

INDOOR MASK MANDATE RETURNS • DROUGHT AND OUR LOCAL FARMERS MARKETS • THE DESCENDENTS RETURN WITH NEW OLD ALBUM

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Stripped

Taylor Paige and Riley Keough Bring @Zola's
Infamous Tweet Storm to the Big Screen

By Lina Lecaro

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INDOOR MASK MANDATE RETURNS FOR ALL IN L.A. COUNTY

Mandates return as L.A. County's COVID-19 cases and hospitalizations have more than doubled since California's full economic reopening.

BY: ISAI ROCHA

Indoor mask mandates returned to L.A. County this weekend as daily COVID-19 cases continued to increase.

The mandate applied to both vaccinated and unvaccinated people starting at 11:59 p.m. on Saturday, July 17.

The previous mask regulations asked only unvaccinated individuals to wear masks in public indoor situations, with businesses having the option to incorporate universal mask usage in their establishments, ask for proof of vaccination, or ask for self-attestation of vaccination. Now, all must wear masks indoors regardless of vaccination status.

News of the mask mandate came exactly a month after California celebrated its "Grand Reopening" lifting most mask mandates, social distancing measures and business capacity limits.

The mandate is stricter than both the California health order and the CDC's masking recommendation, but counties are allowed to order stricter measures.

L.A. County averaged more than 1,000 daily positive COVID-19 cases over a 7-day period, with COVID-19 hospitalizations also increasing.

L.A. SHERIFF'S DEPT. SAYS IT WILL NOT ENFORCE MASK RULES

L.A. County Sheriff Alex Villanueva said the department would not enforce the new mask regulations in L.A. County.

In a statement, Villanueva said the decision for the mask mandate is not based on science and said instead of enforcement, he expects "voluntary compliance from L.A. County residents."

"Forcing the vaccinated and those who already contracted COVID-19 to wear masks indoors is not backed by science and contra-

dicts the U.S. Centers for Disease Control and Prevention (CDC) guidelines," Villanueva said on Friday. "[T]he underfunded/defunded Los Angeles County Sheriff's Department will not expend our limited resources and instead ask for voluntary compliance."

As of this writing, there was a 700% increase in COVID-19 hospitalizations in L.A. County, with 528 people hospitalized on July 19.

"Our COVID-19 metrics have continued to increase over the last week," L.A. County Health Officer Dr. Munta Davis said in an update with the Board of Supervisors this week. "This is an all-hands-on-deck moment."

DODGER STADIUM MASK REGULATIONS RETURN FOR INDOOR SETTINGS

Dodger Stadium adjusted its indoor mask regulations to fit the new L.A. County mandate.

While fully vaccinated fans will not be required to wear masks at their seats in the outdoor stadium, masking will be enforced for all when entering a store, an indoor restaurant, a concession stand, or walking the concourses that are not open-air.

"Face coverings are required in all indoor spaces regardless of vaccination status," the stadium regulations read in its latest update. "Indoor settings also include covered stadium concourses and concession stands."

The stadium has kept certain COVID-19 related safety measures such as touchless and cashless buying experiences and more aggressive cleaning procedures.

By California orders, unvaccinated individuals are being asked to wear masks at the stadium, but it is not actively checking for vaccination status, instead opting to let fans self-attest to being vaccinated.

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(L-R) Riley Keough, Taylour Paige



PHOTO BY: ANNA KOORIS, A24

FEATURE

STRIPPED

Taylour Paige and Riley Keough Bring @Zola's Infamous Tweet Storm to the Big Screen

BY LINA LECARO

"Have you taken a shower since the trip?" actress Taylour Paige asks at the start of our Zoom interview about *Zola*, the new A24 film in which she plays the title character and narrator. We'd just screened the movie before the interview and co-star Riley Keough, also on the video call, agrees that post-viewing might require some serious refreshing. Ultimately, we all agree a quick "hoe bath" (the affectionate(?) term for sink washing of sweaty areas, fittingly, originating in sex work) should be in order after watching this endearing yet revolting little movie with big chops. It's a weird and probably

inappropriate way to start an interview, but this is a weird film, and the raunchy repartee feels right.

We weren't quite sure what *Zola's* intentions were after seeing it, so it was helpful to talk to its stars about it. We do know it made us feel uncomfortable and that was probably intentional. We were also very aware of the Twitter posts by the real "Zola" (a.k.a. Aziah Wells) back in 2015. In fact, we were one of the platform's many users who followed it in real-time as it unfolded into an epic 148 tweet storm that caught the attention of, well, everybody. Was "The Story,"

as it's called, made up? Exaggerated? It really didn't matter because either way, Wells showed her gift for riveting, unfiltered story-telling infused with humor, sass and street-smart critique. The viral moment suggested that a book deal and maybe even a movie could be in the works based on the Detroit-based dancer's enticing social media narrative.

And now we have it. Directed with naughty nuances and trenchant finesse by Janicza Bravo (who also wrote the script with playwright Jeremy O. Harrison, based on a *Rolling Stone* article about the tweets) the movie tells the tempestuous tale of two strippers – Zola and Stefani – who go on a club tour to Florida to earn some extra cash and end up getting wrapped up and wrangled into prostitution and unsavory hijinx involving violent thugs, crazy boyfriends and merciless pimps. Before the journey ends, money is earned, but blood is also spilled, and nobody (except maybe the Johns) seems satisfied. The film is fun to look at, as are all the actors involved, but the tone is hard to pinpoint. Is there a take-away here or is it just another debauchery-driven fantasy about "money and titties," eclipsing substance or message?

Paige says *Zola* is far from mindless depravity. "Black women go through the world often with a lot of baggage. They're expected to nur-

ture and take care of and not be cared for. A lot of times they're expected to be strong and to handle it and carry these fucking bags and no one ever asks how heavy they are, who put them there, what's in the bags, or how they got there in the first place," she says. "It's racial commentary, it's this country, it's women, it's sex work... the bigger picture is the human condition and what we're all doing to figure out this life. But also it is entertaining, it's funny and it's about a Black woman who processed her trauma, tweeted about it, and now we're here."

"Here" is a lot more complex in 2021. With racial reckoning, cultural appropriation and #MeToo conversations on one end, and sexual empowerment, wokeness and cancel culture on the other, we're all fed daily doses of division on social media, more than we could've ever possibly imagined. What read as provocative and real in tweets feels decidedly more intense on screen, especially now. Bravo smartly aims to balance the darkness with light touches like twinkle sound effects and artsy edits, and it works not only cinematically, but in conveying how our internet selves – thirsty selfies, humble brags, call-outs and all – have come to define how we see ourselves and our interactions in real life. *Zola* (which has an "@" tag in its title for promo) sucks you in, kinda the same way



(L-R) Riley Keough, Taylour Paige

PHOTO BY: ANNA KOORIS, A24

the comments section can do so on socials. At times you feel icky about being entertained by the shamelessness and more so, the ugliness; and you probably should.

Keough pulls off the challenging feat of being “as offensive as possible” and still having sympathetic moments. Stefani’s vulgar use of “A.A.V.E.” (African American Vernacular English) is actually pretty mesmerizing in the beginning, especially as she charms Zola into a friendship. Eventually, her words and “blaccent” cross the line as does the trip itself, and Zola – whose thoughts we get to hear throughout the experience – must find the strength just to survive. “This bitch” Zola will eventually “fall out” with, is as clueless as she is classless.

“It’s very intentional,” says Keough, who really is the polar opposite of Stefani, soft-spoken and thoughtful in tone. “Janicza is a genius. Down to every choice – every scene, every hairstyle and outfit. Of course there are going to be people who don’t like it. This girl is a demonic villain. But it’s all serving a purpose. There might be some people that miss that. That’s OK. But it is racial commentary and there are serious subjects being tackled within this wild adventure.”

The female perspective is strong here, even as many scenes are sure to titillate. Both ladies’ stripper moves and pole skills are on point, and Paige tells us she did practice sessions at L.A.’s own Crazy Girls to prep for the role. Bravo’s shooting style conveys both a buddy flick bond and sexual tension between the leads in the beginning, but soon enough everything turns upside down. Disdain, division and danger emerge, and the two women’s stories ultimately diverge drastically. When Stefani shares her side of the story late in the film, we finally see that she’s not the victim she pretends to be, she’s a fake who knew exactly what she was getting her new “sis” into, and she has no qualms about

Riley Keough (left) stars as “Stefani” and Taylour Paige (right) stars as “Zola” in director Janicza Bravo’s ZOLA, an A24 Films release.



A24 FILMS

playing up her whiteness when she needs to.

“In anybody else’s hands I wouldn’t have done this,” Keough says of Stefani’s problematic nature and the decision to tackle it with Bravo. “There could have been other versions of this that would’ve been extremely reckless and horrible. And just pointless. I trusted Janicza so much I didn’t actually have reservations about doing this. I want to make art that makes people think and talk about things. It’s one of my favorite things about making films. You get this opportunity to explore very serious ideas under the guise of comedy or a wild ride or a scare.”

Keough’s first big-screen role was as Cherie Currie’s sister in *The Runaways*, which she followed up with a slew of horror and indie flicks – *Under the Silver Lake* with Andrew Garfield was a standout. The actress, who was born in Santa Monica, definitely made a name for herself beyond her famous family (her mom is Lisa Marie Presley) and embodying this controversial character as she does so well, should take her

career to new heights. Paige is just as captivating, conveying more with her eyes than her narration ever does. She grew up in Inglewood, Calif., has had roles in a few films, as well as a starring role on VH1’s *Hit The Floor*. Most recently she played Viola Davis’ girlfriend turned Chadwick Boseman’s lover in *Ma Rainey’s Black Bottom*.

Colman Domingo as “X” the pimp merits mention too, for capturing the mysterious and menacing presence of the volatile villain in Wells’ original Twitter tale. He shines here, much like he did in *Euphoria*, especially the one-on-one episode opposite Zendaya last year. We envisioned Stefani’s boyfriend a bit more psychotic from Zola’s tweets, but Nicholas Braun as Derek fits in well with the ensemble regardless. And yes, comparing movie portrayals of people from tweets versus books is a strange thing to do, but it’s a reflection of the digital age, and we wouldn’t be surprised to see more films based on viral internet shares in the future, especially since this one turned out so well, even with the tricky subject matter.

Zola had the unfortunate luck of gaining steam just before the pandemic. It debuted at Sundance 2020 and was a Grand Jury Prize nominee just a month before COVID-19 changed the world and delayed movie releases. But the buzz has been ablaze since it went into production, and especially after the official trailer for the theatrical release came out this year. Yes, it trended on Twitter.

“Zola knew she had some gold and she could write it in a way that was interesting because she’s dope,” Paige – who got to know Wells via phone conversations – says during the last few minutes of the Zoom chat. “Contrast creates clarity and more than one thing can be true here. Life can be complicated. The power of the mind, the power of your power, the power of knowing your worth, it’s all in there.”

The fact that this movie was made at all is pretty remarkable. *Zola* provides a point of view we don’t often see on film and aside from the sex and violence, “the story” of “the trip” is as enlightening as it is entertaining, thanks to both leads’ thoughtful approach as well as the film’s Black female writer/director interpreting the experiences of another whose truth was as intriguing as it was disturbing. Skewering the inequities of life – whether crassly on social media or contextually on film – can clearly be a part of the journey to self-expression and empowerment either way. Even if you feel dirty afterward, it’s probably worth it.



(L-R) Riley Keough, Taylour Paige

PHOTO BY: COURTESY OF A24

MEET HYPERWOLF, CALIFORNIA'S TRENDSETTER FOR ON DEMAND CANNABIS

If you've taken a minute to Google the name HyperWolf you know that there's more than meets the eye.

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Adapted from *Hall of Flowers*

You've likely seen the striking yellow HyperWolf billboards with bold black text if you've been on the road in California recently; information is purposefully limited in favor of a minimalist design and the spirit of discovery.

What is HyperWolf?

HyperWolf is the product of two high-school friends from Riverside County, CA reconnecting through the vape and smoke shop industries and setting their sights on the promise of the emerging cannabis industry.

Jake, a first-generation immigrant who started working 40+ hour weeks for Verizon corporate at just 17 years old, began taking a variety of cannabis business courses at local universities at age 22 and was ready to open

his first dispensary in Riverside by the time he was 24. However, his father was going through serious health issues at the time and Jake was forced to put his dreams on hold and step into the family smoke shop business.

This sidestep gave him more experience in working for himself. When a familiar face, his longtime friend Nick, came into the shop to display his new vape venture, Jake was intrigued. It was not long before the two began discussing a future business together. With focus, their discussions became the groundwork for HyperWolf.

HyperWolf: The Early Stages

HyperWolf started as a delivery service because that's the business model the young entrepreneurs knew best. In the early days, when Jake was still working at his family's shop, he realized that the average custom-

er was coming in just to buy blunt wraps, papers or lighters - items likely meant to aid in the enjoyment of cannabis. Being the consummate customer service professional that he is to this day, Jake began asking his customers how he could further support their purchases. He quickly became their accessory supplier through the store and their cannabis supplier through the parking lot. Nick knew that this smoke shop was not growing their customer base through traditional means and wanted to get help. Together, Jake and Nick worked to grow their consumer base by hundreds, employing five employees (all of whom still work for the company to this day) and a proof of concept for their burgeoning business.

Jake had previously opened his first dispensary in a 'crash landing zone' near the airport base in Riverside because it negated the need for a city business license. "Essentially, if you were brave enough to accept the risks of opening a business in the area, you were welcome to do so," explains Jake. Despite the regulations, it took less than six months of operation for his landlord to shut him down out of fear of the IRS seizing the property. This left him without a shop and without any savings, but never without hope.

Given his experience with physical spaces, and general understanding of consumer behavior, Jake wasn't interested in opening a dispensary. Not only were the risks and costs lower with a delivery service, but it played to the consumer's desire to be catered and delivered to.

"I hate going to stores for anything from clothing to groceries, so why would I go to a dispensary," he says. "With delivery, you can get the same items for a better price efficiently and privately."

The major flaws with delivery tend to present themselves through a lack of customer service and community building. HyperWolf combats the former through their rigorous hiring process. Until recently, Jake and Nick personally trained every representative for two weeks before letting them communicate with customers. The co-owners take pride in knowing that their HyperWolf team is trustworthy, well-educated and authentic. They want their crew to stand out among comparable industries. The duo cultivated a staff of leaders who can explain more than just what is the cheapest, strongest or coolest; people who are excited to wake up every morning and put on their HyperWolf shirt.

HyperWolf's Community

While the customer experience is top-tier, HyperWolf's stand out attributes don't stop there. Hyperwolf is committed not only to uplifting their internal team, but to improving the lives of the cannabis community at large. And while it's an admirable aspiration, they are quick to point out that it's not an easy task to support others until you've taken care of your own.

"It's hard for me not to worry and overthink, maybe it's because I'm a Virgo, but I found that even when I didn't have to worry about myself anymore, I still found myself worrying for others," says Jake.

Jake and Nick have set out to bring value to those who really need it: the most deserving communities, individuals and brands.

The initial focus has been on woman-owned, environmentally conscious and socially marginalized businesses, as it's important Hyperwolf to offer shelf-space, marketing support and supplemental exposure to those in need. Jake and Nick have found that putting businesses with unique brand propositions in front of their customers not only supports the people behind the brand, but creates a more thoughtful cannabis consumer at large.

Moving away from the 'Best Bang for Your Buck' & 'Weed Snob' archetypes that focus strictly on the product - and a product that could honestly be purchased from a number of other retailers - and price, the Hyperwolf team is committed to offering a product assortment and catering to a consumer who values discovery, equality and sustainability as a part of their cannabis experience.

What's Next For HyperWolf?

More billboards, a new website, sustainable packaging, county expansion and physical spaces.

Most of our readers have already seen the curious black and yellow billboards across California. Stay tuned for a similar design aesthetic elevated on a regional level, featuring designs from local artists. The first collaboration will be with Talking Trees, featuring artwork from renowned street artist, Bigfoot.

Version three of the new HyperWolf website is on its way which will streamline the delivery process with ID verification and a delivery tracker - think Domino's Pizza Tracker but for weed.

They're also working with Didier and the team at LIFE to develop a fully sustainable packaging program for all Hyperwolf branded products to ensure that we're all able to enjoy the offerings of the planet for years to come.

San Francisco, Bakersfield and San Diego are the next counties in line for delivery service from the team and after they've established themselves across California you can expect to see more in the way of physical spaces from HyperWolf. But don't expect your average dispensary.

The boys, who would only consider selling the business to Jeff Bezos, are excited to expand upon what it means to enter a cannabis space and some of the activations on the horizon could include Cold Stone Creamery-style ice cream parlors for infused edibles and the adult-version of your high school lunch experience - elevated Uncrustables.

WATER CRISIS

The California Drought Is Drying Up Our Local Farmers Markets

BY MICHELE STUEVEN

Flora Bella Farms has been a fixture at the Santa Monica Farmers market since it opened in 1991. James and Dawn Birch have been a favorite stop for local chefs ever since they made their first sale to Nancy Silverton. Because of the lack of water in this year's drought and the loss of most of their crops, Wednesday, July 21 was the organic farm's last day at the market with no return day in sight.

We talked to Dawn at the market Wednesday, who told us that this is just the tip of the iceberg. The drought will affect more and more market vendors which will translate to our own plates and those of our favorite restaurants:

Our water source is snowmelt off the Sierra Nevada mountains and this year is the lowest snowpack since they've been keeping records. And with this unrelenting heat, it's all melted. We're in Three Rivers, California right outside the entrance to Sequoia National Park. The mountain goes up about 7,000 to 8,000 feet and we count on that water coming all the way down and we pull it out of the Kaweah River via our 150-year water rights. The river is now dry. Three Rivers has a

north fork, a south fork and the main fork and we pull out of the north fork.

With everything so hot, even up at elevation, it's 90 degrees at 7,000 feet. The foliage and the soil only have 30 percent humidity. The trees are taking the water out of the springs so the river is virtually dried up. We have to leave what there is left so that the fish can survive. We pull the water and put it into holding ponds and we water our farm out of that. The river is dry, our holding ponds are almost empty.

We knew this was coming for six or seven months and made the decision not to pull so much water out that the fish in our holding ponds would die. We noticed the other day that the fish were not doing well and stuck a hose in there to aerate the water. The water is just getting too hot for them to survive. There's no depth they can go to in order to cool down.

At this point, we've accepted the reality of what's happening and realize we can't fight it. There's no place to get water. So, we've opened up our gates and the animals can come in and eat what's left of the farm – the deer, the racoons, the bears, the



skunks and the wild turkeys. There's nothing left for them up in the hills.

We made an appointment to get a well built. We have one on our farm, but that's for our house. It gives us six gallons an hour. We've got the well diggers coming – like everyone else – and we're in our place on the calendar in the last week of July. So everything will just die.

We hope we can return in October, once it cools down and springs start running again and everything won't be sucked out at the higher elevation and hopefully the river will flow again and we'll get help from the well. But you never know. We've had fire season in October. Since we're 1,000 feet up in the hills, we don't drill looking for underground water, we drill looking for a place where the granite rocks have enough cracks. We're hoping for relief from the spring water. We've got three possible locations and you pay per foot for digging that well whether there's water there or not. It costs about \$10,000 just to get on their calendar.

Are you getting any government help?

There is no government help for us. We don't pull our water from the state delta allotments. We have our own water rights for our own property.

There's no way for the government to get water to us. Even if I was in the Central Valley on the flatland waiting for my allotment of water from the government that never came, what am I going to say? Give it to me when I know my hundreds of neighbors are getting it either? Nobody's getting water. Levels are down at Lake Cachuma and Casitas Reservoirs and it's going to affect more farmers market vendors as the summer goes on.

So what is the solution to this crisis? What can California do?

Well, in this past drought we've cut our water usage to 50 percent. We don't have stone fruit trees anymore. The crops we grow are grown under plastic with drip irrigation so there's no evaporation. I think we have to be very good stewards of the land. Arugula is our thirstiest crop. It was the first thing we had to let go and maybe we just can't grow that anymore. Same with the basil. We let the cucumbers go, the eggplant, we let 6,000 square feet of cherry tomatoes die. We've just been letting this field die and that field die. We can't even keep the produce stand on our farm open.

What we need is a water pipeline to relieve the floods in the rest of the country. Texas can't grow crops because of too much water and we can't grow because of lack of it.

The Central Valley of California is a desert that we've been farming for 150 years. And maybe that's just how long you can farm a desert. With the global changes in temperature, our growing areas will just have to move to other locations where we never thought of growing things and become the new breadbasket, the title that the Central Valley has held for 150 years. We'll just have to acclimate and figure a way through this and everybody has to do their share.

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ART

MOCA GRAND REOPENS WITH INTERTWINED NARRATIVES OF THE MOMENT

Compelling new works by Jennifer Packer join highlights from the permanent collection

BY SHANA NYS DAMBROT



Jennifer Packer, *Idle Hands*, 2021, Oil on canvas, 90 x 84 inches (228.6 x 213.36 cm), Purchase with funds provided by the Acquisition and Collection Committee.

IMAGE COURTESY OF SIKKEMA JENKINS & CO., NEW YORK, CORVI-MORA, LONDON.



Helen Leavitt

MOCA's Grand Avenue location is open again, with several exquisite installations of their permanent collection highlighting photography, recent acquisitions and architectural themes, as well as a solo presentation of works by New York-based painter Jennifer Packer. Curatorial throughlines and the context of this past year's events abound throughout the galleries, offering considerations of isolation, personal and collective memory, monumentality, physical presence and lived experience that resonate

across a variety of periods, mediums and styles.

Jennifer Packer: Every Shut Eye Ain't Sleep in particular encapsulates the pandemic experience not only in its content but in the timeline and evolution of the overall show itself. Packer is known for her interpretive, intensely gestural portraits at both large and almost miniature scale, as well as for smoldering, emotionally charged summer and autumn palettes whose florid radiance tells a deeper story than any more precise or realist likeness could.

There's something about these explosive yet contained portraits set amid a torrential swirl of

auric energy that exists with special directness as an analogy for the lockdown experience. Packer's show was planned to open in March of 2020; while its opening was postponed amid the onset of quarantine, throughout the ensuing year, she never stopped painting. This iteration of the exhibition features the initial selections, augmented by works created in the past "extra" year, some as recently as 2021.

While the emotional and psychological context of both her previous works and the making of new ones is powerful in itself, the fact that her process transformed by necessity from working

from life to working from memory deepens the meta narrative of the work even further. The act of remembering our loved ones in an enforced separation from them, and the richness and terror of the inner lives of hope and fear that we were all spurred to explore alone in our rooms is given perfect formal manifestation in Packer's fraught style and expressionistic scenes.

In surrounding galleries, a handful of permanent collections go hand in hand with these ideas. *Evidence: Selections from the Permanent Collection* is a wide-ranging assortment of work with a heavily narrative and symbolism-rich quality. Stars include an oddly irresistible and romantic 1996 video called *Finding Gold* by Tracey Emin, a drawing by Los Angeles-based artist Carmen Argote, *Digesting Scroll - Feb, March, April* (2020) which is the first work made during the pandemic to be acquired for MOCA's collection, and the heart-breaking work of historical photography *New York 1974* (1980s, Dye transfer print) by Helen Leavitt.

Making Space: Recent Photography Acquisitions, as its title suggests, focuses on newly purchased work in the lens-based genres, offering a surprisingly eclectic array of vintage and contemporary works that touch on personal and journalistic narratives as well as materials and process-driven abstraction.

Our House: Selections from MOCA's Collection includes works from the 1950s to the present, and makes good use of the title's pun. A room of richly hued Rothko paintings – an artist whose meditative masterpieces understandably came up a lot last year – as well as the monumentally scaled vinyl and thread wall work *White House II* (2018-20, 156 x 528 x 36 in.) by Rodney McMillian, and the unexpected magic and delightful simplicity of the immersive colored-light rooms in *Cromosaturación* (1965/2012) by Carlos Cruz-Diez are all ready to welcome back audiences to the poignantly physical experience of art.

All exhibitions now open at MOCA Grand, 250 S. Grand Ave., downtown; free admission; moca.org.

MILO GOES (BACK) TO SCHOOL

The Descendents Return with New Old Album

BY BRETT CALLWOOD



When the Descendents formed in Manhattan Beach in 1977, they were snotty kids in their mid teens. That original lineup featured Tony Lombardo on bass and Frank Navetta on guitar, plus Bill Stevenson, the sole remaining member, on drums. Lombardo has effectively retired, while Navetta tragically died in 2008. But they remain beloved figures in punk rock, and their memories are immortalized thanks in part to a wonderfully oddball new Descendents release.

9th & Walnut is an album that was recorded in 2002, though the songs date back to 1976-1980. These are the first songs that a fledgling Descendents ever wrote and practiced, and they've never before seen the light of day, at least in studio form.

It's a fascinating way for the iconic SoCal punks to rear their head post-COVID. It's been five years since their last studio album proper, and this just happened to make sense.

"In the last five years we've definitely done a lot of shows, and each of us has a few other things that we have going on," says Stevenson,

and written ones that we thought were better. Though I could say that two songs from the original batch would be 'Parents' and 'Statue of Liberty' which are on Milo Goes to College, those are two that are from the original 20 songs we learned. But the rest of them never saw the light of day. It wasn't until years later, me and Frank and Tony were hanging out. Tony I think suggested, he said, 'Why did we never record our first songs?' We were all kinda like 'I don't know.' It took a bunch more years to get together to do it. Then when we did it in 2002, we didn't have Milo's attention because he was really focused on his science work, being a biochemist. Eventually, Milo was like, 'Send me the Frank and Tony stuff, let's get it done.' Then we got it done."

Fortunately, nobody in the Descendents was severely affected by the pandemic, health-wise. Meanwhile, their default mode is to work virtually.

"I honestly think it facilitated getting 9th & Walnut done," Stevenson says. "For no logical reason, I had just been sitting on those tapes that the three of us did in 2002. I don't know why we sat on them for so long but during COVID I thought, 'Well we can't tour right now, and the Tony and Frank lineup can't tour anyway.' So it seemed like a good time to finish this. I started editing the live takes together

and written ones that we thought were better. Though I could say that two songs from the original batch would be 'Parents' and 'Statue of Liberty' which are on Milo Goes to College, those are two that are from the original 20 songs we learned. But the rest of them never saw the light of day. It wasn't until years later, me and Frank and Tony were hanging out. Tony I think suggested, he said, 'Why did we never record our first songs?' We were all kinda like 'I don't know.' It took a bunch more years to get together to do it. Then when we did it in 2002, we didn't have Milo's attention because he was really focused on his science work, being a biochemist. Eventually, Milo was like, 'Send me the Frank and Tony stuff, let's get it done.' Then we got it done."

They sure did, and it sounds great. Still, it's got to be strange to revisit art that you created at 15 years old. Think about anything you made at that age, and whether you'd want the public to analyze it today.

"It's funny, the songs came right back to us as if we had never missed a beat," Stevenson says. "It was very fun, because it was kinda magic. In my case, they were the first time I ever played with a human being ever. So it was very emotional. When I was editing and mixing it, I know I kept talking to Tony on the phone and going 'remember that time when Fear wouldn't let us use their bass amp when your bass amp blew up?' Little weird things."

The lyrics cover the sort of thing you'd expect teen boys to write about – parents, girls, the bullshit of life through the eyes of people who think they know everything but in fact know nothing yet. It's funny stuff, especially given the seasoned pros now performing the tunes. Meanwhile, the "9th & Walnut" of the title references the band's first practice space, in Long Beach.

"I didn't want to give the address because I didn't want people to bother whoever lives there now," Stevenson says. "But yeah, it was right there. We didn't even drive yet, so one of our parents would have to drive us out there. My mom lived sorta nearby, and I'd stay at my mom's house. Frank would sleep on the floor there, at 9th & Walnut. It was his sister Marie and his brother Joe, it was their house and there was a detached garage where their band the Pagan Babies which was Frank and his brothers Mike and Joe, they practiced there. That's where we played all those songs, originally."

A simple residential property, it's unlikely that the current residents have any idea about the history that occurred at their place. Looking to the future, there's fresh new material on the way. In addition, the band is hitting the road this summer.

"We've become what I would call a dad band in recent years, where we fly out on a Wednesday night and meet the tour bus and then play Thursday to Sunday in different cities," Stevenson says. "Then we come home on the Monday, and lick our wounds. But in August we're doing a whole big tour. It's gonna be us, the Menzingers and Rise Against for the whole month of August, in the U.S. We've got stuff planned during festival season in Europe, for next summer. And we're playing Punk Rock Bowling in Vegas in September."

Some things never change.

The 9th & Walnut album is out July 23. The Descendents play with Rise Against on Saturday, August 21 at FivePoint Amphitheatre.

and sending them to Milo [Aukerman, vocals], and he started doing the vocals. Then I spent a few weeks mixing it so now we've got it finally. I'm really happy. Maybe I feel bad for not finishing and releasing it while Frank was still alive."

It's a wild experience, hearing this established band perform songs that were written by 15-year-olds as a means to learn how to play, and how to play together.

"We had to learn how to be a band," Stevenson says. "By the time we learned how to be a band, we had moved past these songs

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Corporate Audit Specialist: Identify loopholes & recommend risk aversion measures & cost savings strategies. Master's in Accounting, Business Admin., Economics, or related field. In alt., Bachelor's in Accounting, Business Admin., Economics, or related field + min of 5 yrs of exp as Accountant, Auditor, or related occupation. Mail resume to CJ America, Inc. 5700 Wilshire Blvd. #550, LA, CA 90036 Attn: Ms. Han.

ENGINEERING
Marvell Semiconductor, Inc. in Westlake Village, CA seeks candidates for multiple positions: Senior Engineer (E741): Focus on IC package development. TO APPLY please mail your resume and reference Job Code (E741) to Marvell Semiconductor, Inc. Attn: HR 1.2.519, 5488 Marvell Lane, Santa Clara, CA 95054. EOE.

ANALYST
(Los Angeles, CA): Bld advncd mdl to evlve the impact of mrktng effrts on shrt trm sls & lng-trm brnd vlue. Min Reqs: Mst deg in Econ or rel & 1 yr exp anlyzng clnt dta using mrktng mx mdlng to optmze mrktng effrts & mxmze ROI. Exp w/ bldng advncd enmtrc mdl bsd on rsits frm clnt dta using Python, R, SPSS & Excel. Exp dvlpg rspnse crvs to evlve effect of mrktng effrts frm mdl estmtes to incrs optmztn. Resumes: D. Dixon, CEO, Truesight Consulting LLC, 10250 Constellation Blvd, Ste 100, Los Angeles, CA 90067.

Graphic Designer (Sherman Oaks, CA): Create graphic designs for label promoting Regional Mexican music. Design album covers, artwork, and promotional materials for social media platforms using Adobe Master Suite, Autodesk Zbrush, Final Cut Pro X, and DaVinci Resolve. Telecommute option up to 25%. Multiple Positions Available. Bachelor's in Graphic or Communication Design or related + 2 yrs' exp in the job or related required. Resumes: Morena Music, Inc., info@morenamusic.com.

BUSINESS
Netflix, Inc. is accepting resumes for the following positions in Los Angeles, California. Associate, Production Finance (Ref# 5488541) Work closely and collaboratively with numerous teams including content planning, production, business affairs, post production, creative, tax and content accounting. Mail resume to Netflix, Inc., ATTN: Talent Mobility, 100 Winchester Circle, Los Gatos, CA 95032 Must include Ref. code. No phone calls please. EOE. www.netflix.com/

Winc seeks **F/T Sr. Full-Stack Engineers** for Los Angeles location. Must

have Master's degree in Computer Science or related or foreign equivalent with 5 yrs. experience in software development role using Visual Studio, CSS, C#, SQL, Framework, JavaScript and HTML. Send resumes to: hr@winc.com

Associate Pastor: MA in Divinity, Theology, Ministry, or related. Mail Resume: Inland Church 1101 Glen Ave., Pomona, CA 91768

TECHNICAL
Netflix, Inc. is accepting resumes for the following positions in Los Angeles, California. Senior Backend Engineer-Post Production Engineering (Ref.# 5506027): Partner with the company's studio to build solutions across the entire length of the post production process from on-set to delivery, including workflow implementations for data management, project tracking, data transformation, and asset sharing. Mail resume to Netflix, Inc. ATTN: Talent Mobility, 100 Winchester Circle, Los Gatos, CA 95032 Must include Ref. code. No phone calls please. EOE. www.netflix.com/

SOFTWARE
Electronic Arts, Inc. has job openings in Chatsworth, CA: Software Engineer (Apex Legends) (E2-306897) Troubleshoot existing issues and implement scalable and stable solutions. To apply, all applicants must submit resume to EAJobs@EA.com and reference ID# E2-306897.

ENGINEERING
Electronic Arts, Inc. has job openings in Pasadena, CA: System Engineer (E2-758773): Build Jenkins automation pipelines for creating new environments, remove unused resources using Python scripts with boto3, build Docker images and deploy application server versions to Kubernetes cluster using Helm charts from development to QA and to production environments. To apply, all applicants must submit resume to EAJobs@EA.com and reference ID# E2-758773.

Help build the next generation of systems behind Facebook's products. Facebook, Inc. currently has multiple openings in Los Angeles, CA (various levels/types): Data Scientists, Analytics (081996) to apply your expertise in quantitative analysis, data mining, and the presentation of data to see beyond the numbers and understand how our users interact with both our consumer and business products. Mail resume to: Facebook, Inc. Attn: AA-USIM, 1 Hacker Way, Menlo Park, CA 94025. Must reference job title, job code, & job location shown above, when applying.

JusRand LLC (dba Advanced College) located in South Gate, CA is seeking A) **Educational (Management) Consultants** to dvlp & dsgn academic prgrms & measure prgrm outcomes, and B) Registrar (Custodian of Records) to direct all ops related to the registrar's office. A) 35% dom trvl req'd. No telecomm., and B) 25% dom trvl req'd. No telecomm. Mail Resumes To: JusRand LLC dba Advanced College, Attn: HR, 13180 Paramount Blvd., South Gate, CA 90280.

Nordstrom, Inc seeks an **Engineer 2** in Los Angeles, CA to work on Agile and Scrum environment to deliver high-quality software. Apply at <https://www.jobpostingtoday.com/> Ref# 72096.

First-Line Supervisor: Req'd: Associate's Degree in Mgmt, Bus. Admin, Counseling Psychology, or related, or 2 yrs of exp. as First-Line Supervisor, Operations Mgr, or related. Mail Resume: Florii, Inc., 1015 Croker St. Ste Q22, Los Angeles, CA 90021

Project Engineer I (Los Angeles, CA) to assist in managing project & prep'g construction docs, perform dsgn calculations & dsgn for seismic retrofit of existing buildings & other engineering tasks under sup'n. Perform site visits (15% of the time) & issue site visit reports. Reqmts: Bach's Deg in Civil or Structural Engg & 1 yr of same or related exp. Resumes: IMEG Corp., Attn: HR, 300 N Lake Ave, 14th Flr, Pasadena, CA 91101

Senior Director of Risk & Analytics (Los Angeles, CA) F/T. Work under the direction of CEO on fin'l analysis, reporting, & modeling. Dvlp complex predictive models. Review our co's credit model & proprietary leasing s/ware prgm. Build credit fraud detection models using various machine learning techniques. Manage a team of 2 Quantitative Analysts. Build & maintain reporting/visualization & big data infrastructure w/ SQL & Python. Reqmts are: Master's deg in Finance, Fin'l Mgmt, Fin'l Engg or closely related fin'l field + 24 months of exp in job offered or as Fin'l Quantitative Analyst, Associate, Quantitative Associate or closely related position. Mail resume to Motolease Funding, LLC, Attn: Rosalee A. Gamble, VP Corp. Operations & HR, 5200 West Century Blvd., Ste 750, Los Angeles, CA 90045.

Investment Advisor (Foreign Law): Interview foreign clients to determine their current income, expenses, insurance coverage, tax status, financial objectives, risk tolerance, or other information needed to develop a financial plan. Work with the attorney for the legal issue and assist the attorney to prepare the documents. Recommend to client's strategies, to help them achieve their financial goals. Prepare or interpret for client's information, such as investment performance reports, financial document summaries, or income projections. NEED: Bachelor in Law, Int'l Law, or Int'l Trading with 3 years exp. Jobsite: Xia and Associate Inc. 1427 San Marino Ave., Ste.2, San Marino, CA 91108. Email resume:staff.xna@gmail.com

Senior Analyst, Los Angeles, CA: Perform FIN modeling. Prep INVEST MEMO. Min. Reqs: BA's deg in Fin., civil engg/a closely rtrtd quantitative fld. 1-yr FIN analysis or CML RE analysis exp in the CML RE fld. Strong KNWL of Argus. Strong KNWL of investor RE lending, loan documentation, loan servicing, loan products, & credit practices. Exp w/ the following types of CML RE: multifamily; office; mixed-use. Exp in dvlpg & maintaining complex FIN models in excel. Strong understanding of & exp w/ FIN analysis, cash-flow modeling concepts, & INVEST metrics & concepts (NPV, IRR, etc.). Strong KNWL may

be gained thru EDU C/W, training/exp. Send resumes: Nancy Kreske, Goldstein Planting Investments, LLC, 11777 San Vicente Blvd., Ste 550, Los Angeles, CA 90049. Job ref: 1001.

Free Stream Media Corp DBA Samba TV has a full-time opening for a **Research Scientist** in Los Angeles, CA. Analyze, create, and improve the efficiency, scalability, and stability of relevant data processing systems as necessary; design video and image processing algorithms and transition into production embedded systems. May telecommute. Mail resume to 118 King Street, Suite 100, San Francisco, CA 94107. Attn: HR with job number 11498.23.4

Business Development Specialist: Analyze competing firms' marketing methods. Master's in Business Administration, Real Estate Development, Economics, or related. In alt., Bachelor's in Business Administration, Real Estate Development, Economics, or related w/ min. 5 yrs exp as Business Development Specialist, Market Research Analyst, or related. Mail resume to WOOMI USA, CORP at 555 W 5th St, 35th Flr, Los Angeles, CA 90013; Attn: Mr. Mo.

Technician: Test selected products; Evaluate statistical data. Req'd: 2 yrs of exp. as Technician or related. Mail Resume: Soxnet, Inc., 235 S. 6th Ave. La Puente CA 91746

SMG11, Inc. in L.A. seeks **Brand Artist** to create visual & graphic designs to dvlp. company's brand. 4 yrs. of exp. req'd. Email CV: smg11inc@yahoo.com

Financial Mgr. Coord and direct financial plan and budget, payroll syst for clients. Collections, financial reports. Form guidelines and control policies. Advice on short and long-term finan policies. obj and actions. Set guidelines for receipts, securities, finan. docs, banking security, disb. Rev reports and perform intrnl audit for accuracy. Keep abreast on current accountg standrds, proced. fed and state policies and directives. 40 hrs. wk. MA Econo. + 1 yr exp in job offered or Econo. Mail resume: S. Braslavsky DDS Inc. 14039 Sherman Way #102, Van Nuys, CA 91405.

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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,

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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; Vaughn 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. 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.

CIRCUIT COURT OF MARYLAND FOR MONTGOMERY COUNTY Case No.: 171704-FL Hilda Orellana De Paz Plaintiff v. Jose Luis Hernandez Martinez Defendant NOTICE BY PUBLICATION A Complaint for Custody and Special Immigrant Juvenile Status was filed with the Circuit Court for Montgomery County on October 19, 2020. The Complaint alleges in substance: 1) Plaintiff, Hilda Orellana De Paz, is the

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: Jubair 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 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.

CIRCUIT COURT OF MARYLAND FOR MONTGOMERY COUNTY Case No.: 171704-FL Hilda Orellana De Paz Plaintiff v. Jose Luis Hernandez Martinez Defendant NOTICE BY PUBLICATION A Complaint for Custody and Special Immigrant Juvenile Status was filed with the Circuit Court for Montgomery County on October 19, 2020. The Complaint alleges in substance: 1) Plaintiff, Hilda Orellana De Paz, is the

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biological mother of Jose Luis Hernandez Orellana born on March 3, 2002 in Honduras ("Minor Child"); 2) Jose Luis Hernandez Martinez is the Minor Child's biological father ("Defendant"); 3) Defendant and Plaintiff separated when Minor Child was one year old; 4) Since then, Defendant has not visited or provided financial support for Minor Child; 5) Minor Child has only had two conversations with Defendant by telephone but has had no other contact with him; 6) It is in the best interest of the Minor Child to be placed in the sole custody of Plaintiff and not to be returned to Honduras. Plaintiff seeks sole legal and physical custody of the Minor Child, and also seeks factual findings that would enable the Minor Child to apply for Special Immigrant Juvenile Status. It is this 30th day of June, 2021, ORDERED, that the Plaintiff cause a copy of this Notice to be published at least once a week for three consecutive weeks in a newspaper of general circulation published in Los Angeles, California; publication to be completed by 07/31/21; Defendant must file a response on or before 09/02/21; Defendant is warned that failure to

file a response within the time allowed may result in a default judgment or the granting of the relief sought.

KAREN A. BUSHELL Clerk of the Circuit Court for Montgomery County, Maryland

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