A Conversation with Kelly Marie Tran • Seth Rogen and Michael Mohr talk Houseplant's launch • The Truth in Photography project

NIVA and NITO have taken on Congress and they’re not done yet

By Brett Callwood

Can Our Stages Be Saved?
The Rebuild SoCal Partnership (RSCP) consists of 2,750 contractors throughout Southern California that represent more than 90,000 union workers. RSCP is dedicated to working with elected officials and educating the public on the continued need for essential infrastructure funding, including airports, bridges, ports, rail, roads, and water projects.

Now you can keep updated on construction projects and learn how they impact your community and affect your daily life. Tune in to the new podcast, The Rebuild SoCal Zone Podcast.
A year has passed since the start of the COVID-19 pandemic and subsequent lockdown and, despite the tantalizing promise of mass vaccinations, there still doesn’t seem to be an end in sight. It’s been much-publicized, the lockdown has been absolutely necessary, but let’s be honest – this has been brutal.

At the time of writing, the number of Americans that have died of COVID has crossed 513,000. We still don’t know how to keep our most vulnerable safe, and we have no idea when schools will fully open. So in some respects, discussing music, concerts and venues seems frivolous.

That’s a little short-sighted though. Thousands of people are employed by independent venues in the United States, businesses that have had their stream of income ripped away from them. Unlike restaurants and stores, there is no “delivery” option for venues, no giant umbrella corporations – they’ve just been left out there on their own.

With that clear, individuals did their best to grasp their own fate and do something, and so many venues that went under as we were struggling to get this emergency relief. That part of it was sad. But also, I should let you know that nobody has seen a penny of it yet. The Small Business Administration is going to be administering the grant fund, and they’re still working on the rules and regulations, and the application form. I suppose, because they haven’t done anything quite like this, it takes time for it to get formulated and come to fruition. We’re working in good faith that it’s going to, but in the meantime, it’s just not happening fast enough, and the threat of going out of business is ever present.

The Whisky, like many other venues, has been hosting livestreamed concerts but that does little to replace fully attended shows. Mikeal Maglieri, president at the Whisky A Go-Go and Rainbow Bar & Grill, says that the threat of going out of business is ever present.

So we’ve heard February, we’ve heard March, we’ve heard April. April would be absolutely devastating. The shutdown doesn’t mean that the bills stop. Rent is due, utilities are due, mortgage, taxes, insurance, licenses, all of that stuff. You know when it’ll feel good? It’ll feel good when I know that money is starting to flow into the accounts that will help keep these venues alive.

In the meantime, NIV A has done all it can to raise funds, with companies such as Jägermeister donating large amounts.

“We’ve gotten timelines from different offices within the FDA, because the Small Business Administration has got, I guess you’d call it the National and the Federal office, but they also have offices in each state,” Schaefer says. “So we’ve heard February, we’ve heard March, we’ve heard April. April would be absolutely devastating. The shutdown doesn’t mean that the bills stop. Rent is due, utilities are due, mortgage, taxes, insurance, licenses, all of that stuff. You know when it’ll feel good? It’ll feel good when I know that money is starting to flow into the accounts that will help keep these venues alive.”

In the meantime, NIV A has done all it can to raise funds, with companies such as Jägermeister donating large amounts.

“The donations through Jägermeister [$1 million] mean so much, and we’re continuing to raise money with the NIVA emergency relief fund in order to help the venues that are at the most risk while we await federal funding to come, to help them,” Schaefer says. “We have so far distributed $3 million in grants to more than 150 recipients that are independent venues or promoters. While that sounds fantastic, and it is, the need is so great that we’re still trying to raise money because, when we opened up the application process, we got requests for a total of $14 million and we only had $3 million. So we’re continuing on that path. We’re also waiting with great anticipation as the Small Business Administration starts to ready itself to be able to accept applications.”

As Schaefer says, though, for many venues it’s just not happening fast enough, and the threat of going out of business is ever present. Mikeal Maglieri, president at the Whisky A Go-Go and Rainbow Bar & Grill, says that the Small Business Administration Grant will help tremendously but there’s too much uncertainty for it to quell fears just yet.

“There is so much red tape and applications are not even available, and after reading into everything I really don’t feel there is enough funding to support all the venues that are eligible so it’s going to be a rat race with a lot of upset venues,” Maglieri says. “I hope I’m wrong but it’s not looking good and I’ve given up on counting on it.”

The Whisky, like many other venues, has been hosting livestreamed concerts but that does little to replace fully attended shows.

“We’re not coping at all, this is a mess,” Maglieri says. “I’ve rescheduled everything so many times with no hope in sight. We have been doing livestreamed concerts which doesn’t nearly fill the void of physical con-
certs. In addition, I can't put anything on the books for the future due to the uncertainty of being able to open.”

Alex Hernandez, owner of Alex's Bar in Long Beach, says that the passing of the Shuttered Venue Operator Grant is a much-needed positive during dark times.

“With all the debt we have accumulated, it is the only way we can attempt to move forward,” he says. “I think we are all running on fumes as we near the year mark of being shut down. ... It has been a very difficult time. My mental state of mind was in a dark place but thankfully the support of my wife, family and friends has made me feel hopeful again. We have taken advantage of every grant, PPE loan, and offer out there. Online merch sales and our drive-thru liquor store gave a few staff members the opportunity to come back and at least get some sort of income.”

Working closely with NIVA is the National Independent Talent Organization (NITO), composed of over 100 independent booking agencies and over 140 independent management companies. CFO Tom Chauncey says that NITO came together as members were trying to figure things out.

“At the time nobody knew the length of what the pandemic would look like,” Chauncey says. “We thought it would be over fairly quickly. So we came together to assess where our business was at, the immediate next steps would be because of the pandemic. But I think we then realized that when we understood the length of it better as it was getting longer and longer, then we started to shift into a more politically active organization. That's where the majority of our efforts have been, trying to come together as a political voice, and here we are.”

The members of NITO, as with NIVA, see the passing of the Shuttered Venue Operator Grant as a huge victory, but they're not waiting around for the money to be dispersed.

“One of the things that we've started is an initiative to attempt to help get out the vaccines quicker,” says secretary Wayne Forte. “The vaccines at the moment really aren't available everywhere. We thought we had a 20 million vaccine surplus, but it turns out we haven't. So they say they'll be getting out 10 million a week for the next several weeks or longer. One of the things we did within the live entertainment industry is a few of us got together, and a letter went to the president offering the venues and sites. It's snowballed. They got back and said they need a couple of weeks to get themselves together, the vaccination taskforce. We've gotten a positive response.”

In addition, there’s the real concern that when things do start to open up, they’ll initially be very different. Capacities are likely to be reduced to aid necessary social distancing, masks should be compulsory, hand sanitizer stations everywhere – all vital stuff but difficult to manage.

“We all represent successful and vibrant businesses,” says NITO president Frank Riley. “This money coming from the government is a bridge to get us to a place where we can resume our jobs, employ our people and get back to work. That's what the vaccine represents to us. It's generally assumed that, if there's limited capacities in venues, that full touring will not be possible. We all live on margins.”

Schaefer says that the members of NIVA are looking to the CDC for guidelines on how to eventually open safely.

“It has to obviously be science-based because that's the only thing a germ pays attention to, the science,” she says. “Our members are going to want to do it right, because they want people to want to come for fun and be safe. Everybody is I'm sure in different states of looking at what they might be able to do differently, but it's still so premature. It sounds odd to say that almost ten months in, but it is. So much of it will be dependent on vaccinations, as well. But we've got a reopening committee that is looking at everything you could possibly look at, knowing that you can't make any recommendations yet.”

What we do know is that music venues are critical to local business. One study found that, for every dollar spent on a concert ticket, $12 are spent in local businesses such as bars and restaurants. So sure, live entertainment isn’t a priority right now but, long term, the venues’ survival benefits everyone.
THEME PARKS AND STADIUMS TO REOPEN AT A LIMITED CAPACITY

With COVID-19 cases decreasing in L.A. County, theme parks, stadiums and outdoor venues may soon qualify for reopening under California’s latest “Blueprint for a Safer Economy” guidelines.

BY ISAI ROCHA

California’s updated COVID-19 reopening guide will allow for theme parks and stadiums within “Red Tier” counties to reopen starting April 1.

Once a California county is in the Red Tier in the “Blueprint For a Safer Economy” guidelines, health officials will allow amusement parks such as Disneyland and Knott’s Berry Farm to reopen at 15% capacity — still maintaining restrictions on indoor dining and attractions within the parks.

Outdoor sport stadiums will be allowed to open at 20% capacity in the Red Tier, and can increase to 33% capacity if the county enters the less restrictive “Orange Tier.”

These entertainment venues will only be open to California residents under the new guidance.

The four color-coded tiers have been used by California counties as a guide for tracking infection rates and deciding what sectors may be open for the public.

Dodgers President and CEO Stan Kasten made a statement on the reopenings, saying:

“Like the governor, we’re optimistic that California will continue to make progress in the fight against COVID-19 and that we can safely host fans to start the season. Safety is paramount and the Dodgers continue to work with local officials and Major League Baseball to finalize protocols to protect players, fans and staff.”

Both Orange County and Los Angeles County remain in the most restrictive “Purple Tier” but have been within percentage points away from moving down to the Red Tier.

Neighboring Orange County expects eligibility to reopen by March 16, according to Irvine Weekly, as COVID-19 cases continue to lower. Knott’s Berry Farm had its doors open for food-based events, and Disneyland had its Downtown Area open for shoppers and diners, to a limited extent.

L.A. County-based Six Flags Magic Mountain announced in February that it would be opening its rides in spring 2021, which was premature to the state’s announcement.

“Our guests and team members are ready for the return of fun and signature Six Flags thrills in 2021,” Senior Vice President of Six Flags Park Operations, Bonnie Weber, said.

Last year, we set the standard for operating our parks safely, and entertained millions of guests in adherence to government, and CDC health guidelines at 21 of our 26 parks. We offered a local and outdoor entertainment venue spanning dozens to hundreds of acres where families and friends could safely spend time together.

We kept our guests and team members safe by requiring masks to be worn in the parks, providing contactless temperature and security screenings, enhancing our cleaning and sanitization measures, and closely monitoring attendance throughout operating hours in order to maintain proper social distancing. Now we are hiring and preparing to reopen every Six Flags park in our system as we continue to work with state and government officials to set firm reopening dates for our parks in California, Illinois, Massachusetts, Mexico City, and Canada.”

©2020 Automobile Club of Southern California. All Rights Reserved.
California Loosens Its Reopening Guidelines

Gov. Gavin Newsom announced that the reopening tiers would loosen its restrictions as efforts to get the “hardest-hit communities” vaccinated would see 40% of the state’s vaccines go toward areas with higher COVID-19 transmission.

L.A. Public Health addressed new reopening guideline requirements for L.A. County to move from the most restrictive “purple tier,” down to the “red tier” and eventually the orange and yellow tiers.

The first requirement will be for California to vaccinate more than 2 million people in communities with lower scores in the “Healthy Places Index,” including cities in L.A. County.

The state anticipates reaching this goal by the end of the week, which would put L.A. County in position to loosen restrictions within 48 hours of the announcement.

The new guidelines have more leeway, allowing for 10 positive cases per 100,000 residents instead of seven, a mark that L.A. County would already achieve, as soon as the state hits its 2 million vaccinations in hard-hit communities.

While we do not know all the sectors L.A. County would reopen in the red tier, other counties in California have seen indoor fitness centers and limited-capacity indoor dining.

We also know that L.A. County school districts would qualify to allow grades 7-12 to return to in-person instruction, with grades TK-6 already being eligible for a limited return.

If the state vaccinates up to 4 million individuals in the pin-pointed highest-risk areas, L.A. County would need to average less than six cases of COVID-19 per 100,000 for the orange tier and less than two cases to reach the yellow tier.

Fully Vaccinated Americans May Gather in Small Groups

The CDC’s latest COVID-19 guidance allows fully vaccinated Americans to gather in the same household without masks or social distancing.

The same guidance applies for gathering with unvaccinated low-risk people such as children, or those with COVID-19 antibodies.

Those who have received two doses of either the Pfizer or Moderna vaccine, or a single dose of Johnson & Johnson’s vaccine are considered fully vaccinated. By CDC recommended, fully vaccinated individuals must also wait two weeks after their final dose to take the guidelines into consideration.

“With more and more people vaccinated each day, we are starting to turn a corner,” CDC Director Dr. Rochelle Walensky said Monday. “We know that people want to get vaccinated so they can get back to doing the things they enjoy with the people they love.”

This new guidance applies to small gatherings and the CDC still recommends that fully vaccinated people not gather in large groups. They should also avoid people at high-risk of contracting the COVID-19 virus, wear masks in public and abide by social distancing guidelines.

Further CDC advisement on Monday asked that vaccinated people get tested for COVID-19 when feeling symptoms. While the vaccine has been highly effective against severe symptoms, hospitalizations and deaths, it is still possible to contract the virus in a lesser severity.

The CDC expects to allow more activities for vaccinated individuals when COVID-19 cases decrease and higher vaccination rates occur.
Introducing the first Southeast Asian princess to Disney audiences, *Raya and the Last Dragon* melds visually stunning computer-generated animation with a new tale of female empowerment, just in time for International Women’s Day.

The movie was directed by Don Hall and Carlos Lopez Estrada, co-directed by Paul Briggs and John Ripa, and stars Kelly Marie Tran as the voice of Raya and Awkwafina as the voice of Sisu, the dragon. The voice cast also includes other iconic Asian stars in lead roles.

Available on Disney+ and in select theaters Friday, the film is set to position Tran as a much-needed role model on screen and off. With many Asian communities facing racism in 2021 due to the coronavirus and the historical lack of Asian representation in Hollywood, the actress – whose parents were refugees from Vietnam and fled following the Vietnam War – is not only stepping up to showcase her acting talents, but taking a stand against online bullying as well.

The Southern California native – who is best known for her role as Rebel fighter Rose Tico in the *Star Wars* films, *The Last Jedi* and *The Rise of Skywalker* – faced an inundation of racist and body shaming online attacks following her appearances in the blockbusters, and in 2018, she took a bold step by deleting her Instagram bio and posts, leaving only the phrase: ‘Afraid, but doing it anyway.’ These words echo the heart and soul of *Raya and the Last Dragon*’s themes of trust, forgiveness and resilience. We spoke with Tran about this and more in advance of her big Disney debut.

**L.A. WEEKLY:** How does it feel to voice Disney’s first Southeast Asian princess?

**KELLY MARIE TRAN:** It feels insane. I grew up really loving Disney animated movies and wishing to be part of them and wishing to exist in those magical worlds in which those characters inhabited, never knowing that it would ever become a reality. So, now to be here and to be part of this movie feels like a miracle. Yeah, it’s crazy.

**Looking back to your experiences with bullying and racism when you were starring in *Star Wars*, how did you deal with that negativity? And do you feel differently about the reactions that you’ve gotten from Raya so far?**

Yeah, I think that experience really taught me a lot. I think that now, looking back, I can honestly say that I’m really proud of the ways that I showed up for myself and that I took time away to really process what was happening and then to now be in a place where I really just look at all of that differently.

The wonderful thing is that there is sort of this celebration of being able to move on from that and then to be part of *Raya*, which feels like such a celebration of all the things I was told I shouldn’t celebrate. So, yeah, it feels a little bit like a rebellion in a beautiful way, to tie it all together.

**What do you think *Raya and the Last Dragon* means for Asian representation in Hollywood, and are things changing?**

I think it means a lot. I mean, I think if we just look at the cast of this movie and you have Gemma Chan, Awkwafina, Sandra Oh, Daniel Dae Kim, Benedict Wong, the list just goes on and on. All of these people who in their own right are breaking barriers every day just by existing and working in this world that historically has not made a lot of room for people of Asian descent.

So, yeah, this movie means a lot to me. I hope that people watching it are able to sort of see themselves in ways that they might not have seen themselves before, depicted in a movie of this genre and at this global scale. I’m really excited to share it with the world.

**What was it like to work with your fellow cast members and do you have a favorite cast moment?**

I love everyone in this cast, and I again will repeat that I just have looked up to so many of them for so long. Unfortunately, when we were filming the movie, we were all sort of doing it in isolation. So, we didn’t really get to interact with each other too much. But I think my favorite moment of all of us together thus far was just being able to do the cast screening together and celebrate that together on Zoom. But still technically together through our screens. It was really cool to hear everyone talking about how important it’s been for them to be able to be part of this experience. It’s meant a lot to me.

**What do you think the central takeaway of the movie is?**

I think that what I want to take away from it and what I hope everyone else takes away from it, is that *Raya* is a character who definitively believes and has experiences to support the idea that the world is broken and it’s a scary place. And yet, despite knowing that, she becomes this character who’s willing to risk everything, to fight for a world that’s better than the one that she currently exists in without even recognizing or even knowing if that world is even possible.

I think for me and I think for a lot of people, we have this sort of yearning inside of us to be part of a world that’s better than the one we’re living in, like we know that there’s something wrong with where we are today and to be able to see Raya go through that journey of recognizing that even when it feels hopeless, it’s worth fighting for. That’s something that I definitely want to take away. I think it’s something that I hope that people take away from this movie as well.

**Considering the theme of redemption, do you think it’s a good example for kids to learn about?**

Yes, absolutely. I think that no matter who you are, no matter where you’re from, you’re going to experience moments in life that are painful and that are hard to go through. If we can recognize that pain is real and valid, but that it’s not forever and that even when we are in our darkest moments, there’s still hope and we can pull ourselves out of that and our communities can help pull us out of that, I think that’s really important. Gosh, it’s something that I need to remind myself of as a fully grown adult.

*Raya and the Last Dragon* available on Disney+ as a Premier Access title (and screen in select theaters) March 5. The Premier Access title costs $30 with a pre-existing subscription of the service. It will be available to all Disney+ members at no additional cost on June 4.
THE TRUTH IN PHOTOGRAPHY PROJECT IS ASKING BIG QUESTIONS

A new website archive and public storytelling project examines the truthiness of images

BY SHANA NYS DAMBROT

Truth in photography is a myth. Photography is a fictive medium.” This is the opening salvo from Truth In Photography, org, a written message from Chris Boot, the Executive Director of the landmark Aperture Foundation, and a principal at the new web-based narrative photo archive.

“Photography’s power surely rests,” he continues, “not on an aspirational standard of objectivity, but rather, in “how it triggers our imaginations, and shapes our perceptions and points of view.” From the quest for “perfect” tourist shots, family portraits designed to serve the happy-home brand, or photojournalism – which, while not necessarily interested in idealization, may instead be aimed at poignant storytelling or evocation of the horrors of war and famine – photography exists in the context of subjective decisions. Where the photographer chooses to physically be, where within the scene to stand, and in what direction to cast their gaze and their lens; which details to focus on or what to crop out of an image and why (even aesthetic choices have narrative consequences); which frames from a roll to print and share; and even whether to work in color in service of realism and emotion or in black and white per conventions of reportage and conventional ideas of gravitas – all of these are choices made by the photographer, and these are just some of the ways in which “truth” can be both manipulated and amplified.

Of course, stark images of actual events – from Lewis Hine’s haunting pictures of child laborers, to Nick Ut’s singular “napalm girl” photo that is largely credited with turning public opinion against the Vietnam War, to the video of George Floyd’s murder in 2020 – do obviously carry the gravitational pull of reality. What the thoughtful editorial text and powerful portfolio selections on the site – both their foundational exemplars and the quarterly themed releases – make clear is that it’s not so much that photography is unreliable, but rather that perhaps ideas about truth and lies are not even the right questions to be asking. Let us assume, as they posit, that if it is all fiction to varying degrees, the right question is instead, how well does this image serve to communicate the truth, truthfully, including not only the factual events but the photographer’s skills at directing the narrative.

An interactive project committed to presenting multiple points of view and encouraging a wider discourse, the Truth In Photography project features diverse and eclectic contributions of curators, photographers, critics, and historians, as well as vernacular photography, photojournalism, and fine art. Undertaken in collaboration with Magnum Photos, Aperture Foundation, and International Center of Photography, the launch also marks the 35th year of Documentary Arts, a non-profit organization founded in 1985 to broaden public knowledge and appreciation of the arts of diverse cultures in all media.

Truth in Photography will be updated quarterly, beginning with the new Winter 2021 which comes in three themed sections. Looking for Truth in a Digital Age includes photo essays on the U.S.-Mexico border, including historical, contemporary, professional, and flickr-sourced content; The Ethics of Truth starts with renowned photographer Susan Meiselas speaking broadly about the moral responsibilities of documenting and engaging with history, the 1863 Civil War photographs of Alexander Gardner which raise difficult ethical questions when soldiers’ bodies were moved to better encapsulate the violence, a look at lynching postcards from 1908, and more contemporary photographs of homelessness and Covid deaths; and finally Community and Cultural Identity, which features photographs from the Texas African American Photography Archive, Clarence

Rishi Panchami is a Hindu festival that is held every September. It is important of Bhutanese Nepal Americans in Austin to practice their culture and not lose their root identity. Children are often encouraged to participate in order to pass on their tradition September 7, 2011.

NAACP Picket, Front Row: (left to right) C. Jack Clark, Travis Clark, Roosevelt Johnson; Second Row: C. B. Bunkley, unknown, George Allen; Third row: (right) Tony Davis; Fourth row: (right) Pettis Norman; Fifth row: Frank Clark. Dallas, Texas, 1965. Texas African American Photography Archive.

Elie Rivera highlighting the effects of gentrification on Puerto Rican neighborhoods, and further series portraying immigrant and indigenous enclaves, as well as impressive portfolios by previous Documentary Arts fellowship recipients.

“Photographs are inherently subjective in the ways in which they are made and perceived,” says curator Alan Govenar. “There is no absolute truth in the photographic image. Photographers frame the reality that they see whether the process is spontaneous or planned.” Unconscious bias, aesthetic style, narrative clarity, editorial direction given, personal affinity or more intimate familiarity with a subject, a particular love of telling details, a knack for in-camera effects – all of this and more infiltrates the image. This is not inherently problematic per se, but it is, as Truth in Photography ably conveys, urgently in need of interrogation and acknowledgement in the discourse.

To that end, if you’ve something to add to the conversation about truth, especially in the present moment of questioning reality, the destructive nature of terms like “fake news” and “alternative facts” and the increasing imperative toward more equity and agency in storytelling about history and the present, there’s also a submissions section for public contributions, called, perfectly, Share Your Truth.

Read more and view full portfolios at truthinphotography.org.
Cannabis on your terms

delivery | pick-up | walk-in

caliva.com

Use code LAWEEKLY20 for 20% OFF your order.

Total order may not exceed California standards for daily cannabis purchase limits. Must be 21+ to purchase. $50 Minimum purchase required. Coupon may not be combined with any other discounts, coupons or promotions. Only valid on full-priced items. Not valid on any MONOGRAM branded products. Limit one use per customer. Valid in-store and on Caliva.com
On the heels of Seth Rogen’s announcement last week that Houseplant is finally arriving in California, we talked with him and CEO Michael Mohr about their journey to serve the state’s cannabis consumers.

Houseplant is the cannabis line originally launched by Rogen and Evan Goldberg in Canada two years ago. When Rogen popped into California industry events like Hall of Flowers, it generated a lot of fanfare at the time. We expect the launch to be wild.

Mohr joined me first. We asked if the company started as a rotation between Rogen and Goldberg, and then he got in to help execute.

“Yeah, Evan’s my cousin. Seth has been a good friend for decades,” Mohr explained to L.A. Weekly. “We knew that they had an incredible opportunity to do something special in this industry.”

Houseplant was essentially a friends-and-family operation in the late 2010s when everything was still under wraps prior to finally picking a partner, making the announcement and hitting shelves in 2019 north of the border. “Basically, that’s the way it started. I mean, now you know we have a team with over 16 employees. You know we have offices in Toronto and L.A., and employees in New York.”

Rogen then joined us, and we dove right into it talking about his obvious appreciation for good pot. But what was the process like coming to California to find the garden that would represent – as he put it earlier in the week – his life’s work?

“It’s been a fun journey, honestly. Obviously, for a very long time, I’ve had a lot of strong opinions about weed and what I personally would look for out of a certain strain of weed and just as far as overall as someone who smokes a lot of weed. It feels like I am not someone who is highly considered by people in general in that regard, you know?”

Rogen said half-joking. “And so those were things that were really important to me. It was kind of like a two-prong thing.”

The first thing he said was making sure that Houseplant had the weed he actually smoked, “and that I am, you know, incredibly proud to smoke.” From there, they wanted to provide things for people like them, who smoke weed and would also like to have nice things around.

“It really came from a passion for weed and to try to create a company that honored weed as much as it should be honored, you know?”

Rogen said. “It’s something that I genuinely love and spend a lot of time thinking about, and have for many many many years and it’s nice to be able to put all that thought into something and to be able to manifest things with all these opinions I’ve had about weed and about the lifestyle surrounding it for so long, you know?”

We asked Rogen when it first really clicked that he could be pro-weed in a public sense?

“It’s interesting. I think I’m very lucky that a lot of things have put me in the position to be as vocal as I am,” Rogen explained. “One is I’m like a white dude which instantly makes it that I do not and will not face the repercussions for smoking weed that I would if I wasn’t, you know? But also, I’m from Vancouver, British Columbia, which is also one of the most weed-liberal cities in the world. So being a white guy from Vancouver who was just able to smoke weed, all the time, and I came from somewhere that doesn’t have a lot of stigma towards it, I never felt like I couldn’t talk about the fact that I smoked weed. I moved to L.A. and I started becoming a famous person and I would smoke weed all the time and I would talk about smoking weed all the time.”

Then he’d end up on talk shows talking about it because it was simply never a big deal for him. When so few in Hollywood were willing to talk about cannabis, it was just something he’d been around his whole life.

“To me it was just how I grew up, it wasn’t a big deal to me,” Rogen said. “I remember David Letterman telling me no one will talk about this and that’s why I find it fascinating. He’s just like, if you ever wondering why I’m asking you about it so much, it’s because no one’s talking about it.”

You can read out full talk with Rogen and Mohr online.
I have heard the stories of cocktails gone wrong — so very wrong. It’s been almost a year, and you thought you’d get better at it, but it still doesn’t taste as good as when you go to a bar or restaurant. You have tried to reverse engineer your favorite drinks but it still isn’t panning out.

COVID-stress, home-schooling, another Zoom meeting, general boredom, loneliness — you want a cocktail. So you have at it with ingredients on hand: freezer burned ice cubes, strange liquor that you found in the back of your bar, a sad lime from the fruit basket, a fresh squeezed juice meant to be a breakfast smoothie. These ingredients collide into a disaster on your palate. More dedicated types are your bar, a sad lime from the fruit basket, a strange liquor that you found in the back of Zoom meeting, general boredom, loneliness tried to reverse engineer your favorite drinks

Not only is the ice important, but how you use it is equally important. When shaking or stirring a cocktail, are you using enough vigor or, conversely, shaking too long. This impacts the dilution of the drink and overall flavor and temperature. Are you pouring the drink over fresh ice? Is it a big cube, rocks or served off-rocks into a chilled glass? These are considerations and choices made by the pros as they develop recipes and procedures.

Stephanie Reading, Bar Manager of Birdie G’s and Tallulah’s of the Rustic Canyon Group, takes their food ethos through to the cocktail program and relies heavily on farmer’s market produce and micro-seasonality. Her teams juice fresh produce daily and construct syrups and reductions from them. This utilization of fresh product and access to obscure ingredients really inspires her and her team to move with the season to create new offerings.

This fresh produce and other inventive extras are also key to garnishes. Many at-home bartenders forego a garnish. But a garnish can complete the drink, accent the components and add visual intrigue. Garnishes are sliced, chopped, peeled, zested, flamed, dehydrated, desiccated, roasted or candied daily and are often what makes a drink truly unforgettable. If you have thought of garnish then clearly the glass must come into question. A cocktail bar or restaurant invests in many types of glasses: highball, rocks, double rocks, shot, coupe, martini, snifter, aperitif, just to name a few. What type of glass is best for the drink? For an establishment, you have to weigh availability, lead time, durability, ware, washing, size, price and visual intrigue as you determine the vessel.

In speaking with Sarah Meade, Owner of Here & Now, a popular cocktail bar in The Arts District, she mentioned that there are many obscure ingredients that she makes for the bar that a home bartender likely wouldn’t or shouldn’t make. She often makes a pecan orgeat. For those who don’t speak mixologist, orgeat is like liquid marzipan. While it’s best known as a part of a good mai tai, this almond syrup is also an exotic substitute for simple syrup or grenadine in mixed drinks or a fun addition to pie fillings, milk shakes and even coffee. You will not likely find this type of ingredient in a grocery or invest the three to four hours it takes to make or endure that fact that it perishes inside of a month. But in a restaurant or bar environment, we make these types of ingredients all the time: syrups, reductions, infusions.

In the last nine months, Chicken Sushi, the owner of The Varnish in DTLA and Penny Pound Ice, realized the importance of ice so much, he started a company to supply bars and restaurants with this commodity years ago and has even pivoted to home supply during the pandemic. Using machines (originally designed for ice sculptors) 300 pound blocks are frozen over the course of three to five days, forcing out impurities and producing cleaner, denser and clear ice. Human hands then wield chainsaws and bandsaws to turn these massive blocks into smaller, manageable sizes for consumption. This certainly beats the half cubes you dig out of the back of your freezer from those sad trays.

Many bartenders pride themselves on finding spirits that the general consumer will not find on shelves and love the hunt for obscurity. One of the biggest differences between home bartending and visiting a bar is experience. There is a very good chance that your favorite bartender has been honing their craft for years. Lindsey Morris of The Rose in Venice notes that experience and consistency are the greatest tools a bartender has. Seasoned bartenders have an “adjusted palate,” where they know how each component should taste on its own and can anticipate what the flavors will do together and how they will best work in proportion to each other.

They are also die-hards for consistency, making sure your drinks taste the same every time you come in using the right ingredients in the right proportion, prepared, garnished and served in the same manner. While many traditional bars are still not allowed to open, many great restaurants whose bar programs rival that of their food offerings are now serving. Across the board, these in-dustry insiders mentioned that if you’re still uncomfortable venturing out keep it simple, keep it fresh and measure when making drinks at home. But even more paramount, bartenders are social creatures, they would love to see you and serve you your next favorite cocktail. They will craft it with cool ingredients, serve it over or with great ice, garnish it and even wash the dishes.

Some Of L.A.’s Top Mixologists Share Tips For Mixing The Perfect Cocktail

BY MARY THOMPSON
Accounting Staff
Recruiters: U.S. Bus Admin, 2nd Floor, Attn: Adreanna
6400 Canoga Avenue, #163, (Lead) or related. Send resume:
2 yrs exp. as Financial Analyst in Accounting or related plus
degree or foreign equivalent

OptumCare Management, LLC
Manager, Risk Adjustment Analyst, El Segundo, CA. Per
form deep analysis and complex reporting activities related to
risk score calculation, claims and encounters data submission,
chart review programs and audits, and related performance
metrics. Mail resume to: GM Recruitments, at 9900 Bren Road
East MN 55120, Minneapolis, MN 55432 and indicate applying
for #KZC3963

OptumCare Management, LLC
Manager, Risk Adjustment Analyst, El Segundo, CA. Per
form deep analysis and complex reporting activities related to
risk score calculation, claims and encounters data submission,
chart review programs and audits, and related performance
metrics. Mail resume to: GM Recruitments, at 9900 Bren Road
East MN 55120, Minneapolis, MN 55432 and indicate applying
for #KZC3963

Operations Manager
sought by Amarelli, Inc. in West Hollywood, CA. Req
Master’s in Operations Mgt.  Entry Mgt, Bus Admin of ret + 2
yrs exp. in related or rel nonprofit. Send resume to: Segun
Jide, GM, 7000 Sunset Blvd., Ste 250, West Hollywood, CA
90069

Web UI Developer
Senior Analyst, CSG, Inc. in Century City, CA. Develop,
design, maintain and release modern software and web products
utilizing Java, Angular and Angular 7 mobile application
iOS and Android. Test programs or databases; correct errors
and modify necessary code. Will work alongside the
Frontend developer team by doing code review, func-
tional validation and correcting errors. Req. B.S. Degree in
Computer Science, Software Engineering, Interactive Design, User Experience. U.S. Engineer-
ing of 5+ years of experience developing and designing software
and web products. Please apply by emailing reference: Job Code:
KZOC3963 to the attention of Fatima Larea, Larea@cb.com

Music Instructor
music center seeking a music instructor to prep teaching mats for
music lessons & teach students from preschool to high school.
Req. Bachelor’s in Music (with a major in piano), or rel, + 1 yr
exp. in job offered or as a Piano Teacher & Accompanist, or rel
Req. knowledge in pedagogy & collaborative piano. 40 hrs/ wk.
310-215-1350

Manager, Legal Operations
F/T, Alston & Bird in Los Angeles. Mail resume to: Alston & Bird
Entertainment LLC, 1815 E Thousand Oaks Blvd Suite 500, Westlake Village, CA 91362

BOM Management Lead
Carson, CA. Must possess a bachelor’s degree or Foreign
Mechatronic Eng. or a closely related field & 5 yrs of progressively
more responsible experience as an engineer in the automotive,
aerospace, or energy industries. Exp must include the following:
skills/tools/techniques: applying Knldg of prod design &
design/processes/hist of Computer Aided Design (CAD) tools,
logic & implmtlng PLM solutions; applying Knldg of Eng. &
Maintaining change management/processes, perf prod
& structure, Engng Data Mgmt (IDM) in Enterprise apps,
creating & managing master list of materials (BOM) &
use of process (BOM) in R&D env

Commercial Directors
Direct all site operations, incl
underwriting & annual budgeting
for sales & leasing broker-
age services & professional
property management systems.
Steven Caplin, UP, CA. May
telecommute from any location
in the U.S. or Steven Caplin@caplin.com. Ref. SB

Allied Rehab Services, Inc. needs
Occupational Therapist
Mail resume to: HR 21527
Betendo Ave., Torrance, CA

Vasantes Software Inc. seeks
Master’s +2 yrs Bachelor’s +5 yrs
exp. as IQA. Systems Engineer (VSSE21): 10AP, RXTM, XSLT,
SAP, EIBD, Wix. Mail resume with job ID # to HR: 3142 Pacific
Coast Hwy., Suite 205, Torrance, CA 90025

Firmware Engineer
sought by Sympathem LLC in Torrance, CA. Master’s degree or equiv-
1+ yr of rel exp. Send resume to: Martin Km, simple-
human, LLC 19852 Magellan Drive, Torrance, CA 90502, or
to 310-538-9196

Music Instructor
music center seeking a music instructor to prep teaching mats for
music lessons & teach students from preschool to high school.
Req. Bachelor’s in Music (with a major in piano), or rel, + 1 yr
exp. in job offered or as a Piano Teacher & Accompanist, or rel
Req. knowledge in pedagogy & collaborative piano. 40 hrs/ wk.
310-215-1350

Manager, Legal Operations
F/T, Alston & Bird in Los Angeles. Mail resume to: Alston & Bird
Entertainment LLC, 1815 E Thousand Oaks Blvd Suite 500, Westlake Village, CA 91362

BOM Management Lead
Carson, CA. Must possess a

ORDER TO SHOW CAUSE FOR A
CHANGE OF NAME Case No. 21STP00698
Superior Court of California
County of Los Angeles located at
Central Civil Case Courthouse
111 North Hill Street, Department
74, Los Angeles, CA 90012. Filed
On February 11, 2021. In the matter of petitioner ANNA V
LITAVRINA. It is hereby ordered that all persons interested in
the above-mentioned matter of change of name appear before the
Superior Court as follows to show cause why the petition for
change of name should not be granted. Court date: 04/26/2021,
Time 9:00 a.m., located at Central Civil Case Courthouse
111 North Hill Street, Los Angeles, CA 90012. Any person for change of name having been duly served with
the copy of the petition that
said petitioners desire to have
her/their name changed from ANNA V LITAVRINA to ANNA RIVERA. Note
therefore, it is hereby ordered that all persons interested in
the said matter of change of name
appear before the Superior Court as
follows to show cause why the petition for
change of name should not be granted. It is further ordered that a copy of this order
be published in the L.A. Times a newspaper of general circulation
for the County of Los Angeles, on or before April 1, 2021 for a period of six weeks prior to
the date set for hearing of this
court. Set to publish: 4/25/21, 5/2/21, 5/31/21,
6/14/21, 6/28/21, 7/5/21

Summons Notice
State of Minnesota County of Dakota
Court House 1255
Cassale Ave. Apple Valley
C2-2021-00007

Wanted Notice
FOR TRANSACTION ADVERTISED IN
STRAW BEER: 1001-0001

Injured at work?
Workers Comp Law Firm
READY TO HELP!
For a FREE consultation, please call
310-664-9000 x 101 or text 310-849-5679
Website: www.workinjuryhelp.com

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

Thank you Saint Jude, Saint of the Impossible, of America

REAL ESTATE

in Long Beach
Call for our SPECIAL
3 Songs for $300 RECORDED!

310-335-5623 | Instagram @theCompoundStudios

La Weekly Bulletin