

LAW WEEKLY[®]

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Classic Movies

BACK ON THE BIG SCREEN

BY
ASHER
LUBERTO



LOLA BROOKE THINKS 50 CENT IS RICH STUFF

BY BRETT CALLWOOD



INTERSCOPE SHADY AFTERMATH G-UNIT

Lola Brooke

FELICIA ABBAN

Brooklyn rapper Lola Brooke checks in on 50 Cent's debut effort.

Lola Brooke: One of my favorite albums is *Get Rich*

or Die Tryin' (GRODT) by 50 Cent. Even though I was young when it came out, I remember how much it impacted the culture — New York City culture in general. You heard 50 playing everywhere, from cars to building stoops; *Get Rich or Die Tryin'* was inescapable back then and still is timeless.

That whole album run is so memorable, and there was something on that album for everyone. It made sense why so many people gravitated towards 50's sound. He was living his truth and speaking on things that were so relatable for anyone that felt like their back was against a corner and needed the confi-

dence to build themselves back up.

I always say this, but one of the songs that made me fall in love with music is from 50 Cent, too. I remember watching the world premiere of "Wanksta" and thinking to myself that one day, I wanted to do the same thing. With 50, you felt his reliability in the music and with his visuals — he was showing people the same things I saw daily growing up in New York, which allowed me to imagine being a rapper even more. So, once I heard "Wanksta," and he came out with *GRODT*, everything connected.

Lola Brooke's project Dennis Daughter is out now. [L]

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LA WEEKLY

PRODUCTION AND DESIGN
LAURA E. WHITE FOR STREET MEDIA



'DEADPOOL AND WOLVERINE' MAY JUST BE THE ANTIDOTE TO MCU EXHAUSTION

BY ERIN MAXWELL



20TH CENTURY STUDIOS/MARVEL

How do you save a superhero? Better yet, how do you save a studio that manufactures superheroes from self-sabotage? That seems to be the million-dollar question. When Marvel first introduced the concept of the multiverse to the Marvel Cinematic Universe, it was an exciting notion that might need a little explaining to those unfamiliar with comic-book jargon. But now fans are exhausted of both the concept of the multiverse and superheroes in general. So how does one battle a self-inflicted superhero fatigue on top of multiverse monotony?

Simple. Add a raunchy-as-hell antihero who continuously breaks the fourth wall to reference his depraved sex life while decapitating hoodlums with a katana. And it is Ryan Reynolds.

Welcome to Disney, Mr. Wade Wilson. It needs your help. Badly.

Reynolds, who plays Wilson and his alter

ego Deadpool, once again slips on the red Lycra and returns to his role as the Merc with the Mouth in *Deadpool & Wolverine*. This time around, Deadpool is plucked from his universe by the Time Variance Authority, the bureaucratic org introduced in Disney+'s *Loki* that is bogged down by red tape and frustration, and monitors the many timelines. It appears Deadpool's universe faces certain annihilation, which makes for an unhappy Wade. Unwilling to lose those he loves, Deadpool finds himself forced to pair with a grumpier-than-usual Wolverine so he can save his world, while also allowing Hugh Jackman to return to the role that made him a household name.

Directed by Shawn Levy (*Free Guy*), *Deadpool & Wolverine* is not the first live-action pairing of the two Marvel icons, but one that is closer to fans' hearts considering what happened to the motormouth Merc in *X-Men Origins: Wolverine* (without spoiling much, let's just say it wasn't

pretty). So finally watching the two mutants with unlimited healing powers and potty mouths properly go head-to-head is a bloody good time, but just a small part of the film's hard-R amusement. The witty writing delivers bawdy jokes at a breakneck speed that paces the action. How fast are the quips? In the time it took to write this sentence, I missed three jokes, so please enjoy it.

But can Deadpool save the MCU from its worst enemy: itself?

In the last few years, Marvel has had a few misses — *The Marvels* was an entertaining outing that few saw, *Ant-Man and the Wasp: Quantumania* was just a hot mess of exposition and pseudoscience nonsense, and the sheer amount of MCU TV shows just added to the burnout.

But *Deadpool & Wolverine* embraces the exhaustion and pulls humor from it. The exposition that normally drags down a scene is made amusing by adding what

it so desperately needed: dick jokes. And violence. And cursing. Oh, the glorious cursing.

By lovingly adding foul-mouthed humor and the fourth-wall breaks that come with the Deadpool outing, it was able to halt the tedium of yet another alternative universe trope. Throw in dozens of fan service cameos that only Disney dollars can provide, and audiences get a clever superhero movie that is entertaining, furthers the agenda for the MCU, and isn't a chore or a bore to watch. The film isn't for everyone, but Deadpool never was. Remember moms: the 'Pool' is an adult swim only.

Deadpool & Wolverine uses every weapon in the Merc's arsenal to revive the clichéd multiverse genre. How do you save a genre from oversaturation? By acknowledging its mistakes through sexually explicit, self-deprecating humor, over-the-top violence, and plenty of fan service. AKA, the Deadpool way. [A]

WHAT'S POPPING UP

Foodie Anniversaries and 99-Cent Beers

BY MICHELE STUEVEN

Parkers' Lighthouse, the waterfront dining destination located in Long Beach's Shoreline Village, celebrates its 40-year anniversary with the introduction of new throwback menu items available each month, beginning in August.

Established in 1984 with a focus on fresh grilled fish, Parkers' Lighthouse has been a seafood staple in Long Beach with views of the Queen Mary and the Long Beach skyline. The restaurant underwent significant renovations in 1999 and 2010. The Queensview Steakhouse, located at the top of Parkers' Lighthouse, offers a supper club-type dining experience Tuesday through Sunday nights with live music and a menu that includes prime steaks, chops, lobster

and freshly grilled fish. Each month through the end of 2024, the restaurant will feature a rotating selection of popular dishes from the past. August specials include tuna poke nachos penne with rock shrimp from 1999 and mud pie mud pie from 2010 for dessert.

Friday, Aug. 2, marks International Beer Day, and [Wahoo's](#) is offering guests 21+ a refreshing way to celebrate with beer for only 99 cents. Available Monday through Thursday after 5 p.m., at [participating locations](#) through the entire month of August (plus International Beer Day), enjoy a draft of Pacifico or Modelo for 99 cents with the purchase of one food item. The offer is limited to one per person per transaction.



BeachLife Grotto



WAHOOS



URBAN DESSERT LAB



Tuna Poke Nachos

PARKER'S LIGHTHOUSE

[Hey, Sunshine Kitchen](#), the plant-based fast-casual restaurant known for its organic menu, is celebrating its first anniversary in the heart of Culver City. Since sisters Heather Golden Ray and Jenny Engel opened its doors in 2023, Hey, Sunshine Kitchen has served more than 120,000 bowls, salads and sand-

wiches. The restaurant offers a diverse plant-based menu with a philosophy centered around creating meals that are good for the body and the planet, using non-GMO and organic ingredients whenever possible.

To mark the anniversary, Hey, Sunshine Kitchen is hosting a celebration on Saturday, Aug. 10, from 11 a.m. to 9 p.m., with these perks:

- **Special Anniversary Offer:** Get 15% off your food order when you RSVP and show your event registration. To register for the event click [here](#).
- **Complimentary Drinks:** Beat the heat with free, refreshing beverages from 11 a.m. to 9 p.m.
- **Stickers and Swag for Kids:** Fun gifts for the little ones, ensuring smiles all around, available while supplies last.
- **Branded Tote Bag Giveaway:** Be one of the lucky guests to take home an exclusive Hey, Sunshine Kitchen tote bag, available while supplies last.

BeachLife Festival co-founders Allen Sanford and Rob Lissner have opened the BeachLife Grotto and BeachLife General Store, a new seaside seafood dining and retail destination situated in a beachy location along Catalina Avenue in Redondo Beach's Riviera Village. Sharing the second story of the restaurant is the general store, a boutique retail experience curated by fashion stylist and writer Tanya Monaghan. The store offers a wide range of private label BeachLife and California Surf Club merchandise, along with leisurewear, music-inspired merchandise, and market goods. The store's products have ties to music and surf culture, as well as high-end food elements like spices and olive oils. The store features art by local artists and one-off signed products by BeachLife artists, including The Lumineers, Courtney Barnett, and Donavon Frankenreiter.

July is National Ice Cream month and Urban Dessert Lab's latest launch is deconstructed waffle cone cereal. Inspired by their signature ice cream creations, it's a modern spin on cereal that allows you to choose your flavor trio mix, each individually packaged and offered in one box. The sleek handheld design allows for easy on the go snacking anytime. Flavors include original, cinnamon, chocolate, coffee, strawberry, and matcha. UDL's cereal is 100% plant-based, gluten-free, nut-free, dairy-free, and egg-free. 🌱

ENTERTAINMENT

10 CLASSIC MOVIES COMING TO LOS ANGELES IN AUGUST

BY ASHER LUBERTO

Who's ready for a trip down the Yellow Brick Road, the *Matrix* and the films of Brad Pitt and Hayao Miyazaki? Every month in Los Angeles there are retrospective show-

ings, and among this month's films are *The Wizard of Oz*, *The Matrix* and *Princess Mononoke*, playing at theaters within driving distance of Angelenos. So hop in your car and get ready to brave traffic — these wonderful classics are worth seeing on the big screen.



A matter of life and death

THE CRITERION COLLECTION



The Wizard of Oz

MGM



Fight Club

THE CRITERION COLLECTION



Clueless

PARAMOUNT PICTURES



The Matrix

WARNER BROS.



Bonnie and Clyde

THE CRITERION COLLECTION

A Matter of Life and Death (1946):

Til death do us part? Not when a fighter pilot crashes and dies, and devises a plan to see his wife back at home. In a sumptuously magical moment, he plunges from a black-and-white afterlife into a Technicolor dreamscape in England. It's a moment that rivals Dorothy's entrance to Oz, only here it's reality that's shot in color. That's because love brings out the best kind of colors, and Powell and Pressberger have created a film that shines through the perilous fog of triteness, delivering an imaginative story, colorful images and a daydream feeling that lingers long after the credits roll.

August 1, 7 p.m.
Academy Museum

The Wizard of Oz (1939):

We're off to see the wizard... for the 20th viewing! No matter how many trips we take to Oz, the dreamscape still has the power to capture our imagination. When Dorothy is whisked away by a tornado and the black-and-white screen turns to color — like someone flipping on a light switch — our eyes become kaleidoscopes and our hearts become open. There's no defense against Dorothy's emotional journey, as she becomes a hero with the help of her friends the Cowardly Lion, the Scarecrow and the Tin Man, and there's no defense against the sensory pleasures of the set-pieces. This is peak MGM, on a production

level, but mainly it's peak Garland. Her childlike innocence and precious determination to become an individual is what really sets this musical apart. We've seen plenty of eye-catching musicals, but how many leave us in a puddle of tears? Only a performance like Garland's could keep us venturing down the Yellow Brick Road.

August 3, 7:30 p.m.
Alamo Drafthouse

The Matrix (1999):

Why the sequels? We would have been perfectly content with *The Matrix* as a standalone film, a groundbreaking piece of technology about the danger of technology itself, which is kind of like making a movie about the health crisis and handing out cake at the premiere. But The Wachowskis had other plans. They went ahead and made multiple sequels, none of which had the dazzling, disorienting, delightfully imaginative feel of the original. A fresh mix of martial arts and art movies, *The Matrix* sees a desk clerk take a pill that sends him into a cyberverse of secret agents, conspiracies, kung fu, slow-motion and shades. Thanks to advancements in CGI, along with a calibrated performance from Keanu Reeves, *The Matrix* remains a digital space we are delighted to enter, even if we know it's not actually real.

August 6, 7:30 p.m.
Landmark Pasadena



Princess Mononoke

STUDIO GHIBLI

Clueless (1995):

Did you really think we would leave *Clueless* off our list? As if! Amy Heckerling's high school comedy remains a funny update on Jane Austen's *Emma*. The film sees a self-obsessed Cher (Alicia Silverstone) looking for love in high school, where she takes a girl under her wing so she can become a matchmaker. With a smile the size of her dad's bank account and a yellow skirt that inspired Halloween costumes, she's one of the most iconic cinematic high school students, along with Ferris Bueller and Max Fischer. She's the piece that ties this hilarious, quotable and surprisingly moving comedy together.

August 10, 6 p.m.
Street Food Cinema

Matilda (1996):

It's *Carrie* for kids! When a girl in elementary school finds out she has superpowers, she uses them to combat the people bullying her at school. There's a darkness to this children's movie that screams horror, but there are moments of lightness as well. Countless girls have reenacted Matilda's breakfast dance, which caused more kitchen messes than overcooked spaghetti. And who can forget those comedic pranks on teachers? This is light, whimsical cinema, trading pig's blood for ketchup and death for dance.

August 12, 12:15 p.m.
Alamo Drafthouse

Bonnie and Clyde (1967):

There were a lot of shots fired when *Bonnie and Clyde* premiered. People said it was too violent, not historically accurate and the end of movies as we know it. Boo hoo! Grab those people a tissue, because there aren't many movies with a greater impact than *Bonnie and Clyde*, a film that brought the French New Wave to local cinemas. Exploding with New Wave energy, explosive creativity, quick cuts and lyrical shots, the film brought gangster cinema back to theaters, as two outlaws go on the run through back alley streets. Their final gunshots were shots heard around the cinematic-world.

August 14, 7 p.m.
Cinegrill Theater

Princess Mononoke (1997):

Disney princesses are just so lame. They always need saving, are always flustered and care more about keeping their hair perfect than keeping the town safe. Not *Princess Mononoke*. No, siree. This princess trades mascara for massacre, riding her wolves into battle as she protects the forest from a crippling plague of industrialism. Led by another feminist warrior, Lady Eboshi, the humans fight a valiant battle against the forest spirits, but fans of Hayao Miyazaki know that nature always prevails. His films seem to breathe nature, fantasy and poetry as naturally as the trees inhale the air. He's anime's greatest director, hand drawing images so dazzling they could

be framed in a museum, and this is one of his greatest pieces.

August 17, 11:45 p.m.
Vidiots

The Conversation (1974):

People were listening in on *The Conversation* amidst the Watergate incident, which made the thriller all the more prescient. Now, in an era of assassination attempts and government mistrust, the film has become prescient again. As Gene Hackman's soundman tries to decipher a tape that could lead to the assassination of a political figure, he begins to unravel to the floorboards of his mind, going mad as he spends every waking second obsessing over the government conspiracy. Shot in long zooms that give the feeling of spying on someone and using disorienting sounds, Francis Ford Coppola crafts a masterpiece of political paranoia.

August 23, 7:15 p.m.
Alamo Drafthouse

Fight Club (1999):

The first rule of *Fight Club*? Don't talk about *Fight Club*. The second rule of *Fight Club*? Let David Fincher tap into his imagination without studio interference. While it might seem like a gamble to make a blockbuster centered around fight clubs, bone-crunching violence and dark philosophizing about how modern society is run by consumerists, there are explosive payoffs to letting Fincher do

his thing. As he follows a desk clerk's encounter with a gangster who introduces him to a ring of fighters, he doesn't just bury his way into an underground fight club but into the mind of his characters. Played with bruised vulnerability by Edward Norton and extreme machismo by Brad Pitt, these characters become more than just names in a story. They become talking points in our own society.

August 24, 11 p.m.
Rooftop Cinemas

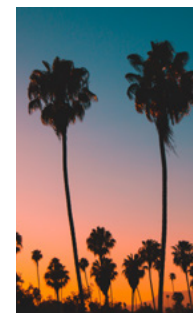
Before Sunset (2004):

Before Sunset, two singles met on a train to Vienna, then spent a night strolling down cobblestone streets, talking until the sun rose and had to say goodbye. Would they ever see each other again? Richard Linklater's sequel to *Before Sunrise* sees the characters meet by chance at a book event in Paris, where they once again stroll the streets in long, mesmerizing takes that give the impression we are watching people talk in real life. It looks like a walk in the park to film, but this is rapturously moving stuff, aided by realistic dialogue and naturalistic performances. *Before Sunset* is a magic hour ode to the magic of true love. Here's hoping they meet again on the wonderful streets of Italy.

August 31, 7 p.m.
Vidiots 📺

LA WEEKLY CLASSIFIEDS**EMPLOYMENT
& EDUCATION**

Operations Research Analyst (Pasadena, CA). Bachelor's degree in Biz. Biz Info Mgmt, or other reltd major; Proficiency in programming lang, such as Java & R; Proficiency in Microsoft Excel; Analytical decision-making & critical thinking skills. \$66,602/yr. Apply to Wild West Guitars Inc., 2840 E Foothill Blvd., Pasadena CA 91107, or email to wang@wildwestguitars.com.

**LA WEEKLY
Bulletin**

*Thank you,
Saint Jude,
Saint of the
Impossible, EC*