

Remembering Jonathan Gold • FX's *Pose* Takes a Stand • The Hula Girls Swing

LAWEEKLY®

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System of a Down/Scars on Broadway's Daron Malakian is ready to put a decade of frustration behind him

FRESH SCARS

By Brett Callwood



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LA WEEKLY



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CONTENTS //

11



GO LA...7

Check out the Pasadena Bead & Design Show, fill up at the inaugural California Pizza Festival, party at the intersection of tiki and *Star Wars*, and more to do and see in L.A. this week.

NEWS...10

Meet the Hash Queen. **BY MADISON MARGOLIN.**

FEATURE...11

System of a Down/Scars on Broadway's Daron Malakian is ready to put a decade of frustration behind him. **BY BRETT CALLWOOD.**

EAT & DRINK...17

Jonathan Gold taught us about so much more than food. **BY LINA LECARO.**

CULTURE...18

Why FX's *Pose* is the most groundbreaking LGBTQ show on TV. **BY MICHAEL COOPER.**

FILM...19

DAVID WEINER says *Mission: Impossible – Fallout* is the best *MI* yet, and **APRIL WOLFE** reviews Kirby Dick's latest doc, about what the FDA lets us put in our bodies, plus other movies **OPENING THIS WEEK**, and **YOUR WEEKLY MOVIE TO-DO LIST.**

MUSIC...23

Tiki, Hawaii and rockabilly from The Hula Girls. **BY BRETT CALLWOOD.** Plus: listings for **ROCK & POP, JAZZ & CLASSICAL** and more.

ADVERTISING

- CLASSIFIED...34
- EDUCATION/EMPLOYMENT...35
- REAL ESTATE/RENTALS...35
- BULLETIN BOARD...35

ON THE COVER:
PHOTOGRAPHY BY KREMER/JOHNSON



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Negotiating Internal Democracy with Christopher Bollas

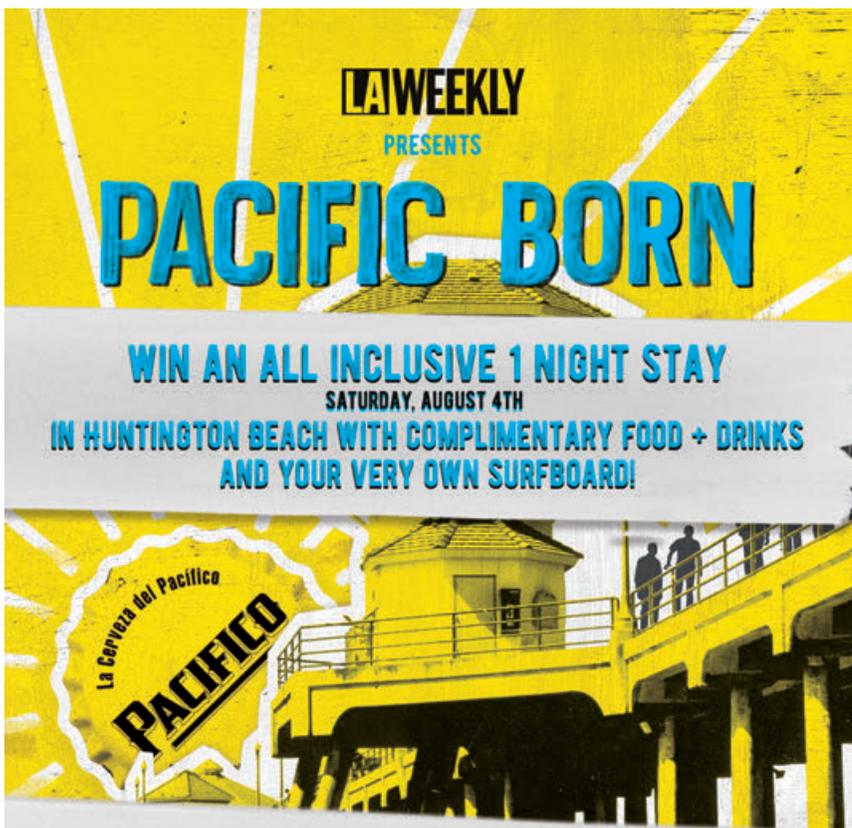
August 24th, 2018 7:00pm – 9:00pm

Dr. Bollas will review the "long wave" of intellectual climate change from the mid-19th century to our time, as well as the "shortwave" changes initiated by the explosions in venture capital, social media, and the mesmerizing effect of android anticipation.

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GO » LA

Week of
**JULY 27-
AUG. 2**

P. 7 SAT
SAMPLE RARE AND WILD BEERS
OR AUTHENTIC ITALIAN PIZZA

P. 7 SUN
HEIDI DUCKLER DANCE TAKES
OVER THE BENDIX BUILDING

P. 9 MON
CALIFORNIA'S RESISTANCE HAS
RAMIFICATIONS FOR US ALL



P. 9 THU
SHINIQUE SMITH TALKS ABOUT
HER LAYERED ARTWORK AT CAAM

fri 7/27

OUTDOORS/FILM

Black Gold

The bituminous goo filling La Brea Tar Pits has been bubbling out of the ground for tens of thousands of years, and it's likely not going anywhere anytime soon, so what better place to wallow in deep thoughts about the eternal mysteries that surround us (and well up under us) than at **Late Night Fridays at the La Brea Tar Pits**? The museum has a curious idea of what the phrase "late night" means, as the summer-long, weekly soirees run from 5 to 8 p.m. But after the museum closes, stick around for behind-the-scenes tours and witness morbidly fascinating excavations of bits of bones and matter from extinct mammals and the occasional human, along with screenings of 3-D films such as Werner Herzog's solemnly reverential documentary *Cave of Forgotten Dreams*. *La Brea Tar Pits & Museum, 5801 Wilshire Blvd., Mid-Wilshire; Fri., July 28, 5-8 p.m.; free-\$10. (213) 763-3499, tarpits.org. -Falling James*

CRAFTS

Bead Dazzled

Beading transcended the hippie aesthetic long ago, and the **Pasadena Bead & Design Show** offers something for everyone. Open to the public, the event offers artisans and wholesalers showcasing beautiful beads made from glass, crystal, clay, wood, ceramic — really anything you can imagine, and much of it beyond what you might find downtown or at local craft stores. Art, clothing, hats, scarves, hand-tooled leather, upcycled clothing, new and vintage baubles, gemstones, textiles and much more will be available as well. There's also an instruction component, with workshops for all skill levels and projects including clay work, wire work, hand knotting, chainmail, crystal setting, enameling, hand knotting and more. *Hilton Pasadena, 168 Los Robles Ave., Pasadena; Thu.-Sun., July 26-29, 10 a.m.-6 p.m.; \$8 in advance, \$10 at door. beadanddesign.com/shows/pasadena.php. -Lina Lecaro*

DANCE

A Revolutionary Body of Work

The second installment of the three-week

Heidi Duckler Dance:
See Sunday.



PHOTO BY MIMI HADDON

New Original Works Festival at REDCAT centers on performance art and modern dance works that alternately trace how movement interacts with militant music, invokes issues of queer and feminine identity, and adapts to technology to reimagine the human body. Choreographer Milka Djordjevich symmetrically aligns the limbs of a group of women dancers within composer Chris Peck's martial, percussive score in *Corps*. Three performance artists engage in "an experimental collage of actions and movements" in Sebastian Hernandez's *Hypanthium*. Media artist KyungHwa Lee constructs an "architecture of the body" by using virtual reality and 3-D printing to envision an ideal physical form in *Malleable Bodies: Flusser, Plasticity and the Corset*. *REDCAT, 631 W. Second St., downtown; Thu.-Sat., July 26-28, 8:30 p.m.; \$20. (213) 237-2800, redcat.org. -Falling James*

sat 7/28

FOOD & DRINK

SoCal Suds

Be a part of hoppy history and kick off the inaugural **Los Angeles Rare and Wild Beer Fest**. Whether you're into IPAs, stouts and porters, or saisons and gose (or all of the above!), you'll be able to explore more than

120 beers from more than 30 breweries to explore. If that sum sounds daunting, fear not, food trucks — Pinch of Flavor, Roll'n Lobster and Vchos, to name a few — will be on-site to help soak up the booze and keep you running (or at least stumbling along slowly). Leave the little ones at home, as toddlers or infants won't be admitted. Ride-sharing is recommended (parking is \$20, \$10 in advance), or if you know someone with nothing better to do than be your personal chauffeur, designated driver tickets are \$20 at the door. *Barker Hangar, 3021 Airport Ave., Santa Monica; Sat., July 28, 7-10 p.m.; \$55, \$70 VIP (enter 6 p.m.). larareandwildbeerfest.com. -Avery Bissett*

FOOD & DRINK

Grab a Slice — or an Entire Pie

Pizza comes from Italy, or originally Greece, if you want to make that argument, but it's the most popular comfort food in America. Happy, sad, stressed, hungover — we never say no to a slice. The first **California Pizza Festival** will feature *pizzaiolos* from 20 local, national and Italian restaurants, each serving their version of the savory pie, whether it's authentic Italian, New York or healthy. Among them are Naples' L'Antica Pizzeria da Michele and Antica Pizzeria Port'Alba, the world's oldest pizzeria (founded in 1783), in addition to Tony's Pizza Napoletana in San Francisco, whose owner

Tony Gemignani is a 12-time World Pizza Champion. The festival also includes beer and wine, live music, cookbook signings and pizza-making demonstrations by both the United States Pizza Team and Italian "pizza acrobat" Danilo Pagano showing you his tossing and spinning tricks. It's all-you-can-eat, so rest assured you'll leave well-fed and sleepy-eyed. *Los Angeles Center Studios, 450 S. Bixel St., Westlake; Sat., July 28, noon-8 p.m.; \$45, \$89 VIP, \$20 children, under 3 free. (213) 534-3000, calipizzafestival.com. -Siran Babayan*

ART/CULTURE

Intersectionality by Moonlight

As our conventional public arenas for social discourse descend further into hyper-real horror, consider the green things sprouting from the cracks. A full moon "genders promenade" engaging artists, activists and the public in an exploratory dialogue, **Ain't I a Womxn** features local performance art illuminati leading a midsummer bacchanal that promises both revolution and entertainment: audio tunnels, voguing, group scream, feminist PSAs, free ephemera, food trucks and a moonlit, engaged celebration of intersectionality. It's all backed by Freewaves, the L.A. nonprofit that has been fucking up media in the best way since 1989. Bring a flashlight, learn to see. The whole thing will be folded into an online book for the group's ongoing public art series, "Dis... Miss." More than 20 independent artists, 10 art groups and community orgs, with funding and support from local government (sometimes they get it right), will participate. *L.A. State Historic Park, 1245 N. Spring St., Elysian Park; Sat., July 28, 8-11 p.m.; free. freewaves.org. -Beige Luciano-Adams*

sun 7/29

PHOTOGRAPHY

Reality or Fiction?

In the practice of photography, the lines between documentary and tableaux, the candid and the staged, have always been a bit blurry. A sense of truth pervades photographic images, part of the persistent idea that what is depicted is "real" despite the ubiquitousness of the contrary. A certain kind of photographer is inspired by the

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nuances of the reality-fiction limbo, and the potential for self-expression inside that liminal place in which everything is both found and made, existing and imagined, ambivalent yet chosen. Artist **Genevieve Gaignard** puts this into play through her persona-based self-portraiture. This afternoon she activates the exhibition "Real Worlds: Brassã, Arbus, Goldin" with a conversation on how these topics played out in the iconic artists' work. *MOCA, 250 S. Grand Ave., downtown; Sun., July 29, 3 p.m.; free with museum admission (\$15). (213) 621-1741, moca.org.* —Shana Nys Dambrot

DANCE

Bring Your Walking Shoes

While visiting Brazil and Chile, choreographer Heidi Duckler discovered Brazilian Clarice Lispector, whose short stories inspired the choreographer's latest site-specific event, *A Bela e a Fera Salon: An Evening of 3 Clarice Lispector Short Stories in Dance*. As with many **Heidi Duckler Dance** performances, each story unfolds in a different space, with the audience moving about. Set in an arched hallway, *Such Gentleness* finds dancer Raymond Ejiofor on an illuminated Plexiglas and steel light table. The title work, *A Bela e a Fera (Beauty and the Beast)*, takes the audience to the rooftop with dancer Tess Hewlett. Back indoors, a short film captures the collaboration with Duckler and fabric artist Mimi Haddon, inspired by Lispector's *The Sound of Footsteps* before it all concludes with drinks, supper and a preview of Duck-

ler's next Lispector-inspired endeavor, *The Chandelier*. Original music is by M83's Joe Berry, with narration by Paula Rebelo. *Bendix Building, 1206 Maple Ave., Ste. 1100B, downtown; Sun., July 29, 7 p.m.; \$60. abelaeaferra.eventbrite.com.* —Ann Haskins

FOOD & DRINK

Intergalactic Party

What do tiki culture and *Star Wars* nerd-dom have in common? Escape, that's what. Whether you dream of zooming through the galaxy in a spaceship or lounging on a breezy tropical island, it's about doing something different and forgetting the drudgery of the 9-to-5 grind. Plus loving both of these cultures means dressing up! Fans of tiki tend to lean toward '60s stylings such as the Barbarella look, while *Star Wars* is very '70s, but the regulars at **Star Wars Tiki Brunch** surely will make the meld work, and after a few cocktails, who really cares anyway? On-theme specials such as the Bantha Milk Punch and Dark Side Piña Colada will be served as this intergalactic, rum-guzzler gathering strikes back for summer. Stormtroopers from the Southern California Garrison will be present, DJs including Justin Garrison, Personify, Vicki Acuna and Robot Heart perform, and food is provided by East Los Musubi and Presley's Pantry. Hosted by Ray Bowen, who will slay you with his lightsaber if you're not in tiki attire. *Resident, 428 S. Hewitt St., downtown; Sun., July 29, noon; free (21+). residentdla.com.* —Lina Lecaro

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BOOKS

Setting an Example

“As California goes, so goes the nation,” an old adage says. The essence of this homily is change — and to crystallize that thought eloquently, author Manuel Pastor discusses his timely screed **State of Resistance: What California’s Dizzying Descent and Remarkable Resurgence Mean for America’s Future** (\$27, the New Press). Where once the state seemed poised for a future more like the one in the film *Escape From L.A.*, now it’s forging ahead with brave new developments in tackling everything from climate change (remember smog alerts?) to low-wage work (remember \$5.25 an hour?) to prison overcrowding (remember the escape from Alcatraz?). *Vroman’s Bookstore*, 695 E. Colorado Blvd., Pasadena; Mon., July 30, 7 p.m.; free. (626) 449-5320, vroman-bookstore.com/event/manuel-pastor-discusses-and-signs-state-resistance. —David Cotner

MUSIC

Bold and Beautiful in the Bowl

Summer’s here, and the time is right for some darkly engrossing, bold and inevitably beautiful music by Igor Stravinsky and Edward Elgar. After guest conductor Matthias Pintscher guides the **L.A. Philharmonic** through the sweetly lyrical and relatively formal passages of Stravinsky’s *Pulcinella Suite* (1922), violinist Nathan Cole stretches out and carves his way along the more adventurous and moodily grand contours of the Russian composer’s only Violin Concerto (1931). The concert culminates with the more traditionally stirring melodies of British composer Edward Elgar’s *Enigma Variations*. *Hollywood Bowl*, 2301 N. Highland Ave., Hollywood Hills; Tue., July 31, 8 p.m.; \$1-\$158. (323) 850-2000, hollywoodbowl.com. —Falling James

FILM/FOOD

Think, McFly! Think!

Beat the heat as you watch as Marty McFly and Doc Brown rend the very fabric of time and space itself while avoiding Oedipal awkwardness with **Back to the Future** at **Sweet Rose Creamery**. Before the screening on the back patio, guests can play games and conquer the challenge of picking a flavor or flavors of ice cream to try. If you’re feeling adventurous, try the summer corn ice cream. *Sweet Rose Creamery*, 4377 Tujunga Ave., Studio City; Wed., Aug. 1, 8:30-10:30 p.m.; free. sweetrosecreamery.com. —Avery Bissett

ART

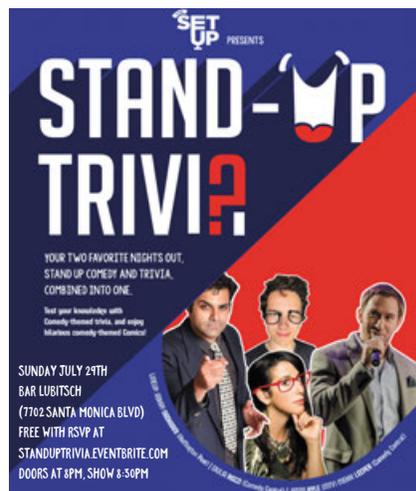
One Person’s Trash...

If she weren’t such a gifted visual artist, you might mistake **Shinique Smith** for a hoarder. That’s because her painting and sculptural installation practice involves collecting and saving the clothing, personal effects, self-cannibalized studio art, photographs and other non-garbage debris of human existence. She then reformulates these masses of raw materials into richly detailed, colorful, poetically abstract and surreal works of art. Poignant on a personal level, garnering empathy for the fleeting nature of life in a what-we-leave-behind sort of way, the works also speak to societal inequities of wealth, consumption and disposability. In conjunction with her current solo exhibition at CAAM, “Refuge” (through Sept. 9), Smith is interviewed by LAXART director Hamza Walker. Because there’s a lot to unpack here. *California African American Museum*, 600 State Drive, Exposition Park; Thu., Aug. 2, 7-9 p.m.; free with RSVP. (213) 744-2084, caamuseum.org/programs/current/in-conversation-shinique-smith-and-hamza-walker. —Shana Nys Dambrot

MUSIC

Reveling in Excess

Motoko Honda uses every inch of the piano, whether she’s rumbling up and down the keys with jazzy aplomb or dissecting its prepared strings and other innards with a surgical, experimental curiosity. **Motoko Honda’s Simple Excesses** might initially seem like a traditional jazz combo, as the Oakland pianist interacts with drummer Jordan Glenn, woodwinds player Cory Wright and bassist Miles Wick. But the ensemble are just as likely to burrow into knotty, noisy and unpredictable new-music spaces as they are to take flight with unfettered jazzy improvisation. Poet William Blake could have been thinking of them when he wrote, “The road of excess leads to the palace of wisdom.” *Hammer Museum*, 10899 Wilshire Blvd., Westwood; Thu., Aug. 2, 8 p.m.; free. (310) 443-7000, hammer.ucla.edu. —Falling James



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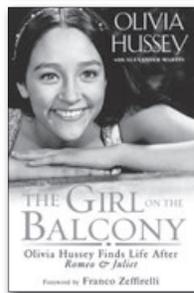
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The Rollup //

MEET THE HASH QUEEN

Dutch legend Mila talks about her book and her innovative inventions

BY MADISON MARGOLIN

Mila, better known as the “Hash Queen,” is a Dutch legend. A single mother, traveler, spiritual practitioner and inventor, Mila has led a life full of adventure, a whirlpool of love, heartbreaks and hash. She has trekked throughout India, Afghanistan, Europe, and California, pioneering the cannabis industry. Today, the 73-year-old cannabiser is finishing a trip to Los Angeles, a stop along the tour for her new book, *Mila: How I Became the Hash Queen*.

Mila invented the first machine to separate the crystal from the rest of the plant material in order to make hash. For thousands of years, the making of hashish had always been a manual job, she explains. “I started off manually fluffing up the material, and eventually some crystal went through the screen,” Mila recounts.

One day she found herself in front of a clothes dryer tumbler and thought to herself, “What those clothes are doing in the tumbler is exactly what I’m trying to do by hand.” Inspired by her realization, Mila got a secondhand dryer, ripped out the heating parts, and put cannabis material through it. “Lo and behold, the crystals were lying at the bottom,” she recalls. “That was the beginning of the whole thing that’s now a super expensive extraction machine.”

Nowadays, that machine is called the Pollinator. “It holds the drum that tumbles, and the drum is surrounded by a screen, and if you put the dried material in there, everything that’s worthwhile will fall through the screen,” Mila says of her invention. “Eventually the little stems that the crystals sit on will start passing through, and some of the leaves

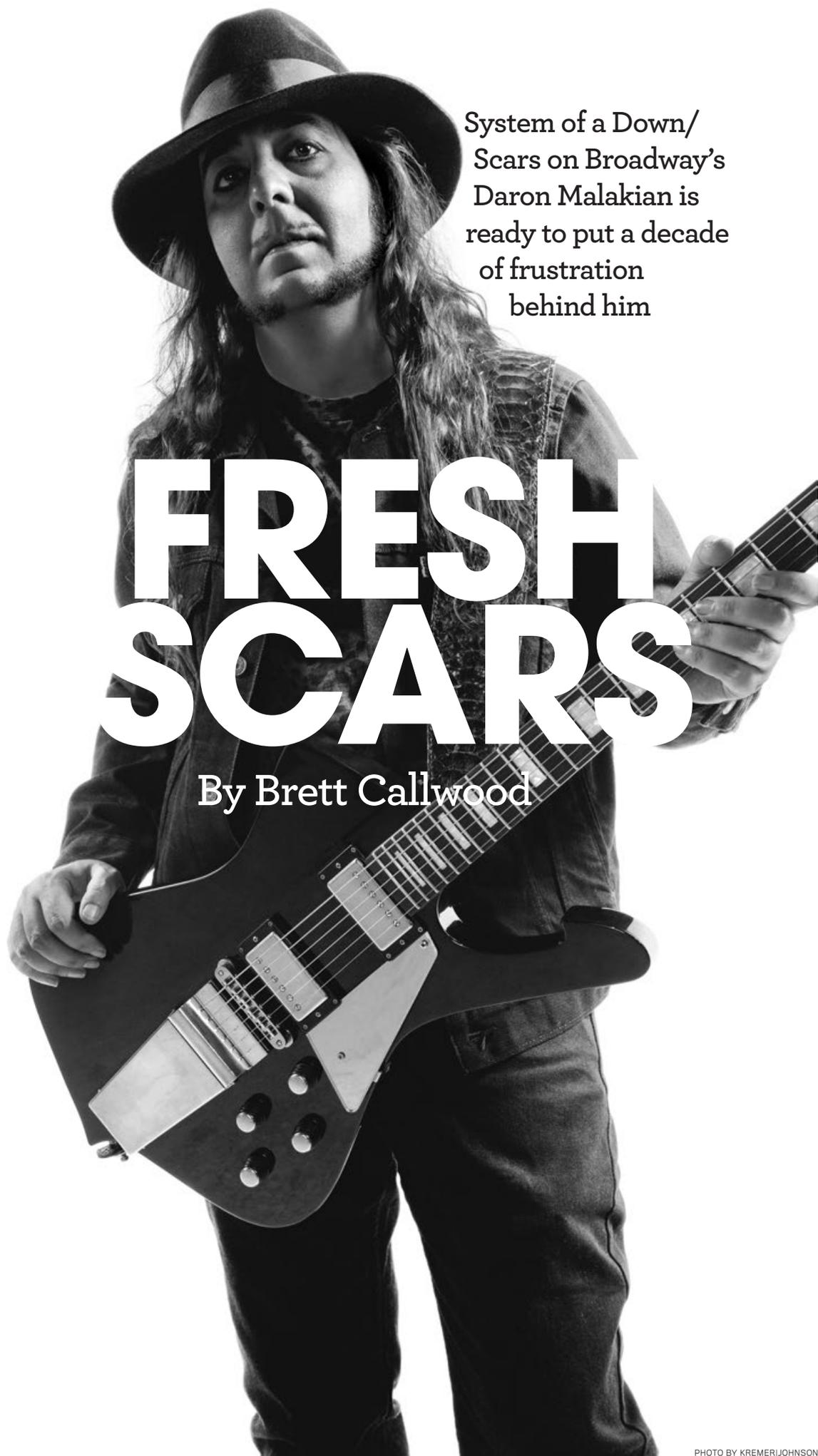
will crumble up. You just want to have the pure crystals, and if you look under the microscope it looks like caviar.”

Mila has been smoking pot for 54 years now. The first time she smoked pot was in 1964. “In those days you would buy a whole matchbox full,” she says. “I remember I was rolling on the ground laughing, it was immediately love at first experience, and basically I never stopped smoking since that time.” In those days, you couldn’t get cannabis flower in Amsterdam — just hash. It came from the East, places like Lebanon, Turkey, Iran, Afghanistan, even China or Thailand.

From Amsterdam, Mila moved on to live in India for 14 years, where she watched and engaged with the local people there who were making hash. When she returned to the Netherlands, she began growing her own weed and experimenting with hash methodology.

Despite Amsterdam’s reputation for cozy, cannabis coffee shops, Mila bemoans how far behind she thinks the Netherlands has fallen in terms of the global cannabis industry. “It’s a beautiful city, Amsterdam, but one thing that’s not good is that nothing gets tested there,” she says. “If it does get tested, it’s for THC and cannabinoids, but never for pesticides or nutrients or anything like that. It’s very strange, and I really like that over here [in California], things are tested and you know what you’re taking.”

Overall, the quality of the weed you get in California is now so much better than in Amsterdam, she says. “I really like over here that all the time people are developing new stuff, new strains, while over there it’s stifled,” Mila says. “I really love how things are just moving along over here — it’s really amazing, and it’s a very positive, striving community. I hope it keeps on growing.”



System of a Down/
Scars on Broadway's
Daron Malakian is
ready to put a decade
of frustration
behind him

FRESH SCARS

By Brett Callwood

It's a quiet midweek evening in Glendale, and we're at a coffee shop, about an hour before closing time. The place is empty but for a couple of day-weary punters, tapping out the final drops of coffee. The radio is on but nothing of interest is blaring out of it — just standard background noise. It's a nice, regular, main street coffee joint.

Daron Malakian initially does nothing to disturb the normality. Later, the coffee shop owner will figure out who he is and excitedly ask for photographs, but that's because he can see the interview taking place rather than any overt "rock star" vibe. As he strolls in alone, Malakian's demeanor is as unspectacular as the surroundings. His clothing is equally ordinary — jeans, tee, hoodie — and, while there's something resembling a shy awkwardness about him from the outset, the Glendale resident is extremely likable.

His eyes are instantly recognizable. They pop with an intensity almost at odds with the slouch in his gait. He can't hide it, though — there's a curiosity in those big eyes, soaking in everything they scan, that helps make him the artist that he is. It's a look that System of a Down fans know well. From that Glendale band's 1994 beginnings, Malakian's intense expressions (not to mention singer Serj Tankian's Zappa-esque hair) were focal points for a group that could have afforded, had they so desired, to rely entirely on the music.

SOAD sounded like nothing the metal genre had birthed before. With Malakian the main songwriter, the music blended the ferocity of metal with the traditional Armenian music so richly ingrained in his DNA, incorporating strong and smart political messages. System of a Down broke down just about every barrier that metal fans could construct. And in doing so, that unpredictability became a part of their identity. Their fans grew to crave something different with each record. There was nothing the group couldn't do.

Over the course of two decades and five excellent albums, System of a Down rose to be one of the biggest metal bands in the world. 2001's *Toxicity* and 2005's *Mezmerize* and *Hypnotize* (both released that same year) all reached No. 1 on the mainstream album charts in the United States and Canada while doing well in a multitude of other countries. The band played to hundreds of thousands of people around the globe, headlining festivals and selling out arenas. People love System of a Down.

But those 2005 albums are, to date, still the band's most recent. They haven't been able to find common ground when it comes to writing a new one, so they simply haven't. They have continued to perform live together, but no new material. For an artist, a songwriter, like Malakian, that simply won't do. In 2006, he founded his own project, Scars on Broadway, and, in 2008, he put out that group's debut self-titled album. Here we are, 10 years later, and he's just about to release *Dictator*, the second Scars album. The first thing we have to ask is, what the hell took so long?

"It was about not knowing what was going to happen with System," (12) »

» 11) Malakian says, bluntly. “So I just held the songs, and waited to see. I have plenty of songs that haven’t been recorded, that I’ve also held on. There was always talk of making a new album with System, so that was one of the main reasons I kind of had this album recorded but didn’t release it, just because of uncertainty with the System album.”

Yeah, as he reiterated to Consequence of Sound recently, Malakian believes that Tankian pretty much checked out on System of a Down prior to the *Mezmerize* and *Hypnotize* albums. Tankian confirmed as much with an open letter, republished on the same website.

Over the course of our conversation, Malakian answers every question that’s thrown at him without flinching. Occasionally, we get the impression that he’s holding a little something back, particularly about the behind-the-scenes SOAD goings-on, but that’s understandable. Simultaneously, it’s hard to shake the feeling that he’s scanning us, trying to figure out what makes his interviewer tick. That’s not unusual; we’ve only met briefly before, so there’s no reason there’d be instant trust. So he holds our gaze, considers his answers carefully and speaks at a moderate pace. With that comes an attention to detail that we appreciate immensely.

When talking about the state of System of a Down today, Malakian makes it clear that the four men are not fighting. They’re still friends, and they still enjoy playing those old songs live. They just can’t get into the same creative headspace when it comes to writing and recording a new album. So the fact that he has 100 percent creative control when it comes to Scars on Broadway must be refreshing.

“Yeah, it’s not too far away, aside from playing the drums, to my approach with System,” he says. “I do a big part of the writing in System, I produced those albums as well, so my approach isn’t very different with Scars or with System. The difference with this one is that I sang everything and played the drums. With System, usually when I bring in a song, people give their opinions, but the song doesn’t change all that much from the time that I had it writing it in my room to when I present it to the band. It has little changes here and there, and someone will say, ‘Maybe do that twice,’ or something.”

That, plus the fact that Malakian says the songs he writes would work for either band, is fascinating. He was the main songwriter in System, he does everything with Scars, and when writing, he takes the same approach. So, for him, the only differences come from the other personnel involved. That said, as an artist he organically evolves with time. There have been 10 years between Scars albums, so naturally there are differences.

“This album is a little heavier, a little more on the metal side, a little bit more on the punk-rock side,” he says. “It does have some of the midtempo stuff like ‘Till the End,’ but I think there was more of that on the first Scars album. No matter what I write, there is that flavor in there. Whether it’s for System or Scars, there is that flavor there. Different ideas come to me, different



PHOTO BY KREMER/JOHNSON

“There was always talk of making a new album with System, so that was one of the main reasons I kind of had this album recorded but didn’t release it...”

vibes come to me, but my approach to the writing doesn’t change very much. I still write with a guitar, I have all the drums and vocals going on in my head while I’m playing guitar, but this album has a little bit more of an aggressive, heavier, more metal... I think the first Scars album had more of a rock vibe to it.”

Prior to the release of *Dictator*, Malakian dropped “Lives,” the first single from the new Scars record. The accompanying video is spectacular — the chugging metal riffery somehow both at odds and comfortable bedfellows with the traditional Armenian dancing. “We are the people who were kicked out of history,” Malakian sings with an effective blend of venom and croon. It’s a superb song, and the visuals complement it beautifully.

“I always wanted to make a video like that for that song, and it came out perfectly,” Malakian says. “My dad was a dance choreographer in his early years, so he was a big inspiration on including the folk dancing. It really matched up well with the lyrics, and I wanted to do something that wasn’t focused on just the deaths but also the survival. The people that survived, and I guess for us as Armenians to be proud of that, even though it’s a dark thing in our history. There’s something to be said about the people who survived and had

kids, Armenians who built communities in Glendale or other places in the world, [like] Argentina — just different places where Armenians had to flee and build new communities and thrive. I wanted to shine a light on that, and to have people thrive on that.”

From the moment System of a Down started to receive national and international attention in the mid-’90s, the band members were educating the public about the Armenian genocide, the Ottoman Empire’s extermination of 1.5 million Armenian people starting in 1915. It’s something barely covered in American school history books so, for many people, System of a Down interviews in metal magazines such as *Kerrang!* were the first time they heard about the devastating events.

“I’m not as politically involved with it as Serj might be,” Malakian says. “I like to speak through song, and that’s my outlet, so whether it was ‘P.L.U.C.K.’, ‘Holy Mountains’ or ‘Lives,’ that’s the way I’ve always tried to express my feelings. I don’t try to push it — I don’t say, ‘I’m gonna write this song about this.’ On three occasions so far, when I was writing, that topic inspired me. I’m proud to do it. We’ve been given a stage that most Armenians don’t have, and it’s not something you’re gonna learn in your history books, so we go around the

history books and educate people about something that happened in our culture. It’s something I continue to do as a writer, and I think Serj does in his own way as well, even away from System of a Down.”

He’s putting his money where his mouth is, too, donating the first week of sales on iTunes of “Lives” to the Armenia Fund, while drawing attention to the fact that the Armenia Fund website is asking for people to donate first aid kits. Meanwhile, tensions between Armenia and Azerbaijan continue to escalate, with ceasefires broken. Malakian believes that another genocide is very possible.

“That’s why I like to shine a light on it,” he says. “There could very well be another genocide, and nobody will do anything about it because nobody knows about it. If I can help people not die through getting them something as easy as a first aid kit, because I heard a lot of people died through just bleeding out, I’ll do what I can.”

While politics and world events have continued to provide a rich vein of subject matter for Malakian to mine, the music industry around him has changed almost beyond recognition over the past two decades. The guitarist says the creative process hasn’t changed at all, but the way music is put out — the way musicians make, or don’t make, money — that has changed completely.

“We’ve done everything on our own right now,” he says. “We don’t have a label. We’ve had offers, but I’d prefer not to have one. I don’t really see what they’re going to do. You put it out yourself on your own social media and stuff. That’s what’s changed — social media, I guess since 2006, 2008. Then you’ve got streaming outlets — you put your songs out through there. Nobody’s really buying CDs, or music. So you’re judged on how many people listen to you. The label world had (14 »

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» **12**) changed quite a bit since then. Labels were more in charge in the mid-'90s, but still on their way out. Aside from how you present the music and how you put it out, in some ways there's a little bit of a freedom and control of putting it out yourself on your social media."

That said, even when the band first emerged, nobody ever told System of a Down what to do. That points to a little bit of smarts from their label heads at American/Columbia. Why try to stifle a band that thrives on creative freedom, especially once they've proven that their quirky take on metal is marketable?

"I've never had anybody at a label come to me and say, 'This is the kind of song we want you to write, this is the direction,'" Malakian says. "System made its name not having to conform or change from what we are. I never had to write under that kind of, someone telling me what direction to take. I'm pretty tough on myself as a writer. There's plenty of stuff that I keep working on because I don't think it's quite there yet. I'm really difficult on myself when it comes to self-editing, and even when I would take a song into System, I had played that song for two years at least to myself before I take it in to the band. There were times where I didn't have lyrics for a verse, so Serj would come in and write. The only pressure on me with Scars is that I'm writing all of the lyrics."

Malakian is thriving under the pressure, though, and in fact says that he finds it easier to write everything, play every instrument on the album, sing, produce and probably make his own damn coffee. Not having to present the songs to other people for their approval offers him the creative control that he craves.

"I had it all in my head, which is usually the way I do it with System or Scars," he says. "I have the finished product in my head. I don't have to record it on a demo or anything. It was just easier to do. I went into the studio, I didn't have to gather any musicians or anything together. I always wanted to play the drums on an album, so that was cool. It's a cool thing for me to have on an album my own drumming. It was nice to be able to do that, and play with the exact feel that I wanted the parts to be played with, not have to explain the feel."

Of course, in the live environment, Malakian has to hand over some of that control to the musicians with whom he chooses to perform. No problem, he says. These guys are solid professionals and they know what he wants.

"They hear the album and they play to it," he says. "Scars rehearse once or twice a week at my place. I'm really good at explaining when something's not right. I can go behind the kit and explain to the drummer, 'This is how I want it.' So when he sees the direction I'm taking it, he understands. He's a good enough drummer. He catches on. For the most part, the guys in the band are top-of-the-line musicians. They pick it up pretty easily. It's not that difficult, at that point, to pull it off live."

Ultimately, Malakian is just relieved that this album, this material, is finally seeing the light of day. It was written and recorded a few years back, shelved while

he figured out what was going on with System. Speaking about that now, it's clear that Malakian has been frustrated by that process. He's an artist, a songwriter, a performer, and his hands have been tied for a while. System even rehearsed "Lives," confirming the sense of confusion in the camp.

a lot of songs off the Scars album that could have been System songs."

Yep, Malakian's style is his style, and it's very distinctive. In the early days of System, the band often were lumped in with the then-popular nu-metal scene that gave the world Korn, Limp Bizkit and Deftones, among many others. For the most part,

"A lot of people think of Hollywood, and think of glamour and red carpets. That's not the part of Hollywood I grew up in. It was a lot of gangs and prostitution in the '80s."



PHOTO BY KREMER/JOHNSON

"The song was still 'Lives,' what you hear today," Malakian says. "I'm sure there would have been some little differences, but like I said, the songs don't change too much from the time that I write them at home, to when I present them to the band with the melody lines. But you get into a room with everyone, and someone will have an opinion on maybe trying it this way. I'll try it every which way, as long as it's for the good of the song. I don't care who comes up with the song, or who comes up with the idea. I just can't picture them changing too much from what you hear, if it was System or Scars performing them. There's a lot of stuff on *Hypnotize* that could have been Scars songs. There's

this was circumstantial.

"I feel like we were a little bit more experimental than a lot of the nu-metal stuff that was happening," Malakian says. "We came out around the same time as all that, and in L.A. that's what was happening. And then we played all those Ozzfests, so we caught that wave. But even back in the club days, I never felt like we were doing that. I would compare ourselves to more of a Faith No More. Faith No More came out with all the metal stuff that was happening but they weren't just that. You can't say Faith No More sound like Metallica."

Rick Rubin, who produced all five SOAD albums alongside Malakian, feels strongly about the impact that the band has had.

"System of a Down are arguably the last heavy guitar band to have significant importance in music," he says. "Daron as co-creator/writer/guitarist and sometimes singer, is seen for his great work through the band's wild success. Daron's talent is on display through every song System of a Down recorded. All you need to know is in the power of the incredible music."

Meanwhile, David Benveniste, founder and CEO of Velvet Hammer Music and Management Group, has been System of a Down's manager from the very beginning.

"System of a Down have a very special place in alternative, rock and metal history," Benveniste says. "They have an extremely fervent fan base who appreciate the importance of their cultural impact, and their industry accomplishments are very apparent. I believe [Malakian's] contributions to both are widely recognized. What people may not know is how great of a pop writer he is, and what an incredible sense of range he possesses across many musical genres. He's a very special musician who never chases what many people would consider to be 'success' in the traditional sense. For Daron, it's art first and an unwavering commitment to write and release the best songs, period."

Essentially, Malakian knows that, to achieve what he wants to achieve on an artistic level, he has to take risks with the sound. Try things that other bands wouldn't dare try for fear of alienating a fan base (a valid concern — look at the fall-out from fans when Metallica worked with Lou Reed). Malakian won't be restricted. He listens to The Grateful Dead, Neil Young and David Bowie as well as black metal, Motörhead and AC/DC, and he wants to bring those different colors to the table when he writes.

"I don't want to be, 'Well, I'm only allowed to use black and red,'" he says. "Sometimes I want to bring in green, and pink. And comedy! It's an emotion, just like sadness, loneliness, laughter, war — it's all going on. So I want to bring that into the feelings of my songs. I don't always feel political. I'm sometimes having a sad day. A song like 'Till the End' on *Dictator* is about friendships. Moments you have talking to a friend when they're having a problem. These are moments and times that we have in life. I don't want to be afraid and just show my tough-guy side or my angry side."

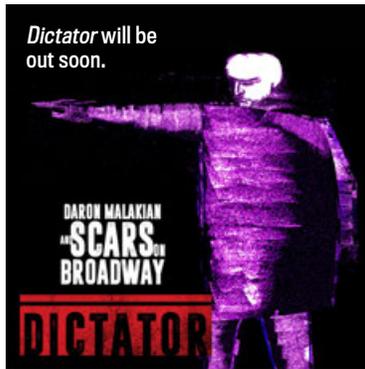
So he doesn't allow himself to be restricted. If something inspires him, he'll write about it and talk about it, even if that means suffering a backlash. Years ago, he mentioned Charles Manson in an interview and caught a lot of shit for what was perceived as sympathizing with a notorious murderer, despite the fact that he never condoned the crimes. Maybe, with the benefit of hindsight, he could have been a little smarter with his verbiage but, again, Malakian won't be tied down.

"When I got interested in Manson, it was his interviews after the murders when he was in jail," he says. "There were parole hearings, and I just started listening to a lot of his interviews and I was interested in how he articulated his words. I've never been interested in the murders and how all that happened. When he

passed away, I wasn't sad because I didn't know him. It was more about, the guy who influenced [a couple of] songs is gone. It was more about that. I think a lot of people would listen to him and think, 'This is a crazy guy talking.' You've got to read between the lines of what he's saying — he was a lot of times making a lot of sense about society for the most part."

On a brighter note, Malakian's father, Vartan, has contributed the artwork to *Dictator*, as he did for the first Scars on Broadway album as well as System of a Down's *Mezmerize* and *Hypnotize*. The guitarist is happy and proud to be able to show the world how talented his dad is.

"He's a really talented guy, but he's not much of a self-promoter," Malakian says.



'Lost in Hollywood' — I've sang about the city. Sometimes more about the darker sides of the city. A lot of people think of Hollywood, and think of glamour and red carpets. That's not the part of Hollywood I grew up in. It was a lot of gangs and prostitution in the '80s when I was a kid riding my bike in the streets."

When we spoke, Scars on Broadway were preparing for an intimate acoustic show at the Grammy Museum, and then a full-on electric gig at the Fonda. Malakian is excited about both, as well as the five System shows this summer. He's convinced both bands can coexist in their current form. For now, SOAD is about the past and Scars is the future. But, he admits, that could change.

"With System, we'll see what happens," he says. "We may get on the same page



PHOTO BY KREMER/JOHNSON

"He has all this stuff that only me and my family sees. He's never done any exhibits, or promoted himself that way. So it's always really cool for me to put his name out there, and put his work out there. I think fans appreciate it, too, having someone that close to me working with me on the albums. And I feel like his art matches my songs in a really cool way as well. The imagery and his style. Because a lot of my approach as an artist and how I approach writing songs comes from him."

Similarly, Malakian's surroundings have had a huge impact on his work, whether that be Glendale, where he lives now and has for many years, or Hollywood, where he spent a chunk of his youth. He loves Los Angeles, and misses it when he's out on tour.

"When I drive through Hollywood at Christmastime, I get a fuzzy feeling because it reminds me of my childhood," he says. "L.A.'s been my home forever. It's where I was born. A lot of lyrics to my songs have a Hollywood or L.A. theme to them, whether it was 'Prison Song,' or

one day, we may not. I've come to terms with that. I still enjoy going out there and playing live. It's a good time for me right now to have this outlet with Scars and finally know where everything stands with both bands. It makes it a little bit more comfortable this time around with Scars, that I didn't have last time. There was more uncertainty in the air. When is System going to come back? Should I save these songs? Should I wait? That's not happening right now, so I feel more confident moving forward with Scars now than I did 10 years ago with the first album."

As for the fans, we can just sit back and enjoy the fact that both bands are out there performing, and that Malakian is releasing new music. It won't, he says, be another 10 years before he puts out another album.

Scars on Broadway perform at 9 p.m. on Saturday, Aug. 4, at the Fonda Theatre. System of a Down perform with Incubus at 3:30 p.m. on Saturday, Oct. 13, at Glen Helen Amphitheater, San Bernardino.

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Jonathan Gold celebrates his Pulitzer Prize in the *L.A. Weekly* newsroom.



L.A. WEEKLY

| Eats // Fork Lift //

MOURNING JONATHAN GOLD

Longtime *L.A. Weekly* food critic turned food writing into an exploration and explanation of the city he loved

BY LINA LECARO

Pulitzer Prize-winning food critic Jonathan Gold died Saturday, July 21, of pancreatic cancer at 57 years old. The news has stunned fans, friends and food lovers alike. It is an immeasurable loss for Los Angeles. Gold was world-renowned for his beautiful and nuanced writing, which, more than any food critic before or after him, celebrated all the flavors, histories and cultures of Los Angeles, most notably under-represented ones. The *Los Angeles Times*, where he had worked since 2012, reported that the L.A. native was only recently diagnosed with the disease. His wife, Laurie Ochoa, arts & entertainment editor there, told the paper he died at an L.A. hospital surrounded by family.

When I first heard the news, I thought about his wife, who was my editor at the *Weekly* from 2001 to 2009, and their kids (they have a son and a daughter, whom I met as little ones at *Weekly* events years ago). My heart goes out to them. I also thought about his peers and the people he inspired. I'd been in his presence

many times, especially at the old *Weekly* offices on Sunset Boulevard. We'd say hi but didn't converse much because he was kind of quiet and, in all honesty, I was a bit intimidated by his talent. I'm sure I wasn't alone.

As a fellow Angeleno who grew up reading the *L.A. Weekly*, I was a fan of Gold's long before he became known for food coverage. He was an extraordinary music writer who wrote about artists as varied as N.W.A and The Germs for the *Weekly*, Snoop and Dr. Dre for *Rolling Stone* and Soundgarden for *Spin*. He wrote the kinds of profiles that made music lovers like me want to be journalists, as I'd imagine Lester Bangs did for Cameron Crowe.

"I learned how to write at *L.A. Weekly*, largely under the tutelage of Bob LaBrasca, whose preferred method of getting a writer to change an offending passage was to read it back to him in a sarcastic tone," Gold wrote in a piece marking the *Weekly's* 30th anniversary. "I found my politics at the *Weekly*, possibly the result of concussions sustained while butting heads with the editor, Jay Levin. I learned about love and loss and

betrayal and loyalty and the inadvisability of changing so much as a comma in the copy of Michael Ventura. I edited a humor column whose conceit was that nothing in it was actually funny, and I edited so many 'Best of L.A.' issues

I DON'T THINK THERE IS A JOURNALIST OR RESTAURANT FAN IN LOS ANGELES WHO DID NOT ADMIRE THIS MAN'S WORK IMMENSELY. AND HOW COULD WE NOT?

that I still have to be constrained from constructing paragraphs in its entirely too-imitable form. I even found true love at the *Weekly* — I was a proofreader, she was an intern, and half the place's male staff sustained whiplash every time she would pass by the photocopy machine

in her tightest pair of jeans. (We've been married for 18 years)."

Counter Intelligence, his food column, began in 1986. Gold moved from the *Weekly* to the *Times* in 1990, and later became *Gourmet* magazine's New York restaurant critic; Ochoa also worked there. When Ochoa became editor-in-chief of the *Weekly* in 2001, he returned with her, and his "99 Essential Restaurants" issue became the L.A. food bible.

Back when anonymity was a food critic must, only his silhouette was shown for "Dear Mr. Gold," a question-and-answer column about food featuring reader letters. He also had a regular piece in the *Weekly* called "First Bite," in which he delivered his first impressions of a restaurant.

Gold won the Pulitzer in 2007, the first food critic ever to do so (and the only one since), while at the *Weekly*. He returned to the *L.A. Times* a few years later, expanding his beloved eatery list to 101. In 2016, Laura Gabbert made a documentary about his life, *City of Gold*, which was released to much acclaim.

I don't think there is a journalist or restaurant fan in Los Angeles who did not admire this man's work immensely. And how could we not? The way he put words together was pure poetry. He had a gift for descriptiveness but he was never wordy. Every phrase, anecdote and analogy had value, and collectively his thoughts and perspectives on food (and music and culture) came to live up to his moniker. His take on eating in L.A. and, in general, was indeed the gold standard.

He did for L.A. what Anthony Bourdain later did for global cuisine, and he did it for much longer; because it was on a local level, it might have been more impactful, too. Gold brought attention to the international fare and experiences available here in L.A., gearing his reports and reviews not to outsiders, tourists or fine-dining snobs but to the average Angeleno who did not know about all the tasty and usually affordable offerings right in his own backyard. The attention Gold gave local businesses big and small helped the restaurant industry, local chefs and mom & pop joints alike not only survive but flourish.

From hidden mini-mall eateries to the off-the-beaten-path holes-in-the-wall to food-truck faves, Gold's coverage not only informed us about the myriad of multicultural flavors out there but also educated us — about the inspirations, the abundant fusions, the people and the places, in a style that was singularly his own. He wrote about food the way he wrote about music, vividly and vibrantly, making us feel as if we were there with him, experiencing what he was experiencing.

Jonathan Gold's writing not only expanded our city's knowledge and appreciation of food, it enlightened us and made us hungry for more. Though he's gone, his memory will linger like a satisfying meal, and thankfully he left behind so many delicious bites for us all to enjoy.

You can read some of his best at laweekly.com/authors/jonathan-gold-2126528.

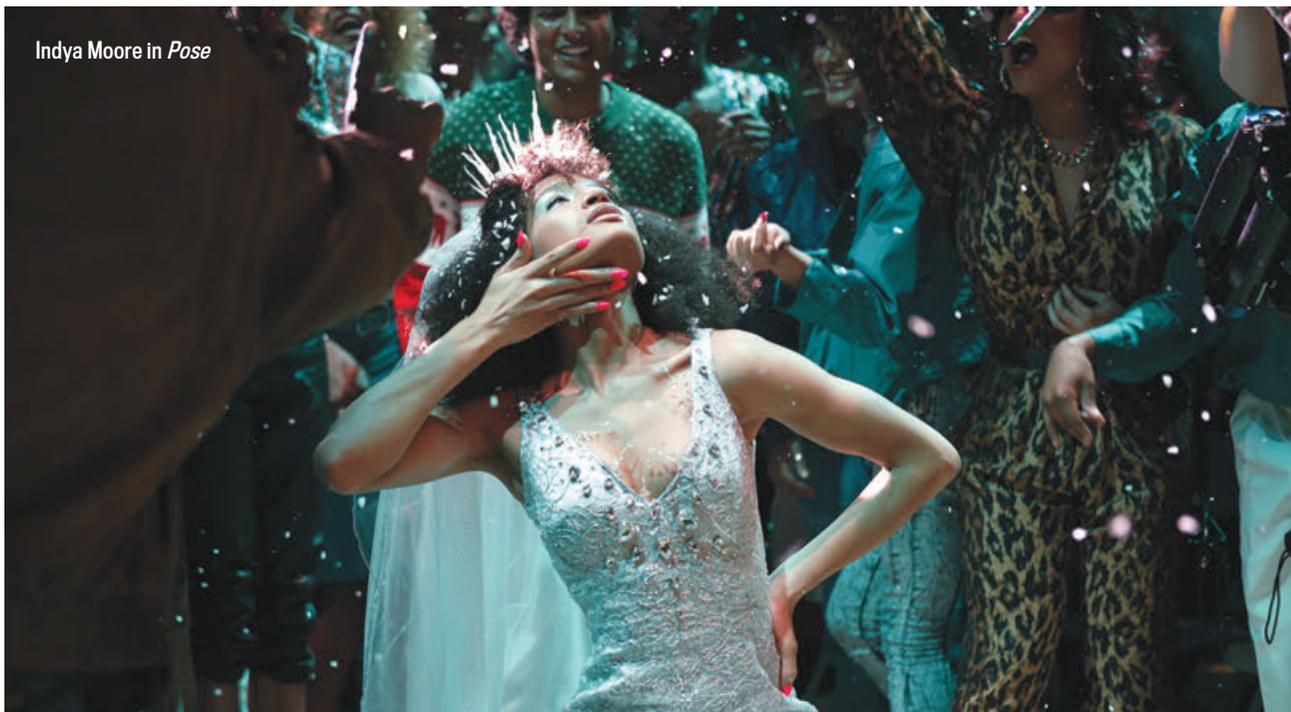
Indya Moore in *Pose*

PHOTO BY SARAH SHATZ

Culture //

MAKING HUGE STRIDES

Why *Pose* is the most groundbreaking LGBTQ TV show ever

BY MICHAEL COOPER

“You know what my life is like ... every movie, TV show, ad in a magazine shows what my life is like,” says one of the few cisgender characters to his trans lover on the FX original series *Pose*, about the late-'80s New York City ball scene. “But the only chance I’m gonna get of understanding your world is if you show me.”

Pose is doing exactly this for the mainstream — giving cis (people whose gender identity matches their physical sex), straight, white America a piece of LGBTQ history and representation that was absent from the televised zeitgeist. That’s why it’s so important to the LGBTQ community.

The show follows the lives of fictional characters within the ball scene, an LGBTQ subculture where different “houses” — mostly black and Latin gay, bi, lesbian and trans people walk (or compete), on club stages or runways, for trophies in categories such as Face, Body, Butch Queen Realness, Femme Queen Realness, Miscellaneous Drag and Vogueing (this is where the dance style originated).

Steven Canals wrote a *Pose* spec script for his UCLA screenwriting graduate program a few years back, and later joined forces with writer-producer-director Ryan Murphy (*Nip/Tuck*, *Feud*, *Glee*, *American Horror Story*), who had optioned the rights for *Paris Is Burning*, the 1991 documentary about the ballroom scene. Aside from the talented cast, vibrant visuals and, of course, drama, *Pose* — which aired its season finale

on Sunday, July 22, and was just renewed for a second season — broke down boundaries in bold, new ways. Here’s how:

It featured the largest number of openly trans actors in lead roles ever in a TV series.

Blanca (MJ Rodriguez), Angel (Indya Moore), Elektra (Dominique Jackson), Candy (Angelica Ross) and Lulu (Hailie Sahar) are played by trans women of color. Accepting his VH-1 Trailblazer Honors award last month, Murphy said, “I believe strongly in the power of television, because if you see yourself and some part of your human experiences reflected back at yourself, you will not feel alone. And people with hatred and bias in their hearts can often be converted if a character or situation they are invested in feels like a friend. I decided [I wanted to] create representation, showcase gay people and minorities and outsiders and underdogs of all kinds.” The representation doesn’t end in front of the camera, either: Many of the writers are trans women as well, including Janet Mock, Our Lady J (*Transparent*) and co-executive producer/director Silas Howard. **It didn’t shy away from sexually complex stories.**

Having a writers room with diverse voices really lends itself to stories about marginalized groups that aren’t often seen on TV. In one storyline, trans character Elektra struggles between fulfilling her dream of having her surgical transition from male to female and keeping her cisgender straight lover satisfied. “I know what I like but I can’t explain why my dick gets hard knowing that yours is there. All I know is

that I want it in the room,” says Elektra’s lover (played by Christopher Meloni). After she decides to go through with the surgery, he ends their 10-year relationship. This struggle of finding a partner who doesn’t fetishize trans women is a common one, but hearing it out loud in plain language was an innovative TV moment. **It was educational.**

LGBTQ kids (and allies) may know terms such as “shade” and “reading” from *RuPaul’s Drag Race*, but both RuPaul and Michelle Visage were part of the New York ball scene first. Many of their references came directly from this world. *Pose* does a great job showing younger people where the culture came from. Similarly, with the advent of effective AIDS drugs, many in today’s younger LGBTQ generation are not as careful as they probably should be. They may know about the AIDS epidemic but it’s seen as ancient history. Set in the late '80s, *Pose* reminds the LGBTQ community just how devastating AIDS was: The series begins with Blanca finding out she’s HIV-positive, and Pray Tell (Billy Porter)’s loss of his boyfriend to the virus (as well as finding out he has it himself).

One scene went farther in terms of educating. Damon (Ryan Jamaa Swain), kicked out by his parents for being gay, is given a sex talk by his house mother, Blanca. Damon, whose father gave him “the talk” as if he were straight, gets the info he needs from Blanca, including his options. “Gay life is hard,” she says. “Now as a gay man, you have options when it comes to sex. You can be a top or a bottom.”

I can’t remember the last time I saw this

kind of honest exchange about gay sex depicted on TV, let alone by a parental figure teaching a child. Destigmatizing these conversations on TV is sure to help anyone with such questions feel less alone.

It tackled race issues, even within the LGBTQ community.

While it would be great if the entire LGBTQ community had one another’s backs, this is simply not the case. Despite being marginalized and outcast by society, we often discriminate against one another. *Pose* brilliantly depicts this when Blanca and Lulu are kicked out of a gay bar for being trans. While the prejudice within the LGBTQ community may not be as bad as it was in the '80s, one doesn’t have to look very far on hook-up apps like Grindr to see profiles that blatantly say things like “No fats, no femmes, no blacks, no Asians.” Some may call it a “type,” but most see it for what it is: racism and discrimination. Many in the LGBTQ community still segregate themselves from others to feel superior, and *Pose* boldly puts the issue out in the open, addressing this ugly history.

It explored cultural and class disparities in a new way, and producers are trying to close the gap.

It’s probably no coincidence that the only two cisgender, straight, white principal men in the story work for Donald Trump, who gained notoriety in the '80s and who helped usher in the era of conspicuous consumption. These men, played by James Van Der Beek and Evan Peters, often display their white privilege. Van Der Beek’s character is shown sexually harassing the women in his office, while Peters’ repression sees him cheating on his wife with a trans woman of color (Angel), for whom he rents an apartment.

The flaunting of wealth by white cis men is juxtaposed with the poverty of the people of color who go to balls. Trans women risk their lives to buy cheap hormone injections because they can’t afford the good ones; gay young men kicked out of their homes are living on the streets; and the houses resort to stealing money or outfits just so they can feel fierce, pretty and accepted at the balls.

The show brilliantly highlights the wage inequality, especially between the white majority and minorities, that still exists today. Murphy is putting his money where his pen is: He has pledged to donate 100 percent of his profits from *Pose* to trans and LGBTQ charitable organizations. **It was authentic.**

There have definitely been boundary-breaking shows about the LGBTQ community before — from those that started the conversation and laid the groundwork, such as *Ellen* and *Will & Grace*, to those that normalized gay characters but showed them to be complex, too, like *Modern Family* and *Six Feet Under*, to shows with all gay characters, like *Queer as Folk* and *Looking*. What *Pose* does differently is depict an accurate and real history of the LGBTQ community, without any white- or straight-washing, spotlighting stories of trans (and gay) people of color, played and written by trans (and gay) people of color. This is why the content is so innovative and refreshing and different from anything on television.

Mission: Impossible – Fallout reunites Rebecca Ferguson and Tom Cruise.



COURTESY PARAMOUNT PICTURES

Film //

BEST ONE YET

Mission: Impossible – Fallout makes the most of its secret weapon: writer-director Christopher McQuarrie

BY DAVID WEINER

It's usually a foregone conclusion that when a Hollywood blockbuster movie franchise gets to a sixth entry in the series, it probably won't be that good. It's the sequel law of diminishing returns: At the very least you can expect new thrills amid predictable formulaic beats and the comfortable familiarity that lured you out of your living room to the big screen. But a popcorn-munching optimist can still hope for a sequel that can surprise in unexpected ways. *Mission: Impossible – Fallout* is that sequel in spades. It elevates the franchise to next-level status — and then some.

Written and directed by Christopher McQuarrie (who first teamed up with Cruise for 2012's *Jack Reacher*), *Fallout* is a superb action movie of the highest caliber. It's like someone gave them a jolt of Red Bull inspiration. I think it's the best film of the series, and I don't say that lightly.

A direct sequel to 2015's above-average *Rogue Nation* (also directed by McQuarrie), *Fallout* finds Cruise's IMF agent Ethan Hunt haunted by visions of nuclear armageddon and unable to shake the guilt of abandoning his former love, Julia (Michelle Monaghan), to protect her from the crossfire. His new mission, which we all know he will accept: Track down black-market plutonium before it gets into the hands of a splinter group of spies from the Syndicate that emerged after the capture of *Rogue* villain Solomon Lane (the returning Sean Harris). If they obtain the plutonium, they

will detonate three nuclear devices around the globe in an effort to tear down the world order. "The end you always feared is coming," a wide-eyed, manacled Lane breathes to Hunt. "And the blood will be on your hands."

What follows is a crackerjack exercise in taut storytelling and filmmaking craftsmanship. Using many of the pieces set up in *Rogue Nation*, McQuarrie's new, faster-paced chess game plays out in a less complicated manner than previous *Impossible* installments (which often get caught up in their own technobabble), resulting in a more coherent and emotionally charged storyline that reunites Hunt with/pits him against deadly MI6 agent Ilsa Faust (the brilliantly capable Rebecca Ferguson) and puts Julia back on the board. Also in play is CIA operative August Walker (an imposing Henry Cavill), an unreadable assassin assigned to shadow Hunt in babysitter mode by CIA director Erika Sloane (Angela Bassett); the "White Widow," an ambiguous arms dealer (Vanessa Kirby); and, of course, loyal IMF teammates Benji (Simon Pegg) and Luther (Ving Rhames) under the direction of new IMF chief Alan Hunley (Alec Baldwin). As a variety of factions jockey for the plutonium and the scalp of Solomon Lane, the action travels to such locales as Berlin, London, Paris and Kashmir.

Ironically, while high-altitude free-fall stunts and helicopter chases make for incredibly exciting elements of the film, it's the visceral nature of McQuarrie's expert

handling of the running, jumping, driving and close-quarters fighting that really clinch *Fallout* as a top-notch action film. There's a bravura, bone-crunching battle in a bathroom stall between Cruise, Cavill and a formidable foe that itself is almost worth the price of admission. The choreography of a desperate car-and-motorcycle chase up and down the streets of Paris, muscular engines loudly growling and revving, clearly draws inspiration from some of the best car-chase films ever made, including *The French Connection*, *Ronin* and *Bullitt*.

And when Hunt finally goes into full sprint mode (something he does in pretty much every *Mission: Impossible* film), the basic fact that Cruise himself is actually booking at top speed along the rooftops of London is exciting in an absolutely primal way. Now 56 years old, the laser-focused star remains as dedicated as ever to entertain. Performing most of his own stunts, he broke his ankle while filming a running jump from building to building yet still kept going. The moment is in the final cut. Give this man the Jackie Chan stunt medal of honor.

The *Mission: Impossible* franchise is known for switching directors every film to bring a fresh, individual take on a familiar formula. The first two entries in the series, directed by Brian De Palma and John Woo, were stand-alone films with no real connective story. Ever since J.J. Abrams got involved with the franchise (as director of *Mission: Impossible III* and producer of the last four films), a more definitive arc

has been introduced and Hunt has been accorded more grounded emotional stakes that give his world-saving exploits deeper meaning. McQuarrie has picked up on that cue, giving Hunt a more personal two-film storyline that is also a satisfying culmination of all the previous films in the series. When you see him scale an impossible cliff wall, you know he's been there before.

It's also interesting to watch the progression of Cruise's Ethan Hunt character over the course of six films. At first young and cocky with a hint of Maverick bravado in his 1996 debut, the gum-chewing Hunt quickly evolved into an impervious force who could practically defy the laws of physics in 2000's *Mission: Impossible II*. But after a six-year break (and time for Hollywood to process the effects of 9/11), Hunt was seemingly humbled, valuing true love and the loyalty of friendship over the game. Ever since then, even though we've seen him perform outrageous, superhuman stunts — scaling the heights of the world's tallest building in Dubai, clinging to the side of a plane, base-jumping from high-rise to high-rise — he has steadily developed a vulnerability that effectively humanizes him. We now see a much more world-weary and relatable Hunt who still throws himself into harm's way in order to save the day, but the expression on his face has moved from one of confidence to one of dazed bewilderment, often transmitting, "I can't believe I just pulled that off." *Fallout*'s message is that we all need not only a man of Hunt's bravery and resolve for the good of the many but also one of compassion and conscience who can empathize at the individual level. That humanity is demonstrated in *Fallout*, and is part of the depth that helps to elevate this particular action extravaganza.

Going all the way back to the '60s TV show, don't forget that *Mission: Impossible* was inspired by the popularity of the iconic and long-running James Bond franchise. Like many other 007 wannabes, Cruise's *Impossible* movies have always mimicked the Bond template of glamorous globe-hopping locations, outrageous stunt set-pieces, ticking clocks and spy-vs.-spy gambits. But despite the sequel odds, the *Impossible* franchise has truly come into its own, improving with age and giving the likes of Bond and Jason Bourne a serious run for their money. It's a formula that works, having reaped more than \$2.8 billion worldwide to date. And after two decades of *Impossible* films, it appears that the franchise has finally found its secret weapon with the multifaceted talent of Christopher McQuarrie. There will undoubtedly be more missions to come, and I hope McQuarrie returns again to bring the charm and prevent the franchise from self-destructing.

MISSION: IMPOSSIBLE – FALLOUT

| Directed and written by Christopher McQuarrie
Paramount Pictures | Citywide

David Weiner is a Rondo Award-winning writer who was executive editor of Famous Monsters of Filmland magazine and senior editor at ETonline before that. For fun he runs the genre pop culture site ItCameFrom and spends too much money on eBay trying to reclaim pieces of his childhood.

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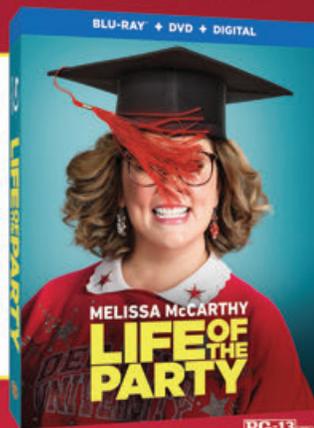
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COURTESY CHAIN CAMERA PICTURES

| Film //

HEALTH SCARE

NETFLIX'S *THE BLEEDING EDGE* EXPOSES THE HORRORS THE FDA APPROVES FROM MEDICAL DEVICE MAKERS

BY APRIL WOLFE

Continuing their legacy of equally infuriating and enlightening documentaries, the producer-director team of Amy Ziering and Kirby Dick poke into the archaic and futile FDA approval systems for medical devices with their film *The Bleeding Edge*. Prepare to be scared shitless of vaginal mesh or high-tech surgery robots. Through a series of personal stories from both qualified medical professionals and laypeople, the film explores just what exactly the word “complications” means on a device’s warnings. In the cases Dick investigates, those complications become a ripple effect of lives ruined by untested but FDA-approved devices.

The film, which premieres Friday, July 27, on Netflix, traverses the spectrum of medical devices but opens and closes on one particular item, Essure, a metal coil that’s inserted into the Fallopian tubes for sterilization purposes. We meet a mail carrier from upstate New York whose doctor sold her on Essure years ago. As the documentary jumps around to different people, devices and experts, we return again and again to the horrifying story of this mail carrier, who came to find that her body was rejecting the coil, which led her to nearly

bleed to death. Another woman, a Latina account executive with four children, relays a frighteningly similar story, only with the added layer of racism; her doctor told her he assumed Latinas just bled more than white women did. Neither woman’s story takes a turn for the better, but it’s the Latina woman whose entire life — and the lives of her daughters — gets smashed all because of one doctor not taking her concerns seriously.

Dick seems to anticipate that viewers — just like doctors —

PREPARE TO
BE SCARED
SHITLESS OF
VAGINAL MESH
OR HIGH-TECH
SURGERY
ROBOTS.

may be conditioned to think women exaggerate their pain, so at the 15-minute mark of the film he jumps into the story of a respected older white male doctor who got a cobalt hip joint and began suffering from neurological issues. These were so severe that he had a complete mental breakdown in a hotel room, smashing things and scrawling cryptic messages on the walls. He begins questioning estab-

lished medicine’s embrace of cobalt implants; upon the removal of his, every neurological issue he had developed disappeared. If a completely healthy man with medical training can go so quickly from zero to delusional, what of the millions of other Americans with cobalt in their bodies? What of the injured vets already fighting PTSD who live with an implant that could be poisoning them? What are the metal plates and screws in my own ankle made of, and why didn’t I know to ask?

The director backs up all these anecdotes with some hard facts about the FDA approval process for medical devices, which — even according to a former head of the department — is a broken system. The medical device industry is the least understood and regulated in the FDA umbrella.

Dick exposes so much that I yelled “Oh my God!” multiple times while watching. There is nothing more upsetting than listening to a charming Southern woman say the words, “My colon’s falling out!” Worse yet are the profit-hungry companies that have been able to slide by unnoticed for so long. Here’s hoping *The Bleeding Edge* gets the right attention on a decidedly unsexy topic.

THE BLEEDING EDGE
| Directed by Kirby Dick | Netflix
Monica Film Center and on Netflix

YOUR WEEKLY MOVIE TO-DO LIST

Salute to Pioneering Women

Friday, July 27

Kino Lorber's recent Kickstarter-funded initiative to restore key works by pioneering female filmmakers has inspired a weekend series at the American Cinematheque. On opening night, host Ileana Douglas will introduce three silent shorts featuring Grace Cunard and Helen Holmes, each newly restored. The centerpiece of the evening is a stunning color-tinted restoration of **The Red Kimona** (courtesy of UCLA Film & Television Archive), a 1925 drama produced by Dorothy Davenport. Co-presented by Kino Lorber and the Library of Congress, the series runs through Sunday. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Fri., July 27, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.*

UCLA will carefully project a 35mm nitrate print of a vintage John Barrymore vehicle, **Counsellor at Law**, as part of its ongoing **Archive Treasures** series. William Wyler directed the adaptation of Elmer Rice's stage play, and Barrymore ignites the screen as a lawyer forced to reckon with his past. The evening includes a Hearst Metronome newsreel and a Dave Fleischer cartoon. *UCLA's Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Fri., July 27, 7:30 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.*

Saturday, July 28

For the second night of its **Pioneers: First Women Filmmakers** series, the American Cinematheque enlists Cari Beauchamp to host its salute to Lois Weber, one of the most successful of Hollywood's early directors. This tribute includes a color-tinted DCP of social melodrama **Where Are My Children?**; an incomplete print of partially lost feature **What Do Men Want?**; a 4K restoration of the 10-minute masterpiece **Suspense**; and a color-tinted restoration of religious satire **Hypocrites**. These explosive dramas show why Weber's innovative technique often is compared to D.W. Griffith. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sat., July 28, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.*



The Color of Pomegranates

Sunday, July 29

For the third and final night of its salute to women in Hollywood, the American Cinematheque, Kino Lorber and the Library of Congress co-present three short films by Alice Guy-Blaché, the first great female film director and early narrative experimentalist: **Algie the Miner, A Fool and His Money** (with the first all-black cast in a motion picture) and **The Ocean Waif**. The evening also will feature other archival rarities, including documentary footage shot by Zora Neale Hurston; a 4K restoration of **The Curse of Quon Gwon**, directed by Marion E. Wong, the first Asian-American filmmaker; and Lita Lawrence's **Motherhood** — one of the earliest features directed by an African-American woman. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sun., July 29, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.*

The Color of Pomegranates is Sergei Parajanov's hypnotically beautiful tribute to the art of Qajar, the Iranian dynasty that ruled Persia for more than a century. The lavishly dressed figures onscreen rarely speak; they are as carefully painted and decorated as wax figures. The casual viewer, while mesmerized, might feel lost in this sea of imagery. Thankfully, Martiros M. Vartanov of the Parajanov-Vartanov Institute will be on hand to provide historical context. LACMA screens the film in conjunction with "In the Fields of Empty Days: The Intersection of Past and Present in Iranian Art." *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Sun., July 29, 1 p.m.; free. (323) 857-6000, lacma.org. —Nathaniel Bell*

OPENING THIS WEEK

14 CAMERAS It's hard to tell if the makers of the bewilderingly awful home-invasion thriller **14 Cameras** — which follows cartoonishly gross internet voyeur Gerald (Neville Archambault) as he uses nanny-cams to spy on a nuclear family at a secluded California summer house — believe that web users are inately monstrous or if the internet only underscores mankind's innate cruelty. On the one hand, disaffected teenager Molly (Brytnee Ratledge), one of Gerald's four victims, evokes the nihilism of *The Texas Chain Saw Massacre* and seemingly speaks for screenwriter Victor Zarcoff when she diagnoses Gerald's monstrous behavior: "Some guys are just fucked up." On the other hand, Zarcoff and neophyte co-directors Seth Fuller and Scott Hussion mystifyingly juxtapose Gerald's skeezy real-world behavior — he likes to sniff women's panties and drink milk straight out of the carton! — with the childish shit-posting that defines the members of his private "dark web" chat room. It's especially hard to understand why one anonymous user seems to quote John Belushi's Jake Blues when he asks Gerald to auction off his unwitting camera subjects: "How much for the girl!?" Unfortunately, Archambault's churlishly over-the-top performance makes it impossible to take **14 Cameras** seriously, no matter how you interpret Gerald's

actions. He breathes (heavily) through his mouth and waddles around like a cartoon yenta with his shoulders hunched, his eyes wide open and his jaw sticking out. Archambault's perplexingly broad mannerisms suggest that the internet, like bad horror movies, is only as bad as you make it. (Simon Abrams)

DETECTIVE DEE: THE FOUR HEAVENLY

KINGS The equally thrilling and exhausting Hong Kong martial arts fantasy *Detective Dee: The Four Heavenly Kings* boasts more inventive weapons, monsters and plot twists than most Western audiences will know what to do with. Like the popular Chinese Gong'an courtroom mystery series by which it is very loosely inspired, *Detective Dee* has a convoluted, episodic narrative that primarily serves as a showcase for the various tools in 7th-century sleuth Renjie Dee's (Mark Chao) crime-solving kit, which this time include a Buddhist sutra and a dragon-taming mace. Thankfully, the shambolic kitchen-sink convolutions of Dee's story — in which he investigates catty Empress Wu's (Carina Lau) Byzantine plot to overthrow her husband (Chien Sheng) with the help of ninjas, warlocks and political dissidents — often seems irrelevant given the galvanizing campiness of set pieces that pit wire-fu fight choreography against, among other things, computer-generated dragon-scorpion hybrid creatures. You may sometimes wonder why director Hark Tsui and co-writers Kuo-Fu

Chen and Chia-lu Chang abruptly transition from one subplot to the next. That may happen especially when the villainous weather-controlling Mystic Clan — the Empress' spellcasting henchmen — are revealed as a minor threat compared with the negligibly developed Indian shapeshifting clan the Wind Warriors, whom Dee mystifyingly describes as "dangerous people with weird skills." But you will never have to wait long before ninjas strike, a gigantic eyeball demon attacks or a monster's blood rains from the sky and transforms into flower petals in midair. Like that one Chemical Brothers song, *Detective Dee: The Four Heavenly Kings* doesn't have to make sense to get you high. (Simon Abrams)

FAR FROM THE TREE A movie hero is never just "normal" but either someone who's somehow exceptional or at least an everyday joe in exceptional circumstances. Yet in real life, an "exceptional" child is often bad news. There's illness, biology, behavior and inclinations not covered in most parenting books, supported in most classrooms or tolerated in most playgrounds or social circles. So that our children can live their best selves, we tend to try to bend them to the norm, which can be exhausting, heartbreaking and sometimes futile. In his 2012 book *Far From the Tree*, upon which director Rachel Dretzin's thorough documentary is based, writer and psychologist Andrew Solomon moved from

unpacking his mother's rejection of his homosexuality — which led him to adopt a heterosexual life for years — to exploring how many families confront having children who are born with conditions or do things that most children aren't or don't. His exhaustive work, interviewing some 300 families, comes to life in Dretzin's film, which features just six. It's a painstaking inspection of parenthood, which is fraught even in less formidable circumstances than what these families face, and often harrowing. But it's also a contemplation of what it means to be human and, ultimately, optimistic. "You know, Tolstoy said, 'All happy families are the same, every unhappy family is unhappy in its own way,' and I used to think that might be true," Solomon says. "But actually I think a lot of unhappiness is quite similar, and that what's remarkable is all of the different ways people find to be happy." (Daphne Howland)

HOT SUMMER NIGHTS Coming off his *Call Me By Your Name* breakout, Timothée Chalamet stars in yet another steamy

coming-of-age period piece set in the summertime. If that all sounds too good to be true, that's because it is. Elijah Bynum's messy debut film is only bearable thanks to Chalamet's charisma. Set in Cape Cod in 1991, *Hot Summer Nights* captures the languor of a wealthy vacation town with a druggy underbelly. Chalamet's unassuming character, Daniel, soon becomes a part of that scene after being sent there

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to summer with his aunt. There, he meets Hunter Strawberry (Alex Roe), a cool, dangerous, drug-dealing older kid whose reputation apparently warrants one of those *Mean Girls*-style faux talking heads. "I heard he killed a man," several kids say. Hunter recruits the sweet-faced, brainy Daniel for his booming weed business. Meanwhile, Daniel falls for Hunter's beautiful sister, McKayla (Maika Monroe); she's technically off-limits but Daniel's raging hormones make it impossible to follow bro code. The flirty pursuit is fun, but the film takes a chaotic turn when the criminal activity catches the attention of another drug dealer (Emory Cohen). Suddenly, the movie wants to be *Goodfellas: The Teen Years*. Bynum also makes a lot of corny choices — jump cuts to mirror drug-addled paranoia, saccharine needle drops and inserts of photos that force-feed you nos-

talgia. (Kristen Yoonsoo Kim)

KILLER BEES We all know the Hamptons as the East Coast's scenic, sophisticated locale for the upper crust to get decked out in their fanciest (usually white) duds and throw lawn parties that'll have them feeling as if they're in an F. Scott Fitzgerald novel. Documentary *Killer Bees* introduces us to its black residents — particularly the black residents who play in and support the local high school basketball team, the Bridgehampton Bees. *Killer Bees* (which lists Shaquille O'Neal as an associate producer) follows the team through a season striving for a state championship. Under the coaching skills of former Bees player Carl "Pujack" Johnson (who could've been a basketball star if a friend hadn't accidentally shot him in his right arm), these boys spend most of the film making baskets and scoring points, in the hopes of going

pro and achieving all-star greatness. But that's not all *Killer* is about — and that's also what makes the film so disappointing. Directors/brothers Ben and Orson Cummings aspire to shine a light on the Hamptons as a microcosm of how our society lavishes and enables the haves and ignores the have-nots. Unfortunately, the narrative focus constantly shifts and never coalesces. When we're not following the team, we're stuck with random, not-that-fascinating townspeople, like a smarmy real estate agent who doesn't seem all that aware he's driving out black people. Ultimately, *Killer Bees* isn't that fascinating. It shows how, much like everywhere else in this country, the African-American people of the Hamptons are just trying to survive, while rich white folk just do whatever the fuck they want. Considering who we currently have in office, that isn't jaw-dropping news. (Craig D. Lindsey)

MILFORD GRAVES FULL MANTIS Form and content collide in inspiring ways in this documentary about Milford Graves — avant-garde jazz percussionist, educator, gardener, martial artist and cardiovascular researcher. *Milford Graves Full Mantis* is a jazz movie in every sense of the word. Nearly every spoken line ends in "man." Mixing older performance footage, lengthy fly-on-the-wall takes and a few epic instances in which Graves sits down to tell a story, the result is total immersion in the mindset of this remarkable and unusual man. There are no talking heads and no career bullet points; if you want context outside of what's given, you're on your own. We're witness to ecstatic drum circles and solo workouts, including a mesmerizing sequence in Japan for an audience of autistic children. Graves is an autodidact and tinkerer and Renaissance man, and a job as a veterinary assistant leads to a fascination with recording heartbeats. His DOS-era home system looks straight-up sci-fi, especially as he begins explaining how certain sounds can affect musculature, which then affects emotion. (He demonstrates this, bringing himself to tears.) Directors Jake Meginsky and Neil Young (not that one) occasionally use abstract expressionist imagery while Graves raps to us about his philosophies, and if ever there were a film appropriate for such a technique, it's this one. "I went straight to the boss," Graves explains about learning the praying mantis fighting style. He quit human teachers to just observe the insects themselves. It sounds silly, until you see his moves. More documentarians should consider just going straight to the boss. (Jordan Hoffman)

PUZZLE A reminder that quiet and subtle are not the same things, Marc Turtletaub's earnest, compassionate character study *Puzzle* — adapted from Argentine director Natalia Smirnoff's superior *Rompecabezas* (2010) — is likely to charm and move audiences even as its particulars often fail to suggest the real world. That's a testament to the strength of the original story, sort of *A Doll's House* but with jigsaw puzzles, and to the performances of Turtletaub's cast, especially Kelly Macdonald. That underemployed Scottish marvel plays Agnes, a Connecticut housewife whose

days revolve around her boys: nudging her mechanic husband from his snoring slumber, whipping up breakfast for him and their two sons, cleaning up and running errands, then prepping a dinner that includes niceties nobody wants to hear about. But it's one thing to make a film about a Connecticut woman alienated from the internet, from specialty diets, from that utterly alien iPhone that she dismisses as a "little robot" she'll only use in emergencies. It's another to ask us to accept that she doesn't even know these things exist. Her life and the movie perk up when she discovers a talent for quickly completing jigsaw puzzles. She partners up with a puzzle pro, played with an air of exquisite boredom by a very funny Irrfan Khan, for competitions. He's a listless millionaire inventor who comes to prize her quirks and beauty. To its credit, neither *Puzzle* nor Agnes mistake a chance at urbane adultery for a simple catch-all cure for her problems. The speeches about puzzle-solving being like life itself could be much worse, but the filmmakers can't find a way to make sorting and placing pieces any more dramatic than it sounds. (Alan Scherstuhl)

SCOTTY AND THE SECRET HISTORY OF HOLLYWOOD Matt Tyrnauer's documentary *Scotty and the Secret History of Hollywood* follows Scotty Bowers, a World War II veteran (now 95) who, after he was discharged, became a sex worker and pimp. Cary Grant, Walter Pidgeon, Randolph Scott and Tom Ewell were among the famous clients Scotty calls "tricks" in the same charmingly anachronistic way he calls everyone "baby." Describing how he made money both from pimping out young, underemployed men and from the voyeurs who watched them, he exclaims, "That's what you call business, baby!" After his clients died, Scotty wrote a tell-all book but, unlike some dishy works about long-gone Hollywood sex lives, this film boasts photos and accounts from well-known queer men, like Gore Vidal, to back up its stories. The items Scotty inherited from former clients, including a house and an Oscar (!), provide further corroboration. But Scotty offers more than just salaciousness. We see evidence of his hoarding (he has one small house that is stuffed to the brim with old papers and memorabilia). We also come to understand that the childhood sexual abuse he survived — like many queer men of his generation, including Allen Ginsberg, he doesn't acknowledge as abuse the sexual contact he had with adult men when he was a child — and PTSD from his time in the Marines has helped shape his life and thinking. The film could use more interviews with women, like Lois, Scotty's wife of several decades, who had no idea about his past when they married. She says, "I didn't know him as that person. Not sure I'd want to." (Ren Jender)

ONGOING

THE EQUALIZER 2 Thomas Jefferson declared that all men are created equal, but the world is what it is, so Denzel Washington's got to wander the Earth, equalizing. The character has a name,

of course, with a couple of traits and a backstory, but watch *The Equalizer 2* with an audience, experience its long lulls and bursts of violence with them, and it's clear that we're all just watching Denzel, just as in Arnold or Stallone movies we're watching Arnold or Stallone. "You don't fuck with my boy!" a guy sitting near me exclaimed when some dudes made the mistake most dudes make in *Equalizer* movies, that of not recognizing that the quiet Denzel standing before them is the star of the movie. Spoiler: The dudes soon regret fucking with him. As the star, Denzel has the power, at any moment, to kill every motherfucker in any room. The suspense in the first half of this curiously glum film comes from wondering how he'll exercise this power — which rooms, and which motherfuckers, will he spare? When not killing or administering beat-downs, Denzel putters around a Roxbury apartment complex, befriending the neighbors, reading great books, painting over graffiti, running a sort of low-key mentorship program. Those scenes are low-key, unfussy, gently moving; Denzel the actor, for a few moments, takes over from Denzel the Movie Star. But too often we're stuck watching scenes of home invasions and hotel conferences set in Belgium, a country Denzel never visits. Worse, in the hurricane climax, the lashing wind and rain, and the haphazard storytelling, deny us the grim pleasures of Denzel's methodical slayings. (Alan Scherstuhl)

GO MAMMA MIA! HERE WE GO AGAIN

Watching Ol Parker's *Mamma Mia! Here We Go Again*, I found myself grinning so hard and for so long that by the end, the muscles in my face were sore. The film's half-baked story about a girl trying to live out her slutty, wonderful, deceased mother's dream of operating a hotel on a Greek island (all set to the music of ABBA) is so thoroughly entertaining and ridiculous that the cast can't help but crack into dumb grins at what they're doing. That especially goes for the guys — Pierce Brosnan, Stellan Skarsgard and Colin Firth. Even the title of this sequel, *Here We Go Again*, suggests a giddy exasperation and disbelief that these A-list actors have gathered in the Mediterranean, essentially to perform ABBA karaoke. It's been 10 years since the first installment of the *Mamma Mia!* franchise — it's a franchise, right? In the time that's passed in the story, Donna (Meryl Streep) has died, and her daughter Sophie (Amanda Seyfried) is about to host a grand opening party for the newly remodeled hotel Donna once ran. This gives an excuse for everyone from the last film to return to the island, including the three men who could each be Sophie's father, and Donna's comic-relief best buds Tanya (Christine Baranski) and Rosie (Julie Walters). As Sophie faces a series of tribulations — an absent boyfriend, a grieving heart, a dastardly storm — we see the backstory of how a young Donna (Lily James) ended up on this island, pregnant with Sophie, in the first place. James is a delightful addition. She's jocular, with a soft touch; she exudes a distinct Julia Roberts vibe. (April Wolfe)

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The Hula Girls

PHOTO BY JOHN GILHOOLEY

| Music //

SURF'S UP!

Tiki, Hawaii and rockabilly from The Hula Girls

BY BRETT CALLWOOD

Despite the distance between Southern California and Hawaii, the influence of Hawaiian and Polynesian culture has been quite profound in this region, at least in receptive circles. Of course, an American interpretation of Polynesian culture led to what we now call “tiki,” which has become intrinsically linked with the lowbrow and rockabilly scenes. It’s funny the way these things work out.

Out of all this, The Hula Girls were born. Formed nearly a decade ago by Matt “Spike” Marble, The Hula Girls sprang from the ashes of Huntington Beach band The Smokin’ Menehunes, a *hapa haole* (literally, half white; here meaning Hawaiian music with English lyrics) group.

“That was going for maybe four years, and when that thing fell apart, I decided that I wanted to pursue more of a rockabilly/surf thing that also does some of those same sort of things,” Marble says. “Borrows from Hawaiian music but also moves it into a midcentury rockabilly/

surf thing.”

So that’s what he did. The Hula Girls have been described as “hulabilly,” a term that Marble doesn’t particularly like but admits is pretty much appropriate. The guitarist-singer has a deep fascination with tiki culture that led to him installing an expensive tiki bar, complete with volcano and pond, in his backyard. You have to admire that commitment to a culture from which he has no genetic roots.

“I grew up surfing, with a lot of admiration for the Hawaiian people and culture,” he says. “I guess where it all came from is, I was in college in the late ’90s, early 2000s, in Stockton, up north. There was a tiki bar there called the Islander, but it was well out of business by the time I got around there. I had a graphic design professor who was telling me about the different thrift stores around Stockton, and I found these mugs that said ‘The Islander’ on the back. Different kinds of Polynesian-looking things. I started buying them up just for the aesthetic because I thought they looked so interesting.”

Sven Kirsten’s *The Book of Tiki* was released in the early 2000s, and it blew the whole thing open for Marble. The book

detailed the tiki culture that was popular from the 1940s to the mid-’70s; it was America’s interpretation of Polynesia. Marble was hooked.

Marble lives in Costa Mesa; the band also has members in Long Beach, Seal

“I HAVE TIKI TORCHES
IN MY BACKYARD
AND I COMPLETELY
DISAVOW ANY
OF THAT RACIST
BULLSHIT.”

—MATT “SPIKE” MARBLE

Beach and Newport Beach. However, the frontman stops short of saying that they’re part of a Costa Mesa music scene.

“We don’t perform much in Costa Mesa,” he says. “Our long-running gig was always at Don the Beachcomber in Sunset Beach. I guess I can’t really speak to that. We really don’t fit in at most venues. We do really well in tiki bars.”

That makes a lot of sense. Still, the

band’s rockabilly edge offers them plenty of opportunities in cities such as Long Beach and, of course, Los Angeles, where that style of music is still popular with old rockers and punks. This weekend, The Hula Girls play at Alex’s Bar in Long Beach, a perfect fit for these guys.

“In L.A., there’s Clifton’s/The Pacific Seas— that’s probably my favorite,” Marble says. “Don the Beachcomber was a tiki wonderland and made a lot of sense for us. Sadly, Don the Beachcomber is closed. Alex’s is great, too. We haven’t played there in seven years or something. Last time we played there, we played with Wayne ‘The Train’ Hancock and Russell Scott.”

Despite that band name, there were no females in The Hula Girls when they originally formed. Later, they added go-go dancers and the name backfired a little, but it was originally intended to be a chuckle along the lines of the Lazy Cowgirls or New York Dolls. “The name was much more clever before we got girls in the band,” Marble admits.

The Hula Girls have released two albums on vinyl in their decade of existence: *The Curse of Tiki* and last year’s *Jungle Beach Party*. Both have the glorious garage-surf sound blended with that trad Hawaiian edge, the sleeve art decorated with pinup girls and tiki statues. It’s all deliciously lowbrow.

“They’re self-released things,” Marble says. “The first record features DJ Bonebrake from X playing vibraphone. We were honored to have him be a part of it.”

As fun as the tiki imagery is, one does have to wonder if it was tainted when white supremacists took to marching with tiki torches in the wake of Trump’s election. For a while, the image of the clueless fuckwits holding tiki torches aloft while screaming hateful bullshit was all over everywhere. It would be a damn shame if tiki culture was tarnished forever because of these creatures.

“Oh God, I hope not,” agrees Marble. “I have tiki torches in my backyard and I completely disavow any of that racist bullshit. When I saw that, I was like, ‘Oh man, can’t you use anything else? Don’t do that.’ Or don’t do anything, in fact.”

The show this week should be typically raucous, energetic and pretty fucking sexy, the way rock & roll should be.

“Our instrumentation is upright bass, Hawaiian steel guitar, I play lead guitar and sing, and we have a guy on a Gretsch cocktail drum kit. A small Gretsch kit. It’ll be a lot of stuff from our record. Rockabilly with a Hawaiian theme. Probably some surf instrumentals. Surf, and late-’50s garage instrumental stuff like Link Wray. It should be a good time.”

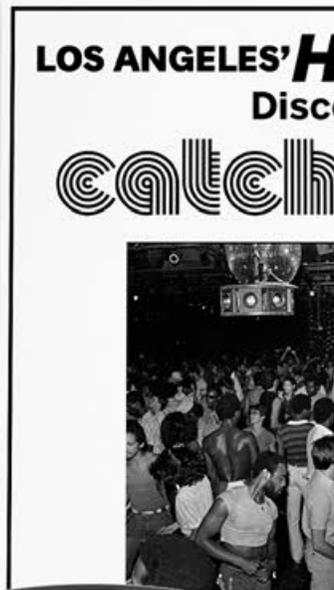
When that show is done, The Hula Girls have gigs lined up around this region through the next couple of months, so there’s really no excuse not to see this killer live band. After all, the opportunity to experience a little slice of Hawaii in SoCal range is irresistible.

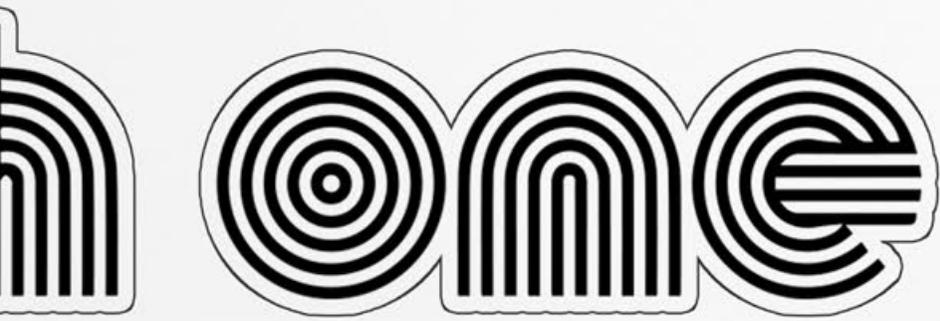
The Hula Girls play the Rock-a-Hula night with Surfer Joe & Band and Black Flamingos at 8 p.m. on Thursday, Aug. 2, at Alex’s Bar.



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7/27

Wu-Tang Clan

@ SHRINE EXPO HALL

Wu-Tang Clan ain't nothin' to fuck with! This show is to celebrate 25 years of *Enter the Wu-Tang (36 Chambers)*, one of the most iconic hip-hop albums of all time. All living, original members will be in attendance, including RZA, GZA, Method Man, Raekwon and Ghostface Killah. Wu-Tang's 1993 debut album features timeless hits such as "C.R.E.A.M." and "Protect Ya Neck." Hailing from Staten Island, Wu-Tang showcased their East Coast swagger, innovative beats and clever lyrics, which would go on to change the rap game forever. They have released seven gold and platinum studio albums, with sales of more than 40 million albums on a global scale. This will be a rap show for the books. —Shirley Ju

Earth, Wind & Fire

@ PACIFIC AMPHITHEATER

Since 1970, the Chicago-born band commonly known as EWF have been spanning genres and blurring divides while simultaneously scoring hit after hit. Maurice White formed the band back then, and he's been sadly missed since his death in 2016. Still, three of the current lineup — Verdine White, Philip Bailey and Ralph Johnson — have been there since the early-'70s beginnings. 2013's *Now, Then & Forever* album was their first since 2005's *Illumination*, and that was followed by an album of holiday music, imaginatively titled *Holiday*, in 2014. In fairness, though, EWF 2018 are a legacy act and people who attend these gigs really want to hear "After the Love Has Gone" and, of course, "Boogie Wonderland." That's fine because, at the end of the day, this band's purpose is to make people dance, and they still do.

—Brett Callwood

'80s Weekend

@ MICROSOFT THEATRE

Nostalgia, the super-hip will tell you, is the most useless of sentiments. The truth is, though, that's a ludicrous statement, as it ignores the fact that everybody listens to music for different reasons. If, for some, the purpose is to be transported back to what might have been a happier time in their life, that's perfectly valid. Concerts like these '80s spectacles are hella fun; they generally see a manic and varied range of musicians assemble, some of whom have been largely forgotten while others are still quite valid. Blondie and Adam Ant still tour by themselves and put out great new music, punk royalty that they are. Similarly, Soft Cell's Marc Almond has never stopped being cool. Berlin, best known for "Take My Breath Away" from the *Top Gun* soundtrack, haven't been quite so lucky, and neither has Thomas "She Blinded Me With Science" Dolby,

Earth, Wind & Fire:
See Friday.



PHOTO BY JABARI JACOBS

but they'll undoubtedly be fun at this gig. Also Saturday, July 28. —Brett Callwood

sat

7/28

Happenings

@ THE BROAD

Even though "happenings" were an art concept popularized by Fluxus artist Allan Kaprow, it's hard to be churlish when faced with the sheer wealth of Joseph Beuys- and Fluxus-inspired work at tonight's Happenings. Chief among the strange and wonderful welter of sound bestowed unto you by the spirits of Fluxus is a live action by constitutionally brilliant German dream merchants faUSt. Will you see pinball players jamming onstage while their mesmeric and psychedelic music unfolds? Someone knitting while they perform? You just never know with faUSt. Also: the politically charged grooves of DJ Eye; Lonnie Holley and Nelson Patton reminding dead souls that they were once alive with their alchemical resonance tests; noise-in-opposition with Sigrid Lauren and Monica Mirabile as FlucT; electronica pioneers and washing machine enthusiasts Matmos; Margaret Chardiet's sonic autopsies and burials performed as Pharmakon; and the aural auras of Total Freedom. —David Cotner

Annabella Lwin

@ THE WILTERN

Tonight's concert is billed as "Retro Futura," an oldies revue of fair-to-middling British '80s pop performers including ABC, Modern English, Kajagoogoo's Limahl and The Outfield's Tony Lewis. But the real star of the show is Annabella Lwin, the Anglo-Burmese singer who first came to attention as the precocious 13-year-old who fronted Bow Wow Wow. Lwin overcame the creepy machinations

of Svengali manager Malcolm McLaren to put her own stamp on the band with her vivacious, ebullient vocals on such memorable tunes as "Sexy Eiffel Tower" and a hit remake of The Strangeloves' "I Want Candy." Lwin still sounds fiery today, but in recent years she's had to reclaim her own legacy after a former Bow Wow Wow bassist somehow finagled the rights to the band name and continues to tour (and confuse fans) with a dodgy imposter vocalist. Ain't nothing like the real thing, though. —Falling James

The Mr. T Experience, Nerf Herder, Kepi Ghoulie

@ THE TROUBADOUR

Author-singer Dr. Frank Portman has been fronting various lineups of The Mr. T Experience since 1985. As hardcore-punk and hair-metal trends have come and gone, Portman continued to crank out a supremely silly brand of punk and garage rock long before such styles became fashionable again. While latter-day punk moralizers were blustering with secondhand rage, Dr. Frank chose instead to celebrate pop-culture icons in such fannish tributes as "Danny Partridge" and "I'm in Love With Paula Pierce," a torrid ode to the Pandoras singer. The Mr. T Experience's most recent album, 2016's *King Dork Approximately*, is based on Portman's young-adult novel of the same name. The Groovy Ghoulies' Kepi Ghoulie alternates romantic folk songs with catchy, Ramones-y pop-punk anthems. Plus, Santa Barbara punks Nerf Herder. —Falling James

sun

7/29

Church of Freaks

@ ALEX'S BAR

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SAT. JULY 28

XCELLERATED
LOS ANGELES
In Alphabetical Order
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RANDOM MOVEMENT
SHIELD · TOTAL SCIENCE

-FRI-
-AUG-
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THUR. JULY 26

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THROWBACK THURSDAYS

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JOHN BRYARS
GODDOLLARS
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TUE. JULY 31

THE MOTH
STORIES TOLD

THE MOTH

WED. AUGUST 1

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COMING SOON:

7/26 BAILANDO
7/26 THROWBACK THURSDAY
7/27 A CLUB CALLED RHONDA
7/28 HOLOGRAM 10TH ANNIVERSARY
7/28 BAILALO BASSMENT
7/31 THE MOTH
8/1 TIM NED
8/2 ISSA VIBE LA: DJ HURRICANE
8/3 BORN FOR BURNING PRESENTS
SKELETAL REMAINS, MORTUOUS
8/3 CLUB 90'S PRESENTS
8/4 JAMAICAN INDEPENDENCE
PARTY
8/4 SHABBAAAAA
8/7 THE MOTH
8/9 KARAOKE IS FOR LOVERS

8/9 RIH RIH - DI BAD GYAL PARTY
8/10 THE DREAM LAB PRESENTS
COME AS YOU ARE: GABY G,
DJ DESS
8/10 AFRO GO GO
8/10 CLUB 90'S PRESENTS
8/12 COAST TO COAST
8/11 A CLUB CALLED RHONDA
8/15 SCRIPTS GONE WILD:
ROADHOUSE
8/16 BAILANDO!
8/16 COLLIDE
8/17 TRYBVL - AFRO HOUSE
8/17 CLUB 90'S PRESENTS
8/18 TECHNO CUMBIA
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carnival spectacular that is the Church of Freaks is more than your average concert experience. Stunt performers, magicians and strongmen rub shoulders with burlesque dancers such as the divine Mia Morte. Of course, there are bands, in this case Bloody Death Skull and Radioactive Chicken Heads. Admit it, the names alone have you intrigued. The former play '60s girl group-inspired pop that features gloriously morbid lyrics. In a 2015 "L.A. Bands to Watch" feature, we described them as "like a children's party band in a David Lynch film," which just about covers it. Santa Ana's Radioactive Chicken Heads, meanwhile, say that they're "not your average band of poultry punks and giant mutant vegetables," which begs the question, who is? -Brett Callwood

mon 7/30

Ned & The Dirt
@ THE PIKE

The Pike in Long Beach is one of the most underrated places to see live music in the Greater Los Angeles area. The corner "stage" area (actually crowd level) is low-key and bands may have to work hard over the crowd noise and constant eating (the food there is great). That said, the people who go there do tend to know their music (the joint is owned by former Social Distortion drummer Chris Reece), and the bands usually are given the chance to impress. Ned & the Dirt's '90s alt revival should be perfectly suited. With influences that include Nick Lowe, The Pixies and My Morning Jacket, the music is both energetic and haunting, and the L.A. band are known for gritty and honest live performances. They call it "graveyard indie rock," and that works nicely. -Brett Callwood

tue 7/31

Talen Kali
@ THE HI HAT

"Language is a skin for disappearing in," Talen Kali confides poetically, her voice searing like a searchlight through the fuzzy clouds of electronics and glittery atmosphere wrapped around "Evil Eye II," from her new EP, *Soul Songs* (Lolipop Records). The local singer, bassist and yoga teacher used to lead the band Tülips, but last year she unveiled her new solo band at Echo Park Rising. Kali's EP was produced by Kristin Kontrol (also known as Dum Dum Girls' Dee Dee), and there are traces of Kontrol's shadowy pop allure in Kali's blend of riot-grrl punk and electronic dance-pop. In the video for "Bluets," Kali paints herself blue and muses moodily over ringing chords before ascending into the ether while riding atop her propulsive bass, her yearning voice unfurling grandly. -Falling James

wed 8/1

Betsy Bitch

@ WHISKY A GO-GO

Back in the '80s, Betsy Bitch of the delicately named S&M-themed metal band Bitch gave zero fucks about other people's sensitivities. In an era of Vixens and Lita Fords, Bitch (both the band and the singer) was playing the hard-rock game entirely on her own terms. She was a badass, too, turning the tables on the hyper-sexualized nature of '80s metal and putting herself in the driving seat. Betsy Bitch was in control, and woe betide anyone who got in her way. This gig at the Whisky sees the inimitable frontwoman celebrate her birthday, as well as the 35th anniversary of the semi-classic *Be My Slave* album. Those are valid reasons to party with one of metal's unique characters. -Brett Callwood

thu 8/2

Ronnie Spector & the Ronettes
@ THE CANYON AGOURA HILLS

Ronnie Spector's rock & roll heart has always shined brightly, even though her homicidal former producer-husband, Phil Spector, used to bury her fiery vocals in the 1960s in a syrupy glaze of glossy orchestration and layers of distancing reverb and echo. Later, her spouse kept her as a literal prisoner in his mansion in the early '70s before she finally escaped and resuscitated her long-delayed solo career. Unlike other pop singers of the '60s, Ronnie Spector embraced the spirit of punk rock on her 1999 EP, *She Talks to Rainbows*, which featured a duet with Joey Ramone and one of the most poignant versions of Johnny Thunders' eternally heartbreaking ballad "You Can't Put Your Arms Around a Memory." The singer recounted much of her travails and triumphs in recent stage shows and a 1990 memoir, *Be My Baby: How I Survived Mascara, Miniskirts and Madness*. -Falling James

Laura Jean Anderson

@ LEVITT PAVILION AT MACARTHUR PARK

"I ain't a child of your God," Laura Jean Anderson declares on her new single, "Silence Won't Help Me Now." Inspired in part by the election of Trump, the song is a bold statement of affirmation and feminist defiance by the local singer, who was raised as a devout Mormon in Olympia, Washington. As powerful as Anderson's lyrics are, the song takes on even greater emotional heft through her soaring, unrestrained vocals. In her early days as a vocalist in L.A., Anderson belted out her original songs as an avenging country-rock angel who never came across as a meek sweetheart of the rodeo. More recently, however, on such captivating romantic ballads as "Love You Most," her stylistic range encompasses indie rock and raw, unadulterated soul. This evening, Anderson croons a free set when she opens for GospelbeachH. -Falling James

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NOV 17: WHICH ONE'S PINK
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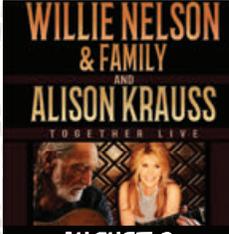
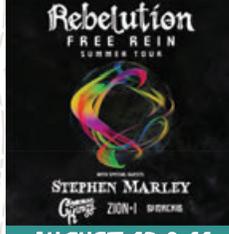
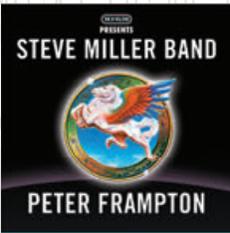
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AMOEBA MUSIC: 6400 Sunset Blvd., L.A. DJ Tommy Moya, Fri., July 27, 8 p.m., free. Meg Myers, Mon., July 30, 6 p.m., free.

BRIDGETOWN DIY: 14221 Valinda Ave., La Puente. Ryan Cassata, The Blank Minds, All That, Free Paintings, Last Domino, Fri., July 27, 7 p.m. Black Hoodie Fam, Shalane, Escobar Finesse, Pronto Picasso, Lisp, Sun., July 29, 7 p.m. River Gods, The Love-Inns, Ceramiks, Dylan Ewen, Thu., Aug. 2, 7 p.m.

CAFE NELA: 1906 Cypress Ave. The Black Widows, Death on the Radio, Spent Idols, 2-Bit Whore, Fri., July 27, 8:30 p.m. Groovy Rednecks, Bloody Brains, Sat., July 28, 8:30 p.m. Gitane Demone, Exploding Pintos, Non-Blips, Sun., July 29, 4:30 p.m., \$5.

THE CANYON AGOURA HILLS: 28912 Roadside Dr. Patty Smyth, Sat., July 28, 9 p.m., \$24-\$48. Maxi Priest, Sun., July 29, 9 p.m. Ronnie Spector & the Ronettes, Thu., Aug. 2, 8 p.m. (see Music Pick).

CLUB FAIS DO-DO: 5257 W. Adams Blvd., L.A. International Pop Overthrow, with Leslie Pereira & the Lazy Heroes, The Armoires, The World Record, Sitcom Neighbor, Michael Simmons, Blake Jones, Cait Brennan, Fri., July 27, 7:30 p.m., \$10. Basement Beat Revival, Shplang, Darling Boy, Sean O'Brien, Blaine Campbell, Sat., July 28, 2 p.m., \$10. The P-22s, Luann Olson & Randall Kirsch, Daisy House, Jes Hudak, Wyatt Blair, Marie Danielle, Sun., July 29, 2 p.m., \$10; Jed's a Millionaire, Raised on TV, Jesse Vaz & the Velvet Reign, Counterpunch, Justin Levinson, Sun., July 29, 7:30 p.m., \$10.

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THE ECHOPEX: 1154 Glendale Blvd., L.A. Airiell, Tennis System, Topographies, Sun., July 29, 8 p.m., \$13. Yip Yops, Kim & the Created, Georgi Kay, Facial, Mon., July 30, 8:30 p.m., free. Chris Travis, Idontknowjeffery, Crimewave 5150, BB Sun, Nedarb, Tue., July 31, 7 p.m., \$22. Trace, Thu., Aug. 2, 8 p.m., \$16.

HARVARD & STONE: 5221 Hollywood Blvd. Stephen el Rey, Nikki Lorenzo, the Marnie Herald, Mon., July 30, 8 p.m. DM Tina & the Bumps, Coleman Moore, Veronica Bianqui, Tue., July 31, 8 p.m.

THE HI HAT: 5043 York Blvd., Highland Park. DL Harmless, Andy Fonda, Fri., July 27, 8 p.m., free. Groves, Kid Cadaver, Wee Beasties, Jubilo Drive, Sat., July 28, 8 p.m., \$10. Taleen Kali, The Silhouette Era, Nightgown, Tue., July 31, 8 p.m., \$8 (see Music Pick). Wimps, Maniac, Lunch Lady, Wed., Aug. 1, 8 p.m., \$12. The Donkeys, Foxtrails, Ben Jones, Thu., Aug. 2.

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MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Tasty Face, Dirty Cakes, Enola Fall, Fri., July 27, 9 p.m. Symbol Six, Electric Children, Death on the Radio, Sat., July 28, 9 p.m. Kirk Fletcher, Paulie Cerra, Adam Levy, Mon., July 30, 8 p.m.

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THE MINT: 6010 W. Pico Blvd., L.A. Evaride, Fri., July 27, 7:30 p.m., \$10 & \$20; The Darryl Morris Band, Luciana Garcia, Eva Rose, Fri., July 27, 9 p.m., \$12. Docsofdohony, Something Hit, We're No Gentlemen, The Mystos, Sat., July 28, 8 p.m., \$12. Lacroix, PhunkYard, Sun., July 29, 7:30 p.m., \$15. LDDYKLR, Holy Water Buffalo, Smolsky, Tue., July 31, 8:30 p.m., \$8-\$13. Mitchell Tenpeny, Thu., Aug. 2, 7:30 p.m.

MOLLY MALONE'S: 575 S. Fairfax Ave., L.A. The Automatics, Baz Francis, Luther Russell, Double Naught Spy Car, Danny de la Matry, Almond & Olive, Sat., July 28, 7:30 p.m., \$10. The Jay Goepfner Band, Mike Isenberg, Popdudes, The Tearaways, The Fulcos, Sam Marine, Tue., July 31, 7:30 p.m., \$10.

MOROCCAN LOUNGE: 901 E. First St., L.A. Reggie Watts & Karen, Mack, Fri., July 27, 7:30 p.m., \$15. Valley Queen, Gun Outfit, Albert & His Dreamboats, Sat., July 28, 7 p.m., \$15. Wolf Bay, Emma Cole, Vava, Georgi Kay, Michelle Young & the Collection, Sun., July 29, 5:30 p.m., \$10. Cayucas, Mon., July 30, 7:30 p.m., \$10. Raveena, Cehryl, Tue., July 31, 7:30 p.m., \$15. Elijah Who, Peachy, Mxmtoon, Wed., Aug. 1, 7:30 p.m., \$15. River Whyless, Adam Torres, Thu., Aug. 2, 9 p.m., \$15.

OHM NIGHTCLUB: 6801 Hollywood Blvd., L.A. Eric Bellinger, Wale, Fletch Wap, Fri., July 27, 10 p.m.

THE PARK BAR & GRILL: 2007 W. Burbank Blvd., Burbank. Spent Idols, Pat Todd & the Rankoutsiders, Paper Hearts, Living Dolls, Leslie Pereira & the Lazy Heroes, Sat., July 28, 8 p.m., \$7.

THE PIKE BAR & FISH GRILL: 1836 E. Fourth St., Long Beach. The Tens, Fri., July 27, 9 p.m. Ted Z & the Wranglers, Sat., July 28, 9 p.m. Ned & the Dirt, Tue., July 31, 9 p.m. (see Music Pick).

REC CENTER: 1142 E. 11th St., L.A. Warm Drag, Wax Chattels, Hwy, Perfume, Fri., July 27, 9 p.m., \$10.

RESIDENT: 428 S. Hewitt St., L.A. Vowws, Second Still, Creux Lies, Shitgiver, Fri., July 27, 8 p.m., \$10. Feels, Sat., July 28, 3 p.m., free with RSVP. Catastrophe, Callie Ryan, Jupiter Black, Eddington Again, Mon., July 30, 8 p.m., \$10. The Shivas, Cool Ghoul, Salt Lick, Wed., Aug. 1, 8 p.m., \$11. Death Bells, Miserable, Fearing, Thu., Aug. 2, 8 p.m., \$12.

THE ROSE: 245 E. Green St., Pasadena. Patty Smyth & Scandal, Fri., July 27, 9 p.m., \$24-\$48. Maxi Priest, Sat., July 28, 9 p.m. LeAnn Rimes, Thu., Aug. 2.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Mir Fontane, Quentin Miller, Holland Izz, Lil Boii Kantu, Fri., July 27, 9 p.m., \$22. Lilbootycall, Sat., July 28, 7 p.m., \$15; Katastro, Tyrone's Jacket, Aloha Radio, Sat., July 28, 11 p.m., \$15.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., L.A. Wet & Reckless, Norman Kelsey, Diamond Hands, Jeff Whalen, Hollow Fortytives, Jessica Gerhardt, Wed., Aug. 1, 7:30 p.m., \$10. The Drool Brothers, Evil Maria, Spythrenius, Twenty Cent Crush, The Ex-Teens, The Motion, Thu., Aug. 2, 7:30 p.m., \$10.

THE SMELL: 247 S. Main St., L.A. Billy Changer, Healing Gems, Pancho & the Wizards, The Gnars, Fri., July 27, 8 p.m., \$7. Kurumi, Super Lunch, Whaja Dew, Hot Brothers, Sat., July 28, 8 p.m., \$5. Matamoska, Blanco y Negro, The Steadians, Sun., July 29, 8 p.m., \$5. Big Fun, Tabloid Tea, Donnie Heeler, Thu., Aug. 2.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., L.A. Beach Bums, Girl Pusher, Sabrina Is Not in This Chat, Fri., July 27, 8 p.m., \$12. Daniel Norgren, Phil Cook, Tue., July 31, 8 p.m., \$20. Jonathan Richman & Tommy Larkins, Maxim Ludwig, Thu., Aug. 2, 9 p.m., \$20.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Now Now, Wens, Fri., July 27, 8 p.m., \$17. The Mr. T Experience, Nerf Herder, Kepi Ghoulie, Sat., July 28, 8 p.m., \$24 (see Music Pick). Zane Carney, Sir Canyon, Ella Knox, Mon., July 30, 7 p.m., \$15. Vincint, JP Saxe, Thu., Aug. 2, 7 p.m., \$15.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Motorbreath, Diamonds & Rust, Fri., July 27, 8 p.m., \$15. War Twins, Sat., July 28, 8 p.m., \$15.

WHISKEY A GO-GO: 8901 Sunset Blvd., West Hollywood. Pretty Boy Floyd, Fri., July 27, 7 p.m. Jefferson Starship, Sun., July 29, 8 p.m. Bitch, Wed., Aug. 1, 7 p.m. (see Music Pick). The Faceless, Lorna Shore, Dyscarnate, The Convalescence, Thu., Aug. 2, 7 p.m.

ZEBULON: 2478 Fletcher Dr., L.A. The Darts, Bee Bee Sea, The Atom Age, Mean Motor Scooter, Sat., July 28, 9 p.m., \$15. Little Wings, Mouth Painter, Donald Beaman, Sun., July 29, 9 p.m., \$8. L.A. Takedown, Red Reign, Mon., July 30, 9 p.m., free. Eartheater, Odwalla 1221, Hirakish, Tue., July 31, 9 p.m., \$15. Media Jeweler, Young Jesus, Bozo, Pauline Lay & Paul Carter, Wed., Aug. 1, 9 p.m., free. Moforrod, Os Zaguiros, Thu., Aug. 2, 9 p.m., \$10.

JAZZ & BLUES

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Allen Hinds, Fri., July 27, 9:30 p.m., \$20. Rachael Eckroth, Mon., July 30, 9:30 p.m., \$15.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., L.A. Josh Johnson, Fri., July 27, 9 p.m., \$20. The John Daversa Small Band, Sat., July 28, 9 p.m., \$20. Chris Fishman, Sun., July 29, 9 p.m., \$15. Garrett Wingfield's Octopod, Mon., July 30, 9 p.m. Sara Leib & Mark Shilansky, Erin Bentlage & Josh Nelson, Tue., July 31, 9 p.m., \$15. Zephyr Avalon, Wed., Aug. 1, 9 p.m., \$15. The Gary Fukushima Trio, Thu., Aug. 2, 9 p.m., \$15.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., L.A. Pete Escovedo, Fri., July 27, 8:30 p.m.

THE LIGHTHOUSE CAFE: 30 Pier Ave. The Sam Hirsh Trio, Sat., July 28, 11 a.m.-2:30 p.m., free. The Janis Mann Quartet, Sun., July 29, 11 a.m.-3 p.m., free. The Daryl Strokes Quartet, Wed., Aug. 1, 6-9 p.m., free.

THE WORLD STAGE: 4321 Degnan Blvd., L.A. Karen Briggs, Fri., July 27, 9 p.m., \$25. Jesse Sharps, Sat., July 28, 9 p.m., \$20.

—Falling James

COUNTRY & FOLK

THE CINEMA BAR: 3967 Sepulveda Blvd. M.R. Snakes, Fri., July 27, 9 p.m., free. Kristi Callan, Carnival of Soul, Jeff West & the Witwoods, Sun., July 29, 9 p.m.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Dave Stamey, Fri., July 27, 8 p.m., \$25. Tom Fair, Sat., July 28, 2 p.m., \$15; Sligo Rags, Sat., July 28, 7 p.m., \$20. Brooke Ramel, Harriet Schock, Sun., July 29, 7 p.m., \$15. Forest Bailey, Wed., Aug. 1, 8 p.m., \$15. The Salty Suites, Thu., Aug. 2, 8 p.m.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Cody Bryant, Fri., July 27, 9 p.m. Green Central Station, Sat., July 28, 9 p.m. Dwight Payne & the Blues Butchers, Sun., July 29, 8 p.m. Bob Parins, Mon., July 30, 9 p.m. The Big Butter Jazz Band, Tue., July 31, 9 p.m.

—Falling James

DANCE CLUBS

ACADEMY NIGHTCLUB: 6021 Hollywood Blvd., L.A. Gabriel & Dresden, Jes Brieden, Fri., July 27, 10 p.m., \$15 & \$90. Knife Party, Sat., July 28, 10 p.m.

AVALON HOLLYWOOD: 1735 Vine St., L.A. Figure, Arius, Com3t, Devin Callen, Diiva, Phire, Fri., July 27, 9:30 p.m. TigerHeat, Thursdays, 10 p.m., \$5.

DOROTHY CHANDLER PAVILION: 135 N. Grand Ave., L.A. Sleepless: The Music Center After Hours, with Kid606, Nicolas Bougaïeff, Fri., July 27, 11:30 p.m.

EXCHANGE L.A.: 618 S. Spring St., L.A. Matoma, Justin Caruso, Astley, Damon Steele, Fri., July 27, 10 p.m. Bear Grillz, Sat., July 28, 10 p.m.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., L.A. Amtrac, Durante, Bones, Fri., July 27, 10 p.m. Kill Frency, Weiss, Eric Sharp, Sat., July 28, 10 p.m.

—Falling James

CONCERTS

FRIDAY, JULY 27

GO BLONDIE, ADAM ANT, MARC ALMOND: With Thomas Dolby, Berlin, 8 p.m., \$44-\$300. Microsoft Theater, 777 Chick Hearn Court, L.A. See Music Pick.

GO EARTH, WIND & FIRE: 8:15 p.m. Pacific Amphitheatre, 100 Fair Dr. See Music Pick.

IMMORTAL TECHNIQUE: 9 p.m. The Regent Theater.

JUCE WRLD: With Lil Mosey, 8 p.m. The Novo.

KIX FEST: With Sammy Sam, Flavor Flav, 6 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.

MAZE & FRANKIE BEVERLY: The Greek Theatre.

PHISH: 7:30 p.m., \$45-\$80. The Forum.

PLAYBOI CARTI: 8 p.m., \$40. The Observatory.

GO WU-TANG CLAN: 8 p.m., \$64.50. Shrine Auditorium & Expo Hall. See Music Pick.

SATURDAY, JULY 28

GO BLONDIE, ADAM ANT, MARC ALMOND: With Thomas Dolby, Berlin, 8 p.m., \$44-\$300. Microsoft Theater, 777 Chick Hearn Court, L.A. See Music Pick.

GO CENTRAL AVENUE JAZZ FESTIVAL: With The Myron McKinley Trio, The Pete Escovedo Orchestra, Betty Bryant, Mark de Clive-Lowe, Boogaloo Assassins, Kátia Moraes & Brazilian Hearts, TC Carson, 11 a.m.-7 p.m., free. Central Avenue Farmers Market, 4301 S. Central Ave., South Central.

CHINATOWN SUMMER NIGHTS: 5 p.m. Chinatown Central Plaza, 727 N. Broadway, L.A.

DAYRAMIR GONZÁLEZ & HABANA ENTRANCÉ: With Candi Sosa, 8 p.m. California Plaza, 350 S. Grand Ave., L.A.

LAURA PAUSINI: 8 p.m., \$34-\$149. The Greek Theatre.

LISA HALEY & THE ZYDEKATS: 7 p.m., free. North Hollywood Park, 5099 Tujunga Ave.

LUKE BRYAN: With Sam Hunt, Jon Pardi, Morgan Wallen, DJ Rock, 7 p.m. Dodger Stadium.

A NIGHT ON THE QUEEN MARY: With Saba, Hablot Brown, Malia, Jared Jackson, Joe Kay, Andre Power, 8 p.m., \$28.50-\$40. Queen Mary.

OZOMATLI: With Jenny & Mexicats, Los Duques, 7 p.m., free. Pershing Square, 532 S. Olive St., L.A.

PHISH: 7:30 p.m., \$45-\$80. The Forum.

GO RETRO FUTURA: With ABC, Modern English, Tony Lewis, Limahl, Annabella Lwin, 6:30 p.m., \$29.50-\$99.50. The Wiltern. See Music Pick.

GO SUMMER HAPPENINGS: SOCIAL SHAMAN: With Faust, Matmos, Eye, Total Freedom, Pharmakon, Fluct, Lonnie Holley, 8 p.m., \$30. The Broad, 221 S. Grand Ave., L.A. See Music Pick.

VERY BE CAREFUL, L.A. FOG: 2 p.m. Hermon Dog Park.

SUNDAY, JULY 29

THE ANSWER: 5 p.m., free. Garfield Park.

BRETT ELDRIDGE: With Honey County, 7:30 p.m. Pacific Amphitheatre, 100 Fair Dr., Costa Mesa.

GO CENTRAL AVENUE JAZZ FESTIVAL: With The Tierney Sutton Band, The Spanish Harlem Orchestra, The Connie Han Trio, The Francisco Torres Latin Jazz Band, Gretchen Parlato, Katalyst, Ernie Andrews & Richard Simon, Roy Gaines, 11 a.m.-7 p.m., free. Central Avenue Farmers Market, 4301 S. Central Ave.

TUESDAY, JULY 31

ANIMAL COLLECTIVE: 9 p.m. The Theatre at Ace Hotel.

DARYL HALL & JOHN OATES: The Forum.

THE DECEMBERISTS: With Whitney. The Greek Theatre.

G-EAZY: With Lil Uzi Vert, Ty Dolla Sign, YBN Nahmir, P-Lo, Murda Beatz, 6:30 p.m. FivePoint Amphitheatre.

WEDNESDAY, AUG. 1

ANIMAL COLLECTIVE: 9 p.m. The Theatre at Ace Hotel.

JOE BONAMASSA: 8 p.m. The Greek Theatre.

GO TAJ MAHAL & KEB' MO': With Melissa Etheridge. Hollywood Bowl, 2301 N. Highland Ave.

X AMBASSADORS: 7:30 p.m. The Grove.

THURSDAY, AUG. 2

GO GOSPEL BEACH, LAURA JEAN ANDERSON: 7 p.m., free. Levitt MacArthur Park. See Music Pick.

GO LUCINDA WILLIAMS: With Steve Earle & the Dukes, Dwight Yoakam, King Leg. The Greek Theatre.

THE RELEASE: With Roc Marciano, Rhettmatic, Blu & Exile, Katalyst, Smiles Davis. Regent Theater.

—Falling James

CLASSICAL & NEW MUSIC

CALIFORNIA PHILHARMONIC: Dancer Alyson Stoner steps up as Victor Vener conducts Stravinsky's *Rite of Spring*, Sun., July 29, 2 p.m. Disney Hall.

GLENDALE NOON CONCERTS: Clarinetist James Sullivan, violinist Jacqueline Suzuki, cellist Derek Stein and pianist Brendan White assemble Paul Hindemith's Quartet for Clarinet, Violin, Cello & Piano, Wed., Aug. 1, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., Glendale.

GO L.A. PHILHARMONIC: Matthias Pintscher conducts Stravinsky's *Pulcinella* Suite and Elgar's *Enigma Variations*, Tue., July 31, 8 p.m., \$1-\$158 (see GoLA). Paolo Bortolameolli conducts Dvorák's Seventh Symphony, and violinist-concertmaster Martin Chalifour unwinds Saint-Saëns' Violin Concerto No. 1 in A major, Op. 20, Thu., Aug. 2, 8 p.m. Hollywood Bowl.

GO MAX RICHTER'S SLEEP: Pianist-composer Richter, soprano Grace Davidson and American Contemporary Music Ensemble stay up all night to lull listeners with a trance-like work that the composer describes as "a personal lullaby for a frenetic world," Fri.-Sat., July 27-28, 10:30 p.m.-6:30 a.m.; \$60 & \$80. Grand Park, 200 N. Grand Ave., L.A.

—Falling James

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Notices

656

Legal Notices

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: 15A18107

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/self-help), 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/self-help), 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 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

Winn (86779) Laura M Hoalst (101082) John E Gordon (180053) Stephen S Zeller (265664) Casey M Jensen (263593) Jason M

92832 (714)446-6686 FILE NO: 17-03044-0-DA1-JPG (3006-00) Filed: April 26, 2017 Deputy Clerk: Sherri R. Carter

SUMMONS

NOTICE TO DEFENDANT: JAMES E ANDREWS aka JAMES ANDREWS DOES 1 TO 10, Inclusive YOU ARE BEING SUED BY PLAINTIFF (LO ESTÁ DEMANDANDO EL DEMANDANTE): DISCOVER BANK CASE NUMBER: 17A08046

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/self-help), 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/self-help), 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, SOUTH EAST 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

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92832 (714)446-6686 FILE NO: 17-03044-0-DA1-JPG (3006-00) Filed: April 26, 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: 17N10454

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/self-help), 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/self-help), 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.

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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/self-help), 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/self-help), 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.

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Web Programmer: develop and maintain web sites; direct programs to increase operating efficiency. BS in computer science or related Req'd. Resume to Job Korea USA, Inc. 3470 Wilshire Blvd #644, L.A. CA 90010

SR. MANAGER, SUPPLIERS & PRODUCT QUALITY sought by Romeo Systems, Inc. dba Romeo Power in Vernon, CA. Req MS in Engrg, Automn Engrg, Electrical Engrg, Mech Engrg, Supply Chain or rel + 3 yrs of suppliers & prodct quality mgmt or rel exp. (Alt: BS + 5 yrs exp) Send resume to: Tanisha Johnson / Re: SMSPO, Romeo Systems, Inc. dba Romeo Power, 4380 Ayers Ave., Vernon, CA 90058.

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