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FOOD

THE ART OF FINE DINING IS BACK AT FELLOW IN WESTWOOD

BY MICHELE STUEVEN

Philip Camino has brought the bustle back to the heart of Westwood with Fellow, in the beautifully restored and redesigned nearly century-old building that was once home to the popular late-night hangout Mustache Cafe and the legendary Jurgensen's market that opened in the building in the 1930s.

The 1929 space has been meticulously restored and transformed into an exhilarating venue that caters to all the senses. The ceilings have been hand-painted and adorned with tartan patterned panels and the concrete floor tiles have been diamond ground to the original finish. The only way to enter the elegant restaurant is through the world-class art gallery curated by Regina Peris, and the art that fills the walls matches Chef Chris Flint's Michelin-level art on a plate. Flint is formerly from Eleven Madison Park, Maude and Nomad.

The concise menu is a reflection of Flint's travels through Europe and Camino's passion for dessert. Entrees include a perfectly seared duck breast with tender beets and a raspberry mousse as well as roasted carrots with mushrooms on top of forbidden rice and a miso puree that mimics the stained glass walls of European cathedrals. The pistachio cake comes with fresh market cherries and is shingled with a delicate brittle and the oozy chocolate butter mochi is accompanied by a dulce de leche ice cream and topped with sesame brittle.

Scott Lester, formerly of Eleven Madison Park and The French Laundry, oversees the wine program and an equal amount of reverence has been given to the water menu curated by self-proclaimed leading water sommelier and YouTube sensation, Martin Riese.

Riese's selection includes seven carefully chosen still choices and five sparkling varieties from around the world including France, Spain, Germany, Italy and the United Kingdom. They are listed in order of TDS (total dissolved solids, meaning the amount of minerals and salts). Hildon, the official water of Buckingham Palace, is on top of the list and makes a good both-sides-of-the-pond match for the Fellows Reina Picante margarita (are you reading this Sussexes?).

"Art is just an extension of the natural beauty of this space," Camino tells *L.A. Weekly* on a crowded opening night over dessert. "Our chefs are artists and we want to blend that culinary artistry with visual artistry. I look at the entire space as a hub of creativity. The gallery is the nicest compliment to a restaurant that I can imagine. You enter the restaurant through the gallery, which really hasn't been done anywhere.



Roasted carrots with mushrooms and forbidden rice

You can come in, see world-class artwork with a glass of wine and get your mind into a creative and artistic frame of mind before you even sit at the table. The gallery is where we keep our wine cellar. You're then primed for the Michelin-level dining experience. We want to tantalize all the senses including the taste buds."

With things heating up in Westwood on the arts and culinary scenes – including a rumor that the Hammer Museum is bringing on Alice Waters to their dining space in the fall – Camino has high hopes for the return of fine dining on the westside. He has teamed up with Sushi maestro David Schlosser from Shibumi and chef Derek Wilcox from New York to open Imari in Brentwood, which will be hyper-focused on high-end traditional Japanese cuisine. He has also gutted and is rebuilding The Hudson in West Hollywood, which will go from 2,300 square feet to 4,400 square feet with indoor and outdoor spaces featuring different menus, reopening in 2022.

"I think the moment we're in currently is one of excitement with people coming out of hibernation," says Camino, who plans to bring back his take on the nostalgic Mustache Cafe tableside chocolate souffle. "I think what you're getting in the market right now is a little overheating with that exuberance. People have stimulus checks in their pockets and there's a lot of government funding out there, so people have money. Some have saved it over the past year and are eager to get out and have some experiences and spend it. We're seeing check averages significantly higher than what we saw before. I think it will cool off a little in three to six months. We're creating experiences that are tough to replicate, a world-class art gallery and Michelin-level restaurant. I think we'll be well-positioned because experiences are going to be at a premium."

BLUEBUCKSCLAN ARE BIG LEAGUE

L.A. rap duo are ready to take off

BY BRETT CALLWOOD



It's not uncommon for hip-hop groups, in fact all groups, to portray themselves as a family unit, a brotherhood. From the Ramones to Wu-Tang, that's the vibe. "We're in this together, we're a gang, bruddas." Sometimes it's 100 percent legit, sometimes it isn't. In the case of DJ and Jeezy of BlueBucksClan, it's absolutely authentic.

The two men grew up together, played Little League together, went to high school together, played football together. Through a Zoom call, it's clear that they could barely be closer (even

though they're calling from different locations). The two men are charming and easy going in conversation. Not super talkative, but they make every word count.

They have every reason to be positive too; since forming in 2019, numerous projects including the *Clan Virus* EP earned them rave reviews and plaudits from all corners. *Pitchfork*, for example, called them "L.A.'s Best Duo," while *Billboard* listed them in their "6 Rappers to Watch in 2021" feature. They've come a long way since bonding on a football field.

"[We met] just growing up, playing football on the same team," says Jeezy.

"Being from the same city, playing for the same Little League, going to the same high school – just growing up together, having the same friends and everything," adds DJ.

It all started with each other. There was no project before this – the two men would simply get together and musically experiment, and eventually it organically grew into BlueBucksClan.

"We probably started to be serious after the first video," says DJ.

"That's when we started taking it seriously," adds Jeezy. "The whole start was us two together, in a studio at the same time."

It's amazing what can spring from messing around.

"We were so comfortable doing it with each

continuing the theme. "Just do our own thing. That's why we have the mix tapes – no rules. We never had a certain way of doing things, we just do whatever we feel is right."

Latest single and video "Don't Judge Me" plays with a simple concept – the pair are hanging out in a luxurious residence surrounded by party-goers in various states of undress, basking in their relatively recent success. And why shouldn't they? That's basically how they work – writing about what they know.

"Real life events," says Jeezy. "Everything. We soak it all in and talk about it in the studio, record. Wherever comes to mind."

Both men are L.A. born and raised. The region is in their blood, and they acknowledge that they would likely sound different if they came from somewhere else. Geography has an impact, and it just wouldn't be the same.

"Probably not," agrees DJ. "That's the reason why it's so different. A lot of people just want to have that image of L.A. or South Central, or wherever. It's weird. This is what the city needed."

The forthcoming release is *Clan Virus 2*, obviously the follow up to the previous EP. Both were written and recorded during this whole pandemic and lockdown, and the coronavirus is the theme that runs through the record.

"We were on lockdown for a long time, so we had named our tape that," says Jeezy. "This is the follow up tape to the first one, since we're still in the pandemic. We just did a follow up."

Despite the challenges that the world has faced over the past year or so, Jeezy says that they were able to knuckle down in the studio and get work done.

"We were just in the studio every single day," he says. "We didn't have nothing else to do. Everything else was closed. We were staying in the studio like 12 hours a day, just recording. It was kinda good for us, because we were getting better at it, and more comfortable. So it turned out pretty good."

The project's name is something that the two men and their friends have held dear for a while.

"It was just a group of us that all grew up together, just trying to get money," says Jeezy. "That's just the name we came up with. A clever name. It's catchy, you know? We just ran with it."

With "Don't Judge Me" out, BlueBucksClan are preparing to release more music, more videos. They've been working with Drakeo the Ruler, and have a tape coming out in collaboration with him. Things are heading in the right direction, and DJ says that there's going to be plenty of new music in 2021.

"Whatever comes our way," he says. "We're trying to keep moving, keep working, keep going in the right direction. We're gonna keep shooting videos, keep recording. Hopefully the world keeps opening up and we've got some shows coming."

That's right – people are continuing to get vaccinated and concerts are increasingly becoming a real possibility. A tour is on the horizon.

"Right now, we're working on going on this tour, putting this tour together," says Jeezy. "That's gonna be big, and that's gonna be this year too. There's gonna be a lot of new music coming off, different features and stuff like that. It's gonna be a big year for us."

We don't doubt it.

The "Don't Judge Me" single is out now.

PHOTO BY LOUIE KNOWS

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NEWS

DR. BARBARA FERRER ON THE UPS AND DOWNS OF THE PANDEMIC

BY ISAI ROCHA

The world completely changed in 2020, as people were afraid to be anywhere near one another, questioned every minor pain or abnormality they felt, and walked around in public with surgical masks as if they were full-time medical professionals.

Through those changes, certain names became commonplace, such as Dr. Anthony Fauci on a federal level, Dr. Mark Ghaly on a state level, and here in Los Angeles County, the voice that kept us updated on the dire situation of the world was the voice of Dr. Barbara Ferrer.

Ferrer was just like us, delivering most of her daily updates remotely as to stay away from others and prevent the virus' spread – and like us, she had to adjust to speaking through video streams as the world became reliant on programs such as Zoom, FaceTime and Google Hangouts as primary forms of communication.

“Very often I was talking about people who were dying, or people who were very sick. There were a lot of unknowns and it's hard to manage any crisis when everything is brand new that people are experiencing,” Ferrer said. “Nobody had lived with this virus before and we didn't know much about it.”

When Dr. Ferrer was appointed the director of Public Health in 2017, she never imagined she would have to navigate through a global pandemic of this magnitude.

“We are trained and trained well, but I don't think anybody who works in public health envisioned a pandemic quite as severe as this pandemic and as extensive and long-lasting,” Ferrer said.

In hindsight, Ferrer said we should have seen the spread in China and predicted that it could happen here, but without anyone from the U.S. to properly document what was happening in China, there was a feeling that the virus was spreading because their “system is so different.”

“I don't know if we could have known, but we might have had an inkling that things could get really rough,” Ferrer said.

Restrictions and regulations were dictated

by the spread of the COVID-19 virus. These decisions were not always taken in stride, as businesses had to shut down and everyday life was affected. This led public health officials, such as Nichole Quick in neighboring Orange County, to resign, as opponents of the restrictions went as far as sending death threats.

These threats were something that Ferrer had to deal with during the pandemic as well, with people going as far as protesting outside her home.

“We have far more people, that's just very quiet, that thank us, who call us, send flowers,” Ferrer said. “We got a lot of love from thousands of people from across the county who we don't know but have also been with us through this year.”

Another phenomenon that was a byproduct of the pandemic, was a rise in the spread of unfounded conspiracy theories ranging from vaccines being embedded with microchips, to planned enslavement by the government of the American people. In these plots, people in power and public officials have been leading characters in the conspiracies and Dr. Ferrer was no exception.

“I'm not on any social media accounts, at all... but people have shared with me, you know, people are saying, ‘You're a Cuban terrorist from Cuba. This is why you're here,’” Ferrer said. “The conspiracy theories are fanatical and fantastical and they're really not grounded in any reality. I never thought that would be a part of my life, ever.”

L.A. County has seen ups and downs throughout the pandemic as the virus spread gradually increased through the early months of 2020, then seemingly got better before hitting a peak in January of 2021, with COVID-19 case rates that have not been seen since.

Now we are in the midst of what California is calling a “grand reopening.” Businesses may now open without capacity restrictions, sporting events are being played in front of live crowds and the masks that made us look like a nation of old-timey bank robbers are now a thing of the past.

As normalcy gradually returns, Ferrer said she cannot wait to spend more time with family and see her grandchildren, as it was hard for her to be away from her loved ones for the better part of a year.

“That's been the hardest part of this, the isolation, for those of us who love to be connected to people who we care about,” Ferrer said. “I haven't been able to travel and that meant not seeing my grandchildren for many, many months.”

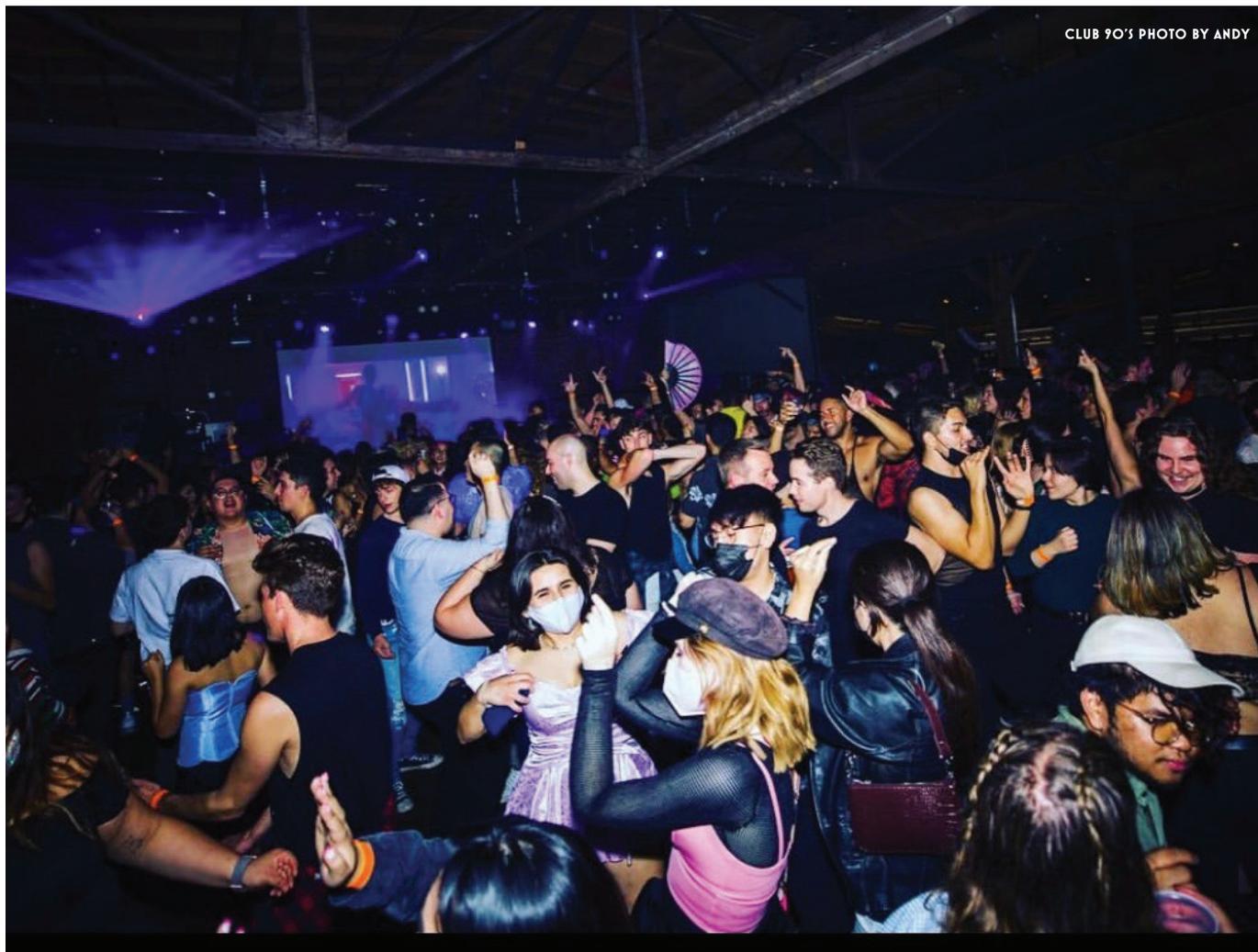
With the madness, sadness and every emotion in between that defined 2019-2021, Ferrer was able to oversee it all and find a silver lining.

“I think when we look back, the thing that's going to resonate and stick with me the longest is how many people helped out other people,” Ferrer said. “The acts of kindness... that was really what was most powerful, was our ability in the midst of this horrifying and scary and frightening time.”

LA NIGHTLIFE IS BACK

After a year of quarantines, closures and cancellations, venue owners, promoters and party people reflect on the year and look forward to a revitalized future for Los Angeles after dark.

BY LINA LECARO



For well over a year, Los Angeles lost what some might call its lifeblood. As nightlife was forced to shut down due to the rapidly spreading coronavirus, venue owners, bookers, promoters, DJs, dancers, bands, bartenders, and what really felt like the entirety of our city's creative community, was suddenly stifled and suppressed, stuck at home with no income and no way

to connect beyond a cell phone or computer screen. With events of all sorts essentially obliterated, cancellations and closures became the rule, not the exception; and for a while there, it seemed there was no hope in sight.

Now, 15 months later, the end of the COVID-19 nightmare appears to be here thanks to a largely successful vaccination rollout. Last week, a reported 39 mil-

lion vaccines had been administered in California. We have the lowest case rate in the country and some of the lowest levels of transmission in the nation. And so, as of June 15, California is officially "open" which as of this writing, indicates that public health restrictions, color-coded tiers, mask mandates and social distancing rules are basically over and "we can start to open up, business as usual," as Governor Gavin Newsom stated in a recent press conference.

But as we discovered after reaching out to some of Los Angeles' most notable nightlife figures (quoted throughout this piece), there is still confusion about certain aspects of the transition into normalcy, not to mention fears about the virus returning due to variants and anti-vaccination proponents keeping the state, country and world from ever reach-

or vaccinated (and whether or not to ask patrons to be). It is hoped that the uncertainties will be transitional, but no one really knows at this point.

For promoters who book DJs and bands at local venues, there's still a level of risk due to bar guarantees, talent fees, and promotional costs, not to mention the emotional energy and faith in the future that many of us saw seriously depleted during the pandemic. L.A. nightlife is back but whether you actually had COVID or not, its after-effects are real and PTSD-like, especially for those who make their livings bringing people together after dark, providing excitement and escapism, drink and dance, carousal and connection, all things that many of us have missed terribly and desperately want back.

“Last year was pretty devastating. As a DJ and event producer, the global nightlife community went from flourishing to virtually non-existent. So much of what we do in nightlife is built on connectivity and a sense of community. Sure, we were able to do livestreams. That is us surviving and preserving, putting our passions into actions the only way that we could. But it's hard to replace real human connection and the joy we feel on the dance floor together.” – *Kim Ahn (DJ and promoter)*

“The clubs last year for us were non-existent, completely closed. All that time with bills stacking up and no income was scary. When the Democrats passed unemployment for the self-employed, our lives were literally saved. Personally, I had to cash out my savings account. Unfortunately, that did not last very long. For the good part of the year, my life was pasta and canned beans for dinner and going to eBay to sell my rare vinyl collection.” – *Jason Lavitt (DJ and promoter- Club 90's / Tigerheat)*

“As time dragged on we started losing hope for survival. We kept hearing 'soon' from the government but no relief. We were not considered 'priority' for funding from California's grant program announced with great fanfare by Gov. Newsom. Bars were left out of all consideration. It was all restaurants, restaurants, restaurants. We were at the point of having serious discussions about liquidating to save whatever was left of our personal savings when Barstool Sports' grant fell from the sky. We had considered selling the business, selling our house, walking away from California completely.” – *Tim Cook (owner Maui Sugarmill Saloon)*

“Venues have said from the start, it's not just like a switch can be flipped and everything is back to normal.

There's still a lot of setup to do, staff needs to be retrained, bars need to be restocked, etc. Some venues are still waiting for SVOG money so they can't open. Sure, it's exciting everything can open up on June 15th – but what exactly does it mean and how is it going to play out? There's still a lot of questions. But, venues and promoters are a resilient bunch and the job naturally requires you to think on your feet and think out of the box a lot. The pandemic knocked everyone off their game but the venues are so eager to get back to it and do the job and have fun and still bring people together. Music venues and live performance will survive; I always think of it as a natural instinct for people to gather and be together, to experience music, drink, food, conversation, dancing, etc.” – **Liz Garo** (former head booker at *The Echo & EchoPlex*, co-owner *Stories Books* and *The Alibi Palm Springs*)

“2020 was pretty bleak. After a strong start, the rest of the year was completely dark. We started working pretty early on a series of contingency plans so that when things did open back up, we had a roadmap in place to hit the ground running. I personally took quite a lot of Covid compliance classes so that when we did reopen, we would be ready to do so in a safe manner that impacted our patrons in the most minimal way possible.” – **John Giovanazzi** (promoter *Das Bunker*, live music booker)

“What we do specifically is bring hundreds of people together and shove them into small spaces to dance, sweat and love all over each other with abandon. And my wild queer parties BFD, Full Frontal Disco & Hot Dog are about as intimate as they come. They are the quintessential opposite of social distancing or any type of safety practice. Needless to say, our jobs ended abruptly and it was very distressing. My first thoughts went to my peers and associates who depend on every tip and payout to survive. My drag queens, my bartenders, DJs, barbacks, door people, Go-Go boys....everyone. We have all had to find a new way to survive and for the most part, we have. It has been very tough on some while others managed to pivot virtually or in other ways quite well. Many have made big changes, moved away or found new professions.

Personally, I was not interested in pivoting my events into the virtual space as some other promoters did. My parties are an in-person experience. I could not see them working any other way. It's the real-life connection, the intimacy of it all that makes it special. So I put everything on hold but here we are. On the precipice of packing our venues once again.” – **Mario Diaz** (*Hot Dog*, *RTC*)



PHOTO COURTESY HEAV3N3

From the gay community to the goth scene, vital parts of L.A. nightlife have been lost for far too long. The closure of queer spaces in particular, was deeply felt during the pandemic. As shocking shutterings of venue staples like Rage, Gold Coast and Flaming Saddles in WeHo and Oil Can Harry's in the Valley were announced, others like Redline DTLA and Akbar struggled so hard that Go Fund Me pages were created to help them survive. Both are still here and have been booking events at limited capacity since the yellow tier guidelines were implemented in May. They'll be back in full force on the 15th with a host of events including drag shows and beer busts.

Though there wasn't a lot of reporting about them for obvious reasons, parties, gay and straight, did continue on the down-low throughout L.A. in warehouses, DIY spaces and homes, as well. Some got busted while others ended up becoming small super-spreader events, with COVID cases in those circles increasing. The coronavirus has killed 62,500 Californians so far and while it was mostly elderly and those with pre-existing conditions, the risks to young and seemingly healthy folks was real, especially for the socially active. Going to the supermarket was one thing, but a club, bar or party was quite another. It seemed irresponsible and reckless, especially for those of us who watched the grim news on TV every day, which showed people fighting for their lives on ventilators, exhausted doctors and nurses working to save them, and tearful loved ones who lost someone close, not to mention the

dire situations in New York and countries like Italy last year. At this point, most of us know someone who had COVID or lost someone (usually parents) to the virus. Though we missed after-dark revelry, we couldn't even imagine getting dolled up to go out and dance/prance.

But not everyone felt that way. Social media served to highlight the varied perspectives on what was safe to do and what wasn't. While most of us were quarantining and only leaving our homes for essentials like food and (much-coveted) toilet paper, others didn't take the virus as seriously and did go out, shamelessly sharing photos of themselves in groups, often maskless, on Facebook and Instagram. This only added to the contention and division that erupted post-George Floyd and the racial reckoning that followed. Some promoters, owners and portions of the public found the local government's guidelines too restrictive, unfair and inconsistent, and indeed, things didn't always make sense in terms of which kind of businesses could do what and when.

Even the much-touted June 15 date designation for "back to normal" seemed arbitrary. Starting this weekend, we will see more restaurants, parties, dance clubs, bars, concerts, variety shows, plays, improv and comedy, burlesque, art openings, screenings, readings, and every other exceptional and uncategorizable gathering that makes this city special, attempt a normal re-open at full capacity and it's very likely most will be packed. But the reality is, none of us is actually safer going to any of them than we were last weekend or even the weekend before that. This time last year was another story, though.

“This past year was definitely different for us, but I think it probably made our community a lot closer. We were able to reach even more people than our usual L.A. crowd with online virtual events on Zoom and Twitch. We even had a festival for our party Heav3n on Minecraft with our friends Open Pit and Elsewhere space in New York to create an entire Heav3n world for everyone to join with live sets from a bunch of talented artists. Things were definitely really difficult financially. The plus side was that we were able to do a lot of charity shows during 2020 to give back to Black and POC artists through donations so the community really came through to help out a lot. I will definitely continue to curate more charity live stream shows to help out a lot more in the future as well.” – **Lulo Logan** (promoter, *Heav3n*)

“While I'm ready to get performers back on stage and be live again I personally am fine with the time it took to get to this place. The anxiety of getting sick or making someone else sick was too much for most of us. The loneliness and depression that we dealt with from being quarantined and not performing (or seeing friends) was enough and I'm glad that's over. It was tough, just like it was for any other performer relying on clubs and venues to keep the arts alive. There were moments when I (as a producer) wanted to call it quits, it just seemed too hard and pointless to try to make art during a pandemic.

We did our first live stream show in March on IG from the Vertitude and thought it would be one of only a few online performances but boy were we wrong. We did another live IG show in May, socially distanced in the back alley of the Arts District. It was a wild, guerrilla / punk rock burlesque show under a full moon. It was an amazing experiment and it truly brought us life and made our audience so happy to see something different, raw and brought us together for that one hour.” – **Lulu DePina** (Producer *Bootleg Bombshells*)

While the restaurant industry got a lot of attention for its struggle, venues and events without food had it especially hard. Some bars started doing take-out cocktail service and many entertainers and promoters offered virtual presentations. Here at L.A. Weekly our popular "GO LA" events guide was forced to adjust and morph with an "online arts" calendar, "livestreaming music picks" and "streaming picks" spotlighting cyber-concerts and exhibits, computer club simulations, pre-taped and live burlesque and strip shows, festival screenings, panel discussions, Zoom chats and more. Some had a lot of fun with the online thing, while

others tried it once or twice but ultimately found it limited and less interesting than the real-life experience.

Groups like National Independent Venue Association (NIVA) and National Independent Talent Organization (NITO) tried to help music clubs with a "Save Our Stages" effort, but political ineptitude in the White House and the deep divide in congress made getting aid difficult. Music clubs presented a few cool events online, but for the most part, stayed dark. Some, like the legendary Troubadour, shared their dire situations publicly and did fundraisers, but many have been mum about their fates thus far.

After reaching out to dozens of spaces, places and people for this piece, it became clear that many aren't ready to share their plans for re-opening just yet. They see June 15 and what happens after that date as a test of sorts and they'll be watching those who go for it closely. Unfortunately, many didn't make it to see this week's re-opening. In addition to the queer landmarks mentioned above, late night/date night hangouts such as the 101 Cafe, Cliff's Edge, Pacific Dining Car, The Pikey, Little Bar, The Bazaar by Jose Andreas and many others officially announced closure, with one proper nightclub, The Satellite in Silver Lake (formerly Spaceland), announcing a pivot away from music and dancing and over to food service. Well before the 15th,

a few venues have been open for business, but with mandates for proof of vaccination and/or masks.

“Back in March, we announced that The Other Door would reopen as Risky Business, a private club for vaccinated members, operating at full capacity with no restrictions whatsoever. The reaction was overwhelmingly positive, as everyone wanted to return to real social interactions, with no masks, no distancing, and no other arbitrary restrictions. There was also some colorful opposition from across the political spectrum. Ultimately, we attracted thousands of members, who appreciate that we restored their freedom to socialize, right now, without waiting for public policy to catch up.” – **Ari Schindler** (owner, *Risky Business bar, formerly The Other Door*)

“We went into hibernation. We closed almost everything during the pandemic. We weren't sure we were going to be able to survive but we fought through it. That feels good now but it felt like shit for the last year, up until about a month ago, especially for our employees who are like family. I disagree with the way things were handled but there was nothing I could do. We were all in the same boat. But since we opened at 25% capacity during the yellow tier, it's been great. Business has been really

strong. Lines to get in every night. So far we're seeing people staying longer and spending more money. I think people are going to have more appreciation for going out as things open up.” – **Cedd Moses** (head of “*Pouring with Heart*” group with *4100 Bar, Bar Clacson, Bar Jackalope, Arts District Brewing, Broadway Bar, Cana Rum Bar, Las Perlas, Golden Fopher, Slipper Clutch, Tony's Saloon, The Varnish*)

“Personally, I don't get how we are first to close and last to open. A lot of things don't seem to really make sense and tend to have different standards for similar types of events with large crowds and drinks. I will encourage masks but I think if you're going out to drink with others it's really a risk you are aware of. No one can say for sure how sure they are of not being exposed. I say just do your part, wash your hands, wear protection, be aware of your environment and others' space and drink responsibly. If you feel ill or off, stay home please.

We want to see all of our people laughing and losing themselves into the music again. And above all, getting decked the hell out as our party is intended for people to dress up as loud as possible. We know everyone has been waiting to bring out their best looks to the public again and we are ready for it.” – **Danny Fuentes** (promoter/owner, *Sex Cells, Lethal Amounts*)

“Obviously it was just the toughest year possible. Luckily we found some ways to adapt to multi-revenue streams – doing food delivery, doing live streams, alternate use for our parking lot for COVID testing... I'm so glad we made it and I think this is going to be the best year ever now. We're selling tickets like crazy, the calendar is getting filled up like crazy. It's never been like this in my 10+ years of doing this. I'm extremely optimistic that it's going to be a very wild Summer that we're all going to remember for the rest of our lives.” – **Mitch Edelson** (co-owner *El Cid, Los Globos, Catch One and Don Quixote*)

While L.A. is not alone in trying to figure out what nightlife will look like moving forward, we are one of the busiest and most bountiful places in the world for those who enjoy going out. How we fare during this transition will be looked at as an example. But across the country, cities and states will have to see what works for their citizens whether that means slowly easing into things or going full-throttle as if COVID is truly a thing of the past. Maybe we can even find some positive perspective on the pandemic and how it affected nightlife culture. It forced us all to get creative, to connect in new ways and never take the wealth of activities, amusements and revelry here for granted ever again.



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ART

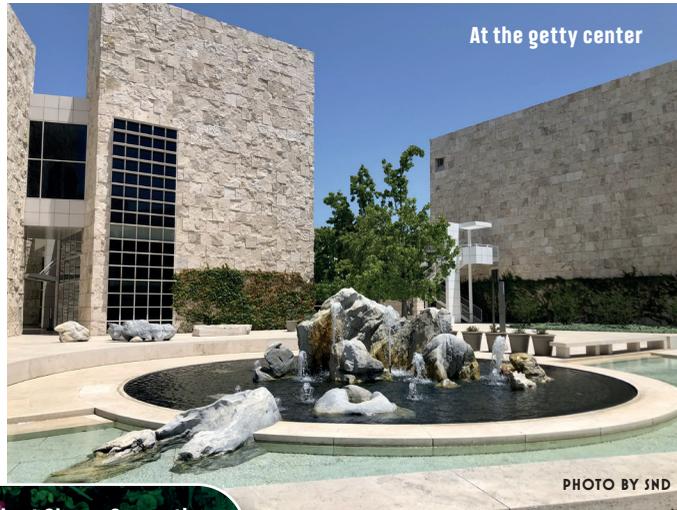
PHOTO FLUX: UNSHUTTERING L.A. OPENS GETTY CENTER DOORS

Engaged contemporary photography flourishes amid antique treasures

BY SHANA NYS DAMBROT

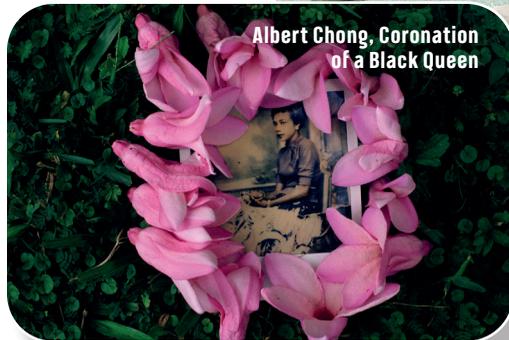
As visitors return to area museums, one of the most anticipated reopenings has been the Getty Center. Well, it's open now, and the good news is that its grounds, gardens, and great views are in better shape than ever. Renovations, gentle caretaking and a year of careful horticulture have made the place sparkling, verdant and gorgeous – not to mention the heart's deeper fondness for the absent. Visiting now after this past year is an experience that hits the eyes and the body just right – but there's also plenty of food for the mind.

With its grand encompassing of outdoor spaces and the still free but now timed-entry ticket system plus rules about capacity and flow, it feels like a softer return to museum – going than some of the more crowded, entirely indoor spots. Its slate of current exhibitions and re-installations on the whole highlight the more luxurious, sumptuous habits of art collecting and the opulent design aesthetics of bygone eras. It's been a long time since the decorative arts pavilions held such mystique, mystery and allure to the casual visitor, but those fantasy interiors and vignettes are full of detail and delight.



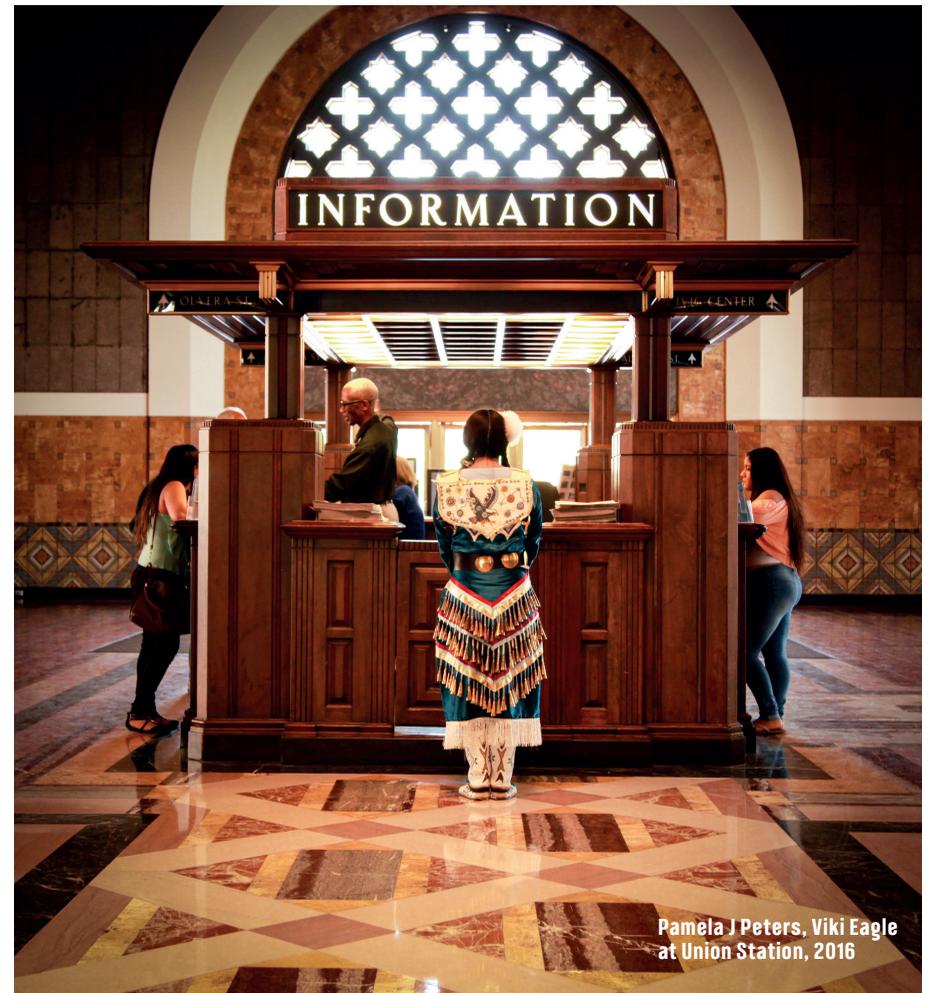
At the getty center

PHOTO BY SND



Albert Chong, *Coronation of a Black Queen*

At the same time, all this palatial gilding also reemerges into our social conscience as a temple to the cultural ambitions of money, the predilection for performative acquisition among the wealthy, and the perennial influence of oligarchs on the pathways and pantheons of art history. As wonderful as it is, these days it can be impossible to divorce indulgence in this pageantry and the attendant institutional gravitas from a



Pamela J Peters, Viki Eagle at Union Station, 2016



Photo flux installation view at the getty center

PHOTO BY SND

very real awareness as to how that money was made, by whom, and to what ends it was subsequently deployed.

It is in this historically shifting context that an expertly constructed exhibition of modern and contemporary photography from Los Angeles takes hold at the center of the campus. *Photo Flux: Unshuttering L.A.* features work by 35 artists, mostly people of color, who as curator Jill Moniz writes, “challenge ideals of beauty, representation, cultural capital, and objectivity.” Assembled in support of the Getty Unshuttered youth photography program, the show's mission to impart a perspective on the practice of photography centered in personal and community narrative and social critique resonates not only with the teens in the program, but

with anyone who spends time in this remarkable salon-style installation.

Todd Gray's early work casting Muhammad Ali as a larger than life social justice warrior; Harry Gamboa, Jr.'s cheeky and utterly original unconventional and exuberant neighborhood self-portrait; Andrea Chung's poetic and materially rich meditation on the oceanic subconscious and the plural significances of trans-Atlantic trade in American history; April Banks's psychologically charged constructions of identity in race and gender; Texas Isaiah's assertive yet gentle recentering of the body in this conversation; and Toyo Miyatake's image from Manzanar showing the resilience of the human spirit among the ruins of a violently vindictive and

failed social policy – these are just some of the most impactful works included.

The show focuses on historical and contemporary pieces in which the experiences of people of color are explored, depicted and taken on their own terms while also set against the backdrops of racism, the struggle for social justice, and the embodied rights of self-determination and fully realized potential. Much of this work was created as this city was being reconfigured and constructed by forces beyond the control of the local communities, in media narratives of riots and amid nefarious practices in urban planning and real estate as well institutionalized police violence that were – and still are – actively

harming and excluding those communities.

As this show movingly amplifies, while at the present inflection point in public consciousness that is showing some promising signs of real change, this is a history that proves the Faulkner quote, “The past is never dead. It’s not even past.” It also demonstrates the power of the medium of photography to document and reimagine lived experiences in a way that prompts critical thinking and engenders personal empowerment. Experiencing the multilayered impact of this exhibition at this time and in this place is its own kind of education.

For more information and to plan your visit, go to: getty.edu.

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WEB APPLICATIONS DEVELOPER sought by Stamps.com, Inc. in El Segundo, CA to design and implement highly performant, reliable, scalable web application functionality. Resumes: HR, Stamps.com, Inc., 1990 E Grand Ave, El Segundo, CA 90245.

Puff Corp seeks **Product Manager** to lead creation and execution of electrical product development and manufacturing implementation plans. Mail resume to Puff Corp, Attn: Job 34 Mark David Marin, 1201 W 5th St, Ste T530, Los Angeles, CA 90017. No emails or phone calls.

Tech Lead - Software Development. Bach deg or frgn equiv in CS, CIS, Comp App, Electr./ Electronic Eng, or rel field + 5 yrs w/ Agile SDLC methodologies; OOD concepts; Python; C#; Perl; SQL Server or Oracle; SQL queries; prep test cases & syst or unit testing; building HA & DR web apps. Pre-empl background check if successful. Will accept as frgn equiv 3-yr Bach + 3-yr Master of Comp App. Woodland Hills, CA job. Send resumes to: Joyce Whitcomb, Athene Annuity and Life Company, 7700 Mills Civic Pkwy, 3A-11c, West Des Moines, IA 50266. EOE.

Accountant. Req'd: Bachelor's in Accounting, Business Admin., or related. Mail Resume: Samuel B. Choi, Accountancy Corporation, 3731 Wilshire Blvd., STE 600, LA, CA 90010

IT Specialist with E2 Consulting Engineers, Inc. (Los Angeles, CA) - Analyze engg, business, & other data processing problems using computer tools, technologies, & processes to develop & implement solutions to complex applications problems. Reqs Master's deg. in Computer Sci., Computer Applications, or rel. field & 3 yrs of exp. For full job details, reqs & how to apply, visit: <http://bit.ly/itsplst>

Nordstrom, Inc. seeks an **Engineers Sr** in Los Angeles, CA to support development of data warehouse and BI platform.

Apply @ jobpostingtoday.com Ref#44154

General Manager: oversee general operation of the company. Master's in business admin., econ., or related. In alt., Bachelor's in any field + min of 5 yrs of exp in executive/managerial position. Mail resume to Dxmoe Clia Laboratory, Inc. 14241 Firestone Blvd. #225, La Mirada, CA 90638 Attn: Mr. Han.

Visual Concepts Entertainment has a job opening in Agoura Hills, CA: **Software Engineer** (Req #21VC191) Design & develop gaming & technical innovation across a multitude of console systems, handheld gaming systems & personal computers, including smartphones & tablets. Telecommuting arrangement available. Send resume to VCProcess@take2games.com referencing Req #.

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Chiropractor sought by Chen Chiropractic Clinic Inc. to exam, diagnose & treat patients in need of chiropractic treatments, etc. Job site: City of Industry, CA. Resume to 18575 E. Gale Ave. Suite 265, City of Industry, CA 91748. Attn: Tiffany Chen.

Cedars-Sinai Imaging Medical Group, PC, (CSIMG) seeks a **Diagnostic and interventional Neuroradiologist** in Los Angeles, CA. S/he will provide comprehensive

diagnostic neuroradiology services to the brain, head, neck, and spine, using adv. neuroimaging techniques, and provide comprehensive elective and emergency neurointerventional services to patients at CSIMG. S/he must have, at a minimum, a Doctor of Medicine, completion of a diagnostic radiology residency program, board certification in Diagnostic Radiology, fellowship training in Interventional Neuroradiology, fellowship training in Neuroradiology, a license to practice medicine in the state of CA, and 7 years of exp. as a diagnostic radiologist. Must have experience with: MR imaging, CT imaging, radiography, ultrasound, perfusion, spectroscopy, and biopsies. Email resumes to Barry.Pressman@cshs.org.

Operations Manager: BA Degree in Bus. Admin., Bus. Mgmt., Econ. or Related. Mail Resume: Price Zone, 6090 Triangle Dr., Commerce, CA 90040

Marketing Specialist needed at Gio Everick Corporation dba Top Quality Flowers. Please send resume to 771 South San Pedro St., Los Angeles, CA 90014. Attn: HR. Job location: Los Angeles, CA 90014.

ERP Software Analyst Research ERP Software errors, Analyze ERP software system, Mail resume to job site: Hutchinson and Bloodgood, LLP, 550 N. Brand Blvd., 14th Fl., Glendale, CA 91203, No calls

VDC Project Mgr., DPR Construction. Manage implementation support of VDC processes at project level in greater LA area (Newport Beach to Pasadena). MS Civ. Eng., Constr. Mgmt., Arch., or rtd. + 3 yrs. exp. or BSCE, CM, Arch., or rtd. + 5 yrs. exp. Resumes to careers@dpr.com.

Farmers Group (Woodland Hills, CA) seeks **Agile Developer V** to design/develop & deploy system functionality & provide technical feasibility using range of coding methods & adhering to coding standards to ensure consistent style & format. Option to work remotely.

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Furniture Buyer. Req. min. 9 yrs. exp. wanted by a household furniture wholesaler. Identify trends, new product opportunities & initiatives; eval. suppliers based on price, quality, & speed of delivery of products & svcs.; visit suppliers to examine product quality & learn about svcs. & prices; negot. buying terms; build & maint. supplier relationships. Jobsite: City of Industry, CA. Send resume to: U.S. Pride Furniture Corp, 15530 Salt Lake Ave, City of Industry, CA 91745.

Senior Software Engineer- OpenTable, Inc. (Hollywood, CA): design, implement & maintain Java microservices. Min reqs: BS or foreign equiv in comp sci, applied comp sci, or closely rel field + 5 yrs professional Java develop exp. Must have any level of demonstrated knowl of 1) design patterns, data structures, and OO design; 2) application development using JAVA, J2EE; and 3) designing and building HTTP APIs. Send cvr ltr & CV to talent@kayak.com w/reference to job code SSESUN21.

Economic Development Specialist. Req'd: BA/BS in Economics, Math, Bus. Admin., or rel. Mail resume: Koreatown Youth & Community Center, Inc. 3727 W. 6TH ST. #300, Los Angeles, CA 90020

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LEGAL NOTICES

*Notification by Trustee (Probate Code Section 16061.7)
To: Denise Ann Downing, Denise Ann Gandy, Karen Ann Downing, Karen Ann Nelson Roy G. and Lily I. Downing executed the Roy G. Downing and Lily I. Downing Family Trust dated May 25, 1985 in their capacities as grantor/settlor and amended it on October 31, 1997 and December 3, 2002 (hereinafter referred to as the "Trust"). The Trust was never further amended.
1. The name, mailing address and telephone number of each Trustee of the Trust is: Donald Bruce Dinsmore, 904 Eucalyptus Drive, El Segundo, CA 90245, (310)529-8121; Vaughan James Dinsmore, 16423 Hayden Crest Court, Cypress, TX 77429, (281)304-8411; Robert Gladstone Dinsmore, 1021 Lincoln Blvd #215, Santa Monica, CA 90403, (310)576-1382.
2. The address of the principal place of administration of the Trust pursuant to Probate Code 17002 is: Bergman APC, 880 Apollo Street, Suite 334, El Segundo, CA 90245. 3. The terms of the Trust require disclosure of the following: The Trust is now irrevocable due to the death of the grantor/settlor: Lily I. Downing died on February 19, 2021. (Roy G. Downing predeceased Lily on March 5, 2009.)
4. You are entitled to receive from the Trustee a true and complete copy of the terms of the Trust by requesting a copy from the Trustee listed above.
5. YOU MAY NOT BRING AN ACTION TO CONTEST THE TRUST MORE THAN 120 DAYS FROM THE DATE THIS NOTIFICATION BY THE TRUSTEE IS SERVED UPON YOU OR 60 DAYS FROM THE DATE ON WHICH A COPY OF THE TERMS OF THE TRUST IS MAILED OR PERSONALLY DELIVERED TO YOU IN RESPONSE TO YOUR REQUEST DURING THAT 120 DAY PERIOD, WHICHEVER IS LATER.
6. If you would like a true and correct copy of the terms of the Roy G. Downing and Lily I.

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Downing Family Trust dated May 25, 1985, and all amendments thereto, as defined in Probate Code Section 16060.5, you may request the same from Penelope Bergman, Esq., Bergman APC, 880 Apollo St, Ste 334, El Segundo, CA 90245, by Certified Mail, return receipt requested.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 21SMCP00163
PETITION OF Jubo Hayden FOR CHANGE OF NAME
To All Interested Persons:
1. Petitioner: Jubo Hayden filed a petition with this court for a decree changing names as follows: Present name: Jubo Hayden to proposed name: Jubar Kamal
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: June 18th 2021
Time: 8:30am Dept: K
The address of the court is: SUPERIOR COURT OF CALIFORNIA, Santa Monica Courthouse, 1725 Main St. Room 102, Santa Monica, CA 90401 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: 04/13/21. Lawrence Cho Judge of the superior court.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 21BBCP00149
PETITION OF Shlomit Gluck, and Sarah Gluck, a minor by and through her

Lion's Spa



7 days 9am-9pm

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213.915.0382
213.436.8804

parent, Shlomit Gluck FOR CHANGE OF NAME
To All Interested Persons:
1. Petitioner: Shlomit Gluck filed a petition with this court for a decree changing names as follows: Present name: a. Shlomit Gluck to proposed name: Hadassah Shulamit Meyer b. Sarah Gluck to proposed name: Sarah Meyer
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: June 11th 2021
Time: 8:30am Dept: A
The address of the court is: SUPERIOR COURT OF CALIFORNIA, County of Los Angeles LASC-NORTH CENTRAL DISTRICT, BURBANK COURTHOUSE, 300 EAST OLIVE AVENUE, BURBANK, CA 91502.
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: 04/21/21. DARREL MAVIS Judge of the superior court.

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