

5 of the Best TV Panels at Comic-Con • Where to Get Your Comics Fix Year-Round

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COMICS FOR A CAUSE

INDEPENDENT PUBLISHER BLACK MASK OFFERS DIVERSITY AND COMPLEXITY IN ITS COMIC BOOKS

BY BRETT CALLWOOD


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GO LA

Week of JULY 13–19

P. 7 FRI — A TWO-DAY SALUTE TO SILVER LAKE'S ONYX

P. 7 SAT — LOTUS FEST WILL BE BLOOMING GREAT THIS YEAR

P. 8 MON — CELEBRATING THE HUMOROUS SIDE OF SONG AND DANCE

P. 9 WED — SHAKESPEARE RETURNS TO GRIFFITH PARK



fri 7/13



American Ballet Theatre's *La Bayadère*: See Friday.

PHOTO BY ROSALIE O'CONNOR

BALLET

Getting Misty

American Ballet Theatre returns with the full-length classical ballet ***La Bayadère***. Set in India, the ballet's tragic love triangle bears a strong resemblance to the better-known opera *Aida*, in which a triumphant warrior is his sovereign's choice to marry the ruler's daughter, but the warrior is in love with a sacred temple dancer who is also being eyed in an unpriestly manner by the head priest. The demanding choreography and sumptuous production showcase the ballet's signature mystical procession of ballerinas descending like a mirror image of the temple dancer. On opening night, local Misty Copeland dances the Raja's daughter, Gamzatti, with Isabella Boylston as temple dancer Nikiya and Jeffrey Cirio as warrior Solor. *Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Fri.-Sat., July 13-14, 7:30 p.m.; Sun., July 15, 2 p.m.; $38-$60. musiccenter.org/tickets/events-by-the-music-center/Glorya-Kaufman-Dance/1718-season/abt.* **–Ann Haskins**

CULTURE

The Original Boho Coffee Spot

Before coffeehouses became mainstream, corporate-owned hangouts, indie spots were the hub of choice (after bars) for artists and musicians to sip a cup of joe, socialize, create and connect. In L.A., the Onyx was the first authentic modern bohemian coffee spot, the place that defined Silver Lake for locals before outsiders made it a hipster haven. Owner John Leech opened the original location next to the Vista Theatre, then moved it to Vermont Avenue, where it became the Sequel, growing its loyal clientele (Beck, Keanu Reeves and Viggo Mortensen hung out or performed there). The place is missed, to say the least, so much so that reunions are organized every few years. This one is a two-parter. Experimental jams, spoken word, art and more from Onyx's past will be conjured on Friday at Cafe Nela (a pre-reunion live music show featuring arty acts including Tommy Chiffon Three, Mecalodiacs, Nostradumbass and Poisonous Members plus puppetry from Cinnamon Roll Gang). Then on Sunday, the Tribal Cafe hosts spoken readings, more jams and a barbecue in the back parking lot. Folk/punk/gospel trio The Mourners will play a set (with more TBA). *Cafe Nela, 1906 Cypress Ave., Cypress Park; Fri., July 13, 8:30 p.m.-1 a.m.; $5; 21+. facebook.com/events/2084445791569677. Tribal Cafe, 1651 W. Temple St., Westlake; Sun., July 15, 3-11 p.m.; free. facebook.com/events/570451380022086/.* **–Lina Lecaro**

FOOD

A Taste of Greece

We've all heard it: SoCal has a "Mediterranean climate"; well, this weekend SoCal hosts your jumping-off point into all things Mediterranean at the **South Bay Greek Festival**. From traditional dancing to a cornucopia of cuisine — *spanakopita*, kebabs, feta cheese in all forms and more — enjoy all that one of the largest Greek diasporas in America has to offer. There will also be a raffle for a chance at $10,000; proceeds go to the St. Katherine Orthodox Church building fund. *St. Katherine Church, 722 Knob Hill Ave., Redondo Beach; Fri., July 13, 5-10 p.m.; Sat., July 14, noon-10 p.m.; Sun., July 15, noon-9 p.m.; $2. sbgreekfestival.com.* **–Avery Bissett**

ART/LGBTQ

Facing Extinction

Writer-director Clement Hil Goldberg has created a 50-minute masterpiece of surrealist political satire combining live action and stop-motion animation. A fantasy confection of glitter, style, kitsch and karma, ***Our Future Ends*** offers a neat, binary analogy between an anthropomorphized population of endangered lemurs and a postmodern cult of queer spirituality. The idea is that parallel stories of extinction face the animal population and authentically indie queer spaces, as each is threatened by forces of commerce, industrialism, opioids and cultural appropriation. There are songs and dances, DJs and video, all starring Brontez Purnell, Heather María Ács and Siobhan Aluvalot, with Zackary Drucker, Silas Howard, Xandra Ibarra, Ben McCoy and Maryam Farnaz Rostami as voices of the ancient, imperiled animated Malagasy. *REDCAT, 631 W. Second St., downtown; Fri., July 13, 8:30-11 p.m.; $20. outfest.org/filmguide/our-future-ends/.* **–Shana Nys Dambrot**

sat 7/14

FESTIVALS

Lotus Life

Some years, the guests of honor don't even bother to show up for their own party, but this month the lotus flowers are in full bloom at Echo Park Lake, just in time for the 38th annual **Lotus Festival**. The large plants are amphibious — their roots anchored in the lake bed while their pink flowers sprout grandly from shower nozzle–like seed heads as they float serenely atop the water on flat, green, saucer-shaped leaves. The lotus is revered in many Asian countries for its spiritual, symbolic aspects of renewal, while its namesake festival is an ongoing celebration of Asian culture. This year, the focus is on China, with folk dance, music, food, kung fu and the always thrilling dragon-boat races. *Echo Park Lake, 751 Echo Park Ave., Echo Park; Sat.-Sun., July 14-15, noon-9 p.m.; free. (213) 485-5027, laparks.org/lotusfestival.* **–Falling James**

FESTIVALS

All Aboard!

Californians may not fully appreciate public transit, but this doesn't mean you can't appreciate the majesty, raw power and pure economy of trains at **Union Station's Summer Train Festival**. The exhibition features vintage trains from the '40s, '50s and '60s and illuminates the future of rail as well via rarely seen cars from Metrolink and Amtrak. There will be virtual reality stations to whisk you away on trains across the world and arts and crafts for the kids. If this sounds all too exhausting, fear not, there will be food trucks on hand rivaling the finest Pullman dinner car. For bragging rights, be among the first 1,000 guests to complete their event passport and receive a commemorative pin. *Union Station, 800 N. Alameda St., downtown; Sat., July 14, 10 a.m.-5 p.m.; free. unionstationla.com/happenings/union-station-summer-train-fest.* **–Avery Bissett**

FOOD/MUSIC

Come for the Landmark, Stay for the Party

Listed in the National Registry of Historic Places, Pasadena's Colorado Street Bridge is one of California's most iconic bridges. Built in 1913, the bridge has had a long — and occasionally troubled — history that includes earthquake damage, near demolition and suicide jumpers. It's recognizable for its trademark arches and lamp posts, backdrops of the Arroyo Seco and Rose Bowl and countless onscreen appearances (2016's *La La Land*, to name one). To celebrate the neighborhood landmark, Pasadena Heritage hosts its biennial **Colorado Street Bridge Party**. The bridge will be closed to drivers, so you can freely roam and admire the display of vintage cars (some dating back to 1913), eat food from a dozen local restaurants and craft breweries, leave kids in the children's area and listen to nearly a dozen bands on four



stages playing everything from blues and reggae to surf music; performers include Dilemma, composed of members of Doo Dah Parade house band Snotty Scotty & the Hankies. *Colorado Street Bridge, 504 W. Colorado Blvd., Pasadena; Sat., July 14, 6-11:30 p.m.; $20, $25 at the door. (626) 441-6333, pasadenaheritage.org.*
–Siran Babayan

sun 7/15

MUSIC/FOOD

Party Boat

Disco Dining Club, the thematic party meld of food and frolic created by dinner-party diva Courtney Nichols, takes to the sea for a new culinary/clubbing adventure. Inspired by Grace Jones' iconic May Day in James Bond pic *A View to a Kill*, the bodacious boat trip offers canapés and a buffet-style brunch from Gabriel Cappelli (Red Rooster, the Edmon), a curated open bar from Our/Los Angeles Vodka and DJ sets from Lazersonic and DJ Val Fleury spinning techno (and hopefully some Duran Duran). DDC's hedonist haps always attract a fabulously fashioned (and friendly) crowd. Prep now to make waves in sexy new wave nautical looks, and make sure they're loose because the party's motto is "consume everything." *Fantasea Yachts, 4215 Admiralty Way, Marina del Rey; Sun., July 15, 2-8:30 p.m.; $100; 21+. restlessnites.com/somewhereatsea.* **–Lina Lecaro**

OPERA

Putting Shakespeare to Song

With elements of racism, class, love, violence and jealousy, William Shakespeare's tragic play *Othello* has endured over the centuries and remains compelling in numerous incarnations, including ***Otello***, Giuseppe Verdi's operatic adaptation, with an Italian libretto by Arrigo Boito. For this concert performance by L.A. Philharmonic, there will be no fancy stage set or elaborate costumes as conductor Gustavo Dudamel focuses on the purity of the music. Even more intriguing, the title character is portrayed by powerful African-American tenor Russell Thomas, who has collaborated with Dudamel in stirring performances of *Tosca* and *Das Lied von der Erde*. Thomas' foreboding intensity will make you forget that you're picnicking amid the bucolic, peaceful outdoor amphitheater. *Hollywood Bowl, 2301 N. Highland Ave., Hollywood; Sun., July 15, 7:30 p.m.; $14-$195. (323) 850-2000, hollywoodbowl.com.* **–Falling James**

mon 7/16

COMEDY

Making Moves

If you love *Crazy Ex-Girlfriend*'s musical numbers, whether it's "Fit Hot Guys Have Problems Too" or "First Penis I Saw," you can thank choreographer Kathryn Burns. The Emmy- and Grammy-winning





comedian/dancer has choreographed scenes for *Key & Peele*, *Wet Hot American Summer: First Day of Camp* and Garfunkel and Oates, in addition to Funny or Die shorts and music videos (Pharrell Williams' "Happy"). Burns trained at UCB when it opened in 2006 (and still co-produces its *Quick & Funny Musicals*); tonight she returns to host ***The Kat Burns Choreo Show: Celebrating 100 Episodes on TV!*** She'll reflect on her career as "choreographer to comedians" and perform song-and-dance sketches with some of the artists she's worked with over the years, including Rachel Bloom, Donna Lynne Champlin, Vince Rodriguez III and Gabrielle Ruiz. *UCB Sunset, 5419 W. Sunset Blvd., East Hollywood; Mon., July 16, 7 p.m.; $6.50. (323) 908-8702, sunset.ucbtheatre.com.* **–Siran Babayan**

tue 7/17

BOOKS

Deciphering a Mystery

Set in Hollywood, Raymond Chandler's ***The Big Sleep*** took the mystery genre from its pulp-magazine roots into a more emotionally resonant literary intensity distinguished by rich, detailed descriptions, which reflected private detective Philip Marlowe's inner world. The mystery surrounding this mystery is that even Chandler didn't fully understand the novel's dense, tangled plot. When Howard Hawks and his screenwriters, working on their 1946 film adaptation, wanted to know who killed the chauffeur, Chandler admitted that he didn't know. Some of the mysteries are solved in *The Annotated Big Sleep*, with new background information from editors Owen Hill, Pamela Jackson and Anthony Rizzuto. This evening, Judith Freeman, David L. Ulin and other Chandler aficionados read from their favorite sections of the iconic novel. *Skylight Books, 1818 N. Vermont Ave., Los Feliz; Tue., July 17, 7:30 p.m.; free. (323) 660-1175, skylightbooks.com.* **–Falling James**

wed 7/18

FOOD

It's Summer: Drink Up!

Escape the increasingly angry sun at today's **SummerTini Tasting**, a celebration of all things warm and wet and a party that covers the depth and breadth of downtown Culver City. Balloons show you where you can pick up a Third Wednesday Passport to get stamped every time you hoist a cool SummerTini, with virgin SummerTea-nis available for youths and teetotalers. Over at the Actors' Gang Theater at Media Park's Ivy Substation, you'll turn in that passport and possibly win prizes in the raffle, with bands and musicians playing live music just for you, all along the way. *Kirk Douglas Theater, 9820 Washington Blvd., Culver City; Wed., July 18, 5 p.m.; free. (310) 202-6060, downtownculvercity.com/3rd-wednesday.* **–David Cotner**

THEATER

Shakespeare in the Park

"The course of true love never did run smooth," Lysander counsels Hermia early in William Shakespeare's comedy ***A Midsummer Night's Dream***. Love is strange and ever perplexing, but it's also a merry delight in the hands of the folks at Independent Shakespeare Company, who continue their traditional series of free performances of the Bard's works in Griffith Park. The expansive outdoor setting aptly evokes the play's enchanted-forest locale. The cast includes Evan Lewis Smith, Aisha Kabia, Katie Powers-Faulk and Xavi Moreno. (Beginning July 28, it plays in rep with the less pastoral *Titus Andronicus*.) *Griffith Park, 4730 Crystal Springs Drive, Griffith Park; Wed.-Thu., July 18-19, 7 p.m.; through Sept. 2; free. (818) 710-6306, isclala.org.* **–Falling James**

thu 7/19

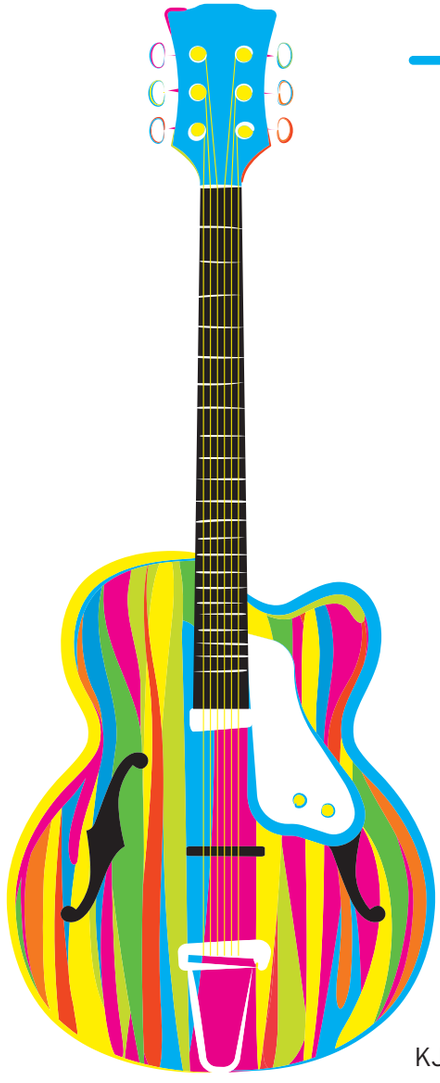
ART

Google Worship

Painter **Louis Carreon** combines a kind of post-urban, punk-infused outsider/folk aesthetic with a fraught use of mixed-media materials to create energetic scenes and portraits of modern life. In his new show, "Church + State," Carreon focuses his attention on the situation with one major, monolithic aspect of that life: Google. More specifically, the near total control we have given Google over established institutional authorities and experts, not to mention the mass outsourcing of our own memories and experiences. We trust Google as we used to trust God, our elders and ourselves. On the other hand, the almost universal access to information represented by Google is real human progress. The artist seems to be saying that the least we can do is acknowledge that the cure contains elements of the disease. *Hamilton-Selway Fine Art, 8678 Melrose Ave., West Hollywood; Thu., July 19, 5-9 p.m., thru Sun., Aug. 19; free. hamiltonselway.com.* **–Shana Nys Dambrot**

SUBARU

SUMMER JAZZ NIGHTS



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7/31
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Poncho Sanchez

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Born of the Occupy movement, **Black Mask Studios** has taken comic books where Marvel and DC have not: into the present, with all its diversity and complexity

COMICS FOR A CAUSE

BY **BRETT CALLWOOD**



The release of Marvel/Disney's *Black Panther* was met with, besides gargantuan box office numbers, mass rejoicing. "At last," screamed the masses. "A powerful black superhero in the leading role (unlike Falcon or War Machine) on the big screen (unlike Luke Cage or DC's Black Lightning) — this is something that we can get behind."

To a great extent, and to Marvel's credit, the masses were right. *Black Panther* is indeed a very good movie, and the character is a bona fide badass. But — and not to be the turd in the punchbowl here — what the hell took so long? Because we are way behind schedule. Some might point to the likes of *Spawn*, *Steel* or the *Blade* franchise — but they're missing the point. For the record, the first was a bad movie based on a cool indie comic character, the second was a terrible movie based on a DC lower-league character, and the third — well, Blade is an awesome character and the first movie (at least) was also great.

But Spawn and Blade are anti-heroes — shadowy characters that blur the line between good and bad. The movies were not for kids. *Black Panther* is arguably the first quality superhero movie about a real role model with an African-American in the leading role. Meanwhile, other minorities are scrambling for the limited amount of space on the screen or in the pages of comic books. We shouldn't have had to wait until 2017's *Wonder Woman* for a quality comic book movie with a female in the lead role (*Tank Girl* is a notable exception; *Barb Wire* is not). It makes news if a comic book character (such as Iceman) is revealed to be gay, Thor is a female or Ms. Marvel is Muslim. It shouldn't.

We need more. And for now, it appears that the "Big Two" of Marvel and DC are only going to throw breadcrumbs. That's why the indie publishing houses have to lead the way — to shine lights where others aren't. And that is exactly what Black Mask Studios is doing.

Black Mask was founded by Matteo Pizzolo, as well as comic book writer Steve Niles and Bad Religion guitarist Brett Gurewitz, in 2012. Niles is known for titles as celebrated as *30 Days of Night* and *Batman: Gotham County Line*. Pizzolo had been running an indie film production-distribution company from the age of 20, having already made an indie film called *Threat*, before starting *Occupy Comics* around the time that Occupy Wall Street was kicking off.

"I was heading to New York Comic-Con, and I mentioned to some of my comic creator friends that we should do something at NYCC to bring attention to the cool protest going on downtown," Pizzolo says. "A bunch of them were into it, and we started putting it together, but before NYCC started there was the pepper spraying at Occupy and the whole thing became a media circus. It didn't need us to draw attention to it anymore. But everyone who came together to spread the word at NYCC still wanted to help, and it seemed that even though there was plenty of attention on Occupy Wall Street, lots of people had questions about why these folks (13 »

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» 11) were camping out on Wall Street, so we thought a comic anthology could be a cool and unique way to talk about that."

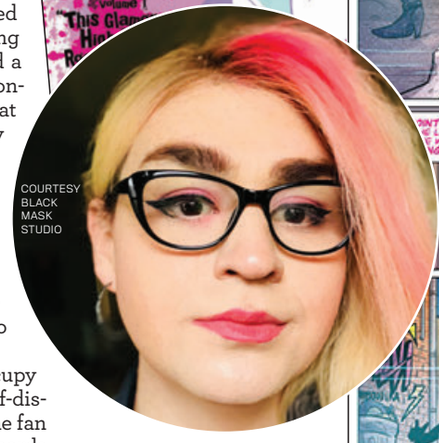
That's exactly what Pizzolo did. A Kickstarter campaign raised funds for blankets, space heaters and other necessities for the Occupy protesters, and talented writers and artists including Art Spiegelman, Molly Crabapple, David Lloyd and Alan Moore joined in.

"When it was done, a lot of the creators wanted it to be available in comic shops, so we started talking to comic publishers about distributing it," Pizzolo says. "They pretty much all wanted it — by that time the project was getting attention all over the place and had a crazy roster of creators — but in our conversations it just became clear to us that the publishers didn't really get it. They didn't get the politics of the whole thing or why it was a charity, and if they did get it, they were scared of the politics. I was working with Steve Niles on it at the time and he said something that really crystallized the situation: 'If *V for Vendetta* were created today, there would be no publisher for it.'"

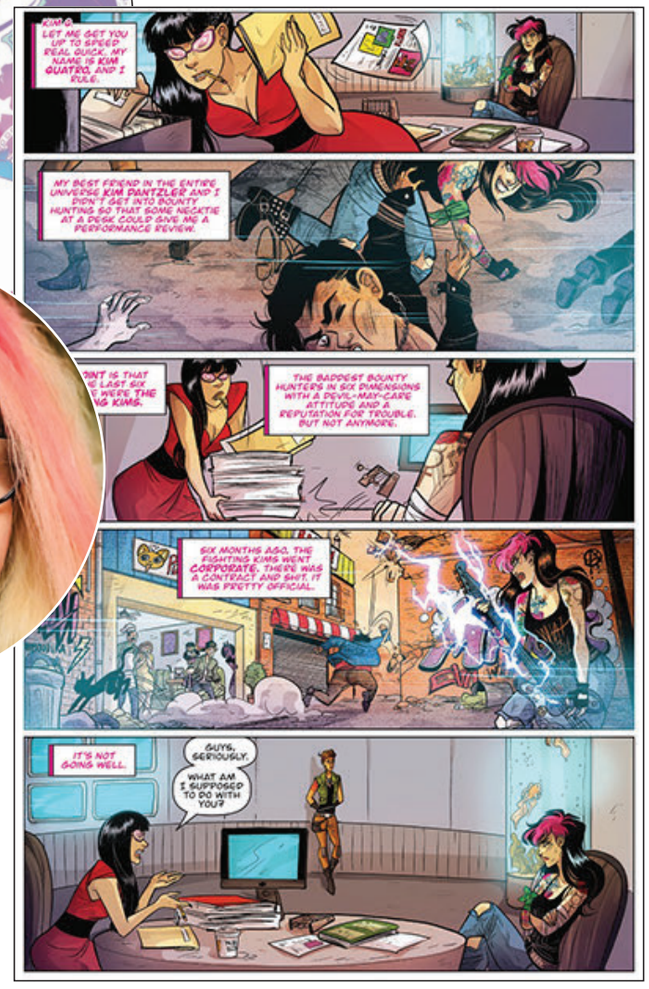
Gurewitz was a backer of the Occupy Kickstarter, and it was his idea to self-distribute *Occupy Comics*. As a longtime fan of both Bad Religion and Epitaph Records (Gurewitz's label), Pizzolo was psyched that the musician wanted to be involved. The pair discussed the fact that comic books have a rich history of telling subversive stories with a message, but there was a hole in the market. They arrived at the conclusion that, if they were going to build a pipeline for *Occupy Comics*, there would be real value in making it available to other progressive voices who couldn't find a home elsewhere. So they formed Black Mask.

The ethos of the house is to uncover previously undiscovered voices — artists and writers — who have something to say that might not jell neatly with the image of the bigger companies, for whatever reason. Pizzolo goes so far as to say that, if another publisher would publish a title, it probably isn't right for Black Mask. Pizzolo asks comic book creators to fill out a questionnaire in order to get a feel for what they're about — how personal their story is to them.

"It's just a different approach than listening to concepts over and over," he says. "We're not investing in concepts, we're investing in people, so you have to suss out who these people are and what they want to do. And it's actually kind of a lot of work to fill out the questionnaire, and that alone is a bit of a winnowing process, because you have to really want to submit to Black Mask to go through the bother of doing it. But it also enables us to get a sense of the core ideas within the work, what it's really about, besides the basic stuff like genre and plot. And it's been pretty effective. We get tons and tons of submissions and we're a boutique shop — we have no interest in competing in terms of volume, so unfortunately we can't pick up all that many books. But the questionnaire has given us some of our most exciting books. *Kim & Kim*, for example, came in through the submission form."



Magdalene "Mags" Visaggio, creator of *Kim & Kim*



Ah yes, *Kim & Kim*. Created by Magdalene "Mags" Visaggio, the book tells the tale of a pair of interdimensional bounty hunters who happen to be queer. The inspiration, Visaggio says, came from Starbucks.

"I was in line at a Starbucks waiting for my drink, and there were two teenagers hanging out in front of me who were both named Kim and I thought that was a fun title," she says. "I reverse engineered it from there. I wrote the book around the idea of having two heroines with the same name who would be very good friends. I thought through a bunch of different things. What would these people be doing? I landed on interdimensional bounty hunting. Everything else popped in fairly quickly in terms of what the book was going to be. There wasn't a key moment of inspiration. The whole thing with *Kim & Kim* is it's nothing but me throwing shit against the wall. I call it 'trash gumbo.' All the shit that I love, in four issues."

Visaggio is keen to point out that, while the title characters identify as queer, neither Kim nor Kim is actually gay. More importantly, the book isn't about their queerness.

"I guess it's the thing everyone wants to focus on," she says. "It's a trans main character written by a trans person, and that's really rare in comics. I understand that and I've definitely ridden that wave. But the book isn't about transness or queerness as such. It's always been about these two people who are both queer, and their super-fucked-up lives. But the book's about two 20-something best friends doing their best to establish themselves as grown-ups and utterly failing. It's a book about failure."

The fact that the book features a trans main character (Kim Quatro, for the record) but that her transness isn't the focus of the book is all-important. When that is revealed in the story, it's done without drama. The characters are all previously aware, and it's mentioned in a matter-of-fact manner during a very natural conversation. That's what makes the book so vital.

"That got a lot of attention, how I handled that scene," Visaggio says. "Part of it for me is I just want to normalize queerness. I want queer characters who are just living queer lives but whose lives are not defined solely by their queerness. I don't have any stories in the works where the spotlight is on (15 »

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»13) queerness. The closest is another Black Mask book later this year [*Sex, Death, Revolution*], which is the most overtly trans thing I've ever written. Even then, the book's really about universal themes of getting older, dealing with not being the person you thought you were going to be and stuff like that."



Another Black Mask title that has been making waves for all the right reasons is *Black*, which asks the intriguing question, what if only black people had superpowers? The book was created by Kwanza Osajyefo and Tim Smith 3 and was inspired by Osajyefo's experiences working in comic books but not seeing many staff members who were people of color, LGBTQ or women. It is, he says, a very male-dominated industry, and that lack of diversity is reflected heavily in the stories that are being told.

"It became very clear to me that the reason I wasn't seeing myself and characters of color in comic books is because there were very few in the business," he says. "I was a fan of things like the Avengers, the X-Men and stuff like that, and all superhero books have these characters who are outsiders on some level. The difference being, particularly with the X-Men, they can take these costumes off and move about through normal society. Nobody's going to give them any guff. With stories like that attempting to be analogies or parables for discrimination, it just fell flat to me. It literally made me think, what if only black people had superpowers? That's the tagline for *Black*. Once that sentence emerged in my mind, it was sort of like an explosion."

The story is about a young man named Kareem Jenkins who gets misidentified by the police, shot and killed. Unlike in real life, he comes back to life with superpowers and finds that he's part of a small group of people who have had powers for centuries. He has to decide if he's going to help keep it a secret, or if he's going to be out and proud about who he is and what he can do. *Black* led to spinoff titles that took the concept in other, equally intriguing directions. One of those is *America's Sweetheart*, within which it is revealed that the most powerful being in the world is a black woman.

"With *America's Sweetheart*, I wanted to expand the line," Osajyefo says. "It was about thinking, there are black people who really do believe in America, what it can stand for and what it can be. It intrigued me to think about a young, superpowered black girl who really believes and is intrinsically good herself. She sees the best in people, she wants to be a hero, wants to make people at peace with the idea that there are suddenly superpowered black people. So she puts on the patriotic suit and decides to go out there and become a superhero, and help."

> "It became very clear to me that the reason I wasn't seeing myself and characters of color in comic books is because there were very few in the business." **—Kwanza Osajyefo**

Things don't go well for our hero, though. The social media–driven, cynical world that we live in leads to a backlash that threatens to drag her down.

"To put it into context, there are parts in the book where she saves people, and then it's questioned — why did you save those people versus these other people?" Osajyefo explains. "That's something that you can uniquely say is a black experience. 'You're really going to question why I did this? Save people? Why should it matter whose cat it is? I got it out of the tree.' It's something that I really thought about in terms of giving room to tell the story of a black character, but also with the Obama experience — on paper he was a particularly good president. And yet, for those who were just contrary to him as a person, he's the worst president there's ever been. It's the sort of thing where, I thought if you paralleled that in a superhero, and had someone who's by every measure doing the right thing but still questioned, it would make an intriguing story."

Another *Black* spinoff, *Widows and Orphans*, is chillingly prophetic, telling the tale of the children of superpowered people being torn away from their parents and sold on the black market. Considering the children being separated from their parents in the news right now, Osajyefo says it's one of many examples of how he's damned to be relevant.

"This might be news now, but it's been going on," he says. "The same as discrimination, prejudice and racism has been going on — we just have more public mediums now to bring that to the surface or to a larger audience's attention. When I was writing this, I was actually thinking more about the slave trade that's going on still in Northern Africa and the Middle East. In the Sudan, a lot of people are still being captured and put into slavery. I just read an article about children in the Congo being forced to work in coal mines. It's a real tragedy that we live in this modern society where we're inventing self-driving cars, but we can't seem to solve these basic human things like not enslaving children."

Osajyefo believes that, while Marvel's movies have made progress in representing characters of color, there's plenty of work to be done within the pages of the comic books. DC, meanwhile, is some way behind Marvel.

"In terms of bigger media like television and film, where I think you have a little more diversity, you're seeing people far more willing to give up the reins, particularly because they want that success," he says. "If you look at *Black Panther*, that was Kevin Feige [president of Marvel Studios] stepping out of the wind and saying, 'This is not my wheelhouse. I understand the character and all that stuff, but somebody else needs a different kind of passion for it.' That's not necessarily what we see in publishing. I think Marvel's doing a better job of it. DC's still quite tone-deaf in my opinion, and I think a lot of that stems from internal staffing. If you don't have the people sitting in a room, influencing the content, interacting with the higher-ups, then there's a lot of things that I think just aren't in their purview."

Ultimately, Black Mask has proven to be the perfect home for Osajyefo and his titles. He was already a fan of Matt Rosenberg's *We Can Never Go Home* book, before he knew that it was a Black Mask title. A Kickstarter to find a publisher for *Black* saw Black Mask come forward, and the creators were sold.

"Just realizing that they had a no-holds-barred, punk-rock ethos, and a lot of books that were telling a story that had much more meaning (16»





Kwanza Osajyefo

COURTESY BLACK MASK STUDIO



» 15) and purpose to them," Osajyefo says. "That was something I thought was a shared ethos. It became a no-brainer. Despite the branding overlap [*Black* in Black Mask], it wasn't even a thought. This is where we belong. It's been a great ride, too. They're all about going out there and stirring the pot, and we are, too."

Alexis Ziritt, the Venezuelan artist on the frankly beautiful *Space Riders* book, concurs, saying the people at Black Mask essentially let the creators do "what we want." That level of creative freedom is naturally going to be attractive to writers and artists, but that's the result of the rigorous vetting process Pizzolo talked about. There's a trust that these people want to tell real stories with real meaning. Important work that will rattle cages. Pizzolo doesn't need to micromanage. That said, when he needs to get involved, he does.


Matteo Pizzolo


Brett Gurewitz

PHOTOS COURTESY BLACK MASK STUDIO

> "After the election, we felt that a lot of our readers were feeling more at risk than they had been before the election, so it became really important to us that the comic [*Calexit*] not wallow in dystopia at a time when people are scared."
> –**Matteo Pizzolo**

When he felt that the *Kim & Kim* title was going to get lost in the immense pile of comic books that are published each month, he wrote letters to retailers in order to get their support championing it.


Alexis Ziritt

"I knew it was special, but I also knew comic shops would have no way of knowing that it was special," Pizzolo says. "Even though there's thousands of comic shops, there's just a couple of hundred 'tastemaker' comic shops who really make or break books. If a comic shop clerk is championing a book, it makes all the difference. It was good timing right before *Kim & Kim* came out because Black Mask had just had a string of hits. So I handwrote letters to the top 200 comic shops about why I thought *Kim & Kim* was special and important, and why I thought they should give it a chance and champion it and share it with their customers. I still hear comic shop owners, buyers and clerks tell me that letter made all the difference in them deciding to give the book a chance. It was just a nudge, though — after me giving a heads-up, it was all about quality."





While Pizzolo has taken to the role of publisher, distributor and marketing guru like a duck to water, it's worth remembering that he came to this as a comic book creator himself. Some of the more popular titles in the Black Mask arsenal are his own. And they're just as incendiary as any of the house's other titles.

"My books might have big genre concepts but they all come from a personal place," he says. "They have that authentic core in the middle. *Calexit* is a funny story because people always assume the book is just a reactionary hit piece against Trump becoming president, but I put that book together before the election. It was inspired by two things: In a broad way it was about how toxic the primary season had become, how it seemed like even like-minded people of the same party couldn't agree on anything, and people who weren't like-minded were literally punching each other on TV. But then the personal part was, it was during the peak of the California drought when, if you asked for a glass of water at the diner and didn't finish it, everyone would look at you like you were a monster. And all this was happening at a time where even Democrats were at each other's throats over Bernie or Hillary, or the Republican primary where the candidates themselves were insulting each other so viciously I didn't even feel comfortable letting my kids watch the debates. And that's where *Calexit* came from."

He has other similarly thought-provoking books, such as *Young Terrorists* and *Billionaire Killers*. Pizzolo knows exactly what he wants from a Black Mask comic book, and it's an ethos he carries forward into his regular life. There will be a Black Mask presence at San Diego Comic-Con this year, including panels and signings, but more important, there will be some *Calexit*-related political organizing going on.

"After the election, we felt that a lot of our readers were feeling more at risk than they had been before the election, so it became really important to us that the comic not wallow in dystopia at a time when people are scared," Pizzolo says. "We didn't want anyone to be more depressed when they put the book down than they were when they picked it up, so we decided to use the back of the book as a place for positive, constructive nonfiction stuff about political organizing and how people can get involved in grassroots politics if they want to. So I started interviewing organizers and activists for the back of the comic, and that developed into me forming a super PAC called Become the Government that I fund with my profits from *Calexit*, and I've been documenting the process in the back of the comic. It was pretty thrilling that both candidates we covered in the back of the comic just won their primaries. It's an exciting time to be involved. I keep saying local politics is the new punk rock."

At Comic-Con, Calexit will be working with the grassroots organizing group Indivisible: San Diego on a voter registration drive. Pizzolo is also doing a special panel with the Indivisible organizers. He's determined to not only tell important, all-inclusive stories but also to make sure that translates into important, real-world work.

Yeah, this isn't *The Avengers*.

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Charcuterie board at Castaway

PHOTO BY MICHELE STUEVEN

| **Eats** // Fork Lift //

RESCUING BURBANK'S CASTAWAY

Specialty Restaurants has updated and reopened the iconic hilltop eatery

BY MICHELE STUEVEN

If you grew up in the San Fernando Valley, chances are good that you celebrated prom, a wedding, graduation or other special occasion at the Castaway in Burbank, with its sweeping views of the Valley all the way to downtown L.A.

After a recent $10 million overhaul by John Tallichet of Specialty Restaurants Corp., the 12,500-square-foot, 54-year-old landmark perched atop the Verdugo Hills has reopened with a multilevel restaurant that guarantees a view from every table and a sprawling patio dotted with fireplaces.

The dated *Gilligan's Island* theme has been replaced by a slicker Hollywood feel, a wink to the film and TV studios down the winding road in beautiful downtown Burbank. If you're celebrating a birthday, you'll likely be greeted with a glass of Champagne at the hotel concierge–like check-in desk.

To the dismay of some locals, the fish tank and the weekend buffet are gone, the latter replaced with updated choices of various eggs Benedict, French toast with rum-roasted bananas, and lobster and waffles.

Former Patina Group chef Perry Pollaci has been bought in to oversee the new menu, which is steak-heavy. Many of his Cape Grim steaks and Creekstone Farms premium black Angus are aged on-site for 28 days in his 32-degree walk-in, constructed from illuminated bricks of Himalayan salt opposite the new wrap-around bar.

Pollaci will be found nightly at the highly coveted Chef's Table, a 10-top set-up that can accommodate groups small and large in a community-table style and gives diners a behind-the-scenes look at everything going on in the kitchen, with the ability to interact with the chef.

For small plates, you can build your own charcuterie board with duck prosciutto, bresaola, Culatello di Zibello (a prized Italian ham) and assorted European cheeses. There are also plenty of surf options, like a delightful scallop duo — one is carpaccio topped with tangerine granita, the other is roasted and topped with brown butter. Another good choice is the tender charred octopus with crispy potatoes, a squid ink emulsion and 24-hour tomatoes.

In addition to the amazing Butcher's Block of choices of large plates, there's also a dramatic whole roasted branzino with shaved fennel and tomato served on top of potato puree with a hint of citrus. The roasted tricolor cauliflower is Pollaci's unique version with hazelnut vinaigrette, cinnamon and currants.

If you're going to order dessert, dive into the Yellow Submarine. The summery twist on a bûche de Noël is constructed with key lime cream sandwiched between sheets of puff pastry and topped with raspberry gel and light meringue tufts.

The restaurant's original bar has been preserved in a hidden area and soon will be offering special intimate experiences in its exclusive and cozy space, with the bar program designed by master sommelier Paul Coker.

Small dinner plates range from $12 to $18 and main courses from $26 to $48, with sides from $6 to $8.

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BY MICHELE STUEVEN

Summer is heating up and the days are getting longer — perfect for a sangria crawl across town. There's a wealth of juicy fruit at the farmers markets to make your own and about as many different versions as there are tacos in L.A. Here are a few that we stumbled across, starting at the beach:

A special treat if you are celebrating with a crowd for weekend brunch is the Sangria Punch Bowl at Playa Provisions in Playa del Rey, which serves four at $40 a bowl. The breezy dockside back porch is a relaxing spot to spend a Sunday or stop on your beachside bike ride. *Playa Provisions, 119 Culver Blvd., Playa del Rey; (310) 683-5019, playaprovisions.com.*

Leave it to the vegans. The Chic Summer Sangria at Café Gratitude in Venice is a mix of rosé, hibiscus, watermelon, lime and mint, and a good deal at $10 a glass. *Café Gratitude, 512 Rose Ave., Venice; (424) 231-8000, cafegratitude.com.*

Perched at the corner of Argyle and Yucca, inside the Kimpton Everly Hotel, Jane Q is a neighborhood go-to for a laid-back Mediterrean dining experience in the heart of Beachwood Canyon. The all-day cafe offers Sangria on Tap ($14 per glass) and Sangria Punch Bowl ($25) with red wine, market fruit and brandy, perfect for groups to share. *Jane Q, 1800 Argyle Ave., Hollywood; (213) 279-3534, janeqla.com.*

The Sinful Sangria at Granville includes a blend of Burgundy and merlot, cinnamon, mango, pineapple, oranges, brown sugar, orange juice and ginger ale. It is $9 a glass and $27 for a shareable carafe and available at all Granville locations. *807 American Way, The Americana at Brand, Glendale, (818) 550-0472; 121 N. San Fernando Blvd., Burbank, (818) 848-4726; 12345 Ventura Blvd., Studio City, (818) 506-7050; 8701 Beverly Blvd., West Hollywood, (424) 522-5161; granvillecafe.com.*

Whether your crawl begins or ends downtown, stop at the epicenter of modern Mexican cuisine, Border Grill. Always coming up with something new on the menu, Mary Sue Milliken and Susan Feniger slide into the summer season with their version, which combines red wine, brandy, orange, lime, melon and cinnamon for a cocktail that is both fruity and spicy. The BG Sangria is available for $10 on the sunny outdoor patio, just a short walk to the main Metro station at Seventh Street. *Border Grill, 445 S. Figueroa St., downtown; (213) 486-5171, bordergrill.com.*

Fundamental DTLA's Claret Jug is a combination of grenache, gin, Luxardo maraschino, pineapple and sparkling wine. It's available for brunch Saturday and Sunday in the airy downtown space and fills six full glasses at $35 a jug. *Fundamental DTLA, 750 S. Grand Ave., #30, downtown; (213) 935-8180, fundamentaldtla.com.*

And if you just want to stay in and lounge around your own patio, here's one of my favorite sangria recipes, courtesy of Kandarian Organic Farms:

1 bottle Moscato wine
½ cup Courvoisier cognac
1 tsp. fennel pollen

Melons, strawberries, raspberries, blueberries and pineapple — or your favorite fruit combo

Sparkling water (or prosecco!)

Slice fruit to your preference and add it to a pitcher with the fennel pollen. Cover with wine and Courvoisier and chill for several hours. Serve with a splash of sparkling water or prosecco for some bubbles.



COURTESY A SHOP CALLED QUEST

| Culture //

GET YOUR COMICS FIX

Where to find a huge selection of comic books and collectibles without going to Comic-Con

BY LISA BEEBE

Comic-Con 2018 begins Thursday, July 19, but comic-loving Angelenos don't have to drive two hours south to immerse themselves in the comic book world. If you're still feeling the pain of Meltdown Comics' closing in April, you're not alone, but the stores listed here are all doing their part to serve the local comics community and preserve the genre while proving that the essence of the culture isn't cosplay or blockbuster movies — it's storytelling, art and fantasy.

Since it can't be Comic-Con year-round, here's where to stock up on comics and collectibles anytime.

Alternate Universe

Alternate Universe has been selling comics within walking distance of Dodger Stadium since 2014. Owner Chris Cortez says, "We do three things — we do comics, toys and games." The store also holds weekly Magic the Gathering events attracting serious fantasy card players from around L.A. *1498 W. Sunset Blvd., Ste. 1, Echo Park; (213) 537-0992, facebook.com/altversela.*

Blastoff Comics

Blastoff Comics opened in 2012, selling everything from vintage comics and toys to animation art. Every month the store donates a portion of its proceeds to a different charity. This month it's the National Multiple Sclerosis Society. Co-owner and chief creative officer Scott Tipton says, "We pride ourselves on being a part of the community through our events, our charity work, and our desire to be a welcome respite from a weary world for anyone and everyone looking for a place to belong and an escape through literature and comic books." *5118 Lankershim Blvd., North Hollywood; (818) 980-2665, blastoffcomics.com.*

Collector's Paradise

Collector's Paradise opened its Canoga Park store in 1994 and added the Old Town Pasadena location in 2010. Co-owner Edward Greenberg says they try to keep the Comic-Con vibe going all year. "We have over 50 signings and other events per year, between our two locations." *7131 Winnetka Ave., Canoga Park; (818) 999-9455. Also at 319 S. Arroyo Parkway, Unit 4, Pasadena; (626) 577-6694. comicsandcards.net.*

The Comic Bug

The Comic Bug opened in June 2004. Owner Mike Wellman says, "We are very interactive with the L.A. comic book creator and fan community, with weekly signings, classes and creator meetings." On Wednesday evenings, dubbed Sketchy Bug Night, "we normally host around 50 comic creators who come from all areas of Los Angeles to network, inspire and encourage each other's art and storytelling," he says. *1807 Manhattan Beach Blvd., Manhattan Beach; (310) 372-6704. Also at 4267 Overland Ave., Culver City; (310) 204-3240. thecomicbug.com.*

Comic Cellar

Comic Cellar has two locations in the San Gabriel Valley. The colorful shops are more than just comics sellers — they also carry comic book memorabilia and toys, including a wide selection of Funko Pops. *135 W. Main St., Alhambra; (626) 570-8743. Also at 628 S. Myrtle Ave., Monrovia; (626) 358-1808. comiccellar.com.*

Comics Factory

The Comics Factory's website proudly proclaims that it's been "feeding your visual addictions since 1994." Owner George Huang says, "We have an extensive and comprehensive selection of trade paperbacks and graphic novels, as well as one of the largest selections of *manga* outside of Little Tokyo." They also stock a huge selection of the ubiquitous Funko Pop vinyl figures. *1298 E. Colorado Blvd., Pasadena; (626) 585-0618, comicsfactory.com.*

Comics vs. Toys

Comics and toys may battle for your attention in this store, but you won't have to fight anyone to find good deals — the staff is friendly and helpful. Owner Ace Aguilera says, "The store now offers 30 percent off all trade paperbacks, hardcovers, art books and compilations every day." *1613 Colorado Blvd., Eagle Rock; (323) 258-2300, facebook.com/Comics-vs-Toys-172284276187827/.*

DJ's Universal Comics

Cat Jercan has been in the comics industry for 28 years, and he has owned DJ's Universal Comics since 2000. He says, "I carry new products, modern stuff — I'd say 2000 and up — comics, toys, statues. It's a well-rounded store." *11390 Ventura Blvd., Ste. 9, Studio City; (818) 761-3465, djsuniversalcomics.com.*

Dreamworld Comics

Dreamworld Comics claims to sell "everything superhero-related," and it sure does carry lots of comics and merch. The store practically begs to be Instagrammed — it's located in a converted gas station, and there's a Batmobile ride-on out front. *12402 Washington Place, Culver City; (310) 390-7860, dreamworldcomicbooks.com.*

Earth-2 Comics

Earth-2 Comics opened in Sherman Oaks in 2003 and added a Northridge location in 2009. Co-owner Carr D'Angelo says, "Earth-2 is a community-driven local comics shop." The store offers plenty of events, including signings, vintage back-issue sales and a monthly kids art class, S.C.R.A.W.L. — which stands for Secret Comics Readers, Artists, Writers League. *15017 Ventura Blvd., Sherman Oaks; (818) 386-9590, earth-2comics.com. Also at 8967 Reseda Blvd., Northridge; (818) 993-7804, facebook.com/Earth2Northridge/.*

Emerald Knights Comics & Games

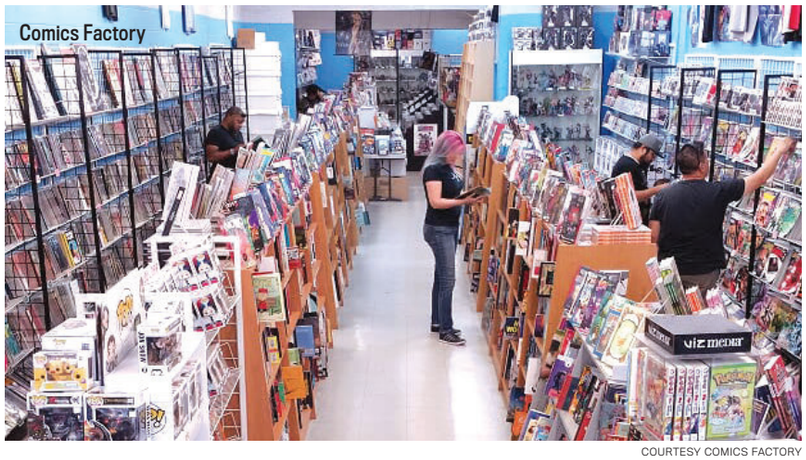
If tiny comic book shops make you claustrophobic, head to Emerald Knights. The store, which opened in 2008, boasts a 3,000-square-foot shop and a 1,500-square-foot gaming space. It carries everything from comics and graphic novels to board games and role-playing games. *4116 W. Burbank Blvd., Burbank; (818) 588-3631, ekcomicsandgames.com.*

Golden Apple

Probably the best-known comics shop in L.A., Golden Apple, aka the "Comic Shop to the Stars," was founded by Bill and Sharon Liebowitz in 1979. His son, Ryan Liebowitz, took over after Bill died in 2004, and now runs the store with the help of Sharon; his wife, Kendra; his daughter; and the family dog. He says, "We host signings with everybody in the industry to promote movies, TV shows, comic books — of course — and artwork." *7018 Melrose Ave., Hancock Park; (323) 658-6047, goldenapplecomics.com.*

Hi De Ho Comics

Now in its 40th year, Hi De Ho is L.A.'s oldest comic book shop. The store recently relocated but is still in Santa Monica. Eddie deAngelini, co-owner and manager, says, "We've always had a reputation for stocking and finding some stuff that's a little more out there and esoteric, a little more weird. We have more of an indie vibe than other comic shops in the area do, and we do as much as we can to support local creators." Hi De Ho's majority owner is Geoffrey Patterson Jr., owner



COURTESY COMICS FACTORY

of another long-running comic store, Geoffrey's Comics at 15900 Crenshaw Blvd. in Gardena). *412 Broadway, Santa Monica. hidehocomics.com.*

House of Secrets

House of Secrets opened in 1991 and takes its focus on comics seriously. Grimshaw says, "We are a true comic book store. We really don't do a lot of toys and gaming and stuff like that." He adds that customer service is a top priority. "Everybody who works with me is really engaged with the customers and really into comic books. We try to make it as inviting as we possibly can." *1930 W. Olive Ave., Burbank; (818) 562-1900, artofiction.com/HouseOfSecrets.*

Legacy Comics

Legacy Comics has been in business since 1991. The store's owner, Howard Chen, says, "We carry everything, collectible-wise — lots of comics and cards, lots of statues and toys. You name it, and if it's collectible, we pretty much have it. We're not a very big store, but we pack it with a lot of merchandise." *123 W. Wilson Ave., Glendale; (818) 247-8803, legacycomics.com.*

Mega City One

Since opening in 1992, Mega City One has been a staple of the L.A. comics scene. It sells comic books, graphic novels, board games, posters and more. The calendar is packed with regular RPG events including game nights for Magic the Gathering, Dungeons & Dragons and Heroclix. *7301 Melrose Ave., Fairfax District; (323) 934-3373, megacity.one.*

The Perky Nerd

The Perky Nerd, owned and run by Tiffany Melius since 2016, is part comic book store and part coffee shop. She describes it as "a perky haven of nerdery" and says, "I wanted to make a shop that I would want to frequent, and others would feel that warm friendly vibe when they stepped through the door." The store organizes game nights, art shows, and comic book clubs. *1606 W. Magnolia Blvd., Burbank; (818) 823-7511, theperkynerd.com.*

Pulp Fiction

Pulp Fiction has been selling comics in Long Beach for more than a decade and opened a second store in Culver City in 2014. Kriss Meier, manager of the Culver City location, says, "We sell all new graphic novels at 30 percent off and all kids graphic novels and *manga* at 20 percent off, all the time. We host comic writing classes for adults and kids, and the last Saturday of the month, we host a free drawing event called Comic Jam." *1742 Clark Ave., Long Beach; (562) 986-4154. Also at 4328 S. Sepulveda Blvd., Culver City; (310) 572-6170. pulpfictionbooksandcomics.com.*

The Retro Store

The Retro Store opened about nine years ago, and it's much more than a comic book shop. Owner David Harbaugh says, "We deal in retro toys, vintage from the '60s all the way to the present, as well as carry all the new comics that come out. Back issues, new issues and plenty of collectible, pop culture and sports memorabilia items. We buy comics and toys, too." *17 N. Raymond Ave., Pasadena; (626) 356-9726, retrostoreonline.com.*

Secret Headquarters

While the mysterious history on its website claims Secret Headquarters has existed since 1932, the store opened to the public in 2005. Manager Julie Sharron says, "Secret Headquarters has the best comics, graphic novels and zines this side of the Mississippi." The store hosts art shows and book signings, and also runs Dungeon Dungeon (dungeondungeon.com), the comic book store inside the Last Bookstore in downtown L.A. *3817 W. Sunset Blvd., Silver Lake; (323) 666-2228, thesecretheadquarters.com.*

A Shop Called Quest

A Shop Called Quest launched in Redlands in 1993 and now has locations there as well as Claremont and downtown L.A. The DTLA store has been open for about two years. Jamie "Milk" Hendon, the store's creative director, says ASCQ is all about curation and personal experience and has "a 21st-century approach to comics, art and culture." *300 S. Santa Fe Ave., downtown; (213) 680-2737, ashopcalledquest.com.*

Things From Another World

The L.A. location of Things From Another World has been around since Universal CityWalk first opened in 1993. "Three years ago we moved to a bigger location on CityWalk, which provides us with even more space for comics, toys and collectibles," says Barbara Biener, shift manager. The store's current offerings include life-sized statues of R2-D2, Iron Man and Boba Fett. *1000 Universal Studios Blvd., Ste. #101, Universal City; (818) 622-8464, tfaw.com.*

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| Film //

TV TIME AT COMIC-CON

Marvel universe and *Walking Dead* bring more than just premiere footage and stars to the fans

BY MICHELE RAPHAEL

This year's San Diego Comic-Con has more than 170 TV-related offerings in its July 19-22 lineup, an abundance of choice that may make fans' heads spin. Most interactive options — meet-and-greets, panels and screenings — are from TV spinoffs of comic book series, from *Arrow* to *The Walking Dead*. We've chosen our five must-see TV events at Comic-Con, but you can make your own guide at comic-con.org/cci/programming-schedule.

Arrow Q&A with cast and producers

Oliver Queen aka Green Arrow was finally forced to reveal his superhero identity in *Arrow*'s season 6 finale. He'll be living alongside the criminals he put behind bars as he settles into life at Slabside Maximum Security Prison. At the *Arrow* panel, fans will be the first to learn from the cast and producers what this means for Oliver and his team. *Arrow* returns to the CW this fall on Mondays at 9 p.m. *Sat., July 21, 4:15-5 p.m., Ballroom 20.*

Screening/panel discussion of _Impulse_

New YouTube Original drama *Impulse*, Doug Liman's genre-bending action-thriller, debuted June 6 on YouTube Premium; all 10 episodes now are available. Liman (*Swingers*, *The Bourne Identity*, *Jumper*) directed and executive produced the series, based on sci-fi teleporting book/movie *Jumper*.

"I have always been interested in characters with superpowers. Not superheroes," Liman tells *L.A. Weekly*. "Jason Bourne is a superhero of sorts — and I'm very proud of that franchise. But *Jumper* was my attempt at making a film about an actual supernatural superpower. And I felt that I had lost my way a little bit. It wasn't personal enough. So the *Jumper* world was one I was eager to jump back into (pun intended) and see if I could get it right. Make something that was both epic in scale and deeply personal."

According to Liman, *Impulse* sticks to the spirit of the *Jumper* books. "But like with *Bourne*, I invented my own universe and characters." And course, since *Star Trek* and before, everyone has been obsessed by teleporting. So how does the show achieve it in a believable way?

"I was told I couldn't copy the teleportation look of *Jumper*. Limitations actually push me to do my best work. And never has that been more true than with *Impulse*," Liman says. "I invented a whole new look and feel — something that feels way more honest to me — where Henry's [aka Henrietta's] initial jumps would be violent and messy. It gave us a whole new storyline because she gravely wounds someone the first time she teleports (jumps)."

At the Con, fans can watch scenes from the series with Liman, exec producers Gene Klein and David Bartis and showrunner Lauren LeFranc, plus stars Maddie Hasson and Missi Pyle. *Thu., July 19, noon-12:50 p.m.; Indigo Ballroom, Hilton San Diego Bayfront.*

TMNT Reboot's Virtual-Reality Experience, Panel and Screening

To promote *Rise of the Teenage Mutant Ninja Turtles*, the upcoming TMNT reboot, Nickelodeon is presenting Rise of the Teenage Mutant Ninja Turtles Live, a virtual reality experience that immerses users in the iconic Turtles' New York City world and lets them have convos with Mikey or Donnie — voiced live by Brandon Mychal Smith and Josh Brener, respectively. Nick's 1,800-square-foot booth will feature a towering NYC cityscape, with a hidden Turtles lair, plus collectibles and customizable tees and totes; giveaways; costumed character appearances; and signings with the voice casts and creators from *Rise of the Teenage Mutant Ninja Turtles*.

"TMNT fans are incredible and passionate. One of the great things about the TMNT franchise is that because there's been so many iterations of it throughout the years, there's a version each generation of viewer can identify with as 'their' *Teenage Mutant Ninja Turtles* — and still be able to appreciate the franchise as a whole," co–executive producer Andy Suriano tells *L.A. Weekly*.

The *Rise of the Teenage Mutant Ninja Turtles* panel, moderated by Buzzfeed's Keely Flaherty, will screen never-before-seen clips from the upcoming series and feature its cast, including Omar Miller as Raph, Ben Schwartz as Leo, Josh Brener as Donnie, Brandon Smith as Mikey, Kat Graham as April and Eric Bauza as Splinter, as well as co–executive producers Suriano and Ward and legendary voice director Rob Paulsen. *Thu., July 19, 1:45-2:45 p.m., Room 6A.*

Marvel Madness: Panels, Signings and First-Look Screenings

Marvel Television and Marvel Animation are returning to (OK, basically taking over) Comic-Con with a huge lineup of panels, signings and footage previews for shows including *Marvel's Cloak & Dagger*, *Marvel's Iron Fist*, *Legion*, *The Gifted*, *Marvel's Avengers: Black Panther's Quest* and new project *Marvel Rising*. Plus, Marvel's doing a livestream at marvel.com/SDCC2018, starting Thursday, July 19, and live-tweeting at #MarvelSDCC.

The *Marvel Rising* panel will showcase the first look at animated shorts, news and cast members Chloe Bennet (Quake), Milana Vayntrub (Squirrel Girl), Kathreen Khavari (Ms. Marvel) and Kamil McFadden (Patriot), as well as Mairghread Scott (writer, *Marvel Rising*) and Marvel executives Cort Lane, Marsha Griffin and Sana Amanat, plus surprise guests. *Thu., July 19, 3:15–4:15 p.m., Room 6DE.*

Fans get to learn what's ahead for Season 2 of *Marvel's Iron Fist* as Danny Rand and Colleen Wing set off on a new adventure as protectors of lower NYC, in a panel featuring Marvel's head of TV Jeph Loeb and surprise guests. *Thu., July 19, 6-7 p.m., Ballroom 20.*

The panel for hit summer series *Marvel's Cloak & Dagger* will feature stars Olivia Holt, Aubrey Joseph, Emma Lahana, Ally Maki and executive producer/showrunner Joe Pokaski in a Q&A moderated by Jeph Loeb, along with never-before-seen footage. New episodes air Thursdays at 8 p.m. on Freeform. *Fri., July 20, 5:45–6:45 p.m., Ballroom 20.*

Freeform also brings *Marvel's Cloak & Dagger* to "The Experience" at Petco Park. Starting July 19 at 10 a.m., fans can engage with two interactive activities, including re-creating the symbolic moment between leads Tyrone and Tandy when their powers interact; participants are harnessed to a bungee that will propel them backward from the force of their "powers." A slow-motion recording will capture the moment with an overlay effect that shows both the light and dark energy emitting from the participants, and fans can share the coolness on social media. At the ROXXON Corp. station, attendees can create a customized ROXXON Corp. badge and lanyard; each badge includes a code connected to a range of prizes from Sony PlayStation Vue and Freeform.

Season 2 of *The Gifted* picks up after the explosion of the Atlanta Station as the Mutant Underground is left searching for friends and family who left with the Inner Circle. In *The Gifted* panel, fans mix it up with executive producers Matt Nix and Jeph Loeb and stars Stephen Moyer, Sean Teale, Jamie Chung, Emma Dumont, Blair Redford, Natalie Alyn Lind and Skyler Samuels. The show returns Tuesdays this fall on Fox. *Sat., July 21, 2:30-3:15 p.m., Ballroom 20.*

Legion, based on the Marvel comic by Chris Claremont and Bill Sienkiewicz, is the story of David Haller, who thought he was schizophrenic only to discover that he may be the most powerful mutant ever. Along with a team of other extra-gifted people, he learns to accept his true self and sets out to defeat the Shadow King, on a path to attaining infinite and world-ending power. Season 2 called into question who was the hero and who was the villain. Fans will hear from executive producers John Cameron and Jeph Loeb, co–executive producer Nathaniel Halpern and cast members on what Season 3 holds. *Sun., July 22, 2:15-3:15 p.m., Hall H.*

***The Walking Dead* and *Fear the Walking Dead* ... Live at Comic-Con**

The cast and producers of *The Walking Dead* and *Fear the Walking Dead* will participate in back-to-back panels in Hall H on Friday, July 20. The *Fear* panel, at 11:15 a.m., features stars Alycia Debnam-Carey, Colman Domingo, Lennie James, Danay Garcia, Jenna Elfman, Maggie Grace and Garret Dillahunt, with executive producers/showrunners Andrew Chambliss and Ian Goldberg, executive producers Scott M. Gimple, Robert Kirkman, Gale Anne Hurd and Dave Alpert, and special effects makeup supervisor and exec producer Greg Nicotero. They'll talk about the midseason finale and what to look for when the show returns to AMC on Aug. 12 for the second half of Season 4. *The Walking Dead* panel, at 12:15 p.m., features stars Andrew Lincoln, Norman Reedus, Danai Gurira, Melissa McBride and Jeffrey Dean Morgan, with executive producer/showrunner Angela Kang, plus the aforementioned Gimple, Kirkman, Hurd, Alpert and Nicotero. The panelists will give a sneak peek into Season 9, debuting in October on AMC.

The interactive Dead Quarters, an immersive experience, features a curated walk through settings from both series, including the Sanctuary; a 22-foot zombie slide; and photo opps with the walker composter and Negan's "Flaming Lucille."

Fans can check out *The Walking Dead: Our World*, AMC and Next Games' location-based, augmented-reality mobile game, which launches July 12, and play it in a unique *Walking Dead*–themed setting, fighting walkers with Rick, Daryl, Michonne and others from the series. *The Walking Dead: Our World* will give players an exclusive, limited-time Comic-Con Special Encounter in-game activation, which will reward them with guaranteed "Rare" or "Epic" characters from *The Walking Dead* series to add to their collections in the game.

YOUR *WEEKLY* MOVIE TO-DO LIST

A Tribute to Bogie and a Hungarian Rarity

Saturday, July 14

Saturday night is **Tiki Night** at the Egyptian Theatre. At 4 p.m., the American Cinematheque will open its famous courtyard to all manner of tiki-related art, memorabilia, clothes and accessories. At 5 p.m., King Kukulele & The Friki Tikis, accompanied by the Polynesian Paradise Dancers, will perform ukulele novelty songs for the enjoyment of all. Two recent documentary shorts will be screened starting at 7:30 in the theater. ***Bosko*** is a 30-minute portrait of artist Bosko Hrnjak, who helped revive the ancient art of tiki-carving. ***A Whimsical Engineer*** relates, in 29 minutes, the saga of Rolly Crump, the Disney Imagineer responsible for inventing Disneyland's Enchanted Tiki Room. Both Hrnjak and Crump will tune in (the latter via Skype) for a post-screening Q&A moderated by Denny Moynahan (alias King Kukulele). For those wondering, the courtyard's no-host bar will be open during the festivities. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sat., July 14, 7:30 p.m.; $15. (323) 466-3456, americancinematequecalendar.com*.

Sunday, July 15

Los Angeles Filmforum presents ***Dream Reconstructions***, an avant-garde feature created by Hungarian architect, artist and filmmaker Miklós Erdély. Finished in 1977, this experimental project revolves around several staged dream sequences, which form a discourse on modes of representation. The evening is a collaboration with the Wende Museum and the Getty Research Institute, in conjunction with the exhibition "Promote, Tolerate, Ban: Art and Culture in Cold War Hungary" at the Wende. *Spielberg Theatre at the Egyptian, 6712 Hollywood Blvd., Hollywood; Sun., July 15, 7:30 p.m.; $10. (323) 466-3456, lafilmforum.org*.

Tuesday, July 17

LACMA's **Tuesday Matinees** series continues its monthlong hat-tip to Don Bluth, the independent animator who rose to prominence in the 1980s after breaking with Disney. This week's screening is ***The Land Before Time***, the 1988 dinosaur adventure executive produced by George Lucas and Steven Spielberg. There is a patina of melancholy hanging over this cute kids feature, considering that all the species present will become extinct in a few million years. Children get in for only $2. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., July 17, 1 p.m.; $4. (323) 857-6000, lacma.org*.



In a Lonely Place

Thursday, July 19

The Aero Theatre launches a generous tribute to Humphrey Bogart, the iconic, cigarette-chewing tough guy of Hollywood's golden age. It begins not with the omnipresent *Casablanca* but with the gloriously downbeat ***In a Lonely Place***, in which Bogart plays Dixon Steele, a burned-out studio screenwriter embroiled in a murder investigation. Directed by Nicholas Ray, the film essentially replays the director's doomed relationship with Gloria Grahame, who, in a perverse meta-moment, plays opposite Bogart. This powerful and despairing film will be presented in a new-to-L.A. crisp DCP. The second feature of the evening is ***Deadline U.S.A.***, in which Bogie plays a newspaper editor determined to go after the ringleader of a successful organized crime unit. *Aero Theatre, 1328 Montana Ave., Santa Monica; Sat., July 19, 7:30 p.m.; $12. (323) 466-3456, americancinematequecalendar.com*.

Laemmle's **Throwback Thursdays** series offers a screening of ***Devil in a Blue Dress***, the stylish 1995 neo-noir based on Walter Mosley's novel. Denzel Washington plays Easy Rawlins, an ex-G.I. turned private eye navigating the seamy underbelly of postwar South L.A. Director Carl Franklin's talent for character-driven storytelling is in high gear, and he gets a standout performance from Don Cheadle as Easy's trigger-happy associate. Eat/See/Hear will have a food truck in the neighborhood for easy snacking. *Laemmle NoHo, 5420 Lankershim Blvd., North Hollywood, Thu., July 19, 7:30 p.m.; $12. (310) 478-3836, laemmle.com*. **–Nathaniel Bell**

OPENING THIS WEEK

DON'T WORRY, HE WON'T GET FAR ON FOOT Gus Van Sant should feel right at home telling the story of John Callahan, an eccentric quadriplegic cartoonist from Portland, Oregon, who's led a long road to recovery from alcoholism. He should be another of the director's rebel outsiders, as seen in *My Own Private Idaho*, *Last Days* and *Milk*. Sadly, *Don't Worry, He Won't Get Far on Foot* does little justice to this rich and complex storytelling opportunity. Joaquin Phoenix naturally shines as our weirdo hero, whose lows oscillate between screaming at his attendant for a bottle of booze and falling out of his wheelchair in front of an audience of shocked teenagers and having his catheter come loose. This biopic can come off as a little too precious at times, especially with the inserts of animated cartoons, as if they come to life on Callahan's sketchpad. The timeline jumps between flashbacks and present day, both of which showcase some distractingly unsightly wigs on our leading man, make this film even more surreal — but not in a good way. If there's one thing that Van Sant does very well here, it's creating a humanizing anchor at the center of the story. Despite some distracting narrative choices and sketchy character development, the film does eventually find its footing. Ultimately Callahan — lovingly, sometimes complexly portrayed as an anti-hero type with a problematic nature — goes around visiting old friends, seeking closure from people he's held grudges against for many years. Still, *Don't Worry* often feels like the promising debut of an up-and-comer who got lucky with a big-name cast rather than a return-to-form film by someone as esteemed as Van Sant. (Kristen Yoonsoo Kim)

GAUGIN: VOYAGE TO TAHITI The decision to cast — and keep the camera pointed at — magnetic leading man Vincent Cassel is the most novel aspect of the otherwise staid French biopic *Gauguin: Voyage to Tahiti*. It's a *Lust for Life*–like period drama, following master artist Paul Gauguin as he abandons his wife and children and moves to French Polynesia, convinced that a change in environment will improve his fortune. Cassel (*La Haine*, *Sheitan*) dominates virtually every shot, except the sequences where his character observes (from off-screen) his paintings' subjects: the shores of Tahiti as well as his Polynesian mistress/muse Tehura (Tuheï Adams). Director Edouard Deluc and his three co-writers focus on Gauguin's perspective, often reducing Cassel to an emotional lightning rod for their trite postcolonialist narrative. Even worse is when Gauguin dwells on Tehura's sexual relationship with his Tahitian apprentice Jotépha (Pua-Taï Hikutini), an affair that never happened in real life. Thankfully, Cassel's intimidating body language — especially his hunched shoulders, halting footsteps and hard stare — often makes Deluc and his collaborators' version of Gauguin seem real enough. Deluc wisely films Cassel in long takes whenever words seem to fail the artist, as when Cassel glares suspiciously at Malik Zidi's well-meaning doctor after he warns Gauguin that he must seek treatment back in France following a serious heart attack. Cassel's Gauguin may ultimately be a lightweight cinematic descendant of the monstrous European pioneers that Klaus Kinski played in *Aguirre, the Wrath of God* and *Fitzcarraldo*, but he's also both menacing and pitiable enough to make *Gauguin: Voyage to Tahiti* riveting on a moment-to-moment basis. (Simon Abrams)



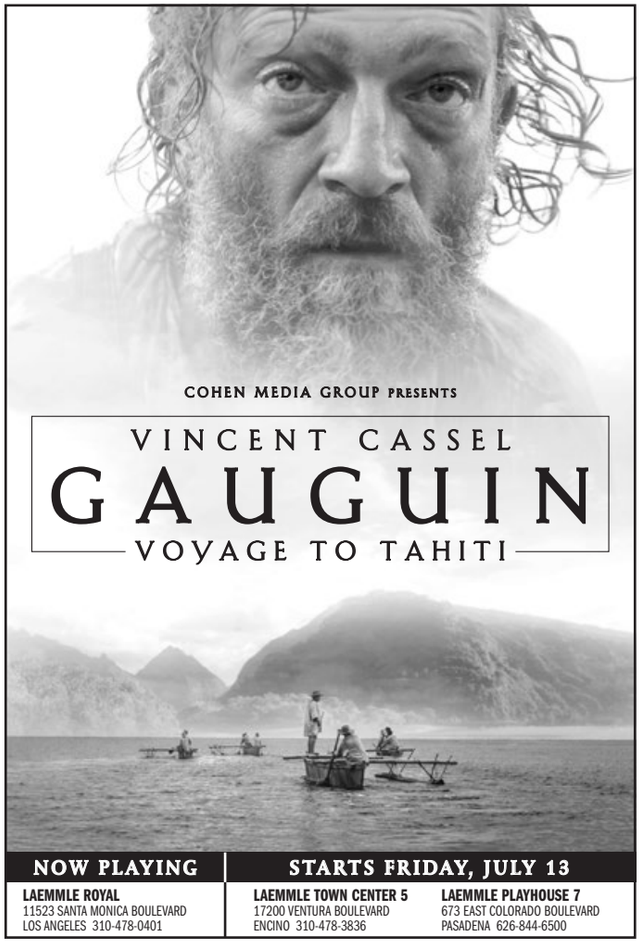


GO **LES PARENTS TERRIBLE** Jean Cocteau's *Les Parents Terribles* (1948) — known in English by the much less barbed or helpful title *The Storm Within* — finds the director-artist-novelist-playwright revisiting in cinema his triumph for the stage. Adapting his own play, a pleasingly sordid farcical tragedy from 1938, Cocteau managed to honor both of the mediums he had mastered, producing a film that, while stagebound, is alive at every moment to the possibilities of the screen. The lengthy dialogue scenes unfold in vital, vibrant, often unorthodox compositions, as if, with the script and performances settled so long ago, the director found himself free to concentrate on the project of finding every effective way to show us faces in intense conversation. The story for the stage proved controversial in '38, and was still too hot for Hollywood a decade later. The upshot: Young horndog Michel (Jean Marais) breaks the news to his mother, Yvonne (Yvonne de Bray), that he's fallen for Madeleine (Josette Day), a young woman whose life is touched with scandal. She's got a sugar daddy paying her bills. The mother cannot countenance the thought of Michel leaving, and Georges (Marcel Andre), Michel's father, also is shaken: Turns out, dad's the sugar daddy. "If there weren't situations like this, there'd be no plays," a family member points out as all this comes to a head. The material is comic, and Cocteau and his cast certainly score their laughs. But de Bray establishes early the rawness of Yvonne's need for her own son. Meanwhile, Cocteau relishes Day's face, haloing it in light, streaking it with sticky tears, studying it in intensely intimate close-ups as ravishing and otherworldly as anything in his fantasy films. (Alan Scherstuhl)

DEVIL IN I.T.
July 18th and 19th
12:30pm and 2:30pm
Landmark Regent - 1045 Broxton Ave, Los Angeles, CA 90024

Night Nurse
July 16th and 17th
12:30pm and 2:30pm
Landmark Regent - 1045 Broxton Ave, Los Angeles, CA 90024

ROBIN WILLIAMS: COME INSIDE MY MIND
July 13-19, 2018 ❖ Daily at 1:10, 4:00, 7:00 & 9:55
Laemmle's PLAYHOUSE 7
673 East Colorado Blvd. ❖ Pasadena, CA 91101
310-478-3836 ❖ laemmle.com



THE NIGHT EATS THE WORLD (LA NUIT A DÉVORÉ LE MONDE) You'll probably enjoy the French zombie film *The Night Eats the World* if post-apocalyptic sci-fi like *28 Days Later* and *The Omega Man* are your moviegoing answer to comfort food. Like those earlier films, this paranoid fantasy gives filmgoers the vicarious thrill of watching a resourceful loner — in this case, American tourist Sam (Anders Danielsen Lie) — wait out the zombie apocalypse inside his Parisian ex-girlfriend's apartment. Unfortunately, the best and worst thing about director Dominique Rocher and his two co-writers' scenario is its familiarity. Sam does everything that everyone, from Vincent Price to Will Smith, has already done to keep sane during an *I Am Legend*–style crisis. That includes sniping at passing zombies (using a paintball gun) and pathetically declaiming about his fate: "Dead is the new norm now; I'm the one who's not normal." Still, if you don't get too hung up on the film's many contrivances — particularly its uninspired finale and any scene where Lie speaks — you might find *The Night Eats the World* to be sufficiently moody. That goes double whenever the film's atmosphere is mostly supplied by ambient noises, like the wet clicking of zombies' teeth inside their rotting mouths or the soft thumping of their distended arms as they smash against barred windows. There are also a handful of tense zombie encounters, the best of which is the alternately hilarious and terrifying scene where Sam tries to lure an easily distracted cat into his apartment. If nothing else, Rocher's film successfully reaffirms two generic constants: Zombies are terrifying and cats are really, really clueless. (Simon Abrams)

ROBIN WILLIAMS: COME INSIDE MY MIND The problem with biographical documentaries on people who've taken their own lives or died tragically is that nearly every interview or piece of footage essentially must build to that final, sad act. Whatever precedes the act is seen through the cataclysmic lens of death. It's a nearly inescapable structural trap that director Marina Zenovich can't escape in her moving if single-tracked *Robin Williams: Come Inside My Mind*, a documentary that would have been more interesting if it had branched out and followed exciting leads. Instead, Zenovich privileges traditional linear storytelling. That's a shame, as one can see the possibilities of a film that mirrored the frenetic energy of Williams' own mind. The most resonant and heartfelt interview that butts into the infuriating order of this film, however, is Billy Crystal's. In one segment, Crystal — perhaps Williams' best friend — shares the story of how Crystal comforted Williams' son Zak, and this one anecdote carries so much more emotional weight than any of the stories surrounding it. It's specific, concrete and it conveys both how frustrating and difficult it was to try to be a devoted dad as a road comic and also how tender the connection was between the two men, both fathers trying to juggle it all. The film's best gets, besides that Crystal interview, are the blooper reels and uncut stand-up performances, the ones that illustrate exactly how much of this man's talent we've still never seen. We learn that his legendary two-hour set at the Metropolitan Opera House was 25 percent original improvisations. How much of Williams' life was one-offs lost to time? Too bad the film plays more like a survey of Williams' life — more a kind, sweet eulogy than an illumination. (April Wolfe)

SHOCK AND AWE Unlike *All the President's Men* or even *The Post*, Rob Reiner's *Shock and Awe* — which tells the story of Knight Ridder's Jonathan Landay (Woody Harrelson) and Warren Strobel (James Marsden) finding and printing the truth of the Bush administration's lies during the run-up to the war in Iraq — isn't about verisimilitude. Julia Roberts' *I Love Trouble* is a more convincing portrait of shoe-leather journalism. Instead, Reiner is after something less noble and artistically satisfying but still potent — sometimes even thrilling. *Shock and Awe* is a 90-minute liberal told-you-so, a polemic that, like a long Rachel Maddow segment, is more cheery than thunderous, even as it names the names that must be named. Reiner and his screenwriter, Joey Hartstone, produce the receipts. Reiner roll-calls through the senators who voted to approve Bush's invasion: Joe Biden, Hillary Clinton, John Kerry, Joseph Lieberman, John McCain. We get a scathing speech about the corruption of Colin Powell, the Bush team's "closer," and Judith Miller of *The New York Times* gets justifiably excoriated as a stenographer of the White House's lies. Reiner's film is jittery at first, uneven in its rhythms, overawed by its history, corny as Iowa in July. But the second half, which finds Landay and Strobel interrogating sources, often in brisk montage, is score-settling bliss. (They're joined in their quest by Reiner himself, playing Knight Ridder's Washington bureau chief John Walcott, and a dutifully salty Tommy Lee Jones as veteran war correspondent Joe Galloway.) *Shock and Awe* — so ingratiating, blunt, set-bound, over-lit and baldly expository — never suggests life in an actual newsroom. But it nails what life was like for those of us who understood that we were witnessing the fourth estate's abdication of its responsibility. (Alan Scherstuhl)

SIBERIA Oh, no. If you're walking into the Keanu Reeves vehicle *Siberia*, maybe in the middle of the movie, completely uninitiated, you may momentarily mistake it for a parody of *John Wick*. Then you realize, no, this is taking itself completely seriously, and it's not even enjoyable enough to laugh at — not even when Reeves actually says, "You've watched too many spy films." (That's sort of the whole vibe of *Siberia*, by the way.) Matthew Ross' film, an espionage classic wannabe, even has the gall to drop a faux-iconic opening credits sequence à la the intro to a James Bond or *Mission: Impossible* movie — as if it were presenting itself as a new thriller on par with the greats. Then it quickly reveals that it very much isn't one of those. Reeves' cool brooding feels far too familiar here — as if the footage was plucked from *John Wick* B-rolls — and it's misused to a criminal degree. Lucas Hill, Reeves' American diamond trader, finds himself in a web of Russian crime lords after a deal gone wrong. Things get even more complicated when he falls for Russian bar/cafe owner Katya (Ana Ularu), even though he has a wife back home (surprise, it's Molly Ringwald, who only shows up in a Skype session that ends abruptly). Katya becomes leverage against Hill because, of course, there are feelings, but even that is hard to buy thanks to their forced chemistry. (Their affair starts with Katya suggesting they sleep together because people already assume they're shacked up.) This movie so badly wants to be a sexy thriller but it is neither sexy nor thrilling. (Kristen Yoonsoo Kim)

SKYSCRAPER A dopey embiggening that is to John McTiernan's *Die Hard* what Colin Trevorrow's *Jurassic World* was to Steven Spielberg's first dino-chomp movie, Rawson Marshall Thurber's *Skyscraper* features dead-serious suicide bombers, guns pointed at weeping children and at least three scenes where the bad guys, a pan-national consortium representing "three criminal syndicates," indiscriminately machine-gun cops and civilians. The flippest of these finds a second-tier villain bursting into a workplace and mowing down rows of innocents at their computers. The filmmakers show us the killer's enraptured face rather than their violated bodies, so this scene — by the logic of the MPAA — is suitable for families. Apparently it's healthier for the kids to see how badass the killer looks perpetrating a mass shooting than to face the horror she's unleashed. *Skyscraper* is a family-bonding adventure film starring Dwayne Johnson, Neve Campbell and two elementary-age kids who are as good at appearing darling (in the early scenes) as they are at play-acting the role of traumatized hostages (in the later scenes). The marketing emphasizes derring-do rather than indiscriminate slaughter, showcasing the bit in which Johnson's character, Will Sawyer, leaps from the top of a crane toward a sleek Hong Kong tower's 100th floor. These sequences are the film's best, its most inventive and exciting, the ones where the action choreography and framing are sharpest. Campbell, as Sarah Sawyer, gets to do more than the wife character in such a movie usually does; rather than the *go-get-'em* type or the *please don't go get 'em!* type, she's the *I'll stab a motherfucker with these scissors* type. Except she can't say that word as she stabs — this is a family film. (Alan Scherstuhl)



COURTESY EPITAPH RECORDS

| Music //

SUPER POWERS AND PUNK ROCK

Brett Gurewitz crosses mediums to spread important messages

BY BRETT CALLWOOD

As the guitarist with L.A. punk vets Bad Religion since their 1980 formation, Brett Gurewitz knows all about just how effective and incendiary subversive art can be. They've written a number of songs covering social issues, they contributed a song to Fat Mike (of NOFX)'s Rock Against Bush album, they performed at L7's pro-choice event in '93 — Bad Religion have let the world know exactly where they stand, to their enormous credit.

Meanwhile, as the founder of celebrated punk label Epitaph Records, Gurewitz also knows how to run a business, and run it successfully. Add the fact that he's a fan of comic books and it's a no-brainer that, when presented with the opportunity to work with Matteo Pizzolo co-founding Black Mask Studios, he was going to grab it with two hands.

"Matt and I met socially through our wives," Gurewitz says. "Our wives were in prenatal yoga class together when they were pregnant. When our children were born, we were hanging out together all the time. We had a lot in common. He was an old New York hardcore kid, and obviously I have my L.A. hardcore and punk-rock background. So we had a lot of that in common, and we were both into sci-fi and comics, and so when we get together on these family outings with the toddlers, me and Matt would always gravitate to each other."

When Pizzolo created *Occupy Comics* around the time of the Occupy Wall Street movement, Gurewitz was intrigued; because of his own businesses, he realized that he could help.

"I was not a comic book publisher, but I have a record company and I have another company called Kings Road, which does music merchandise and direct-to-customer business," Gurewitz says. "I thought, well, maybe I can help out. We know how to ship ones and twos of collectible vinyl to people all over the world. It can't be that much different doing it with comic books.

"As it turns out, there's a lot of commonalities between the comic book business and the indie record business," he continues. "It costs about the same to make a comic book, it takes about the same amount of time, it's a similar niche customer. So anyway, learning about the business from Matt, I sort of fell into having an understanding of it very naturally."

The two started working together, with Gurewitz's Kings Road shipping out *Occupy Comics*. For the musician, it was fun and a cause he could get behind. He was proud doing it, plus the experiment was a success. So Gurewitz brought up the idea of doing it again, more regularly, with other books. That was the genesis of Black Mask.

Day-to-day, Pizzolo is the operational partner, while Gurewitz provides back-office support, financing, creative direction, strategy and business affairs. But Gurewitz reads the comic books, and he enjoys the fact that there's a shared ethos of social justice between Black Mask and Bad Religion/Epitaph.

> "PART OF BLACK MASK'S MISSION IS TO EMPOWER DIVERSE CREATORS. EPITAPH STARTED AS A PUNK ROCK LABEL, AND PART OF WHAT PUNK ROCK IS ABOUT IS TRANSGRESSING AND CHALLENGING SOCIAL NORMS FOR THE BETTERMENT OF SOCIETY."
> —BRETT GUREWITZ

"Part of Black Mask's mission is to empower diverse creators," he says. "Epitaph started as a punk rock label, and part of what punk rock is about is transgressing and challenging social norms for the betterment of society. Even more than that, a big value of mine is being artist-friendly and, in the case of comic books, being creator-friendly. Not just friendly but sharing ownership of the art with the creators and artists. Epitaph as a punk label was one of the first labels to promote this 'artist first' concept, way back in the late '80s. We've always done that."

Gurewitz has a number of favorite titles within the Black Mask arsenal, with *Ballistic* (written by Adam Egypt Mortimer with art by Darick Robertson) up there among them.

"I'm a sci-fi nerd, and it was the first book we ever put out," he says. "I love the concept because it's so bonkers. It's about a dystopian future where bio-tech has run amok and appliances have consciousness. There's a wannabe bank robber and his sidekick, who's a drug-addicted gun. They're buddies, and sort of anti-heroes. I love that one."

Gurewitz also enjoys *Space Riders*, *We Can Never Go Home Again* and *Kim & Kim* among the Black Mask titles. Outside of that, he's long been a fan of dark comic titles such as *The Watchmen* and the *Dark Knight* series. Meanwhile, he has real affection for the many comic book movies that Marvel and DC in particular have been dishing out for the past decade or so.

"I honestly loved a lot of them," he says. "I guess I will risk being accused of being a philistine here, but I like blockbusters made for 16-year-olds, and I go and see all of them. In my defense, my wife enjoys them too, so we go together. I lucked out in marrying somebody with an equally pedestrian love of film. I loved the new *Avengers: Infinity War* — I thought it was fantastic. Of the *Deadpool* movies, I thought the first was phenomenal. I'm a huge fan of the first *Guardians of the Galaxy*. All of them are flawed, none of them are perfect, but I loved *Wonder Woman*. I thought *Black Panther* was an important film, if flawed also."

Gurewitz won't be at San Diego Comic-Con this year — he'll be out of the country — but he's happy that there's a strong Black Mask presence at the event. Meanwhile, he'll be continuing to inform and educate with his band. Bad Religion just put out a single called "The Kids Are Alt-Right."

"It's a scathing indictment of the conservative youth movement," Gurewitz says. "And we have a brilliant lyrics video done by a young Spanish artist named Antoni Sendra (aka Podenco) — he's a phenomenal visual artist. We're writing for a new album, recording this fall or late summer. No release date announced yet, but we should have an album's worth of 'Fuck Trump' songs pretty soon. It's exactly what we need."

And whatever medium he's working with, that's exactly what we'll get.

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JOE LODUCA: EVIL DEAD REIMAGINED - LIVE
Composer, Joe LoDuca, conducts a live quintet performing selections from *Evil Dead - A Nightmare Reimagined*. To attend the signing & meet Joe, purchase your copy of *Evil Dead - A Nightmare Reimagined* on LTD red vinyl, double LP (Mondo) at Amoeba on July 26th. Details on Amoeba.com.

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Music // Picks //

fri 7/13

The Coathangers
@ RESIDENT DTLA
With President Trump set to appoint a new judge to the Supreme Court and further tilt that institution even further to the right, the name Coathangers suddenly becomes relevant again as women's rights advocates fear the reversal of *Roe v. Wade*. The Coathangers — the band — embody the frustrations and rage many people are feeling these days. On their new concert recording *Live*, which was recorded over two nights last year at Alex's Bar, the Atlanta punk trio have their silly, goofy moments as singer-guitarist Julia Kugel manipulates a squeaky toy on "Squeeki Tiki." But even that track, which rides along Meredith Franco's rubbery, Slits-style bass lines and Stephanie Luke's primal drumming, is full of unrestrained rage as the toy is used as a sarcastic kiss-off to "a bad memory." Other highlights range from Franco's "Burn Me" to Luke's "Adderall." **–Falling James**

Melvins
@ THE TROUBADOUR
He likely never intended it this way but, at this point, King Buzzo's incredible hair is as iconic a rock & roll vision as KISS' makeup or Angus Young's schoolboy uniform. It's a thing of ungodly beauty, and it's only gotten more pleasing to the eye as he's aged and the bonnet has grayed. That said, the Melvins have never been about gimmicks but, rather, bone-tremblingly intense stoner punk music that has remained monolithically uncompromising but simultaneously eclectic enough to draw in fans of both grunge and grindcore, and everything in between. The Melvins are a force of nature. Incredibly prolific down the years, they put out the *Pinkus Abortion Technician* album in April of this year. Their cover of the Beatles' "I Want to Hold Your Hand" is worth the price of the record alone. **–Brett Callwood**

Body/Head
@ HOLLYWOOD FOREVER CEMETERY
In their later years, Sonic Youth evolved from a fearsome collective of intense noisemakers into a relatively mellow and more typical alt-rock band. Bassist Kim Gordon's sullenly restrained vocals and skeletal bass lines often were the most intriguing aspect of the New York group as they settled comfortably into their more pop-minded, easy-listening phase. She has returned to her roots in experimentation with Body/Head, her ongoing project with guitarist Bill Nace. While some of the selections on the duo's new Matador Records release *The Switch* occasionally echo the woozy, fulsome intensity of early Sonic Youth, Body/Head stubbornly explore even stranger musical territory. Such convulsive tracks as "Change My Brain" and "Reverse Hard" clock in at over 10 minutes apiece, and the duo's occasional cryptic vocals are buried in layers of crushing guitars and avant-garde sound effects. **–Falling James**


Melvins: See Friday.

PHOTO BY O

sat 7/14

Triple-B Records showcase
@ HI-HAT
Dip yourself in the warm seamy goodness of modern American hardcore music at today's Triple-B Records showcase for some of the bands you might have missed in the sweltering welter that was this year's Sound and Fury Festival. There's the vegan straight-edge majesty of Ecostrike, meditating loudly and forcefully on what lessons there were to be learned from the strife and chaos of the '90s; French breakbeat pioneer Candy; Atlanta hardcore from Abuse of Power, with their impressively philosophical *When Then Becomes Now* 7-inch heating up cerebral cortexes from coast to coast; Broward County, Florida, wave-makers and risk-takers Secondsight; and the metallic side of hardcore punk from Finnish mind-melters Foreseen. The more time wears on these days, the more it seems that hardcore is less a single festival or a genre than it is a way of life. **–David Cotner**

Fu Manchu
@ THE WAYFARER
It seems incredible that SoCal stoner-rock band Fu Manchu formed way back in 1985, but it's true. Kinda. They originally formed as a hardcore punk band called Virulence, and changed name and style in '90. Still, these guys have been busting their asses for 33 years, and their 12th album, *Clone of the Universe*, dropped in February. While the lineup shifted significantly early on, with singer/guitarist Scott Hill the only original member, there's actually been only one change since 1996 (noted drummer Scott Reeder joined in 2001). The consistency that arrived with the new millennium has seen the band knuckle down and put out one quality album after another. Mind you, it's in the live environment that they always crush. This relatively low-key gig at the Wayfarer should be deafening. **–Brett Callwood**

Eligh
@ THE ROXY
"No pill can give me pleasure like the present," Eligh declares on "Last House on the Block," the title track of his latest solo album. "I'm looking out my body like a window sill/It's like a drill into my temple, just to make a thought to something simple." The local rapper continues the theme of recovery from drug addiction that he explored on *Grey Crow*, but he also delves into the redemptive power of friendship on "Hey You." Elsewhere, Eligh collaborates with his frequent musical partner The Grouch ("Focused," "Pain on the Break") and Dilated People's Evidence ("Burn"). "When the fire burns hot inside, this man knows he's alive," he muses. "The speaker knows the power of the language." Often celebrated for his work with The Grouch and as part of the rap supergroup Living Legends, Eligh reveals more of his inner world when he goes solo. **–Falling James**

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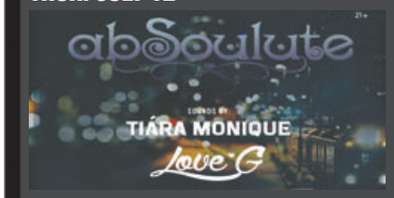


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7/27	MAC AYRES
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8/10	UNION PRESENTS: JOKER, D DOUBLE E, KASTLE, 6BLOCC & A HUNDRED DRUMS
8/12	REP YOUR FLAG LA
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8/16	LIL HOUSE PHONE & FRIENDS VOICEMAILS 2 RELEASE SHOW
8/17	TONY2REAL
8/17	ALL VINYL ALWAYS PRESENTS: LUKE HESS AND KENNETH GRAHAM
8/18	DEMRICK
8/18	XCELLERATED & INNOVATION PRESENT INNOVATION IN LOS ANGELES "AS WE ENTER TOUR"
8/24	WE LOVE KANDY
9/1	MONDO HOLLYWOOD
9/14	ZOMBIE NATION
9/21	FAMILY FUNCTION
9/29	REVOCATION, EXHUMED, RIVERS OF NIHIL, YAUTJA
9/29	THE NEW DIVISION
11/1	HOCICO
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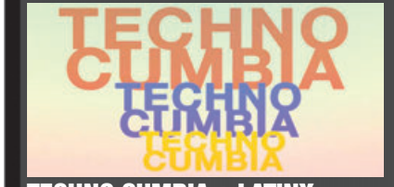
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sun 7/15

Sonic Boom
@ WHISKY A GO-GO

A band featuring former L.A. Guns (and Black Cherry) singer Paul Black, and Dogs D'amour guitarist Jo Dog, isn't necessarily going to thrill too many people in 2018. Black isn't considered as important an ingredient in L.A. Guns' history as Phil Lewis, despite the fact that his tenure in that band predates Lewis'. Meanwhile, English sleaze-blues rockers The Dogs D'amour were always a cult band on this side of the Atlantic. So we're looking at two overlooked '80s rock musicians joining forces. The thing is, their *Sun Down and Yellow Moon* album from 2000 is an underrated gem. Magic happens when you get these two in a room together, not least because they're both excellent musicians and songwriters. Hollywood sleaze-punk vets Motorcycle Boy also play. **–Brett Callwood**

mon 7/16

Dead Sea Records showcase
@ WHISKY A GO-GO

This is interesting. Dead Sea Records is hosting a showcase of affiliated metal bands, from regions as far-flung as Texas, Mexico, Arizona and Northern and Southern California. Headlining are Pigweed, the multivocaled groove-based metal/hardcore crossover band that have built a solid reputation opening for the likes of Volbeat and Drowning Pool. Representing SoCal are thrashers Taipan, whose *The Nine Battlegrounds* album included guest appearances from members of Megadeth, Exodus and Ministry; and Kanserus Strait. Hellheart, Lost Horizons and Exiled From Grace represent the northern part of this state, while Vachteria and Meltdown are from Mexico, and Beneath the Fallen Suns and Saalythic are from Arizona. And all for only 10 bucks. **–Brett Callwood**

tue 7/17

The Anti-Job
@ THE BOOTLEG THEATER

"Let the people stare," Amanda Jones sings on "You Caught My Heart by Surprise," from The Anti-Job's 2016 EP, *As a Place*. She coos about "dancing in the clouds" with a dreamy melodicism even as her band shifts from Pixies-style alt-rock into jaggedly noisy stops and starts. On such tracks as "Elope," Jones' winsome vocals are framed by pretty pop settings, but guitarist Martin Lopez-Iu and drummer Lee Harcourt like to transform even the most straightforward song structures with unexpected and occasionally jazzy sonic twists. "Someone Else Inside You" starts out as a low-key, intimate confessional before it surges forward with a pop-punk effusiveness. Jones and Lopez-Iu began playing together in 2009 when they were attending Vassar College before relocating the group to L.A. **–Falling James**

wed 7/18

Joe Budden
@ THE REGENT THEATER

A former member of the hip-hop supergroup Slaughterhouse, Joe Budden has since made a name for himself as one of the most outspoken voices in hip-hop and rap culture. Anyone who recognizes the name will know the New York rap veteran has no filter, especially when it comes to his Twitter fingers. After a very successful run as a host on Complex News' *Everyday Struggle*, Joe now has his own self-titled podcast, *The Joe Budden Podcast*, with co-hosts Rory and Mal. Entertaining listeners around the world, it was only right he embark on his own tour. We're just glad he's coming through L.A.! **–Shirley Ju**

Corinne Bailey Rae, Seal
@ HOLLYWOOD BOWL

Since the release of her self-titled debut album in February 2006, British singer-songwriter-producer-guitarist Corinne Bailey Rae has been one of the hottest properties in contemporary R&B. Writing songs that are deeply personal, easily relatable, beautiful and heart-wrenching, she continued to earn accolades with 2010 sophomore album *The Sea*, which was conceived in the wake of her husband's 2008 death. 2016's *The Heart Speaks in Whispers* is her most recent album, and it's typically poignant. This show at the Hollywood Bowl sees her playing before Seal, who is performing Rat Pack standards with members of the Hollywood Bowl Orchestra. So, if you have a hankering to hear Seal singing "My Way" or "Fly Me to the Moon," this is the gig for you. **–Brett Callwood**

thu 7/19

Stephen Malkmus & the Jicks
@ THE ROXY

Stephen Malkmus came to attention as a member of alt-rock icons Pavement, but his presumed side project with The Jicks has been going on for nearly 20 years. The Portland, Oregon, group's latest album, *Sparkle Hard*, encompasses the momentous opener "Cast Off," which moves from an austere piano-laden introduction into surging waves of guitar, and more brightly poppy tunes like "Future Suite," which is coated in a veneer of sparkly glitter. "Bike Lane" is a more anthemic, guitar-based classic rocker, whereas "Middle America" is introspective and contemplative as Malkmus croons sentimentally, "Crush me back to where I belong." While the band will be part of a big bill at the Greek Theatre with Courtney Barnett and Waxahatchee in October, tonight's a chance to see them in a more intimate venue. **–Falling James**

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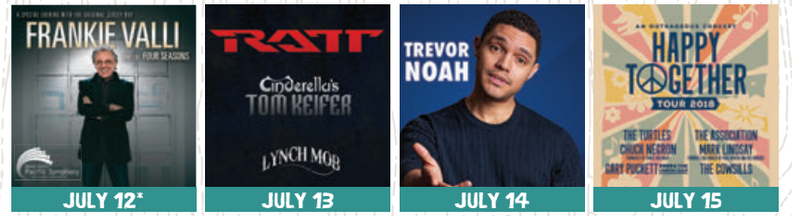
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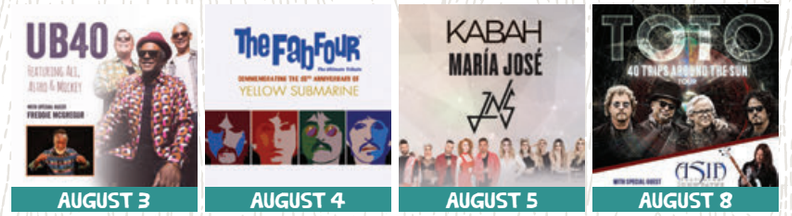
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CLUBS

ROCK & POP

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Frontier Club, Maniac, Sat., July 14, 6 p.m., $5. The Holophonics, Skadonna, The Meddlers, Bitchin' Summer, Wed., July 18, 8 p.m., $7. Forest of Tongue, Mecolodiacs, Traps PS, Hip Priest, Thu., July 19.

BARDOT HOLLYWOOD: 1737 N. Vine St. Great Lakes Swimmers, DEQN Sue, Russo, Mon., July 16, 8 p.m.

BOOTLEG THEATER: 2200 Beverly Blvd. Y la Bamba, Katzù Oso, Sister Mantos, Sat., July 14, 8:30 p.m., $15. Karmic, Brenda Carsey, Whitney Myer, Kinney, Sun., July 15, 8 p.m., $10. Johanna Samuels, Lukas Frank, Cillie Barnes, A.O. Gerber, Mon., July 16, 8:30 p.m., free. The Anti-Job, Rosie Tucker, Coco Columbia, Tue., July 17, 8:30 p.m., free (see Music Pick).

CAFE NELA: 1906 Cypress Ave. Tommy Chiffon, Nostradumbass, Mecolodiacs, The Walker Brigade, Fri., July 13, 8:30 p.m., $5.

CIVIC CENTER STUDIOS: 207 S. Broadway, Suite 1. Facial, Goldensuns, Lung, Fri., July 13, 9 p.m., $10.

COAXIAL ARTS: 1815 S. Main St. Shredded Nerve, Scant, Pedestrian Deposit, Jackson-Pratt, Sissisters, Thu., July 19, 9 p.m., $7.

THE ECHO: 1822 W. Sunset Blvd. Black Flamingo, Night Talks, The Great Sadness, Dancing Tongues, Fri., July 13, 8:30 p.m., $12. Anarbor, Silent Rival, The Catching, Sat., July 14, 5:30 p.m., $15. Albert & His Dreamboats, Sie Sie Benhoff, Jeremy Pinnell, Jesse Daniel, Sun., July 15, 3 p.m., free & $5. Flasher, Darto, French Vanilla, Mon., July 16, 8:30 p.m., $12. Serpentwithfeet, Katie Gately, Tue., July 17, 8:30 p.m., $15. Sarah Shook & the Disarmers, Elijah Ocean, Jason Hawk Harris, Wed., July 18, 8:30 p.m.

THE ECHOPLEX: 1154 Glendale Blvd. Martin Bisi, Facs, Sex Park, Esses, Sun., July 15, 8 p.m., $13. Yip Yops, Livingmore, Jane Holiday, Cookie, Mon., July 16, 8:30 p.m., free. Holy Wave, Versing, Smokescreens, Gold Cage, Thu., July 19, 8 p.m., $14.

THE FEDERAL: 5303 N. Lankershim Blvd. The Great Lake Swimmers, Sun., July 15, 11 a.m.-2 p.m., free.

FIVE STAR BAR: 267 S. Main St. In the Whale, Nadu, Sun., July 15, 8 p.m.

THE HI HAT: 5043 York Blvd., Highland Park. Cold World, War Hungry, Destruction Unit, Blazing Eye, Fri., July 13, 8 p.m., $15. Ecostrike, Candy, Abuse of Power, Foreseen, Sat., July 14, 8 p.m., $12 (see Music Pick). Agender, Varsity Cheerleader, Peasant, Youth on Soda, Sun., July 15, noon, $8. Honus Honus, Tight Fright, The Manx, Wed., July 18, 8 p.m., $12. Weller, The Rare Occasions, Derek Ted, Thu., July 19, 8 p.m., $10.

LOT 1 CAFE: 1533 W. Sunset Blvd. Superbrat, Taleen Kali, Thee Clogs, Nadu, Fri., July 13, 7:30 p.m.

OHM NIGHTCLUB: 6801 Hollywood Blvd. Tyga, Thu., July 19, 9 p.m.

THE REDWOOD BAR & GRILL: 316 W. Second St. The Dogs, Glitter Trash, Fri., July 13, 9 p.m., $5.

RESIDENT: 428 S. Hewitt St. The Coathangers, Dommengang, Fri., July 13, 8 p.m., $17 (see Music Pick). The Paranoyds, Sat., July 14, 3 p.m., free. Heresiarch, Impure Consecration, Meth Goat, Mon., July 16, 8 p.m., $15. Rob Vicious, Cypress Moreno, Wed., July 18, 9 p.m., $12.

THE ROSE: 245 E. Green St., Pasadena. Bulletboys, Pretty Boy Floyd, Fri., July 13, 9 p.m., $24-$34. Rita Coolidge, Sat., July 14, 9 p.m., $24-$38.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Eligh, Reverie, Nocando, DJ Fresh, Sat., July 14, 9 p.m., $20 (see Music Pick). Forever in Your Mind, Dana Vaughns, Sun., July 15, 2:30 p.m., $25-$100. Black Map, Middle Class Rut, Pleasure Burn, Wed., July 18, 8 p.m., $15. Stephen Malkmus & the Jicks, Dommengang, Thu., July 19, 9 p.m., $25 (see Music Pick).

THE TERAGRAM BALLROOM: 1234 W. Seventh St. Arms Akimbo, Fri., July 13, 9 p.m., $12. Goodnight Texas, Sat., July 14, 9 p.m., $15. Ghost-Note, Sun., July 15, 8 p.m., $16.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Melvins, ModPods, Yen Yen, Fri., July 13, 8 p.m., $25 (see Music Pick). State to State, The Clumsy, Pleasure Fix, Heptagon, El Mañana, Sat., July 14, 7:30 p.m., $18. Hobo Johnson & the Lovemakers, Tue., July 17, 7 p.m., $20. Mandolin Orange, Sunny War, Wed., July 18, 8 p.m., $20. The Cadillac Three, 7Horse, Thu., July 19, 8 p.m., $20.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Ryan Cabrera, Meangirl, Fri., July 13, 9 p.m., $12. Yeghikian, Fallen Suns, Peyote Radio, Indigo Child, Sat., July 14, 8 p.m., $10. Dope, Society 1, Taipan, Signal 99, Hellheart, Sun., July 15, 7 p.m., $20. Graveshadow, Wed., July 18, 8 p.m., $12.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. L.A. Guns, July 13-14, 6 p.m. Sonic Boom, Motorcycle Boy, Sun., July 15, 7 p.m. (see Music Pick). Dead Sea Records Showcase, Mon., July 16, 6 p.m., $10 (see Music Pick). Registered Offender, Obsidian, The New Pacific, Kid Carrion, Wed., July 18, 7 p.m., TBA. Whitney Tai, Thu., July 19, 9 p.m., $10.

—Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. The Dale Fielder Quartet, Sat., July 14, 8 p.m., $20.

ARCADIA BLUES CLUB: 16 E. Huntington Dr., Arcadia. Coco Montoya, Sat., July 14, 8 p.m., $25.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Wesley Ritenour, Fri., July 13, 9:30 p.m. Mike Keneally & Beer for Dolphins, Sat., July 14.

BLUEWHALE: 123 Astronaut E.S. Onizuka St. Walter Smith III, Fri., July 13, 9 p.m. Sidewalk Chalk, Sat., July 14, 9 p.m., $20. The Ethan Sultry World Jazz Group, Sun., July 15, 9 p.m., $20. Ethan Sherman, Mon., July 16, 9 p.m., $15. Vinny Golia, Tue., July 17, 9 p.m. Brandon Bae, Wed., July 18, 9 p.m. Graham Dechter, Akiko Tsuruga &Jeff Hamilton, Thu., July 19, 9 p.m.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Mark Isbell Quartet, Sat., July 14, 11 a.m.-2:30 p.m., free. The Matt Gordy Sextet, Sun., July 15, 11 a.m.-3 p.m., free. Sam Hirsh, Wed., July 18, 6-9 p.m.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Parlor Social, Fri., July 13, 6:30 & 9 p.m., $20. Rique Pantoja, Sat., July 14, 6:30 & 9 p.m., $20. Shoshana Bush, Sun., July 15, 7:30 p.m., $20. Cecilia Noel, Wed., July 18, 7:30 & 9 p.m., $20.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Frank McComb, Fri., July 13, 7:30 p.m., $20 & up. Amy Cervini, Peter Eldridge, Sara Gazarek, Sun., July 15, 7:30 p.m., $20 & up. All In, Mon., July 16, 7:30 p.m., $20 & up. Catatonic, Wed., July 18, 7:30 p.m., $20 & up. Jerry Salas, Thu., July 19.

THE WORLD STAGE: 4321 Degnan Blvd. Kamau Daaood, Fri., July 13, 9 p.m., $20. John Klemmer, Sat., July 14, 9 p.m., $25.

—Falling James

COUNTRY & FOLK

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. The Evangenitals, Fri., July 13, 8 p.m., $18. The Miskey Mountain Boys, Sat., July 14, 7 p.m., $20. The Ukelele Orchestra of the Western Hemisphere, Brit Rodriguez, Sun., July 15, 7 p.m., $20. Wild Mountain Mystics, Tim Tedrow, Alexandra Henderson, Thu., July 19, 7 p.m., $15.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Traci Jaine, Fri., July 13, 9 p.m. Peter Case, Dead Rock West, Sat., July 14, 9 p.m., $15-$35. The Messaround, with Troy Walker, Cody Bryant, LoveyDove, Tracy Dawn, Sun., July 15, 6-10 p.m., free. Flattop Tom & His Jump Cats, Tue., July 17, 9 p.m. Morganfield Burnett & Da Blues, Wed., July 18, 9 p.m.

—Falling James

DANCE CLUBS

ACADEMY NIGHTCLUB: 6021 Hollywood Blvd. Dzeko, Cid, Fri., July 13, 10 p.m., $20 & $90. London on da Track, Jackal, Sat., July 14, 10 p.m., $20 & $90. Kaskade Redux, Thu., July 19, 10 p.m.

AVALON HOLLYWOOD: 1735 Vine St. ATLiens, Riot, Part Native, Disconnect, Woof Logik, Cedeno M3, Fri., July 13, 9:30 p.m. Markus Schulz, Sat., July 14, 10 p.m.

EXCHANGE L.A.: 618 S. Spring St. Mitis, Myrne, Pls & Ty, Convex, Fri., July 13, 10 p.m. Wolfgang Gartner, Autoerotique, January Black, Sat., July 14, 10 p.m.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave. Steve Lawler, Lubelski, Fri., July 13, 10 p.m., $20-$35. Viceroy, Sabastion, Sat., July 14, 10 p.m., $15-$30. Taiki Nulight, Petey Clicks, Thee Mike B, Thu., July 19.

—Falling James

CONCERTS

FRIDAY, JULY 13

BAZZI: 8 p.m. El Rey Theatre, 5515 Wilshire Blvd.

GO **BODY/HEAD:** 8 p.m., $20. Hollywood Forever Cemetery, 6000 Santa Monica Blvd. See Music Pick.

HARRY STYLES: With Kacey Musgraves. The Forum.

MICHAEL MCDONALD, KENNY LOGGINS, CHRISTOPHER CROSS: 8 p.m. Hollywood Bowl.

SATURDAY, JULY 14

GO **THE BANGLES, BEST COAST:** 7 p.m., free. Pershing Square, 532 S. Olive St.

GO **BRENTON WOOD, AMANDA PEREZ, MC MAGIC:** With The Dramatics, Midnight Star, Joe Bataan, GQ, Tierra, The Floaters, Little Willie G, 5 p.m., $42-$135. The Greek Theatre, 2700 N. Vermont Ave.

HARRY STYLES: With Kacey Musgraves. The Forum.

GO **LOTUS FESTIVAL:** With Rockit Writer, Clear Cosmos, The Northern Shaolim Lion Dance Group, 11:45 a.m.-9 p.m., free. Echo Park Lake. See GoLA.

PAUL THORN, THE BLIND BOYS OF ALABAMA: 7 p.m., free. Levitt Pavilion at MacArthur Park.

RUCCI: 9 p.m., $15. The Regent Theater.

SNOW THA PRODUCT: The Fonda Theatre.

URBAN BADLANDS, GEMMA CASTRO: With The Altons, The Steady 45s, 7:30 p.m. California Plaza.

SUNDAY, JULY 15

GO **ALMA DEL BARRIO SALSA FESTIVAL:** With Diana Purim & Eyedentity, 7 p.m. Loyola Marymount University, 1 LMU Dr.

THE DIPLOMATS: The Regent Theater, 448 S. Main St.

GO **LOTUS FESTIVAL:** With Bob Baker Marionette Theater, Caroline Berger, The Eutectic Band, Triangle Fire, Tessa & the Troubadours, 12-9 p.m., free. Echo Park Lake, 751 Echo Park Ave. See GoLA.

OPIUM MOON: 7 p.m., $60. Ann & Jerry Moss Theater.

PHAT CAT SWINGER: 5 p.m., free. Garfield Park..

TUESDAY, JULY 17

DAVID BINNEY: 7 p.m., free. Hollywood & Highland.

WEDNESDAY, JULY 18

EASTON CORBIN: 8:30 p.m., $29.50. The Novo.

GO **THE JOE BUDDEN PODCAST:** 9 p.m., $39.50-$120. Regent Theater, 448 S. Main St. See Music Pick.

KOOL & THE GANG, VILLAGE PEOPLE: 7:30 p.m. Pacific Amphitheatre, 100 Fair Dr., Costa Mesa.

PARAMORE: With Foster the People, Jay Som, 7 p.m., $39.50-$154.50. The Forum.

GO **SEAL, CORINNE BAILEY RAE:** 8 p.m. Hollywood Bowl, 2301 N. Highland Ave. See Music Pick.

THURSDAY, JULY 19

GO **GEORGIA ANNE MULDROW, HARRIET BROWN:** With Bianca Lexis., 7 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.

GRAVEDGR: 9 p.m., $20. El Rey Theatre.

J.I.D, TRIPPIE REDD: With BlocBoy JB, Ski Mask the Slump God, Smokepurpp, YBN Nahmir, Wifisfuneral, Stefflon Don, 8 p.m., $20-$45. The Novo by Microsoft, 800 W. Olympic Blvd.

GO **THE PSYCHEDELIC FURS, X:** 7 p.m. Pacific Amphitheatre, 100 Fair Dr., Costa Mesa.

THIRTY SECONDS TO MARS: With Walk the Moon, K. Flay, Welshly Arms, 6 p.m., $54.50-$134.50. The Forum, 3900 W. Manchester Blvd., Inglewood.

—Falling James

CLASSICAL & NEW MUSIC

IPALPITI SOLOISTS: The Henry J. Bruman Summer Chamber Music Festival commences in the library rotunda with works by Fritz Kreisler, Manuel De Falla, Luciano Berio, Zoltan Kodaly and Antonín Dvorák, Tue., July 17, noon, free. UCLA, Powell Library Building, 405 Hilgard Ave., Westwood.

GO **L.A. PHILHARMONIC:** Tenor Russell Thomas and soprano Julianna Di Giacomo head the cast of vocalists as Gustavo Dudamel conducts a concert version of Verdi's tragic opera *Otello*, Sun., July 15, 7:30 p.m., $14-$195 (see GoLA). Icelandic pianist Víkingur Ólafsson sets forth Beethoven's Piano Concerto No. 2 in B-flat major, Op. 19; and conductor Thomas Adès leads his own symphony *Tevot* and Beethoven's Seventh Symphony, Tue., July 17, 8 p.m. Italian conductor Speranza Scappucci administer's W.A. Mozart's 35th Symphony, and violinist Ray Chen carves up Tchaikovsky's Violin Concerto in D major, Op. 35, Thu., July 19, 8 p.m. Hollywood Bowl, 2301 N. Highland Ave.

—Falling James

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Notices

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Legal Notices

SUMMONS
NOTICE TO DEFENDANT : STEPHEN L GROSSMAN AKA STEPHEN GROSSMAN
DOES 1 TO 10, Inclusive
YOU ARE BEING SUED BY PLAINTIFF (LO ESTÁ DEMANDANDO EL DEMANDANTE):
CAVALRY SPV I, LLC as assignee of CITIBANK, N.A.
CASE NUMBER: 17A02184
NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.
You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court.
There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal service program. You can locate these nonprofit groups at the California Legal Services Website (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of $10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case.
The name and address of the court is:
SUPERIOR COURT OF CALIFORNIA, LOS ANGELES COUNTY, NORTH VALLEY
9425 PENFIELD AVENUE CHATSWORTH CA 91311
The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: Brian N Winn (86779) Laura M Hoalst (101082) John E Gordon (180053) Stephen S Zeller (265664) Casey M. Jensen (263593) Jason M Burrows (309882) Nicholas W. Lynes (312463)
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Filed: February 09, 2017
Deputy Clerk: Sherri R. Carter

SUMMONS
NOTICE TO DEFENDANT: ARTHUR C ARGOTE aka ARTHUR ARGOTE
DOES 1 TO 10. Inclusive,
YOU ARE BEING SUED BY PLAINTIFF (LO ESTÁ DEMANDANDO EL DEMANDANTE):
CAVALRY SPV I, LLC, as assignee of CITIBANK, N.A.
CASE NUMBER: 16A21958
NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.
You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court.
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The name and address of the court is:
SUPERIOR COURT OF CALIFORNIA, LOS ANGELES COUNTY, NORTH VALLEY
SUPERIOR COURT OF CALIFORNIA 9425 PENFIELD AVENUE CHATSWORTH CA 91311
The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: Brian N Winn (86779) Laura M Hoalst (101082) John E Gordon (180053) Stephen S Zeller (265664) Casey M. Jensen (263593) Jason M Burrows (309882)
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SUMMONS
NOTICE TO DEFENDANT: ASHER D PERGAMENT aka ASHER PERGAMENT
DOES 1 TO 10, Inclusive
YOU ARE BEING SUED BY PLAINTIFF (LO ESTÁ DEMANDANDO EL DEMANDANTE):
CAVALRY SPV I, LLC, as assignee of CITIBANK, N.A.
CASE NUMBER: 16A18107
NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.
You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court.
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The name and address of the court is:
SUPERIOR COURT OF CALIFORNIA, LOS ANGELES COUNTY, NORTH VALLEY
SUPERIOR COURT OF CALIFORNIA 9425 PENFIELD AVENUE CHATSWORTH CA 91311
The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: Brian N Winn (86779) Laura M Hoalst (101082) John E Gordon (180053) Stephen S Zeller (265664) Casey M. Jensen (263593) Jason M Burrows (309882)
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110 E. WILSHIRE AVENUE, SUITE 212 FULLERTON CA 92832 (714)446-6686 FILE NO: 16-12568-0-CD5-JPG (1910-00) Filed: October 27, 2016 Deputy Clerk: Sherri R. Carter

SUMMONS
NOTICE TO DEFENDANT: MIKE PEPITONE
DOES 1 TO 10, Inclusive
YOU ARE BEING SUED BY PLAINTIFF (LO ESTÁ DEMANDANDO EL DEMANDANTE):
CAVALRY SPV I, LLC, as assignee of CITIBANK, N.A.
CASE NUMBER: 17A02440
NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.
You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court.
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The name and address of the court is:
SUPERIOR COURT OF CALIFORNIA, LOS ANGELES COUNTY, NORTH VALLEY
SUPERIOR COURT OF CALIFORNIA 9425 PENFIELD AVENUE CHATSWORTH CA 91311
The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: Brian N Winn (86779) Laura M Hoalst (101082) John E Gordon (180053) Stephen S Zeller (265664) Casey M. Jensen (263593) Jason M Burrows (309882)
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110 E. WILSHIRE AVENUE, SUITE 212 FULLERTON CA 92832 (714)446-6686 FILE NO: 16-19399-0-CD5-DZ (1910-00) Filed: February 14, 2017 Deputy Clerk: Sherri R. Carter

SUMMONS
NOTICE TO DEFENDANT: MIKE PEPITONE
DOES 1 TO 10, Inclusive
YOU ARE BEING SUED BY PLAINTIFF (LO ESTÁ DEMANDANDO EL DEMANDANTE):
CAVALRY SPV I, LLC, as assignee of CITIBANK, N.A.
CASE NUMBER: 17N10434
NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.
You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court.
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The name and address of the court is:
SUPERIOR COURT OF CALIFORNIA, LOS ANGELES COUNTY, NORTH VALLEY
SUPERIOR COURT OF CALIFORNIA 9425 PENFIELD AVENUE CHATSWORTH CA 91311
The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: Brian N Winn (86779) Laura M Hoalst (101082) John E Gordon (180053) Stephen S Zeller (265664) Casey M. Jensen (263593) Jason M Burrows (309882) Nicholas W. Lynes (312463)
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SUMMONS
NOTICE TO DEFENDANT: THOMAS JOHNSON aka THOMAS E JOHNSON
DOES 1 TO 10, Inclusive
YOU ARE BEING SUED BY PLAINTIFF (LO ESTÁ DEMANDANDO EL DEMANDANTE):
CAVALRY SPV I, LLC, as assignee of CITIBANK, N.A.
CASE NUMBER: 17A02199
NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.
You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court.
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The name and address of the court is:
SUPERIOR COURT OF CALIFORNIA, LOS ANGELES COUNTY, SOUTHEAST SUPERIOR COURT OF CALIFORNIA 12720 NORWALK BLVD. NORWALK CA 90650
The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: Brian N Winn (86779) Laura M Hoalst (101082) John E Gordon (180053) Stephen S Zeller (265664) Casey M. Jensen (263593) Jason M Burrows (309882) Nicholas W. Lynes (312463)
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110 E. WILSHIRE AVENUE, SUITE 212 FULLERTON CA 92832 (714)446-6686 FILE NO: 16-19510-0-CD5-JPG (1910-00) Filed: June 06, 2017 Deputy Clerk: Sherri R. Carter

SUMMONS
NOTICE TO DEFENDANT: SAM U KHULUSI aka SAM KHULUSI
DOES 1 TO 10, Inclusive
YOU ARE BEING SUED BY PLAINTIFF (LO ESTÁ DEMANDANDO EL DEMANDANTE):
CAVALRY SPV I, LLC, as assignee of CITIBANK, N.A.
CASE NUMBER: 17NO1673
NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.
You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court.
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Legal Notices

FIELD AVENUE CHATSWORTH CA 91311
The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: Brian N Winn (86779) Laura M Hoalst (101082) John E Gordon (180053) Stephen S Zeller (265664) Casey M. Jensen (263593) Jason M Burrows (309882) Nicholas W. Lynes (312463)
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110 E. WILSHIRE AVENUE, SUITE 212 FULLERTON CA 92832 (714)446-6686 FILE NO: 16-18366-0-CD5-DZ (1910-00) Filed: February 10, 2017 Deputy Clerk: Sherri R. Carter

SUMMONS
NOTICE TO DEFENDANT: THOMAS JOHNSON aka THOMAS E JOHNSON
DOES 1 TO 10, Inclusive
YOU ARE BEING SUED BY PLAINTIFF (LO ESTÁ DEMANDANDO EL DEMANDANTE):
CAVALRY SPV I, LLC, as assignee of CITIBANK, N.A.
CASE NUMBER: 17A01616
NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.
You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court.
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SUPERIOR COURT OF CALIFORNIA, LOS ANGELES COUNTY, SOUTHEAST SUPERIOR COURT OF CALIFORNIA 12720 NORWALK BLVD. NORWALK CA 90650
The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: Brian N Winn (86779) Laura M Hoalst (101082) John E Gordon (180053) Stephen S Zeller (265664) Casey M. Jensen (263593) Jason M Burrows (309882) Nicholas W. Lynes (312463)
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