

11/4 TALKS MUSIC AND VOODOO • CYRUS BATCHAN'S *LOCK & KEY* OVERCOMING OBSTACLES • OMICRON, A NEW COVID-19 VARIANT

# LA WEEKLY

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## A New Slice of Nostalgia

A conversation with acclaimed director P.T. Anderson about *Licorice Pizza*, the '70s, and the enduring allure of the San Fernando Valley.

By Tina Lencaro

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# OMICRON COVID-19 VARIANT 'NOT A CAUSE FOR PANIC'

The U.S. braces itself for the possible spread of a new COVID-19 variant, but President Joe Biden says no new measures will be necessary.

BY ISAI ROCHA

**D**ays after the World Health Organization (WHO) classified the COVID-19 Omicron mutation a “variant of concern,” President Joe Biden said there is no “cause for panic.”

The variant has not been identified in the U.S., but White House officials have said it will eventually make its way to the U.S., as other variants have.

Biden said he does not believe new measures will need to be taken against the variant and iterated that economic lockdowns will not be needed.

“On Thursday, I’m going to be putting forward a detailed strategy on how to deal with this new variant,” Biden said. “And that is not shutdowns or lockdowns, but with more widespread vaccination and more boosters, testing, and – and more.”

Biden also said it may take weeks to determine how effective the current COVID-19 vaccines will be against the Omicron variant, although early data from South Africa has shown some protection.

“The patients that have been vaccinated so far have no complication,” Dr. Angelique Coetzee, chair of the South African Medical Association said in a CNN interview, Tuesday.

The Omicron variant was first detected by scientists in South Africa on Nov. 24, with the first case being traced to Nov. 9, but the variant has been identified in other countries such as Botswana, the Netherlands, Portugal and the U.K.

The WHO then labeled Omicron a “variant of concern,” meaning the variant has either increased its ability to spread, increased in possible symptoms or seen an ability to evade public health measures such as vaccines and therapeutics.

Other variants that were labeled “of concern” were the Alpha, Beta, Gamma and Delta.

Coetzee said Omicron is not deadly thus far, showing only mild symptoms and no hospitalizations, according to the BBC.

The variant was found after a patient experienced symptoms uncommon with the Delta variant and did not have the usual sore throat, cough or loss of smell.

The patient’s entire family also tested posi-

tive, and Coetzee began seeing many more cases with the variant.

After news broke of the Omicron variant, President Biden announced travel restrictions, effective Nov. 29, for flights coming into the U.S. from South Africa, Botswana, Zimbabwe, Namibia, Lesotho, Eswatini, Mozambique and Malawi.

“[T]ravel restrictions can slow the speed of Omicron, it cannot prevent it,” Biden said in a briefing Monday. “Sooner or later, we’re going to see cases of this new variant here in the United States. We’ll have to face this new threat just as we have faced those that have come before it.”

While no cases of the Omicron variant have been detected in the U.S., L.A. Public Health is preparing for the possibility of it reaching the county. With no indication of new measures being needed, L.A. echoed the White House response of administering vaccines to all eligible children and adults.

“As the county prepares to deal with the possible threat of Omicron, a new variant of concern, the most important strategy remains making sure that everyone 5 years and older gets fully vaccinated or receives their booster dose as quickly as possible to reduce transmission of COVID-19,” Public Health said in a media release.

## L.A. BUSINESSES MAY BE FINED FOR NOT ENFORCING VACCINE MANDATE

Effective November 29, the city of Los Angeles will fine businesses that do not ask for proof of COVID-19 vaccination to enter indoor areas.

Businesses and public locations in violation of the order will receive initial warnings, but may face a \$1,000 citation after a second violation and \$2,000-\$5,000 citations thereafter – carried out by the Department of Building and Safety.

Since Nov. 9, indoor restaurants, gyms, nail salons, tattoo parlors, barbershops, movie theaters and more have been required to ask patrons for proof of vaccination, although fines were not yet being administered for non-compliance.

Both outdoor and indoor “mega events” such as arenas and stadiums are also required

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to ask for proof of vaccination or a negative COVID-19 test. Negative COVID-19 tests may be shown in the form of a printed document, email or text message. It must be taken within 72 hours of the event and show the test provider or laboratory.

No longer included in the order are malls and shopping centers as the city said it would be too hard to enforce due to multiple entrances.

A less restrictive portion of the order states that patrons dining in outdoor areas of a restaurant do not need to show proof of vaccination.

Children younger than 12 will also not be asked for proof of vaccination.

### LAPD CREATES TASK FORCE AFTER TREND OF FOLLOW-HOME ROBBERIES

A 20-person LAPD task force was created in response to a recent trend in what the force has called "follow-home robberies."

The Follow Home Task Force will be primarily staffed by the LAPD Robbery Homicide Division as 133 follow-home robberies are actively being investigated.

LAPD Chief Michel Moore instructed the Robbery-Homicide Division to create the task force on November 17, with the intention of finding the suspects in these robberies. The

task force was accelerated on November 23 after a fatal shooting occurred outside the Bossa Nova Brazilian Cuisine on Sunset Boulevard.

Chief Moore later said the man was involved in an altercation with a robber who followed home a woman near the restaurant.

"Due to the unfortunate events, the chief of police has directed the chief of detectives to immediately institute the Follow Home Task Force," LAPD said in a statement.

The robberies have typically occurred at high-end restaurants and shops in places such as Melrose Avenue.

The suspects have reportedly targeted people wearing jewelry, or driving luxury cars, following them to their homes, or in some cases, unassuming locations such as empty parking lots.

LAPD said it found a link between at least six different gangs through past incidents where suspects were arrested.

People who frequent these upscale areas are being asked by LAPD to take measures such as being aware of their surroundings, not displaying valuable jewelry and calling 911 if they believe they are being followed. LAPD also asked people to comply with the robbers and write down all information they can remember as far as descriptions of the suspects and possible vehicles.

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# OVERCOMING OBSTACLES

Koreatown *Lock & Key* Bar Owner Cyrus Batchan Is Fearless

BY MICHELE STUEVEN

In the last 18 months, Koreatown *Lock & Key* bar owner Cyrus Batchan has endured mandatory closures and reopenings, multiple fires and robberies. He's come face to face with endless insurance company battles as well as the vandals that ransacked and stole everything out of his beloved neighborhood bar including the light fixtures. Still, he says the universe is on his side.

"What a lot of small business owners realized during the pandemic is that we operate under challenging circumstances even on a regular day – city regulations, state regulations, upset customers – these are things small business owners have to fight through every day," Batchan tells *L.A. Weekly*. "It's that entrepreneurial spirit that won't let us give up. I grew up in a family where grit was very important and when I see a challenge I really look at it as an opportunity to overcome and problem solve."

But the challenges this local bar owner faced arguably went well above and beyond the obstacles his fellow restaurant owners were facing with one step forward, two steps back.

Starting on March 27, 2020, the first in a series of five fires at his Koreatown business *Lock & Key* started at an adjoining property which resulted in damage to his premises. That in turn resulted in fighting with insurance companies and trying to reopen the business during the crazy time of a pandemic. Finally, after reconstruction of the property, the bar was poised to reopen for takeout in January of this year. Then came the next lockdown. Hun-

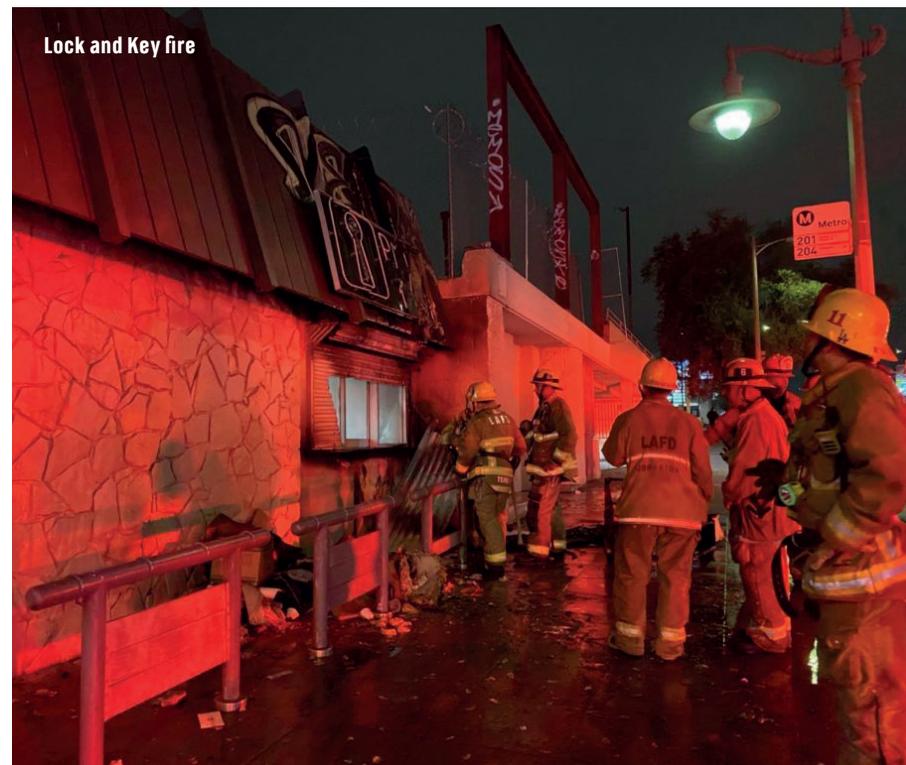
kered down at home and watching the capital insurrection, sometime between January 6th through the 9th, the business was burglarized and completely ransacked.

On January 8, Batchan noticed he hadn't seen a notification from his alarm system, and noticed the camera and alarm systems were offline. After four fires at the neighboring shopping center, his first thought was that the building had finally burned down to the ground.

"I drove down there, the building was intact," Batchan tells us. "I stuck my key in to open the back patio door of the building and the lock just shot out the other side. I peeked inside. The lights were on, the shelves were cleared and things were all over the place. People had been in there for two days clearing the place out, including all the light fixtures on the walls. I called the LAPD, they came and walked through the wreckage. I asked them to put up a patrol. They said they'd do what they could. I finally went down and started patrolling the neighborhood myself that night and at one point actually came face-to-face with the people who had burglarized the bar. I combed through the video footage determined to track these people down and got a case filed with the district attorney."

*Lock & Key* reopened last June and has experienced a pre-pandemic business boom, but obstacles still remain. There was another fire just last week, once again originating in the same shopping center.

"The city still hasn't said anything," says



Batchan. "The fires always start in different parts of the shopping center, which is a separate property. They won't tell us anything. That last fire required more than 100 firefighters to respond. During all of this, my calls to then-councilman Mark Ridley Thomas went unanswered. It's just another thing small business owners have to deal with. You call the city to try to get some action. I had the arson investigator's cellphone number, calling him constantly and sharing camera footage of the homeless going in and out. No action."

Hurdles remain as the local restaurant industry grapples with supply chain issues, raising prices and labor shortages. When the bar opened in 2013, the minimum wage was \$8 an hour and a well cocktail was \$7 to \$8. He now pays his staff \$15 and while he can bump the prices up a bit, Batchan's Koreatown regulars don't want to pay West Hollywood prices for a drink. He compensates by reducing hours and puts more effort into driving business on the four days *Lock & Key* is open.

"For some reason, tequila is having a real moment and there's an agave shortage right now as well as a bottle shortage," says Batchan. "Some tequilas and bourbons are

just not available now because of a lack of bottles. There are some bottles we used to get in a liter and now they are just 750, which increases our price. Some champagnes are almost not available for the same reason. As far as price increases, we see it in everything from the pepperoni that goes on our pizzas to the chicken wings. There is such a demand on the system. Our paper to-go boxes and napkins, everything has gone up from 20 percent to 40 to 80 percent on other items."

Despite it all, even when the Moreno Valley native came face to face with the four vandals who had destroyed his livelihood at 4 a.m. that fateful morning, all Batchan could think of was his wife, child and saving a small business.

"When I was opening this bar next to a gas station and a Ralphs with no parking, everybody told me I was an idiot," according to Batchan. "But I had a vision and I knew what it was going to be. Eight years, five fires and one burglary later, the business is still flourishing. The universe had its hand on my shoulder that night and throughout this process. The lesson I've learned from this whole experience was you can't fight the universe, you just roll with the punches."



Lock and Key



Lock and Key interior



Cyrus Batchan

COURTESY LOCK & KEY

# P.T. ANDERSON SERVES UP A NEW SLICE OF NOSTALGIA

A conversation with the acclaimed director about *Licorice Pizza*, the '70s, and the enduring allure of the San Fernando Valley.

BY LINA LECARO

By definition, nostalgia is about wistfulness, warmth, and fond feelings for the past, but evoking it needn't always be driven by reliving simpler times. From the awkward innocence of childhood to the hormonal discovery of teenhood to the promise and scary freedom of finally becoming a grown-up, nostalgic cinema aims to capture the personal and relatable complexities of life within a particular time period.

The best movies do it visually and viscerally. Sets, costumes and props can recreate an era (and depending on the wardrobe department, some do it better than others) but it's the story and the director's approach to telling it that make or break it. Paul Thomas Anderson has become known for making it more than once, capturing the past in a dynamic and immersive way. In particular, his mastery of atmosphere, no matter the era, from the smoky casinos of his debut *Hard Eight*, to the coked-out pool parties in *Boogie Nights* to the rainy car rides of SoCal in *Magnolia*, stands out and puts him on the shortlist beside contemporaries (Quentin Tarantino, Cameron Crowe) and influencers (Robert Altman, Jonathan Demme) in terms of transportive filmmakers.

With *Licorice Pizza* he returns to his beloved San Fernando Valley – Reseda in 1973 to be exact – to chronicle the misadventures of Gary Valentine (Cooper Hoffman, son of Philip Seymour Hoffman), a 15-year-old child actor trying to find his way after gigs start to dwindle. Based on the experiences of Anderson's pal (and Tom Hanks' production partner) Gary Goetzman, Valentine's entrepreneurial spirit manifests into a waterbed business and later a pinball parlour, but it's his infatuation with Alana (Alana Haim, of the rock group Haim) that's at the aspirational heart of the movie. She's 10 years his senior so a romance is not in the cards, but she's drawn to him nonetheless. The film follows the pair's friendship and individual

struggles to find their callings.

In recent years, Anderson has worked with universally acknowledged acting greats like Daniel Day Lewis (*There Will Be Blood*, *Phantom Thread*) and Joaquin Phoenix (*Inherent Vice*, *The Master*) but his casting choices have mostly varied, from familiar powerhouses (Philip Baker Hall, John C. Reilly, Julianne Moore) to unexpected career-changing choices (Mark Wahlberg, Adam Sandler, Burt Reynolds). With his latest, he takes the biggest risk of all, casting leads who've never acted in a feature length film before. He's worked with Haim on music videos and shorts previously, and Cooper, a family friend via his father (who died in 2014), is a novice save for P.T.'s "home movies." Both pull off what's needed here, bringing touching realism as well as a Sonny & Cher-like chemistry to the screen. Sean Penn, Bradley Cooper, Tom Waits and Haim's entire real-life family add texture to this simple tale of self-discovery.

After a tough year, *Licorice Pizza's* bittersweet Valley Girl journey is a refreshing flashback for movie fans and it signals, hopefully, an auspicious new phase for Anderson. His latest may be (once again) set in the past, but its climax suggests a hopeful future. And as the writer, director, husband and father shared in our thoughtful and unfiltered conversation, he's enjoying himself more than ever doing what he does, or at least he's trying to.

*(This interview has been edited for clarity and space in print. See LAWeekly.com for the full-length Q&A discussion)*

**LA WEEKLY:** To start off, I thought it might be enlightening to discuss reviews and the critical reception your films have received. Do you care about what the critics say and do you think about the reception at all before a film comes out?

**P.T. ANDERSON:** It's one thing when a writer takes the time to use their skill to describe



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things they felt from the film, that really gets you going and it makes you feel something. I've gotten very good reviews generally over my career. There's definitely been moments where films have been more challenging. But you appreciate the writers that you care about, or writers that clearly put their heart into it, being right there with you, even if admitting that they struggled with the film.

You're vulnerable when you put a film out. You've spent a lot of time making it, a lot of time dedicating yourself to this insane pursuit of a vision that you have to see through and you can put an armor up just in case somebody wants to kick you. And so when you find out that you don't need that armor, it's like dropping something to the ground, and it's this huge like, 'huh, okay, what was I so worried about?'

**Let's talk about L.A. and specifically the Valley in the '70s, a decade you capture so well. As Generation Xers and L.A. natives, we have a certain perspective on things. I think our generation is the most enamored with nostalgia, especially here. We don't get enough credit for our influence on the present either. Do you have any thoughts on why that is and why kids who grew up in the '70s seem almost obsessed with reliving it?**

You remember the generation before us talking about the '60s and how great they were. I think we probably just sort of rolled our eyes. I mean, a bunch of dope-smoking, peace signs and things we probably dismissed. You ask yourself, 'Am I getting old? Am I delusional or was it better?' I don't think it's that simple. I think it's both. I think, obviously, there's no mystery anymore. And I think that's a bad thing. In the film what becomes apparent – they're two friends trying to find each other and they have to run to the streets or to visit the restaurants that they shared together. They only have landmarks of their relationship to go back to... this kind of thing couldn't happen in a film set today. By the way, we've had this acceleration of the past few years. If our innocence hadn't been lost before, I mean, it's way in the rearview mirror now after everything we've all been through. I'm too nervous and too hopeful about the future to be a fuddy duddy saying, 'Yeah, we had it all and it was great back then.' But it was great.

**I agree. I'm a parent as you are and I think you have to stay positive about the future when you have kids. But there was something special about the post-60s era, before computers and technology became so dominant. We lived through that transitional period of the internet changing things which is pretty crazy if you**

**really think about it.**

I'm just remembering how the emergence of the internet felt so optimistic initially. It felt like this socialist platform everyone could contribute to and everything was going to be equal and wonderful in the same way that people thought about the '60s as a revolution – how magnificent it was going to be and everything was going to change. And then it only took a few years before it was all completely fucking ruined.

**It's true, but I think we stay optimistic and maybe try not to be like our parents, bitterly boasting the good ol' days. And yet, your films are proof to a lot of us who grew in the '70s that it was. From the clothing to the music to the simplicity of just hanging out with friends on a Summer day. You really recreate it all so beautifully and I think that it's alluring to watch even for someone who didn't live through that time, especially backdropped by neighborhoods that look familiar no matter where you're from. Can you explain a bit about the way you shoot and think about the look of your scenes?**

When we were filming this movie we started last August and shot through November. Many, many days, unfortunately, there were fires. And there was sort of a light red and it was constantly diffused with smoke. And I was remembering – we'd be standing there and it looked exactly like it looked in the early '70s with all the smog. We look back and we reminisce about how wonderful that time was, but let's not forget, there were days we weren't allowed to go outside and play because there were smog warnings. The air quality was so bad, particularly in the Valley because it gets trapped between the Santa Monica Mountains and the San Gabriel Mountains.

**In general, the film has an authentic, almost documentary-like feel. These people seem real as do the situations. Can you comment on the things you did to achieve that?**

Obviously, we kind of make a lot of noise about shooting on film. So that's a very strong leg up in terms of authenticity. But here's the thing I think that you're touching on – you can use a camera from 1972, you can have filmstock from '72. Okay, you can do all that if you're lucky enough to round all that up, and that can help, but it's the people that you're looking at more than anything in a movie, right? And no one has any makeup on.

**Right. Actually seeing skin is different and striking even. What about the clothing?**

We generally don't have a large budget and I think early on, like with *There Will Be Blood*, I soon figured if you can get the costumes right,

it adds a lot. Because with *There Will Be Blood* we were outside for most of it, and in the desert, so we didn't have big elaborate sets to try and sell you on the period. All we had was the actors and their costumes. I realized you absolutely have to get the costumes right because that's what's draping on the actor and that's the main portal into the past.

With this one, there was always something that I was basing on my real life. Somebody that I knew, or somebody I knew once removed. My older sister had this friend and she used to always wear this t-shirt that said "I'll try anything once." So I was like, let's get one of those.

*The classic 70's statement t-shirt... Like her "You've Come A Long Way Baby" tee, which was the Virginia Slims cigarettes slogan. I love that. As a vintage clothing collector, I must say the research and references are spot-on. The stylist did such a great job, especially with Alana's outfits.*

Mark Bridges was a costume designer on every film with me and he can do everything, from the clothes in *Phantom Thread* and *There Will Be Blood* to 70's t-shirts, equally as well.

*Alana really embodies the period. The whole ensemble makes for such a varied cast of characters. It was a pleasant surprise to see Tom Waits and even choreographer Ryan Heffington on screen. Of course, you have big stars like Sean Penn and Bradley Cooper. Can you tell us a little bit about your thought process in assembling this cast?*

Sean Penn I've been trying to work with over the years and I wrote something that I thought would be delicious for him to play. I always fantasized about giving him a nice haircut, putting a suit on him so that he could really inhabit



that kind of character that I grew up loving, the William Holden older actor type.

Ryan Heffington was doing a lot of these dance tutorials during the beginning of the pandemic and Maya, my wife, was watching them. I would see them and I thought, 'oh, I wonder if he would ever come play the part of this sort of dancing man servant to a Hollywood producer.' If you've ever seen the movie *S.O.B.*, a great Blake Edwards film from 1978, Stuart Margolin plays a very similar part. And I modeled the character after that. I was so excited to have him come and do it. That was our first couple days of shooting and he was terrific to work with.

Sean suggested Tom and I was so angry that I hadn't thought of it first. I was salivating at

the prospect he would do it and we asked him and he said yes. That'll go down as one of my great memories of ever shooting anything - the weeks with Sean Penn and Tom Waits and Alana and Cooper at the *Tail of the Cock* restaurant.

*The Bradley Cooper scenes are so good, too. Definitely the funniest part of the film.*

He's an incredibly dynamic actor. He's got incredible range. He can do it all and I've been wanting to find an excuse to work with him for quite some time. This seems like a perfect opportunity to let him grow his hair, grow his beard and away we go. That's one component of it that I think is pretty clear. But I think what added to it, and what made it really achieve a different kind of lift-off is that it was the first thing we shot, and we only had five days with

him. And so he got to set the table for these two young actors who've never done anything before. And I can remember we consorted, we schemed, and I told him, 'you're going to give these two an entrance into movie acting.' He got to come out and chew the scenery and completely intimidate them. Which was right for the scene.

*Cooper Hoffman is very endearing. You obviously knew him as he's Philip Seymour's son. When you offered him the role, was he into it right away or were there concerns because it was such a big part?*

He was very hesitant and wanting to know more details. This is a very, very good indication of a strong, intelligent young man. It would not be a good sign if he had just suddenly said,



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'Yeah, sure. What are we doing?' His response made me feel really good. But it didn't take long after we read it with Alana, and did some practicing and improvising, then he was hooked.

**Was he pursuing or studying acting at all before this role?**

He never said I want to be an actor. He showed an aptitude for it in home movies that we would make so I asked him if he thought it would be something he'd be interested in talking about or trying. And he reluctantly said yes.

**Wow, that's incredible. Do you think he'll continue to act? I think about Mark Wahlberg and how you put him front and center in Boogie Nights. People mostly knew him as Marky Mark and he became a big movie star afterward. Do you see these two going on to become big movie stars?**

I would never say 'my crystal ball says'... but what I will say is that their natural talent is enormous. And in Alana's case, she has a day job at the moment. So what's wonderful about that is that she doesn't need it. Cooper is still young and wants to pursue his studies... it's there for him if he wants it, and it's not going anywhere if he wants it, but there's no rush.

And talking about Mark - there's so many good actors, and there's not that much great material. Actors get a role and then they're asked to play that same role the rest of their lives. This is a very common thing. And it's a drag because most actors have a lot more to offer than just one thing. So sometimes you're casting a person, not on what they've done, certainly not on their experience or on the roles that they played previously, but based on who they are as people when you meet them.

**You obviously like working with certain**



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**actors repeatedly. After watching a bunch of your movies together recently, including Inherent Vice, I noticed that your partner Maya Rudolph has a cameo in that and she has a cameo in Licorice Pizza as well. Do you guys consult each other on your creative endeavors and projects?**

Probably far less consulting than you'd think, but only because we have four children. The majority of dialogue that happens in this house revolves around four children and the inner workings of this family. So at a certain point, dialogue about each other's work is kind of an afterthought.

**Well, it's really nice to see her in your films.**

I know. There's a particular moment that I like very much in *Inherent Vice*. When she has a scene with Joaquin Phoenix and something is mentioned about his ex old lady Shasta Fay and

right as the scene ends Minnie Riperton's song *Le Fluor* comes on. Minnie was her mother. There's a good 15-20 seconds where you get to see Maya on the screen with her mom singing. It's one of those magical moments. I kind of remember doing that in the editing room late at night and coming home to her to tell her about it.

**Music is so important to your films. Every song choice in Boogie Nights is perfect and of course, Magnolia's music from Aimee Mann and John Brion sets that tone. Everyone from Suzi Quatro to Wings to David Bowie are highlighted in Licorice Pizza. Can you talk soundtrack choices?**

The basic rule of thumb is you use music from that year or around that time. You have to balance things out with a song that will fit the story; a song that the characters would be

listening to or that would emerge from a radio. But you have to be OK with cheating from time to time. Meaning our story takes place in 72-73. But the Suzi Quatro song is '75. You have to be open if the song helps your story. I think that one, which is heard about 8 minutes in, tells the audience this is what the film's about. 'Our love is alive' and we're 'stumbling' into this thing and we're wandering into either a brick wall or a yellow brick road and we have no idea which.... You can't depend on music to tell your story. If you don't have the foundation of a strong script or the actors aren't delivering. Music is not going to save you. It will feel hollow. You can't make the mistake of using a song in lieu of respect for your characters.

**Speaking of music, Licorice Pizza is a record store chain that older Southern Californians remember fondly, but there are no references to it in the film. Did you have trepidation about using it?**

At a certain point, you realize that about .0001% of us know what it is. So there's a regional component that might be upset. But then I thought, well what does it do for me? It reminds me of my childhood which is kind of good enough. You reverse engineer some justification, meaning, well, she's kind of like licorice and he's kinda like pizza and they do *not* go together, but somehow it just kind of works. At a certain point, I felt like I had to go with something instinctual that felt right. Anything else seemed overly simplistic. I thought, 'Does this feel like the film?' Yes? Ok then do it.

**Read the full-length conversation with P.T. Anderson at LAWeekly.com. Licorice Pizza is in select theaters now. It goes nationwide on Dec. 25.**



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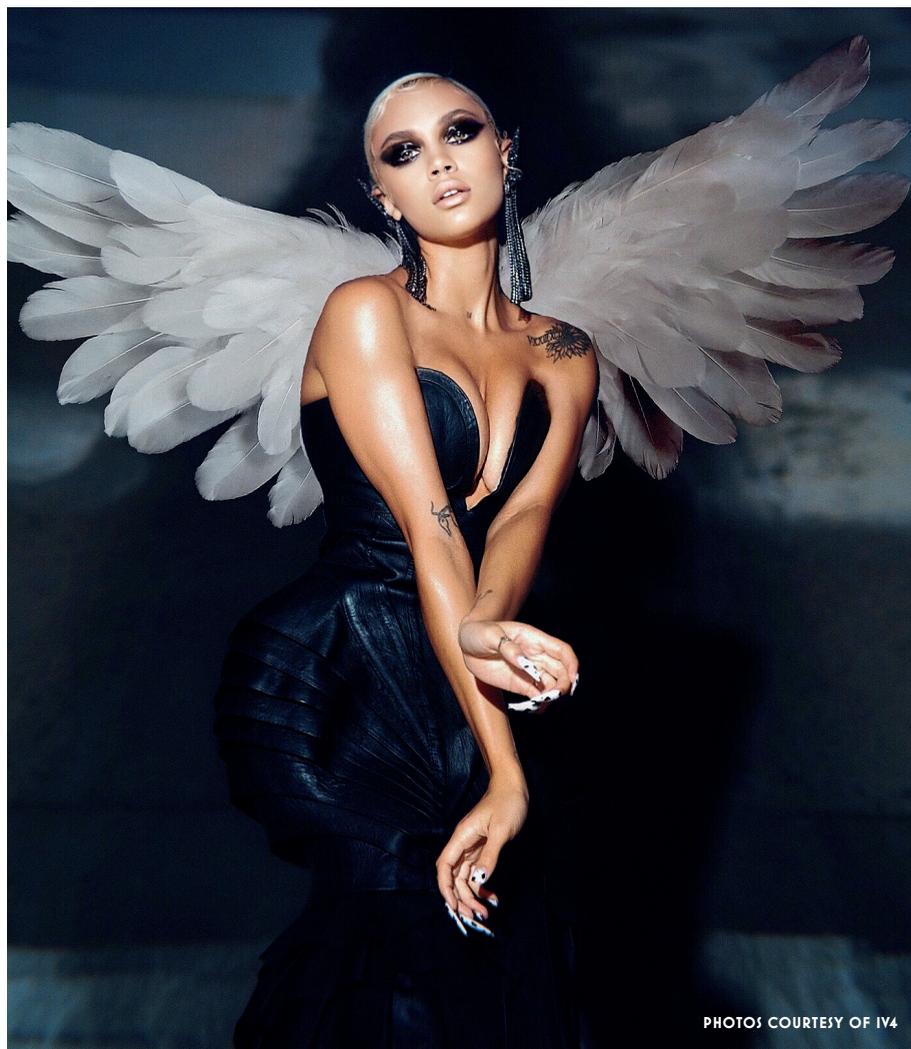
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# IV4 PUT A SPELL ON YOU

Vocalist and entrepreneur IV4 talks music and voodoo.

BY BRETT CALLWOOD



PHOTOS COURTESY OF IV4

L.A.-based artist IV4 has been singing for her entire life. In fact, she says, she practically came out of the womb singing and performing. She's laughing, but super-serious when she describes her passion for her music.

"I've always found ways to stay dedicated," she says. "My mother definitely supported that, working three jobs, making sure I could take pianist lessons and dance lessons every now and then. I moved myself out to New York, with a few hundred dollars in my pocket, and I started recording myself. Then I found a team in L.A. I guess the moment I realized it was all really

happening is when I moved myself to New York and then L.A., and then I'm out here talking to the Weeknd, who reached out to me first to say that he loves my music and wants to sign me."

Yep, a lot happened there. Ultimately though, she bounced between the nation's two entertainment hubs before the Weeknd discovered her.

"I'm broke as broke can be, living on a couch, making music that I'm thinking only I enjoy, and I've got people that are in this game for 10 years-plus telling me that they appreciate the music that I'm bringing," she says. "So that was a wake-up call. Labels reaching out to me,



and they've got artists on their roster that are 10-plus years in. I guess I see myself as an equal there. That settled it for me."

IV4 describes her sound as "alternative contemporary" – a sweet contradiction that makes sense to her. Very "of the times," but unafraid to throw a curveball. That makes sense when listening to the latest "Stroke" single and the forthcoming *Get Rich and Cry Trying* project.

"I feel like the title is pretty much where my head's at – get rich and cry trying," IV says. "It's just about the music that I was making, and the music I've been making that I feel like relates to the moods that I've been in. The different ways that I've had to hustle and explore different versions of myself to find who is IV. It's been an emotional rollercoaster – it's been a long three-year ride since I got out here to L.A. I'm still kicking ass and taking names. We're slowly elevating up, it's just a journey but it's a whole lot of fun and we're doing it."

IV4 has also done some modeling, but now she's focused on her music and her two businesses. For starters, she has a company called Naked Voodoo.

"I believe I started Naked Voodoo back in 2020, but it wasn't really a cultivated idea," she says. "I was making voodoo dolls for myself, and I posted one. I was making them for friends and people started wanting them more and more. COVID hit, and I sunk into that business. I have to make money somewhere else – I can't be out touring. And it kind of took off."

While the products are undeniably fun, it's not a kitschy thing – voodoo is a part of IV's culture.

"My family is West African and Haitian," she says. "It's something that is passed down, and then my mother is pagan and wiccan. She practices those as well. They're very earthy people. I always thought it was something I'd never get to share with anyone. There are a lot of people who are eager to learn, and I'm happy to share with them."

Her other business is a clothing line provocatively called IEatBoys.

"That is my passion project right now," she says. "I've been wanting to start a clothing line for a while. I've had so many samples of different things in my closet, waiting in the plastic. I still have so many things I want to drop, and

I'm excited with the project. That started 6-8 months ago. It was time. When I was younger, I didn't have money to buy a bunch of new clothes, so my mom would take me to Goodwill or I would get hand-me-downs from my family, or maybe go to a yard sale, and I would hand sew them together. My first drop was just bikinis, t-shirts, lighter cases and that was it. Just to see if there was going to be a fan base for this, if people would react to it. And they did, so I'm excited to start dropping sets and actual jackets, pants and all kinds of things. Making it unisex, and inclusive with all sizes."

IV says that there are challenges for a woman in business in 2021, but perks too. Notably, she says that she's underestimated in this male-dominated world and, while she shouldn't have to, she says that she makes it work for her.

"A lot of people see someone young, a woman, and being a person of color too it's difficult sometimes because it's a male-dominated industry in fashion and music," she says. "Sales in general. I've walked in places with my friends who don't do any of the things that I do, and people are eager to shake their hand thinking 'this is the reason you're here,' and I've been completely ignored. But the underestimation is also key. It makes you work harder, push harder – all the women and people of color I know work twice, three times as hard to get to the same position as someone not in that predicament would be. It makes me go harder, and it makes me a stronger person because I'm learning how to overcome these obstacles."

Looking ahead, there's plenty to look forward to from all of IV4's endeavors.

"For IEatBoys we're going to do a massive drop," she says. "I'm going to try to partner with some people. I don't want to say anything until it's final. For Naked Voodoo, I'm expanding the business. We're getting the website up. We're getting features and publicity on that. I'm excited to keep promoting and pushing that. With the music, I'm dropping my project at the top of the year. I've got some cool features, amazing visuals coming out, and some really cool collaborations."

We don't doubt it.



## CANNABIS

# THE WINTER ZALYMPIX KICKS OFF

The second edition of L.A.'s favorite new pot contest will feature 14 of California's best cannabis farms.

BY: JIMI DEVINE

Few things generated as much excitement in cannabis during the pandemic as Greenwolf's Zalympix, and the second and inaugural winter edition is looking to keep the ball rolling.

Throwing a pot contest and not looking like a buster can be tricky. A handful of folks have pulled it off over the years. Names like the High Times OGs that got the Cannabis Cup going in the first place, the Blakes with the Emerald Cup, Chalice, and the Legends of Hashish event that saw its inaugural edition on U.S. soil last week come to mind as great representations. It's fair to say that Zalympix carved a spot for Greenwolf on that list.

The results were awesome. The weed was great. As the world was slowly creeping back open, it gave the sesh-starved L.A. pot scene something to be excited about. While the cannabis world is popping again and probably 70% of the way to full steam compared to the first Zalympix, people are still plenty excited that round two has commenced.

The latest edition features 14 new faces competing for Zalympix glory with the ultimate goal of joining Zushi as the only two winners so far. Zushi beat out very reputable efforts from the likes of Alien Labs' Biskante, DEO Farms' Zoap, and other killers on their way to taking home the first prize.

In addition to a completely new lineup of con-

testants, one of the things we noticed was the move to two-gram samples from the previous half-eighth entries. In the process of making the entries larger, they needed to cut the contestants from 16 to 14 to



PHOTO BY JIMI DEVINE



keep it under the legal limit of one ounce. But you're still talking about 14 of the best cannabis cultivators in California and you get a little bit more of each one to enjoy. It's also still the same amount of weed overall as last time.

## The Contenders

While it was tough to match the star-studded lineup of the inaugural Zalympix, there are plenty of faces who have received reverent praise from us here at *L.A. Weekly*. We believe Blueprint had arguably the biggest launch of 2021 backed by its hyper elite flowers, again proven with a strong best-in-show at Hall of Flowers in Santa Rosa.

The Powerzzup team was featured in our 4/20 feature this year. That was the first time we got to see Fly and The 2090 Shit. It was an agonizing months-long wait for the pair to hit shelves but we expect Fly to be a contender here.

Last month we spoke with Chauncey Leopardi about his 20 years in cannabis. We're not surprised to see the Squintz in the mix. It was some of our favorite cannabis from MJ Biz Con in Las Vegas.

Here are all the entries with a few notes on the ones we've had the chance to sample from the box.

**Blueprint - Triple Lindy - 30.54% THC**

The Triple Lindy is the entry we were most familiar with going into the box. The competition batch was exactly the blend of fuel notes and

pine notes we were looking for with a great high. We expect it to do well.

**Squintz x Foreign Genetics - 23.55% THC**

**Money Trees - Yen - 31.73% THC**

**Powerzzup - Fly - 30% THC**

**Grandiflora - E85 - 30.91% THC**

**4Hunnid - Bompton Cherries - 30.12%**

The Bompton Cherries has the most wildly cherry cough syrup flavor and aroma we've seen in some time.

While not a first, it was a standout nose of the year for us that was so different from just about everything being grown at scale in California right now.

**Big AI's Exotics - LA Street Heat - 27.64%**

**Flamingo Farms - Slapz - 32.3%**

The Runtz x Grease Money blend had a unique palate from the rest of the pack. It was probably bred with hopes of making a lot of hash. Grease Monkey produces a lot of hash, but it's great smoke too and a worthy entry.

**Fiore - Pomelo Anderson - 24.62**

The Pomelo Anderson was some wild Fruity Loops heavy terpenes and an uplifting high with a light body to it. The most comparable flavor to it I've seen was the Caryophyllene Sunflower from LAPCG.

**Gooniez x Jelly Co - Dino Duck - 33.45%**

**Haupia x ShoppingCarts415 - 26.14%**

**Royal Budline - 23.09%**

**Shauncron - Zero Gravity - 26.08%**

**Ted's Budz Co - Uni - 30.99%**

## The THC Debate

One of the things we noticed is that more than half of the entries came in with a test result of 30% THC or over. We urge everyone not to put a lot of stick in those numbers when trying to determine the best. We even debated including them. But there is something to be said for people who can grow plant resins with that much pot in them. But we don't really understand completely as a consumer base how the THC percentage interacts with all the other stuff in great pot. So while it's worth looking at, lab results should never be the sole deciding factor of who has the best weed.

The judges have a month to get their scores in. Greenwolf will announce the winners in January.

# Are you a cigarette smoker?



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If you are a cigarette smoker, you may be eligible to participate in a research study on smoking at the University of Southern California's Health Science Campus.

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## LA WEEKLY Classifieds

### EMPLOYMENT & EDUCATION

Senior Database Administrator (El Segundo, CA). Resumes: HR, Stamps.com, Inc., 1990 E Grand Ave, El Segundo, CA 90245.

Mobile Programming LLC. in Agoura Hills, CA seeks Quality Engineers to test Salesforce CRM apps for QA. No. travl; no telecomm. Job duties are Proj-based & performed on long term assignments @ unanticipated sites w/i U.S. which may req. relo @ end of each proj. Mail resumes to: Attn: HR, 30300 Agoura Rd, Ste. B140, Agoura Hills, CA 91301

COMPUTER/MANAGEMENT Director of Software Engineering. Direct & oversee SW Engineering team to develop, release & maintain software apps. Reqs MS+3 yrs. exp. Mail resume: Attn: E.Bolanos/re: DSE, Traffic Management, Inc., 4900 Airport Plaza Dr., Ste 300, Long Beach, CA 90815.

ENGINEERING Lead Ops. Engineer. Job in Los Angeles, CA w/ 20% domestic travel. Lead QA processes. Conf: integrated sys. & perf. Sys. Validation testing. Dev. & design elect. eng. sys. Interfaces. Req: exper. w/ CAN BUS, Serial, GPIO, J1708, RS232, Ethernet/Wifi routing, elect. hardware & embedded environ CAD drawing skills, wired & wireless TCP/IP networks, networking, router, gateways & firewalls. Apply: mail CV & cvr. ltr. to: GMV Synchromatics, 523 W 6th St., Ste. 444, Los Angeles, CA 90014.

ServiceTitan, Inc. seeks Software Engineer in Glendale, CA 4 creatng & maintng clnt-sid apps 4 mble & dsktp prdcts. Telecom is avail 4 ths pos. Snd Resume to [rmclaughlin@servicetitan.com](mailto:rmclaughlin@servicetitan.com) REF#SE102021

Business Intelligence Product Lead (Live Nation Worldwide, Inc., Hollywood, CA): Establish, maintain, and prioritize Business Intelligence development backlog. Send Resumes to: John Burkle, Live Nation Worldwide, Inc., 7060 Hollywood Boulevard, Floor 2, Hollywood, CA 90028

COMPUTER/MANAGEMENT Director of Software Engineering. Direct & oversee SW Engineering team to develop, release & maintain software apps. Reqs MS+3 yrs. exp. Mail resume: Attn: E.Bolanos/re: DSE, Traffic Management, Inc., 4900 Airport Plaza Dr., Ste 300, Long Beach, CA 90815.

L.A. Care Health Plan in Los Angeles, CA seeks PL/SQL Developer III to work on the architecture, implementation & support of enterprise-wide applications. Req.: Bachelor's degree or foreign equiv. in Computer Science, Engineering or related field & 5 yrs. exp. in job or in a technical role creating & maintaining software applications or a Master's & 3 yrs. exp. as stated. Submit resume to [jtorres@lacare.org](mailto:jtorres@lacare.org) and reference job title.

Motor Vehicle Software Corporation (dba Vitu) seeks qualified Sr Software Engineers (mult pos) in Agoura Hills, CA to lead teams (5-7 engs) to dvp & impl s/w for Reg & Title Info Crp. Reqs MS+3 yrs or BS+5 yrs. For full job reqs & how to apply, see [www.vitu.com/careers](http://www.vitu.com/careers)

Architectural Designer (Job Site: L.A., CA), PQNK, Inc. B.A. req'd. Send resume to 448 S. Hill St. #408 L.A., CA 90013

L.A. Care Health Plan seeks SQL Server Database Administrator in Los Angeles, California to provide oversight in all aspects of SQL Server database system design, implementation, troubleshooting, and administration. Req's Bachelor's degree or foreign education equivalent in CS, IT, Engineering or related field and 5 years of experience. Resumes to [jtorres@lacare.org](mailto:jtorres@lacare.org) and reference job title.

Software Engineer III for Live Nation Worldwide, Inc. in Hollywood, CA to develop a core set of next generation high-volume Java-based applications while creatively pushing the envelope using cutting edge technologies. Requires: Bachelor's degree in computer science or related field (willing to accept foreign education equivalent) plus four years of experience in Java-based software development or, alternatively, a master's degree and two years of experience as stated above. Submit resume to Live Nation Worldwide, Inc., John Burkle, 7060 Hollywood Boulevard, Hollywood, California 90028. Reference Position Number: 466

SAP Business One Analyst (Softengine, Inc., Woodland Hills, CA): Analyze customer requirements and successfully facilitate SAP Business One implementations. Send resume to: Softengine, Inc., 21800 Oxnard St., Ste 1060, Woodland Hills, CA, 91367

Web Designer: Design & categorize co.'s website interface. Design mktg. & promotional mktg. for existing or potential customers. Bachelor's deg. in Web Design or Graphic Design is req'd. Send resume to Happy HHA Inc., 650 W Duarte Rd., Ste. 402, Arcadia, CA 91007

Software Tester Trak Machine Tools (Jobsite: Rancho Dominguez, CA) seeks a Software Tester to execute all levels of testing; reproduce & analyze CRT defects. Mail resume & ad: Personnel Administrator, Trak Machine Tools, 2615 Homestead Place, Rancho Dominguez, CA 90220

Accounting Assoc.: Analyze data, prepare financial reports, and assist tax returns. BS Accounting req'd. Worksite: Los Angeles, CA 90010. Send resume to Min S. Kim, CPA, A Professional Cor, 131 N. El Molino Ave, Ste 320, Pasadena, CA 91101

Senior Associate, Private Company Services (Mult. Pos.), PricewaterhouseCoopers LLP, Los Angeles, CA. Help pvt co. with a range of bus. adv. needs to help improve their opt'l efficiency. Req. Bach's deg or foreign equiv. in Acct, Bus Admin or rel. + 3 yrs rel. work exp.; OR a Master's deg or foreign equiv. in Acct, Bus Admin or rel. + 1 yrs rel. exp. Travel up to 20% req. Apply by mail, referencing Job Code CA3187, Attn: HR SSC/Talent Management, 4040 W. Boy Scout Blvd, Tampa, FL 33607.

Software Architect (Science 37 Inc, Los Angeles, CA): Lead technical designs, prototypes, and proof of concepts. Apply online: [www.science37.com/Careers?gh\\_jid=3648559](http://www.science37.com/Careers?gh_jid=3648559)

Sr Engineer, Test & Validation - ARINC Inc. d/b/a Collins Aerospace (Los Angeles, CA). Measure, analyze & calibrate equipment & processes to ensure quality. Ensure systems perform according to necessary specs. Establish validation standards & develop testing protocols. Up to 25% travel to U.S. West Coast project locations req'd. Must have at least master's degree or equivalent in Comp Sci or related field & 3 yrs exp in a Software or Test Eng'g position OR bachelor's degree or equivalent & 5 yrs progressive exp. Must have 3 yrs exp w/ Linux operating system; DevOps; Front End Programming; software integration & acceptance testing; & Back-End programming. Apply at [jobs.collinsaerospace.com](http://jobs.collinsaerospace.com) Keyword/Req ID 01488164.

BlueOwl (San Francisco, CA) seeks Product Owner-Insurance to provide support to the company's P&C insur. policy, billing, & finance op/s through software solution work, workflow creation, & training developmnt & prod. support. Occ. US travel. Option to work remotely w/required travel to San Francisco, CA HQ at least 3 times/quarter. Apply at <https://boards.greenhouse.io/blueowl>, Job ID: Product Owner-Insurance

BlueOwl (San Francisco, CA) seeks Lead Business Analyst-Insurance Claims to work in collaboration w/ leadership teams & key stakeholders to understand, analyze & communicate product vision & req/s. US travel. Option to work remotely w/required travel to the San Francisco, CA HQ on as needed basis. Apply at <https://boards.greenhouse.io/blueowl>, Job ID: Lead Business Analyst-Insurance Claims



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# LA WEEKLY Classifieds

## LEGAL NOTICES

1. Summons: SUMMONS (Family Law) NOTICE TO RESPONDENT MICAH DAVONTE WILSON, YOU HAVE BEEN SUED. Petitioner's name is: ALEKSANDRA SIEPIELSKA WILSON. CASE NUMBER 21STFL09441. You have 30 calendar days after this summons and Petition are served on you to file a Response (form FL-120) at the court and have a copy served on the Petitioner. A letter, phone call, or court appearance will not protect you. If you do not file your written Response on time, the court may make orders affecting your marriage or domestic partnership, your property and custody of your children. You may be ordered to pay support and attorney fees and costs. For legal advice, contact a lawyer immediately. Get help finding a lawyer at the California Courts Online Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), at the California Legal Services Website ([www.lawhelpca.org](http://www.lawhelpca.org)), or by contacting your local county bar association.

NOTICE-RESTRICING ORDERS ARE ON PAGE 2: These restraining orders are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. They are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. FEE WAIVER: If you cannot pay the filing fee, ask the clerk for a fee waiver form. The court may order you to pay all or part of the fees and costs that the court waived for you or the other party. The name and address of the court are: Stanley Mosk Courthouse, Superior Court of California, County of Los Angeles, 114 N. Hill Street, Los Angeles, CA 90012. The name, address, and telephone number of the Petitioner's attorney, or the Petitioner without an attorney, are: JORGE A. VELASCO, KERMSCH & PALETZ LLP, 12711 Ventura Blvd., Suite 200, Studio City, CA 91604, phone: (818) 478-1043, Dated: August 18, 2021. Clerk: Ratsiha Washington. NOTICE TO PERSON SERVED: You are served as an individual: August 18, 2021. Publishing: (10/15, 10/22, 10/29, 11/05/21). LA WEEKLY STANDARD FAMILY LAW RESTRAINING ORDERS: Starting immediately, you and your spouse or domestic partner are restrained from: 1. removing the minor children of the parties from the state or applying for a new or replacement passport for those minor children without the prior written consent of the other party or an order of the court; 2. cashing, borrowing against, cancelling, transferring, disposing of, or changing the beneficiaries of any insurance or other coverage, including life, health, automobile, and disability, held for the benefit of the parties and their minor children; 3. transferring, encumbering, hypothecating, concealing, or in any way disposing of any property, real or personal, whether community, quasi community, or separate, without the written consent of the other party or an order of the court, except in



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the usual course of business or for the necessities of life; and 4. creating a nonprobate transfer or modifying a nonprobate transfer in a manner that affects the disposition of property subject to the transfer, without the written consent of the other party or an order of the court. Before revocation of a nonprobate transfer can take effect or a right of survivorship to property can be eliminated, notice of the change must be filed and served on the other party. You must notify each other of any proposed extraordinary expenditures at least five business days prior to incurring these extraordinary expenditures and account to the court for all extraordinary expenditures made after these restraining orders are effective. However, you may use community property, quasi-community property, or your own separate property to pay an attorney to help you or to pay court costs.

2. FL-100: FL-100 Petition for Dissolution of Marriage. 1) Legal relationship: we are married. 2) Residency requirements: Petitioner has been a resident of this state for at least six months and of this county for at least three months immediately preceding the filing of the Petition. 3) Statistical facts: Date of Marriage - February 14, 2019. Date of Separation February 14, 2020. 2. Time from date of marriage to date of separation - 1 Years, 0 Months. 4) Minor children: There are no minor children. Petitioner requests that the court make the following orders: 5) Divorce of the marriage based on irreconcilable differences. 8) Spousal or Domestic Partner Support. Terminate (end) the court's ability to award support to Petitioner and Respondent. 9) Separate property. There are no such assets or debts that I know of to be confirmed by the court. 10) Community and Quasi-Community Property. There are no such assets or debts that I know of to be confirmed by the court. 11) Other Requests. Petitioner's former name be restored to: Aleksandra Siepielska. Signed, August 17, 2021 by Aleksandra Siepielska Wilson and Jorge A. Velasco.

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 21CHCP00384**  
**PETITION OF RICHARD MICHAEL BOZZO FOR CHANGE OF NAME**  
**To All Interested Persons:**

**1. Petitioner: RICHARD MICHAEL BOZZO filed a petition with this court for a decree changing names as follows: Present name: RICHARD MICHAEL BOZZO to proposed name: RICHARD VASTANO**  
**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: December 22nd 2021**  
**Time: 8:30am Dept: F47**  
**The address of the court is: SUPERIOR COURT OF CALIFORNIA, County of Los Angeles North Valley District 9425 Penfield Avenue. 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: 10/22/21. Judge David B. Gelfound Judge of the Superior Court.

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 21STCP02849**  
**PETITION OF Lorenzo De Leon FOR CHANGE OF NAME**  
**To All Interested Persons:**  
**1. Petitioner: Lorenzo De Leon filed a petition with this court for a decree changing names as follows: Present name: Lorenzo De Leon to proposed name: Juan Alonso Angulo Vasquez**  
**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: December 20th 2021**  
**Time: 10:30am Dept: C**  
**Room: 312. The address of the court is: SUPERIOR COURT OF CALIFORNIA, County of Los Angeles Norwalk Courthouse 12720 Norwalk Blvd. Norwalk, CA 90650. 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: 10/20/21. Judge Margaret M. Bernal Judge of the Superior Court.

FICTITIOUS BUSINESS STATEMENT 2021047103  
The following person(s) are doing business as:  
1. WRAPPED WITH MOLOVE  
2. MOLOVE 3. LA APPAREL SERVICES  
Street address: 850 S. BROADWAY ST SUITE 606 LOS ANGELES CA 90014.  
MAILING ADDRESS: 1802 SOUTH COCHRAN AVE LOS ANGELES CA 90019.  
Articles of Incorporation or Organization Number: AI #ON 201600510094  
REGISTERED OWNER(S): 1. MK APPAREL INDUSTRIES LLC 1802 SOUTH COCHRAN AVE. LOS ANGELES, CA 90019. This business is conducted by an LLC. The date registrant started to transact business under the fictitious business name or names listed above: N/A.  
NOTICE - IN ACCORDANCE WITH SUBDIVISION (A) OF SECTION 17920, A FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE I WAS FILED IN THE OFFICE OF THE COUNTY CLERK, EXCEPT, AS PROVIDED IN SUBDIVISION (b) OF SECTION 17920, WHERE IT EXPIRES 40 DAYS AFTER ANY CHANGE IN THE FACTS SET FORTH IN THE STATEMENT PURSUANT TO SECTION 17913 OTHER THAN A CHANGE IN RESIDENCE ADDRESS OF A REGISTERED OWNER. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED BEFORE THE EXPIRATION. EFFECTIVE JANUARY 1, 2014, THE FICTITIOUS BUSINESS NAME STATEMENT MUST BE ACCOMPANIED BY THE AFFIDAVIT OF IDENTITY FORM. THE FILING OF THIS STATEMENT does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14411 et seq., Business and Professions Code.) Publish 11/26, 12/03, 12/10, 12/17/21. LA Weekly

## REAL ESTATE

ROOM FOR RENT  
2116 Portland Street.  
Bedroom with private bathroom. Rent is \$1,100/month, Wifi, A/C and all utilities included. Close to USC and downtown.  
**(213) 215-1350**

Homes Needed  
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No Problem  
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# LA WEEKLY Bulletin

**Injured at work?  
Workers Comp Law Firm  
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For a FREE consultation, please call  
310-664-9000 x 101 or text 310-849-5679  
Website : [www.workinjuryhelp.com](http://www.workinjuryhelp.com)

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

*Thank you Saint Jude, Saint of the Impossible, EC*

## SECURITY GUARDS NEEDED

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

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



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## LIVE-IN DOMESTIC COUPLE

Looking for a legal, honest, vaccinated, energetic live-in proactive couple in WLA area (2 acres, 3 adults, animals, informal lifestyle). Job requirements: housekeeping, handy person skills, cooking, chauffeuring, and car maintenance. English speaking, non-smoking, and experienced with solid references.

Work 5 days a week. Tue-Sat, competitive salary + benefits.  
Serious inquiries only please. Please send resume or work history and qualifications to April at [amarkresumes@gmail.com](mailto:amarkresumes@gmail.com).