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VIRTUAL CABARET

By LINA LECARO



LUST FOR LIFE

Virtual, Female-Created Cabaret and Strip Shows Heat up in Pandemic Times

BY LINA LECARO

COVER: MICHELLE L'AMOUR • PHOTO BY FRANKY VIVID.

Due to club and bar closures and restrictions throughout L.A., livelihoods dependent on getting people to “go out” have been struggling to survive (and yes, that also includes publications that cover these industries, like this one). Stage performers of all kinds are dealing with some of the biggest financial fallout, but there’s something else, too. Fears about what lies ahead not only for our own lives but for the world in general - not to mention stress over the upcoming election and current racial reckoning - make it hard to get turned on by anything these days - both in the figurative and literal sense - on both sides. Coronavirus is taking lives and livelihoods. Creativity has been curtailed, interactions have been cut off, and excitement has collectively dimmed, no doubt about it. And for those who love nightlife, the arts, entertainment and sensory/sensual revelry, there are additional layers of loss.

As entertainers seek to experiment with safer ways to do what they do, the inter-

net has become a saving grace. And few artforms have adapted as well as burlesque, striptease and cabaret. Offering privacy for the viewer, safety for the performer and an open platform to showcase thematic presentations, dancers and strippers in L.A. have found lusty new life on the web that goes beyond social media and proves more interesting than the easy go-to of porn, piquing the imagination and incorporating a vaudevillian mix of music, costumes and human connection. Presenting provocative entertainment on their own terms, earning money for themselves and important causes that matter to them as well, these strong women are creating a sexy spectacle online that just might break you out of your corona funk. Here are the best of L.A.’s cybersex-powered burlesque shows, strip presentations and cabarets.

QUARANTINE CABARET/UNCENSORED

When shelter-in-place orders took effect,

burlesque performer Michelle L’amour says she and her husband lost all of their production gigs “in a matter of minutes.” The idea for their online variety show, Quarantine Cabaret, was hatched on March 16th and they had 2 episodes out by March 20th. “Luckily, we had people who said yes to us and took a chance on this show, as there wasn’t already a precedent for online variety content,” says L’amour, who hosts from her living room, presenting three acts from all over the world with varying talents (burlesque, drag, magic, musicians), with the grande finale featuring one of her acclaimed acts. It’s free, with tipping encouraged and a portion raised going to charity as well.

Lamour also has a pay-to-watch project called *Uncen\$ored*, which she describes as “beyond burlesque,” pushing the boundaries of nudity and art, and inspired by the censorship she’s encountered over the years. She was disabled and shadow banned on Instagram and banned from YouTube just before the coronavirus hit and was surprised and frustrated that her powerful and sex-positive output was silenced with no explanation. “I just thought if you put up a video that was deemed ‘inappropriate’ that they would just take it down, not take you out,” she says. “It is very frustrating to have a major platform for self promotion completely unavailable to me.”

Lamour is currently working on a one woman virtual show called *Deadly*, reimagining the Seven Deadly Sins, premiering in October. She seems happy working within the virtual world right now, too. “This has

changed me at a core level,” she admits of the pandemic. “Live entertainment, adult or not, is such an important part of culture. You move to places like L.A. and NYC to be a part of the ‘scene.’ To feel the energy, to be inspired, and experience nightlife. But now, it doesn’t matter where you live as long as you have a computer and wifi.”

“I’m a digital girl,” she continues. “I’ve performed on stages all over the world and now I’m performing in the palm of your hand, or in your lap. It’s a new kind of lap dance.”

More info at <https://michellelamour.com>

DIRTY DAY SHIFT REVIVAL



Had coronavirus not spread, legendary

Hollywood bikini bar Jumbo's Clown Room would have surely done something, well, jumbo-sized to celebrate its 50th birthday a few months ago. Instead, the infamous drinking hole remained shuttered due to Covid-19. But by that time, there was at least a place for the bar's fans to celebrate – online. Started as a space for locked-out dancers and quarantined clientele largely consisting of regulars and friends, the weekly virtual stripclub known as the *Dirty Day Shift Revival* aims to capture the cheer and cheesecake of what were the bar's popular Sunday afternoon shifts. Each episode features a different theme and includes a series of stripper challenges that can include food, party games, and random household objects.

"This isn't a new thing and I don't see it going away," says show curator Scarlett Kapella about presenting Jumbo's virtually. "Sex workers have been using online platforms long before Covid-19. WebCam babes and OnlyFans performers should get all the respect in the world for how much work and energy goes into creating content and maintaining an online audience."

In some ways, dancers like Kapella seem newly inspired by adapting their shows to new platforms, seeing them as opportunities. She started the Shift "to showcase our talent and provide income while we each navigate the labyrinth of unreliable assistance programs available to furloughed workers," she explains. "After some initial trepidation, my performers and I have been enhancing our ability to fix audio/video problems, edit episodes, develop advertising and write segments to keep the show interesting and fun – all media skills we can carry forward and hopefully prosper from. My main goal right now is to provide a place that allows out of work dancers to perform."

Dirty Day Shift has thrived due in part to fans who moved out of L.A. and are reconnecting with the legendary venue and new fans discovering the girls there. "With people out of work and dealing with all sorts of shit fighting against an incredibly corrupt system, folks just need a place that allows them to relax and enjoy themselves for a couple hours," she adds. "My guests and I are happy to provide that, tips are always appreciated but not the main reason this show was created, and fundraising is largely discreet based on the choices of individual performers."

With no sign in sight for the Clown Room's re-opening, Dirty Day Shift Revival offers a showcase for the (s)punky gals this L.A. institution is known for. "The show has kept me sane, happy and connected with my best dancer friends and customers, near and far, and has given me a creative outlet during this otherwise depressing time," says longtime Jumbo's dancer Lola Pop. "Scarlett constantly inspires me with her humor, creativity, hotness and general bad-assery. I

love seeing her vision come to life and contributing behind the scenes as well as taking it off in front of the camera."

DDSR ticket registration available on Eventbrite. More info on Instagram: @dirtydayshiftrevival

THE CYBER CLOWN GIRLS SHOW



Jumbo's sultry circus has led to more than one woman-created web experience. *The Cyber Clown Girls Show* also features dancers from the bar (and other clubs) who are struggling to make ends meet during the shutdown. "We make decisions as a team, we take turns curating and sharing responsibilities, and we basically function as a collective," shares dancer/performance artist/Clown Girl Coco Ono, who explains that tips and admission revenue are split equally between the dancers with a significant portion donated to charity. "We realized that we could make an impact on our community by using our new platform to spread awareness and raise money for organizations benefiting Black Lives Matter, as well as communities affected by the pandemic and organizations fighting for injustices."

"It has also empowered us in ways we never would have imagined. Before the shutdown, we were dancers and artists. Now, we are also producers, directors, managers, scenic designers, cinematographers, and so much more," Ono enthuses about the show which has been advertising via bus benches around town. "We have complete control over our performances, our creative ideas, our music choices, our attire, our money, our presentation, and our safety."

Ono wants to keep her show going no matter what happens with the pandemic as it has attracted a wider audience. "Also because it allows us to be creative and think outside the box with our acts in ways that we could never do on stage at a club 'in real life,'" she adds. "In the Cyber Clown Girl

universe, we can get weird and integrate performance art with striptease and really put our message out into the world. It's also safe. Online, we don't have to negotiate our proximity to customers who may be infected with Covid-19, we don't have to worry about unwanted groping or physical harassment, and we can kick out anyone who is being disrespectful without having to find a bouncer. This show is proof that strippers are amazing, capable, compassionate, resourceful, badass human beings. We are proud of what we have accomplished and excited to keep evolving."

BABYLON CABARET

The popular variety show called *Babylon Cabaret* relies on live music, so when it was adapted to the web, its creators had to think outside the box. As they soon discovered, lag time from streaming platforms made it impossible to perform together online. They didn't want to lose the magic of multiple artists performing together creating live music and burlesque, so they created a hybrid in-person/online show.

"Working with El Cid we created a limited seating (only 10 tables each 7 feet apart) outdoor patio show that is also live streamed," explains Miss Spent Youth, Babylon Cab's visionary. "This helps out El Cid by bringing in patrons for dinner, because we want to make sure we have a venue to come back to after all this, while allowing our livestream viewers to get the full live music multi-performer experience from home."

She went from performing almost every week, with multiple residencies around Los Angeles to no shows for four months. She also teaches burlesque but had to stop all her classes, so two income streams disappeared overnight. She says her fans helped a lot, buying merch to help support her and the show, which led her to start an Only Fans page. "I've seen a lot of performers join Only Fans and it does help supplement the lost income but it's not quite as gratifying as performing in front of a live audience," she says. "I've also done some online burlesque classes for people who want to get their burlesque on at home."

Like other shows listed here, giving back via donations to causes is important and many guest dancers opt to donate all their tips. Tipping is done digitally through Venmo or Paypal, and for some shows they even get tips into the next day. "At first it seemed like online audiences weren't too hot on tipping but that has changed as everyone has gotten used to online shows," Youth shares. "It helps to have an active chat window going to keep people engaged."

"I don't think this will replace in-person shows permanently but I do think it's a whole new branch of Burlesque," Youth says of the current situation. "I can't wait to get back to the energy and immediacy

of performing for a room packed with 100 people you can hear cheering and see their expressions of delight and surprise but for the moment this has become a creative outlet for us to express our sensuality and entertain our socially distanced audience."

More info at LosAngelesBurlesque.com

LOLA BOUTÉE PRESENTS

TRiPtease Burlesque marked its 11-year anniversary at the Santa Monica bar TRiP recently, and then everything got shut down. "It was a very difficult time for everyone, so myself and my dear friend, Shira, also known as the Pinup bartender from TRiP, decided we wanted to keep spirits up," explains Lola Boutée, the group's leader. They launched Virtual TRiPtease, an informal weekly Wednesday virtual variety happy hour on Zoom featuring live music, comedy, burlesque and more on April 1st as a free event, and like the other shows here, asked for virtual tipping during the performances. Each week has a different audience theme and a different signature drink recipe, so viewers are encouraged to make it immersive, adding drink and dress up to the fun.

There's also an interactive bi-weekly Sunday morning brunch series, called Lola's Brunch Battle with top burlesque soloists, boylesque all-stars, variety artists, and comedians. Two teams battle it out to be crowned Brunch Champion and the audience decides which team wins by sending in virtual tips live for their favorite team. Ten percent of proceeds are donated each show to the winning teams chosen non-profit organization.

"I had never considered a time where events wouldn't be happening [and] I had never been unemployed before," Boutée reveals. "I really wanted to continue to provide a space for performers to showcase their art and have a voice. Our online productions have been able to do that and through our patrons' generosity, help support our artists as well. All of our shows are pay-what-you-can."

Like other show producers here, Boutée thinks web-driven striptease and burlesque is here to stay. "I feel like when events are allowed to resume, we'll be seeing a combination of live performance and streaming services," she says. "Online is definitely a new challenge though. What if your internet goes out, or people have a poor connection? If people have a hard time figuring out how to login, they might just give up and not come back. There's so much that goes on behind the scenes [with] all new media platforms, and creating new art specifically targeted to online performances. It's a lot of work, but at least we can continue to create art and share our passions virtually as long as amazing people continue to support."

Tickets and info at virtualtriptease.eventbrite.com.

FALLEN MONUMENTS AT EPOCH

EPOCH: Fallen Monuments



A VR Exhibition Space Offers Mediated Landscapes and Virtual Futures

BY APRIL BACA

The history of monuments throughout the western landscape has inarguably served to center and celebrate the colonial, patriarchal, and necro-capitalist legacies of violence that founded and continue to plague the United States. This normalization of oppression and exploitation has, of course, historically met collective resistance; the most recent efforts being consolidated by Black Lives Matters protests in the heightened wake of predatory policing and the carceral state. With a slew of colonialist monuments being

toppled, beheaded, and justly destroyed, the aesthetic regime of racism has prompted many to specifically reconsider the role of the museum – whose positionality amid COVID-19 had already been made tenuous. Calling into question the lineage of these practices within the contemporary art institution, the online exhibition *Fallen Monuments* begets a digital experience that reimagines collective memory, shared space, and the fragility of the museum.

Conceived and organized by the Los Angeles-based artist Peter Wu as part of his virtual experiment *EPOCH*, *Fallen Mon-*

uments is an ambitious group exhibition whose conceptual foundation parallels Wu's own meditations on the materialization of Otherness. Featuring works from Iván Argote, York Chang, Allana Clarke, Gala Porras-Kim, Ricardo Rivera, Marton Robinson, and Conrad Ruiz, the virtual exhibition is situated amidst the digital ruins of a VR-rendered architectural wasteland.

Expanding on the notion of the wasteland as a physically isolated area ravaged by culture, the viewer is immediately thrust into a ground-floor purview of the wreckage turned exhibition. Visitors are then provided with a variety of perspective points to choose from that have been scattered across both visible and inconspicuous

a formal homogenization of white supremacist namesakes by obscuring the sculpture's facial details, the starkness of the brightly colored poncho amidst an otherwise dreary VR landscape serves as a defiant, wavering signifier – cloaking the materialization of violence with a subversive and celebratory gesture in its stead.

Paralleling contemporary conversations concerning the disruption of space, place-based interventions, and state-sanctioned violence, additional works presented to the viewer neighboring Argote's include Marton Robinson's *Tecnologías Deculoniales: Slot-Machine*, 2020, *Antagonistics (Legacy Portrait I)*, 2013 by Chang, as well as digital reproductions from Conrad Ruiz's *Man on Fire* series (2020). While Ruiz's works enact a meditation on the violence and detriment that so often accompanies masculinity, Robinson's *Slot Machine* extends a similar sentiment specifically regarding the predation of black male bodies in the U.S. With his central visage clad in a SAMBO mask alongside the textual overlay of a Department of Public Safety inscription onto his likeness, Robinson's work juxtaposes the social tenuousness of black bodies with the same precarity found in online spaces – contingent, performative, and under surveillance.

Meanwhile, beyond the ruins in the neighboring expanse lies the resting place of Gala Porras-Kim's *Fallen Monuments after Ozymandias*, 2020. The spectral and seemingly pained countenance of fallen monuments taken down to date (the work is being updated as current events unfold) jut out of the dry rendered earth – enacting a generative graveyard befitting of the show's recurrent contemplation on institution death and decay.

Fallen Monuments' explicit invocation of the contemporary destruction and physical removal of colonial monuments across the U.S. situates the exhibition as both a timely celebration and cautionary mediation. With additional works latently displayed within and behind varying crevices and dilapidated walls, including the video works *Drawing Translations*, 2018 by Ricardo Rivera and *You Belong to Nothing & Nothing Belongs to You*, 2017 by Allana Clarke, the exhibition collectively considers contemporary art's resistance to and entanglement with social forms of violence, institutional and otherwise.

Though the relationship between aesthetic and social forms has never been clear cut, *Fallen Monuments'* rendering and featured works engender a dislocative space that confronts deterritorialization and displacement while meditating on the possibility of future worlds and the role (or absence) of the museum in them.

Explore the exhibition at epoch.gallery through September 4.

locations. With *Fallen Monuments'* explicit contestation of the monument (institutional and otherwise), the exhibition encourages us to reconsider the supposed neutrality of the museum, institutional violence, and its contents therein.

The role of spectatorship within the exhibition likewise situates the complexity of autonomy in the confines of the institution and its multi-stable relationship with forming meaning. This sentiment is perhaps best personified by York Chang's *I Am Sitting in a Feedback Loop*, 2019 which recites a looping text that explores our relationship to, and anticipation of, collective propaganda. Meanwhile, the show's central work *Turista: Christopher Columbus Circle, New York*, 2020 by Iván Argote formally anchors the surrounding architecture as well as the exhibition's broader meditation on the colonial imaginary and revisionist futures. Enacting



PHOTO: COURTESY OF EMERALD FARM TOURS

RECORD WILDFIRES START CANNABIS INDUSTRY'S ANNUAL BURN

BY JIMI DEVINE

As 17 major wildfires continue to rage across California at a historic scale, once again the cannabis industry is feeling the heat close to its annual make-or-break harvest season.

Worst case scenario, crops have been lost to the flames. But the problems trickle down

to many other farmers close to the frontlines currently manned by 14,000 firefighters and 2,400 engines as they do their best to save the tens of thousands of structures currently at risk across the state.

This afternoon Gov. Gavin Newsom announced 91 engines from out-of-state have arrived with eight more en route from Montana.

The state has requested the mutual aid support of 375 engines. One new factor adding a wrench to the mutual aid requests is two tropical weather systems barreling down on the gulf coast simultaneously. This has certainly left some officials weary of sending their first responders on a cross country road trip. Newsom said the mutual aid has left him mesmerized, especially when he was standing in Livermore the other day as a Santa Monica engine pulled up.

At the end of these road trips these firefighters likely face some of the largest infernos they've ever seen in their careers.

The LNU Lightning Complex in Napa, Sonoma, Lake, Yolo and Solano counties is the largest of the fires. As of Monday morning, 350,030 acres had burned and it's currently 22 percent contained. It's now the second largest fire in California in nearly 100 years after the Mendocino Complex Fire that torched just over 450,000 acres in the redwoods during the 2018 fire season. Sonoma County is the industrial heart of the Emerald Triangle despite being geographically south. A ton of cannabis gets processed in Santa Rosa, the last big city on Highway 101 until you hit the Oregon border 300+ miles later, because it offers the manpower and commercial space to do it at scale.

The SCU Lightning Complex in Santa Clara, Alameda, Contra Costa, San Joaquin and Stanislaus counties is also wreaking havoc at 347,196 acres and 10 percent contained. As the cannabis industry went legal, the agricultural flats of places like Salinas, in Monterey County, made a lot more sense than random hillsides when growing at scale. Now all those farms that have popped up in recent years are under a haze created by multiple fires located across the south and east San Francisco bay and into the Santa Cruz Mountains.

The CZU Lightning Complex Fire in Santa Cruz has now devastated the industry to its roots, possibly destroying the Wo/Men's Alliance for Medical Marijuana, but it doesn't sound like a full confirmation has been made yet on the status of the farm according to Celeb-Stoner. Information is still hard to come by and verify since so many places in the heart of these fires remain inaccessible.

In addition to the legal operations destroyed – we've counted 5 so far – the mountains around Santa Cruz have long been dotted with cultivators participating on the other side of the marketplace. It's a 100 percent guarantee at this point that for every legal name we hear there will be a couple of folks you won't hear about. We hope their money was buried deep enough and are pulling for all.

Amongst the legal operations destroyed was ERB Farms. The farm told David Downs of Leafly, "We thought it was OK and then we started seeing it over the ridge. We were like, 'Well, the wind's blowing that way, and it always blows that way.' But that was not the case. This flowed into the wind." Over two days the fire pressed toward the farm, eventually destroying it.

In addition to sharing their tale, ERB Farms

took to Instagram to let everyone know they are going to replant this year. They are hoping anyone with clones or teens will be able to help them out. They won't be doing a GoFundMe as they believe many others will need the support in the coming days.

In the process of asking California NORML if they'd heard anything, we asked what it's like watching the industry they've worked so long to help create get devastated year after year?

"It's been heartbreaking to watch the cannabis industry go through so many tough challenges, all in a row and year after year," Ellen Komp, CANORML's deputy director, told L.A. Weekly. "Losing WAMM would be especially tragic, since it is such a pioneering and compassionate organization, the one on which we modeled SB420 and its medical cannabis cooperative gardens."

One of the farms that has had to deal with fire many times over the years is 3rd Gen Family in Mendocino. While not always as newsworthy as the Mendocino Complex Fire, plenty of other blazes have given them trouble over the years due to the impact on the wider community infrastructure.

Brandon Parker, the "3rd Gen" in 3rd Gen Family, told L.A. Weekly of the perils of attempting to get water once fire season goes into full gear. "You have water handlers running off on you to catch a bigger buck on a fire because they'll catch a steady income," Parker said, "Northern California gets down, people make 100,000 a month in the summer time doing that."

Even when there are no fires, people are running water all night long. "There's a shortage of water handlers and drivers," Parker said. "When a fire hits you have an even further shortage on that. So, you know, unless you're really tied in with these people then they'll cut you right off right when your plants get going real big start to flower right now."

While a farm could certainly need a full-time commercial driver to ferry water to its operation, out in the hills, Cal Fire needs dozens of them constantly resupplying the line. "Crops will be droughting out because each of these fires needs 35 or 40 water handlers. That's always one of the biggest things that sucks when [the fires] hit."

Parker argued that the conditions created by the smoke and lack of water seemingly make the plants more prone to bugs as they work extra hard to survive the extreme conditions. "The plants have an immune system and they tend to sense when they're not, you know, on par and the bugs attack when plants are kind of fighting against the conditions," Parker said.

The final problem Parker noted was the ash. He said with vegetation fires, you still might have a chance at passing testing despite an impact on flavor and quality. But once structures start going up in the flames whole crops can get contaminated above state guidelines with things like arsenic and other nasty construction materials.

MUSIC

CLOSE ENCOUNTERS OF THE STRANGE KIND

Genevieve Artadi is Having a Dizzy Strange Summer Contacting Aliens

BY BRETT CALLWOOD

SoCal singer and songwriter Genevieve Artadi's new album is called *Dizzy Strange Summer*, a title which feels entirely appropriate at present. The summer, which is currently reaching its final weeks, has been nothing if not dizzy and strange. Yet most of the songs on the record, including "Living Like I Know I'm Gonna Die" and "Hot Mess," were written in 2016 and 2017.

"It's funny," Artadi says via a Zoom call. "I was hoping to release it sooner, but the timing just naturally kept getting pushed off and then this whole pandemic happened. We were like, let's just keep going and go for the release. But it fits."

It really does. Much like recent releases from Fiona Apple, X and Sparks, the songs on *Dizzy Strange Summer* may not have been written about the pandemic but they certainly offer a soundtrack to it. Moody, infectious tunes framing raw, honest lyrics -- the record will appeal to fans of trip-hop, pop and jazz. It's the culmination of years of shaping her sound.

"I was always singing for fun, but really terribly," she says. "I joined a band when I was 16 and we would record all the time, but my pitch would be above, below or in the middle -- I couldn't control it at all. But that's when I started being really interested in music, and then when I went to college, I took a lot of music classes and ended up becoming a music major. I thought that maybe I would be a photographer or do cinematography, because my bandmates were in film and still are. But I decided to go full in for music. I developed a love for jazz and

was in a lot of vocal groups. I met Louis in 2008 or 2009 and we started making music together. That's when I started feeling solid about myself as a musician."

That's Louis Cole she's talking about, her partner in the electronic music duo Knower that has been around since 2009 and released four albums, the most recent being 2016's *Life*. Cole also appears on this new album, on the track "Edge of the Cliff." There are similarities between the two projects, but clear differences too. The press release describes her sound as "psychedelic jazz," which tells a portion of the story.

"I think it's kinda funny," Artadi says. "I do relate but I also think of psychedelic as having long sections of music, vibing out and stuff. My music so far is very: 'Here's a thing, here's a thing, here's a thing, goodbye.' But yeah, sure. There's jazz influence, but I wouldn't describe it as psychedelic jazz by itself. I think it's more like pop."

The pop element is strong -- even an introspective song such as "I Hate When I Can't Feel My Heart" has a hook that sinks in deep. That desire to write stronger melodies is a marked difference between the last solo album and this one.

"I also worked with a lot of people to get the sound to be bigger," she says. "The first album was really demos, and I was planning on expanding them production-wise, but I ended up liking the sound and felt that it fit the whole process and my mindset. The second album, I did the same thing as far as making a lot of demos, but then I brought in friends to come and play all over the record. Also, they were written in two dif-

ferent stages of my life. The first record was more during a time when Louis and I were working heavily on Knower and I was very focused on that so it was my escape from the perfectionism and scrutinizing every little detail. That was the first album. I would escape into whatever space I could find and be alone with my computer. The second album was more like, we moved into this house with musicians coming and going all the time, and it was like a free for all."

The overall theme, Artadi says, is of letting go and getting lost in whatever she was feeling at a particular time. Stretching her brain, exploring outside of herself, and seeing how far she could stretch her brain. "I Hate When I Can't Feel My Heart," for example, is about a specific relationship but stretches out to general feeling about the same topic.

"I think something that is really important to me is listening and interaction," she says. "There's always something to learn from another person. I'm not so angry now as I was when I was in that situation. It was weighing on me and I felt like I wasn't able to deal with it that well. But it was definitely a relationship where I would feel like the other person was talking at me and feeling like I was there to provide something for them. But now I'm in a different place and I would probably interpret that whole thing differently, as much as I would still think

that listening is important. I think everyone had their reasons."

While the lockdown hasn't put the brakes on the release of the new album and singles, it has sort of squished everything together. Meanwhile, Artadi has kept busy playing piano, making vegetable tacos, and mixing a forthcoming big band record. Oh, and she's been attempting to contact aliens via meditations. Yup, you read that right.

"Louis showed me this movie called *Close Encounters of the Fifth Kind* -- there's this guy called Dr. Stephen Greer, and he has a theory that technology and aliens has to do with consciousness being the force throughout the whole universe," she says. "It flows through everything and everyone. The technology that fuels UFOs is actually all based on psychic consciousness transcending space and time, traveling through it. So, you can communicate with them through meditation. You envision the universe and then the galaxy, the solar system, where you are, and keep repeating those images. I'm totally new at it, but I just think it's interesting. At the least, even if I can't make contact it's nice to go out into the desert and see the stars."

Can't hurt to try.

Genevieve Artadi's *Dizzy Strange Summer* album is out now.

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Deviled Eggs

STERLING REED

THE PRETTY SIBLINGS OPEN THE HERITAGE SANDWICH SHOP IN LONG BEACH

BY MICHELE STUEVEN

Long Beach natives and restaurateurs Phil and Lauren Pretty have restored a charming 1922 craftsman into the Heritage Sandwich Shop. The shop is open for outdoor dining and to go orders, featuring menu items like their smoked brisket sandwich made with fermented pickles, cole slaw and green garlic aioli on country bread and their line-caught halibut sandwich with tartare sauce, gem lettuce and pickles on brioche.

The building has been home to a coffee shop, taqueria, and palm reader; the brother and sister team have now transformed it into a modern farmhouse concept with bright white walls and emerald green accents. A live-edge Ashwood bar top serves as the focal point of the airy space dotted with greenery and the patio offers picnic tables safely spaced between olive trees.

Other signature items include a smoked wild salmon Caesar and a market heirloom tomato wrap with whipped dill cream cheese, avocado, toasted sunflower seeds, pea sprouts and pickled Fresno chilis.

Just in time for your upcoming Labor Day BBQ, chef Phil shared the recipe for one of

his popular sides - deviled eggs garnished with crispy chicken skin.

Heritage Sandwich Shop Deviled Eggs

- 12 dozen hard boiled eggs
- 1 small shallot (diced)
- 6 chives (minced)
- 12 parsley leaves (finely chopped)
- 3 sprigs of dill (finely chopped)
- 1 TBSP diced pickles
- 1 TSP chopped capers
- 2 TBSP mayonnaise
- Lemon juice (usually 1 squeeze)
- Your favorite hot sauce (to taste)
- Crispy chicken skin or bacon

Directions:

- Hard boil eggs, peel eggs once boiled.

Cut peeled eggs in half and pop out cooked yolk. Crisp bacon or chicken skin while eggs are boiling.

- To make mixture, combine cooked egg yolks, chive, parsley, dill, pickles, mayo and lemon in large mixing bowl, mixing/stirring until thoroughly mixed.

- In a piping bag or with a spoon, add yolk mixture into the halved eggs.

- Top with desired amount of hot sauce, garnish with shallot and bacon/chicken skin.

EMPLOYMENT & EDUCATION

LAWEEKLY Classifieds



ACCOUNTING
BYD Motors LLC has an opening in Los Angeles, CA for Financial Analyst to identify financial status by comparing and analyzing actual results with plans and forecasts. Ref job code C#5270611 & mail resume to: BYD Motors LLC, Attn: HR, 1800 S. Figueroa St., Los Angeles, CA 90015.*

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Plan, eval, design, & imple. project Reqs: BE/BS Arch; Mail resume to EWAI LLC 2855 W 7TH STREET #200, LA, CA 90005

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(Torrance, CA) Manage A/P, A/R, cashflow, general ledger, & other fin records. Master's in Acctg or Finance. 6M Exp as Accountant or Auditor. Know US GAAP, rptg rules, SAP ERP, & MS Office. Apply to North American Fuel Corp, 21250 Hawthorne Blvd, Suite 350, Torrance CA 90503

DATABASE ADMINISTRATOR.
Req'd: BS in Computer Science, Information Systems, or related. Mail resume: Trublue Global, Inc. 14241 Firestone Blvd, Suite 400, La Mirada, CA 90638

DESIGNER:
Design, coord. & produce samples Reqs: BA/BS in Fash. Des. or Appl Tech Des.; Mail resume to Work & Vision Inc 6101 S Central Ave. LA, CA 90001

DIRECTOR, GRAPHIC DESIGN: PLAN/DIRECT GRAPHICS TO MEET SPECIFIC NEEDS; OVERSEE CREATION OF DESIGNS/CONCEPTS; CONFER WITH CLIENTS; REVIEW FINAL LAYOUTS; WORK WITH HITPATH AFFILIATE TRACKING PLATFORM, HASOFFERS AFFILIATES TRACKING PLATFORM, EVERFLOW AFFILIATE TRACKING PLATFORM, CAKE TRACKING PLATFORM, UNSUBCENTRAL, OPTIZMO, ADOBE CREATIVE SUITE, PHOTOSHOP CC INDESIGN CC, ILLUSTRATOR CC, PREMIERE CC, AND DREAM WEAVER CC. REQ'S: BACHELOR'S DEGREE IN VISUAL ARTS AND 2 YRS EXP IN THE POSITION INCLUDING USING LISTED SOFTWARE. MUST BE WILLING TO TRAVEL DOMESTICALLY AND INTERNATIONALLY TO CLIENT MEETINGS AND TRADESHOWS. MAIL RESUME, ATTN: MIRZA IBRAHIMOVIC, BLUTONIC, INC., 9595 WILSHIRE BLVD, SUITE 900, BEVERLY HILLS, CA 90212.

ENGINEERING
Newport Corp. seeks a Manufacturing Engineer in Irvine, CA. Develop & document mfg process for Newport's opto-mechanical & electro-mech products, incl assembly, alignment & testing. Req. MS in Optical Engrg, Elec Engrg or rel. + 6 mos exp in opto-mechanical design for laser systems. Submit resume to HR@newport.com & refer to job code L032.*

MANAGER,
Quality Assurance sought by Stamps.com, Inc. in El Segundo, CA. Requires BA or foreign equivalent in Computer Science, Engineering or rel. plus 5 yrs. exp. in Quality Assurance. Req. 10% domestic travel. Resumes to: HR, Stamps.com, Inc., 1990 E Grand Ave, El Segundo, CA 90245.

MARKET RESEARCH ANALYST
F/T, BA Social Science, Mail resume: LTG Holding, Inc., 15152 Victory Blvd, Van Nuys, CA 91411

FULFILLMENT SPECIALIST
Prizeo US, LLC, Los Angeles, CA. Develop financial forecasts for upcoming campaigns. Determine, instruct, & monitor fulfillment budget & expenditures post campaign. Communicate w/ talent to sign merchandise, schedule audio & video recording. Manage client relations. Ensure team keeps deliverables on time/budget. Report to executive team & stakeholders. Req's Bach.-Entertainment Business or related & 1 yr. exp. in Client / Talent Relationship Mngmt. in Entertainment Industry, incl'g Budgeting & Financial Plan'g, Accounting, Market Research, Project Mgmt, Logistics & Operations, & Event Planning. Send CV & min salary req. to: Martina, Prizeo, 11601 Wilshire Blvd. #210, Los Angeles, CA 90025. Must reference job # 407623 - 54376520

MARATHON REFINING LOGISTICS SERVICES LLC
in Wilmington, CA needs a Senior Refining Engineer (Work collaboratively with the refining organization to develop, implement, and maintain mechanical standards and specifications incorporating industry and professional-engineering best practices. Supports the company's reliability initiatives and life-cycle cost optimization at acceptable risk-tolerance levels.)
Please visit our career website at <https://jobs.marathonpetroleum.com/> and apply online. EOE: Veteran/Disability

MARKET RESEARCH ANALYST:
Research market to determine sales of eyecare products and service. Establish methodology, design format for data gathering. Gather data. Examine, analyze data to forecast trends, develop marketing methods, strategies. Mail resume to Eyeland Optical, Inc. 3500 W. 6th St. #122, LA, CA 90020.

MARKETING SPECIALIST:
Conduct market research & provide strategic advising; Req'd: B/S in Business Admin or rtd + 5 yrs exp as marketing specialist or rtd. Resume to Ah1130, Inc. Attn: H/R, 3100 S Grand Av, LA, CA 90007

MAVFARM
seeks a FT Senior Systems Software Engineer for LA ofc to partner w/product owners, engg leadership and other stakeholders to identify development priorities; work closely w/UX/UI designers & product mgrs to consistently improve customer exp; partner w/other engs to develop roadmaps for full slack architectural changes in support of long term goals; build secure interfaces which protect sensitive user & customer data; mentor jr engg staff, ensuring seamless execution & on time client deliverables. BS in Computer Systems and 24 mos exp as Software Developer req, inc exp with PHP, Python, SQL, MySQL, HTML, JavaScript, CSS, REDIS, Laravel & specific exp as web developer. Fax resumes to 866-849-7714.

PARTNER SOUGHT BY SQUAR MILNER LLP IN ENCINO, CA.
Examine and analyze accounting and financial reports to anticipate, identify and resolve tax and accounting issues. Resumes to Judy Contino, 18500 Von Karman Ave., 10th Fl. Irvine, CA 92612.

PRINCIPAL (BEVERLY HILLS, CA)
Source, analyze, structure, & execute private equity investments in companies in the food industry. Conduct research & prep economic reports, applying mathematical models & statistical techniques to forecast business conditions. Analyze fin'l data in connection w/ dvlpg & executing large mergers, acquisitions, joint ventures, & other potential private equity investments. Reqs a min of a Bach deg in Finance, Economics, or a rtd field, + at least 2 yrs' exp at a leading private equity firm sourcing, analyzing, structuring, & executing private equity investments in companies in the food industry. Must possess domain expertise in the food industry, as demonstrated by having closed or worked on at least three new deals &/or portfolio mgmt of companies w/ more than \$2 billion in aggregate revenue. Approx 20% domestic & int'l travel reqd. Mail cvr & resume to Melissa Peterson, Office Manager, Butterfly Equity LP, 9595 Wilshire Blvd, Ste 510, Beverly Hills, CA 90212.

SENIOR COMPUTER SYSTEMS ANALYSTS WOODLAND HILLS, CA AREA.
Define & implement system documentation & maintain Agile PLM workflows. Create Proof-of-Concepts using HTML5, CSS3 & Bootstrap. Travel/relocate to various unantic. locs as reqd. Send res to Pro-Tek Consulting, 21300 Victory Blvd., Ste. 240, Woodland Hills, CA 91367.

SOFTWARE QUALITY ASSURANCE ENGINEER (CYPRESS, CA)
Perform software quality assurance duties for e-commerce business. Bachelor's in Computer Info System related. Resume to: Natureware Inc. 6590 Darin Way, Cypress, CA 90630

SR MACHINE LEARNING SCIENTIST
to perform analysis, cleaning, transformation & other data science ops on large data sets & data streams. REQ'S: MS in Statistics, Physics, Machine Learning, or rel quantitative field of study, +2 yrs exp as Data Analyst or Data Scientist (will also accept BS + 5 yrs in listed fields). Worksite: Glendale, CA. Mail resume to Walt Disney Attractions Technology LLC, Attn: D. Niitsuma, Job ID#46587-112, PO BOX 8797, Anaheim, CA 92812. No calls/ Principals only/ EOE

STAFF ARTIST.
US or foreign Bachelor's or equiv and 1 yr. exp reqd. Send resume to Possible, Inc., 126 W. Elmyra Street., Los Angeles, CA 90012.

STAFF PHYSICIAN SOUGHT BY ALTAMED HEALTH SERVICES CORPORATION IN SOUTH GATE, CA.
M.D. plus completion of residency in Family Medicine. License or elig. in CA. Send Resume to: Ana Lechon, AltaMed, 2040 Camfield Ave., Los Angeles, CA 90040 or alechon@altamed.org.

TENNIS AND FITNESS COACH;
F/T, MS in Exercise Science; Mail resume: Weil Tennis Academy, Inc. 428 Bryant Circle, Ojai, CA 93023

LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 20PSC00099
PETITION OF Ophelia Paulette Castro FOR CHANGE OF NAME To All Interested Persons: 1. Petitioner: Ophelia Paulette Castro filed a petition with this court for a decree changing names as follows: Present name: Ophelia Paulette Castro to proposed name: Paulette Ophelia Castro. 2.THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Any person objecting to the name changes described above must file a written objection that includes the reasons for the objection at least two court days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing. NOTICE OF HEARING Date: 09/18/2020 Time: 8:30am Dept: J Room: 418 The address of the court is: SUPERIOR COURT OF CALIFORNIA, COUNTY OF LOS ANGELES, POMONA COURT HOUSE SOUTH 400 CIVIC CENTER PLAZA, POMONA, CA 91766. MAILING ADDRESS: SAME. 3.A copy of this Order To Show Cause shall be published at least once each week for four consecutive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: LA Weekly News. Date: 7/29/20. Gloria White Brown Judge of the supreme court.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 20CHCP00224
PETITION OF JEZABEL CERNA FLORES FOR CHANGE OF NAME TO ALL INTERESTED PERSONS: 1. PETITIONER: JEZABEL CERNA FLORES FILED A PETITION WITH THIS COURT FOR A DECREE CHANGING NAMES AS FOLLOWS: PRESENT NAME: JEZABEL CERNA FLORES TO PROPOSED NAME: JASMINE JEZABEL FLORES 2.THE COURT ORDERS THAT ALL PERSONS INTERESTED IN THIS MATTER APPEAR BEFORE THIS COURT AT THE HEARING INDICATED BELOW TO SHOW CAUSE, IF ANY, WHY THE PETITION FOR CHANGE OF NAME SHOULD NOT BE GRANTED. ANY PERSON OBJECTING TO THE NAME CHANGES DESCRIBED ABOVE MUST FILE A WRITTEN OBJECTION THAT INCLUDES THE REASONS FOR THE OBJECTION AT LEAST TWO COURT DAYS BEFORE THE MATTER IS SCHEDULED TO BE HEARD AND MUST APPEAR AT THE HEARING TO SHOW CAUSE WHY THE PETITION SHOULD NOT BE GRANTED. IF NO WRITTEN OBJECTION IS TIMELY FILED, THE COURT MAY GRANT THE PETITION WITHOUT A HEARING. NOTICE OF HEARING DATE: 10/31/2020 TIME: 8:30AM DEPT: F49 THE ADDRESS OF THE COURT IS: SUPERIOR COURT OF CALIFORNIA, COUNTY OF LOS ANGELES, NORTH VALLEY DISTRICT CHATSWORTH COURTHOUSE 9425 PENFIELD AVE, ROOM 1200 CHATSWORTH, CA 91311 MAILING ADDRESS: SAME. 3.A COPY OF THIS ORDER TO SHOW CAUSE SHALL BE PUBLISHED AT LEAST ONCE EACH WEEK FOR FOUR CONSECUTIVE WEEKS PRIOR TO THE DATE SET FOR HEARING ON THE PETITION IN THE FOLLOWING NEWSPAPER OF GENERAL CIRCULATION, PRINTED IN THIS COUNTY: LA WEEKLY. DATE: 08/11/20. DAVID B. GELFOUND JUDGE OF THE SUPERIOR COURT.

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NBA SCHEDULING

I BELIEVE YOU PLAY 10 TEAMS 4 TIMES A SEASON. WHY NOT PLAY 2 GAMES EARLY AT ONE TEAM'S HOUSE, WITH A DAY OFF IN BETWEEN. THEN TAKE 2 DAYS OFF AND GO TO ANOTHER TOWN AND DO THE SAME THING. IMAGINE HOW MUCH GAS YOU'D SAVE FOR THE ENVIRONMENT AND THE POCKETBOOK IF YOU DID THE WHOLE SCHEDULE LIKE THIS, PLAYING THE OTHER 2 GAMES AT THE OTHER TEAM'S HOUSE LATER IN THE SEASON.

AND IF ANYONE WANTS TO PAY ME FOR THESE BRILLIANT IDEAS, W/ SAY A CONDO AND SEASON TICKETS, CONTACT ME HERE: BEANLENNIS@GMAIL.COM

--AND NBA TEAMS, IF YOU'RE EVER UP BY 20 POINTS PLEASE START RUNNING OUT THE CLOCK. I GUARANTEE THIS WORKS MORE OFTEN THAN IT FAILS, BUT STOP IF THEY GET WITHIN 10.



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