Utopia Revisited

BJÖRK returns refreshed to Cornucopia tour

BY BRETT CALLWOOD
An increase of train cargo thefts has led Union Pacific Railroad to enhance security and ask for help from the L.A. County D.A.

BY ISA ROCHA

A trend of cargo train thefts has left a sea of debris for miles along Los Angeles County railroads.

Union Pacific railroads have been specifically targeted, with the company claiming up to 90 containers a day are affected by people breaking in and taking merchandise.

In response, Union Pacific increased its security in the form of more police, drone surveillance and fencing with “trespass-detection systems.”

Still, the company believes the city’s catch-and-release protocol is to blame for the thefts, relaying its feelings to District Attorney George Gascon in a letter.

“Criminals are caught and arrested, turned over to local authorities for booking, arraigned before the local courts, charges are reduced to a misdemeanor or petty offense, and the criminal is released after paying a nominal fine,” the letter said. “These individuals are generally caught and released back onto the streets in less than 24 hours. Even with all the arrests made, the no-cash bail policy and extended time frame for suspects to appear in court is causing re-victimization to Union Pacific by these same criminals.”

One of Union Pacific’s trains derailed on January 15, with at least 17 cars coming off the tracks. As of this writing, the cause of the train’s derailment is still unknown and occurred in the same Lincoln Heights location where the cargo thefts have been occurring.

The District Attorney’s Office acknowledged Union Pacific’s concerns and said it will “discuss” the issues.

“Our office is committed to working with law enforcement to ensure collective safety across Los Angeles County’s sprawling infrastructure, whether it’s at our ports or on railroad tracks,” the DA said in a public statement. “Our office takes Union Pacific’s concerns seriously.”

L.A. COUNTY PREPARES TO HOST SAFE SUPER BOWL AMID PANDEMIC

With Super Bowl LVI about three weeks away, Los Angeles County and SoFi Stadium prepare to host the big game with safety in mind, amid the COVID-19 pandemic.

With California increasing its pandemic economic lockdown measures during a winter surge in 2021, there were fears that the Super Bowl in Los Angeles would be in jeopardy as COVID-19 infections, hospitalizations and deaths have all increased since last December.

L.A. Public Health Director Dr. Barbara Ferrer said there is “no indication” that the Super Bowl will not take place in Los Angeles and a similar stance was relayed by Kathryn Schlossman, president and CEO at Los Angeles Sports & Entertainment Commission.

“We always knew we were going to have it, and we always knew we were going to have some kind of health and safety protocols,” Schlossman told L.A. Weekly. “I think everybody knows what the protocols are, they know if it got more serious, what they’d have to ‘up’ the protocols to be.”
L.A. County does have its own COVID-19 protocols for “mega events” in place, including a mask requirement and a requirement for all guests over 5-years-old to show proof of either being fully vaccinated or testing negative for COVID-19 within 48 hours of the event.

In addition to those protocols, SoFi Stadium will provide masks for guests who need them.

In June of 2021, California lifted most of the COVID-19 restrictions that had been imposed throughout the pandemic, with one of those being the capacity restrictions for entertainment events.

In SoFi Stadium’s inaugural 2020 season, both the Rams and Chargers had to play in a crowd-less environment, a stark contrast to its capacity crowds for 2021 seeing more than 70,000 fans packed into the stadium.

“One of the things that we’re pretty fortunate, is we’ve had over a million people in the building to date, between the concerts and the two NFL teams,” Jason Gannon, managing director at SoFi Stadium and Hollywood Park, told L.A. Weekly. “For a building like this in its first year, it’s almost unheard of... that has helped inform the building and the operations to enhance the overall experience of the fans.”

The Super Bowl weekend is expected to generate between $230 million to $475 million for the local economy in Los Angeles, according to Adam Burke, president and CEO at Los Angeles Tourism and Convention Board.

“Historically, Los Angeles has seen visitors from all over the world,” Burke told L.A. Weekly. “Because Los Angeles is one of the world’s most diverse communities... this has always been a place where people from around the globe can feel at home. You can’t overstate how critical, not just sports, but all of the things that bring people to L.A. and to our local economy.”

The L.A. Rams beat the Arizona Cardinals Monday to advance to the next round of the playoffs, keeping their hopes alive to play host to the Super Bowl in their own stadium, but regardless of the teams that play, officials around the game feel it will be integral to the city’s “comeback story,” as the pandemic carries into its third year.

“We are very excited to bring people back to Los Angeles and show them that we can host a healthy and safe event,” Schloessman said. “I think everyone’s going to be excited to come out and support it.”

The Super Bowl game will take place Feb. 13 at 3:30 p.m. PST, live from SoFi Stadium in Inglewood.

Pacifica’s unique mission primarily attracts innovative and creative working professionals who are interested in a rigorous intellectual experience that connects with their souls and positively transforms how they see the world. A Pacifica graduate degree equips them for the vocation they feel called to, whether to enhance what they are already doing or equip them for new and additional work in the world.
Björk is undoubtedly one of music’s great mercurial talents. Soon after the breakup of her band the Sugarcubes in 1992, she had a blueprint to selling lots of records thanks to her Debú (1993) and Post (1995) albums, right in front of her. But, much like similarly minded adventurers Radiohead and, famously, Bowie, she has made a career out of shunning the easy route and choosing to journey into denser, more unknown but usually more rewarding waters. She’s a true pioneer, and while listeners might not adore every single little thing that she puts her name to, she’s a far more interesting artist because we have no idea what to expect from her. Again like Bowie, she’s always worth the extra effort.

That said, COVID and the resulting lockdown has forced Björk to remain in one place, sort of. When the pandemic hit, she was partway through the Cornucopia tour — a theatrical show based on her most recent album, 2017’s Utopia. The last date was December 8, 2019, in Stockholm, Sweden. The tour picks up again in Los Angeles for three nights starting January 26.

“Yes, this has never happened before,” Björk says. “I’m kinda excited about it. Usually, once you commit to a tour, it seems to lock into a grid which is most often fun but at worst can become conveyor-belt-y. So to put something on pause for two years and write a whole album and then come back to it is going to be interesting. There is both an environmental manifesto by me and Greta Thunberg woven into the show but if [anything], they have become even more relevant now. So I might just keep them as is, and hopefully it will make the matter feel even more urgent.”

The world has been in chaos, but the environmental issues that run through Utopia remain closest to Björk’s heart. She says that, looking ahead, she hopes that the world can react with the same level of urgency to the environment as it has to COVID.

“The subject matter of Utopia and Cornucopia was very much about the environment, and also on a personal level, and hopefully a universal level,” she says. “But it was trying not to focus on aggression and destruction, which in my case was Vulnicura, the album I did before. How do you build again a new world, and how do you keep the hope up? The songs approach the subject matter from very different angles, but obviously when you do an album you always write it first and then afterwards say that the songs are very different. But if there’s something that unites all of them, you usually don’t figure it out until they’re all finished.”

The pause in touring has only seen environmental issues exacerbate.

“When you see the Paris Climate Accords, or the world leaders meeting in Scotland a couple of months ago to discuss this, I find it so hard to imagine turning this planet around into a hospitable place for the
next generation,” Björk says. “People just give up, and would rather build a space shuttle and find another planet. As a musician I’m most interested in emotions. The album is about hope in impossible situations. You have to write a manifesto of what I want the world to be. It’s interesting to sing them live, because some of them are very hopeful. But there are also moments, which is very satisfying, four or five songs into the set, where I don’t believe in any of it and just give up. It gives you something to push against. The album is very Pollyanna, but then it has dark moments.”

- The artist says that her lifestyle didn’t change too much in Iceland, despite the tour grinding to a halt.
- “Well, the lifestyle changes in COVID were not that huge in Iceland,” she says. “I live on a beach in Reykjavík, the capital, and even in the tightest lockdowns I could walk up and down it. Then of course, hikes in the mountains... we spend a lot of time in nature here. And even in town, most things stayed open. I managed to write a whole album without traveling breaks, which felt absolutely delicious! I haven’t stayed so much home since I was 16 – loved it!”

- While she’s anything but a nostalgia fiend, Björk will always pull out a couple of oldies on tour. Prior to the break, those were “Venus as a Boy” and “Isobel.”
- “I think because it is such an unusual show for me, the longer timespan will actually add to it,” she says. “It is the most theatrical thing I have ever made and in some ways goes vertical on my song catalog, connecting things to it from different times. So in that sense, I think it can take it.”

The news of that forthcoming album is very exciting. More on that later. But considering the fact that she has been working on new material, as one would expect from her, it must be weird to still be touring Utopia.

- Cornucopia was directed by Björk and Lucrecia Martel, and the musician says that the collaboration worked beautifully. “Well, I had worked on the Cornucopia show for two years nonstop, and Lucrecia was graceful enough to come
into the picture when we had only five months to go to the premiere,” Björk says. “She was amazing. She really added to the curtain layers and asked us to consider more of an oil painting feeling on the digital screens.... which we took head on.”

The lockdown didn’t stop her from performing entirely, going out for some intimate Björk orchestral dates backed by members of the Iceland Symphony Orchestra.

“It has been the biggest treat to stay in Iceland for two years where COVID restrictions have been almost none,” she says. “And then to walk to a gig and walk back. I absolutely love it! And work, directly with acoustic musicians who a lot of them are your friends, has been very visceral, present and rewarding.”

That said, she’s looking forward to this stay in Los Angeles.

“The weather is amazing,” she says. “I have learned how to get an angle on that tricksy town through the years... and I have so many incredible friends there. Almost all of my USA friends have moved there. Seems to be an exodus from New York City.”

With an album due out in the summer, Björk is as forward-thinking as ever. It will certainly be another fascinating year from the artist. For now though, she’s keeping her aims modest.

“Swimming in a warm ocean perhaps,” she says. “I’m finishing [the new album] now, and it should probably come out in the summer. It’s always really hard for me to describe the album while I’m still making it. It isn’t until a few months later that I can look in the mirror and pretend there was a logic to it the whole time.”

Fair enough.

Björk performs at 8 p.m. on Wednesday, January 26; Saturday, January 29; and Tuesday, February 1, at the Shrine Auditorium.
FIRST LOOK:
The Brandy In Glendale Is Mezze Magic
BY MICHELE STUEVEN

Just steps off the crowded and frenetic energy that is Glendale’s Brand Boulevard, lined with one food chain after another, is the enchanting new family-owned modern Mediterranean hideaway, The Brandy.

With its exposed brick walls and industrial-style lighting fixtures, it has a sophisticated and elegant ambiance as well as a welcoming atmosphere. The family business is owned and operated by Hovig and Jizell Chahanian, and together with general manager Robert Arsenyan and executive chef Gevork Bazrkanian have put a modern twist on their traditional Armenian roots for one of the best Mediterranean options in a city where the bar is competitively high.

Bazrkanian and team have created a selection of staple mezze plates like creamy labneh and drizzled with pomegranate carrot salsa, orange-marinated spiced olives served with warm grilled pita bread and hummus decorated with almonds and chili tahini. And while I’ve been avoiding my cherished charcuterie boards lately because they’ve shrunken into more board and less charcuterie, The Brandy mezze is a mound for two. It’s a generous selection of seasonal cheeses, assorted meats, salty fried pita chips, housemade crisp marinated vegetables, spiced olives, almonds and raisins on the vine.

Seasonal salads include a sweet dish of persimmons and feta with marinated purslane, sumac onion and walnuts. Bazrkanian’s Armenian culinary DNA is undeniable in his perfectly charred and tender lamb rack cooked to pink perfection served over baba ganoush, honey-glazed root vegetables and jeweled rice.

The mixology program curated by bar manager David Arsenyan features a number of fortified wine and craft cocktails like the Red Dragon, which is hibiscus-infused Han Soju, Gekkeikan Sake, lemon juice, and simple syrup. The Shaloma is a tangy twist on a Paloma with Spanish sherry, lemon, and grapefruit juice. A full bar will be coming soon.

The Brandy’s hidden outdoor patio is specifically designed to serve hookah, with a choice of more than 40 flavors, as well as specialized house mix concoctions curated by Harry Keseian, like Adderall, Dirty Lingerie, Alice in Wonderland, and Jolly Rancher. And thankfully, for some beautifully designed reason, none of the smoke aroma can be detected in the intimate remodeled dining room that used to be home to The Royal Vanak.

On Sunday evenings from 7 p.m. to 10 p.m., Ryan Roberts will host live jazz nights in the dining room, which is otherwise filled with subtle Armenian club music by candlelight.
Celebrate Departed Pop Culture Legends on TV and the Web

BY LINA LECARO

As 2021 wrapped up and 2022 warmed up, we’ve already been through a few sad weeks of loss. The entertainment, literature, and music worlds have had to say goodbye to some true talents. And just as we started to digest one icon’s cultural impact, another death announcement was made. Social media posts paying tribute to departed figures are flooding our feeds, but the best way to remember and give homage to departed pop culture legends is on TV and the web, where their legacies live on forever. With “Rest in Stream,” a new feature we hope we don’t have to do too often, we will be celebrating those who passed away by highlighting their best work and some lesser-known stuff too, as well as surveys of their work and appearances, all currently available to stream on television or the web. See the online version of this story on LAWeekly.com for direct links.

Ronnie Spector died Wed., Jan. 12 after a recent battle with cancer. “Ronnie lived her life with a twinkle in her eye, a spunky attitude, a wicked sense of humor and a smile on her face. She was filled with love and gratitude,” her family’s statement read. It was announced last year that Zendaya is in talks to play the singing great in a film named after her hit “Be My Little Baby,” but for now, here’s what we recommend watching to celebrate “the bad girl of rock n’ roll,” as she was called. Her influential girl group The Ronettes was inducted into the 25th Annual Rock and Roll Hall of Fame ceremony in 2007 by none other than Keith Richards (you can watch it on YouTube). She also is seen in a few documentaries including The Wrecking Crew (Amazon Prime), about the L.A. based musicians who played on countless ‘60s classics, and The Agony and the Ecstasy of Phil Spector (Vimeo), about her ex-husband and former musical mentor.

Bob Saget was found dead at the Ritz-Carlton Orlando this past Sunday, Jan. 9, after performing in the area for his latest comedy tour. He’s best known as the lovable dad in Full House (HBO Max) of course, but his other credits are numerous. In addition to appearances on the reboot Fuller House (Netflix), he can be seen as “Squiggly Monster” on The Masked Singer and in Michael Bolton’s Big Sexy Valentines Special (Netflix). We also love his amiable narration as the dad on How I Met Your Mother (Hulu). Perhaps his most intriguing role was as a darker version of himself on Entourage (HBO Max).

Groundbreaking actor Sidney Poitier, the first Black man to win the best actor Oscar, died on Fri., Jan. 7, according to the Bahamas Minister of Foreign Af-
NO PLACE LIKE HOME: KIM SCHOENSTADT CHANNELS ARCHITECT EILEEN GRAY

A hybrid design, art and archive exhibition at ArtCenter turns the tables on history

BY SHANA NYS DAMBROT

Enter Slowly Series Installation image at ArtCenter's Peter and Merle Mullin Gallery
Courtesy of the Artist, Annie Wharton Art Consulting, and ArtCenter College of Design.

Eileen Gray (1878-1976) is kind of a cult figure, or folk heroine at least, among aficionados of a certain architecture that flourished just post-Bauhaus modernism, along the form following function continuum. It was an aesthetic that went in for clean lines, bright spaces, responsiveness to site/landscape, an affinity for industrial building materials like steel, glass and concrete, and the frequent incorporation of custom furniture and decor integral to the esprit de maison. The best though was when a particular designer would put personal spin, infusing the manifest with the flair of a more intimate narrative and the organic life of self-expression in not only the shape of space, but in color and materials. Eileen Gray was a master at this mode especially, and her work has endured in the end because of her undeniable gifts — but that didn’t stop some efforts to erase her from history.

In November 2021, Andrew Kersey wrote an insightful essay on Gray’s situation, “Her most iconic work [the house known as E-1027], transformed modern architecture. Many of her furniture pieces are still in production today, and her ‘Dragons’ armchair remains the most expensive piece of 20th-century design ever sold at auction, for $28.3 million. While her work remained an important part of modern architecture’s history, the woman behind the designs languished in relative obscurity for decades. So what exactly was the problem? As the essay — and Kim Schoenstadt’s current ArtCenter exhibition — explain, the problem seems to have been men.

The E-1027 house has become a symbol of injustice towards Gray, whose story is itself indicative of widespread gender bias in the architecture and design ecosystem she inhabited. Gray has subsequently been reclaimed as a feminist martyr, and was able to live long enough to see some of the injustice vanquished, regaining the spotlight of public and scholarly acclaim when she was in her mid-90s. But it was way back in 1926 when Gray built her house. First, her lover and the man with whom she planned to share her life there, the architect and writer Jean Badovici, notoriously and very publicly took credit as co-architect. Her work was deliberately misrepresented in printed publications by spiteful and condescending editors, despite her accolades.

Then there was an infamous incident in 1937 when her so-called friend Le Corbusier got naked, and despite Gray’s express directive that E-1027 remain free of any decor beyond her own, grabbed a bunch of paint and covered like eight walls with invasively splashy, sort of Dadaist, faux tribal abstract murals that flooded every sightline and destroyed the shapes of the spaces contained by the house, threw its energy askew, overworked its presence, and basically perpetrated physical destruction on the house and psychic violence on Gray herself.

In 2019, artist Kim Schoenstadt was still mad about it. She took these violations fairly personally, and used the outrage as a point of departure for Enter Slowly, The Legacy of an Idea — an artistic exploration into the ugly stories, rumors, falsehoods and misadventures that undermined Eileen Gray’s life and career. This required extensive research and along the way it also became a very personal story for Schoenstadt, as not only her particular and longstanding artistic affinity for imagined architecture and color theory, but also her experience of living in this world as a woman and an artist, resonated at a profound level.

The resulting exhibition, on view at ArtCenter’s Mullin Gallery until the end of February therefore evolved in unexpected ways that not only explore the specific aesthetic and unlooked-for political legacy of Gray’s house, but also takes up some of the relevant issues artists continue to face, as they seek to carve out their own paths. For example, public programs included the provocative biopic The Price of Desire (available on demand), as well as an article on the how and why of writing contracts, and a workshop on the imperative of doing your own archiving.

Back inside the gallery, more than just ideas and their acknowledgements are at stake; for the project to proceed, real objects needed rehabilitation and proper celebrating, real wrongs needed righting, and holes in history needed patching. Schoenstadt is known for large-scale site-specific wall drawings that weave architecture and sculptural shapes into reality-based fantasies. In this way, she expresses more than the contours of occupancy, excavating eccentric crannies of design thought and its practice, illuminating deep-seated cultural agendas in architecture and their societal implications, and generating inventive versions of visions with the potential to rewrite those agendas.

With Eileen Gray, Schoenstadt started with the colors. Oxblood, slate, navy, black, mustard, caramel, lime and hunter green each takes a turn at pride of place, forming the visual building blocks in an armature of wall drawings and murals per Schoenstadt’s established approach. In this gallery, these elements were directly culled from the original, acknowledging the subsequently misinterpreted motifs of Gray’s original E-1027 interior. The collected ephemera and primary source materials carefully placed along the zigs and zags of the jagged timeline mural outline the sharp-elbowed foundations of the overall installation.

A suite of stitched and painted/dyed canvas also lives against a painted mural backdrop, the colors and warm syncopations of which find their echoes in the shapes rendered in the compositions. Its idiom is abstraction, its musicality and Suprematist style color-blocking speaking to a language of empathetic derivation. Its arrangement of textile-based materiality communicates in both art historical and gendered ways that undermined Eileen Gray’s life and career. This required extensive research and along the way it also became a very personal story for Schoenstadt, as not only her particular and longstanding artistic affinity for imagined architecture and color theory, but also her experience of living in this world as a woman and an artist, resonated at a profound level.

Enter Slowly is on view at 1111 S. Arroyo Parkway, Pasadena, through February 27; free; arcenter.edu.
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MV Transportation, Inc. (MV) is proposing as a prime consultant in response to the Operation of Transit Services at the Arcadia Inverness Facility (Ref: No. 22-007), project located in Arcadia, CA. The proposal due date is 3/1/2022.

We would appreciate letters of interest from Disadvantaged Business Enterprise (DBE) firms who are currently certified, active, and without restrictions with the California Department of Transportation (Caltrans), City of Los Angeles, or the Los Angeles County Metropolitan Transportation Authority (Metro) for the following services: Lot Sweeping, Animal Control Services, Lubricants, Non-Revenue Fuel, Parts, Refuse Vehicles, Tires, Towing, and Uniforms, For more information, please contact Chris Rodrigo at MV355CM@email.com or (714) 337-6581 by 2/22/22.

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January 21 - 27, 2022

Failing to appear for the hearing shall be held before the Honorable

1, 2022 at 9:00 am to personally

located at 115 E. High Street, Suite

Cochran, BPR#033153 Assistant

General Council Department Child-

ren's Services 211 E. High Street,

Suite 106 Lebanon, TN 37087.

ORDER TO SHOW CAUSE FOR

CHANGE OF NAME Case No.

21BC00719 Superior Court of

California County of Los Angeles

located at: Central District Central

Courthouse 275 Magnolia Ave., 1st

Floor Long Beach, CA 90802.

And a petition for change of name

having been duly filed with the
clerk of the Court, and it appear-
ing from said petition that said
petitioner(s) desires to change

the name charged from: CAMILA

ROSE CARENAS TRUJILLO to CANA-

LA CAROLINE K狮子。

therefore, it is hereby ordered

that all persons interested in the
above-entitled matter of change of
name appear before theabove-entitled
Court as follows to show cause why
the petition for change of name
should not be granted. Court

Date: 01/28/22, Time: 8:30 a.m.,

Dept: 37, Located at Long Beach
Courthouse 275 Magnolia Ave., 1st
Floor Long Beach, CA 90802.

A petition for change of name
having been duly filed with the
clerk of the Court, it appear-
ing from said petition that said
petitioner(s) desires to change

the name charged from: LILIANA

PAZ SANCHEZ to MARIA

LOVEN. THE COURT ORDERS

that all persons interested in this
above-entitled court as follows to
show cause why the petition for
change of name should not be
granted. Court

Date: 02/14/2022, Time: 9:30 a.m.,

Located at Central Courthouse 111 North Hill Street,
Department 26, room 316, Los An-
geles, CA 90012.

A petition for change of name
having been duly filed with the
docket of this Court, it appear-
ing from said petition that said
petitioner(s) desire(s) to have his
name changed from:

JOSHUA REY. THE COURT ORDERS

that all persons interested in this
above-entitled matter of change of
name appear before theabove-entitled
Court as follows to show cause why
the petition for change of name
should not be granted. Court

Date: 01/28/22, Time: 9:30 a.m.,

located at: Central District Central

Courthouse, 275 Magnolia Ave., 1st

Floor Long Beach, CA 90802.

A petition for change of name
having been duly filed with the
clerk of the Court, it appear-
ing from said petition that said
petitioner(s) desires to change

the name charged from: LAMON

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