

# LAW WEEKLY

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THE LA WEEKLY RECORD  
STORE DAY ROUNDUP  
EMERALD CUP JUDGING  
2023  
PALM SPRINGS TURNS 85

APRIL 21 - 27, 2023 / VOL. 45 / NO. 25  
LAWWEEKLY.COM



CALENDAR

GO EDITORS' PICKS

ARTS

THURSDAY, APRIL 20

**NatGeo Live: Adaptation at the Broad Stage.**

Explore the remarkable ways people around the world are adapting to a changing climate with environmental anthropologist and filmmaker Alizé Carrère. From reef conservation in the South Pacific waters of Vanuatu, to the floating gardens in low-lying farmlands in Bangladesh, and ice pyramids in the mountainous desert of Ladakh in northern India, through her work documenting these stories, Carrère offers a hopeful look at the resilience, perseverance, and innovation of humankind under even the most difficult of conditions. *1310 11th St., Santa Monica; ~ ursday, April 20, 7:30pm; \$50; broadstage.org.*

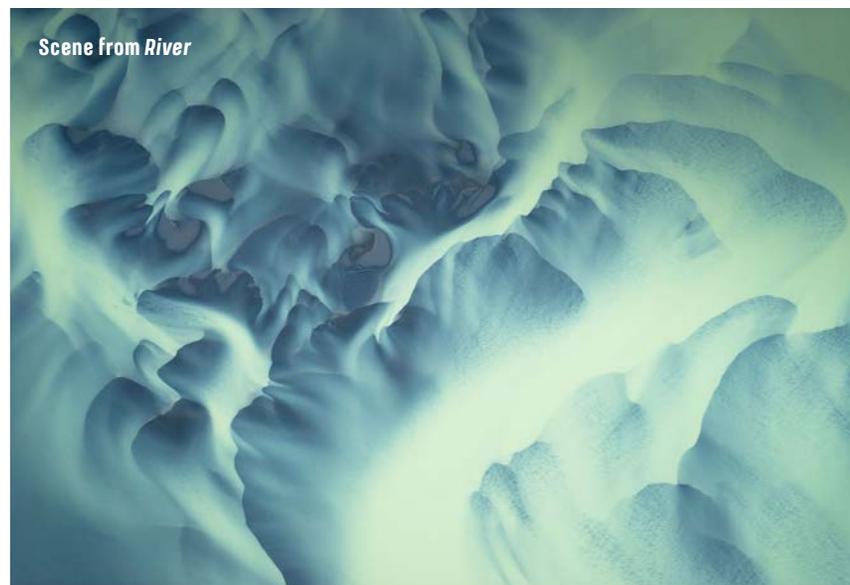
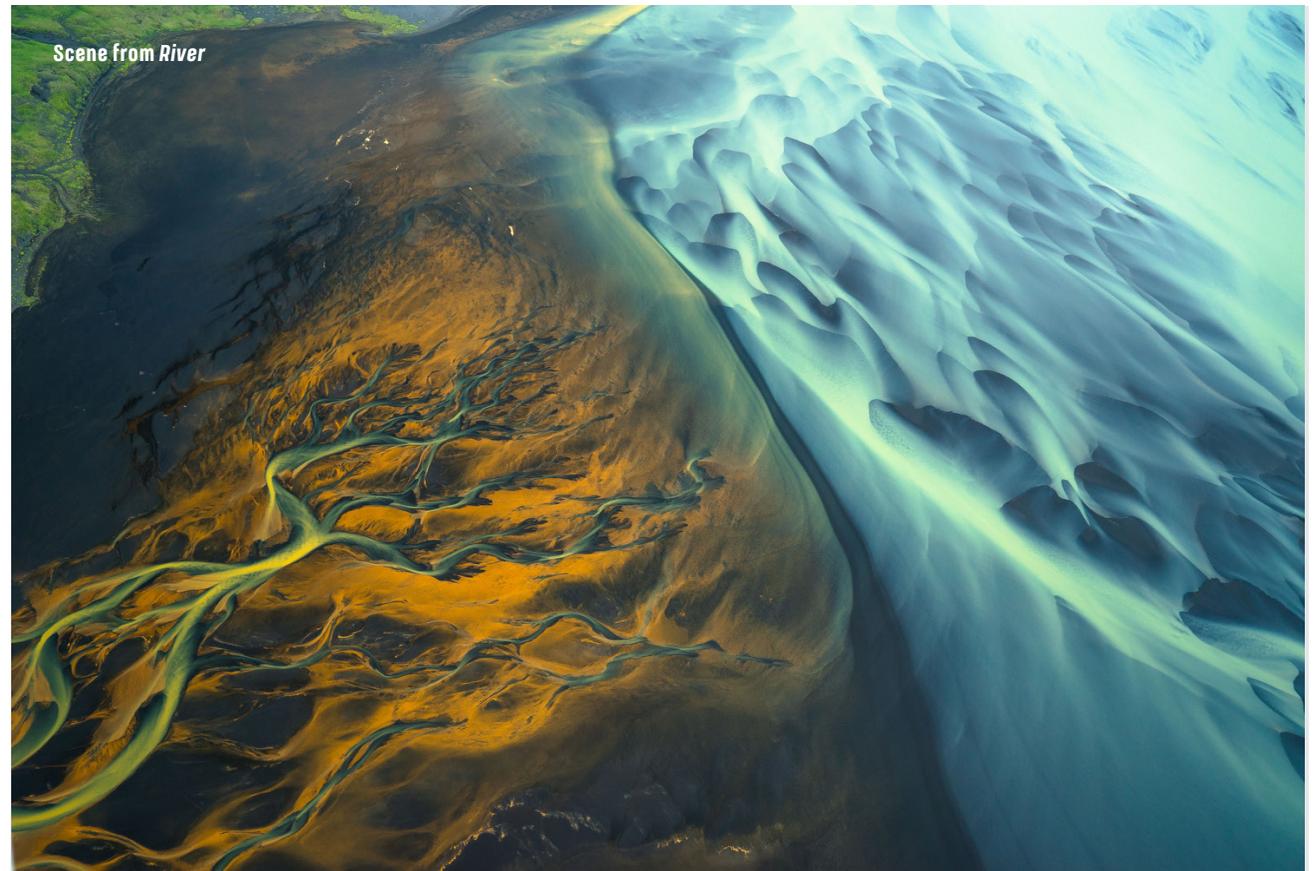
**River at Laemmle Glendale (and VOD).**

Throughout history, rivers have shaped our landscapes and our journeys; flowed through our cultures and dreams. *River*, narrated by Willem Dafoe, takes audiences on a journey through space and time; spanning six continents, and drawing on extraordinary contemporary cinematography, including satellite filming, the film shows rivers on scales and from perspectives never seen before. Its union of image, music and sparse, poetic script create a film that is both dream-like and powerful, honoring the wildness of rivers but also recognizing their vulnerability. *207 N. Maryland Ave., Glendale; ~ ursday, April 20, 7:30pm; \$12.50; river.ylm.*

FRIDAY, APRIL 21

**Markus Lüpertz: Markus the Painter or the Ratio of the Impossible at Vito Schnabel Gallery.**

Comprising 30 paintings made between 1964 and 2021, this exhibition presents a survey of Lüpertz's work and sheds light on the prolific, influential, and critically acclaimed German artist's six-decade immersion in the medium of painting, revealing his unique approach to the realm that lies between representation and abstraction. In his practice, Lüpertz isolates, liberates, and transforms familiar figural elements or mo-



tifs from their bearings, applying expressive gestures to deconstruct the context in order to create something entirely new. *Old Santa Monica Post Office, 1248 5th St., Santa Monica; On view April 21-June 11; free, by appt.; vitoschnabel.com.*

**Sebastian Rosen: Crime Pays, 999 Ways at Wonzimer Gallery.**

Rosen is drawn to the expressive power of color and texture that only an intuitive process-based method of painting can cultivate. His canvases construct,

expand, and collapse space by confronting the rigidity of perspective and denying a clear viewpoint into the worlds he creates. He offers worlds whose geometry and logic are amorphous and shifting; thus never stable. It is through the absence of such pictorial stability that the viewer is forced to intuit their own way through these spaces, from sweeping landscapes to intimate interiors. *341 S. Avenue 17, downtown; Opening reception: Friday, April 21, 5-10pm; On view through May 12; free; instagram.com/wonzimer.*

SATURDAY, APRIL 22

**Wangari Mathenge: Tidal Wave of Colour at Roberts Projects.**

Mathenge's title takes its inspiration from Malcolm X, who used the phrase to capture the post-WW2 zeitgeist of global revolution, when ideas about liberation and independence permeated the world and Africa, Asia, and Latin America revolted in pursuit of decolonization. On her journey to becoming an artist, Mathenge discovered that she herself was in the midst of her own revolution. In re-imagining herself throughout this new body of work, Mathenge reinterprets iconic works etched deep into art history, and in reworking the familiarity of the canon, leans into the transcendent elements of her artistic practice. *442 S. La Brea, Mid-Wilshire; Opening reception: Saturday, April 22, 6-8pm; On view through June 3; free; robertsprojectsla.com.*

**Francisco Palomares: No Parking on PalomaresBLVD at Bermudez Projects.**

The East L.A.-based Palomares takes audiences for a ride through his creative world, summoning memories of running errands with his mom years ago, when they'd laugh at how similar Olympic Blvd. was to a street in Mexico. As the artist puts it, "Palomares-BLVD is a street of immigrants, artists, and Latino businesses. We hear cumbias, norteños, banda, hip hop, rock en español, and jazz." In the collection of street scenes, portraits, and still-lives, we see scenes that



## MUSIC

**APRIL 21-27**

**Coachella  
Empire Polo Club, Indio**

It's weekend two of Coachella, so we know what that means. Outfits are being chosen, accommodations booked, and the lineup is being carefully scanned as attendees circle the acts that they simply cannot miss.

There's nothing quite like a giant music festival, and they don't get any more gigantic than Coachella (at least not in this country). Weekend one was spectacular, and it's time for more people to experience the magic. *Friday, April 21 to Sunday, April 23 at Empire Polo Club, Indio, coachella.com.*

are a reflection of the artist's youth, "diverse, eager, and artistic, with a Downtown LA backdrop." *1225 Cypress Ave., Cypress Park; Opening reception: Saturday, April 22, 6-9pm; On view through May 13; free; bermudezprojects.com.*

**SUNDAY, APRIL 23**

**LAND, GYOPO, and LA FilmForum present The Margins of Dream Language: Experimental Korean Female Filmmakers at 2220 Arts + Archives.** When image and language are paired together, written and spoken words can reposition the image's hierarchical role and create an opportunity for a new point of view. In this film program, Korean female filmmakers use text itself as a material—either directly burned into the film or inserted as voice over—to push cinema towards a radical location or realm, engaging with an expansive legacy of colonial power dynamics. This screening is curated by Seokyoung Yang, and includes works by Eugene Mayu Kim, Heehyun Choi, Woojin Kim, Onyou Oh, and Boyoon Choi, an essay by Jae Min Lee. *2220 Beverly Blvd., Westlake; Sunday, April 23, 12:30pm; free; nomadicdivision.org.*

**TUESDAY, APRIL 25**

**Kevin Chen in conversation with Michael Berry at ALOUD.** This bestselling author and winner of the Taiwan Literature Award is back with *Ghost Town*, a novel that begins a decade after "Keith Chen" leaves his traditional family in a small village in Taiwan for Berlin. Chen is hoping that he will find support and acceptance far away from the attitudes and practices of his village. The novel opens with Chen being released from prison for killing his boyfriend. He is about to return to the desolate village in which he grew up. Told in myriad voices, both living and dead, *Ghost Town* weaves a mesmerizing story where we learn what family secrets tore Chen's family apart, and the real tale behind the murder of his boyfriend. *Westwood Branch Library, 1246 Glendon Ave.; Tuesday, April 25, 7pm; free; lra.org.*

**Light Up the Blues 6  
Greek Theatre**

The show is dubbed the "Concert to Benefit Autism Speaks," which plainly means that the cause is more important than that music. That said, it's been making headlines because both Neil Young and Stephen Stills are on the bill — no sign of Graham Nash but could this be the first performance of CSN&Y material post-David Crosby's passing? We'll have to wait and see. Lukas Nelson & Promise of the Real, Lucius, Fantastic Negrito, Chris Stills, Oliver Stills, and emcee Jack Black will also be there. *7 p.m. on Saturday, April 22 at the Greek Theatre, \$55-\$500, lagreektheatre.com.*

**Slim Jim Phantom Trio  
Whisky A Go Go**

Stray Cats man Slim Jim Phantom brings his own trio and his frenetic moves to the Whisky for what will likely be a high energy gig. He may even pull out a couple of Stray Cats classics, just for the hell of it. The bill also features the talents of Boots Electric, featuring Eagles of Death Metal man Jesse Hughes. *7 p.m. on Saturday, April 22 at the Whisky A Go Go, \$25 whiskyagogo.com.*

**Iggy Pop & the Losers  
Hollywood Palladium**

Iggy's back baby, with a new album and a new band. Andrew Watt, Duff McKagan (Guns N' Roses), Chad Smith (Red Hot Chili Peppers) and Josh Klinghoffer are the Losers, and that's a hell of a group of musicians. Every Loser is the album, and it's a gem. Go see! *7 p.m. on Thursday, April 27 at the Hollywood Palladium, \$86.25+, livenation.com. [A]*



## ANXIOUS? DEPRESSED? RELATIONSHIP ISSUES?

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# SUPERVISOR SOLIS RETRACTS PROPOSAL TO 'DEPOPULATE' JAILS IN L.A.

When The Los Angeles County Board of Supervisors mulled discussions to “depopulate” local jails, it faced immediate backlash from multiple agencies, leading Supervisor Hilda Solis to pull the proposal before it hit the floor.

BY ISAI ROCHA



Men's central jail

Supervisor Hilda Solis retracted a motion to “decarcerate” and “depopulate” jails in L.A. County after hearing concerns from stakeholders.

Solis said she wanted the Los Angeles County Board of Supervisors to use its “limited” power to allow the release of some inmates, but will now seek further input on how to improve the proposal.

“I introduced the motion as a way to strike a balance with both justice-involved advocates and public safety representatives,” Solis said in a statement. “Since the motion was published, my office has received concerns from a variety of stakeholders — those who feel the motion is not doing enough and those who feel it is doing too much. To that end, I will be referring the motion back to my

office so that I can continue to gather input from all stakeholders.”

Some of the voices concerned with the motion were those of the Los Angeles Association of Deputy District Attorneys (LAADD), who called it a “catch-and-release program” with no benefits.

“The Los Angeles County Board of Supervisors’ motion to gut parts of the criminal justice system without input from stakeholders is dangerous and reckless,” vice president of the LAADD Eric Siddall said in a statement. “The authors sought no advice from those who know and understand public safety issues. The proposal sought to lower the jail population without addressing the root causes of crime or protecting the public. This catch-and-release program comes without any plan or infrastructure to protect

the community from violent criminals apprehended by law enforcement. It creates no lockdown facilities for the mentally ill. It benefits no one except career criminals.”

Before Solis pulled back the motion, it was set to be discussed at the Board of Supervisors meeting, April 4.

As proposed, the motion could have given the Los Angeles County Sheriff authority to electronically monitor released individuals. It would have also reintroduced a zero dollar bail system, similar to the one implemented during the pandemic, in an attempt to prevent pretrial detention.

The motion also proposed that the California Department of Corrections and Rehabilitation in Sacramento take about 10% of the county’s jail population to prevent overcrowding.

Lastly, the motion called for change in California state law, allowing inmates who are “medically fragile” to gain eligibility for “compassionate release.”

“We must help balance the needs of public safety while also getting into compliance with our federal obligations,” Solis said. “And in that process, I ask that county departments and agencies help us with meeting the needs of our most vulnerable.”

## RACE FOR L.A. COUNCIL DISTRICT 6 SEAT MAY LEAD TO RUNOFF

The race to fill the vacant District 6 seat left by former Los Angeles City Council President Nury Martinez is likely headed toward a runoff.

While District 6 candidate Imelda Padilla led the way in voting after the April 4 election, she only received 25% of the vote, with at least 51% needed for a victory. After the remaining ballots are counted, it is likely Padilla will compete in a runoff against either Marisa Alcaraz, who earned 21% of the vote, or Marco Santana, who received 18% of votes and was fewer than 300 votes behind Alcaraz, as of this writing.

“Today’s update, in which I remain the frontrunner to be the next councilmember of the 6th District, solidifies that the voters acknowledge my lifelong dedication to serving the needs of our working families in the San Fernando Valley,” Padilla said in a statement after an April 7 vote update by the Los Angeles County Clerk. “We will continue to push forward with our positive campaign for change into the runoff election and pres-

ent solutions to the problems facing our neighborhoods, such as homelessness, public safety and improving the quality of life for those who call Council District 6 home.”

The special election was a result of former L.A. City Council President Martinez resigning after a leaked audio conversation revealed her saying racial remarks in a conversation involving two other council members, as well as making derogatory comments toward multiple council members.

Martinez wrote a public resignation letter soon after the recording leaked, as protesters demanded her removal, as well as council members Kevin de Leon and Gil Cedillo.

Cedillo stayed through the end of his term in December 2022, while de Leon continued to serve on the council after a leave of absence and recall attempt that is still collecting signatures from Angelenos.

Votes to fill the seat continue to be counted, after which the runoff date will be announced. The winner will then serve the remainder of Martinez’s term, into December 8, 2024.

## AT-HOME COVID-19 TEST EXPIRATION DATES EXTENDED

You may not have to throw out your expired at-home COVID-19 test, as many of the dates have been moved past their printed expiration dates.

The printed expiration dates were determined by a U.S. Food and Drug Administration (FDA) approved shelf-life of about four to six months, but further data shows that they may continue to be accurate for months longer.

Among the at-home COVID-19 tests with extended shelf lives are brands such as Abbot BinaxNow, iHealth Rapid Antigen Test and CareStart by Access Bio.

Multiple rounds of at-home tests were mailed out to U.S. residents for free, typically from iHealth, which are now extended to a 15-month shelf-life. Residents who have not ordered their free rounds of COVID-19 at-home tests can still do so through the United States Postal Service.

The extended shelf lives vary, with some extending up to 24 months, such as the Flowflex COVID-19 Antigen home test, Celltrion DiaTrust at-home test and Siemens CLINITEST rapid test.

The FDA said it will continue to update the expiration dates of at-home rapid tests, but the current status of all tests can be found on the FDA website.

Both California and Los Angeles COVID-19 state of emergency declarations expired on March 31. Despite the end of the emergency regulations, health insurance providers are still required to pay for up to eight over-the-counter COVID-19 tests per month. [E]

# PALM SPRINGS TURNS 85

## Where To Dine Old School

BY MICHELE STUEVEN



Mary Delgado (Courtesy Las Casuelas Restaurants)

**P**alm Springs was incorporated April 20, 1938 and is celebrating its 85th birthday through the month of April. While the desert city and its culinary scene have grown exponentially since then, there are still plenty of restaurants in the greater Palm Springs area that offer that old school elegance and service. If you're burned out on the oversaturation of the Tulum decor fad, here's where to go when you have a yen for escargot, sinful souffles, white tablecloths, tableside Steak Diane and a little supper club action.

Located in the heart of Palm Springs at the base of the mountains, the 1940's former Cary Grant guesthouse has been converted into Copley's Restaurant. The chic and rustic cottage is famous for its romantic patio setting and charming little bar. Husband and wife team Andrew and Juliana Copley have created a stunning atmosphere and fresh menu with items that include a smoked duck and charred asparagus salad with organic quinoa, crushed avocado, red radish, green apple, micro arugula, pomegranate seeds and roasted pine nuts in a maple and bacon vinaigrette, as well as braised prime beef short ribs with lobster potatoes.

Castelli's in Palm Desert is old school Italian and a former Frank Sinatra hang-out, celebrating more than 35 years of prime beef, chops, veal, lamb, pasta and

seafood dishes. Famous for its fettuccine Alfredo and prime 22 oz. bone in char-broiled ribeye with melted Gorgonzola cheese over braised Radicchio, the martinis are generous and chilled to perfection. For those with a hearty appetite, try the Godfather's Dinner, the best of three worlds: tenderloin beef spiedini, shrimp scampi and veal alla Piccatina.

Wally's Desert Turtle in Rancho Mirage is one of the first restaurants that landed on the original restaurant row in the desert and is still a favorite with the locals. It was opened in 1978 by Wally Botello, the founder of the Velvet Turtle chain. The restaurant is now owned and operated by Wally's son Michael and granddaughter Maddy, who greets guests at the door. Here's where you go for escargot, Salmon Creek pork tenderloin and a wide selection of dessert souffles.

Our only inclusion without tablecloths, the original Las Casuelas hole in the wall in downtown Palm Springs has been family owned and operated since 1958 and is the oldest, continuously-operating restaurant in Palm Springs. While the brand that was established by Florencio "Del" Delgado has since expanded to Rancho Mirage and Palm Desert, the tiny unassuming landmark still oozes old school vibes of a simpler time. Signature favorites include Maria's especial spinach enchilada, as well

as a variety of tostadas and burritos.

Established in 1974, Le Vallauris at the foot of San Jacinto Mountains has been one of the highest rated restaurants in the Coachella Valley since its inception and a favorite with the upscale Old Las Palmas crowd. Celebrating almost 50 years, the romantic French restaurant is located in a historic property originally built as a private residence in 1927. Feast on a selection of caviar, duck foie gras, house smoked salmon and various lobster dishes.

The historic Melvyn's At The Ingleside Inn is the place for a nostalgic flaming tableside Steak Diane, Beef Wellington, steak tartare, deviled eggs and classic cocktails. The fully restored 1895 carved oak and mahogany bar in the Casablanca Lounge is legendary, with live music nightly.

Known as Palms Springs' best kept secret off the beaten path and tucked behind the trees, John Henry's Cafe is a favorite with locals. The twinkling outdoor dining space is friendly and cozy, featuring some of the best lamb chops in the valley. The rack is perfectly pink and roasted with a Dijon breadcrumb crust. It's a menu full of variety, including a delightful chop chop salad with blue cheese, sauteed veal's liver with bacon and onions, sweet and sour stuffed cabbage, osso bucco with polenta and roast pork loin. Desserts like the key lime cheesecake with whipped cream and

homestyle chocolate cake are gigantic and best split among the table.

For the true Rat Pack feel, The Purple Room tucked in the back of the Trinidad Hotel is the desert's go-to supper club. It opened in 1960 and was a favorite hang-out and performance venue for Frank Sinatra and scores of other celebrities of the era. It nearly closed for good during the pandemic, but thanks to a GoFundMe account is back in business with jazz entertainers, the Judy Show - a drag parody of '60s entertainers - and an updated surf-and-turf menu that includes sausage and brisket meatballs, as well as vegan ravioli. For the full effect, try to secure the Dean Martin alcove and don't be surprised if you bump into Tommy Tune or Lucie Arnaz at Drag Queen Story Time Gone Wild.

More Music: T's on the Green is a supper club hidden inside the Date Palm Country Club that features outstanding local acts including the Shelley Yoelin Jazz Quartet and pianist Bill Marx, son of the legendary Marx brother musician Harpo (hit him up for some old time Palm Springs stories). Lean back into a booth and nosh on a date and blue cheese flatbread, linguine bolognese, linguine shrimp or fish and chips.

<https://www.laweekly.com/palm-springs-turns-85-where-to-dine-old-school/> [A]

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# ROCK, ROCK... ROCKAWAY

Record stores like Silver Lake's **Rockaway Records** are spinning gold in 2023, thanks to serious memorabilia collectors and vinyl's enduring popularity with the masses

BY LINA LECARO

Everybody has a few recollections about how they first came to connect with and own tangible music. Beyond old-timers who paid a penny for eight albums through Columbia House mailings, or parents/siblings passing along their dusty classic rock collections, it all comes down to the local record shop.

As a kid of the '70s and '80s, our first foray consisted of K-Tel disco and mellow gold compilations we saw advertised on TV. Collecting comps and "45s" as we called them (now referred to as singles or seven inches) became a semi-passionate pastime even though our first turntable was basically a plastic toy-like box with a needle. Spinning

singles like Lipps Inc's "Funkytown" and The B-52's "Rock Lobster," over and over again, the player was abandoned when it broke and we moved onto a boombox. But even as we started recording off the radio and making mixtapes, buying the hot new album by our favorite artist was exciting — on vinyl, cassettes and later, CDs. We always saved up before a

trip to the record store, especially Sunset Strip's Tower Records (first bought album was fittingly, DEVO's *Freedom of Choice*). Though long gone, Tower remains a nostalgic reference point for L.A. music lovers of a certain age — what it looked like, what it felt like to be there, and what it meant to our musical identities. Driving past its new guise as



Supreme, the ultra-trendy streetwear emporium, is disconcerting to say the least.

Rockaway Records in Silver Lake (est. 1979) is the other pivotal place that brings back joyful music memories. A true example of music merch's longevity, it is still going strong, after selling records and collectables in Los Angeles for more than four decades and counting. Seeing its bright yellow and black sign still aglow in the hills, even as its surroundings have changed so much, is heartening. Beyond Tower and mall shops of yore like Music Plus, The Warehouse or Sam Goody, today's independent record stores remain formative for a new generation and essential for elder musicheads – even with Spotify and Apple Music's current domination.

*LA Weekly* had a couple of exclusive chats with Rockaway owner Wayne Johnson recently – about the record market, online buyers, the COVID effect, and past and the present trends of the business. The biggest revelation: far from struggling in the wake of streaming's takeover of the music industry, his business has made more money in the past few years than it ever did before, including the vinyl and CD heydays.

For the most part, appreciation of physical albums encased in alluring cover art never went away, even as the compact cool of cassettes and the technological promise of CDs had their moments. Some of us even romanticize the 8 Track tapes our parents played, though we ultimately discarded them all for the simplicity of today's digital music. Vinyl records, however, never really went away. Most of us held on to them or re-purchased what we regretfully got rid of. In general, records have

been selling, and selling well, for nearly two decades now.

Just last year, an RIAA survey reported that vinyl record sales actually outperformed CDs in the U.S. for the first time since 1987. Just over 41 million vinyl records were sold in 2022 (\$1.2 billion in sales) compared to only 33 million CDs (\$483 million). Long gone are the days of flipping through rows of used CDs for hours at sceney stores like Aron's Records or Amoeba. When Amoeba Hollywood (opened in 2001) moved to its current locale in 2021, it downsized CD stock substantially, as did Rockaway and most still-standing record shops in L.A. No one seems to be missing them, either.

After getting into the business via the famous Capitol Records record swaps, the Johnson brothers opened the original Rockaway in a mini mall on Glendale Boulevard, now occupied by Silver Lake's Whole Foods Market. It was only blocks from our nana's house in Silver Lake/Frogtown and we have many fond memories of visiting as a kid, rolling up on bikes with our cousins on sweaty summer afternoons, chatting with the punky employees and ogling all the sexy album covers, rock posters and promo, even when we didn't have money to buy anything, which was most of the time. We'd leave with copies of the *LA Weekly*, BAM magazine and flyers for shows we'd never attend, all of which represented the music-centric world we longed to be a part of one day.

Rockaway moved along the street a few times in the '80s, including the old Mixer bar space (now housing Gingergrass), before settling into its current location across the street (formerly the nightclub Cache) in 1992. "The business grew so



fast because everyone was buying CDs like crazy then," Johnson says during a chat at the current space. "People would trade in their vinyl to buy CDs, and then we'd sell the records. Business was just booming and we outgrew each space. Then this building, which was an old nightclub that went bankrupt, became available and we bought it."

Wayne and his brother Gary's purchase of the 9,000-square-foot property made it the largest record store in L.A., at the time. These days, the actual store is much smaller, as they rent out most of the building to a Yoga studio and computer repair shop.

The biggest change over the years came recently, just after the COVID shutdowns. Like many stores, they shifted business to mostly online and realized they really didn't need to be open like a traditional store at all, even once other things opened up. Whether due to everyone being homebound, or a need to reconnect with our pasts, the pandemic made for a boost not only in vinyl sales, but collectables in general. Rockaway was doing well enough to get rid of the employee overhead and transitioned into an appointment-only showroom full time, something Johnson says, "we should have done years

ago."

"The brick-and-mortar is just one component of the Johnsons' work, as they sell quite a bit on Discogs and Ebay, and "nobody pays as much as we do on the rare stuff," Johnson assures. "Last year I paid \$100,000 for one Beatles record." He had a buyer lined up, of course.

"One time, a few years back, this kid walked in, like probably 12 years old, with a stack of records that he was selling at a yard sale – they had 25-cent price stickers on 'em and he couldn't get rid of them for that," Johnson recalls. "We gave him \$100 for one record and he almost fainted. He couldn't believe it. But we paid \$100 because it was worth almost \$200 and we knew we could sell it."

When a collector pal begrudgingly agreed to sell Johnson some of his stuff to pay a \$5,000 tax bill, he suggested bringing a truck for the haul. But Johnson left with just five records as he gave him the five grand. "Even he didn't know the value of what he had," the music expert tells us.

Wayne dubs his brother Gary the preeminent authority on vinyl and its various values "in the world," and the brothers' large network, both in L.A. and around the globe via their website

and online selling spaces, mean they serve as conduits for collectors and sellers alike. They've become, arguably, the biggest, best and most reliably fair people to buy from and sell to anywhere. You don't have to be rich to shop here (there are albums in the \$20-\$30 range so it's accessible to all), but big spenders and private shoppers who know what they want and are willing to pay for it are Rockaway's bread and butter right now. Musicians such as Jimmy Page and Chris Robinson both recently popped in for sprees and people travel from out of town to see what's new regularly.

Johnson often refers would-be sellers with lower ticket items to other shops, like nearby fave Record Safari. As we covered last year for Record Store Day, Safari's buyer Alex Rodriguez also has noticed the record rage, both pre- and post-pandemic. As he told us then, "During the lockdown, I think people were looking for things to do in their home... the only thing that was actually open was retail, places like record stores — every time you go, there's always different things to look at. Whether it's comics or toys or records or antiques—collecting gave people something to do. I thought that the crazy sales and the resurgence was going to take a huge drop once people could travel again and go out, but it hasn't."

While CDs are pretty much dead in the dust, vinyl love is indeed lasting longer than anyone anticipated. Even Johnson admits he's surprised at the viability. "I mean, when it started, it seemed overhyped," he says. "But then, every year, it's like, flying out of the store and I'm seeing 20 year olds buying it, still. I'm happy I was wrong. With all these new releases being hot in the format, it keeps the old vinyl market alive, too. I think it's always going to be collectable now."

From vinyl to concert posters, T-shirts and clothing to promotional items and autographed merchandise, Rockaway continues to corner both sides (as in A and B) of the market, with genres like metal, punk and grunge becoming just as popular as classic rock lately.

Johnson recently paid \$100,000 for a collection of Pearl Jam posters and memorabilia and he's already moved most of it. He also just bought an astounding collection of punk singles, which is prominently displayed in the store right now. He cites '90s rock as hot with collectors currently — bands like Nirvana, Soundgarden, etc. The Beatles are still popular and he paid \$200,000 for a collection that includes an actual piece of the set from their Ed Sullivan Show appearance (signed by all four Beatles).

Of course, Rockaway isn't the only record store to maintain success in the

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6200 Hollywood Blvd, Hollywood.  
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5123 1/2 York Blvd, Highland Park.  
(909) 374-4730

### ATOMIC RECORDS

3812 W Magnolia Blvd, Burbank.  
(818) 848-7090

### COSMIC VINYL

2149 Sunset Blvd, Silver Lake.  
(213) 568-3113

### FREAKBEAT RECORDS

13616 Ventura Blvd, Sherman Oaks.  
(818) 995-7603

### GIMME GIMME RECORDS

5810 N. Figueroa St, Los Angeles.  
(323) 550-1878

### GOING UNDERGROUND RECORDS

356 1/2 E. 2nd St, Los Angeles.  
(323) 741-0200

### JACKKNIFE RECORDS & TAPES

3149 Glendale Blvd, Atwater.  
(323) 661-4533

### LICORICE PIZZA

12230 Ventura Blvd, Studio City.  
(310) 887-1140

### PERMANENT RECORDS

1906 Cypress Ave, Los Angeles.  
(323) 332-2312

### POO-BAH RECORD SHOP

2636 E Colorado Blvd, Pasadena.  
(626) 449-3359

### MOUNT ANALOG

2217 Hyperion Ave., Silver Lake  
(917) 723-6075

### RECORD SAFARI

3222 Los Feliz Blvd, Los Feliz.  
(323) 928-2290

### RECORD SURPLUS

12436 Santa Monica Blvd, Sawtelle.  
(310) 979-4577

### THE RECORD PARLOUR

6408 Selma Ave, Hollywood.  
(323) 464-7757

### ROCKAWAY RECORDS

2395 Glendale Blvd, Silver Lake.  
(323) 664-3232

### RUBYCON RECORDS AND TAPES

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### SICK CITY RECORDS

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streaming era. Against all odds, many in L.A. and across the country are not only surviving but thriving by thinking outside of the box(set). After the downsize and move to its current location, Amoeba seems to be doing well stocking gift items like T-shirts, coffee mugs and books. Lines spiraled throughout the store on Christmas last year. Another favorite, Sick City Records, has a barber shop and clothing store inside its Echo Park mini-mall space. Permanent Records hosts live music, including regular sets from big names like Fred Armisen. And Safari is keeping vinyl cool with the kiddies via off-site commerce at festivals like Coachella and Cruel World.

L.A. record shops may not be what they once were and we'll probably never recapture the magic of discovery that they provided when we were young. Shout out to legendary places that shaped us, though: Vinyl Fetish (closed), Rene's (closed) and Headline Records (still open) on Melrose; Aron's (which started on Melrose and moved to Highland Ave. before closing); Licorice Pizza (which was revived after

the PT Anderson film came out, albeit in a very different form, on Ventura Boulevard); and Poobah's in Pasadena, which is alive and well.

"Spotify and Apple Music don't affect the market at all," asserts Johnson. "There's enough people out there that will want the very first pressing of a record. It ain't that easy to find first pressings that are mint, and there's a big difference between used records and mint records."

For all the rare vintage music and artifacts at Rockaway, Johnson cites new collectors as the biggest reason the business is likely to keep rocking. "People that bought all the regular stuff by their favorite artist seemed to have learned that there's a whole bunch more to buy. And they became addicted," he shares. "The demand hasn't gone away, which has helped businesses hang on. Streaming is here to stay, too, but for the kind of big stuff we're dealing with now, it's irrelevant."

**Rockaway Records, 2395 Glendale Blvd., Silver Lake. Open for buying and selling by appointment only. 323-664-3232. More info at [rockaway.com](http://rockaway.com).** 📍

## CANNABIS

# EMERALD CUP JUDGING 2023

We're judging hash again at The Emerald Cup this year

BY JIMI DEVINE



**T**he Emerald Cup is deep into its judging cycle for 2023 as organizers prepare for May's Award ceremony.

We've had great access to the contest since 2018. This is my fifth year judging one of the hash categories. While the state has seen some upstart contests making waves in recent years, the two decades of consistently bringing the heat still had The Emerald Cup firmly cemented as the top dog.

Currently, the judges are meeting once

a week to go over the various categories. Edible and flower judges have to stick to the most vigorous schedule. You can smoke all the hash in a day if you party hard enough, but between the hundreds of flower entries and the pace of your metabolism on edibles, it's easy to understand why some of the categories are referred to as a full-time job.

High Time's Jon Cappetta noted on Twitter this past Sunday, it took him three weeks to finish all the flower samples. He also said it was a gauntlet that he

was glad was over.

For better or worse, the cup tends to prove as a launching point for a lot of ideas within the game. That goes from everything from new flavors to hardware. The ideology there is if you can pull it off out of the gate at the cup, the wind will be in your sails as you enter the market.

But if you go all in for the cup without consistency in the product that hits the market after, the win isn't worth much. There are plenty of brands that took the top prize in various categories that were never to be heard from again after the win. Maybe they just couldn't scale



there are experimental consistencies, especially in the personal use category. This is one of the places where the most important lesson of all is terps over tech. If the material you are using to make the hash isn't that good, you'll never be able to compete with the top of the food chain, regardless of how pretty you're able to make it look.

The kit I'm using to judge this year is essentially the same as last year with a few upgrades and additions. Most notable is the new hitman rig, it hits a bit smoother than the mini beaker I was using last year. Also, all the quartz I'm using to judge this year was made in Los Angeles by Alien Flower Monkey Glass. Puffco also released the Proxy since last year. It's great for water hash, so that will help speed the process up for judging water hashes this year.

I've focused on the rosin and personal use categories so far. I'm currently in The Canary Islands judging flowers at The Canary Islands Champions Cup and couldn't bring the entries with me, so I wanted to make sure I had solid notes for the meeting I'll do with the other judges while I'm here. When I get back to America, I'll bust through the water hash entries in a day or two, since it's the smallest category with about a dozen entries. On the other hand, Rosin has 42 entries and personal use has 13.

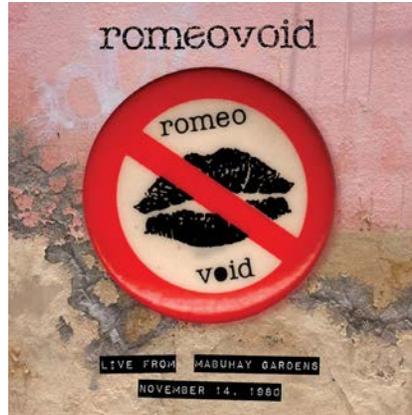
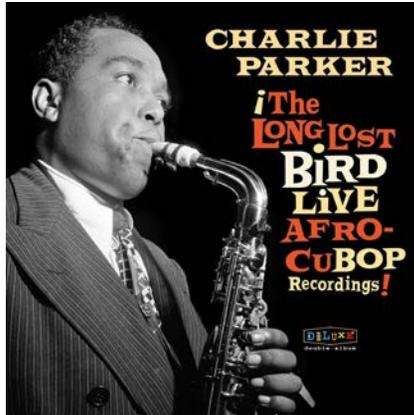
Most of the entries are either fresh-pressed or a cold-cured batter. The fresh-pressed is glorious looking and tastes bomb, but the market is moving more toward the shelf stability of cold-cured rosin. This could definitely be seen this year with the number of fresh-pressed entries way down, but a couple of them are still bangers.

We'll share all the winners with you next month when they are announced. 🍪

# FOR THE RECORD

The *LA Weekly* Record Store Day Roundup

BY BRETT CALLWOOD



Saturday, April 22 will once again see the nation celebrating **Record Store Day** – an annual event which, since 2007, has offered up the opportunity to support independent record stores when they need it the most. It’s an often-stated fact that people don’t really buy physical media anymore, no matter how much retro value we place on vinyl records.

But Record Store Day sees musicians – from the big leagues to the indie – putting out rare music, cool reissues, pictures discs, exclusive tracks and more, in order to give the stores a much-needed bump. It’s just a very cool thing, and this year is no different. There are a lot of great releases and we can’t cover them all, but here are some highlights...

## Poison Idea

“*e Badge*” (45”, vinyl single)

Portland punks Poison Idea formed in 1980, and they were known for a no-bullshit approach that straddled the line between punk and hardcore. They were also known for an anti-authority attitude, encompassed beautifully by the song “The Badge.” Later covered by Pantera (a version which popped up on the soundtrack to *The Crow*), the lyrics were heavily anti-cop.

“Young and tough, truth and justice, fantasy, Fresh out of the academy, Five-time loser bust his head, make your day, Unless you’re paid off then you look away.” No subtlety in that message. So it’s a bit of a surprise that, alongside this RSD special release, the b-side is a remix which has been done by a Portland cop.

Has the world gone mad? Have Poison Idea softened? Yes and no, but listen for yourself.

## Violent Femmes

*Violent Femmes* (40th Anniversary Picture Disc, vinyl LP)

The 1983 debut album from Milwaukee folk-punks the Violent Femmes is much loved, and of course the “Blister in the Sun” single was one of the great alt-anthems of that decade. This is the first time that album has been released as a picture disc, the iconic album cover printed beautifully on the record. Whether that makes it worth it if you already own the album – that’s up to you. But it’s a great album, immaculately packaged to celebrate its 40th anniversary.

## Poe

*Hello* (First ever vinyl printing)

New York native Poe’s 1996 debut album *Hello* had a massive effect on the people that heard it at the time. The trouble is, not nearly enough did. Hopefully this RSD release will help change that. It’s a phenomenal record, straddling the lines that separate rock, pop and hip-hop with balletic dexterity. There are collaborations with Guns N’ Roses drummer Matt Sorum and late Detroit rapper J. Dilla on there, but it’s the cool vibe and expert songwriting that stands out. Magnifique.

## Jonathan Richman

*Jonathan Goes Country* (Remastered on red vinyl)

While he’s probably best known for his

proto-punk work with the Modern Lovers, and songs such as “Road Runner” and “Pablo Picasso,” anyone who’s seen Jonathan Richman over the last couple of decades knows that he’s pretty much left those songs behind. He’s an enigmatic artist, and this 1990 album is a nice example of how he likes to stretch out beyond genre norms. Displaying a Kinky Friedman-esque biting wit combined with Johnny Cash charisma, this is a country album in the purist, non-redneck sense. The red vinyl, to match the cowboy boots that he’s sneering at on the sleeve, is a nice touch.

## The Allman Brothers Band

*Syria Mosque, Pittsburgh PA, January 17, 1971* (Numbered, “Pittsburgh steel” gray vinyl)

The Allman Brothers Band are too jammy for some, too “white boy blues” for others, but when they’re at their best they’re simply a great rock & roll band. This double gatefold live album, recorded in Pittsburgh in ‘71, is a little bit of all of that, and it certainly please longtime fans. Yes, side 3 and 4 have just one long song on each, but damn are they firing.

“Recorded direct from the band’s soundboard and restored and remastered, this recording captures the arc of the ABB’s sound as they were ramping up to the classic *At Fillmore East* album recorded just 8 weeks later (March 1971),” reads a statement. “When you listen, it’s apparent how tight and in the pocket the original ABB line-up – Duane Allman, Gregg Allman, Dickey Betts, Berry Oakley, Butch Trucks and Jaimoe – were on this recording.”

True enough, and the gray vinyl is gorgeous.

## Romeo Void

*Live From Mabuhay Gardens, November 14, 1980* (Galaxy blue-colored vinyl)

San Francisco new wave / post-punk band Romeo Void are probably best known for the sultry and strong “Never Say Never” single, though this live set from their home turf was recorded a year before that song was released. Still Debora Iyall’s part-spoken approach on songs such as “Nothing for Me” and “Talk Dirty to Me” (not the Poison song) are super-cool.

## Eddie Money

*e Covers* (Vinyl debut)

It’s already been three and a half years since we lost dear Eddie Money, a man who, you can take it from us, was a darling to interview. This is the debut vinyl release of a bunch of covers originally released over two EPs in 2009. Even when Money’s versions don’t hit right, such as the Doors’ “Roadhouse Blues,” there’s still

fun to be had. His version of Beatles deep cut “She Came in Through the Bathroom Window” is surprisingly great, and his “When I Come Around” (Green Day) is hilarious. In a wonderful way.

## Muddy Waters

*Hollywood Blues Summit: Live at the Ash Grove, July 30, 1971* (Previously unreleased)

Blues names don’t get much bigger than Muddy Waters, and it’s wonderful to hear this previously unreleased live set from the now-gone Ash Grove in Hollywood. Waters is tearing it up on “Hoochie Coochie Man” and “Got My Mojo Working.” That god that the set had been preserved and lovingly restored.

## Charlie Parker

*e Long Lost Bird Live Afro-Cubop Recordings!* (Double 180-gram gatefold vinyl)

As big a name as Muddy Waters is in blues, Charlie Parker is in jazz. This RSD release features a selection of rare live cuts recorded in the 1940s and ‘50s in New York, L.A. and Portland. It’s a must for jazz heads and casual Bird fans alike.

## Phil Ochs

*e Best of the Rest: Rare and Unreleased Recordings* (Vinyl debut, gatefold)

Fans of Dylan, Cohen and Cash will all find something to enjoy in Ochs’ deep, introspective and authentic folk storytelling. Plus, he has a song called “Love Me, I’m a Liberal!” Sold!

## Sir Douglas Quintet

*Texas Tornado Live: Doug Weston’s Troubadour, 1971* (LP pressed at 45rpm)

Despite the title and the fact that the dude on the sleeve (Sir Douglas, we assume) looks like a full on country singer, it would be easy to think that this is a country release. Apparently though, the Sir Douglas Quintet were a shit-kicking rock & roll band and this set, from the Troubadour here in Hollywood in 1971, captures them in all their glory.

## Various Artists

*Bossa Nova at Carnegie Hall* (Limited edition 180 gram vinyl)

Back in November 1962 at the celebrated Carnegie Hall in New York City, a bunch of Brazilian musical legends gathered together, and the event has been re-released here after going out of print for decades. The likes of the Sergio Mendes Quartet and Carmen Costa prove just how great this music can be, and this vinyl release does them proud.

For more information about Record Store Day, including a full list of releases, go to [recordstoreday.com](http://recordstoreday.com). [R]

# A BASQUIAT FAMILY AFFAIR ARRIVES IN LOS ANGELES

*King Pleasure* spotlights L.A. connections in the iconic artist's life story

BY SHANA NYS DAMBROT

One thing about the Basquiat: *King Pleasure* exhibition newly opened in downtown, is that it's very much a family affair. It was organized by Jean-Michel's sisters, Jeanine Heriveaux and Lisane Basquiat, with the support of their stepmother, Nora Fitzpatrick, drawn from their father's and the whole family's personal collection of art, ephemera, albums, artifacts and home movies, all under the aegis of The Estate of Jean-Michel Basquiat. Even extensive documentary videos and interviews installed throughout the exhibition spaces were directed by his niece, Sophia Loren Heriveaux. At one point, rooms from the Basquiat family home are not only recreated with faithful detail, but are actually made of the original furnishings — in storage since their father's death in 2013.

In fact, it was the father's passing that prompted the idea that would eventually become the exhibition. "When our father passed away in 2013, it was like, OK, let's figure this thing out," Heriveaux tells L.A. Weekly. "Which we've done, and very successfully, I'd say. And then through conversation with our stepmother, Nora, we started thinking about what it could really become. We wanted to make sure that we did something that we could self-fund, that we could executive produce, and where we, the family, could own the narrative."

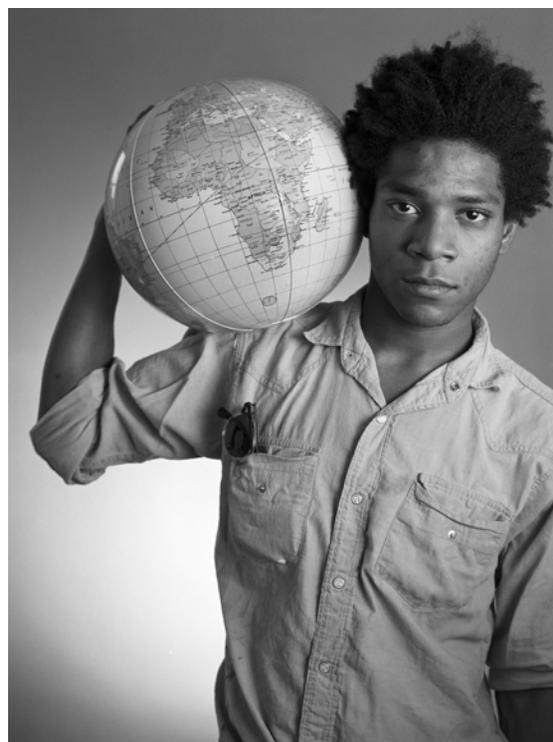
And about that narrative. Speaking to Heriveaux and Basquiat, it becomes clear that this exhibition, while intimate, is not salacious. While in a sense, it's about the Basquiat "you've never seen before," it is not about family secrets. If anything, the show exists to counter dominant narratives of Jean-Michel as an estranged artist, rejected by his parents, in a self-involved celebrity spiral. "It was like, you have this huge, big, bold life," says Jeanine. "And all of that was true, but we thought about what we could do to bring that down into a fuller story of the trajectory of his early life and then of his career. If you want to know about Jean-Michel, we're picking things out of our own collections to show you who Jean-Michel actually was. So we don't have to say, let us tell you about who Jean-Michel was, but, rather, let you see."

"I think we're looking at it from a different perspective," says Lisane. "You know, we're not scholars or curators in the standard sense. We are going to tell the story of Jean-Michel as a complete, complex human being, rather than only as a famous artist." It may not be juicy, they say, but it is what has been missing.

"And I think that everyone who has told or shared their stories of Jean-Michel has done that from their perspective, and so there are people who would party and go to the clubs," adds Jeanine. "And that's accurate. But he had a huge heart, just a huge heart. He was very sensitive, he was able to have conversations with people at a deeper level, which is rare."

The exhibition occupies five ground-floor retail spaces at the freshly opened Frank Gehry-designed Grand L.A. in downtown, directly across from Disney Hall, in a transformative reconfiguration of the New York iteration designed by acclaimed Ghanaian-British architect David Adjaye. In five distinct sections, each with its own character and evocative warmth, audiences encounter the works grouped not merely chronologically, but also by theme. Sections on early life feature charming home movies of Basquiat and his sisters as children, loads of family photos, the aforementioned kitchen and living room recreations, and more details on his art world adventures in Manhattan. The obvious familial affection, the portraits of his sisters and parents by Andy Warhol made during his career, and the extensive holdings of works and process materials from every period give the lie to tales of estrangement and indifference.

Further galleries address the heights of Basquiat's career through, for example, a survey of powerful works honoring Black cultural royalty like Charlie Parker and Jesse Owens, a fabulously bohemian and chaotic recreation of his Great Jones St. studio in NYC complete with contemporaneous soundtrack, a full-scale reconstruction of the Michael Todd VIP Room of legendary NYC nightclub Palladium, for which Jean-Michel created two large scale paintings never before exhib-



ited outside the club, until now — and of course, a number of seminal works made in and about Los Angeles.

Across these five very distinct galleries and their lively crosscurrents of eras, the guiding principle of the presentation is contextualization. With the primary source materials and extensive video content, this exhibition doesn't try to compete with the plethora of Basquiat shows and properties already out in the world — but rather, to meaningfully add their family's unique, lived experiences and memories as discursive context to the popular mythology.

"I think what we're trying to do is really give a fuller picture of who Jean-Michel was as a person, as an artist, and as a member of this community," says Jeanine. "It's not just about the prices of his paintings or his place in the art world, but about the impact he had on the people around him and the world at large."

"And I think that's really important because often when we talk about artists, we focus so much on their work and their achievements that we forget about the person behind the work. And Jean-Michel was such an interesting and complex person with a rich life beyond his art," adds Lisane. And for extended periods in 1982-1984, that richness and complexity unfolded here in Los Angeles.

"Being his sisters, we knew that he came out here. We knew that he spent time here creating, especially certain works," says Lisane. "You know there's a story: him staying in an apartment and he was in the backyard when someone stumbled into the space where he was. He was startled

by someone on the sidewalk outside, did not like being unable to see who was outside the yard before he left, and he asked for the fence to be taken down, and that fence is what he used to create some really great work." That was Larry Gagosian's house, in Venice, and Gagosian's fence that got dismantled and repurposed, probably without permission. But it all worked out. Those are the beloved "Fence" paintings of that era, on view in the show — demonstrating a majestic reuse of found materials as not only surface but a self-contained metaphor, in a motif to which he would repeatedly later return.

The sisters definitely feel like they can see a broader influence of his time in L.A., in his work of that period and after. "He was a person who really connected him-

self to his environment," says Jeanine. "So while he was here, it was really important to him to drive around and see what was going on, take photos, really immerse himself in restaurants and music and the culture of what was happening here." Basquiat's Hollywood paintings are some of the brightest and the darkest he ever made. Overall, he created about 100 works on those trips, exhibiting with Gagosian in Los Angeles soon after, and establishing relationships with culture figures from the Broads and other forward-thinking art collectors, to Dennis Hopper and the rest of the cool community of future all-star Venice artists, musicians, actors and impresarios.

"Now that we have created this exhibition and really wanting to weave that L.A. story in, after speaking to several people that were around him at the time, certain things started to pop up for us," says Lisane. "We started to see certain things within what we read, within the notes and the ephemera that we have of his, within photographs that were taken around that time. It's amazing what we've dug up and we still continue to learn."

"It's funny how we keep discovering new pieces of the puzzle, even after all these years," says Jeanine. "It's a testament to how complex and interconnected the art world can be. And I think that resonates with people. Art can be so intimidating and exclusive, but when you can connect with the human story behind it, it becomes much more accessible and meaningful."

*King Pleasure is now open downtown. For more information visit: [kingpleasure.basquiat.com](http://kingpleasure.basquiat.com).* [L]

# LA WEEKLY CLASSIFIEDS

## EMPLOYMENT & EDUCATION

**Logistician:** Direct availability and allocation of materials, supplies, and finished products. App must have a Bachelor's deg in Business Admin., International Commerce, Logistics, or related. Mail resume to T&B Master Logistics, Inc. at 1490 Beachey Pl., Carson, CA 90746, Attn: Mr. Park.

**Market Research Analyst:** Conduct market research and develop the most effective introductory strategy into the growing logistics market. App must have a Bachelor's deg in Economics, Business Admin., or related. Mail resume to Cargozone, Inc. at 1490 Beachey Pl., Carson, CA 90746, Attn: Mr. Park.

All in One, Inc. seeks a **ERP Project Manager** in Glendale, CA to support sw devlpmt, analysts & proj mngmnt of all ERP system related modules & integrtd systems. No trvl; WFH benefit Salary: \$136,157/yr & BJ VMS Solution Analyst in Torrance, CA to identify & resolve billing discrepancies. No trvl; no telecomm. Salary: \$72,134/yr. Email resumes to: junland@ain1.com.

ServiceTitan, Inc. seeks Senior Data Warehouse Engineer in Glendale, CA 2 hlp bld our Biz Insights capabilities, incl def & implmting reqs 4 our compwde Entrprse Dta pltrfm. Telcom is avail 4 this pos. Slry Offrd: \$116,085 to \$164k. Send Resume to: globalmobility@servicetitan.com, Subject: Ref# SDWE032023

Data Integration Analyst sought by AIDS Healthcare Foundation in Los Angeles, CA. Bachelor's or equiv + 3 yr rel exp. \$103K/yr. Telecommuting permissible. Apply: Liliانا Zoldi, HR, AIDS Healthcare Foundation, 6255 W. Sunset Blvd., 21st Fl., Los Angeles, CA 90028 or email: talentacquisition@ahf.org

**Music Director.** Oversee all music rtd. matters during prod., edit music, dialogue & sound effects; rord. & obtain sound from effect libraries; Reorder & fine-tun content, trim audio & sound segments, determine audio, visual & music effects; Master use & synchronize songwriter agreement. Bachelor's deg. in Music is req'd. \$31,346/yr. Send resume to Novaland Media & Film Production Inc., 201 N Brand Blvd., Suite 257, Glendale, CA 91203.

Visual effects studio seeks a **Compositing Supervisor** to train leads & artists in best practices in Nuke. Reqs. Bachelors, or foreign equiv. in Comp. Graphic Art, Advertising, Media Communications, or rel., 2 yrs. of exp. as a VFX Director, Producer, Postproduction Director, Tech. Director, 3D Artist, or rel. Exp. must include leading a team of mixed exp. level compositors including assigning shots, answering tech. questions, teaching techniques & script set ups, handling QA of final renders, & compositing; & senior level knowledge of Nuke. Wage \$45-\$65 hourly. Job site: Los Angeles, CA. Work Auth. req'd if hired. Send resume to: Ingenuity Studios at recruitment@ingenuitystudios.com Principals only.

VFX studio seeks a **Lead Compositor** to lead creative direction of a project within compositing dept. Reqs. BFA in Animation & VFX, or rel., plus 2 yrs. exp. as a Compositor, or rel. Exp. & knowledge must include previous compositing exp. Nuke SW, exp. with blue screen & green screen extractions, & digital lighting. Wage \$37-\$45 hourly. Job site: Los Angeles, CA. Work Auth. req'd if hired. Send resume to: Ingenuity Studios at recruitment@ingenuitystudios.com. Principals only.

Computer game studio seeks a **Sr. Texture Artist** to create & apply materials across a variety of subject matter. Reqs. 4 yrs. exp. in job offered, or as a Comp. Graphics Modeler, or 3D Sr. Envir't Artist, or rel. Must have working exp. with baking textures from high res meshes, strong skills in Substance & Zbrush, a solid understanding of procedural texturing techniques, ability to sculpt & paint highly detailed 3D & 2D images, proficiency a sculpting surface details & controlling shader features that represent a wide variety of material types. Salary \$109,400 to \$164,200 /yr. Job site: Santa Monica, CA. Work Auth. req'd if hired. Send resume to: Naughty Dog, 2425 Olympic Blvd., Ste. 3000 West, Santa Monica, CA 90404. Principals only.

PSI Services LLC - Manager - Quality Assurance. Manage day-to-day activities of QA team members. HQ: Glendale, CA. Ability to telecommute w/in normal commute distance of Glendale, CA office. \$121,742/yr. Apply at: LH Talent@psionline.com

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213.915.0382  
213.436.8804

### Logistics Coordinator.

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### Farmers Group (Woodland Hills, CA) seeks Application Subject Matter Expert III

responsible for conceptual design of business apps. & provide leadership & perform variety of tasks that guide & position data-intensive projects & programs for success. Remote work option. Salary: \$147,722/yr. Apply at Farmers.com/Careers, Job ID: 18671

### Farmers Group (Woodland Hills, CA) seeks Sr. Actuarial Analyst

responsible for performing actuarial analysis of company loss & loss expense reserves for various lines of business. Must have 3 Casualty Actuarial Society examinations. Remote work option. Salary: \$123,552/yr. Apply at Farmers.com/Careers, Job ID: 18639



## LEGAL

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Case No. 23STCP01012

Superior Court of California

County of Los Angeles,

Stanley Mosk Courthouse

located at: 111 North Hill

Street, Department 26, Los

Angeles, CA 90012. Filed On

04/03/2023 -In the matter of

petitioner Artemiy Reimich.

It is hereby ordered that all

persons interested in the

above-entitled matter of

change of name appear

before the above-entitled

court as follows to show

cause why the petition for

change of name should not

be granted. Court Date:

05/22/2023, time: 9:30 a.m.,

Located at Central

Courthouse 111 North Hill

Street, Department 26, Los

Angeles, CA 90012. And a

petition for change of name

having been duly filed wit

the clerk of this Court, and it

appearing from said petition

that said petitioner(s)

desire(s) to have his name

changed from: **Artemiy**

**Reimich to Artemiy**

**Cooper.** Now therefore, it is

hereby ordered that all

persons interested in the

said matter of change of

name appear as indicated

herein above then and there

to show cause why the

petition for change of name

should not be granted. It is

further ordered that a copy

of this order be published in

the LA Weekly, a newspaper

of general circulation for the

County of Los Angeles, once

a week for four (4)

successive weeks prior to

the date set for hearing of

said petition. **Set to publish**

**4.20.23, 4.27.23, 5.4.23,**

**5.11.23. Dated: 4.11.23**

# LA WEEKLY Bulletin

**Injured at work?  
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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, &c*

## SECURITY GUARDS NEEDED

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

**Goldendoodles Standard. Red Standard Poodles. First Vaccines and deworming. Excellent therapeutic family dogs. please text or call Lisa 424-227-2646. Instagram @redpoodlesndoodles**

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