12 Must-See Exhibitions This Season

What not to miss during L.A.’s new gallery and museum season

by Shana Nys Dambrot
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POLLING PLACES BEGIN TO OPEN FOR RECALL

In this week's news, L.A. County polling places will be opening daily until the September 14 election day. A new COVID variant has been spotted in L.A. and is being monitored by the WHO, after evidence of evading immunity.

BY ISAI ROCHA

With California's gubernatorial recall election days away, Los Angeles polling places have begun opening for early voting.

The L.A. County Registrar announced that 108 polling places will be open daily from 10 a.m. to 7 p.m. until September 13, and then 10 a.m. to 8 p.m. on election day Tuesday, September 14.

"Whether you’re returning your mail-in ballot or casting your ballot in the Vote Center, make plans to vote early,” the L.A. County Registrar said.

Mail-in ballots have already been sent out to California voters, which can be mailed by the postmarked day of September 14, or dropped off at one of 400 designated ballot drop-off locations.

Individual ballot statuses can be tracked on LAvote.net after being dropped off or mailed to make sure they were received and tallied.

On the ballot, voters will be asked, “Shall Gavin Newsom be recalled (removed) from the office of governor,” and then choose a successor from a list of 45 candidates.

If the recall goes through, the chosen candidate will serve out the remainder of Gov. Newsom's term through Jan. 2, 2023.

As of this writing, more than 15,000 ballots have been cast through early voting at the now-open centers, and locations can be found at locator.lavote.net.

With the election drawing closer, Gov. Newsom has gone on the offensive, spending $36 million on campaign efforts – receiving vocal backing from notable Democrat leaders such as U.S. President Joe Biden, Vice President Kamala Harris, and 2020 presidential nominees Bernie Sanders and Amy Klobuchar.

A California poll conducted by Trafalgar Group, from Sept. 2-4, showed that out of a sample size of 1,079 respondents, 53% voted to keep Newsom in office, with 43% voting to remove him and 4% still undecided. The poll consists of likely ballot casters and had a 2.9% margin of error.

When a variant increases its rate of transmission or shows resistance to preventative measures, it may be labeled a "variant of concern" or VOC. Current VOCs include the Alpha, Beta, Delta and Gamma COVID-19 variants, all of which have been detected in the U.S., with the Delta becoming the dominant strain.

Mu was first discovered in Columbia back in January and a total of 4,500 sequenced cases have been identified in 39 South American and European countries since then. While the variant’s sequences have decreased overall, they have “consistently” increased in Columbia (39%) and Ecuador (13%), according to the WHO.

The Mu variant’s prevalence is still considered low, but the WHO will continue to study its characteristics to determine if it may become more deadly or contagious.

NEW COVID VARIANT MAY RESIST IMMUNITY FROM VACCINES AND PAST INFECTION

The World Health Organization (WHO) is tracking a COVID-19 variant that has shown signs of eluding immunity created by vaccines and or past COVID-19 infections.

The variant is known as Mu, or B.1.621, and has been compared to the Beta variant, as “the Mu variant has a constellation of mutations that indicate potential properties of immune escape,” according to the most recent WHO weekly epidemiological update.

"Preliminary data presented to the Virus Evolution Working Group show a reduction in neutralization capacity of convalescent and vaccine sera similar to that seen for the Beta variant, but this needs to be confirmed by further studies,” the WHO wrote.

On September 3, L.A. Public Health said it found and sequenced the Mu variant in 167 Los Angeles COVID-19 patients this past July.

"The Mu variant is found to have key mutations linked to greater transmissibility and the potential to evade antibodies,” L.A. Public Health said in a press release. “More studies are needed to determine whether Mu variant is more contagious, more deadly or more resistant to vaccine and treatments than other COVID-19 strains.”

The Mu variant was labeled a “variant of interest” (VOI) on August 30, which occurs when it becomes an “emerging risk to public health.” Other COVID-19 variants of interest include Lambda, Kappa, Iota and Eta.

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LE MERIDIEN PUTS AN EXCITING ASIAN SPIN ON TRADITIONAL HIGH TEA

BY SHANA NYS DAMBROT AND MICHELE STUEVEN

Situated across from Santa Anita Park on West Huntington Drive in Arcadia, the newly opened Le Meridien Pasadena Arcadia pays meticulous attention and homage to the residents and history of the surrounding San Gabriel Valley community. At Longitude 118, the hotel bar and lounge, their unique high tea and highballs cocktail program combines a traditional high tea with Asian flavors.

A nod to the Le Meridien brand’s European heritage, the afternoon tea serves a fresh take on the traditional cocktail hour. The menu offers a choice of classic High Tea, Champagne Tea and Highball and High Tea, which includes premium hot tea, a full menu, a caviar canapé, and Hibiki Harmony Highball. Available Thursday through Saturday from 11 a.m. to 5 p.m., there’s also a special Junior High Tea for pinkie lifters from ages six to 12.

The diverse selection of blended and hot teas includes Hong Kong-style milk tea with black tea, evaporated milk and brown sugar, Jasmine matcha milk tea with honey and almond milk plus oolong caramel, English breakfast, earl grey and yin zhen.

Starting with the savory, the finger sandwiches take a welcome detour from the usual classics. In addition to a salmon cucumber roll, there’s a perfect lobster and egg salad tartine as well as shitake mushroom with aioli and a strawberry with mascarpone sandwich. Scones with lemon curd and Devonshire cream come in matcha and regular.

Sweetest of all is the generous selection of petite pastries, starting at the top with a taro cream-filled mochi with salted egg yolk, a light cloud of divinity that practically floats onto your plate by itself. Rounding out the tiered tray are vanilla red velvet mini cupcakes, rich matcha chocolate truffles, ginger crème brûlée and French macarons. On special occasions, you may find traditional Dango mochi balls on a skewer in sakura, green tea and regular flavor on the tray.

Part of the cocktail program, there are craft cocktails from inspired tea-infused spirits including a Fuchsia Fascinator, a mix of El Jimador tequila, nuit d’ ete hibiscus tea-infused syrup and yuzu as well as the Show Pony, which combines Suntory Toki with matcha green tea, honey and ginger.

Le Meridien Pasadena Arcadia’s Art Collection Tells Its Story

In addition to the ways in which the classic European and modern Asian elements fuse in the cuisine, the overall aesthetic of the hotel as expressed in its elaborate and bespoke design and art elements. The hotel that presents like an abstract painting but resolves into a monumental peacock tail, to the David Ellis murals in the dining room combining Chinese ink painting with aerial topography and wind in a speeding horse’s mane, and a suite of large-scale Mark Garry works merging abstract painting with vintage street maps of Paris, at every turn there’s another visual derived from global and local histories.

French illustrator Serge Bloch’s charming original works on paper, celebrating the fashionable fun of grand hats for Derby Day, Cari Guerin’s classical line drawing of an Andalusian pony on meticulously stitched and gold-leafed tea bags and a number of magical, mysterious paintings by William Attaway including both equestrian and aviary spirits are just a few of the impressive works on site that create special, intimate art experiences at every turn.
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12 MUST-SEE EXHIBITIONS THIS SEASON

What not to miss during L.A.’s new gallery and museum season

BY SHANA NYS DAMBROT

T ypically, an art world Fall season preview (not to mention the arts calendars covering the first three weekends of September) speaks to a flurry of activity. A raft of Thursday, Friday and Saturday nights divided into 15-minute segments, cross-town dashes and so much hugging. This year, things are a little different. Galleries are not entirely getting back into the opening reception game; and while many are, during the pandemic we’ve all become accustomed to seeing shows on our own time during the weeks or months while they’re on view. This arrangement may lack the selfie-strewn intoxication of the opening night network, but it does offer a deeper and more mindful encounter with the art. I say keep that measured pace and safer, more intimate viewing energy going – along with the relative calm of lower capacity museum visiting and hybrid/virtual companion offerings for those who have their reasons, it’s one habit from the pandemic that I hope we don’t kick.

SEPTMBER

Blondell Cummings: Dance as Moving Pictures, at Art + Practice. The idea of an interdisciplinary artistic practice that encompasses, say, dance and movement, photography, video and storytelling is not new these days. Artists are encouraged to collaborate and investigate across genres, artforms and other boundaries. But in the 1960’s, 70’s and even into the 80’s, this was still an avant-garde modality; as groundbreaking creators like Blondell Cummings (1944-2015) were making themselves known and thereby changing the course of art and culture. A new exhibition at Art + Practice examines several of Cummings’ most powerful interdisciplinary works in the context of her creative inspiration – uplifting the memories and textures of life in her community, while engaging with contemporary aesthetic theory and the influence of traditional African art and dance forms. 3401 W. 43rd Pl., Leimert Park, on view September 18 - February 19, 2022; free; artandpractice.org.

Keith Walsh: All Good Pictures Are About the Future, at rdfa. Rory Devine Fine Art (rdfa) is one of L.A.’s newest galleries, but also one with some of the city’s deepest roots. The crazy idea of its eponymous director – an accomplished artist/curator/gallerist – it’s one of those passionate places where artists gather. Following a soft opening this summer, in late October, they will open a rather epic snapshot survey of this moment in independent Los Angeles painting. But first, they open September with a solo exhibition of new and recent works by Keith Walsh – a painter and sculptor whose conceptualist cartography studies, enshrines and interpretively embodies the history of the “radical” left and other liberation-based political movements, especially in Los Angeles, and especially when there is “a fusion of art and activism” to appreciate. 3209 W. Washington Blvd., West Adams; September 18 - October 16; free; rorydevinefineart.com.

Interview with Tiffany Alfonseca: De las manos que nos crearon, at The Mistake Room. The solar brightness of Alfonseca’s palette, color-blocked inside radiantly reductive genre painting, depicts simple moments of joy in scenes of Black life. Directly inspired by characters and experiences from her own diasporic Afro-Latinx upbringing, Alfonseca’s work is also in dialog with the folkloric styles of both North and South America as well as Africa and the Caribbean, while at the same time planting its presence within the continuum of New York’s post-war avant-garde and later Pop-infused abstractionists. This will be the first Los Angeles solo presentation for the Bronx-based artist, whose deeply personal visual language tells universal family stories, forming a more perfect and complete portrait of America. 1811 E. 20th St., downtown; On view September 19 - December 11; free; tmcla.

Hayao Miyazaki at the Academy Museum of Motion Pictures. When the much buzzed-about Academy Museum at long last opens this September, no doubt much of its starpower will be radiating from the acres of plush red carpet, the parade of iconic moments and historical backstories across cinematic history (clips, artifacts, costumes, BTS galore) from Wizard of Oz and Citizen Kane, to Pedro Almodovar, Frida Kahlo, Batman and the history
OCTOBER

Hayao Miyazaki – the first North American museum survey dedicated to the legendary animated feature film artist and his 60-year career. Mindful of its location, the exhibition will explore each of Miyazaki’s films, including the Oscar-winning instant classic Spirited Away (2001). Original imageboards, character designs, storyboards, layouts, backgrounds, posters, and cels, including several items on public view outside of Japan for the first time, will be displayed in conjunction with large-scale projections and immersive environments. 6067 Wilshire Blvd., Miracle Mile; opening to the public September 30; $25; academymuseum.org.

Star Trek: Exploring New Worlds at the Skirball. The newly minted Academy Museum isn’t the only institution taking us to the movies this Fall, as the Skirball opens a new exhibition centered around the quirky but visionary futurism of the absolutely legendary television and film franchise that has captured global imaginations for more than 50 years. An immersive exhibition will “showcase Star Trek’s significant impact on culture, art, and technology through more than one hundred rare artifacts, set pieces and props, plus state-of-the-art photo and video interactives,” the Skirball promises. Costumes, scripts, storyboards and other process materials will all be presented in the context of the show’s orientation toward justice and equality in the universe, which despite the anthropocentrism of its world view, has long demonstrated that all science fiction is really about the present. 2701 N. Sepulveda Blvd., Brentwood; on view October 9 – January 9, 2022; free; hammer.ucla.edu | theicaa.org.

Witch Hunt, at the Hammer & ICA LA. An exhibition of 15 projects by 16 women artists from 13 countries, the scope of Witch Hunt’s examination of gender and power is too great for one venue – so the Hammer and the Institute of Contemporary Art Los Angeles teamed up, splitting curatorial and hosting duties to host this cadre of ambitious works at both locations. Inventive and often collaborative and recombinant forms of painting, sculpture, video, photography, sound and performance interrogate dynamics of oppression, erasure, resistance and liberation within queer/feminist/decolonialist movements in art and visual culture. The exhibition is a collaboration between the Hammer Museum (Westwood) and the ICA LA (downtown); works are on view at both sites, October 10 – January 9, 2022; free; hammer.ucla.edu | theicaa.org.

Helen Frankenthaler: Late Works, 1990-2003, at Palm Springs Art Museum. Helen Frankenthaler (1928-2011) was a rare figure in American art – a woman who ran with the “big boys” of mid-century Abstract Expressionism and not only forged for herself a totally unique and indelibly recognizable technique and style that earned her acclaim and success during her lifetime. In her later years, she continued to work with her interpretive choreographies of charcoal, crayon, pastel, pen and ink, and of course her trademark acrylic wash pushed through and dragged across the very large canvases she favored. But at a certain point, enormous sheets of paper proved easier for her to work with – to particular effect on her lushly flat surfaces. The 20 paintings on paper and 10 paintings on canvas, all on loan from the Helen Frankenthaler Foundation, will be a unique opportunity to examine her late-career works and the delightful results of her negotiations with the materials. 101 N. Museum Dr., Palm Springs; Opens October 14; $14; psmuseum.org.

Sun & Sea, at MOCA Geffen. If you know anyone who attended the 2019 Venice Biennale, or even if you just followed along at a distance, then you’ve heard about the rather show-stealing (and Golden Lion-winning) Sun & Sea. An unconventionally staged contemporary opera, sort of an aerially-viewed slow-motion tableau vivant, it takes place on a beach amid piles of sand, searingly bright lights, the sound of crashing waves and playful children, the growls of motor boats and other industrial disruptions, and hints from deep within the planet that Mother Earth has just about had it with us. People went nuts for the production, and
since then it’s been on a world tour – which finally arrives in L.A. for a three-day engagement at the MOCA Geffen, as the Hammer and CAP UCLA joined forces with MOCA to bring the 13 vocalists – and 10 tons of sand – to downtown. The production’s touring vocalists will be supported by members of L.A.-based choral group Tonality. 152 N. Central Ave., Little Tokyo; Thursday – Saturday, October 14-16; $25; moca.org.

NOVEMBER

The Obama Portraits Tour at LACMA.

When the official portraits of President Barack Obama and Michelle Obama were unveiled in 2018, they generated nearly as much star power as the Obamas themselves. Kehinde Wiley transmutes his signature style and well-known use of symbolism-rich botanical motifs to express the President’s unique intercontinental heritage in lush and iconographically specific foliage; while Amy Sherald’s portrait of the former First Lady evokes a timeless yet modern elegance and serene strength, with an evocative and regal textile and a luminous, classical field of sky blue. The heartfelt emotions and cheeky memes started almost immediately, and the popularity of the works has not diminished. The portraits’ five-city tour takes them through Chicago, Brooklyn, Houston, Atlanta and, this November, Los Angeles.

5905 Wilshire Blvd., Miracle Mile; On view November 7 – January 2, 2022; $20; lacma.org.

Umar Rashid at Blum & Poe.

When the Weekly reviewed a recent exhibition by Rashid (aka Frohawk Two Feathers), we wrote that the artist, “practices a cheerful, bloody anti-Imperialist critique of colonialism in his art, using an eccentric folkloric visual style to radically reimagine power structures of geopolitical violence. He regularly generates fantastic, fully imagined societal mythologies – sweeping sagas of war, conquest, religion, enslavement, revolution and state-sponsored pageantry. For most of this enterprise the timing and location of these epics has been along the distant past/parallel universe/counterfactual history continuum, with densely detailed, finely narrated and character-driven narratives that seemed both familiar and plausible as far-off, untold origin stories.” Increasingly, these stories are overlaid with the Angeleno mythology; and his star-turn at the Hammer’s 2020 Made in L.A. biennial was also thoroughly impressive. We can’t wait to experience the new work being created for his forthcoming solo show this Fall. 2727 S. La Cienega, Culver City; November 6 – December 18; free; blumandpoe.com.

Becoming Jane: The Evolution of Dr. Jane Goodall at the Natural History Museum.

Few scientists have captured the popular imagination, much less the hearts of millions, like Dr. Jane Goodall. Her pioneering work in primatology, her world-changing insistence on the dignity and individuality of her chimpanzee family and methodologies to learn from and protect them and their habitats has had transcendent implications for global environmentalism and progressive human society. A new multimedia exhibition offers hands-on and immersive aspects to learn more about her life and work, and hopefully be inspired to carry on her legacy.

900 Exposition Blvd., downtown; opens November 7; $7-15; free to all L.A. County residents daily, 3-5pm; nhm.org.
Mon Laferte blends trad with contemporary on SEIS

BY BRETT CALLWOOD

Chilean singer and songwriter Mon Laferte is an absolute force of nature. Her music, which blends alt-rock and pop with traditional cumbia and bolero, is spectacular. But even outside of that, she’s hugely impressive. She emerged victorious from a battle with thyroid cancer in 2009, and that fighting spirit has seen her take on the powers-that-be and shine a light on repression and oppression. In 2019, at the Latin Grammys, she stood disrobed with the words (translated as) “In Chile, they torture, rape and kill” across her chest. Mon Laferte doesn’t mess around.

This interview was conducted over Zoom and with the help of an interpreter, which doesn’t sound ideal for flowing conversation, but she’s such a captivating and sharp personality that it barely matters. She’s funny and relatable, but there’s a glint in her eye that suggests that she won’t suffer fools gladly. And why the hell she should she?

Now, Laferte is the most listened-to Chilean artist on Spotify worldwide, but it wasn’t always this way. She started singing when she was 13.

“I actually dropped out of school, and I started singing doing just covers, not my own songs,” Laferte says. “At the age of 16, I started doing my own songs and taking it more seriously. I started working on that.”

Her latest album is called SEIS, which is appropriate as it’s her sixth full length. Each album, she says, offers something very different.

“A new opportunity, and it’s something new that I like to explore each time so it’s kinda complex,” she says. “My new album is very different from all the others, because two years ago I was more into alternative music. More distortion and that sort of stuff. Since I’ve been living in Mexico for 15 years, I’ve had a lot of influence so this new record is going back.”

The album is partially inspired by a documentary Laferte watched about singer Chavela Vargas.

“It’s not that the whole album is a dedication or an homage to her,” she says. “But it was very inspiring after I saw a documentary on her. That’s what brought out that spark, that led me to write the entire album.”

Laferte started recording SEIS in June of last year, as the pandemic was in full swing. She started writing it the previous March.

“There was a lot of affectation because of what was going on throughout the world,” she says. “Since I spent a lot of time by myself, it was a very deep record. It was very introspective because I had so much time to daydream and to think. Since I’m living in this town called Tepoztlán in Mexico, I’m surrounded by nature and that influenced it a lot as well.”

Mexico, she says, offered her a better chance of making a living out of music.

“I left because Chile is a small country, and back then it was very hard to live off music,” she says. “At least back then. I took the opportunity – I wanted to travel, I wanted to know the world – so I kept thinking that Mexico is the Mecca for Latin music so why not? I was invited over by a friend, and that was it for me.”

Laferte still has a lot of musician friends in Chile but the country, she says, is basically at the end of the world. Beautiful, but small and cold.

“They say that Chile is a country of poets,” she says. “I think that is true because since it’s a country that is so cold, we have so much nature. When you go to the south, there’s a lot of nature and so you get inspired. There’s a lot of solitude in the south, and that also helps to inspire. But living off music is very complex in Chile because people are more headed towards listening to foreign music or music from other countries and not from locals. Outside of that, I’m still very connected with a lot of my peers and a lot of my friends who are still musicians back in my country.”

Wherever she lives, wherever she goes, Laferte takes her passion with her. Sometimes that takes the form of frustration, anger and a desire to change things, as is the case with her political activism. All of it finds its way into her music.

“Everything around you influences the record, whether it’s the weather, the news, what’s going on around you, your friends, your insecurities, love,” she says. “So yes, I’m very influenced by my surroundings in my songs. They’re like experiences. Sometimes I look back, and I look at an old record, and I think ‘hmmm, this is what I was going through at that time.”

Laferte is currently embarking on an extensive tour, which will include two shows in SoCal – the Wiltern and then at the Ohana Festival in Dana Point with Pearl Jam.

“It’s a tour that’s going around the whole country,” she says. “I’m very excited about the Ohana festival because it’s organized by Eddie Vedder from Pearl Jam. I’m excited for that, to go back to the stages, to go back to playing, back to singing. I’ve had some colleagues that already had the opportunity to go back to the stage. But since the pandemic, I haven’t been able to go back to the stage. I’m very excited about that.”

The singer says that she grew up a Pearl Jam fan.

“My first kiss was during a slow Pearl Jam song,” she says. “I can’t recall the name. I saw them in concert when I was younger, it was raining, and I was jumping up and down.”

When the tour is over, new music is forthcoming. The lockdown, Laferte says, forced her to be creative.

“I recorded it this year,” she says. “It was because of the pandemic that I got very creative. I guess what I want to do most is go back on tour either on a bus or an airplane. I just want to go back to the stages.”

We can’t wait to see her.

The event takes place at 7 p.m. on Thursday, September 23 at the Wiltern. Then at the Ohana Fest on September 26.
Catching a classic movie at Hollywood Forever Cemetery is more than a cool thing to do in L.A.; it’s a bonafide cultural experience that reflects a lot about what makes our city special, from our wonderful weather to the mythic movie spirit of Hollywood’s past (and present). This season Cinespia – the popular gathering that presents movies on the famed site’s Fairbanks Lawn – is celebrating two decades since it first brought cinephiles together to not just watch, but truly celebrate, great films. As the minds behind it tell us, it’s come full circle in a lot of ways.

“It’s become this multi-generational thing, and more than 100 in attendance. “I had no idea if anyone was going to come at all,” Wyatt recalls. “So I’m setting it up and just wondering if it would be a dud, and then all these people just showed up. It was just such a blast and the audience was screaming and laughing and cheering.”

In terms of media attention, Wyatt says the first event got a tiny bit in the print edition of this publication, and that was it. But the interest was there, and just kept growing by word of mouth. “It was so great that I knew we’d have to keep doing them,” he shares. “I didn’t necessarily think it’d be going 20 years later, but I felt a little bit of magic that night.”

There have been many magical nights since, and the event can now attract thousands, growing in more ways than one. After its first successful decade, things evolved and expanded, pivoting towards a more experiential event, complete with an artistically rendered photo booth and the promoters encouraging thematic dress-up and cosplay inspired by the films shown. Production designer Alia Penner was a big part of this. Joining the fold around 2011, she designed a poster for the event’s 10th anniversary and ended up staying on as an important part of the creative team.

“I started to come more with my friends, and we would kind of make our own area which consisted of crocheted blankets on the grass...it was nothing more than that. We’d make flower crowns and just have a good time,” says Penner via the Zoom. “Then we developed this photo booth. I was even thinking back the other day about what we used to make compared to what we do now. It’s just so incredible how much has grown in 10 years. Now we have our amazing VIP experience and, you know, amazing talent and all these people that want to come, and people like Harry Styles and Billy Eilish [both have been this season] coming. We get to build these incredible sets every week and we have a full team of models and everyone dresses up.”

Penner’s goals in contributing to Cinespia as proposed there and later bought their kids there. “It’s personally fulfilling to know that this event has meant so much to people.”

“Cinespia (which gets its name melding the Italian prefix “cine” for movies, with spia, “to observe”) began as an informal get-together, planned by Wyatt and some friends he was in a film club with. The first film they ever showed was Strangers on a Train by Alfred Hitchcock, and there were less

for me personally, it’s really joyful,” says creator John Wyatt via Zoom interview. “I love it when people come up to me and tell me these stories and share their memories. People have met there, proposed there and later bought their kids there. It’s personally fulfilling to know that this event has meant so much to people.”

Cinespia presents events on the famed site’s Fairbanks Lawn – is celebrating two decades since it first brought cinephiles together to not just watch, but truly celebrate, great films. As the minds behind it tell us, it’s come full circle in a lot of ways.

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which these days, range from black and white classics to indie faves to blockbuster hits from every decade.

As the anniversary season comes to a conclusion this month, Wyatt and Penner are excited for Cinespia’s next 20 years. Along with holding screenings at other locales, they say they have “some crazy ideas” for future events, but they aren’t sure if they are economically feasible yet. With Amazon Studios/Prime Video as a presenting sponsor this season, future growth looks pretty good, though. Right now they’re focused on being back open post-pandemic. As more people look for outdoor amusements, Cinespia – which arguably inspired every other outdoor screening event in Los Angeles at this point – is a solid choice for a quintessential Friday or Saturday night with friends, loved ones and a few thousand film-loving strangers. “Getting back open, being in more venues, and the reaction of people being able to get together and enjoy these films right now, it’s just pure joy,” Wyatt says. “And we want to bring more of that everywhere around L.A.”

Cinespia at Hollywood Forever, 6000 Santa Monica Blvd. Hollywood. Gates at 6:15 p.m.; movie starts 8:00 p.m. BYOB (and snacks); food and drink also available on-site; all ages; Remaining Cinespia schedule: Some Like It Hot (Sept. 11), School of Rock (Sept. 17), and Coming to America with fireworks (Sept. 25). More info at cinespia.org
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LEGAL NOTICES

CIRCUIT COURT OF MONTGOMERY COUNTY
Case No.: 171704-FL
Hilda Orellana De Paz
Plaintiff
v.
Jose Luis Hernandez Martinez
Defendant
NOTICE BY PUBLICATION

Defendant must file a response on or before 07/31/21. 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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Goldendoodles Standard, Red Standard Poodles. First Vaccines and deworming. Excellent therapeutic family dogs. please text or call Lisa 424-227-2646. Instagram @redpoodlesndoodles

SECURITY GUARDS NEEDED

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

WANTED HOTWHEELS

1968-1985

COLLECTOR WILL PAY TOP DOLLAR

$Top Dollar Paid$

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

Thank you Saint Jude, Saint of the Impossible, EC

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