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NEWSOM ANNOUNCES FIRST VACCINE MANDATE

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THE JULES BATES LEGACY

"ARTROUBLE" AT ARTCENTER

BY SHANA NYS DAMBROT

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EPISODE

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NEWSOM ANNOUNCES FIRST VACCINE MANDATE

On a county level, L.A. is seeing the highest COVID-19 cases and hospitalizations since February. Also, the NFL implemented its toughest COVID-19 regulation to-date, warning teams that outbreaks among unvaccinated players may lead to game forfeitures.

BY ISAI ROCHA

Gov. Gavin Newsom announced state employees and healthcare workers will now have to show proof of vaccination or begin weekly COVID-19 testing, starting August 2.

During a Monday briefing, Newsom said there are about 246,000 state employees who should "lead by example" as the order will be phased in and full compliance expected by August 23.

"We are now asking for that verification, no longer requiring, or rather encouraging self-attestation. This is a requirement to prove you've been vaccinated and if you have not, you will be tested," Newsom said Monday. "Our projections are sobering… if we continue down this path, our projections will put additional pressure… on systems throughout the state."

Healthcare companies such as Kaiser Permanente and other private sector clinics have partnered with the state to comply with the vaccination requirement that will also extend to high-risk congregate settings such as senior residential facilities, homeless shelters and jails.

Newsom added that California saw a 16% increase in first-dose vaccinations last week, amounting to about 255,000 COVID-19 vaccinations. An increase also occurred in some of the state ZIP codes that the state has deemed most at-risk of contracting COVID-19.

Newsom also called out multiple politically conservative leaders and media members for "perpetuating misinformation" about the COVID-19 vaccines and creating hesitation.

"We're exhausted by the Ron Johnsons and the Tucker Carlsons and Marjorie Taylor-Greenes. We're exhausted by the right-wing echo chamber who has been perpetuating misinformation around the vaccine and its efficacy and safety," Newsom added. "I want to applaud, particularly, Republican leaders who have had the courage to call that out and I hope more and more will do the same."

L.A. County Sees Most COVID-19 Cases Since February

L.A. County recorded 3,058 single-day COVID-19 cases – the highest one-day mark since February 13.

The increase over a month has been "20-fold" according to L.A. Public Health, as the county had 124 single-day cases on June 21. On that June date, L.A. County also had 213 people hospitalized with COVID-19, a number that has increased to 745 as of this writing.

"Of the new cases reported by Public Health, 83% are among people under the age of 50 years old," Public Health said in its latest COVID-19 update. "People who are not vaccinated are at the highest risk of getting infected with COVID-19. Unvaccinated adults who are older or who have certain medical conditions are at the highest risk of severe COVID-19 disease."

If the previous system of California COVID-19 restrictions (the Blueprint for a Safer Economy) were still in effect, L.A. County would be in the "purple tier," which was the most restrictive for businesses and residents, and would have had a significant amount of indoor operations closed.

The "Blueprint" was removed on June 15, as California moved into a full business reopening without social distancing and loosened mask regulations for those who were fully vaccinated against COVID-19.

Just a month after the "full reopening," on July 15, L.A. County Public Health reinstituted mask mandates for all residents, regardless of vaccination status.

Public Health attributes the rise in COVID-19 cases and hospitalizations to "the more aggressive Delta variant, low vaccination rates in certain communities and more intermingling of unmasked individuals."

NFL Warns Teams COVID-19 Outbreaks Could Lead to Game Forfeitures

COVID-19 breakouts from unvaccinated NFL players could lead to forfeitures of games and fines in the 2021-2022 season.

The league warned teams that game forfeitures may only occur if the postponed games cannot be rescheduled and will only affect the team that had the COVID-19 breakout.

"Whether to reschedule a postponed game will be dependent on health and safety reasons at the recommendation of medical experts as well as considerations of stadium availability, schedule integrity, fan convenience, and other appropriate matters," the league said in a memo Thursday, July 22, according to ESPN.

After the announcement, players around the league began to chime in, with the Arizona Cardinals' star wide receiver DeAndre Hopkins saying the news was making him "question my future in the NFL."

The Los Angeles Rams' cornerback Jalen Ramsey said he would not judge a teammate that decided to not get vaccinated.

"Just because my teammate(s) personally decide not to get the vaccine, I won't think they are a bad teammate," Ramsey said after the announcement.

While several games were rescheduled in 2020 due to COVID-19 breakouts, none were canceled and at times, teams played their scheduled games without multiple players who tested positive.

The NFL said that 75% of the league's players had been vaccinated, with each individual team having vaccination rates above 80%, as of Thursday.

SMART & FINAL CELEBRATES 150 YEARS

BY MICHELE STUEVEN

Hellman Haas Associates in the 1890s

COURTESY SMART & FINAL

Smart & Final's history dates back to 1871 when it was founded in Los Angeles under the name Hellman-Hass Grocery Co. It was the first grocer to introduce the concept of "cash & carry" west of Chicago. At the time, grocery stores required a clerk to collect goods for customers. The ability to serve yourself and save time was a modern marvel in our dusty ranching town.

Now with more than 250 stores in California, Arizona and Nevada, it stands as one of the oldest and longest continually operating food retailers in the United States, celebrating 150 years this month.

Whether it's a Michelin starred chef, legendary film actor, famous farmer or frazzled mom the night before a bake sale, everybody's got a Smart and Final story.

"When I was seven years old I walked into a Smart & Final for the first time with my mom who was the head of the PTA," Rosie Squieri, Group Vice President of Construction and Procurement, who has been with the company more than 20 years, tells *L.A. Weekly.* "She was shopping for the school, buying snacks and candy for the snack bar. Years later, when I was a store manager, I used to get those frantic moms all the time. I think my mom was more excited about me getting hired at Smart & Final than I was at the time."

Originally housed in a two-story brick building on Los Angeles Street, Hellman-Haas Grocery Co. sold necessities of the day including flour, brown sugar, salt, patent medicines, rope, sheepherding supplies, chewing tobacco and gunpowder, according to Smart & Final history. Packaged goods were unknown. Hellman-Haas Grocery Co. food staples arrived in bulk and typically were sold by weight. There were prunes in huge casks, barrels of currants from Greece and rice.

By the turn of the century, the sole owners of Hellman-Haas were Abraham Haas (brother of Jacob Haas) and Jacob Baruch, who bought out Herman Hellman, Jacob Haas and Bernard Cohn. The company name was changed to Haas, Baruch & Co. in 1889.

Creating what might be one of the earliest private label brands in the United States, Haas, Baruch & Co. introduced a line of canned tomatoes under the name of "Iris," with packaging to emphasize the cans' high-quality contents. The grocer's sales reached $2 million by 1895 – a huge sum at the time.

Meanwhile, another grocery store, the Santa Ana Wholesale Grocery Company, which was founded in 1912 to supply feed and grain to local farmers, was sold in 1914 to J.S. "Jim" Smart, a banker from Saginaw, Michigan. Jim was then joined by partner H.D. "Hildane" Final, and the company name changed to Smart & Final Wholesale Grocers. The business relocated near the docks in San Pedro, and by 1919, sales had surged to $10 million.

In 1953, Smart & Final merged with Haas, Baruch & Co., keeping the Smart & Final name. The company shifted its headquarters to Vernon, California, which was quickly becoming the preferred distribution location for a number of wholesale and retail companies and still is today. Shortly thereafter, the company was acquired by supermarket chain Thriftimart and grew to 83 units. In 1984, Thriftimart, Inc. changed its name to Smart & Final Iris Corporation.

It's not just cheapskates like me looking to get the biggest bang out of my buck or those last-minute bake sale items that frequent the warehouse chain. My cart has bumped into the likes of Michelin-starred chef Luigi Fineo grabbing some organic produce, Weiser Family Farms patriarch Alex Weiser buying coffee, and legendary *M.A.S.H* and *Dangerous Lies Actor* Elliott Gould popping in for his afternoon cranberry juice run.

"Smart & Final is just one of those brands that has flown under the radar," says Squieri. "Even though it's a chain it feels like a neighborhood store. The managers treat it as if it was their own. When I was a manager I knew all of my customers by name."

Sue Mullins, Group Vice President, Store Support and Smart & Final's first female district manager has been with the company for 34 years. She credits the success of the grocery warehouse store to a culture of collaboration, equal growth opportunities for all employees and keeping that neighborhood feel introduced by Hellman and Haas 150 years ago.

"You might start out pushing carts or stocking shelves at night, and end up responsible for the whole store," says Mullins. "People move very quickly and stay a long time. The culture is collaborative, we challenge each other to continue to improve. You can speak freely and make suggestions. There's a lot of opportunity to be heard and to grow."

At the very beginning of the pandemic, when the idea of putting up plexiglass barriers at cashier stations to protect customers and employees was merely a conversation, Smart & Final was one of the very first to install them in L.A. stores.

Also deeply rooted in the company culture is staying connected to its individual communities through the Smart and Final Foundation. Established in 2002, the foundation works to give back and help nourish local communities throughout California, Arizona and Nevada. Charitable giving initiatives focus on health and wellness, education, hunger relief, team sports and youth development, as well as disaster relief. In 2020, the foundation raised almost $2 million to support nearly 1,500 causes.

"Our managers know their customers, which in my experience wasn't the same at other grocery stores," says Mullins, who herself hired Squieri more than 20 years ago. "While the cashiers might be pleasant at other stores, it's just not the same experience as when somebody knows you and your buying habits."

Mr. Smart and Mr. Final

COURTESY SMART & FINAL

Helman Haas Co.

Historic S&F Truck

Historic S&F Truck

L.A. WEEKLY MOVIE REVIEWS

Mark Wahlberg's Joe Bell Treads on a Painful Parent Tale, while Gunpowder Milkshake Relies on 'John Wick with Women' Formula

Reid Miller and Mark Wahlberg in JOE BELL

PHOTO BY QUANTRELL D. COLBERT COURTESY OF ROADSIDE ATTRACTIONS

Joe Bell (In Theaters)

As the fact-based film that bears his name begins, Joe Bell (Mark Wahlberg), a 45-year-old wood mill worker from La Grande, Oregon, is walking down an Idaho highway. It's May 2013. Joe is wearing a hiker's backpack and pushing a three-wheeled cart filled with water, food and postcards announcing his "Walk for Change" – a planned two-year trek from Oregon to New York City undertaken in honor of Joe's son, Jadin, age 15.

Jadin (Reid Miller) soon runs across the road to chastise his father for walking too close to traffic. That night the two make jokes as Joe struggles to put up a tent, but seasoned moviegoers will realize soon enough that it's Jadin's ghost keeping his father company and that tragedy has prompted Joe's journey.

At a local high school the next day, Joe gives a short speech on the dangers of bullying (less a speech, really, and more a desperate plea, with no mention of Jadin). Later, at a Salt Lake City drag bar, he devastates a Dolly Parton impersonator (Jason Cozmo) by revealing that his son Jadin, who was gay, is dead.

In a film that constantly shifts between Joe's present and Jadin's past, it will take director Reinaldo Marcus Green (*Monsters and Men*) and screenwriters Diana Ossana and Larry McMurtry (*Brokeback Mountain*) another 40 minutes of screen time to reveal the specifics of Jaden's tragic death, and even then they choose not to tell the full story of how the real Jadin Bell died. Perhaps Green and his writers were trying for a leaner tale, as filmmakers must, but there is nonetheless a pervasive sense of missing scenes. We never see Joe, for example, telling Jadin's story in his talks to schools and community groups. For all we know from this film, Joe was as inarticulate in his public speaking at the end of his trip as he was in that first school appearance in Idaho. (In real life, Bell was always eloquent, even at the start.)

As Joe keeps walking, flashbacks show Jadin struggling to survive community derision at his presence on the football cheer squad as well as the school jocks tormenting him unrelentingly in school hallways, the locker room, and on social media. All of this might feel like Tortured Gay Kid Movie 101 if it weren't for Miller, who doesn't shorthand the depth of Jadin's pain or fail to suggest the spark of kindness and charm that made him so beloved. It's a beautiful performance.

The best scenes in *Joe Bell* are phone calls from the road between Joe and his wife Lola (Connie Britton), whose marriage may not have been so great before Jadin's death but is definitely sinking now beneath the weight of Joe's overpowering grief. Britton doesn't have a lot of dialogue, but in the tight press of her lips and the tension with which she holds a cigarette as she tries to talk to Joe, she suggests years of failed marital communication.

The entire cast – which includes Gary Sinise in a brief role as the real-life sheriff who befriended Joe on a Colorado highway near the end of his journey – is more fortunate in the quality of the screenwriting than Wahlberg, who co-produced this film but somehow failed to ensure a role for himself that wasn't steeped in redneck cliché. The Joe Bell he portrays doesn't have time to hear his son come out because he's anxious to watch the game. His Joe leaves the football stadium when his gay son is being heckled with taunts and bottles. And his Joe flies into a rage when the surviving younger son (Maxwell Jenkins) who's come to visit him on the road, accidentally pees on the toilet seat.

Still, Wahlberg does lovely work opposite young Miller and is affecting in the film's plaintive final third. One wonders about the performance he might have given if his conception of the character and that of the filmmakers aligned more with the real Joe Bell, who appeared in several 2013 press reports about Jadin's death and the walk. That Joe hated his son's tormentors and was angry at school officials who failed to support him, even when he and his wife begged them to do so. *Joe Bell* the film is well-acted and surely well-intentioned, but Jadin and his dad deserved better. – CHUCK WILSON

Gunpowder Milkshake (Netflix)

If you've ever seen *John Wick*, *Le Samourai* or *Leon: The Professional*, then you've essentially seen *Gunpowder Milkshake*, another action flick featuring killers on the run.

The set-up is basic: Karen Gillan is Sam, a hit woman-for-hire in Berlin. She's sent to murder the son of a mobster and then threaten his accountant – only the accountant stole the money to pay for the ransom of his kidnapped girl, Emily (Chloe Coleman). After things go south, Sam and Emily are on the lam, ducking through parking garages and taking shelter with Sam's mother, another killer-for-hire named Scarlet (Lena Headey).

You can probably guess what happens next. Bad guys are shot, bones are crunched, blood fills the screen, and a corporate overlord (Paul Giamatti) sends dozens of ringers to take out our mother/daughter duo. It's Hitman Cinema 101, with all the fedoras, trench coats, vivid colors and silver bullets, laughable one-liners and Park Chan-Wook homages you'd expect from this sort of thing, just without the necessary inventiveness.

Gunpowder Milkshake is one of those films where the director (Navot Papushado) thinks casting women in generic action roles makes the action less generic. Take, for instance, a *Wick*-style underworld run by three tough/beautiful icons, Michelle Yeoh, Angela Bassett and Carla Gugino. All the girl power in the world can't save them from feeling like tired sidekicks, as the trio joins Sam and Emily.

Papushado pays tribute to *Wick's* choreography with a long, insane fight scene, filmed in uber-cool, slow-motion shots lasting over 10 seconds. It goes up and down stairwells, in and out of bookshelves, into hidden passageways and across pools of blood. It's a remarkable feat of action, performance by Gillan, and physical endurance on the part of the camera operator. It's also soundtracked to "Piece of My Heart," with Janis Joplin's earth-shattering voice blaring on the speakers.

Unfortunately, the film (currently in Netflix's Top 10) can't keep that same energy. After a brisk, bare-knuckled first act, all neon lights and mesmerizing slow-mo, the second act drags into feminist sermonizing. The narrative momentum is sucked dry faster than the title's milkshake, and none of the coldly delivered speeches pack a dramatic punch. Aren't we past the point where women ragging on men is considered progress?

Wouldn't it be a whole lot cooler if these women were allowed to forge their own paths, without all the riffing on other movies? Sure would. But directors still think it's novel to cast women in male roles. We got *Ghostbusters: With Women!*, *Oceans 11: With Women!*, *Captain America: With Women!* and now *John Wick: With Women!* It's time we let women kick ass their own way, on their own terms. – ASHER LUBERTO

Gunpowder Milkshake

Jules Bates (center, front) with the Go-Go's and residents of the Canterbury in Los Angeles, circa 1978.

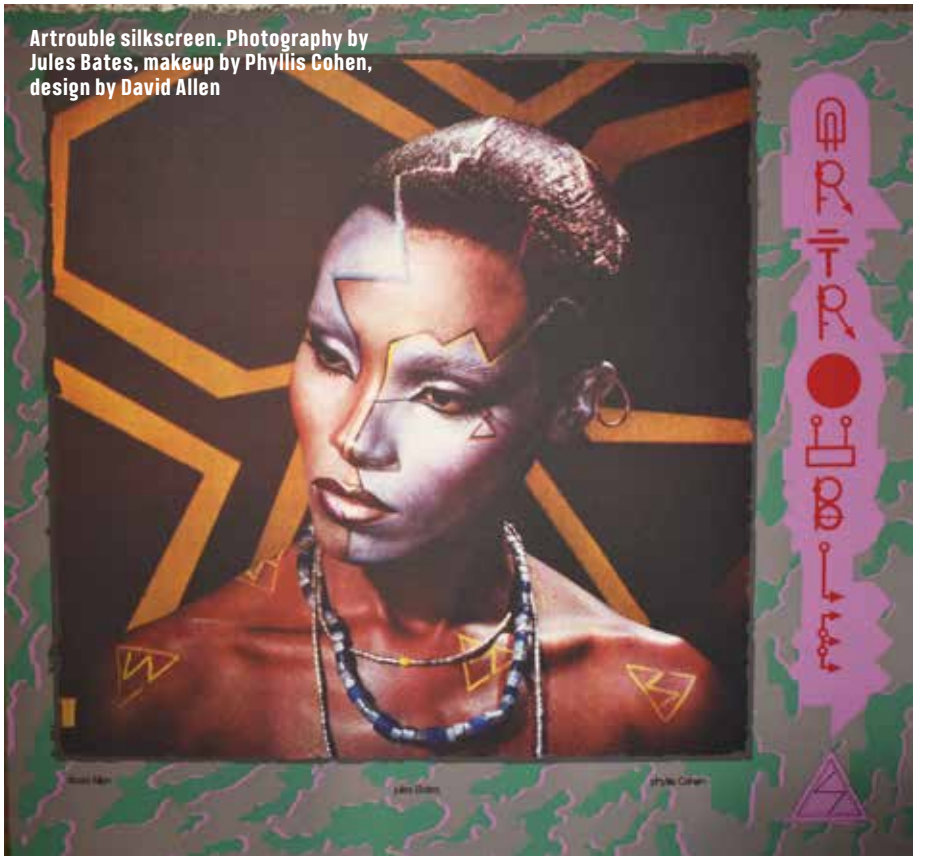
PHOTOGRAPHY BY JULES BATES

THE JULES BATES "ARTROUBLE" CENTER SORTS OUT A LEGACY

A beloved figure from L.A. cultural history, gone too soon, gets his due

BY SHANA NYS DAMBROT

Photograph of model Kathy Jeung. Photography by Jules Bates and makeup by Phyllis Cohen



Artrouble silkscreen. Photography by Jules Bates, makeup by Phyllis Cohen, design by David Allen

Photographer Jules Bates and the creative collective Artrouble were responsible for some of the most emphatic, energetic and indelible images of L.A.'s music, art and fashion nexus, encapsulating the exuberance of the punk into new wave scene circa 1980, and foreshadowing in their rampant interdisciplinary extravagance the collaborative zeitgeist of today. Before he died at just 27 years old in a motorcycle accident in September 1982, Bates had already achieved more legendary work than many artists make in decades. Now, his family and his alma mater have joined forces to preserve and disseminate his photo archive, as the ArtCenter College of Design gets set to open the Jules Bates "Artrouble" Center this fall, for the benefit of students and the public alike.

The bulk of the collection is photographic materials shot by Bates – over 200 photo prints, more than 500 rolls of negatives and transparencies, with hundreds of single negatives and slides. At the same time, foundational to the collection is some of the brilliant work Bates made as part of the group for which the center is named – Artrouble, a seminal creative agency which he co-founded in 1976 with make-up artist Phyllis Cohen and artist and graphic designer David Allen.

Of special interest to music aficionados are images – commissioned, staged and candid – of L.A. punk clubs from the late 1970s, including The Masque, Whisky-a-Go-Go and the Plunger Pit, as well as punk and new wave bands and musicians like The Deadbeats, Howard Devoto, Brian Eno, The Go-Go's, The Mumps, The Plugz, The Screamers, The Weirdos and X. The collection further encompasses Artrouble works and ephemera, including exhibition postcards, prints, uncut album cover proofs and completed album covers from musicians like DEVO, Oingo Boingo, Billy Idol, The Dickies and The Motels, as well issues of publications such as L.A. Weekly – where he was among the paper's earliest photo editors.

Ewa Wojciak, the Weekly's first art director, had Jules as the photo editor at the paper, as well as working with him at the same time elsewhere such as at her publication NO Magazine. "Everybody loved Jules. He was my neighbor," Wojciak recalls, "and my best friend. He was a visionary, an amazing talent, a cool guy, a workaholic. He had a real vision as to style and beyond. He had not yet achieved everything he had to do. He was charismatic, adventurous, a seeker and a boundary-tester. He was great to work with and fun to watch. He would look around him and really use it all. He loved what things were, and he loved what they could become."

L.A. in those days was a small scene and, Wojciak says, "The Weekly was the center of it, all the bands had to get their listings in and a lot of those people worked there. I was the first art director. Maybe Jules was the first photo editor, certainly one of the first. Did I hire him? Probably. I hired everyone in the art department." He shot the covers, and Dennis Keeley worked with him and then became the photo editor after Jules left. "Jules just outgrew it," Wojciak says. "He outgrew everything."

As Wojciak's partner the late Bruce Kalberg wrote in NO Magazine after Jules died, "[Bates] was being pigeonholed as 'new wave' and he backed off from lack of interest in the trend when he pursued personal work… His fashion work, in spite of its attractiveness and grace, was commercially a flop… and he continued to develop it obsessively… Its elegance is deceitful because the entertaining seductiveness diverts the eye from the work as a study of pictorial space. Fashion as a universally pictorial space was used by Jules as a vehicle to lead the viewer into an abstract dimension… Jules was nearing a point of departure where a photograph wasn't anymore a photograph." — *excerpt from "JULES BATES. DOA. 9/26/82" in NO Magazine, Issue #10 (1983).*

And in the Artrouble Center holdings there are pictures from some absolutely

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Important Facts About DOVATO

This is only a brief summary of important information about DOVATO and does not replace talking to your healthcare provider about your condition and treatment.

What is the most important information I should know about DOVATO?

If you have both human immunodeficiency virus-1 (HIV-1) infection and Hepatitis B virus (HBV) infection, DOVATO can cause serious side effects, including:

- **Resistant HBV.** Your healthcare provider will test you for HBV infection before you start treatment with DOVATO. If you have HIV-1 and hepatitis B, the HBV can change (mutate) during your treatment with DOVATO and become harder to treat (resistant). It is not known if DOVATO is safe and effective in people who have HIV-1 and HBV infection.
- **Worsening of HBV infection.** If you have HBV infection and take DOVATO, your HBV may get worse (flare-up) if you stop taking DOVATO. A "flare-up" is when your HBV infection suddenly returns in a worse way than before.
  - Do not run out of DOVATO. Refill your prescription or talk to your healthcare provider before your DOVATO is all gone.
  - **Do not stop DOVATO without first talking to your healthcare provider.**
  - If you stop taking DOVATO, your healthcare provider will need to check your health often and do blood tests regularly for several months to check your liver function and monitor your HBV infection. It may be necessary to give you a medicine to treat hepatitis B. Tell your healthcare provider about any new or unusual symptoms you may have after you stop taking DOVATO.

For more information about side effects, see "What are possible side effects of DOVATO?"

What is DOVATO?

DOVATO is a prescription medicine that is used without other HIV-1 medicines to treat human immunodeficiency virus-1 (HIV-1) infection in adults: who have not received HIV-1 medicines in the past, or to replace their current HIV-1 medicines when their healthcare provider determines that they meet certain requirements. HIV-1 is the virus that causes Acquired Immune Deficiency Syndrome (AIDS). It is not known if DOVATO is safe and effective in children.

Who should not take DOVATO?

Do not take DOVATO if you:

- have ever had an allergic reaction to a medicine that contains dolutegravir or lamivudine.
- take dofetilide. Taking DOVATO and dofetilide can cause side effects that may be serious or life-threatening.

What should I tell my healthcare provider before using DOVATO?

Tell your healthcare provider about all of your medical conditions, including if you:

- have or have had liver problems, including hepatitis B or C infection.
- have kidney problems.
- are pregnant or plan to become pregnant. One of the medicines in DOVATO (dolutegravir) may harm your unborn baby.
  - Your healthcare provider may prescribe a different medicine than DOVATO if you are planning to become pregnant or if pregnancy is confirmed during the first 12 weeks of pregnancy.
  - If you can become pregnant, your healthcare provider may perform a pregnancy test before you start treatment with DOVATO.
  - If you can become pregnant, you and your healthcare provider should talk about the use of effective birth control (contraception) during treatment with DOVATO.
  - Tell your healthcare provider right away if you are planning to become pregnant, you become pregnant, or think you may be pregnant during treatment with DOVATO.
- are breastfeeding or plan to breastfeed. **Do not breastfeed if you take DOVATO.**
  - You should not breastfeed if you have HIV-1 because of the risk of passing HIV-1 to your baby.
  - One of the medicines in DOVATO (lamivudine) passes into your breastmilk.
  - Talk with your healthcare provider about the best way to feed your baby.

Tell your healthcare provider about all the medicines you take, including prescription and over-the-counter medicines, vitamins, and herbal supplements. Some medicines interact with DOVATO. Keep a list of your medicines and show it to your healthcare provider and pharmacist when you get a new medicine.

- You can ask your healthcare provider or pharmacist for a list of medicines that interact with DOVATO.
- **Do not start taking a new medicine without telling your healthcare provider.** Your healthcare provider can tell you if it is safe to take DOVATO with other medicines.

What are possible side effects of DOVATO?

DOVATO can cause serious side effects, including:

- See **"What is the most important information I should know about DOVATO?"**
- **Allergic reactions. Call your healthcare provider right away if you develop a rash with DOVATO. Stop taking DOVATO and get medical help right away if you develop a rash with any of the following signs or symptoms:** fever; generally ill feeling; tiredness; muscle or joint aches; blisters or sores in mouth; blisters or peeling of the skin; redness or swelling of the eyes; swelling of the mouth, face, lips, or tongue; problems breathing.
- **Liver problems. People with a history of hepatitis B or C virus may have an increased risk of developing new or worsening changes in certain liver tests during treatment with DOVATO. Liver problems, including liver failure, have also happened in people without a history of liver disease or other risk factors. Your healthcare provider may do blood tests to check your liver. Tell your healthcare provider right away if you get any of the following signs or symptoms of liver problems:** your skin or the white part of your eyes turns yellow (jaundice); dark or "tea-colored" urine; light-colored stools (bowel movements); nausea or vomiting; loss of appetite; and/or pain, aching, or tenderness on the right side of your stomach area.
- **Too much lactic acid in your blood (lactic acidosis). Too much lactic acid is a serious medical emergency that can lead to death. Tell your healthcare provider right away if you get any of the following symptoms that could be signs of lactic acidosis:** feel very weak or tired; unusual (not normal) muscle pain; trouble breathing; stomach pain with nausea and vomiting; feel cold, especially in your arms and legs; feel dizzy or lightheaded; and/or a fast or irregular heartbeat.
- **Lactic acidosis can also lead to severe liver problems,** which can lead to death. Your liver may become large (hepatomegaly) and you may develop fat in your liver (steatosis). **Tell your healthcare provider right away if you get any of the signs or symptoms of liver problems which are listed above under "Liver problems."**
- **You may be more likely to get lactic acidosis or severe liver problems if you are female or very overweight (obese).**
- **Changes in your immune system (Immune Reconstitution Syndrome)** can happen when you start taking HIV-1 medicines. Your immune system may get stronger and begin to fight infections that have been hidden in your body for a long time. Tell your healthcare provider right away if you start having new symptoms after you start taking DOVATO.
- **The most common side effects of DOVATO include:** headache; nausea; diarrhea; trouble sleeping; tiredness; and anxiety.

These are not all the possible side effects of DOVATO. Call your doctor for medical advice about side effects.

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SO MUCH GOES INTO WHO I AM

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Results may vary.
*As compared with 3- or 4-drug regimens.

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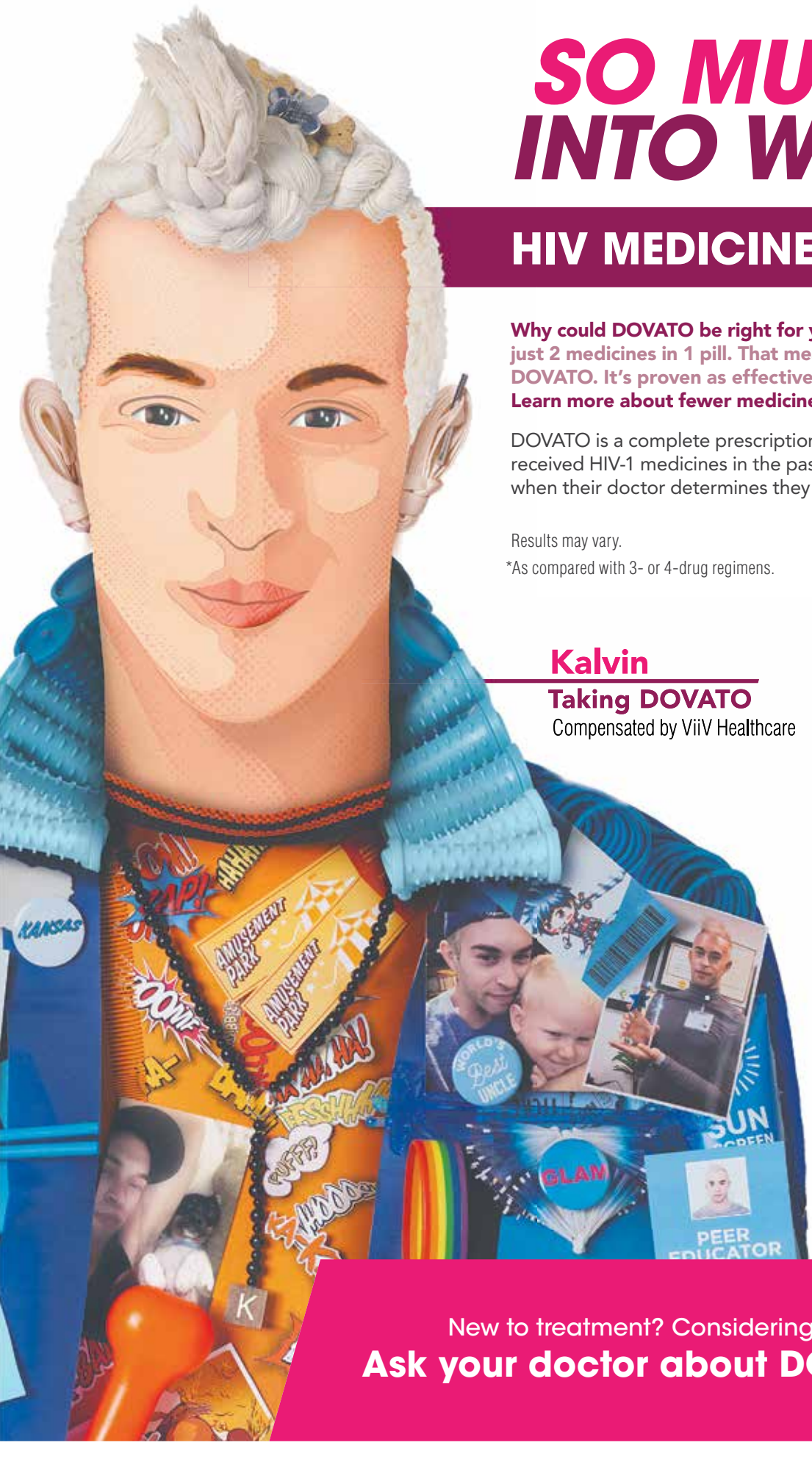

Kalvin
Taking DOVATO
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You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch, or call 1-800-FDA-1088.

Where can I find more information?

- Talk to your healthcare provider or pharmacist.
- Go to DOVATO.com or call 1-877-844-8872, where you can also get FDA-approved labeling.

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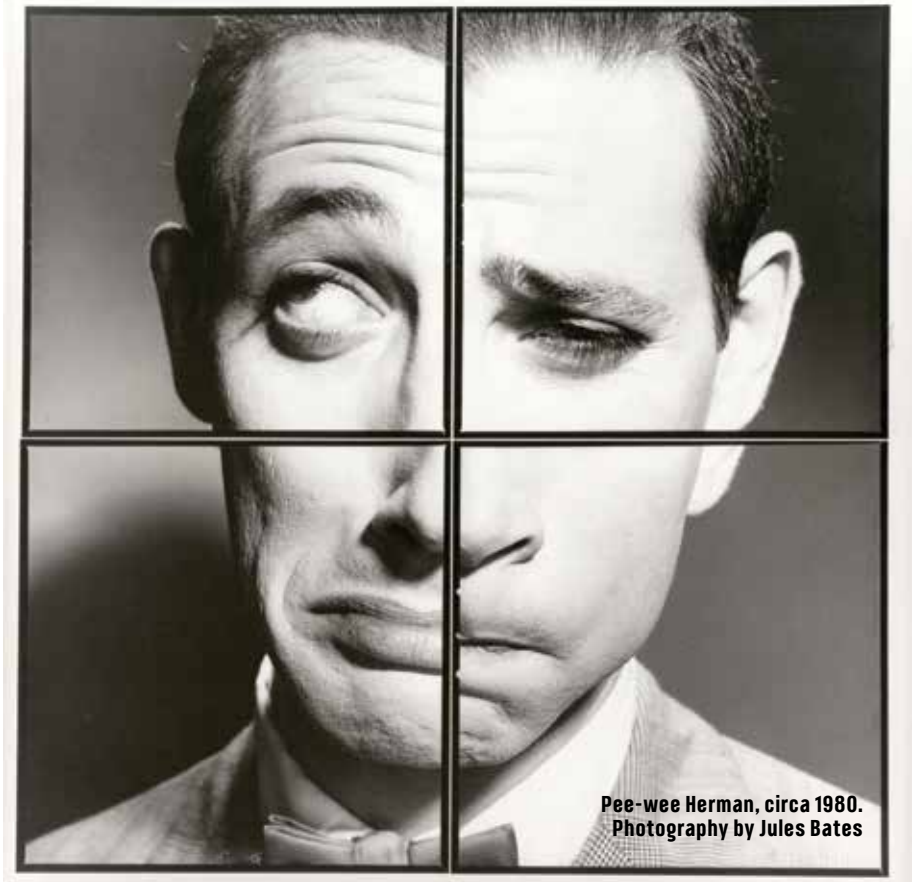
March 2021 DVT:6PIL

New to treatment? Considering a switch?
Ask your doctor about DOVATO.

David Lynch portrait for L.A. Weekly, circa 1980. Photography by Jules Bates

DEVO from Freedom of Choice album photoshoot, 1980. Photography by Jules Batess


Pee-wee Herman, circa 1980. Photography by Jules Bates

»7) wild fashion shoots, and iconic portraits including Charles Bukowski, Buckminster Fuller, Pee-wee Herman, David Lynch, Marshall McLuhan and Harry Dean Stanton. Among these are examples of his trademark "quartering" portrait construction, top secret color-processing sauce, compositions embodying Artrouble's genius for conceptual make-up and integrated set-building, Bates' proprietary color-processing technique, and, marvelously, DEVO's Freedom of Choice album cover – the one with band wearing their signature "energy dome" helmets. This iconic image was created by Bates – at least two different sources confirm it to be "common knowledge" that the pots-on-heads moment was an Artrouble idea.

One of the people who related the DEVO story (Wojciak was the other) was the artist Nick Taggart. Taggart is an interdisciplinary artist and designer, who currently has an exhibition up at Odd Ark Gallery, showing his radiant portrait paintings from circa 1980 depicting the same scene as Artrouble; no surprise to learn that they were all friends. One of the paintings in the show is a dazzling and cheeky portrait of Jules and his younger sister Melissa Lora – an ArtCenter Trustee and a keeper of the family's commitment to Jules' memory and legacy – purchased the painting from the show in order that it be hung in the new space. Taggart – who quite coincidentally is currently ArtCenter faculty – could not be more honored by this development.

"The show is really a window into a lost world," Taggart tells the Weekly. "Jules was a scene like the Chelsea Hotel, and we are seeing all of this now through the lens of history. I remember Jules was always working on this BMW motorcycle, like restoring it in his living room and then he'd go out and make these really refined fashion photographs like George Hurrell. We were all interested in art history, how AbEx became Constructivism and then Hard Edge over time. We weren't just one thing, it was an exciting scene of like-minded people, and Artrouble was like a band, they pooled their skills to do the more complex things."

Beyond the foundations of his very solid technique, Bates deftly took everything he learned and reinvented it, says Taggart, who also cites the DEVO flower pot suggestion as evidence of this casual genius. "The record business (where I also worked) was more eager than the fashion world for the Artrouble kind of risk-taking. We both worked at Warner Bros.; we had the room to be creative. When he got the Go-Go's to put their hands in the paint and smear it all over the set themselves, that kind of spontaneous inspiration captured the energy of Artrouble. Then with Phyllis Cohen doing the make-up, with David Allen's graphic sense, with collaborators like printmaker Richard Duardo, it was more like art than anything else."

Everyone knows the story of how Jules lost some of his fingers – building a rocket in the family garage with his older brother at ages 17 and 14. He was very proud of this and would flaunt it. "I was taking pictures of him and Phyllis in the car," Nick recalls, "and he posed with them out like that; he did that all the time, it was his signature pose." Ewa has many photographs of him doing the same thing, hiding his face behind his hand in a way that draws attention to both the injury and the twinkle in his eyes. "Jules dying was a shocking event," says Taggart. "You think you're invincible at 27, you live dangerously. Imagine what he could have done."

"He had a real interest in popular culture," says Wojciak. "He'd find interesting people, create a scenario, get them to the studio… I have taught photography at ArtCenter; I've still never seen what he did replicated. The Devo portrait! He was genuinely interested in art, he'd research like Rodchenko, the New York School – none of that was casual or coincidental, he was teaching himself."

"He had this technique of chromosaturation," says Taggart, "of turning the color up to 11 and having a whole conversation with painting, with Dada, with modern abstraction. It was way more than 'here's my style.' He had multiple styles, it confused some people!"

Bruce Kalberg again: "Jules was a fanatic colorist, and to achieve the results he wanted he used a special process, which everyone can't quite explain, called in photo jargon "chrome negative"... "Chrome Neg." Professional slang to make the uninitiated feel like jerks… Still, if you pin them down on a specific term and forced them to explain it, most professionals don't know a fucking thing… Jules was essentially using only the techniques and tools of traditional studio color photography, unretouched." — excerpt from "JULES BATES. DOA. 9/26/82" in NO Magazine, Issue #10 (1983)

Wojciak too was always blown away by Bates' versatility, innovation and the powerful appeal of the Artrouble look he created with Phyllis and David. "The human figures were integrated into the space, which was thus flattened; it was all on one plane. It was unusual and very much that early new wave thing of flying shapes and striking patterns. Beyond portraiture, he went the extra mile."

Bates' younger (by seven years) sister Melissa Lora has been a driving force behind the preservation and expansion of Bates' legacy. "The life he lived was full of joy and synchronicity, and positive energy being generated every step of the way," Lora recalls for the Weekly. "I miss Jules so much, he was so amazing. I'm still learning new things about my own brother, the story is still expanding. His scene, it was the underground beginning of something that became huge later, it gives me the chills sometimes. For such a young person, he touched so many lives."

Lora has been an ArtCenter Trustee since 2015. Having managed with her parents the materials in the collection since Jules' death in 1982, she first mentioned the idea of housing Jules's archives at the school in late 2018; the first official meeting was in February 2019 with Director of Archives and Special Collections Bob Dirig, College Librarian Mario Ascencio, Senior VP of Development Emily Laskin and Development Director Amy Swain. Melissa and her nephew (also named Jules Bates, also a photographer, also an ArtCenter student) discussed transferring the collection to ArtCenter along with a substantial gift to create what would become the physical Jules Bates "Artrouble" Center. The family was already a major supporter of both ArtCenter and her brother's legacy there, having donated royalties to the Michael Bates and Jules Bates Memorial Endowed Scholarship..

"My parents were so strong in keeping the memory alive and wanting the work to be seen," she says. "At ArtCenter they'll be able to digitize everything, integrate it into the curriculum, and it will build on itself. Every time I go on campus Jules lives for me. The more time goes by, the more clear it becomes just how special he was," Melissa says.

"Our father was a painter, but also the breadwinner; he never got to pursue it. Jules lived out the best of Dad's dream and Dad was so proud of him. Jules' time at Art Center sort of forced all this explosive creativity into a professional foundation. While he was going there, he lived at home and the garage was his studio. Phyllis was a fellow student, we'd have models over, in the bathroom of our suburban house in the Valley, all the time." Once they had Lance Loud from the Loud Family at the house; Jules emptied the freezer in the garage, filled it with dry ice and put Lance in there naked all curled up. "He was a playful and complicated person," she says. "His missing fingers! He was so proud of that!"

In the end, Melissa and her husband Michael donated a million dollars to ArtCenter – $500,000 toward the archive and another $500,000 to support the scholarship. For Director of Archives and Special Collections Bob Dirig, the chance to not only create a bigger, brand new archive room that would preserve all manner of important ArtCenter materials and offer a place for students to do research and reflect has been a dream deferred – until now. The property at 950 S. Raymond Ave. in Pasadena will house a significantly larger facility for the College Library's Archives and Special Collections, which will feature a dedicated research room in the form of the Jules Bates "Artrouble" Center.

Dirig is beyond excited to dive into the materials, tease out what is personal and what is commercial, and to start the process of integration with the school's programs in photography but also fashion, graphic design, and more. "Bates was really just an integral part of the scene, so it all flows together," Dirig notes. "Part of the cataloging job will be sorting some of that out in the narratives," he says, and soon there will be programming, publications, loans, exhibitions, and maybe even some kind of crowd-sourced database or oral history component to go along with it. "It's finite but it can still grow in a number of ways," he says. And as for the famous DEVO album cover? "It was just a loose slide that kind of fell out of something else, and I said, oh my god that's the ONE!"

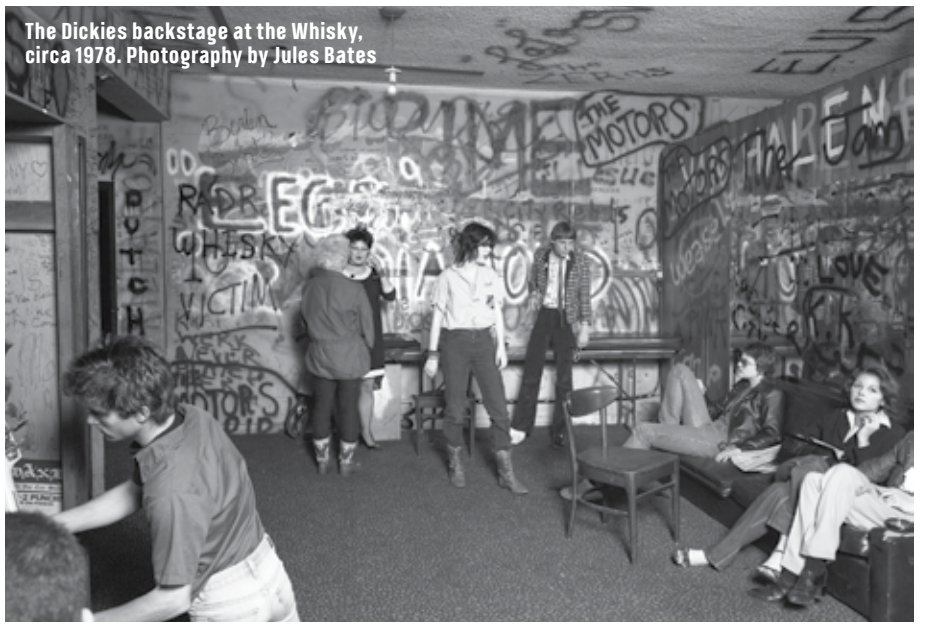
Before the "Arttrouble" Center appeared on the horizon, Lora's parents had previously already created and endowed a scholarship at ArtCenter, guided by Dennis Keeley, the erstwhile Chair of Photography – and as it happens, the photo editor at the L.A. Weekly after Jules.

"I met Jules at the Weekly with Ewa and Robert Lloyd, who I was in a band with," Keeley says. He was hired in photo production and became good friends with Jules. "He was shooting covers and I was starting to shoot insides, he'd pass some jobs on to me. About a year after I started there, he was thinking of leaving to go pursue his other work and he said, 'I think you could be the photoeditor – just make sure you still hire me sometimes!' I shot musicians for 30 years – five of them at the Weekly, and then I started teaching."

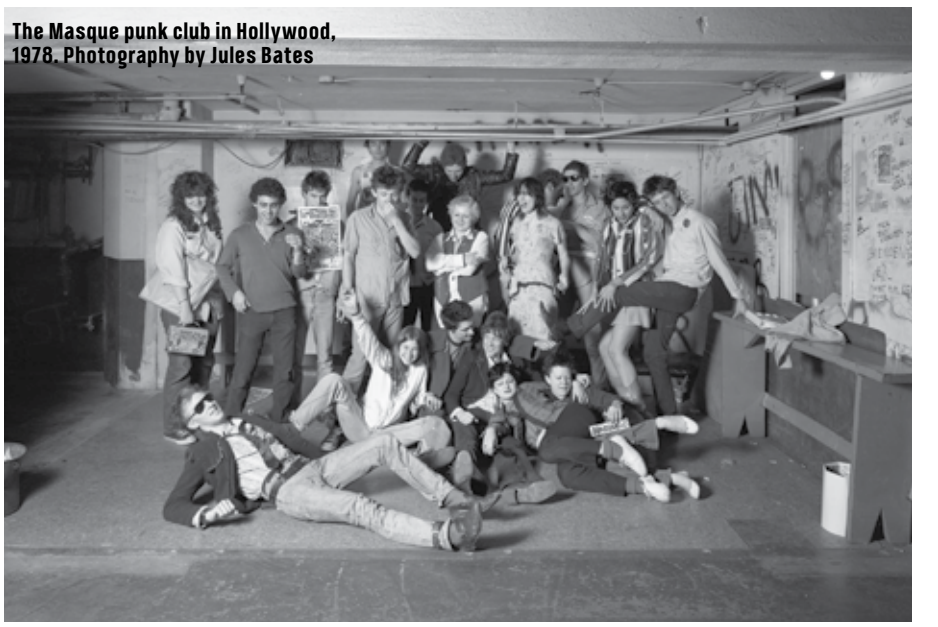
Keeley was at ArtCenter as Chair of Photography from 2004-20. "While I was there," he says, "one of the most satisfying and consequential things I accomplished was setting up that scholarship [with the family]."

"We were friends," Keeley says. "His death was a personal tragedy for me. Jules was a reckless guy but he made big, beautiful work. The idea for the scholarship came about, I think it was when I saw the family on campus at an open house event and they said they still think about Jules every day and I said, so do I. His voice is really missing from today, it's been sorely missed for decades. With Melissa's lead, out of this tragedy the family has made something really meaningful." Bates learned his fundamentals at ArtCenter, says Keeley, "then he took his spirit and channeled it in a really productive, important way. For his collection to become a resource for the students now across disciplines, is amazing. Jules was supposed to be here – and now in a way he can be."

For more information about the Center, visit: artcenter.edu; for more information on Artrouble, visit their online archive, maintained by David Allen, at: facebook.com/artrouble.historic.



The Dickies backstage at the Whisky, circa 1978. Photography by Jules Bates


The Masque punk club in Hollywood, 1978. Photography by Jules Bates

POT'S FAVORITE TRAVELING ARTIST PREPS FOR THE ROAD

Cannabiscapes is ready to get back on the road after a year of hype was lost to the pandemic.

BY JIMI DEVINE

In recent years, @Cannabiscapes creator Greg Welch had become one of cannabis's premier traveling artists, and as the world continues to open back up, he's ready to link back up with the event circuit.

Welch's work using cannabis as a medium to create portraits and logos for celebrities and some of the biggest names in the game took him to the mountaintop where he became one of the most recognizable artists affiliated with the west coast cannabis scene.

It wasn't always that way. Prior to laying all his chips down to make it out to the Emerald Cup in 2018, Welch was trapped in the corporate software world.

"Since the Emerald Cup, and getting a taste of the real California culture, I've been out here. I've pretty much not been stationary for anything more than like two or three weeks at a time," Welch told *L.A. Weekly*.

Welch would eventually move his base of operations to Oregon, but he'd find himself spending the vast majority of his time on the road in California traveling from event to event. As he continued to become a regular face in the community, it opened doors for him to start to experience the cultivation side of things firsthand by spending as much time on the road as possible.

"Especially in California, there's so much to see and it's so varying," Welch said. "I started spending more time with farmers. I only got that invite by being at an Emerald Cup, seeing people that I've worked with face to face, and seeing them again at Hall the Flowers. Then it was that fall after the second Hall the Flowers that I started spending a lot more time on farms. And that just kept me on the road because I realized how little I knew."

On those earliest adventures on the road, people tended to fall into one of two camps. Those who were looking to tap in on Cannabiscapes digital presence and on the other side of the fence, those just generally looking to share their cannabis experiences and stories with people. The latter of the two was exactly who Welch was looking to highlight to the tens of thousands following his art adventures.

"Once I started to get a little bit of momentum with that, it was farmers introducing me to farmers introducing me to farmers and everybody was really really good people," Welch said. "And so it made it really easy to stay on the road and to trust that the people that were inviting me in were going to continue to provide me with dope education and lessons. I pull from those early experiences still."

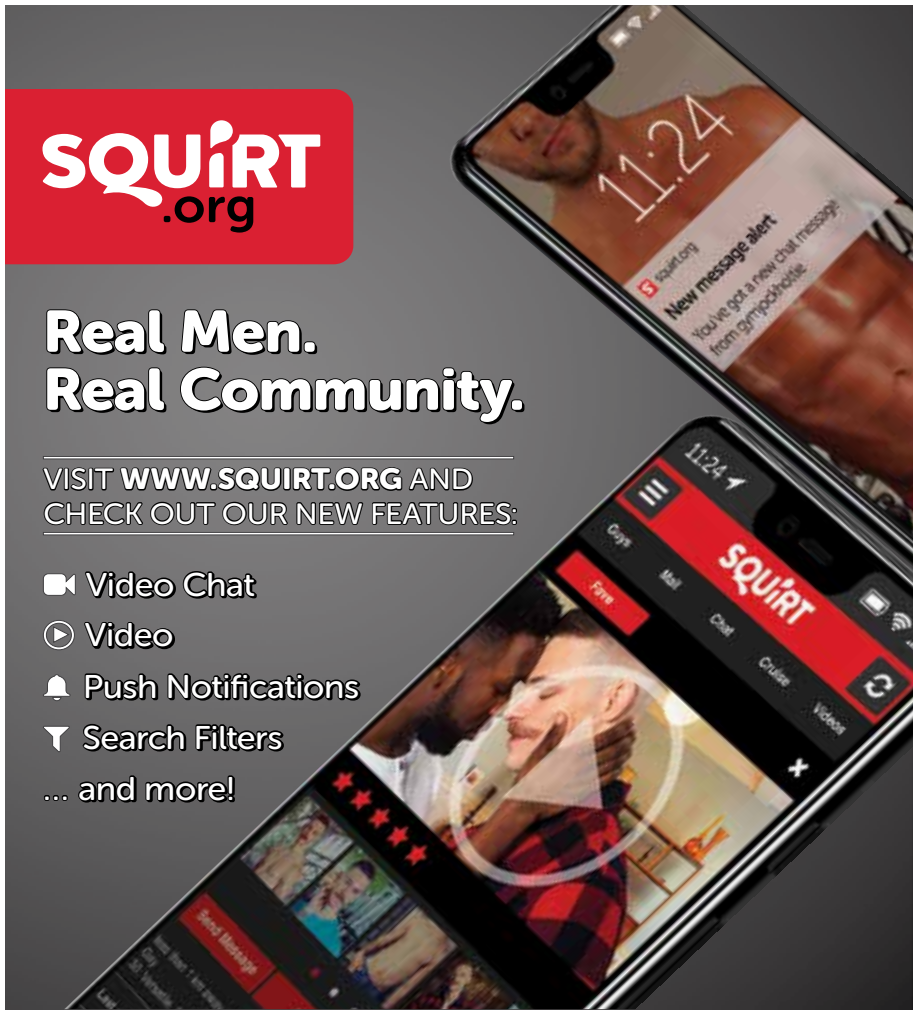
He went from a road warrior artist to a capable set of hands for a lot of the general work you see on a cannabis farm when it comes to tending the garden and keeping it clean so plants can thrive. We asked Welch when he went from a tourist to a worker. He argued he is close to being that this season.

"Last year I was super clunky, really passive when it comes to working with the plant," Welch told us. "Coming from the consumer side of it, everything was so delicate and then you get somewhere where they're doing it at scale. And just brushing buds out of the way as they're walking through. That took me some time to get used to in terms of how each farmer tends to their plants. Right now, I'd say I've participated in every step, to the point where I'm not going to screw anything up really badly in terms of transplanting, deleafing, putting up a trellis, stuff like that."

Welch's wandering adventurer status provided a perfect temporary set of hands. A lot of farmers will keep a very minimal staff outside the harvest season when they bring on more staff to process and then trim the fields. As little things popped up on his travels, he could help out the shorthanded farmers and learn about what he was doing in the process.

We asked Welch if he ever expected to become so submerged in his subject matter.

"The path really revealed itself as I've taken each additional step and a lot of the preconceived notions and plans that I had have been completely upended," Welch said. "Some things due to COVID, others, it was just due to learning and getting redirected on the path that made more sense. But in terms of getting this close to this many people who have had such an impact on cannabis and on the industry, I never imagined this."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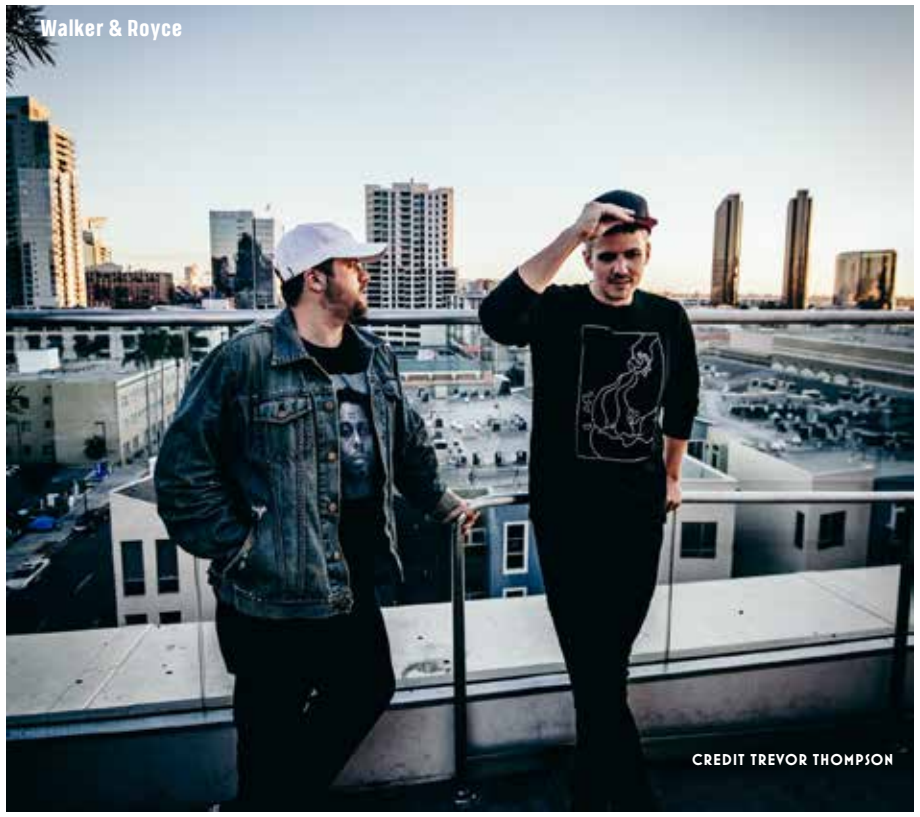
PLAYING HARD

Walker & Royce Prepare for Hard Summer Fest

BY BRETT CALLWOOD


Walker & Royce
CREDIT TREVOR THOMPSON

The Hard Summer Music Festival is back this year at the National Orange Show Event Center in San Bernardino. For many of the performers, which include the likes of Future, Jauz, Dillon Francis and 2Chainz, it'll be the first big show post lockdown. As we write, question marks remain over what the future holds, particularly in the wake of surges due to variants. Our fingers are crossed that the march towards normality can continue, and how attendees behave at events such as this will play a big part in determining that future.

L.A. DJ and production duo Walker & Royce are performing, and when we speak to them via a Google Meet interview, they're clearly psyched to be back. It's been a long journey; the pair met as mailroom interns before deciding to work together in a musical capacity.

"I got into DJing at the end of high school," says Royce. "My family's from England and all of my cousins were going to raves. So I was getting all these rave tapes, and I really wanted to do that. I was interested and started going to raves, and then I started DJing when I was about 20. I don't think I saw it as a career path, I just wanted to have turntables at home, buy records, and play for my friends on Friday nights. I met Sam when I moved to New York when we were both interns."

"I went to school for music, I was trying to be a classical musician," adds Walker. "It all hit a wall in like '99 or 2000. Still in college, broke up with a girl, got disillusioned with classical music, started going to clubs, and the first or second time I went to a club was to see Sasha. It was like walking into one of the best clubs in the world. Straight to ten. It imprinted heavily on me. I started interning at a studio and we met there, stuffing CDs in envelopes for hours. We were mailroom interns at a dying distribution company."

They stayed friends for eight years before working on music together, but when Royce was struggling with a remix he turned to his friend for help and Walker & Royce was born.

The guys describe their sound very simply as house. There's tech-house in there, and bass house. But they try to do their own thing and not get tied down by sub-genres.

Even then, with the project established, they were slogging away for years and their heads were starting to drop before a timely relationship with Dirtybird developed.

"We had this remix for Digitaria and 12 Stories," Royce says. "That came out on VIVa, a song called 'Bright Lights.' That remix hit a chord with a lot of people, especially Claude VonStroke. He started paying attention to us, asked us to do an EP. We had thought about throwing the towel in because we felt like we'd hit the ceiling. We did the Dirtybird EP and the next thing you know, we had an album deal with them. It set us on the path we're on now."

Walker & Royce have now been on Dirtybird for five years, and they have just released their first collab with VonStroke – the "Enthusiasm" single.

"We've never remixed each other, for whatever reason," says Royce. "It's our first time working together, and we've very enthusiastic about it. The first track we did right before the pandemic was 'End of the Line.' We got together in Sam's studio and scared his six-month-old baby. We did another one post pandemic where we sent the music back and forth. That was 'Enthusiasm.'"

The pair have been able to work virtually during the pandemic, but Walker says that the lockdown did hamper their motivation, and perspective.

"If there's no place you're going to play the track, that's one thing," he says. "The second is, you've lost perspective on what's going to work on the dancefloor. When you get that feedback, you know what's going to work. When you suddenly don't have that, it's hard. Why would we write a bunch of music and then it winds up being irrelevant by the time people hit the dancefloor? Some of the things we've written have held up. But we didn't want to write a whole bunch. Meanwhile, there's a pandemic happening which is depressing on top of everything else. The world is suffering, it's not a good time to party. The very thing we were doing – filling rooms with people smashed together – was the most dangerous thing you could do."

But again, things appear to be opening up again. The guys are thrilled to be able to get out and perform this new music at Hard Summer this week.

"We've got a bunch of stuff now," says Royce. "We've been working, and we've got quite a few unreleased tracks, and some new remixes. We also feel like we just discovered a rush of inspiration. There's a lot of music we're excited to see how it works, definitely on a festival stage. We've been playing a bunch of clubs recently, and I feel like Hard will be our first big festival. Open air, California, no shade, sunburn and dancing. We're excited to get back to that."

Beyond that, there's much to look forward to. The pair have been streaming on their Good TV channel, though they say they're chilling out a little with that.

"We're not abandoning it though," says Royce. "Our big announcement is that we're launching our record label called Rules Don't Apply. Some artists we're really into, and some of our music too. There's a track we helped Dances With White Girls called 'Skinnydipping.' We've done a cool video for it and we're excited to get it out. That's another exciting venture for us. It's club-adjacent. We're gonna do an EP with Life on Planets. It's a bit more mellow, but really cool music. We're gonna try to work with Sophiegrophy, who we've worked with before. She's amazing."

"Eventually there's another album in the works," adds Walker in conclusion. "Original stuff, album stuff, and the label."

Hard Summer takes place on Saturday, July 31 and Sunday, August 1. All info at hardsummer.com.

EMPLOYMENT & EDUCATION

COMPUTER/IT

HULU, LLC is seeking the following in Santa Monica, California:

Senior Software Developer: Develop sftwr for reliable Live TV experiences. Req: Mstr degree or frgn equiv in Comp Sci or rltd field, + 3 yrs. in a sftwr dvlpmt occup'n. Alt. req Bach Degree or frgn equiv in Comp Sci or rltd field, + 5 yrs. prog. exp in a sftwr dvlpmt occup'n. Code: SSDND

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Send CV to A. Noronha, Hulu LLC, 2500 Broadway, Floor 2, Santa Monica, CA 90404. Please reference code listed above for the position to which you are applying.

FINANCE – HULU, LLC - Dir, Financial Planning & Analysis – Content - Santa Monica, California - Use ext knowl of acctng and fin plannng & analys, incl budgeting & forecasting, to act as Finance team lead for all long-term busi planning efforts rltd to content, & be pt person for Hulu execs re all q's rltd to planned content spend. REQ: Bach deg or frgn equiv in Acctng, Finance, Busi, or rltd + 7 yrs of prog exp in media + entrtnmnt finance occp'n. Alt, Mstr deg or frgn equiv in Acctng, Finance, Busi or closely rltd + 5 yrs of prog exp in a media/entrtnmnt finance occp'n; Send CV to A. Noronha, Hulu LLC, 2500 Broadway, Floor 2, Santa Monica, CA 90404. Please ref code: DFMT-01

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To apply, submit resume to Intuit Inc., Attn: Olivia Verstreate J203-6, 2800 E. Commerce Center Place, Tucson, AZ 85706. You must include the job code on your resume/cover letter. Intuit supports workforce diversity.

COMPUTER/IT

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Senior Software Developer: Devlp sftwr tech to maintain prduct ctlg, manage subscriptns, offer promotns & discnts, cntrl content & feature access per subscriptn status, & process billing cycles. Req: Mstr's degree or frgn equiv in Mngmnt Sci and Engrng, Comp Eng, Comp Sci, Infor Systms, or closely rltd plus 3yrs exp in sftwr systms dvlpmnt occup'n. Alt req: Bach degree or frgn equiv in Mngmnt Sci and Engrng, Comp Eng, Comp Sci, Infor Systms, or closely rltd plus 5yrs prog exp in sftwr systms dvlmpnt occup'n. Code: SSDYW.

Software Developer: Dev of sftwr tech & dvlpmnt tools to sup entertnmnt bundles that provd uniq content exp's for custmers. Req: Mstr's Deg or frgn equiv in Info Tech, Comp Sci, Comp Eng, or clsly rltd + 6 mnths exp of academic or industry exp in sftwr app dvlpmnt. Alt Req: Bach deg or frgn equiv in Info Tech, Comp Sci, Comp Eng or clsly rltd + 5 yrs prog exp in sftwr app dvlpmnt. Code: SDQX-01

Senior Software Developer: Dvlp sftwr tech & dvlpng tech's that drive website & device-apps used to deliver online streaming offerings. Req: Mstr's degree or frgn equiv in Info Sys, Comms Eng, Elec Eng, Comp Sci or closely rltd + 3yrs in sftwr dvlpmnt occup'n. Alt req: Bach degree or frgn equiv in Info Sys, Comms Eng, Elec Eng, Comp Sci or closely rltd + 5yrs prog exp in a sftwr dvlpmnt occup'n. Code: SSDTY.

Senior Software Developer: Dvlpmnt of sftwr technlgies that drive Hulu's website & devices used to delivr Hulu's online streaming offerings. Req: Bach Deg or frgn equiv in Appl Math, Comp Eng, Comp Sci, Info Systms, or closely rltd field + 5 yrs prog exp in sftwr dvlpmnt occup'n. Code: SDLZ-01

Senior Software Developer: Dvlpmnt of sftwr technologies to provide data analytics to drive delivery of Hulu's online streaming offerings. Req: Bach degree or frgn equiv in Comm Eng, Comp Eng, Comp Sci, Info Systms, or closely rltd + 5 yrs prog exp in sftwr dvlpmnt occup'n. Code: SSDYKZ.

Send CV to A. Noronha, Hulu LLC, 2500 Broadway, Floor 2, Santa Monica, CA 90404. Please reference code listed above for the position to which you are applying.

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.

Test Engineering Manager (Accenture LLP; Los Angeles, CA): Drive quality testing solutions by planning and constructing test scripts through the use of quality processes and methodologies for Accenture or our clients. Must have willingness and ability to travel domestically approximately 20% of the time to meet client needs. Multiple Positions Available. For complete job description, list of requirements, and to apply, go to: www.accenture.com/us-en/careers (Job# R00028933). Equal Opportunity Employer – Minorities/Women/Vets/Disabled.

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.

Farmers Group (Woodland Hills, CA) seeks Agile Developer V to design, develop, & deploy sys. functionality & provide tech. feasibility using coding methods & standards to ensure consistent style & format. Remote work option. Apply at Farmers.com/Careers, Job ID: 5885

Beyond-FX, Inc. is seeking a Sr. VFX Artist in Los Angeles, CA to create 2D and 3D models, images and visual effects for video games and other interactive entertainment productions. Req 2 yrs exp as a VFX Artist for game develop. Exp must incl: game develop for Occulus Quest, Sony PlayStation VR, and HTC Vive (1 yr); work with Unreal Engine 4 using stereoscopic vision (1 yr); and Unreal Engine 4, Unity, Houdini, Maya, Adobe Photoshop, Adobe After Effects, and Adobe Animate (1 yr). Mail resume: Beyond-FX c/o Keith Guerrette, 2015 S. Westgate Ave., Los Angeles, CA 90025.

Database Administrator: manage company database systems; Master's degree in Computer Science, Information Systems, Information Technology or related; Spikes, Inc. 16858 S. Main Street, Ste A, Gardena, CA 90248

Associate Manager of Database Administration: f/t; Develop & maintain backup procedures; Resume: F21 OPCO, LLC. 3880 N Mission Rd. # 3110, Los Angeles, CA 90031

Import Operations (Compton, CA) Communicate with shippers, overseas partners, recipients, shipping line company and customs broker to ensure timely arrival of orders. Input shipments data, created billing reports, financial statements & prepared for customs clearance documents. Coordinate with marine terminals, shipping line & rail company to expedite procurement time. 40hrs/wk, Bachelor's degree in Trade or related required. Customs Broker license is NOT required. Resume to Ocean Blue Express, Inc. Attn. Sung W Chi, 255 W Victoria St, Compton, CA 90220

Business Continuity Engagement Manager sought by MUFG Union Bank, N.A. in Monterey Park, CA. Provide support to FLoD w/ completion of the full Bus Continuity Planning lifecycle & enterprise solutions; & perform review & challenge of FLoD for all core activities of the Bus Continuity Planning framework. Req. Bach's in Comp Sci, IT, MIS, or rel or foreign equiv deg + 7 yrs exp in the fin'l services or banking ind dsgng, implmtg, & supporting bus continuity risk mgmt prgms & supporting frameworks focused on bus continuity, disaster recovery crisis mgmt & bus continuity mgmt testing utilizing RSA Archer or SunGard Assurance (formerly LDRPS) bus continuity planning platforms; dvlpg enterprise-wide bus recovery solutions (workplace & technology); dsgng & implmtg critical incident mgmt plans, tests & responding & managing actual incidents; performing bus continuity risk mgmt incl, risk assessment, risk identification, risk remediation & reporting; & 2 yrs exp must incl conducting third party bus continuity prgm risk assessments focused on bus continuity planning, disaster recovery planning, crisis mgmt, bus continuity prgm testing. Position reqs BSI Lead Auditor ISO 22301 certification. Reqd to provide bus continuity & disaster recovery support to crisis response teams for extended hrs during incidents/events that incl nights, weekends & holidays. Background checks & fingerprinting may apply. For application screening details & to apply go to https://careers.mufgamericas.com. Job # 35492. EOE.

Regional Sales Manager sought by a California based trading co. specializing in Japanese food products, who will be responsible for managing & dvlpg the sales & customer relation in state of Hawaii. BA in Business related fields + 3 yrs of exp or equiv work exp in food industry. Frequent travel to Hawaii is reqd. Must be fluent in the Japanese language. Mail resume & work at T-West, Inc. at 19016 S Vermont Ave., Gardena, CA 90248.

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Sr. Programmer Analyst (CRM), Job # 17780474, Princess Cruise Lines, Ltd., Santa Clarita, CA. Responsible for dvlpg & supporting Siebel CRM based applications across multiple business areas. Reqmts: Bachelor's deg, or foreign equiv, in Comp Sci, Comp Engg, Electronic Engg or related field. Min. of 7 yrs' exp in job or related prgmg & analysis position. Exp must include: min. of 3 yrs' exp with Informatica implmtn & support & min. of 3 yrs' exp with Oracle PL/SQL. Must have exp with Oracle 11g database. Remote work from any state where the company is a registered employer, including: AK, AZ, CA, CO, DC, FL, GA, ID, IL, IN, MD, MN, MO, NV, NJ, NY, NC, OH, OR, PA, RI, SC, TN, TX, UT, VA, & WA. Any suitable combo of edu, training or exp is acceptable. Resumes to: P.Nunn, Holland America Line, 450 Third Avenue W., Seattle, WA 98119

Sr. Programmer Analyst (Java), Job #17782476, Princess Cruise Lines, Ltd., Santa Clarita, CA. Responsible for dvlpg new applications &/or adding functionality to current web applications. Reqmts: Bachelor's deg, or foreign equiv, in Comp Info Systems, Info Technology, Comp Engg or related. Min. six yrs' exp in job or related application dvlpmt/support position. Exp must include exp with J2EE & web technologies. Must have extensive knowl of: REST APIs, Core Java, Spring Core, Spring MVC, Hibernate & XML-Java Binding. Must have exp using application monitoring tools (AppDynamics or similar) & exp with relational databases (Oracle, DB2). In alternative, min. of eight yrs' related exp as listed above will be accepted. Remote work from any state where the company is a registered employer, including: AK, AZ, CA, CO, DC, FL, GA, ID, IL, IN, MD, MN, MO, NV, NJ, NY, NC, OH, OR, PA, RI, SC, TN, TX, UT, VA, & WA. Any suitable combo of edu, training or exp is acceptable. Multiple positions available. Resumes: P.Nunn, Holland America Line, 450 Third Avenue W., Seattle, WA 98119

Sr. Project Lead, Job # 17782574, Princess Cruise Lines, Ltd., Santa Clarita, CA. Responsible for leading Drupal & UX project delivery for Ocean Applications Group. Works with project mgmt team on overall project dvlpmt methodology & process. Reqmts: Bachelor's deg, or foreign equiv, in info systems, comp sci or related. Min. 7 yrs' exp in job or in related analyst or programmer position. Exp must include at least 3 yrs' software project mgmt exp & at least 5 yrs' exp working on teams dvlpg software applications. Must have exp with: Drupal, HTML, JAVA Script, Angular, JQuery, PHP, REST API & UI. In alternative, a min. of 9 yrs' related exp, as discussed above, will be accepted. Remote work from any state where the company is a registered employer, including: AK, AZ, CA, CO, DC, FL, GA, ID, IL, IN, MD, MN, MO, NV, NJ, NY, NC, OH, OR, PA, RI, SC, TN, TX, UT, VA, & WA. Any suitable combo of edu, training or exp is acceptable. Resumes: P.Nunn, Holland America Line, 450 Third Avenue W., Seattle, WA 98119

Farmers Group (Woodland Hills, CA) seeks Associate Actuary to analyze & recomm. revisions in rates & rating plans for assigned lines of insurance & perform actuarial analysis & research present & proposed rating plans/ proposed or recently enacted legislation & pricing of new products. Must have passed at least 5 actuarial exams adm. by CAS. Option to work remotely. Apply at Farmers.com/Careers, Job ID: 5210

Application Specialist II, Arcadia, CA: Conduct RSRCH on CLG PROGs. Provide academic counseling to STDNTs REG. educational issues. Min. Reqs: BA's deg. in EDU/a closely rltd fld. 1-yr educational exp. as APPL SPCLST, APPL SPCLST intern /rltd OCC. 1-yr exp. in STDNT crisis interventions. Strong KNWL of UNIV ADM RQMTS, academic misconduct codes. Strong KNWL may be gained thru educational coursework, TRNG,/exp. Send resumes: Jieai Zhang, Forward Pathway, LLC, 150 N. Santa Anita Ave., Ste 725, Arcadia, CA 91006. Job ref: 1001.

Accountant: provide accounting services; BA in Accounting, Economics, Business, Finance or related; Benjamin Koo & Co., CPAs, a Professional Corporation 3435 Wilshire Boulevard, #1500, Los Angeles, CA 90010

Technology Architecture Delivery Manager (Accenture LLP; Los Angeles, CA): Design, implement, and/or support world-class information technology architectures for Accenture or our clients, spanning simple IT projects to large-scale, enterprise-level change programs. Must have willingness and ability to travel domestically approximately 80% of the time to meet client needs. Multiple Positions Available. For complete job description, list of requirements, and to apply, go to: **www.accenture.com/us-en/ careers (Job# R00016502)**. Equal Opportunity Employer – Minorities/ Women/Vets/Disabled.

Griffinest Asia Securities LLC seeks Fin. Analyst. Bach. in fin. or related field & 24 mths exp reqd. Will accept any suitable combo of education, training or exp. incl. Mstrs. in fin. and no exp. Research funds/equities, compose market summaries. Work site: Pasadena, CA. Mail resumes to: 3452 E. Foothill Blvd., Ste. 100, Pasadena, CA 91107.

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LEGAL NOTICES

Notification by T 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. 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: 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 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.

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 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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LIVE-IN DOMESTIC COUPLE
Looking for a legal, honest, vaccinated, energetic live-in proactive couple in WLA area (2 acres, 3 adults, animals, informal lifestyle). Job requirements: housekeeping, handy person skills, cooking, chauffeuring, and car maintenance. English speaking, non-smoking, and experienced with solid references.
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Serious inquiries only please. Please send resume or work history and qualifications to April at amarkresumes@gmail.com.

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LA WEEKLY Bulletin

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Thank you Saint Jude, Saint of the Impossible, EC

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

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