk Veggie with wine-drunk onions, mushrooms, fontina, fresh mozzarella, and whipped herb ricotta.

The family style main courses of cacio e pepe mac and cheese, juicy smoked brisket and rotisserie chicken were accompanied by smashed potatoes with tzatziki ranch, charred lemon broccolini and an Italian chopped salad. For dessert, guests who still had room lined up at the Salt & Straw ice cream sundae bar.

“What’s nice about the break from dinner parties as a result of the pandemic, is that we are able to redefine what en-



Author Natasha Feldman, right, and fellow foodie Tiani Amber Thiessen (Michele Stueven)

teraining is,” the L.A.-based chef told L.A. Weekly during dinner. “We were all still prescribing to this mid ‘90s idea that everything has to be perfect and it was incredibly judgey. Now is a good time for us to assess why we are gathering and what’s important to us and find a dinner party that works for you personally.”

The playful debut book is an accumulation of private chef work, catering, cook-

stressed, nobody’s going to have a good time. There are ways to alleviate that. Maybe you order all the food and just make a salad or cocktail. There are flowcharts in the book to help you pick what you’re going to make depending on how lazy you’re feeling. The overarching idea is that everyone can do it, no matter how big or small your space is, to make it feel festive and special.”

REBEL GIRLS

Local AAPI/Latina Teens ~ e Linda Lindas Conquered L.A., and then Coachella. Next up, The World

BY LINA LECARO



If Coachella 2023's lineup made a lot of music fans feel like they were out of touch in terms of what "the kids are listening to these days," it also offered an easy way to discover precisely that via a user-friendly YouTube livestream of the festival. Sure, people of all ages still endured the expansive music fest, but many who might not have otherwise opened their minds to the new music lineup were able to do so from the comfort of their couches. L.A.'s youthful viral sensations The Linda Lindas surely won over their share of new fans, young and old, last month.

During their broadcasted Saturday, April 15 set, they encountered persistent sound problems (the mics repeatedly went out). But the technical difficulties led the girls – guitarist Bela Salazar (18), bassist Eloise Wong (15), guitarist Lucia de la Garza (16) and drummer Mila de la Garza (12) -- to make the show into an interactive exchange with fans that was inspiring and exhilarating to watch. They turned what could have been a disaster into a jubilant, career defining moment.

Which shouldn't have been too surprising for anyone who's followed their growth as a band. Everything that led up to that point, and to now, has had a similarly pivotal impact on their trajectory, and all very organically, too. The Linda Lindas may have been in the right place at the right time (a few times), but they've also said the right things when they needed to be said, and they've represented their generation and their cultures – Salazar is Salvadoran and Mexican, while Wong is Chinese and her cousins the de la Garza sisters are half Mexican/half Chinese – in a very real and irresistible way. This band feels like it was simply meant to be.

Their beginnings were auspicious to say the least. They first played together as elementary school kids at Girlschool LA, the music and ideas festival co-created by former Airborne Toxic Event violinist Anna Bulbrook to nurture and support female music artists. Held at the Bootleg theater, the 2018 event featured huge names like Grabag's Shirley Manson,

PHOTO BY JESSIE COWAN



Kristin Kontrol at Girlschool 2018



Rehearsing for Girlschool 2018 as kids.



Fiona Apple, The Yeah Yeah Yeah's Karen O and Best Coast's Bethany Cosentino. But the highlight of the gathering is still remembered as Kristin Kontrol (of the Dum Dum Girls) cover band, made up of very young kids including all four of what would become The Linda Lindas when they were 7 to 13 years old.

After the raucous set, Bela, the oldest and most experienced musician, asked Eloise and her cousins – sisters Lucia and Mila – to back her up on a few songs for a show at the Hi-Hat in Highland Park (which, like *The Bootleg* is sadly now shuttered). They've been growing their fanbase – and “growing up” themselves – ever since.

After School Special

Chatting with all four members just after their triumphant Coachella shows (and literally after school) at an Eagle Rock diner, they are effervescent yet mature, innocent yet wise. Lucia and Mila's mom is there, but she remains largely quiet (all the band's parents prefer not to be quoted in media about them, which allows the members to truly represent themselves; and after the whirlwind of the past few years, they are pros). They speak thoughtfully and confidently about their inspirations, their experiences and their music.

“Honestly, doing Coachella was very surreal. Because, you know, we're Californian. And it's such a huge deal here in California, as well as around the world... everywhere really,” says Lucia, as the milkshake she ordered is loudly blended behind us. “To actually be playing it, it's such a benchmark... It shows how far we've gotten in such a short amount of time. I mean, we've been doing this for what, four or five years and like, we were playing Coachella at 12 – my sister Mila is 12.”

Mila might in fact be the youngest person to ever play Coachella, and consid-

ering none of the members ever went to the fest as patrons, it's quite an accomplishment. In between the two Coachella weekends, the band even opened for Blondie at the Greek Theater, who were also on the fest lineup. And it's not the first major opening slot they've scored (they've previously played with Bikini Kill at the Palladium and The Yeah Yeahs at the Hollywood Bowl).

“It was Blondie, Blondie! Glen Matlock is so tight!” interjects Wong, whose tastes veer punkier, about the addition of the Sex Pistol on bass. “It was really fun to play Coachella, but a lot of it for me was getting to see all of the other bands like Soul Glo and Scowl and Destroy Boys – they were all on our stage.”

An enclosed space with chandeliers, air conditioning and a dark ambiance, the Sonora tent showcased a lot of up-and-coming bands in what the Desert Sun called “a venue within a festival environment.” It offered mostly young new bands with the exception of Blondie. The Linda Lindas seemed to be the only band who encountered mic issues and it was clear the crowd was with them all the way, either way.

“I think that at the end of the day, even in life, things happen and so we have to learn how to keep going,” says Salazar. “There were people there that came to see a show, so we needed to deliver, you know, and keep going and not get mad at the situation.”

“Part of our show is having fun with it. If we're having fun, the audience is having fun and it's all cool,” adds Wong.

Growing Up

The joy the young band brings to the

stage is what made them so appealing from the start. Each grew up around music and creative L.A. culture, so it's part of who they are. Bela's parents are in the arts, while Lucia and Mila's dad, Carlos

de la Garza, is a successful producer and engineer. Eloise's father is Martin Wong, co-founder of the iconic Asian-American magazine *Giant Robot* and curator of *Save the Music Chinatown* (the popular fundraiser series for the music department at Castelar Elementary where Eloise was a student). The all-ages DIY punk rock shows featuring legendary local punk bands and some new bands were some of the first gigs the Linda Lindas played and where they honed their chops. Exposure to so many of L.A.'s seminal punk performers clearly rubbed off.

The Linda Lindas' sound varies, depending on whose vocals are up front. Some songs are sweet and wistful, while others are aggressive and snarling. There are references to the band's heritage – Salazar even sings in Spanish on a number – and their name comes from Japanese filmmaker Nobuhiro Yamashita's 2005 movie called *Linda Linda Linda*, which inspired the Blue Hearts' Japanese rock song “Linda Linda,” a number Wong sings at shows (she doesn't know Japanese, but so she sings it phonetically).

Their sound recalls the Go-Go's, The Muffs and Bikini Kill (they cover all three confidently), but as their Epitaph debut full-length “Growing Up,” which came out last month, makes clear, their musical point of view as Gen Z, non-white females is decidedly their own.

During a benefit in support of Jackie Goldberg's School Board run, the LL's first covered Bikini Kill's “Rebel Girl,”

which somehow got back to singer Kathleen Hanna, who shared a clip of it on Twitter stating, “when the cover surpasses the original.”

“I don't agree with that,” insists Lucia, humbly. “I just remember it. It's just like in my mind always now.”

Hanna asked the band to open for hers at the Palladium soon after, less than a year from its official formation. Amy Poehler happened to be at the show, and she invited them to perform the cover in her Netflix teen comedy about punk zines called *Moxie*. Things were happening fast and phenomenally for the band, and then COVID-19 hit. The pandemic and the shutdowns were hard for everyone of course, but it was particularly difficult for kids and teens for a number of reasons. The music biz also suffered and it's been in a state of recovery from canceled tours and shows ever since. But The Linda Lindas somehow turned the tough times into something musically raw and revelatory.

Too Many Things

“Right before we went into lockdown, this boy from my school said to me, ‘My dad told me to stay away from Chinese people because of the Coronavirus thing,’ Mila, who wasn't even 10 at the time, shares of the inspiration behind the band's best known original number. “I said, ‘well, I'm Chinese’ and he quickly got away from me. I went home. We talked about it and I was like, ‘this is really messed up.’ I was really, really confused too because I didn't even know about the virus yet, it was early-on. Like what did a virus have to do with staying away from Chinese people?”

Soon we'd all know, as former President Trump spread his ignorance and fear about COVID and where it came from during White House press conferences and on social media. Suddenly AAPI hate started to grow in the U.S., and what Mila had experienced became an all too

frequent reality for Asian Americans. As the lockdown went on and the band started to experiment with writing its own original material (independently and together), revisiting this important topic felt natural and right. During the shutdowns, Mila and Eloise got on the phone and fleshed out a song about the comments “that people get away with,” during a 4- to 5-hour session, adding the topic of sexism to the issue of racism they had each experienced and hatching the catchy and cathartically angry “Racist, Sexist Boy.”

They debuted the track during a live-streamed pandemic performance at the LA Public Library in 2021 alongside a song about their cat “Monica” and a bunch of covers. It didn’t make much of an impact until a month later when the library shared the set and a separate clip of the song to celebrate AAPI Heritage Month, which promptly went viral (as of this writing it’s at 824,000 views). They said perfectly what many Asian people had been feeling and it channeled the frustrations that many young people in general were feeling, as well. It turned the L.A. band into national punk kid heroes and suddenly they were everywhere with publications like Pitchfork and the New York Times singing their praises.

To that end, as french fries are chomped and shakes are slurped, we ask the band about naysayers. These young rockers have achieved a level of success and notoriety that older musicians



The Linda Lindas at backstage at Coachella

dream of their entire lives and it’s come quickly, if unexpectedly, and seemingly pretty easily. It’s trendy to call anyone with connections “nepo babies” these days, but that narrative ignores the fact that opportunity only gets you so far. The current crop of second generation L.A. music scene bands – like Starcrawler, Frankie and the Studs, Fidler, The Pink Slips and The Side Eyes – make exciting music and offer charismatic stage shows. If that partially comes from what they were exposed to growing up, so be it. Bands like the aforementioned and The Linda Lindas are keeping punk, rock and alternative music alive and in a manufactured pop-driven world, and

that is a gift. We must protect this at all costs, as they say.

“The positivity that we’ve gotten is way more than the negativity,” Wong says, to which Salazar adds, “We’ve actually been super lucky that like, on social media, there hasn’t been like a crazy amount of bad stuff. I mean, there are obviously comments sometimes, but we don’t feed into that. For the most part, I feel like everything’s been super positive, which has been nice.”

Lucia says that she has noticed some adults, specifically male, tend to pass them off as only for kids or women, saying, “Oh, my wife really loves your band. Or like, my daughter really loves your band. Just implying he doesn’t like it,” but she hopes The Linda Lindas can be for everyone.

“I feel we’ve won over some of some of those dudes who have a stick up their butts,” adds Salazar. “We’re young, and sometimes people assume we don’t know things or we don’t want to know things. But we want to be involved, and we want to learn and grow.”

“They’re incredibly talented and adorable and have wonderful things to say,” Bethany Cosentino of Best Coast – who joined them on stage at their sold-out Fonda Theater show in March– told the NY Times recently. “They made me feel hopeful. They have an energy that maybe the world will be a better place.”

It remains to be seen how the band might evolve as its members mature, but

here’s hoping their quirky style (Salazar styles a lot of their looks) and their wholesome vibe remain. The Epitaph release, which was largely written during the pandemic, shows a lot of growth in range already – serving simple hooks and catchy melodies one moment and ranty chants and thrashy riffs the next. Mostly, it captures the angst and zeal of the moment in which it was made.

As the gals prepare for finals at school and a summer vacation opening for Paramore (their parents join them on their touring journeys), they also are working on their next record. Now that the world is opened up again, the themes and ideas promise to open up as well. Their first new single, “Too Many Things,” provides a bouncy burst of energy and an emotive slice of life repping how the teenagers are navigating music, identity and relationships.

Whatever comes next for The Linda Lindas, expect them to be as exuberant and empowered as they are right now, even as they move into adulthood, just like the groups who influenced them to rock in the first place. The Go-Go’s Gina Schock calls them “the new Go-Go’s and then some.”

“I have watched this band over the last several years, and they just knock me out,” Schock enthuses. “I am a huge fan of their album Growing Up. Their songwriting keeps getting better and better as does their musicianship. Watch out world!” 📺

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MUSIC

THE EMPIRE STRIKES BACK

Just Like Heaven returns to the Rose Bowl

BY BRETT CALLWOOD

The Just Like Heaven festival takes place at the Rose Bowl this weekend, and it's described as "featuring your favorite era-defining indie artists from the 2000s." This year, that means headliners the Yeah Yeah Yeahs, plus the likes of MGMT, Future Islands and Hot Chip.

It would be easy to think of Just Like Heaven as a contemporary version of Cruel World, so soaked in nostalgia is the latter. But M83, for example, has been around since 1999. Empire of the Sun since 2006. They're relatively fresh, but not exactly brand new in the ever-changing popular music landscape.

Both of those have had their ups and downs in this millennium. EOTS haven't released an album since 2016.

"It's been quite a while now," says EOTS's Luke Steele. "I just figured the other day I think it was 2016, the last record, and that's getting a bit too long now. Just before the pandemic, the band just felt so tired. We'd been to Japan a couple of times, we'd been recording a lot of stuff. And we record so much material with Empire – we're really quite choosy about which songs make it onto the record. I basically just said I'd had enough, and I've got to go and make a solo record. I wasn't even sure that the band was going to resurface. Then the pandemic hit, and it was just the amount of calls and emails – the excitement for the music went up. People found a lot of solace in it, and that drew Nick [Littlemore] and I back together. We're now quite heavily back into the next phase."

That next phase has seen Empire in the studio for the last six months, pulling songs together from sessions in Japan, Australia and L.A. After releasing the solo album Listen to the Water a year ago, Steele feels ready to go again.

"I was waiting for so many years to make that record, because it's quite a simple palette," he says. "It's guitar and vocals, a pedal steel and a percussion player. I've been doing that since I was 15. But I think once I turned 40, I felt my youth slipping through my fingertips. Realizing it's gone made it quite clear that I had to make that record. The songs got delivered to me like breadcrumbs. I'd finish a song in two days and then I'd get the next one and finish that. It was obvious that God's favor was to make that record right at that time. Now I feel accomplished. I had to do that to show that I could make a record, produce and mix and be a lone ranger. I definitely feel liberated now."

M83 released their Fantasy album in March, and Anthony Gonzalez has been delighted with the response.

"Yeah, it's been out for a month and a half now," Gonzalez says. "I've pleased. To be honest, I feel extremely grateful for what's happening for me. I know the



Luke Steele of Empire of the Sun

market is super difficult, very competitive, and I take whatever comes to me, and whatever comes is a blessing. We live in a time of consumerism where it's really hard to find a spot and music is tough,

like a lot of artistic jobs. So yeah, I'm really grateful. We played a sold-out tour, the fans really love the album and the live shows, so that makes me happy, so it's very nice and a good feeling."

Having never played Pasadena before, the French-born, L.A.-based Gonzalez is excited for this festival. After all, he goes to Pasadena every week to play soccer.

"It looks like the festival is really big and I heard good things about it," Gonzalez says. "Festivals are always a little different because you don't play in front of your own audience. So it's a good way to grab the attention of other people. It's also more risky because it's not your own fans, so it's more exciting with a little more adrenalin."

Steele is excited to be on a lineup with M83, as well as MGMT.

"These bands that, when Empire hit, they hit at the same time," he says. "I don't know how they feel, but I feel like we've come up together with whatever it was – that new vaporwave, pop kinda thing. So it's gonna be great. I'm back in my old stomping ground. I don't live in L.A. but I've just left after living there for nearly 15 years. So to go back and play for my past hometown is gonna be great."

Steele left Los Angeles after the world opened up again, after feeling isolated from his family during the pandemic lockdowns. That said, he's happy to bring an Empire show back here.

"Nothing really beats California, especially going into the summer," he says. "I think that's one of my most favorite times. There's such a beautiful feeling in the air, California in the summer. I think it's going to be really great."

Meanwhile, the Empire man is looking forward to performing in front of a festival crowd despite enjoying his band's own headline shows.

"I think every artist probably gives the same answer," he says. "They both have their beautiful idiosyncrasies. But the festival is an undeniable energy. I think everyone's realized that so much since being shut out for two years. All the vibrations of humans and the sonics of mega PAs, the dirtiness and everything – it can't be beaten."

Gonzalez says that M83 will be bringing it, despite performing an abridged one hour festival set.

"No surprises, we'll play 'Midnight City' and a few other hits," he says. "We want to make sure that we bring the most up-tempo tracks for a festival. That's what we're going to do."

Finally, both bands have big plans for the rest of 2023, with M83 looking to release more singles and videos from Fantasy.

"There seems to be a lot of writing and a lot of just trying to wrap up what I think is a great new era of Empire," adds Steele. "I've just got a lot of work to do. Time to get busy."

Indeed!

For more info, visit justlikeheavenfest.com. [A]

AUTUMN BREON TRADES AERONAUTICS FOR ART IN THE PURSUIT OF BEAUTY AND EQUITY

Compared to fighting injustice, rocket science is easy

BY SHANA NYS DAMBROT

Visual and performance artist Autumn Breon trained up and fully embarked on a career in aeronautics engineering before a series of inspirational events called her to pursue her creative side full-time. As an artist, Breon is concerned with creating images and experiences of beauty in the world — but always with the goals of justice, political and economic equity, and community care in mind. She recently debuted a new partly crowd-sourced performance piece, *Protective Style*, as part of The Performance Project at Hauser & Wirth Los Angeles. Accompanied by perennial collaborators the Black Fist Brass Band and dancers, Breon enacted a pageant of received wisdom from ancestors on the planet Esoterica centering around the embedding of personal and societal self-care tools in the accoutrements of Black hair salons.

Breon gets asked about the rocket science thing a lot, which is understandable. But L.A. Weekly also spoke to the artist about the process and meaning of *Protective Style*; her use of NFTs and blockchain smart contracts to enact pay equity for Black women; her ongoing residency at Los Angeles community creative center and “abolitionist pod,” Crenshaw Dairy Mart; and her imminent plans to travel the new performance piece as a voting rights activation.

L.A. WEEKLY: *Tell us about the relationship between your career in astrobiology and your work as a performance artist. And related to that, how do performance art and the digital space intersect for you?*

AUTUMN BREON: I think that a lot

of creativity is required for science, and I think that a lot of what I learned in practice as an engineer, I use as an artist now because I’m still using the scientific method. I’m hypothesizing, I’m experimenting. I modify how I experiment based on how the first try may have gone, and then I keep on tinkering until I get the solution. I’m trying to understand. I think these are real symbiotic relationships for me; I don’t see that much of a difference.

LAW: *It sounds like you’re always asking, how do I literally get from here to there? In some cases that’s from Earth to outer space, and in some cases that’s from a place of racism, misogyny, and predatory capitalism to one of justice and fairness.*

AB: Absolutely. And I also think that’s how abolition informs my work, because I’m imagining new worlds — the world that I imagine all of my art comes from. It’s called Esoterica. And I imagine that ancestors don’t die, but that they just go on to Esoterica when they’re tired of Earth’s bullshit. So I like to bring small rituals and ceremonies from Esoterica to Planet Earth. It’s a collective act of imagining that I’m inviting the audience into with me. It may not be me researching how microorganisms survive high in the atmosphere, but I’ll find something in history, get to understand it, and then invite audiences to learn what I learned — and then they respond to some kind of inquiry from me. So for this performance (*Protective Style* at Hauser & Wirth), I was asking people to respond to the question: Why do you go to the hair salon — other than getting your hair done? And I



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Courtesy the artist and Hauser & Wirth
Photo: Giovanni Solis

use technology, the internet and all these web spaces to invite more people into the call-and-response.

LAW: *Which is something you do often. There’s a version of that engagement structure in all or most of the performances. What’s the research phase.*

AB: Exactly. Exactly.

LAW: *And the way that science builds on — they wouldn’t use the word ancestors in that context — but it is built on what people before you have learned and left behind for you to use in your research.*

There’s an expectation of generational forward movement. So what was the thing that made you decide to walk out of the lab and into the studio? Was there a time when it was both? What changed?

AB: Yeah. It was really when I was living and working in South Africa, that was a very significant milestone in me deciding to pursue my creative practice full-time. I spent a lot of time at biennials and art fairs and other artists’ studios getting to know curators and really understanding the arts ecosystem. When I was on the continent, I felt so emotionally fed in a way that I hadn’t before, and I started to

literally just list my priorities for feeling fully realized. And one of them was to be around beautiful things and to create beautiful things. I said, I have to pursue that. I need to figure out what that means for me — to understand how I can use these skills toward interests where I see something that brings me joy, things that I enjoy doing and that I'm also good at. How can I do both? And that manifested through art. But I realized that I was always bringing creativity to what I did.

When I worked at Northrop, I was working on the James Webb Space Telescope, which we're just now getting images from. And I consider that a creative feat because I was part of finding these images of the universe — that felt very creative for me. It just happened to be a different language.

LAW: *And that speaks to why somebody whose practice is an embodied presence might not feel so separate from the discourse around something like, say, your work in the NFT ecosystem. But it seems like you're already operating at a fulcrum where those things wouldn't be as strange to hold in the same space.*

AB: Possibly. I think I love what is strange. And I love to lean into the strange. So I was not an expert on blockchain, on NFTs; I didn't understand that. But what really piqued my interest was that blockchain was a technology with a permanent ledger. That kind of transparency felt like a tool that I could use for the performance piece *Don't Use Me*. The good folks at Voice.com answered all of my questions. They've been so great in how they work with artists. I was basically just telling them, I want a way where I can write women in as co-creators and where they can always be paid in perpetuity so that this is an ongoing action against pay inequity. And when they explained to me how the technology worked, I was able to leverage that.

LAW: *We really saw, during the pandemic discourse on this, that the people pushing back against the NFT thing were, largely, the people who never really had this problem of not getting paid, not systemically. And then it was the communities that were banging on the door that saw its promise.*

AB: Yeah. Yeah. That's usually how it works though. Like it's folks that have not experienced real equity, folks that have actually struggled — we're the ones that have our antenna up to identify whether something is a solution that can either make an act more efficient, or that can make more basic needs be met. I feel like we identify those and probably experiment with them more quickly because we've experienced the need.



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Photo: Giovanni Solis

LAW: *And as an artist, you are specifically looking for ways to ameliorate that situation because it's necessary. So that manifested in the digital space in that work. But back to the performance art in personal space, I would love to talk more about the crowdsourcing parts of what you do — why and how that works and at what point in the idea does it fold into what becomes the ynal piece?*

AB: I always know what my central question is going to be, and I pose that question to as many folks as I can. Well before that I share what I've learned with as many folks as I can, which is very intuitive for me because I have an intellectual curiosity where I love learning new things; but what I love just as much is sharing it with others. So when I learned about Bernice Robinson teaching adults how to read and write so that they could pass literacy tests (to vote), and the fact that she was a beautician and after her curriculum was so successful, many other beauticians in the South started doing the same thing — it blew me away. I thought that was incredible. I already knew that hair salons are charged-up places — because I know how I feel when I go to the salon. My studio has a working hair salon in it, so I get to witness that every day.

I wanted folks to find out about Robinson's work, but I also wanted to find out: What are the other magical things that happen in hair salons — learning how to

read and write, mobilizing, organizing, feeling like a new person? What else are people getting out of these charged spaces? So I posed that question by interviewing people at hair salons. I was posting on social media to collect these responses. I always use as many means as I can to collect these responses from folks. I've also had posters that I put up in different parts of L.A., with the phone number and the QR code. I had a booth that was shaped like a giant hair grease jar that was at Hauser & Wirth for a week. I collect all the responses and then I always wear those responses in my hair somehow, and the call-and-response continues when folks are invited to read another person's words out loud during the performance itself. And, you know, the performance isn't the only part of the work — that happens to be how it culminates. But I consider the art also being in the call-and-response with the folks that I collect responses from.

LAW: *I think that you've really hit on a formula that also makes the general idiom of performance art more accessible, because it's not that sort of solipsistic externalization of the individual psyche that we often receive. Having other people's voices involved is centrally part of that. Do you feel like you've been able to see the fruits of this labor?*

AB: Oh I do. I do see the fruits of my labor, and I'm also excited for what I'll

get to see next. I love being able to see and experience that kind of gratification. That's something that I don't take lightly. I love it after a performance, when folks understand it. And I felt really emotional after the performance (at HWLA) when someone was speaking to me after and they said, Hey, I felt really seen. And when I heard other people's words being read aloud, it felt like something I would have said to answer that question. Yeah. I did what I needed to do and that makes me feel like I'm doing what I'm supposed to be doing. I'm in the right place.

LAW: *I want to get your reaction to the term Afrofuturism, which is so beautiful and yet has become so ubiquitous at this point. ° e reason I bring that up is because there's like a space travel element to the visitors from Planet Esoterica, so I'm thinking a little bit about science yction... not to mention your actual professional background in space engineering.*

AB: I'm definitely influenced by many elements of Afrofuturism, Afrosurrealism, and Surrealism. But also just the huge amount of science fiction that influenced how I saw the world as a young person. That influences a lot of my choices.

LAW: *Like to go to Rocket Science school.*

AB: Yeah, right! I first became interested in astronautics and physics when I read A

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 Photo: Giovanni Solis



Wrinkle in Time when I was a kid. And the objects that I make, the performances that I make — I think of them as wormholes to liberation. So I don't think of liberation as something that I won't see in my lifetime or something that's far away. You make it closer and more intimate, as if you're just kind of compressing the distance that you have to travel to make that a reality. And I think that there are so many living paradoxes that Black women contain. And for us to still exist, to still thrive in a place that has created so many elements for us not to. I just think if anybody can time travel or has been time traveling, we've probably been doing it already.

LAW: *And then from that point of view, a residency at an incredible place like Crenshaw Dairy Mart would make so much sense in your practice because of how it intersects with the social goals of that place.*

AB: Absolutely. Absolutely. The Crenshaw Dairy Mart has played such an incredible



role in my practice — especially with this specific body of work, with Protective Style, which I was able to work on while in my fellowship. That type of supportive community has been really important for my art making, and I think it's especially important for this abolitionist aesthetic that's growing — we can't be making art in isolation. I love that the Dairy Mart has created the infrastructure for community — artists have always been doing that, especially in L.A., like the Black Arts movement, the Brockman Gallery's Alonzo and Dale Davis. There have always been these cohorts and ecosystems of artists that create together. It's beautiful to see that legacy continue through the Dairy Mart. And for me to be a part of it, I feel very blessed, very grateful.

LAW: *How long does the fellowship last? What are you working on there now?*

AB: Our culminating exhibitions are this fall; we've been having our weekly sessions since February of this

year and that's where we get to do studio visits, visit institutions, and have lecturers that come in. We get these great group discussions about some of the close readings that we've been doing. For Protective Style, Vote.org has been a really incredible partner. I'm so grateful for their support at the performance. There are QR codes that take you to Vote.org/Breon and in 30 seconds you find out if you're registered to vote. And if not, you have the steps to follow so that you can get registered. My goal is to continue the legacy of Bernice Robinson and also the legacy of my grandparents. They really influenced this as well. They migrated to Watts from Birmingham in 1951. And when they came here, I remember this for my entire childhood, voting was always so essential. It wasn't "nice to have," it was something that was a must-have.

Everybody in my family — my aunts, my uncles, my cousins — for every election, at the dinner table at my grandparent's house, we would use our voter guides and a pencil and we would just talk through everything that was on the ballot and mark how we were going to vote. We all knew where our polling places were in the neighborhood, and they would make sure, even if it wasn't our family, but in the whole neighborhood, that if you needed a ride to go vote, my grandfather would pack people up and drive them over. They would volunteer at poll places. And as I became older, I understood what a big deal voting was for them because it was a lot more difficult to vote in Alabama before they came here and couldn't. I was a tiny tot, but I would still get a little pencil, and I got to mark everything up.

Sometimes we would have candidates come to the house for dinner. It was a safe space of care to talk about what we were voting for in layman's terms, in plain English.

LAW: *And that all y'ts together so marvelously — compressing the distance between here and a better future, by creating a safe space to discuss politics and make plans for collective and individual action, which deñitely mirrors what goes on in the hair salons.*

AB: Absolutely. That's essential for every piece. I want to continue that with Protective Style — take it on the road and go to places where voter suppression is very real, and make sure that folks are as prepared as they need to be to vote. The first step is continuing to use this QR code and link and making sure that folks have as few barriers to voting as possible.

For information on projects and upcoming performances (and to check your voter registration status) visit autumnbreon.com. [A]

GO EDITORS' PICKS



ARTS

THURSDAY, MAY 11

PEN America presents Earthly Delights: History, Race, and Environmental Consciousness at CAAM. Award-winning poet Camille T. Dungy explores how gardening can be emblematic of family, history, race, nation, and power in her new book, *SOIL: The Story of a Black Mother's Garden*. Dungy will read and discuss the interconnections between literature, environmental action, history, and culture with Leah Thomas, author and founder of the non-profit Intersectional Environmentalist, a platform and resource hub that advocates, educates, and promotes inclusivity and accessibility within environmental education and movements. *600 State Dr., Expo Park; ~ursday, May 11, 7pm; free; caamuseum.org.*

FRIDAY, MAY 12

Blue13 Dance Company at the Wallis. Blue13 is an American dance ensemble living at the intersection of diaspora and disruption. Led by Achinta S. McDaniel, the company employs a powerful spectrum of joy and resistance through rhythm, “Bollywood,” and raw emotional expression. Blue13’s work rejects monolithic representations of both Indianness and contemporaneity, revealing complexities intrinsic to South Asian and intersectional identities. The program includes the world premier of *Restless autumn*. *restless spring*. *9390 N. Santa Monica, Beverly Hills; Friday-Saturday, May 12-13, 7:30pm; \$29-\$79; thewallis.org.*

Cosmogony at the Music Center. Shown in real time on LED screens on Jerry Moss Plaza, dancers perform an original con-

temporary work remotely from Geneva, Switzerland—6,000 miles away from DTLA. The dancers outfitted with motion capture suits are digitally altered to become avatars for the high-tech performance. Throughout the 30-minute experience, the dancers will be revealed in human form on-screen intermittently to give audiences a behind-the-scenes glimpse of them dancing from their Geneva studio. *135 N. Grand Ave, downtown; May 12, June 3, 10 & 17, 7pm; free; musiccenter.org.*

Delÿn Finley: Coalescence at David Kordansky Gallery. Finley explores ideas of representation in painting, posing questions not only about who gets represented, but also about how and at what scale. The figures featured in Finley’s paintings, typically friends, family, or the artist himself, exhibit a photo-realist quality, a mark of the artist’s skillful depiction of highlights, depth of color, and shadow that harkens back to the Old Masters. In *Coalescence*, the artist exhibits a portrait series that has developed over the course of several years in an effort to distill and illustrate the weighted experience of Black and Brown people in the United States. *5130 W. Edgewood Pl., Midcity; Opening reception: Friday, May 12, 6-8pm; One view through June 16; free; davidkordanskygallery.com.*

Antoni Hervás: the awakening at Human Resources. This project by Barcelona-based artist Antoni Hervás, is curated by Clara López Menéndez and accompanied by a 3-month residency at the Tom of Finland Foundation. Hervás is interested in the origins of “leather culture” aesthetics and performative codes of queer/gay life—especially how the drawings and life of Tom of Finland intersected in the dissemination of this aesthetic worldwide, while hiding in plain sight among pop culture tropes like the cowboy, the biker, men in uniform, utilizing an exalted form of high masculinity as drag and cover. In addition Hervás also dove into L.A.’s contemporary underground queer culture, and is partly a celebration of gay clubs and bars as spaces of refuge. *410 Cottage Home St., Chinatown; Opening Reception: Friday, May 12th, 7-10pm; On view through June 4; free; h-r.la.*

SATURDAY, MAY 13

Grand Views: The Immersive World of Panoramas at Forest Lawn Museum. Produced in collaboration with the Velaslavasay Panorama, the exhibition explores the history of panoramic paintings, an immersive, large-scale artistic format popularized in the 18th and 19th centuries. It will feature an array of artworks and artifacts spanning the late 18th century to the present, including never-before-displayed preparatory paintings, 19th-century prints and posters, a painted movie backdrop, and more. In addition, Forest Lawn will launch a new documentary-style audio visual program on Jan Styka’s famous on-site 195-foot Crucifixion. *1712 S.*

Glendale Ave., Glendale; Opening reception: Saturday, May 13, 5-7pm; On view through September 10; free; forestlawn.com.

TheatreWorkers Projects presents Unmasked at A Noise Within. An interactive piece written and performed by 11 members from the Cal State LA Project Rebound community, the play’s script includes poetic and prose explorations of the human need to wear psychological and emotional masks, and the liberating feeling that is experienced when those masks are removed. Immediately following the performance, audience members will be invited to draw their own masks and share their discoveries during the Second Act discussion with the actors and creative team. *3352 E. Foothill Blvd., Pasadena; Saturday, May 13, 4pm & 7pm; \$5-\$15; anoisewithin.org.*

SUNDAY, MAY 14

Scent Rave: New Variations on Scent, Art, and Community at MOCA Ge° en. Olfactory artist and perfumer Maxwell Williams of UFO Parfums addresses the intersection of experimental handmade perfumery, contemporary art, and dance music. Organized in conjunction with Scent Week Los Angeles, this program is a continuation of Williams’s ongoing project to create spaces that integrate smell, discussion, and dance. DJ set by Brian Piñeyro aka DJ Python, a pop-up shop, a panel discussion moderated by Williams with Saskia Wilson-Brown, founder of the Institute for Art and Olfaction; Andreas Keller, founder of Olfactory Art Keller; and Hyungi Park, artist and incense maker. *152 N. Central Ave., Little Tokyo; Sunday, May 14, 3pm; free w/ rsvp; moca.org.*

MONDAY, MAY 15

Opera/Cooperation/Inoperativity: The Industry Artistic Director Cooperative in conversation with Ethan Philbrick at JANM. Cellist, artist, and writer Ethan Philbrick joins Co-Artistic Directors Ash Fure, Malik Gaines, and Yuval Sharon for a night of conversation and performance about the politics of collaboration. Organized around a collective investigation of three keywords—opera, cooperation, and inoperativity—the conversation will traverse questions of music, working, and unworking. Performances from the three co-artistic directors’ ongoing projects will be interspersed throughout the night, featuring Lindsay Patterson Abdou and Lucy Yates. *Tateuchi Democracy Forum, 111 N. Central Ave., Little Tokyo; Monday, May 15, 7:30pm; free; instagram.com/industryopera.*

TUESDAY, MAY 16

Play and Pastimes in the Middle Ages at the Getty Center. Discover the lighter side of life in the Middle Ages through the surprising and engaging world of medieval games and leisure. The exhibition features dynamic images of play and explores the role of entertainment in the Middle Ages. *Manuscript*

images capture the complex contests and pastimes that medieval people enjoyed, ranging from a light-hearted game of chess to the dangerous sport of jousting. Then as now, play was thoroughly woven into the fabric of society at every level. *1200 Getty Center Dr., Brentwood; On view May 16-August 6; free; getty.edu.*

MUSIC

MAY 12-18

Lolo Zouai

The Observatory

The last time we saw Zouai, she was opening for Dua Lipa at the massive Kia Forum. She certainly didn’t look out of place that day, wowing somebody else’s crowd in an arena setting. The day when she headlines such a place might not be too far away, especially considering the quality of last year’s *PLAY-GIRL* album. This is the latest stop on The Playgirl Tour, so expect her to pull out all the stops. Amelia Moore also performs. *8 p.m. on Friday, May 12 at the Observatory \$23, observatoryoc.com.*

Autopsy

1720

Guttural Californian death metal icons Autopsy formed when Chris Reifert left Floridian pioneers Death and set up his own project. And didn’t he do well! The 1989 album *Severed Survival* picks up where his former band left off, and they put out the excellent *Morbidity Triumphant* just last year. Go see, but be prepared for the brutality. *Necrot, Mortiferum, Deathgrave, and Mortal Wound also perform. 6:30 p.m. on Saturday, May 13 1720, \$25+, 1720.la.*

Sisters of Mercy

Hollywood Palladium

Don’t call them goth! Frontman Andrew Eldritch hates that. But still, the (errrrrm) gloomy, dry ice-employing, white faced rockers are performing two shows at the Palladium, either side of a *Cruel World Fest* that they’re bizarrely not at. Expect all of the croaky hits in all of their majestic, epic glory. *7 p.m. on Monday, May 15 and Tuesday, May 23 at the Hollywood Palladium, \$59+ livenation.com.*

KMFDM

The Belasco

German industrial rock titans are back in L.A. this week, with Chant opening. Sascha Konietzko’s crew have been remarkably consistent over the years, putting out 22 studio albums since 1984’s rare, cassette-only *Opium* debut. Last year’s *Hyëna* is, true to form, melodically mechanical, intense yet catchy, and a lot of fun. This lot just doesn’t let up. *7 p.m. on Wednesday, May 17 at the Belasco, \$76, thebelasco.com. [R]*



CANNABIS

SAFE BANKING FIGHT BACK ON FOR 2023

The battle for legal financial services in the cannabis industry returns to the nation's capital

BY JIMI DEVINE

The SAFE Banking Act is back, and the once common-sense approach to support cannabis businesses is slightly less controversial this year.

The SAFE Banking Act's general idea is to provide legitimate financial services to cannabis companies that fully comply

with state law. The actual mechanism to make it happen is essentially creating a way for financial institutions to work with the cannabis industry without the threat of feeling the wrath of the feds.

In a sense, the language around the safe banking act is more about protecting banks than opening doors for cannabis

businesses. Once you create the protections offered in the SAFE Banking Act, the banks can open their doors.

The protections as described by the bill's sponsors this year, won't allow federal banking regulators to:

1 - Prohibit, penalize or discourage a bank from providing financial services to a legitimate state-sanctioned and regulated cannabis business, or an associated business (such as a lawyer or landlord providing services to a legal cannabis business);

2 - Terminate or limit a bank's federal deposit insurance primarily because the bank is providing services to a state-sanctioned cannabis business or associated business;

3 - Recommend or incentivize a bank to halt or downgrade providing any kind of banking services to these businesses; or

4 - Take any action on a loan to an owner or operator of a cannabis-related business.

"But Jimi, I used my debit card at the dispensary not three hours ago?"

Yes. There are certain loopholes. The more balling out you are, the easier it is to create an offshore mechanism to move cash. Unfortunately, this isn't always available for everyone. Many of these institutions can charge up to a few thousand a month in fees to provide you access to basic services. The small operators that can't swing those types of service fees are left at a disadvantage against the chain store across town that can take cards.

So not only is SAFE Banking going to protect banks, there is certainly an argument to be made that it will help level the playing field, too.

But what if you're from a community that has had less access to traditional forms of capital, period, nevermind cannabis? This point was raised by Amber Senter of Supernova Women, the group that helped jumpstart the national social equity conversation in the mid-2010s.

"The SAFE Banking Act is an interest-

“HAVE YOU SEEN THE STATISTICS OF BLACK BUSINESSES GETTING BANK LOANS ACROSS OTHER INDUSTRIES? THE NUMBERS ARE STAGGERING AND PATHETIC. AND TO BELIEVE THAT BANKS WILL GIVE BLACK CANNABIS BUSINESSES MONEY?”

ing subject for Black operators. Primarily because I don't think it will ever benefit Black operators,” Senter told L.A. Weekly in 2021. “Have you seen the statistics of Black businesses getting bank loans across other industries? The numbers are staggering and pathetic. And to believe that banks will give Black cannabis businesses money?”

And due to this reality, SAFE Banking has never had full support across the board.

But to be fair, if I didn't think I would

benefit from it, I would hold it up to get a piece of the pie as well. What is that piece of the pie? More social equity provisions are being included in whatever federal legalization looks like. Over the last few years, Senator Cory Booker had made it his personal mission to see that become a reality.

But 2023 has seen Booker change the tune a bit. He's still a massive advocate for communities of color in the cannabis industry, but he's come to terms with how bad things are getting in the industry. A week before SAFE Banking was reintroduced, he said it was coming back to help save the hundreds of small businesses on the verge of collapse in the cannabis industry.

In addition to saving businesses, the most obvious aspect of banking reform was public safety. The giant piles of cash that cannabis dispensaries are forced to sit on have proven a lucrative target, on top of all the product being stolen and absorbed by the black market. Some robberies in California have seen pro safe-cracking crews get in and out with cash hauls north of \$150,000. I wouldn't be surprised if there were even bigger hauls that have been kept under wraps, for the sake of not being revictimized.

We're going to follow SAFE Banking in the months to come, we'll keep you in the loop. 📧

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LAWEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

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Arch Insurance Group, Inc. seeks Senior Underwriter, Professional Liability (Western Region) (Los Angeles, CA): undr drctn of AVP, Prfssnl Lblty, anlyz & evlt dgr of rsk & dtrmn acctptn of ins polcs for Errms & Ormsn & Cybr Lblty accts for cmpns w/ rev in excss of \$1 bln. Min reqs: Bach dgr or frgn eqvnt in econ, bus, fin, acctng o rel + 2 yrs of exp in the job or in cmmdr prfssnl lblty/ cybr lblty undrwrting. Exp mst incl undrwrting accts for cmpns w/rev in excss of \$1 bln. Mst hv knwldg of SQL, slsfrs & data mngmnt systms. Inlvys the oppty to telecmnt w/in the Los Angeles, CA area up to 2 dys/wk, as feasible. Salary:

\$103,000 - \$125,000/year. M-F 40 hours/per week. Mail resumes to Arch Insurance Group, Inc., Kelsey McElroy, HRBP at: 210 Hudson St., Ste 300, Jersey City, NJ 07311 w/ ref: Sr. Underwriter, Professional Liability.

DATABASE ARCHITECT (corporate title: Senior Salesforce Marketing Cloud Engineer) job open @ Fox Cable Network Services, LLC in Los Angeles, CA. Telecommuting permitted from any location in U.S. Pursuant to state & local pay disclosure rqmts, pay range, w/final offer amnt dependt on educatn, skills, exp & locatn is: \$150,800 - \$165,880/yr. Full details & rqmts, and to apply, visit our website at www.foxcareers.com. Job # R50022152

SOFTWARE DEVELOPER (corporate title: iOS Engineer) job open @ Fox Cable Network Services, LLC in Los Angeles, CA. Telecommuting permitted from any location in U.S. Pursuant to state & local pay disclosure rqmts, pay range, w/final offer amnt dependt on educatn, skills, exp & locatn is: \$147,410 - \$162,151/yr. Full details & rqmts, and to apply, visit our website at www.foxcareers.com. Job # R50022150

ENGINEERING Tencent America LLC has job opp. in Los Angeles, CA: Sr. Server Engineer. Dsgn, dvlp & deploy large-scale MMO back-end systms for online games. Salary: \$134,000 to \$144,000 per year. To apply email resumes referencing Req. #SRV34 to us-jobs@tencent.com

Limsons IT Services, LLC. is seeking 6 (FT) professionals (40 HW) for 5 Application Developers & 1 Software Developer positions at 555 W 5th Street, Floor 35, Los Angeles, CA 90013 for a competitive salary. Application Developer's: (5 Positions) Analyze, Design, Develop, and Test application development using QlikView 12, QlikSense 3.2, MY SQL, SAAS, Excel Spreadsheets, NPrinting 17.2, QMC Server, ASP.NET, C#, AJAX, HTML, CSS, Java, JavaScript, Selenium Web Driver, TestNG, SOAP. Salary \$102,544.00 per annum. Educational Requirements: Master's in Comp Sci or Info Tech or Information Systems Security or Engg (any). Software Developer (1 Position): Analyze, Design, Develop, and Test application development using Java 1.8, Spring Core, REST, Spring MVC, JavaScript, AngularJS, Node JS, Npm, Oracle, AWS, and IntelliJ IDE. Travel within the USA required. Salary \$102,544.00 per annum. Educational Requirements: Master's in Computer and Information Science or Comp Applications + 2 Yrs of experience as Comp Software Professional. Travel within the USA is required if you apply send your resume to the above address.

Senior Project Manager at InvestCloud in West Hollywood, CA: Own overall project delivery of FinTech products & custom SW. \$122K-\$240K per year. Can work remotely from any-

where in U.S. CV to: agi_umm@investcloud.com

Accountant with M.S. in acctg. or rtd. fields wante by boba shop chain. 6 mos. exp. needed. Dvlp, implmt & upgrade fin'l sys. & controls; organize & update fin'l. crds., prep., review monthly, quarterly & year-end fin'l. rpts; formulate & monitor budget; perf. daily bookkeeping routines; make sure all fin'l data adheres to current tax laws; & give advice to mgmt. Jobsite: Montebello, CA. Send resume to: Monkeyplay Investment Inc at 2426 W Whittier Blvd, Montebello, CA 90640.

Public Relations Specialist. Req'd: Bachelor in Liberal Studies, Public Relations, Political Sciences, or rel. Wage: \$45,698/Yr. Mail Resume: JC Sky, Inc. 2420 S. Grand Ave., LA, CA 90007

Project Management Specialist, Santa Fe Springs, CA: Communicate w/company superiors deter project objctvts&requrts. Devel. update project plans incl objctives, schedules, funding, staffing. C eate project status present to customers, serve as client contact. Assgn duties to project persnl. Conf w/ project persnl idnt&resolve problems. Yearly salary \$82,202. MS in Management. Fax res The Natural HBC Group LLC 9492639080

Staff Accountant (Entry-Level) Analyze accounting & financial info and prepare accounting & financial reports for clients, etc. Req: BA in Business Admin.; & must have taken "Analysis for Business Data" & "Principles of Financial Accounting" courses. Apply to: Moon & Lee, CPAs Attn: Kevin Lee 1555 W. Redondo Beach Bl., #200 Gardena, CA 90247

Senior Consultant, Cost Management- Turner & Townsend (Los Angeles, CA); Salary Range: \$142,147-\$188,000/year- Must have proof of legal authorization to work in U.S. Apply online at <https://www.turnerandtowntsend.com/> (under Posting Number REF13023V). To view full information about the job opportunities including the full job description, related occupation, education and experience requirements please refer to the internet posting at <https://www.turnerandtowntsend.com/> under Posting Number above.

Accountant (Torrance, CA) Prep tax returns, fin' documents, & reports; Dvlp, implmt & maintain co's acctg systems; Monitor fin' condition of the co. B.A. in Economics, Acctg or related; high proficiency in Quic - books, ERP Systems, Excel, & Word; highly detail oriented & organized; excellent communication, interpersonal, & analytical skills; highly motivated team player w/ ability to handle multiple tasks w/ in deadlines. Salary: \$54,704/yr. Apply to Products Engineering Corporation, 2645 Maricopa St, Torrance, CA 90503.

Senior Product Designer sought by Endpoint Tech-

LA WEEKLY CLASSIFIEDS

nologies, LLC in El Segundo, CA. Instrumental in delivering innovative, compelling, coherent user experiences for our consumers. BS + 1 yr. exp. \$71,240 to \$120,000. Telecommuting Permitted. Resumes to dcarter@firstam.com . EOE

Lighting Designer: Sean O'Connor Lighting in Los Angeles, CA. Lighting design firm for commercial, hospitality and residential projects with tasks of lighting calcs, renderings / drawings & ensuring compliance with applicable codes / regulations. Rec'd master's degree in Lighting Design and proficiency in AutoCAD, Revit, Sketchup, Rhino, V-Ray, and Adobe Photoshop/In-Design/Illustrator. Resume to: info@seanconnorlighting.com. Attn: #527465, or 12955 W Washington Blvd. Los Angeles, CA 90066

Business Development Analyst sought by Supertec Machinery Inc. to analyze & forecast sales trends, and devise business development strategies, etc. Salary: \$44,803 per year. Job site: Paramount, CA. Resume to: 6435 Alondra Blvd., Paramount, CA 90723, Attn: Sherine Wang.

E-Commerce Marketing Specialist sought by Bangkit (U.S.A.) Inc. to execute e-commerce projects, conduct online marketing initiatives, participate in the development and implementation of online marketing strategy, etc. Salary: \$60,715 per year. Job site: El Monte, CA. Resume to 10511 Valley Blvd., El Monte, CA 91731. Attn: HR Dept.

IT Professionals: Divergent Technologies, Inc. dba Divergent 3D located in Torrance, CA seeks FT System Technology Leader (\$197,000-240,000/yr) & FT Sr. Software Engineer (\$150,000-190,000/yr). Salary range in parens. Resumes to acherry@divergent3d.com.

Professionals (Multiple positions) CZV, Inc. dba Czinger located in Torrance, CA seeks multiple FT positions: Director of Electrical (\$190,750-220,000; req's domestic and int'l travel, Canada, Europe, & UK approx. 4-6x/yr); Interior Designer (\$118,650-135,000.00); Head of Powertrain - Performance (\$226,800-269,231; req's domestic & int'l travel US/Europe approx 6x/yr); Lead Compliance Engineer (\$204,437.50-230,000); Body Systems Engineer-Body Exterior (\$162,000-172,210.00); Lead Technical Program Manager - Body and Chassis Systems (\$237,600-\$292,642). Salary range & travel req's in parens. Resumes to acherry@czinger.com

Analytical Chemist (American Analytics, Inc., Chatsworth, CA) Perform complex/highly specialized chemical analyses of Volatile Organic Compounds (VOCs) in environmental samples. Reqs.: Bach's deg or foreign equiv in Chemistry, Biochemistry, or Molecular Biology plus coursework, internships, or exp to incl working w/

sources of errors in chemical analyses, applying statistical methods. Mail resumes to 9765 Eton Ave., Chatsworth, CA 91311. Salary range is \$51,210 to \$52,000 /yr.

Mobile Programming LLC. in Agoura Hills, CA seeks **Software Developers II** to design and develop Amazon Fire TV and Apple TV apps. No travel; no telecomm. Job duties are project-based performed on long term assignments @ unanticipated sites w/i U.S. which may req. relo @ end of each proj. Salary: \$124,987/year. Email CV: humanresources.us@mobileprogramming.com with Job# SW 2

Fashion Designer (Entry-Level) Provide original drawings/sketches/illustrations; conduct mkt research for latest fashion trends, etc. Req: Bachelor's degree in Clothing & Fashion; Must have taken "Fashion Textiles Analysis & Practice" and "Textile Design CAD" courses. Apply to: K TOO Attn: Jae Hee Kim 1635 E. 22nd St. Los Angeles, CA 90011

Shadkor, Inc, Burbank, CA seeking **Tailor**. Discuss design, alteration, or repair reqmts. w/ custs. Take custs' measurements; Modify / alter / construct garments; Provide custs. w/ cost estims. for constr. of custom garments. Req. HS/ GED Diploma + 15 yrs. exp. in tailoring. Must be able to use sewing machines, scissors, overlock machine, ironing. Must have exp. w/ Cover stitching machine. Salary: \$40,310/yr. Send resume to: Shadkor, Inc., 4021 W Alameda Ave., Burbank, CA 91505.

Public Relations Specialist: Req'd: Bachelor in Liberal Studies, Public Relations, Political Sciences, or rel. Wage: \$45,698/yr. Mail Resume: JC Sky, Inc. 2420 S. Grand Ave., LA, CA 90007

HR Administrator - Logistics. Torrance, CA. Ensure compliance of all employee records. incl. I-9, H1B & E-Verify; Perf. all New Hire Paperwork processing & Onboarding training; Oversee annual updates & validations for C-TPAT & ensure compliance w/ its Min. Security Criteria for Consolidators; Resolve employee personnel inquiries; Maint. records of insurance coverage, retirement plans, & personnel transactions, workers compensation claims. Req'd: Bachelor's or Equiv. Foreign Deg. in Human Resources, Admin., or rtd. field. Mail resume to Rachel Kim, HR Team Manager, FNS, INC. at 1545 Francisco St, Torrance, CA 90501.

SR. NETWORK SYSTEMS ANALYST Oversee admin & troubleshooting of multi-site Windows large environments, including enterprise level MS Exchange, Active Directory Domain Services, & other aspects of Windows server based infrastructure. Min BS or equiv in CIS or rel + 2 yrs as Network Engineer, Network Architect or rel. Will accept combo of any degree + experience evaluated as equiv to required U.S. degree. \$120,000/yr. Job in

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213.436.8804

Torrance, CA. Mail CV to HR Mgr, Allied Digital Services, LLC, 680 Knox St, Ste 200, Torrance, CA 90502.

Accounting Specialist- Logistics in Torrance, CA. Process AR, AP, General Ledgers, Bank Reconciliation, Month & Year -End Closing, Corporation Credit Card, Variance Analysis, etc.; Conduct fin'l. analysis on bi-weekly payment sched. to corp. clients based on payment terms to give direction for Upper Mgmt; Manage Dept. KPI calc. & report to Acctg. & Finance Mng.; Conduct fin'l reconciliation process betw. ERP, TMS, WMS, & int. prgm. Req'd: Bachelor's Deg. in Accounting, Finance, or Statistics. Mail resume to Rachel Kim, HR Team Manager, FNS, Inc. at 1545 Francisco St, Torrance, CA 90501.

LEGAL

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 04/03/2023 -In the matter of petitioner Artemiy Reimich. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 05/22/2023, time: 9:30 a.m., Located at Central Courthouse 111 North Hill



LA WEEKLY Bulletin

**Injured at work?
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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. om

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