

LAW WEEKLY

JULY 26-AUGUST 1, 2024
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Rooftop Cocktails

and more! Featured in this week's

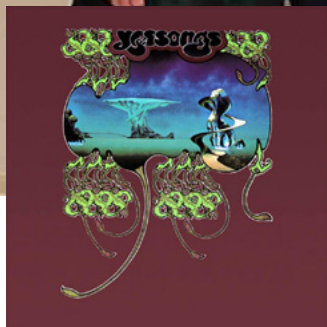
**WHAT'S
POPPING UP**

BY MICHELE STUEVEN

MUSIC

GETTING TO YES WITH 'YESSONGS'

BY BRETT CALLWOOD



ATLANTIC

Greg Whelan of New Jersey rockers Aeon Station, as well as the Wrens, told us about his love for a live Yes classic.

Greg Whelan: My favorite album? Hmm...is it a Bowie record? Thin Lizzy? The Smiths? Such a hard choice to make. But if I were stranded on a desert island, it would have to be the 1973 live album *Yessongs*. Back in the '70s, live albums were the rage. Peter Dinklage's *Frampton Comes Alive!* introduced a whole new experience to music lovers, and *Yessongs* to this day remains my all-time favorite.

My good friend's older brother turned me on to Yes with the *Fragile* album when I was in sixth grade, and that was it.

Yes became my favorite band. I immediately went to our local record store called Rock Garden and bought the *Yes Album* and *Close to the Edge*. *Yessongs* takes the best tracks from these three records and captures their greatest live performances when Yes was in their prime — with the band members just in their mid-twenties. If you want to have your mind blown, pull up the concert on YouTube.

I can't say as a kid I really understood what Jon Anderson was singing about, but the power and uniqueness of his voice compelled me to sing along at full volume. Though to this day I still can't hit Jon's top notes. I could never imagine being in a band with players like Steve Howe, Chris Squire, Rick Wakeman, Bill Bruford, and Alan White. Any musician would be on their knees like Wayne & Garth proclaiming "I'm not worthy!" The power of their music just reaches inside

and grabs your mind and soul.

What makes *Yessongs* even more of a perfect experience is the album's cover art created by Roger Dean. Since it's a three-record set, Dean was able to use multiple album panels to create images of a world that captures the spirit and depth of the music. Looking at the album cover, even now it immediately transforms me into that kid first holding the album in his sixth-grade hands, staring at it for hours. They also included a poster of the band that quickly went up on my bedroom wall.

Yessongs allows me to escape the realities of this world for 126 minutes, taking a musical trip with Yes and the world Roger Dean created. No better way to spend my time, at home or stranded on an island.

Aeon Station headlines [DromFest in Catskill, NY](#) on Sunday, September 1. [L]

AEON STATION

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CONTENTS



ON THE COVER: Rooftop rhythms and sense happy hours. Courtesy The Beverly Hilton.

MUSIC..... 2

Yes brings the jams with an epic live album.

BY BRETT CALLWOOD

ENTERTAINMENT..... 3

A story that needed telling, told beautifully.

BY CHUCK WILSON

FOOD - WHAT'S POPPING UP .. 4-5

Cocktails, gelato, and a pickle lovers dream.

BY MICHELE STUEVEN

ENTERTAINMENT..... 6-7

Unbinged: New things to watch to keep you tuned in.

BY ERIN MAXWELL

CLASSIFIED..... 8

BULLETIN BOARD..... 8

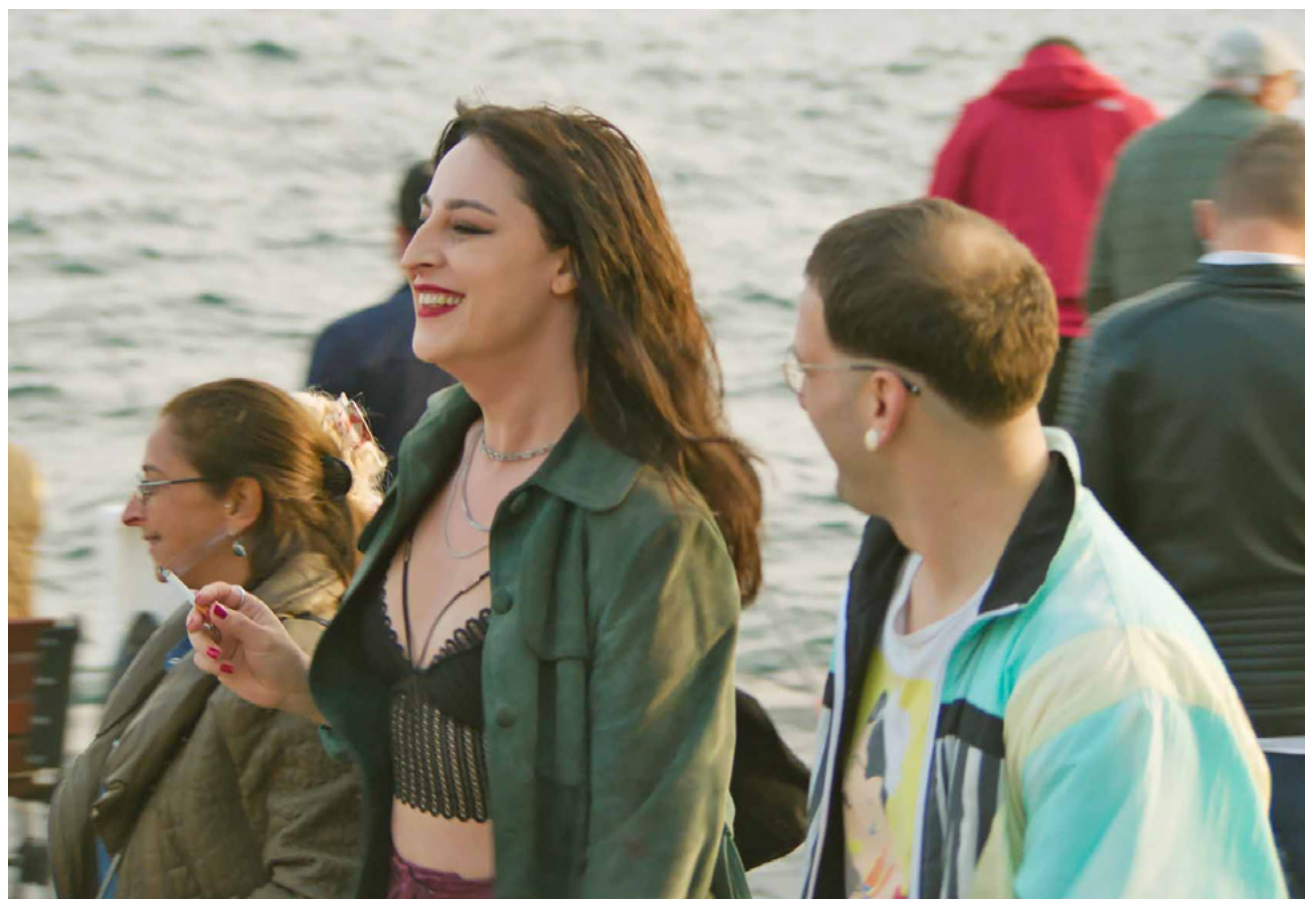
LA WEEKLY

PRODUCTION AND DESIGN
LAURA E. WHITE FOR STREET MEDIA



'CROSSING' TRAVERSES BORDERS AND BOUNDARIES

BY CHUCK WILSON



MUBI

Crossing, the moving new film from Levan Akin, writer/director of the much loved *And Then We Danced*, opens with a woman known to all as Miss Lia (Mzia Arbuli) striding by the beach outside the Georgian town of Batumi, along the Black Sea. A retired history teacher, she appears to be heading somewhere specific, but Lia will turn out to be a woman who always walks with purpose, even when completely out of her depth, as she is now. A moment later, she's spotted by a former student, a surly fellow who's just been haranguing his half-brother, the 18-ish Achi (Lucas Kanakava). Lia says she's looking for the current location of a niece who had been living in a nearby cottage. Her mother, Lia's sister, has

just died; Lia promised to find her child and bring her home.

"She calls herself... Tekla," Lia says hesitantly, as if she's never said the name aloud before. "She's talking about one of those trans girls," Achi proclaims, to the dismay of his brother, who offers Lia his condolences, adding that having a trans relative is "a real tragedy." Does Lia agree? Maybe.

As she leaves, Achi gives chase, saying he has an address for Tekla in nearby Istanbul. He can be Lia's guide in the search for Tekla. Clearly desperate to get away, he's full of promises he can't possibly keep. Lia looks at him with her arms crossed and lips pursed, a teacher who's heard every form of nonsense, but she agrees. Later, as you replay *Crossing* in

your mind, you might realize that without Achi's address for Tekla, Lia would have had no idea where to go next.

That night, Lia dreams of a young hand with painted nails caressing her face, a hint that Lia needs to find Tekla not just to keep a promise she made to her dying sister but to assuage the guilt she feels for not sticking up for Tekla when she came out as trans. "What will you tell her if you meet her?" Achi asks, but Lia cannot answer. It is the search itself that pulls her forward, even as she approaches the various trans enclaves of Istanbul with fear in her eyes and not a little judgment in her heart.

On an Istanbul ferry, Akin and his *And Then We Danced* cinematographer, Lisa-

bi Fridell, send their hand-held camera floating around the ship to capture work-day passengers being served tea on gilded trays, as if aboard a luxury liner, and on a lower deck, a boy singing and strumming a lute for coins. He has a little girl at his side. Like the heroes from a Vittorio De Sica neo-realist drama of old, the two will eventually cross paths with Lia and Achi, and with Evrim (Deniz Dumanli), a trans lawyer riding on an upper deck.

Akin begins to crosscut among the five, with an emphasis on the charismatic Evrim, who has just graduated law school and is working for a trans rights NGO. Evrim has completed her own transition, and needs only to grease enough palms at the local hospital to obtain her official female identification paperwork, a corrupt process she accepts with surprising cheer. Although it takes most of the film's running time for Evrim's daily path to finally cross with Lia and Achi, she'll prove essential in bringing Lia closer to Tekla.

But even Evrim's powers have limits, and questions about Tekla linger. Akin is too empathetic a filmmaker to leave Lia hanging, so he devises a narrative flourish — a cinematic wrinkle in time — to settle her unanswered questions, and to ease her heart. The intent is generous, but the sequence feels underwritten and more awkward than affecting.

Akin is on more solid ground when he lets the natural flow of Istanbul life dictate action and feeling. That's Evrim's gift, too — taking the day as it comes. At the end of a hard day of searching, she leads Lia and Achi to a restaurant where a wedding celebration is taking place. It's crowded, but Evrim is greeted warmly. She is known and welcomed all over the city.

You might notice that Achi holds Lia's chair for her — he is not the loutish boy he was at the story's start. Evrim pulls him to the dance floor. He hesitates. Can Achi dance? Of course he can. He is Georgian, and traditional dance is second nature. But he won't dance without Lia. Soon, Lia, Achi, and Evrim have joined in the joyous dance circling the bride. Lia throws her head back, exultant. This won't be the end of her story, or of her search for Tekla, but for a long sweet moment, she's in a well-earned state of grace. **■**

FOOD

WHAT'S UP POPPING UP

Cherlato at the Abbey And Over The Top Pickles

BY MICHELE STUEVEN

[The Abbey](#) in West Hollywood is hosting a Cherlato residency and pop-up throughout July, featuring Cherlato flavors including Juniper Nights, a brand-new creation inspired by The Abbey. The gelato brand created by Cher is made fresh every day using organic locally sourced ingredients. Following the re-

cent relaunch of the Abbey by Tristan Schukraft where the Cherlato pop-up debuted, the residency will include a rotating selection of Cherlato throughout the month including Chocolate XOXO, Juniper Nights (with kefir and juniper), Vanilla Caramel Swirl and Lemon Berry Fusion.



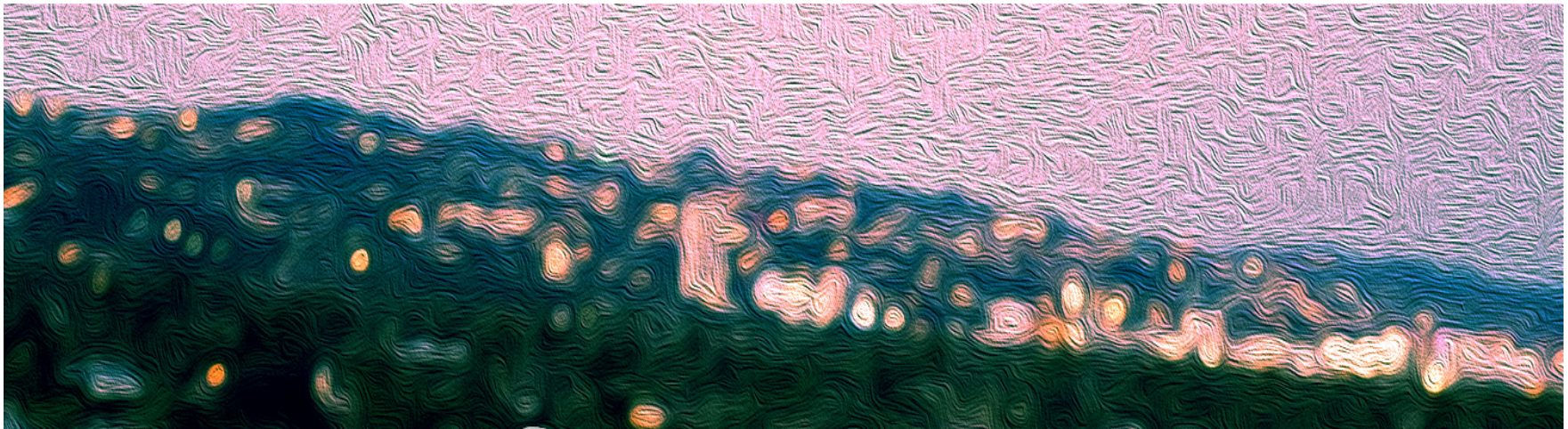
Cherlatos Chocolate XOXO with Golden Cone at The Abbey

MICHAEL KOVAC WITH GETTY IMAGES FOR THE ABBEY



Attention pickle fans - Topped is coming to the Original Farmers Market

KAYLIN + KAYLIN PICKLES



Rooftop Rhythms: Jazz Nights and Sunset Happy Hours takes place at [CIR-CA 55 Rooftop Restaurant + Lounge](#), on the rooftop at The Beverly Hilton, from now until October, overlooking the LA skyline. [Jazz Nights](#) include live music, complemented by a choice of whisky, vodka, wine or champagne tasting. The event on Friday, July 26, goes from 6:30 p.m. to 10:30 p.m. – featuring a live band – and discounts on drinks on the rocks, cocktails and bar bites.

[Kaylin + Kaylin Pickles](#), a fan-favorite merchant at [The Original Farmers Market](#), just had the grand opening of its newest venture, Topped, at a new stall within the Market last week. Topped will be the second pickle stall in the Market, just a short stroll away from the popular Kaylin + Kaylin pickle-tasting

bar. Drawing inspiration from the TikTok-viral pickle trends, Topped offers an array of creative and unconventional toppings, a pickle boat or pickle chips and various flavor combinations, like pickles topped with Fritos and Nacho Cheese, a sweet and savory mix of peanut butter, Nutella, and pretzels, and everyone's favorite breakfast combination of cream cheese, lox and everything bagel seasoning.

The 4th annual [Long Beach Burger Week](#) is back, through Sunday, July 28, with featured burgers priced at \$5, \$10, \$15, \$20 and \$25. Some of the more than two dozen participants include [Parker's Light-house](#), [Crack](#)

[Burgers](#), [The Attic on Broadway](#), [Polly's Pies](#), [Grill 'Em All Burgs](#), [The Nook Breakfast Spot](#) and [Riley's on 2nd](#). Burger Week is going dog-friendly by encouraging restaurants with patios to offer a special Burger Week Menu just for dogs at \$5 each. Burger Week is going dog-friendly by encouraging restaurants with patios to offer a special Burger Week Menu just for dogs at \$5 each.

The Oxnard Salsa Festival returns the weekend of Saturday, July 27 and Sunday, July 28 to Plaza Park in the Oxnard Historic District.

Lovers of spicy food, salsa dancing enthusiasts, and families can partake in the salsa-tasting lounge, margaritas, beer, live music and non-stop salsa dancing.

Choose from a \$6.99 general admission ticket or buy a salsa tasting lounge ticket that includes festival entry, a shaded area, salsa tasting from local and national salsa makers, and a choice of a beer, margarita, or water, at \$24.99. VIP Verde Lounge tickets are \$39.99 and provide access to a private bar and food vendors and seating by the dance floor. Coming with a crowd? Reservations for a table of 10 are available. For more information and to purchase tickets, visit [oxnardsalsafestival.com](#). 📍



Rooftop rhythms and sense happy hours

THE BEVERLY HILTON

UNBINGED: SUMMER OF ADAPTATIONS — REVIEWS FOR ‘LADY IN THE LAKE,’ ‘SUNNY’ AND ‘THOSE ABOUT TO DIE’

BY ERIN MAXWELL



APPLE TV+

Lounging by the pool or hiding from the heat is the perfect time to indulge in a little summer reading. But for those who prefer the small screen to the written word, here are a few literary adaptations that found their way to streaming this month. From engaging mysteries to unhinged sci-fi, this month's UnBinged reviews big-budget book adaptations looking to nab your interest.

***Lady in the Lake* (Apple TV+)**

Being underestimated, undervalued and underappreciated is discouraging when it comes from strangers, disheartening when it comes from friends, and depressing when it comes from family. And for many women, it is an everyday occurrence. But there is a gift in this thoughtless cruelty that undermines others: it motivates people to transform, as they have nothing to lose.

The story of *Lady in the Lake* follows two vastly different women in 1966 — one a Jewish housewife and another a struggling single Black mother — whose lives are forever entangled due to the tragic murder of the latter. For Maddie Schwartz (Natalie Portman), the disappearance of a young girl sparks something within her to flee her middle-class existence, as well as her nebbish husband and surly teen son, in an effort to reinvent herself. Meanwhile, bartender and model Cleo Johnson (Moses Ingram) falls deeper into the seedy underbelly of Baltimore's corrupt political scene, placing her life in danger as she attempts to provide for her family. Ultimately, Cleo's world collides with Maddie's as the fate of the two women become intertwined.

Both Portman and Ingram are given a chance to embody their characters before the crux of the story takes hold. Portman brings her acting aptitude to the role of

Maddie as the Oscar winner epitomizes an Orthodox Jewish housewife who experiences a midlife crisis due to past trauma triggered by a horrific event in her community. And Ingram is equally pivotal, both as the struggling Cleo and as the omnipresent narrator, keeping the twisted tales in tandem even when the story seems uneven.

But *Lady in the Lake* isn't just about how the case of a little girl galvanized a housewife or why a Black woman was murdered, but about women finding their identity through devastation. The performances and ethereal direction of the series bring the novel to life, captivating the viewer and holding their interest until the final climactic moments.

***Sunny* (Apple TV+)**

Meet Suzie Sakamoto. Suzie (played by Rashida Jones) is not doing well. She just lost her son Zen and her husband Masa

in a horrific plane crash, but their bodies cannot be found. Slightly abrasive even before the incident and all alone in Kyoto where she can barely speak the language, Suzie is isolated in her pain. Taking pity on her situation, her husband's employer Imatech supplies the grieving woman with *Sunny* (voiced by Joanna Sotomura), a top-of-the-line robot created by her husband Masa (Hidetoshi Nishijima) specifically for Suzie.

But something is amiss with *Sunny*. Beneath "her" constant chipper demeanor is a sinister secret, something that eventually leads Suzie to seek out "The Dark Manual," a hacker's guide that can allow bot owners to unlock the dark side of their automatons. Along with her new edgy friend Mixxy (Annie the Clumsy), Suzie explores more of this world in hopes of unraveling her roboticist husband's secrets, but only discovering a dangerous faction who wishes to stay concealed.

Based on the book *The Dark Manual* by Colin O'Sullivan, A24's daring new comedic thriller for the small screen embodies new fears about AI and gives it a cheery disposition with vaguely threatening undertones, just enough to make audiences side-eye their Alexas and not fully trust their Roombas. The performances from Jones and Ms. Clumsy, particularly their chemistry together and their ability to interact with Sunny, work quite well as a source of comedy, though the antagonists are a little over the top. But the real stars here are the special effects, which are so seamless it is easy to overlook the outstanding work that went into the character creation of Sunny, whose expressions from elation to dismay are a wonder unto themselves.

Sunny should garner interest from those who enjoy their dark future tales with a dash of black humor and mystery

but grounded in reality. Fans of *Black Mirror* or other malevolent yet mundane sci-fi tales in which shades of the fantastic take a backseat to the horrors of humanity will find *Sunny* a uniquely creative series that will keep viewers enthralled.

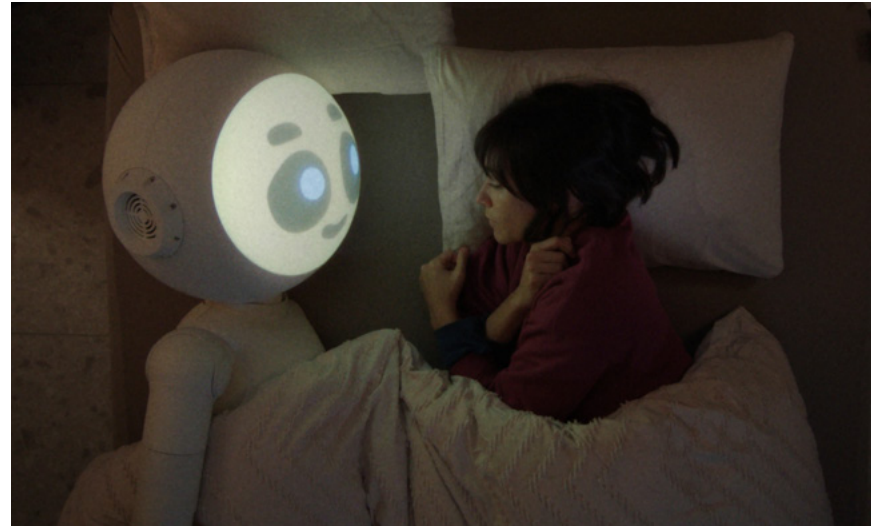
***Those About To Die* (Peacock)**

As extortionate series about dragon-based families and bodice-rippers set during the Regency era continue to draw large audiences, streaming services search for the next hit series among epic productions and costume dramas. Over at Peacock, Roland Emmerich enters the field with *Those About To Die*, a historical drama spotlighting gladiators and gambling halls of an ancient era.

Based on Daniel P. Mannix's non-fiction novel, *Those About To Die* lifts up ancient rocks overlooked by most Hollywood productions and explores the



NBCU



APPLE TV+

Flavian Dynasty — the chaotic period that followed right after Nero's fiddle fell silent — in which Emperor Vespasian (played by Anthony Hopkins) took to the throne.

The story follows several social classes, from patricians such as Vespasian's two sons, Titus and Domitian (Tom Hughes and Jojo Macari), who both eye the throne, to plebeians like Cala (Sara Martins), a mother who pursues her daughters after they are forcibly taken into slavery. But much of the series' focus falls on Iwan Rheon who plays Tenax, owner of the largest betting tavern in Rome. The heart and soul of the series, the character is a stark (ahem) contrast to his iconic role as Ramsay Bolton from *Game of Thrones* (or *Misfits*' Simon for longtime fans).

Elaborate sets and costumes paired with a top-tier cast and crew makes *Those About To Die* one of Peacock's most ambitious projects to date, hoping to pique

curiosity with its lavish production, but the drama has to clear more than just the high hurdle of notice among the many streaming offerings. Without the familiarity of Queen Cleopatra, Mark Antony, or other titans of history, a majority of viewers will depend on the storytelling to keep them absorbed, and while most of the tale is captivating, the multiple narratives are stretched a bit thin. So while characters can be compelling, particularly Rheon's Tenax, there are too many of them in the onset, so some characters feel tacked on and shallow.

Those About To Die is an exorbitant historical melodrama hoping to nab the attention of picky at-home audiences. And while the series has done well by focusing on Rheon, the disjointed storytelling, particularly in the beginning, muddles the narrative enough to get the series off to a shaky start. But it is footing that has the ability to find more stable ground if or when it gets a second season. **[B]**

LAWEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

Logistician: Req'd: Bachelor's degree in International Trade, Business Admin., Logistics, or related. \$56,368/yr. Mail Res.: Allstate Int'l Freight USA, Inc., 1250 W. Artesia Blvd., Compton, CA 90220

Top's Handbags, Inc. seeks **Accountant.** Salary \$75,088/yr. Mstrs. in Acctg, Actuarial Science or closely rel. field. Prepare fin. stmts, assist w/budget plans. Work site: Vernon, CA. Mail resumes to: 2231 E. 39th St., Vernon, CA 90058

Tyler and Kelly Architecture, Inc. seeks an **Architectural Designer** (Pasadena, CA). At least a Master's in architecture or a closely related field; Min 6 mos' exp in architectural design; proficiency in Revit, Photoshop, & Illustrator; & strong verbal/written comm skills. Email res: jkelly@tylerkellyarchitecture.com; or mail to: 80 South Lake Ave, # 500, Pasadena, CA 91101. \$82,285.00/Yr.

Graphic Designer. Req'd: BA in Graphic Design, or related. \$46,509/year. Mail Resume: Wellmade, Inc. 2200 S Main St. Los Angeles, CA 90007

Project Designer (2 positions avail). Req'd: BA, Architecture. & 24 months exp. in arch. design; or MA, Architecture. Spec'l Req'mnts: Proficient in: REVIT, AutoCAD, Rhino, V-Ray, Enscape, & Photoshop/InDesign/Illustr. Spec. Req'mnts ok thru exp. &/or academics. No Arch't license req'd. Supervised by lic. arch't. Prep arch-design w/ CAD. F/T. \$82,285- \$82,285/yr. Tom Wiscombe Architecture, Inc. LA, CA 90057. Apply: Annika Ohta, Office Mgr.- annika@tomwiscombe.com

Senior Financial Analyst. Analyze financial performance & provide insights; Prep & present rpts; Monitor & manage cash flow; Develop financial models & conduct scenario analyses. Master's degree in finance, accounting, or biz admin. Analytical & quantitative skills for evaluating complex financial scenarios & making data-driven recommendations; Ability to analyze financial data, interpret trends, & draw conclusions; Knowledge of financial principles & accounting standards; Ability to perform cost-benefit analysis & financial modeling; Proficiency in budget development, financial forecasting, & variance analysis; Microsoft Excel & Tableau. \$86,070/year. Resume & cover letter to Estolano Advisors, 801 S. Grand Avenue, Suite 200, Los Angeles, CA 90017.

Clinical Data Manager (Pharma): Apply by mail to Teloid, Inc., 3580 Wilshire Blvd., #900-31, Los Angeles, CA 90010, attn. CEO

Operations Manager. Req'd: Bachelor's in Business Administration, Marketing, International Trade or related. Wage: \$69,368/yr. Mail Resume: Biospace, Inc. 13850 Cerritos Corporate Dr. Unit C, Cerritos, CA 90703

PROJECT ENGINEER: Assist in design and production of drawings. Prepare project schedules and traffic plans. Must have Bachelor's in Construction Engineering or Civil Engineering and 1 yr. exp. Salary: \$95k-\$100k/yr. Apply to: ATTN: HR, Pacific Structures, Inc., 1212 Abbot Kinney Blvd., Venice, CA 90291



LAWEEKLY Bulletin

Thank you Saint Jude, Saint of the Impossible, EC