Stripped

Taylour Paige and Riley Keough Bring @Zola’s Infamous Tweet Storm to the Big Screen

By Lina LeCarp
EPISODE

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Indoor mask mandates returned to L.A. County this weekend as daily COVID-19 cases continued to increase. The mandate applied to both vaccinated and unvaccinated people starting at 11:59 p.m. on Saturday, July 17.

The previous mask regulations asked only unvaccinated individuals to wear masks in public indoor situations, with businesses having the option to incorporate universal mask usage in their establishments, ask for proof of vaccination, or ask for self-attestation of vaccination. Now, all must wear masks indoors regardless of vaccination status.

News of the mask mandate came exactly a month after California celebrated its “Grand Reopening” lifting most mask mandates, social distancing measures and business capacity limits.

The mandate is stricter than both the California health order and the CDC’s masking recommendation, but counties are allowed to order stricter measures.

L.A. County averaged more than 1,000 daily positive COVID-19 cases over a 7-day period, with COVID-19 hospitalizations also increasing.

L.A. County Sheriff Alex Villanueva said the department would not enforce the new mask regulations in L.A. County.

In a statement, Villanueva said the decision for the mask mandate is not based on science and said instead of enforcement, he expects “voluntary compliance from L.A. County residents.”

“Forcing the vaccinated and those who already contracted COVID-19 to wear masks indoors is not backed by science and contradicts the U.S. Centers for Disease Control and Prevention (CDC) guidelines,” Villanueva said on Friday. “[T]he underfunded/defunded Los Angeles County Sheriff’s Department will not expend our limited resources and instead ask for voluntary compliance.”

As of this writing, there was a 700% increase in COVID-19 hospitalizations in L.A. County, with 328 people hospitalized on July 19.

“Our COVID-19 metrics have continued to increase over the last week,” L.A. County Health Officer Dr. Munta Davis said in an update with the Board of Supervisors this week. “This is an all-hands-on-deck moment.”

**Dodger Stadium Mask Regulations Return for Indoor Settings**

Dodger Stadium adjusted its indoor mask regulations to fit the new L.A. County mandate.

While fully vaccinated fans will not be required to wear masks at their seats in the outdoor stadium, masking will be enforced for all when entering a store, an indoor restaurant, a concession stand, or walking the concourses that are not open-air.

“Face coverings are required in all indoor spaces regardless of vaccination status,” the stadium regulations read in its latest update. “Indoor settings also include covered stadium concourses and concession stands.” The stadium has kept certain COVID-19 related safety measures such as touchless and cashless buying experiences and more aggressive cleaning procedures.

By California orders, unvaccinated individuals are being asked to wear masks at the stadium, but it is not actively checking for vaccination status, instead opting to let fans self-attest to being vaccinated.
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Taylour Paige and Riley Keough Bring @Zola’s Infamous Tweet Storm to the Big Screen

BY LINA LECARO

“Have you taken a shower since the trip?” actress Taylour Paige asks at the start of our Zoom interview about Zola, the new A24 film in which she plays the title character and narrator. We’d just screened the movie before the interview and co-star Riley Keough, also on the video call, agrees that post-viewing might require some serious refreshing. Ultimately, we all agree a quick “hoe bath” (the affectionate(?)) term for sink washing of sweaty areas, fittingly, originating in sex work) should be in order after watching this endearing yet revolting little movie with big chops. It’s a weird and probably inappropriate way to start an interview, but this is a weird film, and the raunchy repartee feels right.

We weren’t quite sure what Zola’s intentions were after seeing it, so it was helpful to talk to its stars about it. We do know it made us feel uncomfortable and that was probably intentional. We were also very aware of the Twitter posts by the real “Zola” (a.k.a. Aziah Wells) back in 2015. In fact, we were one of the platform’s many users who followed it in real-time as it unfolded into an epic 148 tweet storm that caught the attention of, well, everybody. Was “The Story,” as it’s called, made up? Exaggerated? It really didn’t matter because either way, Wells showed her gift for riveting, unfettered story-telling infused with humor, sass and street-smart critique. The viral moment suggested that a book deal and maybe even a movie could be in the works based on the Detroit-based dancer’s enticing social media narrative.

And now we have it. Directed with naughty nuances and trenchant finesse by Janicza Bravo (who also wrote the script with playwright Jeremy O. Harrison, based on a Rolling Stone article about the tweets) the movie tells the tempestuous tale of two strippers – Zola and Stefani – who go on a club tour to Florida to earn some extra cash and end up getting wrapped up and wrangled into prostitution and unsavory hijinx involving violent thugs, crazy boyfriends and merciless pimps. Before the journey ends, money is earned, but blood is also spilled, and nobody (except maybe the johns) seems satisfied. The film is fun to look at, as are all the actors involved, but the tone is hard to pinpoint. Is there a takeaway here or is it just another debauchery-driven fantasy about “money and titties,” eclipsing substance or message?

Paige says Zola is far from mindless depravity. “Black women go through the world often with a lot of baggage. They’re expected to nurture and take care of and not be cared for. A lot of times they’re expected to be strong and to handle it and carry these fucking bags and no one ever asks how heavy they are, who put them there, what’s in the bags, or how they got there in the first place,” she says. “It’s racial commentary, it’s this country, it’s women, it’s sex work… the bigger picture is the human condition and what we’re all doing to figure out this life. But also it is entertaining, it’s funny and it’s about a Black woman who processed her trauma, tweeted about it, and now we’re here.”

“Here” is a lot more complex in 2021. With racial reckoning, cultural appropriation and #MeToo conversations on one end, and sexual empowerment, wokeness and cancel culture on the other, we’re all fed daily doses of division on social media, more than we could’ve ever possibly imagined. What read as provocative and real in tweets feels decidedly more intense on screen, especially now. Bravo smartly aims to balance the darkness with light touches like twinkle sound effects and artsy edits, and it works not only cinematically, but in conveying how our internet selves – thirsty selfies, humble brags, call-outs and all – have come to define how we see ourselves and our interactions in real life. Zola (which has an “@” tag in its title for promo) sucks you in, kinda the same way
her new “sis” into, and she has no qualms about fake who knew exactly what she was getting, and begins, but soon enough everything turns upside down. Disdain, division and danger emerge, and the two women’s stories ultimately diverge drastically. When Stefani shares her side, it’s very intentional,” says Keough, who really pulled off the challenging feat of being “as offensive as possible” and still having sympathetic moments. Stefani’s vulgar use of “A.A.V.E.” (African American Vernacular English) is actually pretty mesmerizing in the beginning, especially as she charms Zola into a friendship. Eventually, her words and “blaccent” cross the line as does the trip itself, and Zola – whose thoughts we get to hear throughout the experience – must find the strength just to survive. “This bitch” Zola will eventually “fall out” with, is as clueless as she is classless. It’s very intentional,” says Keough, who really is the polar opposite of Stefani, soft-spoken and thoughtful in tone. “Janicza is a genius. Down to every choice – every scene, every hairstyle and outfit. Of course there are going to be people who don’t like this. This is a demonic villain. But it’s all serving a purpose. There might be some people that miss that. That’s OK. But it is racial commentary and there are serious subjects being tackled within this wild adventure.”

The female perspective is strong here, even as many scenes are sure to titillate. Both ladies’ stripper moves and pole skills are on point, and they tell us she did practice sessions at L.A.’s own Crazy Girls to prep for the role. Bravo’s shooting style conveys both a buddy flick bond and sexual tension between the leads in the beginning, but soon enough everything turns upside down. Disdain, division and danger emerge, and the two women’s stories ultimately diverge drastically. When Stefani shares her side of the story late in the film, we finally see that she’s not the victim she pretends to be, she’s a fake who knew exactly what she was getting her new “sis” into, and she has no qualms about playing up her whiteness when she needs to. “In anybody else’s hands I wouldn’t have done this,” Keough says of Stefani’s problematic nature and the decision to tackle it with Bravo. “There could have been other versions of this that would’ve been extremely reckless and horrible. And just pointless. I trusted Janicza so much I didn’t actually have reservations about doing this. I want to make art that makes people think and talk about things. It’s one of my favorite things about making films. You get this opportunity to explore very serious ideas under the guise of comedy or a wild ride or a scare.”

Keough’s first big-screen role was as Cherie Currie’s sister in The Runaways, which she followed up with a slew of horror and indie flicks – Under the Silver Lake with Andrew Garfield was a standout. The actress, who was born in Santa Monica, definitely made a name for herself beyond her famous family (her mom is Lisa Marie Presley) and embodying this controversial character as she does so well, should take her career to new heights. Paige is just as captivating, conveying more with her eyes than her narration ever does. She grew up in Inglewood, Calif., has had roles in a few films, as well as a starring role on VH1’s Hit The Floor. Most recently she played Viola Davis’ girlfriend turned Chadwick Boseman’s lover in Ma Rainey’s Black Bottom.

Colman Domingo as “X” the pimp merits mention too, for capturing the mysterious and menacing presence of the volatile villain in Wells’ original Twitter tale. He shines here, much like he did in Euphoria, especially the one-on-one episode opposite Zendaya last year. We envisioned Stefani’s boyfriend a bit more psychotic from Zola’s tweets, but Nicholas Braun as Derek fits in well with the ensemble regardless. And yes, comparing movie portrayals of people from tweets versus books is a strange thing to do, but it’s a reflection of the digital age, and we wouldn’t be surprised to see more films based on viral internet shares in the future, especially since this one turned out so well, even with the tricky subject matter.

Zola had the unfortunate luck of gaining steam just before the pandemic. It debuted at Sundance 2020 and was a Grand Jury Prize nominee just a month before COVID-19 changed the world and delayed movie releases. But the buzz has been ablare since it went into production, and especially after the official trailer for the theatrical release came out this year. Yes, it trended on Twitter. “Zola knew she had some gold and she could write it in a way that was interesting because she’s dope,” Paige – who got to know Wells via phone conversations – says during the last few minutes of the Zoom chat. “Contrast creates clarity and more than one thing can be true here. Life can be complicated. The power of the mind, the power of your power, the power of knowing your worth, it’s all in there.”

The fact that this movie was made at all is pretty remarkable. Zola provides a point of view we don’t often see on film and aside from the sex and violence, “the story of “the trip” is as enlightening as it is entertaining, thanks to both leads’ thoughtful approach as well as the film’s Black female writer/director interpreting the experiences of another whose truth was as intriguing as it was disturbing. Skewering the inequities of life – whether crassly on social media or contextually on film – can clearly be a part of the journey to self-expression and empowerment either way. Even if you feel dirty afterward, it’s probably worth it.
Y

MEET HYPERWOLF, CALIFORNIA’S TRENDSETTER FOR ON DEMAND CANNABIS

If you’ve taken a minute to Google the name HyperWolf you know that there’s more than meets the eye.

Adapted from Hall of Flowers

You’ve likely seen the striking yellow HyperWolf billboards with bold black text if you’ve been on the road in California recently; information is purposefully limited in favor of a minimalist design and the spirit of discovery.

What is HyperWolf?

HyperWolf is the product of two high-school friends from Riverside County, CA reconnecting through the vape and smoke shop industries and setting their sights on the promise of the emerging cannabis industry.

Jake, a first-generation immigrant who started working 40+ hour weeks for Verizon corporate at just 17 years old, began taking a variety of cannabis business courses at local universities at age 22 and was ready to open his first dispensary in Riverside by the time he was 24. However, his father was going through serious health issues at the time and Jake was forced to put his dreams on hold and step into the family smoke shop business.

This sidestep gave him more experience in working for himself. When a familiar face, his longtime friend Nick, came into the shop to display his new vape venture, Jake was intrigued. It was not long before the two began discussing a future business together. With focus, their discussions became the groundwork for HyperWolf.

HyperWolf: The Early Stages

HyperWolf started as a delivery service because that’s the business model the young entrepreneurs knew best. In the early days, when Jake was still working at his family’s shop, he realized that the average customer was coming in just to buy blunt wraps, papers or lighters - items likely meant to aid in the enjoyment of cannabis. Being the consummate customer service professional that he is to this day, Jake began asking his customers how he could further support their purchases. He quickly became their accessory supplier through the store and their cannabis supplier through the parking lot. Nick knew that this smoke shop was not growing their customer base through traditional means and wanted to get help. Together, Jake and Nick worked to grow their consumer base by hundreds, employing five employees (all of whom still work for the company to this day) and a proof of concept for their burgeoning business.

Jake had previously opened his first dispensary in a ‘crash landing zone’ near the airport base in Riverside because it negated the need for a city business license. “Essentially, if you were brave enough to accept the risks of opening a business in the area, you were welcome to do so,” explains Jake. Despite the regulations, it took less than six months of operation for his landlord to shut him down out of fear of the IRS seizing the property. This left him without a shop and without any savings, but never without hope.

Given his experience with physical spaces, and general understanding of consumer behavior, Jake wasn’t interested in opening a dispensary. Not only were the risks and costs lower with a delivery service, but it played to the consumer’s desire to be catered and delivered to.

“I hate going to stores for anything from clothing to groceries, so why would I go to a dispensary,” he says. “With delivery, you can get the same items for a better price efficiently and privately.”

The major flaws with delivery tend to present themselves through a lack of customer service and community building. HyperWolf combats the former through their rigorous hiring process. Until recently, Jake and Nick personally trained every representative for two weeks before letting them communicate with customers. The co-owners take pride in knowing that their HyperWolf team is trustworthy, well-educated and authentic. They want their crew to stand out among comparable industries. The duo cultivated a staff of leaders who can explain more than just what is the cheapest, strongest or coolest; people who are excited to wake up every morning and put on their HyperWolf shirt.

HyperWolf’s Community

While the customer experience is top-tier, HyperWolf’s stand out attributes don’t stop there. HyperWolf is committed not only to uplifting their internal team, but to improving the lives of the cannabis community at large. And while it’s an admirable aspiration, they are quick to point out that it’s not an easy task to support others until you’ve taken care of your own.

“It’s hard for me not to worry and overthink, maybe it’s because I’m a Virgo, but I found that even when I didn’t have to worry about myself anymore, I still found myself worrying for others,” says Jake.

Jake and Nick have set out to bring value to those who really need it: the most deserving communities, individuals and brands.

The initial focus has been on woman-owned, environmentally conscious and socially marginalized businesses, as it’s important HyperWolf to offer shelf-space, marketing support and supplemental exposure to those in need. Jake and Nick have found that putting businesses with unique brand propositions in front of their customers not only supports the people behind the brand, but creates a more thoughtful cannabis consumer at large.

Moving away from the ‘Best Bang for Your Buck’ & ‘Weed Snob’ archetypes that focus strictly on the product - and a product that could honestly be purchased from a number of other retailers - and price, the HyperWolf team is committed to offering a product assortment and catering to a consumer who values discovery, equality and sustainability as a part of their cannabis experience.

What’s Next For HyperWolf?

More billboards, a new website, sustainable packaging, county expansion and physical spaces.

Most of our readers have already seen the curious black and yellow billboards across California. Stay tuned for a similar design aesthetic elevated on a regional level, featuring designs from local artists. The first collaboration will be with Talking Trees, featuring artwork from renowned street artist, Bigfoot.

Version three of the new HyperWolf website is on its way which will streamline the delivery process with ID verification and a delivery tracker - think Domino’s Pizza Tracker but for weed.

They’re also working with Didier and the team at LIFE to develop a fully sustainable packaging program for all HyperWolf branded products to ensure that we’re all able to enjoy the offerings of the planet for years to come.

San Francisco, Bakersfield and San Diego are the next counties in line for delivery service from the team and after they’ve established themselves across California you can expect to see more in the way of physical spaces from HyperWolf. But don’t expect your average dispensary.

The boys, who would only consider selling the business to Jeff Bezos, are excited to expand upon what it means to enter a cannabis space and some of the activations on the horizon could include Cold Stone Creamery-style ice cream parlors for infused edibles and the adult-version of your high school lunch experience - elevated Uncrustables.
FOOD

WATER CRISIS
The California Drought Is Drying Up Our Local Farmers Markets

BY MICHELE STUEVEN

Fiora Bella Farms has been a fixture at the Santa Monica Farmers market since it opened in 1991. James and Dawn Birch have been a favorite stop for local chefs ever since they made their first sale to Nancy Silverton. Because of the lack of water in this year’s drought and the loss of most of their crops, Wednesday, July 21 was the organic farm’s last day at the market with no return day in sight.

We talked to Dawn at the market Wednesday, who told us that this is just the tip of the iceberg. The drought will affect more and more market vendors which will translate to our own plates and those of our favorite restaurants.

Our water source is snowmelt off the Sierra Nevada mountains and this year is the lowest snowpack since they’ve been keeping records. And with this unrelenting heat, it’s all melted.

We’re in Three Rivers, California right outside the entrance to Sequoia National Park. The mountain goes up about 7,000 to 8,000 feet and we count on water coming all the way down and we pull it out of the Kaweah River via our 150-year water rights. The river is now dry. Three Rivers has a north fork, a south fork and the main fork and we pull out of the north fork.

With everything so hot, even up at elevation, it’s 90 degrees at 7,000 feet. The foliage and the soil only have 30 percent humidity. The trees are taking the water out of the springs so the river is virtually dried up. We have to leave what there is left so that the fish can survive. We pull the water and put it into holding ponds and we water our farm out of that. The river is dry, our holding ponds are almost empty.

We knew this was coming for six or seven months and made the decision not to pull so much water out that the fish in our holding ponds would die. We noticed the other day that the fish were not doing well and stuck a hose in there to aerate the water. The water is just getting too hot for them to survive. There’s no depth they can go to in order to cool down.

At this point, we’ve accepted the reality of what’s happening and realize we can’t fight it. There’s no place to get water. So, we’ve opened up our gates and the animals can come in and eat what’s left of the farm – the deer, the raccoons, the bears, the skunks and the wild turkeys. There’s nothing left for them up in the hills.

We made an appointment to get a well built. We have one on our farm, but that’s for our house. It gives us six gallons an hour. We’ve got the well diggers coming – like everyone else – and we’re in our place on the calendar in the last week of July. So everything will just die.

We hope we can return in October, once it cools down and springs start running again and everything won’t be sucked out at the higher elevation and hopefully the river will flow again and we’ll get help from the well. But you never know. We’ve had fire season in October. Since we’re 1,000 feet up in the hills, we don’t drill looking for underground water, we drill looking for a place where the granite rocks have enough cracks. We’re hoping for relief from the spring water. We’ve got three possible locations and you pay per foot for digging that well whether there’s water there or not. It costs about $10,000 just to get on their calendar.

Are you getting any government help?

There is no government help for us. We don’t pull our water from the state delta allotments. We have our own water rights for our own property.

There’s no way for the government to get water to us. Even if I was in the Central Valley on the flatland waiting for my allotment of water from the government that never came, what am I going to say? Give it to me when I know my hundreds of neighbors are getting it either? Nobody’s getting water. Levels are down at Lake Cachuma and Casitas Reservoirs and it’s going to affect more farmers market vendors as the summer goes on.

So what is the solution to this crisis? What can California do?

Well, in this past drought we’ve cut our water usage to 50 percent. We don’t have stone fruit trees anymore. The crops we grow are grown under plastic with drip irrigation so there’s evaporation. I think we have to be very good stewards of the land. Arugula is our thirstiest crop. It was the first thing we had to let go and maybe we just can’t grow that anymore. Same with the basil. We let the cucumbers go, the eggplant, we let 6,000 square feet of cherry tomatoes die. We’ve just been letting this field die and that field die. We can’t even keep the produce stand on our farm open.

What we need is a water pipeline to relieve the floods in the rest of the country. Texas can’t grow crops because of too much water and we can’t grow because of lack of it.

The Central Valley of California is a desert that we’ve been farming for 150 years. And maybe that’s just how long you can farm a desert. With the global changes in temperature, our growing areas will just have to move to other locations where we never thought of growing things and become the new breadbasket, the title that the Central Valley has held for 150 years. We’ll just have to acclimate and figure a way through this and everybody has to do their share.

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MOCA GRAND REOPENS WITH INTERTWINED NARRATIVES OF THE MOMENT

Compelling new works by Jennifer Packer join highlights from the permanent collection

BY SHANA NYS DAMBROT

MOCA's Grand Avenue location is open again, with several exquisite installations of their permanent collection highlighting photography, recent acquisitions and architectural themes, as well as a solo presentation of works by New York-based painter Jennifer Packer. Curatorial throughlines and the context of this past year's events abound throughout the galleries, offering considerations of isolation, personal and collective memory, monumentality, physical presence and lived experience that resonate across a variety of periods, mediums and styles. Jennifer Packer: Every Shut Eye Ain't Sleep in particular encapsulates the pandemic experience not only in its content but in the timeline and evolution of the overall show itself. Packer is known for her interpretive, intensely gestural portraits at both large and almost miniature scale, as well as for smoldering, emotionally charged summer and autumn palettes whose florid radiance tells a deeper story than any more precise or realist likeness could.

There's something about these explosive yet contained portraits set amid a torrential swirl of auric energy that exists with special directness as an analogy for the lockdown experience. Packer's show was planned to open in March of 2020; while its opening was postponed amid the onset of quarantine, throughout the ensuing year, she never stopped painting. This iteration of the exhibition features the initial selections, augmented by works created in the past "extra" year, some as recently as 2021.

While the emotional and psychological context of both her previous works and the making of new ones is powerful in itself, the fact that her process transformed by necessity from working from life to working from memory deepens the meta narrative of the work even further. The act of remembering our loved ones in an enforced separation from them, and the richness and terror of the inner lives of hope and fear that we were all spurred to explore alone in our rooms is given perfect formal manifestation in Packer's fraught style and expressionistic scenes.

In surrounding galleries, a handful of permanent collections go hand in hand with these ideas. Evidence: Selections from the Permanent Collection is a wide-ranging assortment of work with a heavily narrative and symbolism-rich quality. Stars include an oddly irresistible and romantic 1996 video called Finding Gold by Tracey Emin, a drawing by Los Angeles-based artist Carmen Argote, Digesting Scroll – Feb, March, April (2020) which is the first work made during the pandemic to be acquired for MOCA's collection, and the heart-breaking work of historical photography New York 1974 (1980s, Dye transfer print) by Helen Leavitt. Making Space: Recent Photography Acquisitions, as its title suggests, focuses on newly purchased work in the lens-based genres, offering a surprisingly eclectic array of vintage and contemporary works that touch on personal and journalistic narratives as well as materials and process-driven abstraction.

Our House: Selections from MOCA's Collection includes works from the 1950s to the present, and makes good use of the title's pun. A room of richly hued Rothko paintings – an artist whose meditative masterpieces understandably came up a lot last year – as well as the monumentally scaled vinyl and thread wall work White House II (2018-20, 156 x 528 x 36 in.) by Rodney McMillian, and the unexpected magic and delightful simplicity of the immersive colored-light rooms in Cromosaturación (1965/2012) by Carlos Cruz-Diez are all ready to welcome back audiences to the poignantly physical experience of art.

All exhibitions now open at MOCA Grand, 250 S. Grand Ave., downtown; free admission; moca.org.
The Descendents Return with New Old Album

BY BRETT CALLWOOD

The 9th & Walnut album is out July 23. The Descendents play with Rise Against on Saturday, August 21 at FivePoint Amphitheatre.

When the Descendents formed in Manhattan Beach in 1977, they were snotty kids in their mid teens. That original lineup featured Tony Lombardo on bass and Frank Navetta on guitar, plus Bill Stevenson, the sole remaining member, on drums. Lombardo has effectively retired, while Navetta tragically died in 2008. But they remain beloved figures in punk rock, and their memories are immortalized thanks in part to a wonderfully oddball new Descendents release.

9th & Walnut is an album that was recorded in 2002, though the songs date back to 1976-1980. These are the first songs that a fledgling Descendents ever wrote and practiced, and they’ve never before been seen the light of day, at least in studio form.

It’s a fascinating way for the iconic SoCal punks to rear their head post-COVID. It’s been five years since their last studio album proper, and this just happened to make sense.

“In the last five years we’ve definitely done a lot of shows, and each of us has a few other things that we have going on,” says Stevenson, and sending them to Milo [Aukerman, vocals], and he started doing the vocals. Then I spent a few weeks mixing it so now we’ve got it finally. I’m really happy. Maybe I feel bad for not finishing and releasing it while Frank was still alive.”

It’s a wild experience, hearing this established band perform songs that were written by 15-year-olds as a means to learn how to play, and how to play together.

“We had to learn how to be a band,” Stevenson says. “By the time we learned how to be a band, we had moved past these songs and written ones that we thought were better. Though I could say that two songs from the original batch would be ‘Parents’ and ‘Statue of Liberty’ which are on Milo Goes to College, those are two that are from the original 20 songs we learned. But the rest of them never saw the light of day. It wasn’t until years later, me and Frank and Tony were hanging out. Tony I think suggested, he said, ‘Why did we never record our first songs?’ We were all kinda like ‘I don’t know.’ It took a bunch more years to get together to do it. Then when we did it in 2002, we didn’t have Milo’s attention because he was really focused on his science work, being a biochemist. Eventually, Milo was like, ‘Send me the Frank and Tony stuff, let’s get it done.’ Then we got it done.”

They sure did, and it sounds great. Still, it’s got to be strange to revisit art that you created at 15 years old. Think about anything you made at that age, and whether you’d want the public to analyze it today.

“It’s funny, the songs came right back to us as if we had never missed a beat,” Stevenson says. “It was very fun, because it was kinda magic. In my case, they were the first time I ever played with a human being ever. So it was very emotional. When I was editing and mixing it, I know I kept talking to Tony on the phone and going ‘remember that time when Fear wouldn’t let us use their bass amp when your bass amp blew up?’ Little weird things.”

The lyrics cover the sort of thing you’d expect teen boys to write about – parents, girls, the bullshit of life through the eyes of people who think they know everything but in fact know nothing yet. It’s funny stuff, especially given the seasoned pros now performing the tunes. Meanwhile, the “9th & Walnut” of the title references the band’s first practice space, in Long Beach.

“I didn’t want to give the address because I didn’t want people to bother whoever lives there now,” Stevenson says. “But yeah, it was right there. We didn’t even drive yet, so one of our parents would have to drive us out there. My mom lived sorta nearby, and I’d stay at my mom’s house. Frank would sleep on the floor there, at 9th & Walnut. It was his sister Marie and his brother Joe, it was their house and there was a detached garage where their band the Fagan Babies which was Frank and his brothers Mike and Joe, they practiced there. That’s where we played all those songs, originally.”

A simple residential property, it’s unlikely that the current residents have any idea about the history that occurred at their place. Looking to the future, there’s fresh new material on the way. In addition, the band is hitting the road this summer.

“We’ve become what I would call a dad band in recent years, where we fly out on a Wednesday night and meet the tour bus and then play Thursday to Sunday in different cities,” Stevenson says. “Then we come home on the Monday, and lick our wounds. But in August we’re doing a whole big tour. It’s gonna be us, the Menzingers and Rise Against for the whole month of August, in the U.S. We’ve got stuff planned during festival season in Europe, for next summer. And we’re playing Punk Rock Bowling in Vegas in September.”

Some things never change.

BY BRETT CALLWOOD

The Descendents Return with New Old Album

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MILO GOES (BACK) TO SCHOOL

The Descendents Return with New Old Album

PHOTO BY EDWARD COLVER

Some things never change.

MILO GOES (BACK) TO SCHOOL

The Descendents Return with New Old Album

PHOTO BY EDWARD COLVER
EMPLOYMENT & EDUCATION

General Manager: Delegate responsibilities to the best employees to perform & oversee their completion. Master's in Business Admin., Management, or related field. In alt., Bachelor's in any field + 5 yrs of exp in a managerial or supervisory position. Mail resume to Pezo USA Inc, 2010 S Western Ave, Torrance, CA 90501 Attn: Kevin Park.

Corporate Audit Specialist: Identify weaknesses & recommend risk aversion measures & cost savings strategies. Master's in Accounting, Business Admin., Economics, or related field. In alt., Bachelor's in Accounting, Business Admin., Economics, or related field + 5 yrs of exp as Auditor, Auditor, or related occupation. Mail resume to CJI, America, Inc 9700 Wilshire Blvd, # 1000, Los Angeles, CA 90024 Attn: Ms. Han.

ENGINEERING

Marvell Semiconductor Inc. in Westlake Village, CA seeks candidates for multiple positions. Senior Engineer (E7431): Focus on IP package development. To APPLY, please mail your resume and reference (Job Code E7431) to Marvell Semiconductor, Inc. Attn: HR 2.25.18, 5456 Marvell Lane, Santa Clara, CA 95054. EOE.

ANALYST

Los Angeles, CA: Bid advanced tools to evoke the impact of revitalizing efforts on soil trim ids & ling-trim bend value. Min Resp: Master’s degree in Econ or eq. 1 yr exp analyzing cint data using mining mining tools to optimize mining effort & minimize ROI. Exp w/ Bidding advanced analytic tools bid on new & used equipment using Python & R. Scripts & Excel. Exp designing reports & tools to evaluate & predict effect of revitalizing efforts from multiple estm to increase optimism. Resumes: D. Dixon, CEO, Tsugesh Consulting LLC, 10203 Constellation Blvd, Ste 100, Los Angeles, CA 90067.

SOFTWARE

Electronic Arts, Inc. has job openings in Chatsworth, CA. Software Engineer (Apex Legends) (ID: 9066879) Troubleshoot existing issues & implement scalable & stable solutions. To apply, all applicants must submit resume to EA bruk@EA.com and reference EA # 5056879.

ENGINEERING

Electronic Arts, Inc. has job openings in Pauma, CA. System Engineer (ID: 758775) Build Jenkins automation pipelines to create new environments, remove untested recipes using Python scripts with boto3, build Docker images and deploy appliance server versions to Kubernetes clusters using helm charts from development to QA & to production environments. To apply, all applicants must submit resume to EA bruk@EA.com and reference EA # 758775.

Help build the next generation of systems behind Facebook’s products. Facebook, Inc. currently has multiple openings in Los Angeles, CA. Various levels/types: Data Scientists, Analysts 08/19/16/20 to apply your expertise in quantitative analysis, data mining, and the presentation of data to see beyond the numbers and understand how our users interact with both our consumer and business products. Mail resume to: Facebook, Inc. Attn: AA-USIM, 1 Hacker Way, Menlo Park, CA 94025. Must reference job title, job code, & job location shown above, when applying.

SYSTEMS

JustRand LLC (dba Advanced College) located in South Gate, CA is seeking A Educational (Management) Consultants to develop a degree program. Mail resumes to: Advanced College, 918180 Paramount Blvd, South Gate, CA 90306.

Business Development Specialist: Analyze competing firms’ marketing methodologies. Master’s in Business Administration, Real Estate Development, Economics, or related. In alt., Bachelor’s in Business Administration, Real Estate Development, Economics, or related w/ min. 5 yrs exp as Business Development Specialist, Market Research Analyst, or related. Mail resume to: WDM USA, corp at 555 W 5th St, 5th Fl, Los Angeles, CA 90015. Attn: Mr. Md.

Technician: Test selected products; evaluate statistical data; may be tech or related. Mail resume to: DreamWorks, LLC, Building A, 6th Ave. La Puente CA 91746.

FINANCIAL Mgr: Coord and direct financial plan and budget, payroll sys for clients. Collects, financial reports. Form guidelines & control policies. Advice on short & long-term financial policies. Submit and annual reports. Mail resume: staf.xna@gmail.com

2 in Los Angeles, CA seeks candidates for multiple positions. Senior Engineer (E7431): Focus on IP package development. To APPLY, please mail your resume and reference (Job Code E7431) to Marvell Semiconductor, Inc. Attn: HR 2.25.18, 5456 Marvell Lane, Santa Clara, CA 95054. EOE.

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1985 in their capacities as grantor/settlor and amended on October 31, 1997 and December 3, 2002 thereafter referred to as “the Trust”.

The Trust was never further amended.

1. The name, mailing address and telephone number of each Trustee of the Trust is:

   Donald J. Dronen, 804 Eucalyptus Drive, El Segundo, CA 90245; (310)529-8121; Vaughan James Dronen, 440 Hayden Court, Cypress, TX 77432, 918-505-6330; Robert Gladstone Dronen, 1021 Lincoln Blvd #215, Santa Monica, CA 90405, (310)576-1382.

2. The address of the principal place of administration of the Trust pursuant to Probate Code §17002 is: Bergman APC, 880 Apollo Street, Suite 554, El Segundo, CA 90245.

3. A copy of this Order to Show Cause for Change of Name Case Number 21005215/15 was served upon Jubo Hayden, the person objecting to the name changes described above, at the last known address.

4. The hearing shall be held at the Superior Court of California, Santa Monica Courthouse, 1725 Main St, Room 102, Santa Monica, CA 90401, Mailing Address: PO Box 576, Santa Monica, CA 90406-0576.

5. A copy of this Order to Show Cause for Change of Name Case Number 21005215/15 was served upon the person objecting to the name changes described above, at the last known address.

6. If you would like a true and correct copy of the terms of the Trust, by requesting a certified copy from the Trustee listed above.

7. You may not bring an attorney to contest the Trust more than 120 days from the date this Notice is published in a newspaper of general circulation, pursuant to the California Probate Code Section 16060.5, you may request the same from Penelope Bergman, Esq., Bergman APC, 880 Apollo St, Ste 554, El Segundo, CA 90245, by certified mail, return receipt requested.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER 21005215/15

PETITION OF Jubo Hayden FOR CHANGE OF NAME
To All Interested Persons:
1. Petitioner: Jubo Hayden filed a petition with this Court for a decree changing names as follows: Present name: Juba Hayden; Proposed name: Jubo Hayden. Juba Hayden is the personal name of Juba Hayden, the person objecting to the name changes described above.
2. The COURT ORDERS that: All persons interested in the matter appear before the court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. Any person objecting to the name changes described above must file a written objection that includes the reasons for the objection at least two court days before the hearing is scheduled to be held and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing.

NOTICE OF HEARING
Date: June 18th 2021 Time: 8:00am Dept: K

The address of the court is: SUPERIOR COURT OF CALIFORNIA, Santa Monica Courthouse, 1725 Main St, Room 102, Santa Monica, CA 90401. Mailing address: PO Box 576, Santa Monica, CA 90406-0576.

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Warning: Making a false or fraudulent claim is a felony subject up to 5 years in prison or a fine up to $50,000 or double the value of the fraud whichever is greater, or by both imprisonment or fine.

Thank you Saint Jude, Saint of the Impossible, EC


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LIVE-IN DOMESTIC COUPLE
Looking for a Legal, honest, vaccinated, energetic live-in proactive couple in WLA area (2 acres, 3 adults, animals, informal lifestyle). Job requirements: housekeeping, handy person skills, cooking, chauffeuring, and car maintenance. English speaking, non-smoking, and experienced with solid references. Work 5 days a week. Fun, competitive salary + benefits. Serious inquiries only please. Please send resume or work history and qualifications to April at amarkresumes@gmail.com.

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