CYBERSECURITY AND THE LAYERS OF THREATS WE FACE
A LOOK INSIDE THE WORLD OF HACKING IN ITS MANY FORMS AND HOW YOU CAN PROTECT YOURSELF FROM BEING HACKED
BY ISAI ROCHA
TOO FAST FOR LOVE

Pam & Tommy, And Just Like That and More, Bring Toxic Relationships to TV

BY LINA LECARO

V alentine’s Day landing on a Monday after the Super Bowl last month was a blessing to many. Romantic love is a glorious thing, and when you don’t have it, being reminded sucks. Somehow though, the same single people who hate mushy Valentine holiday culture and lovey-dovey sentiment don’t seem to mind the abundance of romance in movies and TV. Maybe that’s because lately, the most popular ones are dysfunctional, not aspirational.

Takes on the magical yet challenging nature of relationships have become the norm, especially post-pandemic) in And Just Like That, to the dating realness that was Love Life (Netflix’s YOU, which saw a successful third season late last year and has already been renewed for a fourth). The unattainable male heart can be had, or may not have killed, we watch his new infatuation with Guinevere Beck (Elizabeth Lail) unfold and ultimately unravel, with lies upon lies, tech-savvy surveillance, and bludgeoning of anyone who stands in the relationship’s way. Season One’s cautionary tale ends as we kinda know it will, but Joe gets away scot-free for his crimes of passion.

He hits California in Season Two, setting his sights on Love Quinn (Victoria Pedretti), who turns out to be as emotionally unstable and co-dependant as he is. It’s a match made in matcha heaven (does his wife’s) and their killer crushes inevitably become collateral damage. Nobody lives happily ever after, even with couples therapy, and the bad guy will get to play Prince Charming in another fucked-up fairy tale next season.

Speaking of bad guys – Mr. Big was kinda always the bad guy on Sex and the City (SATC) wasn’t he? We’re not talking about Chris Noth the actor, or the horrific assault allegations against him, either. We’ve been watching SATC again on HBO Max (not E! which over-censors and revisiting Big’s non-committal treatment of Carrie (Sara Ramirez), a poster style nonbinary person whose portrayal was so hokey they pissed off nearly the entire queer community. The backlash wasn’t just about feeling bad for Miranda’s husband Steve as King theorized, or about the pair’s awkward sex scene, or conservatives feeling uncomfortable; the connection felt contrived and too fast, enforcing cliches about lesbian relationships instead of challenging them. And don’t even get us started on how annoying and vapid they made GBF Stanford (Willie Garson - RIP). We all know SATC was really about matters of the heart, not the genitals, but with the exception of Charlotte (Kristin Davis) and Harry (Chris Noth), the old characters lost their spark and the new ones felt forced, especially Miranda’s (Cynthia Nixon) new love interest, Che (Sara Ramirez), a poster style nonbinary person whose portrayal was so hokey they pissed off nearly the entire queer community.

Yes, we still watched the whole thing and we appreciated a lot of the styling, the inclusivity and nods to a changed world and the realities of aging. But the old characters lost their spark and the new ones felt forced, especially Miranda’s (Cynthia Nixon) new love interest, Che (Sara Ramirez), a poster style nonbinary person whose portrayal was so hokey they pissed off nearly the entire queer community. The backlash wasn’t just about feeling bad for Miranda’s husband Steve as King theorized, or about the pair’s awkward sex scene, or conservatives feeling uncomfortable; the connection felt contrived and too fast, enforcing cliches about lesbian relationships instead of challenging them. And don’t even get us started on how annoying and vapid they made GBF Stanford (Willie Garson - RIP). We all know SATC was really about matters of the heart, not the genitals, but with the exception of Charlotte (Kristin Davis) and Harry (Chris Noth), the new show offered a depressing take on mature love and for that matter, friendship. There’s still lots of ador for New York City (which is nice, especially post-pandemic) in And Just Like That, but there is nothing sexy about it.

While Sarah Jessica and co., failed to capture the excitement of dating and mating with their reboot, Anna Kendrick did do beautifully with Love Life, a be-guiling look at how the people who come in and out our lives can change us, challenge us and teach us about ourselves as we grow. Kendrick’s Darby goes through a handful of relationships in Season One, ending with a promising new connection that we hope the writers will return to, if the show is renewed (still no word). Season Two shifted to focus on a new character, Marcus Watkins (William Jackson Harper), a book editor in New York in an unhappy marriage, who realizes he wants more when he meets the fun and flirty Mia Hines (Jessica Williams). Makeup

Penn Badgley (who played the ultra-boring Dan on the original Gossip Girl) stars as Joe, an unbalanced but charming stalker who becomes a murderer/obsessive boyfriend and ultimately husband, with an inner dialog/show narration that’s as creepy as his mug is cute. This dichotomy makes YOU a bit problematic because despite this dude’s off-the-rails mental state, he’s smart and witty enough to win over the viewer a lot of the time. After learning of an ex-girlfriend he may or may not have killed, we watch his new
and breakups, hookups, bad judgment, selfish behavior, and dealing with both COVID and racial reckoning are all part of the character's journey to emotional maturity and a healthy relationship, which at the risk of spoiling things, we're happy to say he gets.

Which brings us to Pam & Tommy, a series touting “the greatest love story ever sold.” But love has nothing to do with this exploitive exercise in rock-and-roll cosplay. Don't get us wrong, it's quite fun, but in an icky way. We've had our own run-ins with (Tommy) Lee over the years, and Sebastian Stan might kinda look like him (a shorter version of him) and even act like him, but his portrayal is a caricature that lacks heart, especially for a “love story.” That might be intentional considering the Motley Crue drummer ultimately went to jail for domestic abuse against his ex-wife, but either way, watching the series is not unlike watching the infamous sex tape itself − whatever pleasure it might provide is a very guilty one indeed. Pamela Anderson never gave consent to have her intimate moments seen by all, and she also didn't give consent for this mini-series. There are conflicting reports as to whether Lee did, but the director has said that he discussed the project with him, and a lot of it is culled from Lee's book Tommyland, including the now-infamous talking schlong scene.

It's mostly based on a Rolling Stone article about how the sex tape got out. Lily James does an incredible job in making the Playboy playmate and Baywatch star not only sympathetic but complex, showing both her vulnerability and her strength during a horrible moment in her life. It's something Pam never really got to show us much herself, and the series makes the argument that the tape is a big part of the reason why. With prosthetic breasts and facial enhancements, James 100% looks the part, and she's got the mannerisms and voice down, too.

Nostalgic setting/styling and wacky penis puppets aside, there's not much to actually like in this trashy affair, though. Everyone except Pam is pretty much an asshole − the media, the lawyers, the porn guys, the internet moguls, and especially Seth Rogan as Rand Gauthier, the electrician who stole the safe containing the tape from Lee's Malibu home. He did it as retribution for being stiffed by Tommy, who also is portrayed − fair or not − as an insufferable cad. The takeaway here should be about sexism, tabloid culture and maybe even voyeurism, but ultimately the subtext suggests something more simplistic: toxic relationships lead to toxic situations and bad boys are bad for you.
Cybersecurity plays a pivotal role in our everyday lives, and while we may not realize it, we face daily online risks and attacks.

Whether it be efforts to protect government databases, or your password from Instagram, the cybersecurity industry is one where more than $100 billion is poured in to keep online information safe.

Hand-in-hand with cybersecurity comes hacking. When you think of hacking, you may think of pop culture visions such as in the TV drama “Mr. Robot,” or the 2001 movie “Swordfish,” but its culture is filled with different pockets that we may never think about.

On a global scale, we’ve recently seen the hacking collective known as Anonymous make a resurgence during the conflict between Russia and Ukraine. The Anonymous group says it has hacked more than 1,500 Russian websites, causing them to crash or go offline since the conflict began on Feb. 15.

On March 6, Anonymous said it took control of Russian streaming services...
Wink and Ivi, as well as the TV channels Russia 24, Channel One, and Moscow 24. With control of these media outlets, the hacker group broadcast footage of the fighting occurring in Ukraine — which had not been accessible to the Russian people.

While the Anonymous cyber attacks on Russia may not be critical — as representatives of the group have said through social media they do not want to be seen as a threat — they are in response to hacks that Russia set forth in Ukraine, with hackers finding their way into Ukrainian military, energy and other networks.

“We are involved in the biggest Anonymous op ever seen,” Anonymous said through Twitter. “That being said, we are worried that some governments will indeed see us as a threat and create some scenario to make us look bad (false flag). We only want peace, not war.”

On the other side, Russia is an example of a country that has had its own history of hacking. Although it has not always been at a geopolitical level, Russia was well-known for financial fraud hacking, according to cybersecurity specialist Ralph Echemendia.

“Russia, to be honest, and take you back…10 years ago, which isn’t really all that long in the big picture… if you said ‘Russia’ and ‘cyber hacking’ at a geopolitical level, I would have said, ‘No, you’re crazy,'” Echemendia said. “Russia was known for one thing, and one thing alone on the criminal side of things, they pretty much own the hacking market when it comes to credit cards and financial fraud. They controlled it. The mob, if you will, was Russia. All the best Russian hackers were doing this and that was it. Never, never would have crossed my mind that just beyond, you know, high-level intelligence type of stuff… you said Russia, I thought cyber crime.”

Echemendia is a California native, known worldwide as the “Ethical Hacker,” and for more than 20 years has helped tech businesses, entertainment businesses in the cybersecurity space, and used his knowledge to inform the general public of what is happening in the online world we rely on so much. He has worked on notable hacking movies and shows such as “Mr. Robot” and “Snowden.”

The U.S. believed that Russian government hackers known as “SVR” were behind SolarWinds cyber attacks that were discovered in 2021, which led to sanctions on Russian financial institutions and tech companies back on April 15, 2021.

SolarWinds is a software development company, and through the company, the hackers were able to access U.S. government information related to the Department of Homeland Security and the Treasury Department, according to the White House.

“The vulnerabilities in today’s release are part of the SVR’s toolkit to target networks across the government and private sector,” Rob Joyce, NSA director of cybersecurity, said on April 15. “We need to make SVR’s job harder by taking them away.”

As far as hacking that the everyday person has to face is far different from its geopolitical counterpart, but still involves extracting information and affecting how one interacts with the internet.

“Nothing in today’s release is a threat to the everyday person,” Joyce said. “The things people know about the most common thing is a lot of, like, phishing attacks, right? Where you get an email, or an email looks legit, and it comes from a seemingly legit person, and then they sent everyone who he’s ever communicated to an email saying: ‘Hey, I need you to click on this video and tell me what you think.’ You get an email from an award-winning director saying: ‘Take a look at the video,’ you’re going to click on the link, and the link was obviously malicious and going to a site that was doing further gathering of information.”

Social media also has become a source for hackers to access your information through methods that require one to be very trusting.

“People are getting an email that says: ‘Hey, you’ve probably seen this or that, you’ve probably seen friends suddenly gain an interest in too-good-to-be-true investments and chances are that they are too good to be true.”

Before you know it, they are promising to send you $500, or asking you to input a specific email address in your account, or sending you to a website that asks you to log into your social media accounts. All these methods are used to take over your account and use your identity to then continue the cycle of gaining information. From your circle of friends and family who use social media.

“I mean, the crazy part is, I know, 14 year olds who can do that,” Echemendia said about social media hacking. “It’s really all about common sense. And a lot of the companies are doing what they can to verify that, right? Like, we get that little lock on a browser. That is a mechanism of trust on a website. So everybody’s doing what they can. Google does quite a bit on their site. For example, warn you if you’re on a site that is not trusted, and many other organizations. It’s a lot harder today than it was 10 years ago to get an email into your inbox in Gmail that’s spam.”

Still, even with tech companies doing all they can to prevent users from being hacked, it happens, and there are certain things to look out for.

Every October, the FBI updates Americans on hacking threats for Cybersecurity Month and gives tips for staying ahead of the hacks.

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Youth can use their devices, apps and software updated as they frequently update security measures.

“Turning on automatic updates makes the process easier,” FBI Special Agent Gabriel Gundersen said in a YouTube public service announcement.

The FBI noted that a common way that people get hacked online is by clicking on links, attachments in texts, emails, or social media posts. If the message is not from a person you know or trust, any link or attachment should not be clicked on.

One issue that most consumers do not think about is how much personal or financial information they are giving out.

“Don’t give anyone personal information unless you initiate the contact, and you are certain the person is legitimate,” Agent Gundersen said.

Another tip is to regularly check your passwords and store them using a reputable password management app. There are several free and paid password management apps in both the App Store and Google Play store, such as Bitwarden, 1password, Lastpass, Dashlane and Keeper.

In more extreme cases, you can also use a passphrase that the FBI says are a “long series of otherwise unconnected words that mean nothing to a hacker but something memorable to you.”

The last tip from the FBI Cybersecurity team is to use multi-factor authentication. Many of the apps we use encourage multi-factor authentication, which go beyond the password and provide other ways to identify yourself when logging into an app or website.

For example, Google’s two-step authentication requires you to set up a secondary login access point through either text messaging or email. This gives an extra layer of protection that is not as easy to hack as a singular password would.

If a hack leads to identity theft, fraud or loss of money, the FBI said local law enforcement should be contacted, as well as reporting the fraud to the bureau’s internet crime and complaint center.

“Trust your gut,” FBI Special Agent in Charge Eliza Odom said in another cybersecurity PSA. “As the old saying goes, if a deal sounds too good to be true, it probably is.”

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BRUNCH PICK OF THE WEEK: CASTAWAY BURBANK IS OVER THE TOP

BY MICHELE STUEVEN

There’s no shortage of great Eggs Benedict renditions and sweeping rooftop views for brunch in Los Angeles, but when it comes to presentation high in the sky, Castaway Burbank is tough to beat.

On a clear day, you can see from City Hall downtown to Sherman Oaks, but even more dramatic is the arrival of a Belle at your table. A smoke-filled glass dome is presented and slowly swirled up to reveal a glass of Grey Goose Strawbery and Lemongrass Vodka, clarified lemon, and elderflower liqueur resting in a bed of fresh flowers. The gentle smoke of applewood chips and jasmine essence is faint and delicate as it dissipates into the Verdugo Mountains.

A stiffer option to go with one of Castaway's signature cheese and charcuterie platters is the El Mariachi – mezcal, triple sec and pink grapefruit juice infused with citrus, seasonal fruit, jalapeno and rosemary for 48 hours. It’s served in individual glass canteens filled with the infusion.

In addition to a wide selection of mimosas – dragon fruit watermelon, apple cider pumpkin spice, cucumber mint, and lavender activated charcoal lemonade – fresh squeezed and cold-pressed juices are also on the menu.

The glossy fried chicken and waffles are another showstopper and come with a half chicken covered in honey-roasted Sriracha glaze and smoked maple syrup on top of a Belgian waffle. The Benedict selection includes steak (your choice of filet mignon, New York strip or Wagyu hanger), crab cake, salmon and short rib. The French toast is a mound of cognac roasted golden apples and Nutella on top of thick-cut brioche with cinnamon-spiced maple syrup on the side. For smaller appetites, there are crushed avocado, marinated tomato and parma tartines on grilled rustic country bread as well as a raw oyster bar and a seafood tower of east and west coast oysters, shrimp cocktail, snow crab, whole Maine lobster, Jonah crab claws, Peruvian scallops, salmon poke and wakame.

Reservations are strongly recommended.
The Darkness
Motorheart

Brit Rockers Reveal Their Motorheart
BY BRETT CALLWOOD

The latest album is called Motorheart, the band’s seventh studio full-lenghter. The last few albums, the post-reunion records, have even been quasi-political. And then we made another good time rock & roll record. "I think we’re going to spend a bit more time on the next one and try to do something that’s utterly astounding. So it might be three years instead of two."

The latest album is called Motorheart, the band’s seventh studio full-lenghter. The last few albums, the post-reunion releases, all have been generally well-received but haven’t propelled the Darkness to the heights of the debut. Hawkins remains pragmatic about the whole thing.

I don’t know if I’ve ever been that ambitious," he says. "I had two ambitions at the beginning. One was to win an Ivor Novello songwriting award (which he achieved in 2004), and the other was just to play at Reading, not necessarily to headline it. So beyond that, I didn’t really have any ambitions. I just wanted to do music and have a career. I really like touring at theater level. If you go to a place in the U.K., like Brixton Academy, you get on the stage and can feel the history. Having experienced the one above that, I’m not sure if it’s as easy to feel that because arenas are multi-purpose spaces. They all look exactly the same."

Motorheart was recorded between Hawkins’ home in Switzerland and his brother [and Darkness guitarist] Dan’s studio at his home in England.

“We were forced to do it remotely because I was nervous about traveling,” Hawkins says. “First of all, for most of the session, I wasn’t even allowed to do it, and then when I was, I was a bit nervous about going because I didn’t want to get stuck there and not be able to see my kid. As luck would have it, we’ve all got fairly decent recording set-ups, and with the advent of the internet, you can swap files around. It was actually quite good because people are less inclined to shout things like that down, because they could tell how much I cared. They didn’t want to see me cry over Zoom.”

While Motorheart isn’t a concept album, Hawkins says that there are themes of individual relationships that have “cocked up on account of the protagonist or the narrator’s inability to deal with his egomania or character flaws.” The title track is one such example - a song about a guy who states that they didn’t want to see me cry over Zoom.”

The Darkness performs at 6:30 p.m., on Sunday, March 13 at the Observatory; then at 7:30 p.m., on Tuesday, March 15 at Novo. The Dead Deads open both shows.

“It all got blown out of proportion,” he says. “It was disappointing when it appeared in that documentary and at no point did they talk about how it was resolved, so most people think it was a burning thing, but actually it was more like a friendship. It’s annoying – life goes on a lot longer than what the documentary lasts for, and I wasn’t even asked to contribute to the documentary, so it’s all a bit one-sided and a bit unfair.”

Meanwhile, the opening track on the new album is the phonetically titled “Welcome Tae Glasgow.”

“I know a lot of Scottish people, so I was testing it and it’s near enough,” Hawkins says of his accent. “Every time you go to Scotland, someone says that. We were looking for something along the lines of “Welcome to the Jungle,” as an opening track. This is something that we actually say. I was excited about doing that song for (Glasgow venue) Barrowland. It went down amazingly and I nearly cried onstage. It was really moving. A superb moment in the band’s history. It’s just about how much we love playing in Glasgow.”

On March 13 and 15 respectively, the Darkness plays shows in the OC and L.A., and, as is the norm with this lot, we can expect great things.

“We had a really good set that was COV-ID-aware for the U.K. tour,” Hawkins says. “We had to finish that one for a few different reasons. Having not toured for ages, we wanted to make sure we had one good tour under our belt. So we were careful about things I normally do like jumping off balconies and swimming among the crowds. Doing my solos on people’s shoulders. I’ve now had COVID, so I don’t know what’s going to happen.”

As for the rest of 2022, plans are afoot.

“The usual stuff,” Hawkins says. “A few festival appearances. For the time being, a bit of touring, bit of live, then we’ll knockle down and spend three years making an astounding record that will take people’s eyes out.”

We don’t doubt it.

The Motorheart album is out now. The Darkness performs at 6:30 p.m., on Sunday, March 14 at the Observatory; then at 7:30 p.m., on Tuesday, March 15 at Novo. The Dead Deads open both shows.
PAINTER BRADFORD SALAMON’S EVOLVING VISION

The artist’s magnanimous portraiture anchors a new Hilbert Museum exhibition

BY LIZ GOLDNER

Mark Hilbert, co-founder with his wife, Jan, of the Hilbert Museum of California Art on the Chapman University campus in Orange, tells the Weekly that when he visits a museum, he looks at the visitors there as much as at the art. He observes their reactions to the work on the walls and pedestals, ascertaining how long they spend with individual pieces. Hilbert added that as a museum founder, one of his goals is to encourage visitors to engage deeply with the artwork displayed, to learn about the art movements represented and even about the California history depicted.

Hilbert, along with curator Gordon McCelland and Hilbert Museum Director Mary Platt, recently installed the exhibition Bradford J. Salamon: Forging Ahead, featuring 47 paintings and drawings. Soon after the exhibition opened in late January, many visitors went there to check it out.

Among Salamon’s personal favorites are his portraits of artists friend — paintings that he has been engaged in for several decades. While his books and catalogs contain many dozen examples of these gems, six of Jodi Bonassi, Alex Couwenberg, Tony DeLap, Llyn Foulkes, Mark Ryden and Don Bachardy are included in this exhibition — the latter, depicting the legendary Santa Monica based artist relaxing after painting all day is resonant with Salamon, as Bachardy also is a major portrait artist who has painted Salamon some 23 times. He wrote about Bachardy in his narratives, “He’s a great friend, but he remains also a great hero.”

Salamon’s two most recent portraits, representing his departure in technique, created since the start of the lockdown, are 8-foot-high drawings done with drafting pencil on vellum paper. “Clare V-V #16,” is of Clare Dowling, the beautiful daughter of good friend and artist Tom Dowling. “Holly V-V #6,” lives in Salamon’s Monrovia neighborhood. “I drew her,” he says, “because she is an innocent, vulnerable, beautiful girl. And with the Black Lives Matter movement on my mind, I feel that she represents the future.” Asked why he creates these new portraits on a larger scale than previously, “Large suggests power,” he says. “And women today need more power.”

The exhibition is on view through May 7, 2022 at Hilbert Museum of California Art, 167 N. Atchison St., Orange; hilbertmuseum.org.
L.A. CANNABIS TAX DRAMA

A week removed from the wild tax raid at The Jungle Boys' HQ, smaller operations are scared to speak on their own experiences

BY JIMI DEVINE

After two weeks of bills and moves coming out of Sacramento that will have major consequences for the cannabis industry moving forward, the industry's gaze traveled south to Los Angeles, following one of the state's premier operators experiencing a major tax raid.

Last Tuesday saw The Jungle Boys' headquarters at TLC raided by the California Department of Tax and Fee Administration (CDTFA). Joining the CDTFA in the raid was local enforcement, who approached management with their guns out and told them to hit the ground.

In the following couple of hours, the CDTFA cleared out all the cash at TLC. While the Jungle Boys were in the midst of a $66,000 dispute over a fine with a hearing scheduled, CDTFA would take over $100,000 extra from TLC's coffers. All this happened to an organization that contributed $18 million in taxes last year to the state. And the fine? The Jungle Boys would point to the CDTFA's hours of operation during the pandemic as the cause of their payment delay in the first place.

The raid sent shockwaves through the entire cannabis community. Especially once the general background details were understood a day later. But unlike the Jungle Boys, most aren't willing to talk about it.

Others hit us up telling us they had felt the CDTFA's wrath as recently as February, but they were scared. Small operators are already barely holding on by a thread, the idea of going toe-to-toe with the state in standing up for their rights is too daunting. I don't hold it against them.

But Elliot Lewis is not one of those small fish. He controls one of the largest retail footprints in the state and has continuously called the tax situation BS over the years. He's also gone through multiple CDTFA enforcement efforts and audit, but was quick to admit nobody ever pulled a firearm on him in the process.

"We did have Riverside County come down with Homeland Security, raid perfectly legal business, and they still have our fucking ATM machine," Lewis told L.A. Weekly. "And we still don't know why. That was the guns out rate. The CDTFA has been bullshit inspection. It's just all free-look bullshit."

Lewis found the additional layers of enforcement unhelpful while he was already in the process. While the enforcement action the Jungle Boys face was the result of a fine, he believes many of the state's tax enforcement actions are the result of haters. He says you get 10 people with basic internet literacy to file complaints and then the CDTFA will come to take a look.

Lewis next noted that many shops have a past due on taxes. He wonders the methodology being used to determine who faces the most scrutiny.

"I'm looking at dispensaries right now and they all have past due to the CDTFA. Based on what did they come by our place? Or the Jungle Boys' place? It's just all based on they have a hunch or whatever and they want to take a free look, so that they get into your shit. They audit all up and down everywhere, like the most painful audit ever."

We asked Lewis if he was surprised that smaller operators are scared to share their stories of dealing with the state on tax issues? He quickly replied he's had more than 100 conversations with people that wish they could speak up.

"But then that's the common theme where people are afraid because the government has fucking magic powers," Lewis said. "They can do whatever they want. I mean, I'm not worried about the raid, bring them on, motherfucker, look some more. My thing is it just takes time. You know, the audits are so time-consuming and we run our business with really low corporate overhead. Who refunds me for the time?"

Expect Lewis to continue to be at the center of the tax debate.

"I think the industry is rallying around this Jungle Boys issue. It's already been rallying around the tax issue," Lewis said. "I think you'll see rallies and more resolve in the industry to push forward and make a change. There are some bills in the state, but again, the special interests are probably going to fuck them up."
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ORDER TO SHOW CAUSE FOR CHANGE OF NAME: Case No. 2011PD001117 Superior Court of California, County of Los Angeles located at 111 North Hill Street, Los Angeles, 90012. Stanley Mosk Courthouse. Filed on January 10, 2022. Petition of Joshua Rey Labowitz for Change of Name. TO ALL INTERESTED PERSONS: Notice is hereby given that Joshua Rey Labowitz filed a petition with this court for a change of name as follows: Present Name: Joshua Rey Labowitz; Proposed Name: Joshua Rits. 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
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