

THE EDC GUEST ISSUE

LAWEEKLY

MAY 11-17, 2018 / VOL. 40 / NO. 25 / LAWEEKLY.COM



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based on the experience as much as the music

BY LILY MOAYERI

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PHOTOGRAPHY BY DANNY LIAO



LA WEEKLY (ISSN #0192-1940 & USPS 461-370) IS PUBLISHED WEEKLY BY LA WEEKLY LP, 724 S. SPRING ST., LOS ANGELES, CA 90015. PERIODICALS POSTAGE PAID AT LOS ANGELES, CA. DOMESTIC SUBSCRIPTIONS: \$55 FOR SIX MONTHS & \$90 PER YEAR. POSTMASTER: SEND ADDRESS CHANGES TO LA WEEKLY, 724 S. SPRING ST., LOS ANGELES, CA 90015. LA WEEKLY IS AVAILABLE FREE OF CHARGE IN LOS ANGELES COUNTY, LIMITED TO ONE COPY PER READER. ADDITIONAL COPIES OF THE CURRENT ISSUE OF LA WEEKLY MAY BE PURCHASED FOR \$1, PAYABLE IN ADVANCE AT THE LA WEEKLY OFFICE. OUTSIDE LOS ANGELES COUNTY, THE SINGLE-COPY COST OF LA WEEKLY IS \$1. LA WEEKLY MAY BE DISTRIBUTED ONLY BY LA WEEKLY'S AUTHORIZED INDEPENDENT CONTRACTORS OR LA WEEKLY'S AUTHORIZED DISTRIBUTORS. NO PERSON MAY, WITHOUT PRIOR WRITTEN PERMISSION OF LA WEEKLY, TAKE MORE THAN ONE COPY OF EACH LA WEEKLY ISSUE. FOR BACK-ISSUE INFORMATION CALL 310-574-7100. THE ENTIRE CONTENTS OF LA WEEKLY ARE COPYRIGHT 2014 BY LA WEEKLY LP. NO PORTION MAY BE REPRODUCED IN WHOLE OR IN PART BY ANY MEANS, INCLUDING ELECTRONIC RETRIEVAL SYSTEMS, WITHOUT THE EXPRESS WRITTEN PERMISSION OF THE PUBLISHER, LA WEEKLY, 724 S. SPRING ST., LOS ANGELES, CA 90015.

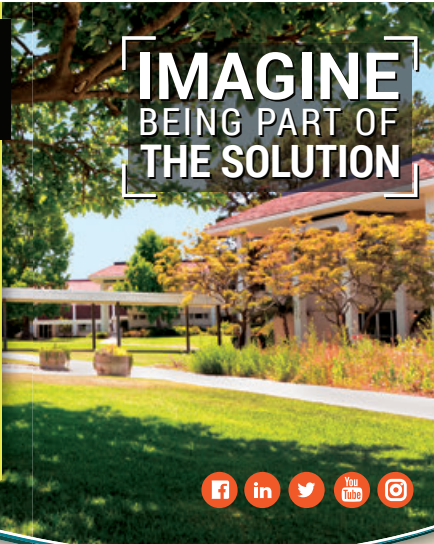
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The \$25 registration fee includes all of the day's activities and lunch.

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Pacifica's \$75 application fee will be waived for all Open House attendees.

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Thursday, May 17th | 7:00 pm - 9:00 pm

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GO»LA

Week of
MAY
11-17

P. 7 **FRI**

IT'S ALIVE! CELEBRATE
200 YEARS OF *FRANKENSTEIN*

P. 7 **SAT**

GO FOR BAROQUE AT MUSEUM
OF LATIN AMERICAN ART

P. 8 **MON**

TEDXXX: LIKE TED TALKS,
BUT SEXY



P. 9 **WED**

ZÓCALO ASKS: CAN WE VALUE THE
ART OF "ROGUES & CRIMINALS?"

fri

5/11

FILM

Cutting-Edge Cinema

The **Fine Arts Film Festival** is just what it sounds like: two jam-packed days of shorts and features made by visual artists and/or about them. Evocative documentaries, biopics, experimental shorts, animation and even virtual reality hail from local, national and international artists. Now in its fifth year, the FAFF screens dozens of new works of art cinema, touching on the lesser-known lives and works of celebrated figures and uncovering the stories of unjustly overlooked artists. Highlights include the new documentary *Tales of the American*, about the legendary downtown Arts District; blockbuster doc *Obey Giant* on Shepard Fairey; works on Bill Viola, Dalí and Monet, plus powerful submissions from Mozambique, Iran, and Russia. *Beyond Baroque Literary Arts Center*, 681 N. Venice Blvd., Venice; Fri., May 11, 10:30 a.m.-1 a.m.; Sat., May 12, 10:30 a.m.-11 p.m. (reception 9-11 p.m.); \$10-\$50. thefineartsfilmfestival.com. —Shana Nys Dambrot

COMEDY

Cutting Humor

Asking the hard questions doesn't always usher in glittering peals of laughter in stand-up comedy (even if the response a comedian receives afterward might make them feel funny), but **Megan Koester's live album taping** might make you re-evaluate the thin line between busting a gut and being punched in the gut — as well as satire and stand-up. Koester's sparkling knife of a routine dissects topics of sex and sexism and mores and morality — and it's one that has become especially polished in these times. Hosted by Andy Kindler, who's just a really good friend like that. *Velaslavasay Panorama*, 1122 W. 24th St., University Park; Fri., May 11, 8 & 10 p.m.; free (RSVP required). (213) 746-2166, panoramaonview.org/upcoming-events. —David Cotner

LITERATURE

It's Alive!

This year marks the 200th anniversary of the publication of Mary Shelley's 1818 novel *Frankenstein; or, The Modern Pro-*

Beer and Music Festival:
See Saturday.



PHOTO BY MAUI DIEGO PHOTOGRAPHY

metheus, one of the most famous monster tales — and sci-fi novels — ever written. To celebrate the bicentennial, the Huntington Library hosts **Frankenstein: Then and Now, 1818-2018**, a two-day conference with scholars, writers, scientists and directors discussing various topics inspired by the book, including its origins, publication, cultural and scientific impact, and film/stage adaptations over the years. A highlight is Saturday's screening of *Frankenstein*, the 2011 National Theater of Great Britain production, directed by Danny Boyle and starring Benedict Cumberbatch and Jonny Lee Miller, who alternated the roles of Dr. Frankenstein and the Creature. *Huntington Library*, 1151 Oxford Road, San Marino; Fri.-Sat., May 11-12, 8:30 a.m.-5 p.m.; \$25. (626) 405-2100, huntington.org. —Siran Babayan

sat

5/12

ART/CULTURE

Viva las Chicas

Inspired by an ongoing exhibition of works by the groundbreaking veteran artist-muralist Judith Hernández, the Museum of Latin American Art's **Barrio Baroque** is a freewheeling, far-ranging event aimed at celebrating Chicana feminism, women of color and their wildly varied creative outputs. With a set from the brilliant '77 punk rock spearhead Alice Bag, a creative powerhouse

whose 21st-century re-emergence as both an author (with her stunning memoir *Violence Girl*) and a vocalist capable of electrifying performances and arresting statements on gender, inequity and social injustice; plus rad post-punk "artists" ELLA, a dazzling array of multimedia installations, film, discussions, popups, more art, female craft vendors, food, booze and a photo booth, this is certain to be as thought-provoking as it is rewarding. *Museum of Latin American Art*, 628 Alamitos Ave., Long Beach; Sat., May 12, 4-8 p.m. \$20; (562) 437-1680, molaa.org. —Jonny Whiteside

BEER/MUSIC

Start Your Summer

Endless beer and celebration launches your weekend into an inebriated stratosphere at this year's **Downtown Los Angeles Beer and Music Festival**. This is the de facto start to summertime, boasting more than 100 craft beers, a wealth of food vendors and popup ramen restaurants, which help sop up all that booze taking up residence in your system — and, for reasons that shall become clearer after a few beers, the song stylings of Dirt Nasty, Mickey Avalon and Alien Ant Farm. A portion of the proceeds goes to Craft Gives Back, which donates to initiatives assisting children and adults with depression. *Pershing Square*, 532 S. Olive St., downtown; Sat., May 12, 7-10 p.m.; \$35, \$50 VIP. (213) 847-4970, dtlabeerfest.com. —David Cotner

SPORTS

Winter Olympic Encore

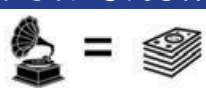
The annual **Stars on Ice** revue rolls into Southern California with a roster of U.S. figure skaters who are loaded with medals from the recent national and world championships and Winter Olympics. Arcadia native Mirai Nagasu overcame years of injuries and adversity to unexpectedly place second at nationals before becoming only the third woman skater to execute a triple axel at the Olympic Games. Nathan Chen re-established his dominance with a gold medal at the world championships in March following uncharacteristic stumbles at the Olympics. Beloved sister-and-brother ice-dance team Maia and Alex Shibutani managed to earn an Olympic bronze medal despite tough competition, whereas defiant gay skater Adam Rippon took on not just the other men's skaters but also this country's homophobic vice president. The cast also includes stirring ice-dance newcomers Madison Hubbell and Zachary Donohue and powerful jumper Bradie Tennell. *Honda Center*, 2695 E. Katella Ave., Anaheim; Sat., May 12, 7:30 p.m.; \$12-\$85. (714) 704-2400, hondacenter.com. —Falling James

POP-UP

Why Read When You Can Watch?

If you haven't been to a **Pop-Up Magazine** show at the Ace, you haven't experienced one of the best cultural events in the city. The multimedia show, which is meant to exist only onstage (no streaming, taping or replay), is best described as a magazine come to life. The Pop-Up Magazine Spring Issue features a great cast of L.A.-based performers, including *Jimmy Kimmel Live!* comedy writer Bess Kalb; *The Queen of Versailles* filmmaker Lauren Greenfield; *Los Angeles Times* opinion columnist Gustavo Arellano; and filmmaker and *Found* magazine creator Davy Rothbart, who will tell a fascinating story that takes the audience from prison to Hollywood. Also: out-of-towners John Jeremiah Sullivan, Andres Gonzalez and Marcus Ubungen. "It's going to be memorable," says Doug McGray, editor-in-chief of the San Francisco-based *Pop-Up* and *California Sunday* magazines, which local readers may recognize as a supple-

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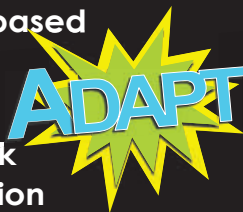
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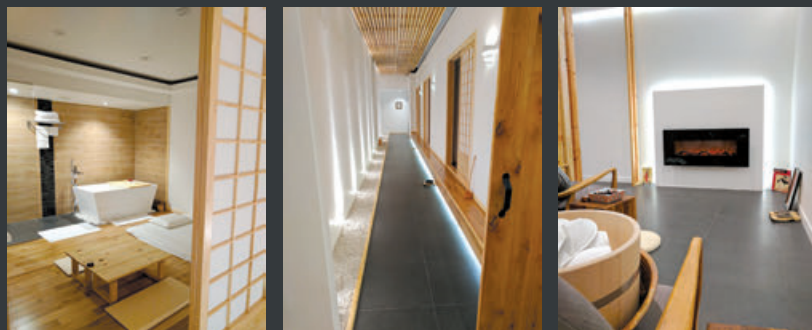
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ment in the *L.A. Times*. "There's film, sound, photography, animation, a live band, the Magik*Magik Orchestra and more, mixed up together." *The Theatre at Ace Hotel*, 929 S. Broadway, downtown; Sat., May 12, 7:30 p.m.; \$39-\$49. popupmagazine.com. —Michele Raphael

sun 5/13

ART

Exploring Memory and Loss

Mario Ybarra Jr. and Karla Diaz founded *Slanguage* in 2002 as a loosely affiliated artist collective. Its evolving membership makes art, curates shows and generally does whatever woke-minded interdisciplinary action is required to get the beauty and knowledge out to as many people as possible, making incursions from both deep inside and way outside the mainstream art world purview. Their current residency at the Armory Center's off-site project space, a formerly residential property fittingly called La Casita is termed a "social sculpture." This means that *Slanguage* recombines elements of site-specific materials recycling, performance, public engagement, research into local history, and the sights and sounds of the neighborhood — from local artists to nearby schools and street vendors — in producing staged events, mask-making workshops for all ages, and random acts of real life, condensed. *La Casita*, 805 N. Madison Ave., Pasadena; Sun., May 13, 2-4 p.m.; Wed., May 16, 6-8 p.m.; Sun., May 20, 2-4 p.m.; free. armoryarts.org/about-us/news/slanguage-in-residence-at-la-casita-pasadena-ca. —Shana Nys Dambrot

COMEDY

Mom Humor

What better way to spend this Mother's Day than by laughing at some real mothers? In tonight's edition of *Those Magnificent Moms*, comedians and their own moms pair up and do anything from singing, acting, dancing or even just suddenly nagging at each other in a plot twist no one sees coming — except for older kids and their parents who really know how it is after a while. It's also an unexpectedly poignant evening — because, when you think of it, how many more chances do you have to turn to your mom and tell her that's she's magnificent? *UCB Franklin*, 5919 Franklin Ave., Hollywood Hills; Sun., May 13, 7:30 p.m.; \$8.50. (323) 908-8702, franklin.uctheatre.com. —David Cotner

DANCE

Not Your Typical Mother's Day

For a certain kind of mother, waiting for brunch at an overcrowded fancy restaurant is not the ideal way to spend Mother's Day. A delightful alternative with entertainment and an optional al fresco brunch is **MOMentum Place**. Nestled in pastoral Topanga Canyon, the venue that hosts summer Shakespeare is turned over on Mother's Day to Lexi Pearl, who curates an eclectic parade of

dance, circus, aerial and music performers. The preshow buffet brunch (\$30) is available starting at noon in the theater's parklike environs, with picnic tables for dining, room for kids to run around, and a setting for adults to appreciate spending a special day in a special part of this city. Casual dress and cushions for the terraced amphitheater seating are advised. *Will Geer's Theatricum Botanicum*, 1419 N. Topanga Blvd., Topanga; Sun., May 13, 2 p.m., \$35 advance, \$40 at door, \$15 students, \$10 children 12 & under. (310) 455-2322, theatricum.com. —Ann Haskins

mon 5/14

COMEDY

Sex Ed

Not to be confused with the slightly perfunctory wonder of TED Talks, **TEDxxx: Ideas Worth Spreading** is a night of people inspiring you to evolve as individual, adult, sexual human beings. Produced by Philip Labes, it features chortlesome confessional gooeyness from Sabrina Brennan, Jaquis Neal, Ash Webb and "more" — which is really what you should want from sex in the first place. You'll learn more about the nethers of your neighbors than you ever thought you could from a comedy club, and maybe you'll come away with a greater understanding about what your weird deal is with sex, anyway. *UCB Sunset*, 5419 Sunset Blvd., East Hollywood; Mon., May 14, 10:30 p.m.; \$8.50. (323) 908-8702, sunset.uctheatre.com. —David Cotner

BROADWAY

Disney's Dark Side

Villains are always much more interesting than heroes — if only because it's the villain around which the hero's journey revolves, not the other way around. **Broadway Sings Disney** is your chance to hear Disney villains' horrifying songs of threat and perfidy as rendered by stars from Broadway, cinema and television. Whether it's star solos by Scar from *The Lion King*, Captain Hook from *Peter Pan* or the Horned King from *The Black Cauldron*, these singers will take you back to those thrilling days of yesteryear when you were young, impressionable and easily terrified by cartoons. *Rockwell Table & Stage*, 1714 N. Vermont Ave., Los Feliz; Mon., May 14, 6:30 p.m.; \$20 (two-drink minimum). (323) 669-1550, tickets.rockwell-la.com/event/ba018ebb31c03f322eaae696532f4ff6. —David Cotner

tue 5/15

BOOKS

Life's Questions

If you're unlucky with drugs, you're like Jean-Paul Sartre and you have crabs following you around for life after one bad mescaline trip. If you're slightly more fortunate, you'll get something like today's presentation by Tao Lin about his

new book, *Trip: Psychedelics, Alienation, and Change* (\$16, Vintage). Leaping from the stimulants of pharmaceuticals to the more spiritually beneficial worlds of DMT, psilocybin and salvia, Lin unveils how his entire worldview changed after psychedelics. This, of course, led to asking (but not answering) such trippy questions as “Is the world made of language?” and “What happens when we die?” *Book Soup*, 8818 Sunset Blvd., West Hollywood; Tue., May 15, 7 p.m.; free. (310) 659-3110, booksoup.com/event/tao-lin-discusses-and-signs-trip-psychedelics-alienation-and-change. —David Cotner

wed 5/16

ART/HISTORY

Love the Painting, Hate the Painter?

Whether they were murderers, misogynists or bigots, some of the greatest artists were corrupt, which poses a moral quandary: Can we differentiate between creation and the creator, and if so, does that make us bad people? Zócalo Public Square’s latest lecture, **Can We Appreciate the Great Art of Bad People?** looks at famous examples including Eadweard Muybridge, Ezra Pound, T.S. Eliot and Pablo Picasso, and ponders “whether we can value the art of rogues and criminals.” Moderated by *New Yorker* writer Amanda Fortini, this panel discussion

features film critic Neal Gabler, USC popular culture scholar Todd Boyd and University of Notre Dame art professor Ingrid Rowland. *The Getty Center*, 1200 Getty Center Drive, Brentwood; Wed., May 16, 7:30 p.m.; free (RSVP required). (310) 440-7300, getty.edu/visit/cal/events/ev_2160.html. —Siran Babayan

thu 5/17

CLASSICAL MUSIC

Spring Is in the Air

In just a few weeks, the L.A. Philharmonic sets up camp for the summer at the Hollywood Bowl, but the ambitious orchestra still has several major performances scheduled this month at its home base, Disney Hall. Tonight, conductor Gustavo Dudamel and the L.A. Phil plunge into the first of a series of concerts reveling in the works of Robert Schumann. Estimable Japanese-British pianist **Mitsuko Uchida** stirs up the delicate flurries of the German composer’s only piano concerto, releasing its fluttering, birdlike melodies with a touch that ranges from gently nuanced to decisively forceful. Then Dudamel opens the windows wide for Schumann’s First Symphony, a joyful ode to spring that bursts through the clouds with ebullient rays of sunshine. *Walt Disney Concert Hall*, 111 S. Grand Ave., downtown; Thu.-Fri., May 17-18, 8 p.m.; \$20-\$205. (323) 850-2000, laphil.com. —Falling James

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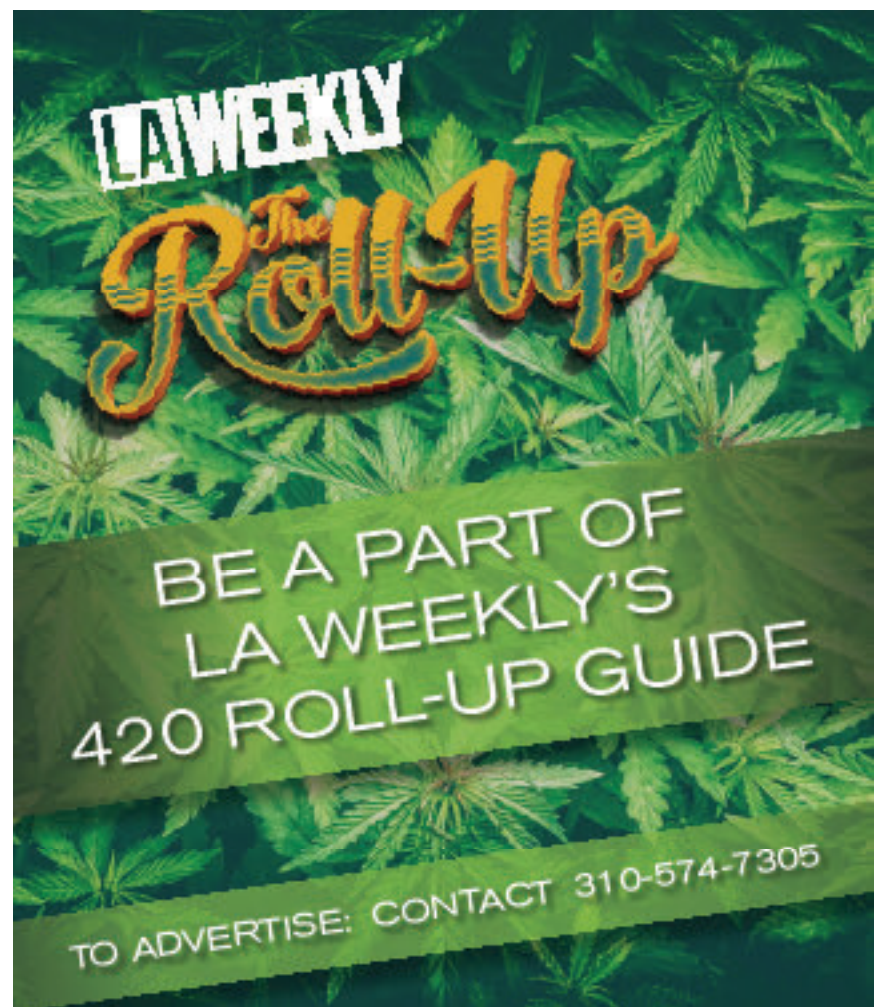
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| The Rollup //

THE GREENING OF SKID ROW

Weed the Homeless founder urges cannabis industry to share the wealth — for a good cause

BY MADISON MARGOLIN

Once upon a time in modern-day L.A., a group of generous DIY do-gooders looked at the city's rampant homeless problem, and then at the city's flourishing weed industry, and decided to use the latter to help the former. What's become known as Weed the Homeless isn't a fancy operation: It's as simple as handing out weed, in addition to clothing, food, toiletries and other essentials, to people living on the street.

The movement began on Thanksgiving 2017 when cannabis activist and entrepreneur Jackie Sponseller, a self-proclaimed "international epileptic stoner," was home alone in Venice and wanted to give back. "Ever since I was a little teenage stoner, I used to want to have so much weed that someday I could just give it away," she jokes.

That fantasy eventually became a reality for Sponseller, who, having been diagnosed with epilepsy at the age of 10, set out to heal herself and others with medical marijuana. The California

native moved abroad to Israel, eventually building a cannabis empire centered around her various projects, including Kaya Seeds, Daily Dab TV and Queen-dom Canna.

In between jetsetting abroad and back home, Sponseller now is spearheading the fourth installment of Weed the Homeless this weekend on Skid Row.

The night before the first Weed the Homeless, Sponseller invited over a handful of friends to bake edibles and roll joints for charity. For subsequent installments, she had friends in the industry donate oils, prerolls and other products.

"The homeless get tears in their eyes. They're used to people calling them druggies and looking down at them — they're not used to getting weed from people," Sponseller says. "What's inspiring too is with the whole Jeff Sessions thing — 'good people don't smoke weed' — I'm pro the idea of stoners giving back, being a good example in society."

Homelessness in L.A. has surged 75 percent in the past six years, affecting about 55,000 of our fellow Angelenos. Less than 30 percent of L.A.'s homeless people have access to any kind of

legitimate shelter. At a time when there's so much excitement around L.A.'s cannabis green rush, it only makes sense to use some of that weed money for a cause that's so desperately acute in the world capital of the weed industry. Sponseller is not alone in Weeding the Homeless.

WITH THE WHOLE
JEFF SESSIONS THING
— 'GOOD PEOPLE
DON'T SMOKE WEED'
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—JACKIE SPONSELLER

Some have suggested that legal weed entrepreneurs could use their own capital to build homeless shelters.

"The cannabis industry, in fact every industry, should give out as much as

possible," says cannabis entrepreneur and Weed the Homeless volunteer Tomer Oliel. Whether it's cannabis industry folk giving out weed or restaurant industry folk giving out food, these conversations and connections on the street need to happen more regularly, he says.

Sponseller recalls one instance in particular when a woman living in a tent on Skid Row practically panicked with excitement and tears. She had epilepsy, too, and needed the cannabis so badly to self-medicate. "For me, that's the reason I'm in the industry — because I have epilepsy, and I know how well it helps my body," Sponseller says. "You really feel it, doesn't matter what country you're from, what your religion is, your skin color or societal background, our bodies all universally respond to cannabis."

People have this idea that the residents of Skid Row are simply drug addicts, Sponseller says. But there are legitimately sick people out there on the street, too, who don't have access to health insurance or proper medical treatment, let alone enough wherewithal to buy retail weed. And even in the case of addiction, if someone on the street is faced with the choice of using heroin or smoking a free joint, the latter presents a safer option.

"Marijuana has always been a taboo subject in the recovery world, but it can reduce the harmful effects of substance abuse," says Joshua Harvey, a psychologist and addictions counselor. "A majority of the people on Skid Row suffer from mental health issues ... and marijuana can be used as a medicine to help treat addiction and mental health issues."

While this is still a novel, minority idea in the mental health industry, one L.A.-based recovery center, High Sobriety, practices harm reduction by encouraging those dependent on opiates to use cannabis as a non-life-threatening alternative.

While cannabis isn't for everyone, and can exacerbate certain mental health conditions in some cases, such as schizophrenia, the human body nonetheless is built with an inherent network of receptors — aka the endocannabinoid system — that fit perfectly with the chemical compounds one ingests from cannabis. This system regulates a variety of physiological functions including sleep, mood, appetite and pain.

The premise of Weed the Homeless may appear controversial to some — why give out weed to people with dubious mental health conditions? — but the truth of the matter is that those on the street have access to cannabis and harder drugs regardless. Weed the Homeless provides clean, safe cannabis flower, edibles and oil from legal sources.

The volunteers, of course, hand out weed at their own discretion — eventually there may be a license for this kind of effort — but for now, says Sponseller, when "the Californian cannabis market is flourishing, where industry professionals on both sides of the legal fence are making great profits, it only makes for better timing to also give back."

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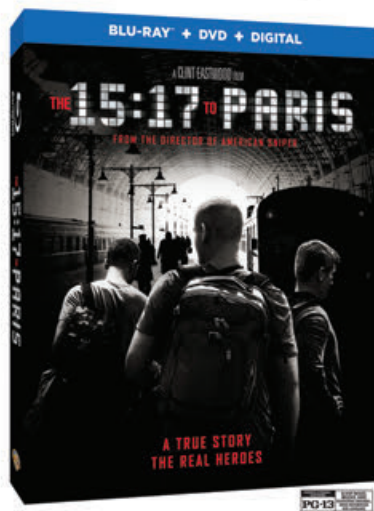
L.A. Weekly is launching a new series of issues to be curated by guest editors, with the goal of showcasing the diverse voices from the Los Angeles community. Our guest editors will be individuals or representatives of events and organizations that help to enrich our city's culture.

Our series debuts today with Insomniac Events, producer of Electric Daisy Carnival Las Vegas, as curator. L.A.-based Insomniac, led by founder-CEO Pasquale Rotella, is putting the final touches on this year's EDC, which runs May 18-20 this year. The popular music festival, which typically draws crowds of 400,000 over its three days, will be held a month earlier this year in an attempt to beat the searing Las Vegas heat.

Electric Daisy Carnival is international as well, with events in Japan, Asia and Mexico, in addition to other U.S. locations.

Insomniac's endeavors stretch beyond EDC into fashion and a record label too, as you'll learn in these pages.

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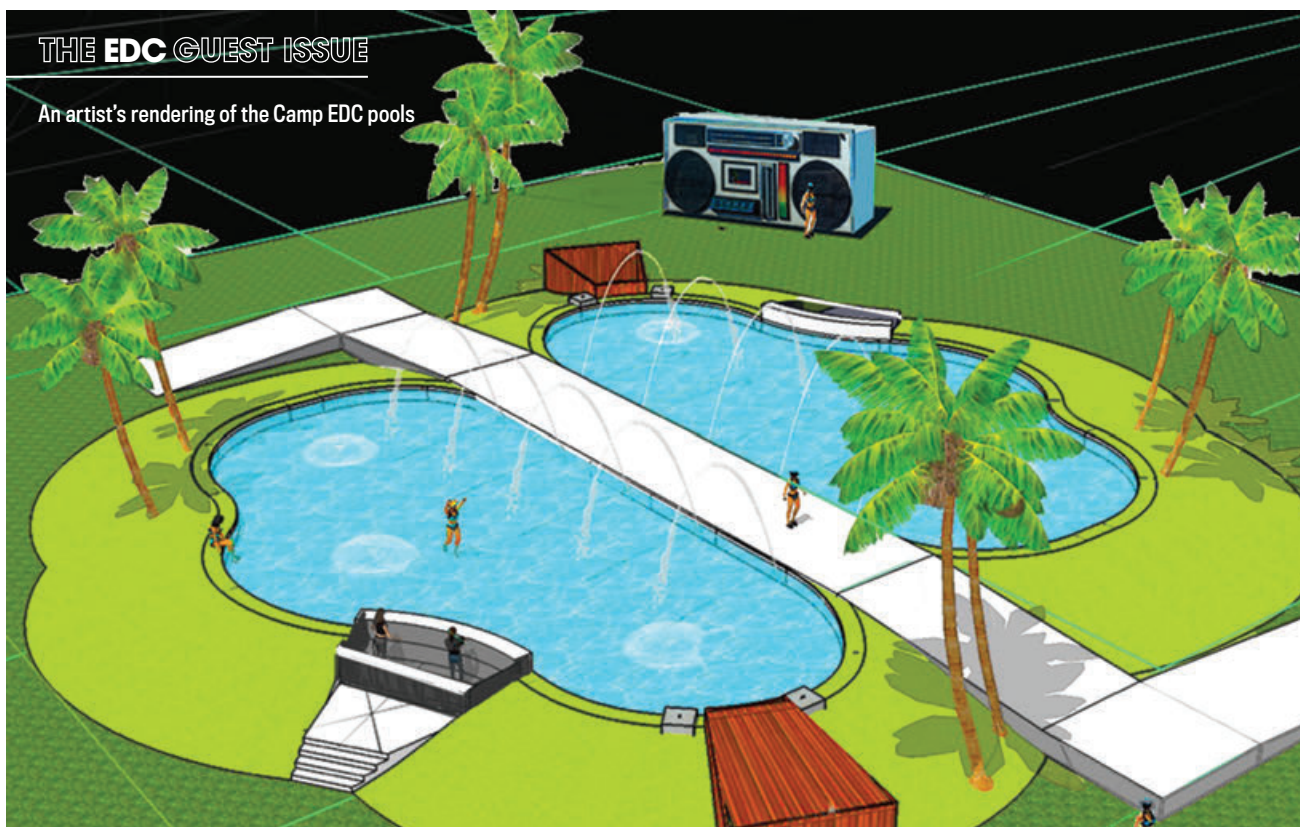


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An artist's rendering of the Camp EDC pools



COURTESY INSOMNIAC EVENTS

| News //

GLAMPING AT EDC

Spend the weekend in an on-site luxury tent or an RV and beat the traffic

BY BRETT CALLWOOD

This year's Electric Daisy Carnival in Vegas will include an option to camp at the festival for the first time since the event began in 1991. The area, located next to the event's main gates at the Las Vegas Motor Speedway, has been dubbed Camp EDC.

Pasquale Rotella, the brains behind Insomniac, which organizes EDC, has been planning to introduce camping to the EDC experience for a couple of years, says Yvonne Liu, Insomniac's festival operations and experience specialist. "He loves the atmosphere of a campground, and the community is unbeatable," Liu says.

Organizers also hope the addition of a campsite will help alleviate the terrible traffic conditions that attendees have sometimes had to deal with in the past.

Some may wonder about camping in Las Vegas, where temperatures typically soar. "It's something that's never been done before in Vegas. Now that we've moved the dates to May [from the usual June], it's actually possible because the temperature is so much nicer," Liu says. "Typically, we're a bucket-list event. People want to come and do it, and then they'll cross it off their list. We want to provide more than that, so Pasquale started working on a lot of ideas."

New ideas are considered and discussed

every year when EDC ends, with a view to improving the experience the following year. The campsite is one idea that took, says Rich Thomas, Insomniac vice president of culture and content.

"Our fans love to camp," Thomas says. "Pasquale is always inspired by other festivals that he goes to, like Eclipse and Burning Man. He's always wanted to try to figure out how to bring something like that to EDC."

The camping at EDC won't be a traditional festival popup tent setup. The dome-like tents, called ShiftPodz's, are already erected. All campers will have AstroTurf floors, a four-port USB strip, interior string lights and their own air conditioning unit. Higher-tier campers will find their ShiftPodz outfitted with an inflatable mattresses and bedding.

"The most important thing for us was to create a safe and regulated environment," Thomas says. "It's not your traditional popup tent campground. We'll have everything set up for you. For the past year, we've been setting up these ShiftPods at our various festivals and testing them out. We've even had one set up on our balcony for what feels like forever."

A number of activities are planned for the campsite — everything from Rave Booty Boot Camp to Hula Hoop 101. Three large tents will be erected — one for relaxing and hanging out, one for workshops and one for meditation and yoga. Thomas

says health and wellness is an important part of the EDC experience.

"You're dancing all night from dusk to dawn, bouncing around from stage to stage. It was important for us to make health and wellness as big a part of Camp EDC as it is with the actual festival," he says. "We wanted to include a nice selection of transformational wellness events, where people can reset their minds and bodies with some juice and some meditation and oils before they go back out and go to work."

With a show that is largely focused on partying and raging, the campsite and activities can help change the focus, Liu says. "A lot of our headliners [Insomniac-speak for attendees] are younger — 18 to 28 — so there are a lot of young minds that we're able to start shaping. It's a privilege to be able to present this to them and have them maybe find things that they've never explored, like chakra balancing."

Traditional yoga sessions are planned, veteran DJ Marques Wyatt will do a deep house yoga session called Deep Exhale, and there will even be "goat yoga" — "in L.A. it's all the trend," Liu says.

Other activities include AcroTherapeutics: Partner Massage, defined thus: "Honor your inner healer as Andrew Sealy walks you through Thai partner massage and therapeutic acroyoga flying."

There's the Afro Urban Flow session ("Amy Secada is a multidisciplinary artist

and environmental/human rights activist — and she's renowned for her unique Afro-urban, capoeira-inspired flow") as well as Live Band Vinyasa: "Continue your adrenaline kick from the EDC grounds or take a moment and meditate during this vibey set. Drishti Beats, a family of six, brings you vinyasa flow movement paired with live singing, saxophone and percussion."

With their focus on well-being, Insomniac officials say they take seriously any accusations of sexual harassment. A *Teen Vogue* story detailing sexual assault and harassment allegations at last month's Coachella Music Festival has prompted an online petition calling on music festivals to take a stand on the issue.

"We have a zero tolerance policy toward sexual harassment and are continuously re-evaluating our policies and procedures to keep our guests safe," says Maren Steiner, Insomniac's health and safety director. "Guests behaving outside of those terms will be evicted from the festival and turned over to local authorities if the situation warrants."

At the campsite, those not wishing to sleep in tents can drive up in an RV. Power and water facilities will be on-site. There will also be two pools with tiki bars.

"There will be nightly pool parties with different crews and collectives every night," Thomas says. "Insomniac Records, Space Yacht and Brownies & Lemonade, as well as a Thursday night kickoff party with Excision, Habstrakt and G Jones."

But the best campsite-related news comes from Liu, who proudly says the restrooms will all be flushable. Meaning no stinky Porta-Potties in the desert heat.

More Camp EDC activities:

Flash Mob Choreography: Take part in a hooping flash mob with the Hoottown Hotties, an L.A.-based hoopdance team that melds hula-hooping and contemporary dance with show-stopping moves, synchronicity and high-energy sass.

Om Vibes Only: Om Vibes Only creates conscious gatherings incorporating power yoga, live deep house DJ sets, and high-vibe food, mocktails and/or juices.

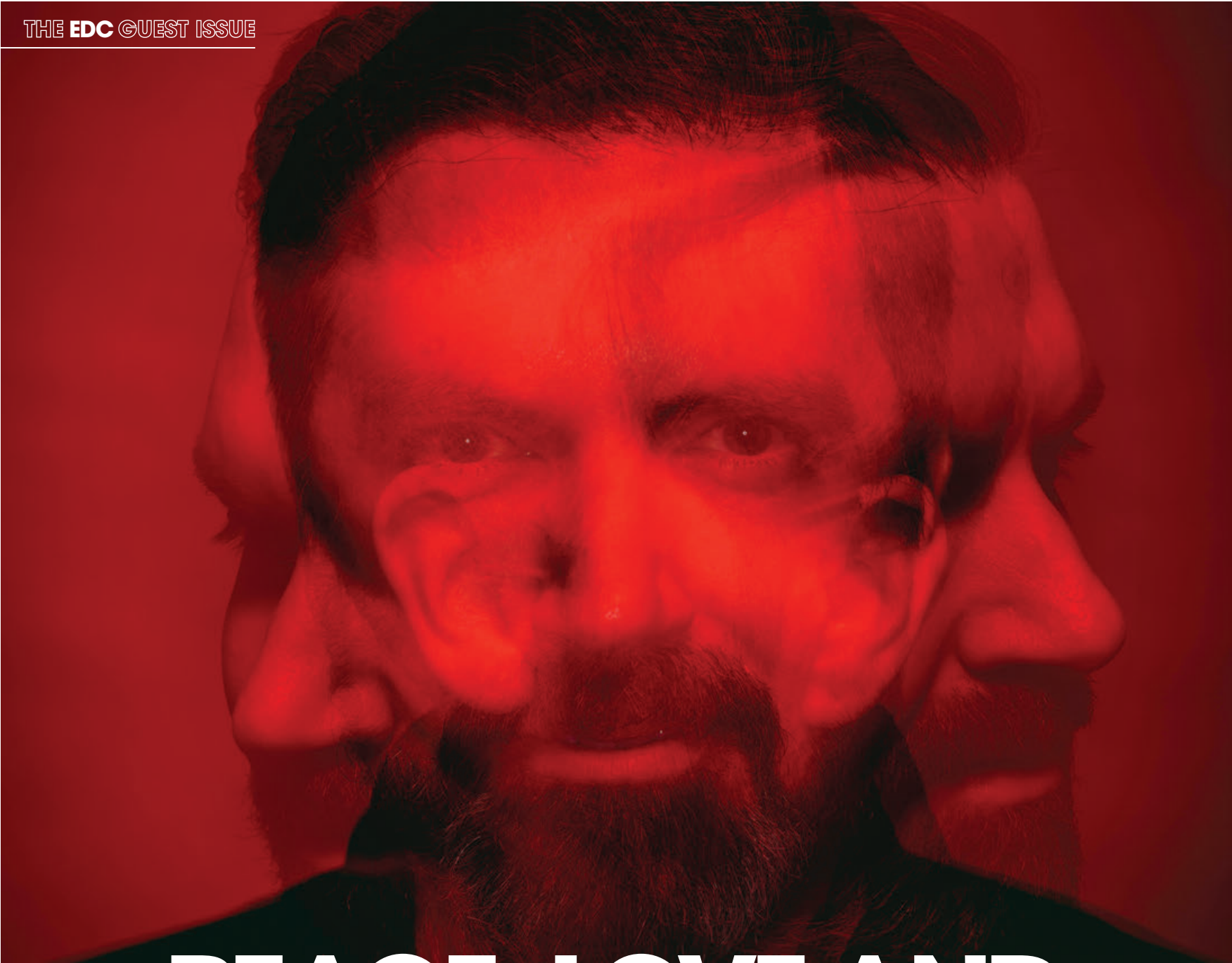
Rave Aerobics: FitnessPalooza's explosion of energetic moves starts your day with an extra pump.

Rave Booty Boot Camp: Steph Haven's all-encompassing class will work a little "extra perk into your rave booty!" Zumba is mixed with pilates, ending with a deep stretch and meditation.

Expression Through Sound: Music Alliance Academy and Studio DMI present an all-star panel of music industry pros discussing their own journeys through the music business. They'll provide guidance and advice for up-and-coming artists, as well as insight on how to increase productivity in any artistic field through conscious holistic practices.

Kiss Addiction Goodbye: Mary-Margaret Stratton helps you support your recovery and address addictive and compulsive behaviors through holistic natural nutrition and mindful behavior modification.

Divine Goddess Celebration — Vaidehi Amair: Explore interactive partner work, as well as a fun, sexy movement practice while learning about the masculine and feminine sides within.



PEACE, LOVE AND GOOD VIBES

Pasquale Rotella and Insomniac Events built a global EDM empire
based on the experience as much as the music

BY LILY MOAYERI

The Insomniac headquarters, located at a busy intersection in Beverly Hills, is eerily quiet. The dimly lit offices embody that combination of professional trappings and laid-back decor common to cutting-edge companies, where the employees are unassuming but what they create is immense.

Spread out over three floors, the rows upon rows of workstations hardly look like a rave command post. But the murals painted on many walls and posters from numerous events suggest otherwise.

Perhaps the only boisterous person here this afternoon is the boss himself, Pasquale Rotella. Once he is extracted from one of the many offices that line the hallways, he brings the noise and with it, an alluring type of controlled chaos. Even with a strong, streamlined team of experts in their fields to whom responsibilities are delegated, so many people demand Rotella's attention, so many meetings require his presence, so many decisions need his sign-off.

This morning's news of Avicii's death knocked the global dance community side-

ways, and Rotella is definitely reeling from the shock.

Even as this tragic event underscores his mood, Rotella has Electric Daisy Carnival Las Vegas just a few weeks away. EDC Japan is taking place the week before Vegas and EDC China is two weeks before Japan. In about 36 hours, Rotella will be on his way to Asia, with his wife, Holly Madison, former Playmate, reality television star and mother to his two children, 5-year-old daughter Rainbow and 19-month-old son Forest, in tow.

Rotella's corner office doesn't have a desk, but it does have a closet full of toys for Rainbow and Forest plus an outdoor eating area for them. He spends four nights a week at home with his family in Las Vegas but there are times, like this week, when he can't make it back and they come to him. His office also has an extra-long L-shaped sectional sofa and a round glass would-be dining table with four comfortable chairs. It has a DJ coffin with both turntables and CDJs. A tall, all-glass double-door display case is filled with Sofubi and Kaiju Japanese vinyl toys. Beat-up skate decks with mind-altering illustrations from the '80s onwards line different walls. These aren't just for show; Rotella, born in Glendale and raised in the neighborhoods of Venice Beach and Pacific Palisades, is a bona fide surfer and skater.

All available vertical spaces in Rotella's office are covered with framed bright pop art. A slightly smaller frame showcases his first *L.A. Weekly* cover story, from 2013, when he was under indictment for multiple charges, including conspiracy, bribery and embezzlement — all of them long since dismissed. A floor-to-ceiling bookcase is choking with art and design books. Among these are the collectible, custom-created boxes in which EDC entry bracelets, along with branded pins and keychains and a letter from Rotella, are delivered to attendees, or "headliners," as Insomniac refers to them.

Then there is the August 1991 framed issue of the original American hip-hop and electronic music magazine, *URB*, with a picture of a teenage Rotella, wearing a polka dot top hat and big overalls, blowing a whistle. This same whistle now hangs on the inside of his office closet door. He is, without a doubt, one of the biggest power players in electronic dance music, as his many Billboard plaques indicate, but at his core, he is still that teenage raver.

"Remember No-Doze? Land of Oz? Christmas in July? Hardcorefest with Altern-8, one of my favorite bands? Grape Ape at the water park? How the Ravers Stole Christmas?" he says. It's 10 p.m. on a Friday and the sound of the Insomniac cleaning crew's vacuums almost drown him out. Rotella is shuffling through flyers for very early '90s Los Angeles raves; his excitement is palpable, without a touch of nostalgia, and he can't stop grinning, his eyes shining as he reads off the names: "Davin the Mad Hatter, still a good friend of mine, Rocky Raccoon, Babalu, DJ Dan, Doc Martin, Ron D. Core. What do you know about that?"

Rotella has bins and bins of these flyers, in immaculate condition. Thankfully he has retired his baggy pants and oversized hood-

ies, replacing them with better-fitting, dark-colored items with a professional look. And his 43-year-old self is tidily groomed, with his gray-streaked beard precisely trimmed and his neat haircut unmoving. He still runs with the same friends he grew up with, who are all creatives; he now finds excuses to hire them in order to be able to spend more time with them. And he speaks Italian, something else he's holding onto from his younger years, as that was the language in which he would converse with his famed late mother,

activities area. We're going to have yoga with Marques Wyatt, rave aerobics and inspirational speakers. There will be art installations and great food. It will be covered with the best AstroTurf you can get, and you can just relax and chill and recharge, or connect with others.

"And we have these beauty bars where you can get ready. Power outlets because we don't want the whole grid to pop with 5,000 blow dryers at one time. Previous years, we didn't want to rely on people bringing

"Sometimes the impression is that the music is somehow an afterthought at an Insomniac event. It's everything, but it's part of the event." —Pasquale Rotella



festival fixture "Mama Irene."

Mama Irene has been gone for two years — and Rotella's energy takes a dip when her name comes up — but she would be sure to approve of his new, enhanced EDC Las Vegas this year. Taking place an entire month earlier than its customary third weekend in June, this year EDC is happening the weekend of May 18, and many of Rotella's ideas can be realized with the projected cooler weather, including an earlier start to the festival; a better shuttle system and partner; and, hopefully, less traffic getting in and out of the grounds without the heat dictating people's movement. And then there is Camp EDC, which is really various levels of glamping with air-conditioned ShiftPod 2 blackout tents with USB outlets, available with or without bedding and other creature comforts. Alternatively, there is the RV option, for which EDC will provide water and power.

"I'm going to be camping myself, in an RV," Rotella says. "The Mesa, which is what we're calling our center camp, is going to have three tent structures, two pools, an

RVs with updated, good air conditioners that don't go out. That's a health risk I was never willing to take. I can't allow people to put themselves in jeopardy, let alone us not having everything set up properly. It's just not an option."

It's this kind of attention to detail that makes Insomniac's events a cut above other festivals. And with so many new features this time around, each comes with its own set of unique hurdles. For example, goat yoga at Camp EDC can't be held in the afternoon, as the goats can't be transported through the Mesa at that time, so the practice must be moved to the morning.

"Insomniac has a unique focus that centers around the audience," says Leizer Guss, director of electronic events for Latin America's biggest promoter, OCESA/CIE, who have been Insomniac's partners for EDC Mexico for the last five years. "The EDC Mexico audiences buy tickets without knowing who is playing, which makes them valuable to us and makes EDC one of the strongest brands we manage. It's hard to book because the audience wants so many

things and they are very vocal about it. But they're special because regardless of who is playing, they're going to have a good time because it's not about the artists, it's about the experience."

"Everything is as important as everything else," Rotella reaffirms. "Sometimes the impression is that the music is somehow an afterthought at an Insomniac event. It's everything, but it's part of the experience. In order to enjoy amazing music, you have to have the best artists, you have to have new acts, you have to have a fantastic sound system for them to play on, the logistics of getting into the event have to be worked out, safety, production, a decent venue. Music is a lot more enjoyable when everything is on point.

"In our culture, whether it's an underground event or a big festival, it's been ingrained that on the dance floor, you are your best self," he continues. "When I went to those early parties, everyone was so nice, and I was nice when I left. I was nice that whole week. Then it wears off and you go to another party and get recharged. I never heard the music like I did after I went to my first parties. People need more than one sense to be touched in order to get it, and that's OK. I like touching as many of people's senses as I can. But I also like being old-school, like our Factory 93 parties at a minimal warehouse."

Walking around the Insomniac offices are many of the nice people from Rotella's early party experiences: Steve Levy, who threw one of Los Angeles' first proper raves, Truth, and later established the dance music label Moonshine Music; Bunny, the blond dreadlocked character who fronts one of the first homegrown rave acts, Rabbit in the Moon; Milo Solis, who was a competitor of Rotella's many years back throwing massives of his own; and Rick Klotz, the founder of the legendary streetwear company Freshjive, who is the designer behind Insomniac's merchandise.

"He's not just a guy whose clothes I used to wear," Rotella says of Klotz, "he's a guy that inspired me as a kid, that I looked up to then, and that I look up to and inspires me now. We have a lot of entrepreneurs here that have built their own brands before Insomniac and are now all here working together, making something happen. To be surrounded by these people is really something I have to pinch myself about on a daily basis."

Rotella gave HARD the same platform when he took ownership of that brand, and all of Live Nation's other wholly owned domestic electronic dance music brands, as part of the partnership deal he made with the mega events company in 2013. Each of these brands continues to run its events with the same entities at the forefront and with Insomniac's infrastructure at its back. That is, until September 2017 when HARD's figurehead, Gary Richards, moved on from the brand to become the president of the new electronic dance music events company LiveStyle North America. Richards' former right-hand woman, Meagan DesChenes, now runs HARD out of Insomniac's offices.

"The success of any of our brands helps supports us and pay for underground genres that aren't as popular but (16»

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» **15)** that we love,” says Rotella, a die-hard drum ‘n’ bass fan who continues to support that sound despite its diminishing returns. “Those genres are not only not my money makers, they’re my money suckers. If I would just pick the profitable things, I could be less busy, relax a bit and do better financially. But we were doing this for free forever. I’m a fan and I love pushing things that aren’t popular. Doing the same stuff over and over again is boring. It’s about doing stuff that’s innovative. That’s what I really enjoy.”

“The first gig we did for [Rotella] was in the mid-’90s in a small bar in Los Angeles,” recalls drum ‘n’ bass legend Optical, a particular favorite of the Insomniac drum ‘n’ bass die-hards. “There were maybe 50 people there and half of them asked for their money back because they hated our music. But he kept booking us and then there were 500 people, then 1,000, then 2,000, then EDC with tens of thousands at the Bassrush stage, a level I could never have possibly imagined.”

versus something happening to a non-celebrity — you hear about it in one case but not the other,” Rotella says. “There is a misconception that these problems are limited to dance music festivals. There isn’t as much of a stigma if something happens at, say, country music festivals — which are probably the rowdiest.

“Dance music has been around a long time, and it was underground for way longer than any other genre that started in the underground. There was a community there that was built around the music, but people couldn’t understand it because the music wasn’t good enough to them, so it must be about the drugs. We’ve made some huge strides, but we do events all over and there are some places that react like Los Angeles used to over 10 years ago. Any mass gathering with people between the ages of 18 and 40, the events might have different images but the problems are the same, they’re just not publicized.”

Rotella knows what he’s talking about: He is not just a festival thrower but also a festi-



Rotella's office at Insomniac is full of toys and collectibles.

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Where it has ended up is with EDC Vegas pulling in crowds of 400,000-plus over the course of its three days, and often selling out ahead of announcing its lineup. Insomniac’s last published economic impact report notes more than \$1.3 billion brought in for the city of Las Vegas from 2011 to 2015.

Still, there is a strong backlash against electronic dance music, with many articles speculating about its demise, when really what is happening is what always happens with dance music: It shifts and morphs and survives with a slightly different beat pattern. What stays the same is electronic dance music’s perceived association with drugs and its fallout.

In 2010, Insomniac was the center of controversy after a 15-year-old girl died after taking ecstasy at the 14th annual EDC at the Los Angeles Memorial Coliseum. The company settled with the victim’s family before the case went to court.

“If something goes wrong at a dance music event versus a multigenre event, it’s like when something happens to a celebrity

valgoer. He makes the rounds worldwide as a regular at Burning Man, Coachella, Lollapalooza, Tomorrowland and Time Warp, with numerous other events on his to-go list.

“What I like about [Rotella] is that he walks around, he goes into the crowd,” says Cindy Canelo, a longtime headliner at Insomniac’s various festivals and events. “I would be scared of everyone knowing me, but I have so many friends that have pictures with him.”

“EDC wouldn’t exist without all the people,” Rotella declares. “The scene way back in Los Angeles, the awesome parties, EDC comes from that. Promoters like to think you’re separating them all and it’s about them. I was going for the music and for the people and I was loving all the parties. The parties got bigger. The culture changed. Not everybody is always happy with the changes.

“But I was mentored by older ravers who helped me understand way more than what I understood on my own. I like that perspective. It is a good thing to stick around and be a guide in a way that preserves the core values.”



COURTESY INSOMNIAC EVENTS

EDC'S ENTERTAINERS ARE FUNKDAFIED FANTASY FIGURES

DJs and music makers may be the main draw for Electric Daisy Carnival's denizens, but Insomniac Events figured out a long time ago that a truly magical, multisensory experience must have an equally compelling visual component.

In many ways EDC's organic mojo comes not from the sound system, lasers or technical spectacle but from the people hired to be onstage and to entertain the crowd. To call them dancers would be a disservice. They are immersive performance artists who interpret and enhance EDC's aural output through movement, a bit of acrobatics, lots of dazzling costumery and mesmerizing thematic theatrics.

"Insomniac performers create a unique interactive environment at our festivals that make memorable experiences," says its entertainment director, known only as Ms. Easy. "We like to focus on both on- and offstage performance. Overall, we like to showcase a culmination of traditional circus talent, Cirque-style performances and nightlife entertainment."

"Insomniac headliners [attendees] may experience interactive characters, stilted puppets, choreographed dancers and more on the grounds," she adds. "EDC has featured large-scale acts such as Tesla coil lightning throwers, motocage riders, lightwire puppets, sway poles, aerial balloons, LED track acrobats and more. Some of our entertainers have backgrounds in Cirque, theme parks and even the Olympics."

Easy's name is ironic because what she does is not easy at all. Her all-encompassing job description includes conceptualizing characters and looks; supervising production and wardrobe; casting and recruiting; overseeing styling, scheduling and management of the performers; directing, mentoring and coaching; and coordinating entertainment for all areas and facets of each EDC event, in Vegas and overseas.

She worked as a performer for many years before starting her own entertainment company, and then met the festival's mastermind, Pasquale Rotella, in the mid-2000s. "As the events began to grow, I directed, costumed and hired more entertainer groups alongside my own," she recalls. "Over time the production grew extremely large-scale and I came on to the full-time position of entertainment director."

A longtime fixture on the rave scene — in St. Louis, where she's from; in New Orleans, where she lived for a while; and finally in L.A. — Easy has honed her eye for alluring stage performers over the years, pushing the boundaries of creativity along the way. Each year, EDC's performance aspect becomes bigger and better.

Costumes are key and they run the gamut from

quirky and fun to glitzy and glamorous — usually they are all of these things. Created based on themes running inside the events, these looks represent various areas in the fest, creating a wild, dreamlike atmosphere. Forget about drugs; you won't need them in these trippy, sexy, surprising environs. On Rainbow Road, in the Wasteland or amid the Circuit Grounds, you'll come across audacious apocalyptic figures and colorful sci-fi creatures pretty much nonstop.

These roving bands of "funkdafied freaks," as EDC calls them, add significantly to the surreal hedonism of the event. Among the costumed performers you'll encounter this year are Atomic Ponies, inspired by vintage equestrian circus acts; Black & White Flower Clowns, dolls that inhabit magical garden areas; Bee Bees, Studio 54-style B-girls; Carousel Girls, wielding rhythmically spinning parasols; Coney Island Clowns, New York's sexiest and silliest; Cosmic Cuties, think Barbarella at a rave; Dalí Dollies, artful and audacious; Smiley Family, human emojis; Furbs, life-size plushies; Sunshine Harleys, hot and classic harlequins; Ice Cream Dreams, dancers as sweet treats (one of EDC's most popular troupes); plus Love Rules and Love Rules Stilts, Marching Majorettes, Military Brats, Party Animals, Puppet Theater, Rebel Rockets ... the list goes on. The excess and eye candy is more than words can convey.

Easy says they develop the overall aesthetic of each event before deciding which new costumed characters can be created for it. She and her team conceptualize or design the characters before moving into the production aspect with vendors, which includes artists and designers.

"I love the closeness of the entertainment community and being able to create a unique place for them where they can shine," she says. "Look out for more visually stimulating large pieces that are performer-interactive at our events. I am inspired to go more large-scale this year and going forward."

No matter how grand things get production-wise, it seems the interaction is what remains most significant for Insomniac's entertainers. As Easy says, "We want people to cherish the laughter and joyous moments they share with these characters. We want to inspire them to be creative in their own lives with our artistic and outrageous designs. We want to encourage them to let go of their inhibitions and be anything or anyone they want. We want them to feel like they had the time of their life."

—Lina Lecaro

Check out the new Instagram page for Insomniac entertainers (@InsomniacEntertainers). Like to try out for an EDC performer spot yourself? Sign up for the Insomniac Entertainment Department Newsletter at insomniac.com/signups/entertainment.

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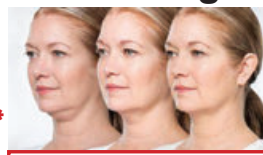
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A jamón Iberico *bocata* from Boqueria Street food truck



PHOTO BY ROBERTO LIENDO

| Eats // Fork Lift //

FILL 'ER UP!

Food vendors prepare to serve an estimated 15,000 EDC campers and all kinds of eaters

BY PAUL HODGINS

Along with an earlier and, we hope, cooler calendar date, EDC Las Vegas will be rolling out an expanded list of food vendors for the annual event. This year, campers and others at the first Camp EDC, just outside the festival's main gate, will enjoy a menu of healthy food choices that cater to all tastes and predilections: vegan, vegetarian, gluten-free or meat-friendly.

"I would say this year is more diverse than any year that we've had, specifically because of what we're doing at Camp EDC," says Rich Thomas, Insomniac's vice president of culture and content. "It's an extension of the main festival, so we can play around a little more in terms of what we can offer."

"We will have a wide array of food trucks there," he says. "People will have a lot of really good-quality choices."

Inside the festival grounds, the additional food trucks will supplement the customary concession fare; it's a more conventional lineup that will satisfy the tradition-minded.

A team curated the restaurants and food trucks that were invited to Camp EDC, Thomas says. "We wanted to have cool things for our fans. A lot of them are age 18 to late 20s, so we wanted fun as well as healthy options."

Festival operations and experience specialist Yvonne Liu played a big part in the choice of vendors. "Some of them are local but not all of them. I spent a lot of

time Googling and tasting and doing my research," she says.

Some of the companies have intense cult followings, Liu says. "Donut Bar has this little shop (in) downtown (Las Vegas). On their door is a sign that says, 'Open 8 a.m. to sold out.' They sell out every day. We're super-excited that they could come."



COURTESY INSOMNIAC EVENTS

Donut Bar opened its first storefront in downtown San Diego in 2013. After expanding to that city's airport, it opened its third location in Las Vegas. It has been on the "best of" lists of USA Today, Thrillist.com and MSN.

Liu wanted to make sure there were good vegan options this year as well. "These days, a lot of people are asking for vegan menus."

Insomniac founder Pasquale Rotella

chose one vegan place personally, Liu says. "Pasquale met the people from Buddha Bowls in October. He really liked them and gave them my number. A lot of these (vendors) are people that Pasquale personally likes."

Other Las Vegas food purveyors include Culinary Logic, a catering company specializing in mobile food vending; Boqueria Street, a food truck that specializes in unique Spanish tapas; and The Spice Is Right, which is well-loved for its Lao and Thai street food.

Insomniac uses social media to let potential concertgoers know about food options at its events. "Over the last few years we have publicized our food lineup for certain shows. For this (event), we posted on Instagram and we included food images from the various vendors," Thomas says.

The food booths are gearing up for massive food sales. Joe Thomas, a manager and partner at Donut Bar Las Vegas,

sounds apprehensive but ready.

"We've been speaking to the Insomniac family about trying to gauge how many (doughnuts) we think they will need. Nobody's sure, since this is the first year of the campground." So how many? "Maybe 200-plus per day. They said there'll be about 15,000 people camping. Out of that, we figure 10 to 15 percent will be buying doughnuts and coffee."

To keep things simple and streamlined,

only four of Donut Bar's customary 30 options will be available at the campground. "We're offering the Homer, which has pink frosting with sprinkles; the red velvet cake; Chocolate Euphoria, with a chocolate glaze and coconut curls; and our crème brûlée, which is our No. 1 seller at the shop." The others are all in the top 10.

As for handling the crowds, "We're very well staffed," Thomas says. "We have an RV and a few of our staff members will be camping out there on-site. We are also setting up a kegerator that will serve the coffee efficiently."

Doughnuts will be \$6 each, but Thomas pointed out they're quite large. "The average Krispy Kreme doughnut is 2 inches in diameter. Ours are about 3.5 inches or even more." The cold-brew nitro-infused coffee is \$6.50 for 16 ounces. Thomas says he expects to sell 300 cups a day.

Donut Bar's hours will be 7 a.m. to 7 p.m. daily.

Boqueria Street, a popular food truck that serves Barcelona-inspired cuisine in Las Vegas, will have two locations at the festival: one inside the venue and the other in the campground.

"We're going to feature our best *bocata* rolls," says managing partner Roberto Liendo. Their best-seller is the *vaca saltada*. "We braise short ribs and mix in yellow chili aioli, and top it with some manchego cheese," Liendo says. Other sandwiches use ingredients that will have carnivores salivating: 10-hour pulled pork, Barcelona-style sausage, *jamón serrano*. All sandwiches are \$15. One side plate is also available — *patatas bravas*, or Spanish-style fries — for \$8.

Liendo says those expecting typical Latino food-truck fare should be pleasantly surprised by Boqueria Street. "Our cuisine is based on Barcelona-style food, which is Catalan yet with strong flavors of Peru and its heavy Japanese influence, which is big in Barcelona. Our chef, Oscar Amador, was born and raised near Barcelona and he went to chef's school there. He cooks with flair and a lot of imagination."

One of the secrets to the popularity of Amador's sandwiches is the bread, Liendo says. "We use a brioche. We toast it on butter, so it holds up really well and brings a lot of beautiful flavors to the sandwich."

The Boqueria team plans to make and sell a lot of sandwiches with its 20-person team; the restaurant has booked a nearby home that sleeps eight people so they can be close to the action.

"We are calculating that we will serve 4,000 to 5,000 sandwiches and about 1,000 orders of *patatas bravas* in both locations," Liendo says.

Boqueria Street will be open from 9 a.m. to 9 p.m. daily.

Here's the complete list of food vendors at Camp EDC: Afters Ice Cream, Boqueria Street, Buddha Bowls, Buqqa Gourmet Food Truck, the Classic Taco, Culinary Logics' Bad Ass Burritos, Danny's Vegan, Donut Bar Las Vegas, Govinda's Veggie Bomb, Grilled Cheese Love, Ground House Burger, Island Noodles, Just Squeeze, the Loving Cup, La Pousserie Beignets & Coffee, the Spice Is Right, Spicy Pie, Voodoo Chicken & Waffles Shack and White Rabbit Truck.

THE EDC GUEST ISSUE

Insomniac's Parliament art car, designed by Pasquale Rotella himself, features a 16-foot-tall Guardian Owl.



COURTESY INSOMNIAC EVENTS

| Culture //

FROM DUST TO DAISIES

EDC Las Vegas' art cars pack plenty of power along with intimate experiences

BY GRANT GILMORE

Since touching down in Sin City in 2011, Insomniac's Electric Daisy Carnival Las Vegas has grown to an enormous size, boasting eight stages of jaw-dropping production, theatrical performers, carnival rides and more. Insomniac takes it one step further by introducing a variety of experiential and interactive art. This has taken the form of installations in various styles, but the pieces that have stood out the most have been the art cars that roam the festival.

While they are impressive and magical in their own right today, the concept of art cars actually began more than a half-century ago. The counterculture movements of the '60s and '70s saw the creation of airbrushed lowriders and hippie-themed VW vans, where artists could show off their unique DNA through the vehicles they drove. These cars became the backbone of an entire art car scene that flourishes to this day, with different subsets branching off to create their own styles.

Nowhere has this movement been more active than at Burning Man. Seen at the festival since its earliest years, art cars of all shapes and sizes have made their way to the Playa to lay their tracks in the dust and show off the work of their creators. It wasn't long before engineers began pushing their concepts even further, bolstering their cars' strong, singular appearance with production elements and high-wattage sound systems that effectively turned them into mobile stages.

Insomniac founder-CEO Pasquale Rotella is a longtime burner who doesn't hide

his admiration for the art and the artists of Black Rock City. As someone who continues to show the world through his festivals and events that art is a powerful medium, it made perfect sense that these beat-pumping behemoths began to make their way into Insomniac's shows.

It wasn't until EDC 2012 that attendees began to take notice of how epic these mobile stages could be. High winds shut down the festival on Saturday, leaving many ravers waiting in the grandstands at the cosmic-MEADOW. After a while, the Wide Awake Art Car made its way over to act as a make-



COURTESY INSOMNIAC EVENTS

Insomniac's relationship with art cars began more than a decade ago, when Stefano Novelli's Space Wench, a Burning Man fixture, was brought to EDC Los Angeles in 2009. Insomniac's original iconic ride, the Wide Awake Art Car, debuted at Burning Man in 2011 and quickly became a favorite, winning "Best in Show" that year. The signature metallic owl atop the car's mast brought the car to perfection.

shift stage for DJs Markus Schulz and Steve Aoki, who were still on-site. Broadcasting to a small but impassioned crowd, the Wide Awake Art Car helped spark a moment that proved even Mother Nature couldn't break the spirit of the rave.

Another high-water mark came at EDC Las Vegas 2014, as Kaskade took to the Mayan Warrior Art Car to play a secret "redux" set immediately following his performance at

kineticFIELD, EDC Las Vegas' biggest stage. Spinning a two-hour set of his classics while in the middle of one of the world's largest festivals, the DJ gave fans an intimate experience they'd never forget.

The buzz surrounding this moment was infectious, spreading like a wave across social media and making it clear that these special sets were not to be missed. The following year brought another performance by Kaskade and other artists, including a notable old-school hip-hop set by Hardwell that left fans stunned.

As time progressed, the popularity of art cars only flourished. Recently they have featured takeovers by collectives and labels such as Moontribe, Desert Hearts, Brownies & Lemonade and Monstercat, all which have brought lineups stocked full of special guests to perform under EDC's "Electric Sky."

Other high-profile art cars have made their way to Las Vegas, like Heathen, Kalliope and El Pulpo Mecanico, and Insomniac is ever ready to add more to the mix. "We're always looking for new friends to join our art car parade," says Insomniac's Geoff Godfrey. "We do a parade all three nights of EDC Vegas and it's great that we can include art cars from the community."

Once they arrive at the festival, the cars are handled by a dedicated team that makes sure they comply with all safety regulations and, where applicable, are ready to travel through the crowd. "At our events, it takes a four-person Art Ops crew to build and operate the cars, not including Parliament, which demands a six-person build team," Godfrey explains. "It takes one driver and a crew on the ground to guide them. You can imagine how exhilarating it might be to drive these art cars through crowds of 150,000-plus people."

Insomniac's art car fleet includes the Wench and Pushing Daisies, but few have been as prominent as the Boombox and Wide Awake. Originally dubbed the Rockbox, the Boombox began as the creation of Derek Wunder. As one of the first art cars to pump out sound at Burning Man in 2007, after years of service it was purchased in 2012 by Insomniac and transformed into the current ghetto blaster that graces venues today. The Boombox has been so popular that there are now multiple editions that have been featured everywhere from Mexico to Asia.

Insomniac's latest mobile creation, its most ambitious yet, debuted in 2017. Dreamed up and designed by Rotella himself, Parliament features four flame cannons, a 55-foot mobile dance floor and a 16-foot Guardian Owl with fully articulated wings and head that watches over dancers from its LED nest. Like Wide Awake, it boasts a fully customized Funktion One sound system.

Between the two art cars there are 30 21-inch drivers and eight 32-inch subwoofers set to achieve tremendous low-frequency sound pressure. Wide Awake has 30 channels of 1.5kW each, while Parliament features an epic 72 channels of 2kW each, bringing a true mobile concert sound system that rocks ravers to the core.

Whether you've seen them from afar, caught the parade up close on Rainbow Road at EDC Las Vegas, or danced atop one as the sun rose in the desert, there is no denying that these art cars provide a unique yet vital ingredient in EDC's multifarious color palette.



COURTESY INSOMNIAC EVENTS

| Culture //

A STITCH IN TIME

Rick Klotz and Pasquale Rotella look to the past in shaping the future of Insomniac fashion

BY CHRIS MUNIZ

To go to an underground party back in the day was an experience in sensory overload. Whether the location was a repurposed skating rink or abandoned warehouse, setting and decoration were just as important as the lineup — if not more so. Looped film clips from cartoons, space documentaries and other psychedelic visuals blended with the carnivalesque atmosphere that partygoers themselves brought to the dance floor with their own unique style. While there was no one typical outfit, accessories ranging from Tickle Me Elmo backpacks to Muppet beanies could easily be found paired with a mix of Doc Martens, Dickies, overalls, baggy jeans and oversize shirts.

For many O.G. ravers, the classic era feels like yesterday, so to do the math and realize that we're talking about an era nearly 30 years ago is sure to cause some heart palpitations while also allowing us to marvel at just how ubiquitous electronic dance music culture has become.

As Insomniac continues to be at the forefront of that movement, its founder-CEO continues to be vocal about his desire to pay homage to the past, even as he actively looks ahead to the continued evolution of both the Insomniac brand and the culture it continues to help shape.

For Rotella in particular, a piece of the vision he has for the future is focused specifically on fashion and extending the reach of the Insomniac lifestyle into the

kind of clothes one would wear every day. It's a vision that's been simmering for quite some time but it wasn't until Rotella linked up with iconic designer, artist and rave fashion O.G. Rick Klotz that the vision of a proper Insomniac fashion line started to formalize.

A legend in his own right, Klotz earned his stripes designing flyers for underground promoters in Los Angeles before launching his seminal line of streetwear, Freshjive, in 1989. Capturing the unique mix of rap, surf, skate and punk cultures that was bubbling in Southern California in the late '80s and early '90s, Freshjive was a clothing line and brand that became an instant hit among the freaks, geeks and outsiders we now call ravers, as well as like-minded outcasts in other subcultural milieus.

From corporate logo knockoffs to exclusive merch and flyer design for local promoters, Klotz originally conceived Freshjive as a kind of art project that combined his interests in music, fashion and action sports. His early designs were bright and bold plays on familiar consumer goods graphics, ranging from Tide to Bazooka Gum. Oversized T-shirts and baggy jeans were de rigueur.

The style quickly made its way from boutique shops like Beat Non-Stop and NaNa into mainstream chain stores like Pacific Sunwear and the Buckle.

As names like Clobber, Conart and JNCO battled for shelf space, Klotz admits to not even realizing how much of an impact his clothing line had made. "I wasn't even dressing like a raver back in the day," he laughs.

Admitting that his personal style was "all over the place," Klotz remembers raiding thrift stores in search of vintage '50s high-fashion gear, an attitude that no doubt served as a precursor to the Warhol-tinged pop-art aesthetic that would come to define his early Freshjive years. It was an ethos that seemed ready-made for a community that was already repurposing Mickey Mouse gloves and Dr. Seuss hats.

“IT’S RELATED TO DANCE MUSIC CULTURE BUT IT’S MORE THAN THAT. ... THESE NEW PIECES ARE DESIGNED FOR YOU TO INTEGRATE INTO YOUR EVERYDAY STYLE, YOUR ONGOING IDENTITY.”
—RICK KLOTZ ON HIS SPRING 2019 LINE

But unlike the Warhol generation, Klotz had an Apple computer at his fingertips, a technological breakthrough that he credits with allowing him to smash and grab his way across a commercial iconographic landscape to create a subcultural attitude and language all its own.

For Rotella, then, it's not too hard to see

how the merging of a well-established Insomniac aesthetic with a designer like Klotz is more than just reinvigorating the festival merch market; the project in many ways is about elevating the Insomniac brand to heretofore unseen levels of influence, all while staying true to the underground culture from which it was born.

Surprisingly, Rotella and Klotz didn't meet face-to-face until just a few years ago. But when they did finally connect, the vibe was immediate as the pair bonded over shared memories of old raves, venues, flyer designs and people they've lost touch with along the way.

Rotella convinced Klotz to join him at Insomniac, with the long-term goal of helping Rotella realize his vision of establishing an Insomniac-branded fashion line at a global level.

The initial results of that collaboration debuted last year at Beyond Wonderland SoCal, where Klotz quickly made his mark on a line centered on classic rave and streetwear elements, with just the right touch of future flair.

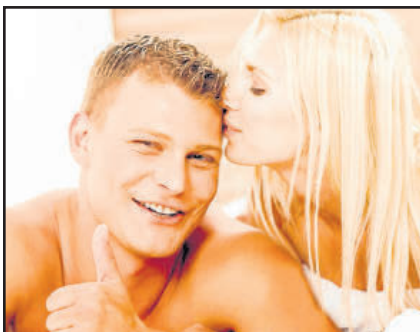
The ability to merge the past, present and future into something all its own is not only one of Klotz's main strengths as a designer and artist but a key element of the direction the Insomniac fashion line is headed.

As the team looks ahead, Klotz is the first to tell you that the goal is not only to "tell the story of Insomniac's history while also exploring dance music's roots through clothing design" but also to establish Insomniac as a lifestyle brand geared toward a boutique market outside the usual space of clubs and festivals.

While event merch including T-shirts, hats, jackets and pullovers has been a mainstay of Insomniac events for years, the two men say this "new" direction the brand is heading is not so much a relaunch as it is quite explicitly introducing a proper fashion division to the company. "What we're working on didn't exist before," Klotz says, describing the line as a synergy between fans and their lifestyle.

Looking ahead to the spring 2019 line currently under development, Klotz is quick to point out that it is not to be mistaken for a "rave clothing line." As he shares sketches of designs he and the rest of his team are developing, he explains, "It's a cultural [fashion] line — it's related to dance music culture but it's more than that. We'll keep doing merchandise for festivals — that's not going away. But those are more appropriate for what you'd take away as a collectible from an event. These new pieces are designed for you to integrate into your everyday style, your ongoing identity."

While spring 2019 may seem pretty far off, based on what we've seen, fans can rest assured that the new line not only carries the DNA of the past but is keeping pace, if not leading the way toward a new and exciting future. Just like the flyers and clothes that Klotz designed back in the day, the visual remix culture of yesterday seems about to come full circle on a more evolved level that will pay homage to its roots.

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UCLA IRB#16-001857. This UCLA research study is being conducted by the UCLA Dept of Family Medicine (PI: Keith Heinzler MD). Funded by the National Institute on Drug Abuse.



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| Film //

SERVED BLOODY

Coralie Fargeat's ferocious *Revenge* is a pulp-thriller knockout, the antithesis of "elevated"

BY ALAN SCHERSTUHL

It's no slight against Coralie Fargeat's vivid, vicious *Revenge* — a film that will set midnight movie devotees cheering for generations — that you've probably seen every scene in it before, in some form or another. Here's the beautiful young woman, the lover of a wealthy criminal, parading around the pool as the henchmen and the camera leer. Here she is pawed at by a subordinate of that criminal, and then raped. Here she is fleeing those men who suddenly, all at once, see her not as a prize but as a problem, a loose end that could expose their sins. And here she is left for dead, caked in blood, in a desert wasteland, vowing just what that title promises. Her mission: to hunt the bastards down, one by one. "I'm not sure splitting up is a good idea," one of the guys says, deep into the film, after the slaughter has started. Just like you, he's seen this story.

Maybe, quite reasonably, you don't want to see that again. The cathartic release of the rape-revenge thriller, after all, depends upon watching yet another rape. Here, it's the one assault that mostly occurs offscreen, though the buildup is drawn out, cruelly playful, tense in a way that knots the stomach and lashes the conscience. Jen (Matilda Lutz) gets pressed up against a sliding-glass door by one of her boyfriend's hunting bud-

dies, drawing the attention of *another* of the dudes, who bangs open the bedroom door and regards them. Jen — and the rest of us — wonder: Will he save her? Will he join in?

The camera follows him, then, through this posh hunting lodge that will later be as blood-soaked as the elevators of the Overlook Hotel. Twice, three times, I thought he had come to a decision, that he was about to take definitive action. And then, when he finally does make his move, a strangled *yawp* leapt from my throat, neither laugh nor cry but some sad coyote combination thereof. The sequence is harrowing, as it should be, serious about the moral weight of the crime. But Fargeat also dares to aim for some pointed, suspenseful comedy, crafting a satiric dramatization of the way men have long tuned out the truth about the prevalence of sexual assault.

But you've never seen these scenes through the eyes of writer-director Fargeat, who here is making an uncommonly shrewd, sadistic and artful debut. Again and again, *Revenge* invigorates and interrogates the familiar. Jen is pants-less throughout the film, stalking her quarry in panties and a sports bra, her exposed body increasingly grimed over. Jen hardens throughout the film, and the camera's regard of her does, too: In the early scenes, before the rape, the star of the film seems to be Lutz's ass rather than

Lutz herself — there's more gratuitous flashes of bikini bottoms than you might see in a weekend of mid-'90s MTV spring break coverage. But Fargeat's emphasis is on the way these men see Jen, objectify her, come to believe her existence truly is all about their pleasure.

Later, though, they will be the prey. For one long, queasy, hilarious stretch of the

YOU'VE SEEN THIS STORY. BUT YOU'VE NEVER SEEN THESE SCENES THROUGH THE EYES OF WRITER-DIRECTOR FARGEAT, MAKING AN UNCOMMONLY SHREWD, SADISTIC AND ARTFUL DEBUT.

film, Jen hunts the hunters while grievously wounded, a stalk of tree jutting from her abdomen. It rises beneath her T-shirt like the erections beneath the togas of the men of Athens in a production of *Lysistrata*, a parody of masculine hardness. In the most pivotal, unforgettable scene, Jen holes up in a cave to engage

in a ritual you know from almost every movie ever made about violent heroism: She has to patch herself up. It's grisly, of course, but also inspired, a bravura bit of surgery involving a beer can and way too much peyote. Jen cuts into herself, yanks out that foreign object and studies the hole left behind. She cauterizes the wound, brands herself, loses herself in pain and dreams, and emerges — after a dizzy series of drug-fueled shocks and fake-outs — as someone new, a bathed-in-blood rebirth as potent as the one at the center of Neil Marshall's *The Descent*.

Soon after, Fargeat gives her barefoot hero a true hero's pose: Jen stands in the desert dawn, studying the horizon through stolen binoculars, as the camera circles her, rising from toes to face. The same body that, an hour before, we saw through a parodic male gaze now is revealed as entirely hers — and the certain source of those men's demise.

Fargeat is thoughtful about the elements of her genre, flagrant in her inversions of them but also ferocious in her commitment to them. She has an eye for landscape, a love of light — relish the infernal glare of the dust whenever a driver here hits the brakes at night — and an all-too-rare mastery of geography in an action scene. The climax involves a chase through a mini-maze in the hunting lodge, the floor and walls slicker and redder each time the chasers pass through; viewers will always know precisely where the characters are in relation to one another, except for when the director doesn't want us to.

In recent years, the nonsense term "elevated" has been attached, sometimes, to genre fare that is reputed to offer aesthetics a richer, more reputable experience than they might expect. *A Quiet Place* or *Get Out*, according to this thinking, are "elevated" horror films — horror movies acceptable for people who consider themselves elevated above horror movies. *Revenge* will chase the *elevated* crowd right out of the theater: This is wicked pulp, replete with geysers of blood. Deaths are protracted, disgusting, as gratuitous as they are curiously invigorating. One sequence involving a villain fishing glass from a gash in his foot had me balled up in my seat, covering my eyes, and then roaring with laughter just a moment later, when he tries to drive to safety. Fargeat cuts to the gas pedal, showing how every time he stomps on it, his foot spurts a gob of blood.

That might sound like a cheap gag, a debasing opportunity to savor violence or to laugh at human suffering. It is all that, of course, but it's achieved with mastery. As for the morality of revenge, or *Revenge*, all I can say is this: I'd rather see nasty, brutish killing on the screen than the sanitized and bloodless variety of our PG-13s, which make the perverse promise to audiences that slaughter is jolly good fun. Here, it's an obscenity, a wrenching and transformative act that wrecks the hero rather than just the thing that heroes do.

REVENGE | Directed and written by Coralie Fargeat
Shudder/Neon | Sunset 5, NoHo 7 and on-demand



Margot Robbie
in *Terminal*

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Film //

TRUTH IN ADVERTISING

DESPITE A VILLAINOUS MARGOT ROBBIE, *TERMINAL* LIVES DOWN TO ITS TITLE

BY APRIL WOLFE

For all *Terminal*'s style and flash, writer-director Vaughn Stein's meandering tale of assassins and fatefully crossed paths lays out such a confusing narrative that three quarters of the way through, I couldn't have passed a quiz about the characters' goals or why they were doing anything that they were doing. From what I could gather, an assassin (Margot Robbie) promises that she can kill her competition, and then a bunch of people somehow connected to this end up at an all-night diner outside a train station. But time jumps back and forth, so the story could be taking place three weeks earlier or in the present. Mike Myers shows up as an elderly British janitor, and the people in the diner talk a lot — endlessly — and the assassin for some reason waits tables. Bear with me. I also don't know what's going on, and I saw it.

Despite the story's dire incoherence, Robbie's reasoning for taking on the lead role of Annie (an assassin, waitress and exotic dancer) seems obvious: How often do female stars get the opportunity to play a multifaceted villain? But Stein's direction — which favors harsh, blinding backlighting and funky Dutch angles over visibility of performers' faces — creates a vast distance between actor and viewer.

The first-time director is done no favors by a script, his own, that's riddled with clichés: This is the second film I've seen this week that features a character aiming a gun at someone, then saying “boom” instead of shooting. And I would be eternally grateful if no other man ever writes the line “leaving marks on little girls' panties.”

It seems Stein wants to mimic the kinetic flair of Edgar Wright.

THE FIRST-TIME DIRECTOR IS DONE NO FAVORS BY A SCRIPT, HIS OWN, THAT'S RIDDLED WITH CLICHÉS.

He even cast longtime Wright collaborator Simon Pegg as diner customer and schoolteacher-with-a-terminal-diagnosis Bill. But Stein mistakes successive frantic editing for purposeful action and refuses to allow cinematographer Christopher Ross to simply shoot an actor — any actor — head-on. At one point, I pleaded with the film, “Stop shooting this scene from overhead!” and “Don't cut while people are talking!”

Compounding the manic

energy of the editing is dialogue that muses mostly on long-winded ideas that don't lend themselves to any kind of visual representation. By that I mean *not* what's known as *see-and-say* dialogue, where a director turns the camera to an object or person, and then a character *notifies* that object or person and makes a comment, thereby reacting to their environment. With that kind of dialogue, a narrative is driven by that interaction between character and setting. But in *Terminal*, the settings seem to be designed simply for their cool, noir comic book style, not for how the characters will live in them.

The most successful scene comes when Annie-as-waitress and Bill sit at a diner table, talking about how Bill might kill himself before his mysterious illness takes his life. While they're talking, the walls of the diner are pulled away using movie magic and suspension of disbelief, and we see these possibilities — getting hit by a car, pushed in front of a train, etc. — acted out in the space behind the actors as they chat. There are minimal cuts, the actors are vibing off each other and the characters seem part of the world they inhabit rather than just posed against it. Now if only that was the whole movie.

TERMINAL | Directed and written by Vaughn Stein | RLJE Films Monica Film Center

OPENING THIS WEEK

ANOTHER KIND OF WEDDING A comedy that presents Kathleen Turner and Frances Fisher as feuding life partners — with a flashback love scene, no less — should be irresistible, but *Another Kind of Wedding* proves more irritating than charming. In his third feature, actor turned writer-director Pat Kiely presents the Montreal wedding weekend of Matthew (Jacob Tierney) and Louisa (Jessica Parker Kennedy), and a confusingly presented series of plot twists involving Matthew's family. Louisa, it turns out, was once involved with Matthew's younger brother, Kurt (Kevin Zegers), a revelation that cues the first of a series of awkwardly placed flashbacks. Also earning flashbacks are Matthew's two moms, Barbara (Turner) and Tammy (Fisher), who are separated, as well as his depressed sister, Carrie (Jessica Paré), who has a boyfriend (Luke Kirby) but seems to be vibing on Roy (David La Haye), an uninvited guest who may have once been Barbara's lover. I've seen the movie twice, and still don't understand Roy. Nor did I understand why Wallace Shawn agreed to play Barbara's crudely lecherous friend, though I did sympathize when his character expressed confusion over who was connected to whom in the wedding party. So many characters, so little narrative logic! It's a maddening shame because Kiely has composed a love letter to the city of Montreal, and given his gifted cast of young Canadian actors some well-written individual scenes. But alas, this is a wedding where few will want to stick around for cake. (Chuck Wilson)

ANYTHING The warm vision of love that Timothy McNeil offers in his debut film is encapsulated in a scene when two suffering people expose their physical scars — and then cover them with concealer. Freda (Matt Bomer) tries to shake Early (John Carroll Lynch) from a drunken stupor with an emphatic pep talk, telling him that no one needs to be defined by slashes on wrists or the despair that prompted the suicide attempt. It's a moment of empathy and acceptance that also reveals something key about Freda: She regards her identity as a cloak, a protective persona to shroud a traumatic past. Portraying a trans woman as masquerading rather than revealing her inner self feeds into destructive stereotypes (as does making her a sex worker), but Freda isn't a malicious characterization, just a shortsighted one. The overall tone of *Anything* is one of tender magnanimity. McNeil's adaptation of his play (named best of 2008 by the Los Angeles Drama Critics Circle) seeks to put everyone in the best possible light, a point emphasized by cinematographer James Laxton's exquisite widescreen images, which make Los Angeles look as rosy as Early's Mississippi hometown, with its inviting, well-ordered charm. McNeil depicts a cramped Hollywood courtyard apartment complex as a misfit haven, where residents reluctantly welcome straight-laced Early, shattered by his wife's sudden death. Lynch's exchanges with Maura Tierney (as Early's prickly sister) showcase his calm strength and heart-

shattering fragility. He's the ideal foil for a volatile Bomer, who expresses Freda's self-protective hesitancy as pointed hostility. Early absorbs Freda's pain into his own, and McNeil builds a delicate idyll from their defiant embrace of unexpectedly second chances. (Serena Donadoni)

BEAST Michael Pearce's *Beast* is a quiet sort of thriller, a dark and disquieting mystery with its most pressing drama roiling beneath a comparatively placid surface. It has sensational elements common to its genre: As TV screens in the background remind us, a little girl has gone missing on this small island in the English Channel, which means we get the familiar sight of townsfolk tromping through heath or the floss or whatever they call fields over there, search parties rustling the weeds for any sign. Occasionally, Pearce stages an out-of-nowhere assault, but those attacks quickly are revealed as the nightmares/fantasies/memories of Moll (Jessie Buckley), a 27-year-old misfit. Any relief at the revelation that violence is *not* going down in the film's present-day reality, though, gives way to the deeper horror about what Moll might be hiding. *Beast* teases out the answers with a stubborn patience. Writer-director Pearce, making his feature debut, proves dedicated to a psychological naturalism. Moll falls for Pascal (Johnny Flynn), a working-class hunk who might relish killing the occasional animal but proves the rare young man not to treat her like damaged goods. The only problem: He's a suspect in that child's disappearance. The suspense in *Beast* lies in us puzzling out who these two actually are. Is he the killer? Is she? Is this a case of a small-minded town assuming the worst about its aimless, alienated young people? Pearce understands that we're working this all out, and he cunningly makes all these possibilities seem likely at the same time. The cost, though, of creating the circumstances in which we have room to wonder is that it leaves these characters vaguely sketched. (Alan Scherstuhl)

BOOM FOR REAL: THE LATE TEENAGE

YEARS OF JEAN-MICHEL BASQUIAT

There are two stories being told in the documentary *Boom for Real: The Late Teenage Years of Jean-Michel Basquiat*. The first: How 1970s New York, that city of urban decay, run-down apartment buildings, rampant crime and overwhelming scuzziness, spawned a hopeful, vibrant art scene. At the same time, graffiti virtuoso Lee Quinones and savvy hustler Fab 5 Freddy (both interviewed here) were spearheading their own burgeoning movement, one that soon brought Quinones' subway-car graffiti into the limelight, along with the rapping, DJing, b-boy dancing and what soon would be celebrated as the main components of hip-hop. The other story, the one that's supposed to be this doc's main focus, is not really as interesting. This one tells of Jean-Michel Basquiat's ascent from spray-painting street vagrant to one of the icons of renegade New York art. The way Sara Driver's doc tells it, Basquiat was a wandering vagabond, always looking for a place to crash for the night, hopefully

YOUR WEEKLY MOVIE TO-DO LIST

A Bergman Bonanza

Friday, May 11

The Academy Film Archive is screening two rarely shown Cuban films from the 1970s in a double feature co-presented by the Cinemateca de Cuba and hosted by its director, Luciano Castillo. Based on a 1959 novel by Ortiz Fernández, **A Cuban Fight Against the Demons** — newly restored by the Academy — dramatizes the plight of Cuban revolutionaries against Spanish colonizers in the 17th century. **The Survivors** is a satirical look at a wealthy family's retreat from reality in the wake of the Cuban revolution. The director of both films, Tomás Gutiérrez Alea, is best known for his 1968 masterpiece *Memories of Underdevelopment*; here is a chance to connect with two of his lesser-known works. A special panel will feature Alea's widow, actress Mirta Ibarra, and cinematographer Mario García Joya. *Linwood Dunn Theater, 1313 Vine St., Hollywood; Fri., May 11, 7 p.m.; \$5. (310) 247-3000, www.oscars.org.*

Saturday, May 12

The summer of Bergman continues with a citywide celebration marking the Swedish director's centennial. The American Cinematheque has a doozy of a triple feature: **Through a Glass Darkly**, **Winter Light** and **The Silence**. Often referred to as the "Faith Trilogy" or simply "the Trilogy," all three films hinge on the kind of existential anguish that made Bergman a household name among the art-house crowd in the early 1960s. The Egyptian will present each feature in crisp DCPs for a night not soon to be forgotten — though you may need a pick-me-up afterward. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sat., May 12, 7:30 p.m.; \$15. (323) 466-3456, americancinemathequecalendar.com.*

Abbas Kiarostami's death in 2016 rattled the tectonic plates of international cinema. Now his final film, finished under the auspices of his son Ahmad, makes its Los Angeles debut at the Billy Wilder. **24 Frames** is composed of two dozen vignettes — shot in black-and-white with a stationary camera — that pay tribute to cinema's artistic ancestors, particularly painting and photography. As a final statement from one of the



The NeverEnding Story

medium's most humane and accomplished artists, it's worth a look for its pedigree alone. *UCLA's Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Sat.-Sun., May 12-13, 7 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.*

Cinespia is back for the summer with its series of films screened on the grounds of Hollywood Forever Cemetery. First on the list is **The NeverEnding Story**, Wolfgang Peterson's primal, oneiric yet kid-friendly fantasy that inspired two sequels we shall not discuss. The 1980s never really died, as the film's continued popularity has proven in the decades since — even the skeptical adult might find it hard to pooh-pooh the film's strong bid for child literacy (ditto *The Princess Bride*). Tickets sell out faster than Falkor the Luckdragon can fly, so don't drag your feet. *Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Hollywood; Sat., May 12, 8:30 p.m.; \$16 (plus \$12 for on-site parking). cinespia.org.*

Tuesday, May 15

If Saturday night's triple dose of Bergman at the Egyptian leaves you wanting more, try a **Wild Strawberries** chaser at LACMA. The stormy auteur's 1957 film is one of his finest, defined by a deep humanism surrounding the story of a professor coming face-to-face with his life's failures en route to accepting a lifetime achievement award. Starring legendary Swedish director-turned-actor Victor Sjöström, the film features a classic opening dream sequence that ranks with Hitchcock's *Spellbound* and Buñuel's *Los olvidados* as one of the best ever. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., May 15, 1 p.m.; \$4. (323) 857-6000, lacma.org.*

—Nathaniel Bell

next to a warm, female body. *Boom* makes Basquiat out to be an on-the-fringe, *Zelig*-like character, attempting to get his foot into a scene where the inner-city people were beginning to mingle with the downtown folk. Driver's film presents a Basquiat who was always trying to find ways to express himself. By the time he got to being a major, Warhol-approved Big Artist, he still wanted to pick the brains of bohos like filmmaker Jim Jarmusch, looking for inspiration even when the art world turned him into an on-the-rise wunderkind. In the end, *Boom* makes the case that the scene Basquiat came from was more fascinating than Basquiat himself. (Craig D. Lindsey)

GO THE GUARDIANS (LES GARDIENNES)

The gutting French WWI romantic drama *The Guardians* convincingly examines homebound women sublimating lovesick anxieties (sexual, parental and sororal) into farmyard chores after their sons and husbands were sent to the eastern front. Director Xavier Beauvois and director of photography Caroline Champetier's picturesque landscape shots of women plowing fields and raking coals suggest why resourceful farmhand Francine (Iris Bry) prefers to chop firewood than to pursue a relationship with recently con-

scripted soldier Georges (Cyril Descours). Francine, a nomadic outsider who lives wherever she can find work, prefers the immediate satisfaction she gets from physical labor. That's because she knows that everybody — including stubborn farm owner Hortense (Nathalie Baye), Francine's boss and Georges' mom — expects Georges to marry jealous frump Marguerite (Mathilde Viseux-Ely) instead, just because Marguerite's a local girl. Beauvois (*Of Gods and Men*) and fellow co-writers Frederique Moreau and Marie-Julie Maille's focus on the subtle beauty of everyday chores pays off handsomely when Hortense's cheery neighbor Monette (Maille) catches her breath seconds after a local messenger tells her — while she kneads bread dough with her daughter — that her husband has been killed in action. Months of unexamined emotions (regret, heartache and overwhelming uncertainty) cross Maille's face as she — looking everywhere but at the bearer of bad news — stubbornly flicks gobs of batter off her fingers, as if trying to rid herself of her unruly feelings. These unassumingly powerful details make *The Guardians* one of the year's most affecting love stories. (Simon Abrams)

LU OVER THE WALL (YOAKE TSUGERU)

LU NO UTA Mermaids are the new

vampires, so Masaaki Yuasa's bouncy anime *Lu Over the Wall* incorporates vampiric elements into its mermaid mythos, because why not? Indeed, "because why not?" seems to be the guiding impulse behind this colorful trifle about a teenager named Kai (the voice of Michael Sinterniklaas), a talented musician who's been sulking ever since his family moved from Tokyo to a small fishing village. He reluctantly agrees to help classmates Yuho (Stephanie Sheh) and Kunio (Brandon Engman) with their band, creating music that attracts a little mermaid named Lu (Christine Marie Cabanos). Calling the mermaid *little* isn't just an easy Disney allusion; she's a wee thing, which combined with her limited vocabulary, wide smile, and desire to spread love and friendship makes her come across like a precocious 5-year-old, or perhaps the Manic Pixie Dream Girl archetype taken to its logical conclusion. Her relationship with Kai remains largely platonic, though Lu's own music makes humans dance uncontrollably, causing all hell to break loose in Kai's historically mermaid-phobic village. Oh, and direct sunlight is fatal to Lu and her bite can turn humans and dogs into mer-creatures, so again, she's a skosh vampiric. Even by anime standards, *Lu Over the Wall*

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HOLLYWOOD & VICINITY

ARENA CINELOUNGE SUNSET 6464

Sunset Boulevard - Lobby Level
(323)924-1644

The Assassin's Code Fri., 3:45, 7:35 p.m.; Sat., 3:30, 7:15, 9 p.m.; Sun., 5, 9 p.m.; Mon., 7:40 p.m.; Tues., 9:45 p.m.; Wed., 5:15 p.m.; Thurs., 7:55 p.m.

Ghost Stories Fri., 9:30 p.m.; Sat., 5:15 p.m.; Sun., 3:05 p.m.; Tues., 3 p.m.; Thurs., 9:45 p.m.

Lowlife Fri., 5:45 p.m.; Sat., 10:45 p.m.; Sun., 7 p.m.; Mon., 9:30 p.m.; Wed., 10:15 p.m.

Soul Kitchen Tues., 5 p.m.

The Secret of the Grain (La Graine et le mulet) Tues., 7 p.m.

Amadeus: The Director's Cut Wed., 7:05 p.m.; Thurs., 4:45 p.m.

ARENA CINEMA 1625 North Las Palmas Avenue (323)924-1644
Call theater for schedule.

ARCLIGHT HOLLYWOOD Sunset Blvd. at Vine (323) 464-4226

Book Club Thurs., 5, 7:20, 9:45 p.m.

Deadpool 2 Thurs., 8, 11:15 p.m.; Thurs., 7, 9, 10 p.m.

Deadpool Double Feature Thurs., 4:30 p.m.

Beast Fri., 2:30, 5:45, 8:05, 10:15 p.m.; Sat., 10:45 a.m., 2:15, 5:45, 8:05, 10:15 p.m.; Sun., 10:45 a.m., 2:30, 5:45, 8:05, 10:15 p.m.

Life of the Party Fri-Sun., 11:30 a.m., 1:15, 4:45, 7:15, 9:30 p.m.

The Seagull Fri., 11:30 a.m., 1:15, 3:30, 7, 9:15 p.m.; Sat-Sun., 11:30 a.m., 1, 3:15, 7, 9:15 p.m.

National Lampoon's Animal House Mon., 7:30 p.m.

LOS FELIZ 3 1822 N. Vermont Ave. (323) 664-2169

Call theater for schedule.

TCL CHINESE 6 THEATRES 6801 Hollywood Blvd. (323) 461-3331

Deadpool 2 Thurs., 7:15, 10:30 p.m.

Deadpool Double Feature Thurs., 4:30 p.m.

Sunset Boulevard (1950) presented by TCM Sun., 2 p.m.; Wed., 7 p.m.

Popeye (1980) Tues., 8 p.m.

Dread Central Presents: Director's Cut Fri., 8 p.m.

TCL CHINESE THEATRE IMAX 6925 Hollywood Blvd. (323) 461-3331

Deadpool 2: The IMAX 2D Experience Thurs., 7, 10:15 p.m.

PACIFIC'S EL CAPITAN Hollywood Blvd., west of Highland (323) 467-7674

Avengers: Infinity War 11:40 a.m., 3:20, 7, 10:40 p.m.

PACIFIC'S THE GROVE STADIUM 14 189 The Grove Dr., Third & Fairfax (323) 692-0829

Book Club Thurs., 5, 7:30, 9:15 p.m.

Deadpool 2 Thurs., 8, 10:30 p.m.; Thurs., 7, 9:30 p.m.

Deadpool Double Feature Thurs., 4:30 p.m.

Breaking In Sat-Sun., 10:30 a.m., 12:45, 3, 5:15, 7:30, 9:45 p.m.

Life of the Party Sat-Sun., 11:30 a.m., 2, 4:30, 7, 9:30 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

Call theater for schedule.

DOWNTOWN, S. LOS ANGELES

DOWNTOWN INDEPENDENT 251 South Main Street (213)617-1033

Call theater for schedule.

CGV CINEMAS LA 621 South Western Avenue (213)388-9000

Call theater for schedule.

REGAL CINEMAS L.A. LIVE STADIUM 14 1000 West Olympic Blvd. (844)462-7342 4046

Deadpool 2 Thurs., 7, 10:10 p.m.; Thurs., 8, 9:30, 11:10 p.m.

Deadpool Double Feature Thurs., 4 p.m.

National Theatre Live: Macbeth Thurs., 7 p.m.

American Dream: Detroit Tues., 7 p.m.

Sunset Boulevard (1950) presented by TCM Sun-Wed., 2, 7 p.m.

Nothing to Lose (Nada a Perder - Contra Tudo. Por Todos.) Fri., 12:30, 3:50, 7:10, 10:30 p.m.

Puffs: Filmed Live Off Broadway Sat., 12:55 p.m.

UNIVERSITY VILLAGE 3 3323 S. Hoover St. (213) 748-6321

Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

AMC SUNSET 5 8000 West Sunset Boulevard (323)654-2217

Deadpool 2 Thurs., 8, 11 p.m.

LAEMMLE'S AHRYA FINE ARTS

THEATRE 8556 Wilshire Boulevard (310)478-3836

National Theatre Live: Macbeth Thurs., 7 p.m.

Midnight Sun Mon., 7:30 p.m.

Sunset Boulevard (1950) Sun., 7 p.m.; Wed., 2 p.m.

LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310) 274-6869

Call theater for schedule.

WESTWOOD, WEST L.A.

AMC CENTURY CITY 15 10250 Santa Monica Blvd. (888)AMC-4FUN

Book Club Thurs., 5, 7:30, 10 p.m.

Deadpool 2 Thurs., 7, 7:15, 7:30, 7:45, 8, 9:15, 9:45, 10:15, 10:30, 10:45 p.m.; Thurs., 9:15 p.m.

Deadpool 2: The IMAX 2D Experience Thurs., 7, 10 p.m.

Deadpool Double Feature Thurs., 4 p.m.

National Theatre Live: Macbeth Thurs., 7 p.m.

Sunset Boulevard (1950) presented by TCM Sun-Wed., 2, 7 p.m.

Life of the Party Fri-Sun., 7:30 p.m.

Avengers: Infinity War The IMAX 2D Experience Fri-Sun., 9 a.m., 12:30, 4, 7:30, 11 p.m.; Mon-Wed., 10 a.m., 1:15, 4:25, 7:35, 10:45 p.m.

LAEMMLE'S ROYAL THEATER 11523 Santa Monica Blvd. (310) 477-5581

Bolshoi Ballet: Giselle Mon., 7:30 p.m.; Tues., 1 p.m.

Autumn Sonata (Herbstsonate) Tues., 7 p.m.

LANDMARK'S NUART THEATER

11272 Santa Monica Blvd. (310) 473-8530; No Texting Allowed

Boom for Real: The Late Teenage Years of Jean-Michel Basquiat Fri., 1:10, 5:15, 5:20, 7:30, 9:50 p.m.; Sat-Thurs., 1:10, 3:15, 5:20, 7:30, 9:40 p.m.

Serial Mom Fri., 11:59 p.m.

The Rocky Horror Picture Show Sat., 11:59 p.m.

LANDMARK'S REGENT 1045 Broxton Ave. (310) 208-3250; No Texting Allowed

The Death of Stalin Fri., 4:30, 7, 9:30 p.m.; Sat-Sun., 2, 4:30, 7, 9:30 p.m.; Mon-Thurs., 4:30, 7, 9:30 p.m.

LANDMARK WEST L.A. 10850 W. Pico Blvd. (310) 470-0492; No Texting Allowed

Call theater for schedule.

IPIC WESTWOOD 10840 Wiltshire Blvd (310) 307-7003

Deadpool 2 Thurs., 7:10, 7:30, 10:25, 10:40 p.m.

Breaking In Fri-Sat., 1:30, 4:20, 7:20, 10:20 p.m.; Sun., 1:20, 4:15, 7:20, 10:10 p.m.; Mon-Wed., 1:30, 4:25, 7:30, 10:20 p.m.

Life of the Party Fri., 12:15, 1:05, 3:15, 4:10, 6:45, 7:30, 10, 10:35 p.m.; Sat., 12:15, 1, 3:15, 4:10, 6:45, 7:30, 10, 10:35 p.m.; Sun., 11 a.m., 12:25, 3:45, 6:30, 7, 9:35, 10:05 p.m.; Mon., 12 noon, 12:35, 3:10, 3:55, 6:30, 7:10, 9:30, 10:15 p.m.; Tues., 12:45, 4, 7, 7:15, 10:05, 10:20 p.m.; Wed., 12 noon, 12:45, 3:10, 4, 6:30, 7:15, 9:30, 10:20 p.m.

Overboard Fri., 12:35, 3:50, 7:10, 10:20 p.m.; Sat., 12 noon, 3:15, 6:30, 9:50 p.m.; Sun., 12 noon, 3:30, 7, 10:10 p.m.; Mon., 11:30 a.m., 2:45, 6:30, 9:45 p.m.; Tues., 12:15, 3:30, 6:45, 9:45 p.m.; Wed., 12:15, 3:35, 7:05, 10:15 p.m.

Tully Fri., 12:40, 3:35, 6:30, 9:30 p.m.; Sat., 11:45 a.m., 6:30, 9:30 p.m.; Sun., 11:45 a.m., 2:45, 6:30, 9:30 p.m.; Mon-Tues., 11:45 a.m., 2:45, 6:45, 9:45 p.m.; Wed., 11:45 a.m., 6:45, 9:45 p.m.

Avengers: Infinity War Fri-Wed., 11:10 a.m., 3, 6:50, 10:40 p.m.

Special Event Wed., 3:30 p.m.

CULVER CITY, LAX, MARINA DEL REY

CINEMARK 18 & XD 6081 Center Drive (310)568-3394

Deadpool 2 Thurs., 7:45, 10:45 p.m.; Thurs., 7, 7:45, 10:45 p.m.; Thurs., 10 p.m.

Deadpool Double Feature Thurs., 4 p.m.

The Snowman Trek Thurs., 7 p.m.

American Dream: Detroit Tues., 7 p.m.

Sunset Boulevard (1950) presented by TCM Sun-Wed., 2, 7 p.m.

Puffs: Filmed Live Off Broadway Sat., 12:55 p.m.

RAVE CINEMAS BALDWIN HILLS

CRENSHAW PLAZA 15 + XTREME 4020 Marlton Avenue (323)296-1005

Deadpool 2 Thurs., 9:10 p.m., 12:15 a.m.; Thurs., 7, 10:15 p.m.; Thurs., 7, 8, 10:15, 11:15 p.m.

Deadpool Double Feature Thurs., 4 p.m.

American Dream: Detroit Tues., 7 p.m.

Life of the Party Fri-Wed., 10 a.m., 1, 4, 7, 10 p.m.

Puffs: Filmed Live Off Broadway Sat., 12:55 p.m.

AMC LOEWS CINEPLEX MARINA

MARKETPLACE 13455 Maxella Ave. (800) 326-3264 704

Deadpool 2 Thurs., 7, 8, 9:30, 10:30 p.m.

Breaking In Fri-Wed., 11:30 a.m., 2, 4:40, 7:45, 10:30 p.m.

Overboard Fri-Wed., 1, 4, 7:30, 11 p.m.

Avengers: Infinity War Fri-Wed., 11:45 a.m., 2:45, 3:30, 7, 10, 10:45 p.m.

Avengers: Infinity War in Disney Digital 3D Fri-Wed., 11 a.m., 6:15 p.m.

A Quiet Place Fri-Wed., 1:30, 5, 8:15, 11:15 p.m.

Black Panther Fri-Tues., 11:15 a.m., 2:30, 6:30, 10:15 p.m.; Wed., 11:15 a.m., 2:30, 10:15 p.m.

PACIFIC CULVER STADIUM 12 9500 Culver Blvd. (310) 360-9565

Book Club Thurs., 5, 7:15, 9:30 p.m.

Deadpool 2 Thurs., 7, 9:15 p.m.

Deadpool Double Feature Thurs., 4:30 p.m.

Into the Wild Tues., 7:30 p.m.

BEACHES

Santa Monica, Malibu

AMC SANTA MONICA 7 1310 Third Street Promenade (310) 395-3030

Deadpool 2 Thurs., 8, 11 p.m.

AERO THEATER 1328 Montana Ave. (323) 466-FILM

Call theater for schedule.

LAEMMLE'S MONICA 4-PLEX 1332 Second St. (310) 478-3836

Measure of a Man 2, 4:40, 7:20, 10 p.m.

AMC LOEWS CINEPLEX BROADWAY 1441 Third Street Promenade (800) 326-3264 706

Deadpool 2 Thurs., 7, 10 p.m.

NEW MALIBU THEATER 3822 Cross Creek Road (310) 456-6990

Call theater for schedule.

South Bay

AMC DEL AMO 18 3525 Carson St., Suite 73 (310) 289-4262

Book Club Thurs., 5, 8, 11 p.m.

Deadpool 2 Thurs., 7:15, 7:30, 7:45, 8, 8:15, 8:30, 8:45, 9, 10:30, 10:45, 11, 11:15, 11:30, 11:45 p.m., 12 mid;

Thurs., 9:15 p.m.

Deadpool 2: The IMAX 2D Experience Thurs., 7, 10:45 p.m.

National Theatre Live: Macbeth Thurs., 7 p.m.

The Snowman Trek Thurs., 7 p.m.

American Dream: Detroit Tues., 7 p.m.

Sunset Boulevard (1950) presented by TCM Sun-Wed., 2, 7 p.m.

Breaking In Fri-Sun., 12:15, 2:45, 5:15, 7:45, 10:15 p.m.; Mon-Wed., 1, 3:15, 5:30, 7:45, 10:15 p.m.

Life of the Party Fri-Wed., 11 a.m., 1:30, 4:15, 7, 9:45 p.m.

Puffs: Filmed Live Off Broadway Sat., 12:55 p.m.

AMC GALLERIA AT SOUTH BAY 16

South Bay Galleria, 1815 Hawthorne Blvd., Redondo Beach 777-FILM 422

Book Club Thurs., 5, 7:40, 10:10 p.m.

Deadpool 2 Thurs., 7 p.m.; Thurs., 9:30 p.m.

Deadpool Double Feature Thurs., 4 p.m.

American Dream: Detroit Tues., 7 p.m.

Sunset Boulevard (1950) presented by TCM Sun., 2, 7:05 p.m.; Wed., 2, 7 p.m.

Life of the Party Fri-Sun., 7:30 p.m.

Puffs: Filmed Live Off Broadway Sat., 12:55 p.m.

AMC ROLLING HILLS 20 Crenshaw & Pacific Coast Hwy. (310) 289-4262

Book Club Thurs., 5, 7:30, 10 p.m.

Deadpool 2 Thurs., 7, 7:30, 8, 8:30, 9, 10, 10:45, 11:15 p.m.; Thurs., 9:30 p.m.

Deadpool 2: The IMAX 2D Experience Thurs., 7, 10:30 p.m.

Deadpool Double Feature Thurs., 4 p.m.

National Theatre Live: Macbeth Thurs., 7 p.m.

The Snowman Trek Thurs., 7 p.m.

American Dream: Detroit Tues., 7 p.m.

Sunset Boulevard (1950) presented by TCM Sun-Wed., 2, 7 p.m.

Life of the Party Fri-Sun., 7:55, 10:30 p.m.

Nothing to Lose (Nada a Perder - Contra Tudo. Por Todos.) Fri., 4:05 p.m.; Sat-Sun., 4:05, 7:10 p.m.

Puffs: Filmed Live Off Broadway Sat., 12:55 p.m.

RBG Thurs., 7, 9:30 p.m.

ART THEATER 2025 E. Fourth St., Long Beach (562) 438-5435

The Rocky Horror Picture Show Sat., 11:55 p.m.

GARDENA CINEMA 14948 S. Crenshaw Blvd. (310) 217-0505

Avengers: Infinity War Fri., 6 p.m.; Sat-Sun., 11:30 a.m., 2:40, 6 p.m.; Mon-Thurs., 6 p.m.

Avengers: Infinity War in Disney Digital 3D 9:10 p.m.

REGAL THE AVENUE 13 550 Deep Valley Dr., Rolling Hills Estates (310) 544-FILM

Deadpool 2 Thurs., 7, 9:10, 10 p.m.

Deadpool Double Feature Thurs., 4:30 p.m.

Breaking In 12 noon, 2:30, 5, 7:30, 10 p.m.

Life of the Party 11:30 a.m., 2:10, 4:50, 7:40, 10:25 p.m.

Bad Samaritan Fri-Wed., 12:55, 3:40, 6:20, 9 p.m.; Thurs., 12:55 p.m.

Overboard 12:50, 3:35, 6:30, 9:15 p.m.

Tully 11:35 a.m., 2:05, 4:35, 7, 9:25 p.m.

Avengers: Infinity War 11:30 a.m., 12:10, 2:50, 3:30, 6:10, 6:50, 9:30, 10:10 p.m.

Avengers: Infinity War in Disney Digital 3D Fri-Wed., 12:40, 4, 4:45, 7:20, 10:40 p.m.; Thurs., 12:40, 4, 7:20, 10:40 p.m.

I Feel Pretty 12:30, 3:25, 6:40, 9:20 p.m.

Rampage

is best enjoyed by disconnecting your logic circuits and just enjoying the pretty colors and sounds. (Sherilyn Connelly)

MEASURE OF A MAN By shifting events in Robert Lipsyte's *One Fat Summer* from the 1950s to 1976, screenwriter David Searce adds new layers of poignancy to the young-adult novel's end-of-an-era narrative. There's the economics of a single-income middle-class family being able to afford several months vacation in a modest lakeside cabin, a luxury that would soon be out of reach for midlevel white-collar workers like Marty Marks (Luke Wilson), even if they're prudent with investments. Searce (*A Single Man*) primarily explores cultural shifts through the perception of Bobby Marks (Blake Cooper), an overweight 14-year-old trying to hide his body — and himself — during a revealing summer in the tube-top era. Everyone around him seems to glide easily through life, while he feels the effort of every step. Bobby ponders how to assert his individuality while searching for a trustworthy authority figure, a role filled by his demanding employer Dr. Kahn, played with deliciously prim rectitude by Donald Sutherland. Director Jim Loach (*Oranges and Sunshine*) takes an egalitarian approach by making other changes — homemaker Lenore Marks (Judy Greer) attending law school, teenager Michelle Marks (Liana Liberato) testing sexual boundaries — into notable storylines, not just background for Bobby's coming of age. Loach even turns a humane eye on Bobby's bully, Willie Rumson (Beau Knapp), who resents that his family's former property is now owned by “summer people.” Loach relies too heavily on pop songs and voice-over narration for emotional substance, which is already there in the low-key, perceptive performances. The portentously titled *Measure of a Man* is at once an escapist fantasy and sensitive portrait of adolescent transformation. (Serena Donadoni)

ONGOING

AVENGERS: INFINITY WAR We can say this much for Thanos. For the greatest villain in all the universe — a tyrant whose chin might be lumps of grape mashed potatoes scored with a fork to resemble Devil's Tower — he's got some ideas that aren't all that bad: He aims to blink away half the population of existence. When he announced this, not too long into *Avengers: Infinity War*, I admit to thinking about the film's running time and daydreaming that he might vacate his asteroid lair for the editing bay. *Infinity War* does claim a body count, the specifics of which, I'm happy to report, fans probably won't guess. As the third *Avengers* film, it has an air of senior year about it: There are some drearily solemn speeches, but you'll remember the blowouts, and there's plenty of time to wonder which of these faces you'll see again. This epic, the first of two final *Avengers* films, finds the Class of '12 — the core Avengers — getting together for one last rager, joined by select newbies and spazzes from the ranks of sophomores. The biggest surprise here is that much of *Infinity War* fairly zips along, as directors Joe and

Anthony Russo and their armies of previz teams and editors cut between dozens of competing characters and cliffhangers. The second biggest surprise, after many spectacular faceoffs and showdowns, is the ending, about which I'll just say this: I didn't see it coming — literally. I thought there must still be half an hour of fighting to go. What higher praise can one give a movie that takes all day than, “I got caught up enough that I didn't notice how much day it had taken”? (Alan Scherstuhl)

DISOBEDIENCE While Sebastian Lelio's Foreign-Language Oscar win for *A Fantastic Woman* this year marked him as a Hollywood hot prospect, his first English-language film, *Disobedience*, was actually already nearing completion by the time he accepted the trophy. Starring Rachel Weisz and Rachel McAdams, *Disobedience* is an adaptation of Naomi Alderman's novel of the same name, about a tight-knit Orthodox Jewish community and the prodigal daughter who returns to poke holes in its way of life. Co-written by Lelio and Rebecca Lenkiewicz (*Ida*), Lelio's interpretation of the text is a light-handed drama with hazy stakes and only flashes of the enigmatic tension he so fully realized in his last film. Here, the director attempts to give three characters their own separate little movies, but each is given too little room. Weisz plays Ronit, a New York photographer who's called back to the U.K. and the community she left long ago when her religious leader father dies. But before Ronit actually shows up at the doorstep of her old friends Dovid (Alessandro Nivola) and Esti (McAdams), she mourns her father in her own way in New York in a quick succession of buzzy, dreamlike moments. When the Orthodox community cautiously welcomes Ronit in to mourn her father, Lelio gives us a glimmer of her potential to blow their world apart with a wryly humorous dinner scene, where the wild child challenges both the women and the men in their patriarchal beliefs. But Lelio soon switches focus to Esti, who's attracted only to women — an orientation that's obviously verboten in this community. As a whole, the film is directionless, with few individual character-study scenes making it compelling enough. (April Wolfe)

OVERBOARD There's a simple reason that the plot of *Overboard* sounds like the sort of over-the-top, highly implausible, downright cruel and unscrupulous stuff you'd see in some wrongheaded comedy from the '80s. The new *Overboard* is a gender-swapped reimagining of the 1987 comedy of the same name, the one where a stuck-up heiress (Goldie Hawn) suffers amnesia and gets convinced by a vengeful carpenter (Kurt Russell) that she's a blue-collar wife and mother. *Overboard* in 2018 is mainly a vehicle for its star-producer, Eugenio Derbez. Just as in *Instructions Not Included* and *How to Be a Latin Lover*, Derbez goes the playboy route. He's Leonardo Montenegro, the spoiled-rotten bad boy of a rich Mexican family who literally tosses Kate Sullivan (Anna Faris), a pizza-delivering, carpet-cleaning, single mom of three, off his

yacht when she refuses to serve him a mango. Karma, of course, hits Leonardo like a mofo when he falls off the boat. He ends up washed up ashore with no recollection of who he is. Kate's best gal pal (Eva Longoria) persuades Kate to convince Leonardo they're husband and wife and to take him home so he can help out around the house. At their core, both *Overboards* are traditional rich-person-learns-how-to-be-a-real-person farces, the type of films Frank Capra and Preston Sturges used to direct in their sleep. But that premise is hopelessly jacked up. Faris is too likable a presence to despise no matter who she's playing, but Kate is essentially committing kidnapping and, later, when wife and husband get conjugal, rape. Still, Derbez displays an amusing, almost neurotic vulnerability that reminds me of Gene Wilder back in his prime. (Craig D. Lindsey)

GO | A QUIET PLACE “It's Sound!” screams a briefly glimpsed newspaper headline flapping in the wind at the start of actor-director John Krasinski's marvelously tense, surprisingly melancholy horror thriller, *A Quiet Place*. That headline is no longer news to the family of five we meet, communicating via sign language, smiles and, when a toy nearly crashes to the floor, looks of pure terror. A tragic prologue sets the ground rules for this desolate new America: Make any sort of sharp, unexpected sound and a mantis-like alien creature will zoom out of nowhere to swoop you away to an instant, grisly death. A year later, that family has settled on a vast wheat farm, living in the basement of the main house and the barn's fruit cellar. The mother (Emily Blunt) — the characters are never named — is pregnant, due in three weeks, and while she and her husband (Krasinski) never discuss the question the impending arrival raises, moviegoers aren't likely to stop worrying over it: In a life that must be lived in silence, how do you manage a crying baby? The answer is ingenious, like so many of the survival tactics engineered by the father, who has hooked up surveillance cameras and strung holiday lights all across the farm, which will turn out to have a color scheme of special significance. *A Quiet Place* is Krasinski's third film as director but feels like the work of an old pro who has been newly inspired. It's completely gripping, and in a film fully reliant on facial communication, exquisitely acted by those amazing kids, and by Krasinski and Blunt, who've never been better (and who also happen to be married in real life). (Chuck Wilson)

RACER AND THE JAILBIRD (LE FIDELE)

Michael R. Roskam's *The Racer and the Jailbird* is a kind of contemporary Shakespearean romantic tragedy, with the Flemish as the Montagues and the wealthy French as the Capulets. Romeo and Juliet tales of star-crossed lovers from different worlds are timeless, for sure, but this one, about a rich young woman who drives race cars and inexplicably falls in love with a bank robber with a heart of gold, never reveals its *why now?* or *raison d'être*. Matthias

Schoenaerts plays Gigi, a Flemish gangster who was driven to crime by a poor upbringing and churlish friends. He meets young Bibi (Adele Exarchopoulos) after she emerges from a race car, takes off her helmet and shakes out her hair like some motor sport angel of light. Gigi asks Bibi for a date in exactly two weeks. And Bibi asks that Gigi not bring her flowers, signifying that she's a “cool girl” who can drive cars real fast and take shots and definitely won't nag when Gigi disappears for a week on a bank job. Bibi is in for a treat if she's attracted to misery, because not a single thing that happens after this first date could ever be considered the least bit happy. This is melodrama, after all, but borderline boring melodrama, painting over scenes of potentially high tension with blasé realism. Still, Schoenaerts and Exarchopoulos exhibit the kind of empathetic, in-sync performances that legitimize onscreen romances, almost selling why Bibi would throw her life away to be with a man who incessantly lies to her. Had Roskam focused more fully on these two, the narrative might not have gotten stuck in the mud of confusing and unnecessary side plots. (April Wolfe)

GO | TULLY Following *Juno* (2007) and *Young Adult* (2011), Diablo Cody and Jason Reitman complete their trilogy of self-delusion with *Tully*, a gently sardonic look at a 40-year-old woman who finds herself in a cluttered house, with a clueless spouse, preparing to have a

third child. The staid suburbia Marlo (Charlize Theron) inhabits is defined not by conformity but by all that's left unsaid. This deliberate silence can be played for laughs, such as when her boring husband, Drew (Ron Livingston), tries to describe his number-crunching job and no one can muster enough interest to get a decent explanation out of him. But everyone functions as if not uttering words like *postpartum depression* or *autism spectrum* will keep their fears from being realized. Marlo sinks further into isolation after the birth of Mia, her maternity leave succinctly rendered on-screen as a groaning cycle of fatigue with contrapuntal onesie snaps. The arrival of night nurse Tully (Mackenzie Davis), a ghostly figure tapping on the textured glass of their modest middle-class house, signals a shift in Marlo's perception. She doesn't know what to make of this boho caregiver in high-waisted jeans and crop top, bubbling with enthusiasm and ready to dive into Marlo's life. Tully soon becomes a confidante and sounding board, the kind of supportive female friend this overextended working mom didn't realize she'd been missing. Cody often employs a third-act surprise, but with *Tully* she reveals a downright Shyamalanian capacity for alienating an audience with a major plot twist. She takes the calculated risk that viewers will treat the story of a woman re-evaluating her life with the same seriousness as a mathematician tackling an unsolvable equation — and it works. (Serena Donadoni)

FRAMED

May 15th and 16th
12:30pm and 2:30pm

Landmark Regent - 1045 Broxton Ave, Los Angeles, CA 90024

I'M NOT YOUR DAUGHTER

May 17th and 18th
12:30pm and 2:30pm

Landmark Regent - 1045 Broxton Ave, Los Angeles, CA 90024

UNION

THU. MAY 10TH 18+



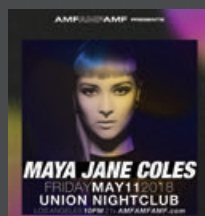
BIROCRATIC

FRI. MAY 11TH 18+



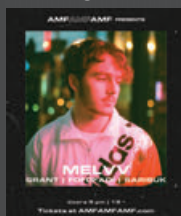
COUGH, GRIME, 16 AND TRAPPED WITHIN BURNING SCENERY

FRI. MAY 11TH 21+



AMF PRESENTS: MAYA JANE COLES

FRI. MAY 11TH 18+



AMF PRESENTS: MELV

SAT. MAY 12TH ALL AGES



**NAMASKRAKE:
A DRAKE THEMED YOGA CLASS**

SAT. MAY 12TH 21+



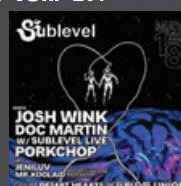
**DEEP PRESENTS:
REMEMBER? XL - MARK FARINA ALL VINYL ALL NIGHT**

SAT. MAY 12TH 19+



AFRO GOGO

SAT. MAY 18TH 21+



**SUBLEVEL:
DOC MARTIN, JOSH WINK, PORKCHOP**

COMING SOON:

5/12 00'M - A 00'S HIP HOP / R&B YOGA CLASS
5/12 SHOTTAZ: THE PARTY FOR THE MOVERS AND SHAKERS
5/18 RIVAL CONSOLES (LIVE A/V)
5/19 TOM GUN LIVE
5/19 EMPHATIC PRESENTS:
11 YEARS OF ANESTHESIA
5/19 BLESS UP!
5/20 MIDNIGHT
5/24 HOCICO
5/24 L.A. 909 X CONDINA RECORDS PRESENTS: CLUB WORKS
5/25 BALI BABY

5/26 PRIMITIVE MAN
5/27 PSYCHO MAYHEM FEST! W/ THE QUAKES! THE BRAINS! TURBO ACS & MORE
5/27 TWISTED INSANE
5/31 KNOW YOUR RIGHTS:
"CELEBRATING THE MUSIC & LEGACY OF JOE STRUMMER"
6/1 GONZO PRESENTS:
HOLIDAY IN THE SMOG
6/1 YUKSEK
6/2 CONCRETE JUNGLE ENT PRESENTS:
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LOS globos

SAT. MAY 12 • 9:00PM

**LOOKS:
DRAGON
EXTRAVAGANZA**



THU. MAY 10 • 9:00PM



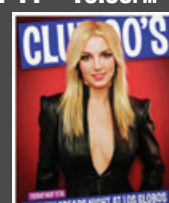
JAM NIGHT

THU. MAY 10 • 9:00PM



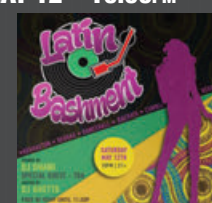
KARAOKE IS FOR LOVERS

FRI. MAY 11 • 10:00PM



CLUB 90'S BRITNEY SPEARS NIGHT

SAT. MAY 12 • 10:00PM



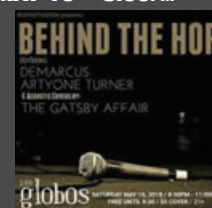
LATIN BASHMENT

TUE. MAY 15 • 7:00PM



THE MOTH STORIES TOLD

MON. MAY 16 • 8:00PM



BEHIND THE HOP

COMING SOON:

5/16 FLOCK THE BAND
5/17 JORDAN ROCK COMEDY / ABSOLUTE, THE BLOCKBUSTER BAND
5/17 THE BLOCKBUSTERS LIVE
5/18 LIL MOSEY
5/18 CLUB 90'S
5/18 PEPPASEED
5/18 MAYORKUN
5/20 THE CANVAS EXPERIENCE
5/20 PUNK ROCK SUNDAYS:
MAILMEN, NEW EVIL, DEATHCAT
5/21 THE FLOOR IMPROV NIGHT:
DJ UNIEQ, KG THE MC
5/23 EMERALD CITY PRESENTS:
WOODBURN, CHUWEE, MELLY MAC
5/24 RIH RIH - DI BADGYAL PARTY

5/25 CLUB 90'S
5/26 SADISTIK'S ANNIVE. PARTY
5/26 MERKULES
5/27 AFRO GOGO + LATIN BASHMENT
THE AFRICAN FIESTA (MEMORIAL DAY WEEKEND BASH): PAGES, ZONGOZONGO SOUNDSYSTEM
5/30 SUBHUMANS - (THEE STATIC AGE)
5/31 SEAN HEALY PRESENTS: TINK
6/1 CLUB 90'S
6/2 REDHOUSE PRESENTS, BENZMIXER, WALTER WILDE
6/8 CLUB 90'S
6/12 8BITLA PRESENTS: HACK THE MULTIVERSE (AN E3 AFTERPARTY)
6/14 SEAN HEALY PRESENTS CAM & CHINA

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The Binches



PHOTO BY ANASTASIA VELICESCU

| Music //

BROTHERHOOD OF THE TRAVELING PUPPETS

As EDM supergroup The Binches, Ookay, Yultron, Kayzo and Dotcom find strength in numbers — and puppets

BY KAT BEIN

Best friends are truly the greatest. You give each other weird nicknames no one else understands, you can run the same jokes into the ground until everyone knows them by heart and, while they won't let you forget it, no one judges you if you jump in a lake and lose your swimsuit.

Music festivals are the perfect place for best friends to get even closer — EDC Las Vegas especially — but to play EDC Vegas with your best friends?

“Are you kidding me?” Ookay says, his voice peaking with excitement. “Like, what the heck? That’s amazing! That will probably be one of the happiest days of my life. I’ll definitely never forget it. I already don’t forget it and it hasn’t happened yet.”

Ookay’s wildest dream will come to fruition when he takes the stage alongside Yultron, Kayzo and Dotcom, aka The Binches, on Sunday, May 20, at EDC Las Vegas. It’s six years of hard work and unabashed amusement reaching a culmination no one could have seen coming. There will be tattooed puppets, unreleased material and more backslapping buffoonery than EDC has ever seen.

Honestly, it won’t be much different than any of the other times The Binches get together.

“It’s like this weird military brother thing,” Ookay says. “There’s always that piece of you with them, no matter where they go. It feels more like a brotherhood than a friendship.”

The seeds for this “brotherhood of The Binches” were planted about six years ago when Ookay met Yultron at South by Southwest. They just sort of clicked and kept talking, and then when Ookay moved to L.A., they played a pool party together at the Roosevelt Hotel. Kayzo and Dotcom were on the bill, too, and while Ookay says the vibe was “as Hollywood as it gets,” the guys all had fun.

A similar sense of humor and interest in a genre-blending bass movement gave the forming foursome something to rally around. Soon they were all living in LA, and created a kind of safety net of comfortable company and inspiration.

One fateful afternoon, they watched episodes of *Tim & Eric Awesome Show, Great Job!*, and suddenly they were sending group texts and meeting up for Korean BBQ, holding full conversations in the voice of John C. Reilly’s character, Steve Brule.

It might have been Ookay who first addressed the group text with “hey

biiiiinch,” but it doesn’t really matter. It was adopted as the new official greeting, and when it started to seep into their respective SnapChat stories, their fan bases took notice.

“The fans felt connected to us calling each other that, and they kind of put it together,” Ookay says. “They put The Binches together before we thought of it. It feels good that people care about us like that, to turn us into the One Direction of EDM.”

“They call us the Binchstreet Boys,” Yultron laughs.

People started to recognize them as “The Binches” at parties, but it became real when they performed a benefit show at L.A. club Exchange. The fans were surprisingly receptive, so the friends thought, why not make a song? The next obvious move was to release a tune.

“We did a song called ‘Tempura Roll’ on Yultron’s EP, which is basically just like a song with four different drops from four different producers,” Ookay says. “It was just really fun, but people can see the difference in styles, how it progresses and how it changes.”

It still felt like an inside joke on the run, but when Ookay started seeing Binches posters and cutouts at his shows in Asia and Europe, he knew the accidental brand had taken on a life of its own.

“At the end of the day, the fans made The Binches,” Ookay says. “It feels like a movement, and it feels like something a lot of people can relate to. They might not have a platform to share it like we do, but a lot of people have their friends they do that with.”

Each Binch has his own nonsensical alter ego. Ookay is Bobo, Yultron is Wise Yogul, Kayzo is Kaynkle “the lonely traveler” and Dotcom is Mr. Crims, “the wise professor.” Yultron got the idea to have puppets made of each Binch character, and again, the fans have taken to the idea. The puppets are getting their own meet-and-greet at EDC, and the friends are convinced it’s the puppets that are the real stars.

“I feel like the puppets are definitely a step forward in bringing some of the happiness and the light to other people that we get when we’re around each other,” Ookay says. “I feel like I can be myself [around The Binches] more than I can around other people, because they understand me and I understand them. That’s something special you can’t buy, and you can’t re-create that. It’s just so organic, and I think that’s why it works, and a lot of fans can see that. I think that’s why we are still best friends amidst how busy we all are.”

A lot has changed since The Binches first bonded. Six years ago, Ookay was the only one touring regularly. These days, they spend time together less often, because all of these dudes are hitting major strides in their careers. Each of them has his own timeslot on the EDC lineup, yet nothing changes in the dynamic.

“EDC is about bringing people together, and through the friendship The Binches already have, we saw a perfect opportunity to book something exciting that speaks to the core of the festival,” says Chase Fiedler, Insomniac’s West Coast talent director. “It took some time and effort, but we corralled many moving parts and different artist teams to help build a performance we think will go down in EDC history. We can’t wait to see what they have in store both for their performance and their music.”

“We’ve been in the scene for a minute,” Yultron agrees, “and we’ve all hung out with different other DJs and producers, but with each other, we somehow click the best as us four.”

It doesn’t feel like work to hang with The Binches, so when they hit the decks Sunday, it might be the most comfortable the guys have ever been. What makes it even better is knowing the fans will be out there with Their Binches, too.

“It’s not exclusive to us,” Yultron says. “Everyone is a Binch. We make fun of ourselves and call each other ‘binch’ because life is too short to be mad over people criticizing you and making fun of you. It’s almost like everyone’s welcome, and everyone’s a part of this club that we’re in.”

“You’ll definitely see [the happiness] in our faces onstage,” Ookay says, “and you can see it in our face every time we hang out. It’s only showing how everyone is working so hard. It’s amazing to see how far everyone has come.”



COURTESY INSOMNIAC EVENTS

| Music //

SPINNING THE LABELS

How Insomniac Records built a culturally minded ecosystem for emerging artists

BY JORGE HERNANDEZ

Electric Daisy Carnival Las Vegas (May 18-20), the eighth gathering of EDM tribes in the desert metropolis organized by Pasquale Rotella's Insomniac, will be preceded May 11 by the third EDC Las Vegas compilation from Insomniac's homegrown Insomniac Records. Clocking in at more than 30 tracks, *EDC Las Vegas 2018* highlights EDC's eight stages by featuring a range of electronic artists including Kaskade, Chris Lake, Tiësto, Slander, 12th Planet and Chris Lorenzo.

The compilation is the 44th release for the label since it relaunched in 2016. "We formed Insomniac Records because we saw the need for a label that fosters the unique talents of dance music artists while also giving them a powerful platform to share their music with fans around the world," Rotella says.

Since reinventing itself two years ago and effectively wiping the slate clean, the label has doubled down on its mission statement, establishing itself as a one-stop shop for emerging artists in all facets of the EDM scene. "We wanted the label to represent the artists that Insomniac was supporting on our stages," label general manager Greg Mateo says of the creative vision.

Label manager Joe Wiseman adds,

"We wanted to establish ourselves not as a competitor but as an equal to a lot of other L.A.-based labels pushing out cool, local artists that have a buzz here. We really tried to make it an L.A.-based label the first year; then we started to move beyond that and collaborate with more globally recognized acts like Slander or Chris Lake. That first year with the relaunch, it was important for us to reaffirm Insomniac Records as a trusted curator."

One way Insomniac Records distinguished itself was by re-emerging as a nimble, digital brand with a diversified suite of genre-based sublabels capable of distributing music quickly and widely. At present, Insomniac Records includes four sublabels: IN / ROTATION, Bassrush Records, Dreamstate Records and Discovery Project.

"Discovery is the base for new talent that we want to get into the system, while IN / ROTATION is more for acts that are starting to get bookings and have some history within the scene," Mateo explains. IN / ROTATION debuted with "Technikal," a deep bass house cut from France's Dombresky, a regular on Tchami's Confession label. More recent highlights for the imprint include the ethereal and almost romantic EP *Bloom* by Texas professor and producer Left/Right, and the *House Philosophy/Ladies Man* EP by LA Riots, who started out on an indie/electro tip but have been leaning toward more tech/house-flavored grooves lately.

For Left/Right and LA Riots, IN / ROTATION provides a supportive environment in which they can push themselves and stalwart genres such as house in new directions.

Discovery Project's mission is to support newer artists of any style; it was born out of Insomniac's contests and competitions.

"PEOPLE GO TO OUR STAGE TO DISCOVER NEW SOUNDS OR IF THEY'RE FANS OF THE LABEL. FOR US, IT'S ABOUT HIGHLIGHTING WHO WE'RE SIGNING, AND WE SIGN SUCH A WIDE ARRAY OF SOUNDS."
—INSOMNIAC RECORDS' JOE WISEMAN

"The contests that we run for most of the festivals where new artists submit their tracks and the winner gets to play the actual show — we flipped that into a record label for Discovery Project,"

Wiseman says. "We also have an imprint for Bassrush that focuses on dubstep, trap and a range of bass subgenres, while Dreamstate covers the trance end of the spectrum."

Recent releases on Bassrush include the cheeky wobbler "Peanut Butter Jelly Time" by Colorado's Dirt Monkey, the blistering low-end monster "Project 9" by New York duo Yookie and the dark and rumbling *Ghost Town* EP by London's Caspa, one of dubstep's more seasoned and respected names.

Dreamstate kicked things off with "Wake Up," a turbocharged stomper by Swiss producer Liquid Soul in October 2017, and most recently released "Energy," a melodic slice of psytrance by Static Movement in late April.

Another way Insomniac Records sets itself apart is by offering artists access to its event stages. This year, kineticFIELD is where you'll find names like A-Trak, Afrojack, Diplo, Kaskade, Marshmello and Tiësto. New this year is the stereoBLOOM stage, curated by Insomniac Records.

Among those featured at stereoBLOOM are MK, Jack Beats, Redlight, Fisher, Dr. Fresch and Caspa. "Curating [the stage] is more genre-based," Wiseman explains. "Our first day is more house-oriented, our second day is more mixed, and Sunday is all bass. People go to our stage to discover new sounds or if they're fans of the label. For us, it's about highlighting who we're signing, and we sign such a wide array of sounds."

Naturally, being under the umbrella of a major brand like Insomniac has its perks. In addition to built-in trust, you also have more freedom to take risks because you have the resources of a large parent company behind you. "Every label has that kind of hook; what makes them different," Mateo says. "In this day of digital distribution, it's not hard for anyone to get a deal and get their music out there, but how do you differentiate yourself? For us, our biggest way is through our stages and that synergy with our festivals."

This holistic sensibility gives Insomniac Records the confidence to look forward optimistically, and its robust release schedule — about one release every two weeks — is set to back that up. Perhaps more important, unlike many imprints that pop up daily in our digital world, Insomniac has been immersed in the culture from day one and is therefore not perceived as a carpetbagger out to make a quick buck off a trendy scene. Many of its staff members are veterans in the music industry or have been into dance music as fans for much of their lives.

From its early days as a party in Pacoima in the 1990s through its emergence as a power player in the early 2000s, up to its present state as a multifaceted conglomerate, Insomniac has been a catalyst in the development of electronic dance music culture in Southern California and the world at large. Insomniac Records aims to be a trustworthy place where aspiring artists can launch their careers.

Liam Gallagher and Richard Ashcroft

@ THE GREEK THEATRE

The '90s are back in a big way, particularly with what would have been considered a dream double bill toward the end of that decade: Liam Gallagher and Richard Ashcroft. The former frontmen for Britpop figureheads Oasis and The Verve, respectively, join up for what is guaranteed to be an unintentional swagger contest. Gallagher and Ashcroft are the poster boys for effortless and unattainable rock-star cool, not to mention enviable vocal prowess. Gallagher's well-received 2017 debut solo album, *As You Were*, is a refreshing return to crafted rock & roll, and although Ashcroft's last album, 2016's *These People*, was not as well-received, it takes nothing away from his appeal or his cachet. Both set lists promise to feature selections from their former groups' popular back catalogs as well as new favorites from their solo material. —Lily Moayeri

Poptone

@ THE GLASS HOUSE

Poptone are essentially a glorified cover band, exhuming '80s post-punk classics from a modern perspective. But drummer Kevin Haskins and singer-guitarist Daniel Ash — joined by Haskins' daughter Diva Dompé on bass — have every right to dig into the extensive catalog of golden oldies from their past bands Tones on Tail, Love and Rockets, and Bauhaus. The trio's self-titled, live-in-the-studio record revisits Tones on Tail songs such as "Movement of Fear" and "Christian Says," mixed together with selections by Bauhaus ("Slice of Life") and Love and Rockets ("Ball of Confusion"). A remake of "Heartbreak Hotel" doesn't sound like the Elvis Presley standard as much as it evokes John Cale's dark and seedy version. Also at the Teragram Ballroom, Sunday, May 13. —Falling James

sat 5/12

Hot Snakes, Le Butcherettes

@ THE TROUBADOUR

Hot Snakes feature the combined intensity of singer Rick Froberg and guitarist John Reis, who also have performed together in Drive Like Jehu. As Hot Snakes, the San Diego duo crank out an elemental and straightforward version of punk rock that eschews some of the more complicated post-hardcore aspects of Drive Like Jehu. "I need a doctor," Froberg wails on the opening track of Hot Snakes' new album, *Jericho Sirens* (Sub Pop). Such tracks as "Six Wave Hold-Down" and the sinuous "Death Camp Fantasy" are distinguished by Froberg's vocal desperation aligned with Reis' hard-driving riffs. Openers Le Butcherettes, led by the ever-

Franz Ferdinand:
See Tuesday.



PHOTO BY DAVID EDWARDS

provocative vocalist Teri Gender Bender, have a stranger and less predictable style that alternates between punk fury and arty prog-rock passages, such as "Spider/Waves," in which she insists enigmatically, "Injuries are slashed deep open/Messiahs hold them still." —Falling James

Echosmith

@ THE FONDA THEATRE

Sydney, Noah and Graham Sierota are that rare group of kids who don't get caught up in typical sibling rivalries. The trio get along so well that they've been playing in Echosmith together since they were in their early teens, although their guitarist-brother Jamie Sierota left the band in 2016. Graham, age 19, plays drums, and Noah, 22, is on bass, backing vocalist Sydney, 21. The group have evolved considerably since forming in Chino in 2009. Such songs as "Talking Dreams," the title track of Echosmith's 2013 album, exude a breezy charm that combines power-pop melodicism with a hint of punk-rock energy. But on the band's new song "Over My Head," Sydney eschews her early innocence for a newly assured mainstream-pop delivery that's more mature and sophisticated. —Falling James

sun 5/13

Barbara Morrison

@ CATALINA BAR & GRILL

When singer Barbara Morrison arrived here from her native Detroit in the early 1970s, she quickly found herself at the center of a rich, roaring blues scene. Mentored by the brilliant alto sax badass Eddie "Cleanhead" Vinson, Morrison was able to bask in the glorious twilight of South-Central R&B, hobnobbing with such fellow wizards as Etta James, Joe Turner, Bullmoose Jackson and bandleader Johnny Otis, with whom she worked for 20 swinging years. Along the way, the singer developed a deeply expressive jazz vocal style, loaded with adventurous phrasing and soulful smolder. Equal parts tradition bearer and high-adventure stylist, Morrison is always to joy to hear, and this Mother's Day brunch affair will most assuredly poach your eggs to perfection. —Jonny Whiteside

Lola Kirke, Garfunkel & Oates

@ THE BOOTLEG THEATER

Comedian-writer Claire Mulaney and Springtime Carnivore vocalist Greta Morgan host B-Sides, a variety show that brings together musicians, comedians and writers. Tonight's lineup includes comedians Jeremy Beiler and Joel Kim Booster. As Garfunkel & Oates, singers Riki "Garfunkel" Lindhome and Kate "Oates" Micucci blur the lines between music and comedy with such cheerily sarcastic odes as "Both Sides Can Laugh," a folk tune that halfheartedly attempts to find the common ground between liberals who "can't stop crying" and "pussy-grabbing" conservatives who threaten "nuclear annihilation on Twitter." The duo's other charming ditties range from "Pregnant Women Are Smug" to "The Loophole," about the oxymoronic sexual behavior of virginal Christian women. Lola Kirke is an actor (*Mozart in the Jungle*) and singer who drapes her languorously rueful vocals over a dreamy country-pop groove on her new single, "Monster." —Falling James

Satyricon

@ THE REGENT THEATER

Norway's Satyricon were positioned within the early-'90s wave of Scandinavian black metal with their 1993 debut, *Dark Medieval Times*. Many of their contemporaries from that period stagnated while running in place, or imploded trying to live up to their satanic image offstage. Conversely, Satyricon grew their power through evolution. Band members Frost (drums) and Satyr (everything else) have spent the last 25 years traveling to all corners of the metallic musical universe while transitioning into a more streamlined beast. The last decade has seen Satyricon lock into catchy, head-banging death & roll grooves to great success, while flirtations with touches of industrial and prog-metal experimentation saw mixed results. The group's latest record, 2017's *Deep Calleth Upon Deep*, sees the band settling back comfortably within the realm of catchy bangers, while flourishes of their more primitive black-metal roots still bombard listeners with an aura of evil darkness. —Jason Roche

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SUNDAY • MAY 13

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BEAT TROPIC DJs**

SAT • MAY 19 • 11AM-6PM

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TUESDAY • MAY 22 • 6PM

JOSE MADERO

Jose Madero celebrates his new album,
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album signing at Amoeba Hollywood.
Purchase his new CD, *Alba*, or his 2017
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Life of Agony:
See Wednesday.

PHOTO BY AL BELLO

mon 5/14

Numb.er

@ THE ECHO

Numb.er — or possibly Numb-er, the dot tends to orbit like a rotten sun — are the band that's packing them in, freaking them out and bowling them over during their Monday Night Residencies. A skillful mélange of darkwave and synthgaze, this is the outfit founded by Jeff Fribourg, late of local kraut-psych merchants Froth. Likely you'll hear tracks from the magnum opus that is Numb-er's upcoming album, *Goodbye*, this evening. The shakeup in The CIA continues, with all agents leaving the organization, which is now apparently manned only by a singer named Denee and two bassists named Ty and Emmett. Rumblepak maintain their aura of enigma even as artist Paige Emery drinks deep from the atmosphere with her signature admixture of no-fi fuzzed-out pop, live oil painting and video art to create a spectacle unequalled in our lifetime. —David Cotner

tue 5/15

Cairo Gold

@ NO NAME

Los Angeles native Cairo Gold is the definition of a hustler. From riding motorcycles to selling marijuana to now claiming her spot in the pop/R&B realm, the young songstress is here to tell her story. Cairo recently released her debut single, "Torture," which sees her flexing her vocals over an 808-infused beat. With lyrics focusing on the pleasure and pain of love, listeners can't help but tune in. While residing near Venice Beach in 2012, Cairo picked up the guitar, and she's been holding it ever since. Inspired by the likes of Led Zeppelin, Tupac and Biggie, and even literature by Michael Newton and Paulo Coelho, she began writing her own songs during a period of being "beaten down by life and feeling the need for musical self-expression." With her new EP on the horizon, Cairo looks forward to showing her city what she's capable of. —Shirley Ju

Franz Ferdinand

@ THE WILTERN

Throughout various lineup changes, Franz Ferdinand have continued to construct modern-rock songs that are often inventive and lyrically thoughtful. "Always Ascending," the title track from the Scottish group's new album, begins with leader Alex Kapranos crooning romantically over a starry-eyed landscape of stark piano before the song takes off into an electronic-pumped '80s dance-pop

groove. Throughout all the song's variations, Kapranos maintains a reserved, Bowie-like cool while the rest of the band simulate a Duran Duran vibe. "Feel the Love Go" is another neo-funk tune that coats Franz Ferdinand's traditional guitar sound with a sheen of electronic glitz. "See, the things that you do are not who you are," Kapranos advises amid choppy guitar riffs, a wash of keyboards and squalling saxophone. —Falling James

wed 5/16

Life of Agony

@ WHISKY A GO GO

Although forever associated with the Brooklyn hardcore scene from which they emerged in the early 1990s, Life of Agony were always more multidimensional than many of their blatantly bruising peers. While their riffs can be thuggishly ominous, there's an open-minded mobility to the quartet's songwriting and arrangements, with vocalist Mina Caputo's abilities spanning a Danzig-esque baritone, disconcerting Layne Staley sneer and a nuanced, Scott Weiland-ish purr. Last year's comeback *A Place Where There's No More Pain* reunited LoA's classic lineup (drummer Sal Abruscato has since departed, replaced by Veronica Bellino) and was their first album since Caputo's coming out as transgender in 2011. The wonderfully self-assured collection embraces so much of what has kept Life of Agony intriguing for nearly 30 years: variety in groove, style and delivery; convincingly heartfelt singing; and hooks that, while massively memorable, sidestep the obvious. —Paul Rogers

thu 5/17

Ariel Pink, DIIV

@ THE WILTERN

The Wiltern hosts a solid double bill tonight with Ariel Pink and DIIV. Pink (born Ariel Marcus Rosenberg) is a Los Angeles native who mines L.A.'s rich history of psychedelic and garage rock, from Strawberry Alarm Clock to The Electric Prunes, to make stylish neo-psychedelia. Brooklyn-based shoegaze revivalists DIIV are fronted by Zachary Cole Smith, who previously played drums and guitar for the lo-fi indie pop band Beach Fossils (DIIV's former Captured Tracks labelmates). The show is part of the Desert Daze Caravan — a national tour from the promoters of the Desert Daze neo-psych festival, which will be held over three days in October at Lake Perris in Riverside County. —Matt Miner

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ROCK & POP

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. X, X, Cuspidors, Fri., May 11, 7 p.m., \$10. Foxy, The Wicked Wives, Violet Rex, Linh Le, Stacey Dee, Kelly Hall, Jen Carlson, Sat., May 12, 3 p.m., \$10. Swingin' Johnny & the Sonic Creeper, Punker in the Headlights, Thieves & Tyrants, The Philieano Project, Sun., May 13, 8 p.m., \$7. Yonatan Gat, Sun Araw, Mdou Moctar, Media Jeweler, Thu., May 17, 8 p.m., \$10.

AMOEBIA MUSIC: 6400 Sunset Blvd., L.A. DJ Dan Hastie, Fri., May 11, 8 p.m., free. Mon Laferte, Tue., May 15, 6 p.m., free.

BOOTLEG THEATER: 2200 Beverly Blvd., L.A. The Bones of J.R. Jones, Prism Tats, Melaena Cadiz, Fri., May 11, 8:30 p.m., \$13. Animal Years, Joel Taylor, Sat., May 12, 8:30 p.m., \$12. Garfunkel & Oates, Lola Kirke, Sun., May 13, 8 p.m., \$12 (see Music Pick).

THE CANYON AGOURA HILLS: 28912 Roadside Dr., Agoura Hills. Lynch Mob, Fri., May 11, 9 p.m., \$24-\$34. Dishwalla, Sat., May 12, 9 p.m., \$24 & \$34.

THE ECHO: 1822 W. Sunset Blvd., L.A. Allie Crow Buckley, Sun., May 13, 3 p.m., \$5. Numb.e.r, The CIA, Rumblepak, Paige Emery, Mon., May 14, 8:30 p.m., free (see Music Pick). Lolo Zouai, Rainsford, Tue., May 15, 8 p.m., \$15. Preoccupations, Moaning, Facial, Thu., May 17, 8:30 p.m., \$18.

THE ECHOPLEX: 1154 Glendale Blvd., L.A. Mount Kimbie, Smerz, Sat., May 12, 8:30 p.m., \$25. The Telescopes, LSD & the Search for God, No Sun, Snowball II, Sun., May 13, 8 p.m., \$15. Aisha Devi, Thu., May 17, 8 p.m., \$14.

THE GLASS HOUSE: 200 W. Second St., Pomona. Poptone, Automatic, Fri., May 11, 8 p.m., \$27.50 (see Music Pick). Editors, Sat., May 12, 8:30 p.m., \$25.

GRAMMY MUSEUM: 800 W. Olympic Blvd., L.A. John Prine, Wed., May 16, 8 p.m., \$30. Roger Joseph Manning Jr., Thu., May 17, 8 p.m., \$15.

THE HI HAT: 5043 York Blvd., Highland Park. Hovvdy, Lomelda, Diners, Sat., May 12, 8 p.m., \$14. Dream Machines, Thumpasaurus, John Keek, Mon., May 14, 8 p.m., \$8. Arc Iris, The Breathing Effect, Steve Taylor, Tue., May 15, 8 p.m., free. Ross Chait, Maria Minerva, Harmony Tividad, EYESHADOW, Wed., May 16, 8 p.m., \$7. Counterfeit, Dubé, Convey, Thu., May 17, 7 p.m., \$15-\$65.

LODGE ROOM: 104 N. Avenue 56, L.A. Jenny Hval, Sat., May 12, 8 p.m., \$15.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Behind the Hop, Demarcus, Artyone Turner, The Gatsby Affair, Wed., May 16, 8:30 p.m., \$5.

THE LOVE SONG: 450 S. Main St., L.A. Courtois, Secret Supergroup, Leslie Stevens, Chelsea Dawn, Fri., May 11, 7 p.m., free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. The Lonely Heartstring Band, Fri., May 11, 8 p.m., \$20. Molsky's Mountain Drifters, Sun., May 13.

THE MOROCCAN LOUNGE: 901 E. First St., L.A. Half Waif, Harmony Tividad, Runner, Fri., May 11, 7:30 p.m., \$15. Nada Surf, Sun., May 13, 8 p.m., \$27.50. Her, Valen, Mon., May 14, 7:30 p.m., \$15. Pedro the Lion, Tue., May 15, 7:30 p.m., \$26. Con Brio, The Sextones, Elektric Voodoo, Wed., May 16, 8 p.m., \$15. VHS Collection, Thu., May 17, 7:30 p.m., \$20.

NO NAME: 432 N. Fairfax Ave., L.A. Cairo Gold, Tue., May 15, 7 p.m. See Music Pick.

OHM NIGHTCLUB: 6801 Hollywood Blvd., L.A. Travis Scott, Thu., May 17, 10 p.m.

THE REDWOOD BAR & GRILL: 316 W. Second St., L.A. Da Vang, The Vox Arcanum, Blakk Widowed, Old Shepherd, Sat., May 12, 9 p.m., \$8. Gene Taylor, Chris Ruest, Dead End West, D.J. Bonebrake, Mon., May 14, 9 p.m., \$5. Sean Wheeler, Wed., May 16.

RESIDENT: 428 S. Hewitt St., L.A. Institute, Temple of Angels, Chernobyl, Sat., May 12, 8 p.m., \$12. Caloncho, Salvador y el Unicornio, Sun., May 13, 8 p.m., \$25. Crystales, Santoros, Lunch Lady, Miguel Mendez & the Lords of the Apocalypse, Mon., May 14, 8 p.m., \$8. Swimsuit Issue, Cat Pierce, MainMan, Tue., May 15, 8 p.m., \$12. Yonatan Gat, Prettiest Eyes, Criminal Hygiene, Wed., May 16, 8 p.m., \$15.

THE ROSE: 245 E. Green St., Pasadena. Dishwalla, Fri., May 11, 9 p.m., \$24-\$34. Lynch Mob, Sat., May 12, 9 p.m., \$24-\$34. The Intruders, Sun., May 13, 9 p.m., \$25-\$100. Stephen Stills, Judy Collins, Wed., May 16, 8 p.m., \$68-\$120. Blood, Sweat & Tears, Thu., May 17, 9 p.m., \$38-\$68.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Rejjie Snow, Lewis Ofman, Fri., May 11, 9 p.m., \$15. Trouble, Tue., May 15, 8 p.m., \$22. Ninja Brian, Wed.,

May 16, 8 p.m., \$20. Mike Love, Cas Haley, Thu., May 17, 8 p.m., \$18.

THE SMELL: 247 S. Main St., L.A. Emily Lacy & the Gemstone Forest Band, Red Channel, Bed Bits, Deenah Vollmer, Fri., May 11, 8 p.m., \$5. Furnace Girl, Raul Garcia, Sunset Swim, Mirror Garden, Sat., May 12, 9 p.m., \$5. Exits, The Central, Sun., May 13, 9 p.m., \$5.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., L.A. Born Ruffians, Fri., May 11, 9 p.m., \$20. Nada Surf, Sat., May 12, 9 p.m., \$27.50. Poptone, Sun., May 13, 8 p.m., \$35 (see Music Pick). Pedro the Lion, Mon., May 14, 8 p.m., \$26. Ezra Furman, Wed., May 16.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Brent Cobb, Savannah Conley, Fri., May 11, 8 p.m., \$15. Hot Snakes, Le Butcherettes, Catscan, Sat., May 12, 8 p.m., \$34 (see Music Pick). Nombe, Thutmose, Wed., May 16, 8 p.m., \$17. Sparta, Nalgadas, Thu., May 17, 8 p.m., \$20.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Cough, Grime, 16, Trapped Within Burning Machinery, Fri., May 11, 8 p.m., \$15; Maya Jane Coles, Fri., May 11.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. David Correy, Dana Vaughns, Nick Harrison, V. Suite, Lance Shapiro, Fri., May 11, 8 p.m., \$18. Lovedrive, Lose Your Illusion, Sat., May 12, 8 p.m., \$15. Danko Jones, Circus of Power, The SuperBees, Wed., May 16, 8 p.m., \$23. Exit Mask, Checkerneck, Tera, Karkaza, Thu., May 17, 7:30 p.m.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Orgy, Fri., May 11, 7 p.m. Oingo Boingo Dance Party, Sat., May 12, 7 p.m. Royal Distortion, Motorbabe, Mon., May 14, 7 p.m. Life of Agony, Powerflo, Wed., May 16, 8 p.m. (see Music Pick). Soulfly, Nile, Thu., May 17, 7 p.m.

ZEBULON: 2478 Fletcher Dr., L.A. D Tiberio, 4thSex, Damar Davis, Fri., May 11, 9 p.m., free. Innov Gnawa, DJ Derek W. James, Sat., May 12, 8:30 p.m., \$10. Harupin-Ha Dance Theater, Sun., May 13, 5 p.m., \$15. Collapsing Scenery, Avalon, Ruby TM, Mon., May 14, 9 p.m., free. Ryan Heffington, Jasmine Albuquerque, Paz Lechantin, Henry Hopper, Tue., May 15, 8 p.m., free. Shark Toys, Wed., May 16, 9 p.m., free. Mary Lattimore, Gun Outfit, Thu., May 17.

—Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Kambiz Pakan, Sun., May 13, 4 p.m., \$30.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Armand Sabal-Lecco, Fri., May 11, 9:30 p.m., \$20. Mitch Forman, Bob Mintzer, Sat., May 12, 9:30 p.m., \$20. Jason Harnell, Sun., May 13, 9:30 p.m.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., L.A. Jean-Michel Pilc, Francois Moutin & Ari Hoenig, May 11-12, 9 p.m., \$25. The Teryn Ré Big Band, Sun., May 13, 9 p.m., \$15. John Raymond & Reel Feels, Mon., May 14, 9 p.m., \$20. The Perry Smith Quintet, Tue., May 15, 9 p.m., \$15. Nikos Syropoulos' Rozalia, Wed., May 16, 9 p.m., \$15. Trio Kait, Thu., May 17, 9 p.m., \$15.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., L.A. The Gordon Goodwin Big Phat Band, Fri., May 11, 8:30 p.m. Bobby Rodríguez, Sat., May 12, 8:30 p.m. Barbara Morrison, Sun., May 13, 11:30 a.m. (see Music Pick).

THE WORLD STAGE: 4321 Degnan Blvd., L.A. Scotty Barnhardt, Fri., May 11, 9 p.m., \$20. Charles Owens, Sat., May 12, 9 p.m., \$20.

THE WRITE-OFF ROOM: 21791 Ventura Blvd., Woodland Hills. The Deductions, Fridays, 8 p.m. The Bonedaddys, Sundays, 6 p.m. Teresa James & the Rhythm Tramps, Wednesdays, 7:30 p.m.

—Falling James

COUNTRY & FOLK

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. M.R. Snakes, Fri., May 11, 9 p.m. Doug Mug Swanson, Sat., May 12, 9 p.m., free. Charles Locke & Loaded, Sun., May 13, 9 p.m.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Michael Keale, Fri., May 11, 8 p.m., \$20. The Beatunes, Sat., May 12, 7 p.m., \$20. The Mighty Echoes, Sun., May 13, 7 p.m. The Evangenitals, Thu., May 17, 8 p.m., \$18.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Labamba & the Hubcaps, Fri., May 11, 9 p.m., \$10. The Outta Sites, Sat., May 12, 9 p.m. The California Feetwarmers, Mon., May 14, 9 p.m. The Magnolia Street Jazz Band, Tue., May 15, noon; The Swingin 88s, Tue., May 15, 9 p.m. Abby Girl & the Real Deal, Wed., May 16, 9 p.m. The



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Switchblade 3, Thu., May 17, 9 p.m.

—Falling James

DANCE CLUBS

ACADEMY NIGHTCLUB: 6021 Hollywood Blvd., L.A. Sultan & Shepard, Chocolate Puma, Fri., May 11, 10 p.m., \$15-\$90. Bro Safari, Sat., May 12, 10 p.m.

AVALON HOLLYWOOD: 1735 Vine St., L.A. Sak Noel, Dave Nada, Jenn Morel, Fri., May 11, 9:30 p.m. Pole Show L.A., Sat., May 12, 8 p.m., \$49-\$249. TigerHeat, Thursdays, 10 p.m., \$5.

BARDOT HOLLYWOOD: 1737 N. Vine St., L.A. DragCon After-Party, Fri., May 11, 9 p.m.

THE ECHOPLEX: 1154 Glendale Blvd., L.A. Echo Flex: A Hip-Hop Party, with Just Blaze, Fri., May 11, 9 p.m.

EXCHANGE L.A.: 618 S. Spring St., L.A. Will Clarke, Santé, Weiss, Fri., May 11, 10 p.m., \$20-\$90. Pan-Pot, Julia Govor, Sat., May 12, 10 p.m., \$15-\$90. Lil Dicky, Thu., May 17, 10 p.m., \$20-\$90.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., L.A. Oliver Koletzki, Ray Kash, Epstein, Fri., May 11, 10 p.m., \$15-\$30. Amine Edge & Dance, Londonbridge, Bones, Sat., May 12, 10 p.m., \$20-\$40.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Melv, Fri., May 11, 9 p.m., \$12-\$15. Mark Farina, Sat., May 12, 9 p.m., \$15-\$30; Afro GoGo: The African Fiesta, Sat., May 12, 10 p.m.; Shottaz: The Party for the Movers & Shakers, Sat., May 12, 10 p.m.

—Falling James

CONCERTS

FRIDAY, MAY 11

AUDRA MCDONALD: 8 p.m., \$39 & up. Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa.

GO THE CHAMPIONSHIP TOUR: With Kendrick Lamar, SZA, Schoolboy Q, Jay Rock, Ab Soul, Sir, Lance Skiiwalker, 7:30 p.m., \$49.50-\$204.50. The Forum, 3900 W. Manchester Blvd., Inglewood.

FRENSHIP: With Yoke Lore, 9 p.m., \$20. El Rey Theatre.

GO LIAM GALLAGHER, RICHARD ASHCROFT: 8 p.m., \$25-\$99.50. The Greek Theatre, 2700 N. Vermont Ave., L.A. See Music Pick.

NXWORRIES: 8 p.m., \$40. The Observatory.

RAINBOW KITTEN SURPRISE: With Caamp, 8 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

GO SLAYER: With Lamb of God, Testament, Behemoth, Anthrax, 5 p.m. FivePoint Amphitheatre.

UNKNOWN MORTAL ORCHESTRA: 8 p.m., \$25-\$35. The Wiltern, 3790 Wilshire Blvd., L.A.

"WEIRD AL" YANKOVIC: 8 p.m., \$59.50-\$79.50. The Theatre at Ace Hotel, 929 S. Broadway, L.A.

ZAPP, LISA LISA: With The Original Mary Jane Girls, 8 p.m., \$35-\$65. The Novo.

SATURDAY, MAY 12

THE AFRO-HAITIAN MIZIK FESTIVAL: 2 p.m., \$50-\$150. Los Angeles Memorial Coliseum.

GO BARRIO BAROQUE: With Alice Bag, Chulita Vinyl Club, Ella, Mujeres de Maiz, 4-8 p.m., \$20. Museum of Latin American Art, 628 Alamitos Ave., Long Beach. See GoLA.

BELANOVA, MOENIA: 8 p.m. Microsoft Theater.

BRAZILIAN GIRLS: With Loud Forest, 9 p.m., \$28.50. El Rey Theatre, 5515 Wilshire Blvd., L.A.

GO ECHOSMITH: With The Score, Jena Rose, 8:30 p.m., \$29. The Fonda Theatre. See Music Pick.

GO GOOGOOOSH: With Hassan Shamaizadeh, Ardalan Sarfaraz, 8 p.m., \$59.50-\$179.95. Hollywood Bowl, 2301 N. Highland Ave., L.A.

GO JUANES: With Mon Laferte, 7:30 p.m., \$49.95-\$350. The Forum, 3900 W. Manchester Blvd.

KROQ WEENIE ROAST: With Blink-182, Panic at the Disco, Rise Against, Dirty Heads, Mike Shinoda, Cold War Kids, The War on Drugs, AWOLNation, Bishop Briggs, Alice Merton, Manchester Orchestra, James Bay, Nothing but Thieves, Mt. Joy, 1 p.m., \$39.95-\$195. StubHub Center, 18400 Avalon Blvd., Carson.

LIKE TOTALLY '80S FESTIVAL: With The Human League, The Alarm, Tiffany, Martha Davis & The Motels, Dramarama, The Untouchables, The Reflexx, Slim Jim Phantom, Tim Polecat, Jay Aston's Gene Loves Jezebel, Clive Farrington, DJ Richard Blade, 11 a.m., \$45-\$1,000. Huntington State Beach, 21601 Pacific Coast Highway, Huntington Beach.

MIDCITY ARTS & MUSIC FESTIVAL: With Battlecat & the G-Funk All-Stars, Warren G, Boogaloo Assassins, The Fernando Pullum Community Art Center Jazz Youth Band, The Harmony Project, 12-7 p.m., free.

Nate Holden Performing Arts Center, 4718 W. Washington Blvd., L.A.

NEMR: 8 p.m., \$25-\$60. The Novo by Microsoft.

PONCHO SANCHEZ & HIS LATIN JAZZ BAND: 8 p.m., \$26-\$165. Long Beach Terrace Theater.

POWERHOUSE 2018: With N.E.R.D., Logic, ASAP Ferg, De La Ghetto, Tinashe, Lil Jon & the Eastside Boyz, 12 p.m. Glen Helen Amphitheater.

STEVEN WILSON: 7 p.m., \$30-\$60. The Wiltern.

SUNDAY, MAY 13

EDITORS: With Pllush, 7:30 p.m., \$25. The Belasco.

GEORGE EZRA: 7 p.m., \$30-\$35. The Wiltern.

L.A. NINETIES BLOCK PARTY: With Guy, Teddy Riley, Jagged Edge, 112, Ginuwine, Next, 7 p.m., \$49.50-\$130. The Forum, 3900 W. Manchester Blvd.

GO SATYRICON: With Goatwhore, Mictlantecuhli, Highland, 7 p.m. The Regent Theater. See Music Pick.

TUESDAY, MAY 15

ANDREW MCMAHON IN THE WILDERNESS: With Bob Oxblood, Zac Clark, 7:30 p.m., \$39.50. John Anson Ford Amphitheatre, 2580 Cahuenga Blvd. East.

GO FRANZ FERDINAND: With Priests, 7 p.m., \$33-\$48. Wiltern, 3790 Wilshire Blvd., L.A. See Music Pick.

U2: 8 p.m., \$46-\$330. The Forum.

WEDNESDAY, MAY 16

SOFI TUKKER: 9 p.m., \$26. The Fonda Theatre.

U2: 8 p.m., \$46-\$330. The Forum.

ZOE: With Dorian, 7 p.m., \$43.50-\$78.50. The Wiltern.

THURSDAY, MAY 17

GO DESERT DAZE CARAVAN: With Ariel Pink, D.I.I.V., Nick Hakim, Suuns, Jjuujjuu, 7 p.m., \$35. The Wiltern, 3790 Wilshire Blvd., L.A. See Music Pick.

GO THE MARIAS: With Jarina de Marco, Sister Mantos, 6:30 p.m., free. Museum of Contemporary Art (MOCA Grand Avenue), 250 S. Grand Ave.

SOFI TUKKER: With Kah-Lo, LP Giobbi, 9 p.m., \$26. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

CLASSICAL & NEW MUSIC

GO ITZHAK PERLMAN: The Israeli-American violinist whittles together sonatinas and sonatas by Schubert, Beethoven and Dvorak with estimable pianist Rohan De Silva, Sat., May 12, 3 p.m.; Mon., May 14, 8 p.m., \$53-\$132. Walt Disney Concert Hall.

GO KALEIDOSCOPE CHAMBER ORCHESTRA: The ensemble sets sail with the world premiere of notable L.A. composer Donald Crockett's *And the River* and the West Coast premiere of Christopher Cerrone's *High Windows* alongside Hildegard von Bingen's *O Virtus Sapientiae* and Beethoven's First Symphony, Sat., May 12, 10 p.m. L.A. Theatre Center, 514 S. Spring St., L.A. Sun., May 13, 2 p.m. First Presbyterian Church, 1220 Second St., Santa Monica.

GO L.A. MASTER CHORALE: Grant Gershon conducts Terry Riley's *In C* and Ellen Reid's *Dreams of the New World.*, Sun., May 13, 7 p.m., \$29-\$129. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.

GO L.A. PHILHARMONIC: Sibling pianists Katia and Marielle Labèque enchant with Maurice Ravel's *Ma mère l'Oye* and Max Bruch's Concerto in A-flat minor for Two Pianos & Orchestra, Op. 88a; and Semyon Bychkov conducts Antonin Dvorák's Seventh Symphony, Sat., May 12, 8 p.m.; Sun., May 13, 2 p.m., \$20-\$194. Japanese-British pianist Mitsuko Uchida unfurls Robert Schumann's Piano Concerto in A minor, Op. 54; and Gustavo Dudamel administers the German composer's Symphony No. 1, in B-flat major, Op. 38, Thu., May 17, 8 p.m.; Fri., May 18, 8 p.m., \$67-\$205 (see GoLA). Walt Disney Concert Hall.

GO THE LOVE POTION: Tenor Bernard Holcomb (Tristan) and dramatic, chameleonic soprano Jamie Chamberlin (Isolde) portray star-crossed lovers in Long Beach Opera's intriguing presentation of composer Frank Martin's version of the mythical romantic fable, Sun., May 13, 2:30 p.m.; Sat., May 19, 7:30 p.m., \$49-\$150. Warner Grand Theatre.

GO RIGOLETTO: Matthew Aucoin conducts Giuseppe Verdi's tragically twisted opera, and Mark Lamos directs L.A. Opera's presentation, Sat., May 12, 7:30 p.m.; Wed., May 16, 7:30 p.m.; Sat., May 19, 7:30 p.m., \$25-\$340. Dorothy Chandler Pavilion.

—Falling James

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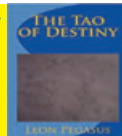
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