

The 116th US Open

Rookie leads weather-delayed first round

Landry has putt to finish with 66

By Michael Whitmer
GLOBE STAFF

OAKMONT, Pa. — A random spectator walking outside the ropes on Thursday afternoon at Oakmont Country Club — he appeared to be in the minority, since scores of fans were strolling down the middle of the 18th fairway — was overheard talking on his cellphone, exaggerating but summing up the feeling during the first round of the 116th US Open.

“We’re in our 50th rain delay of the day,” he said.

It seemed that way, frustrating players, tournament officials, and the broadcast team at Fox, while turning the grounds at Oakmont into a muddy mess outside the ropes after more than 2.3 inches of rain pounded the area in less than 24 hours, starting Wednesday night. Maybe that’s why so many ticket holders were ditching the slop and selecting the tight but manicured fairway leading up to the clubhouse to exit the property.

Officially, there were three weather delays on Thursday. The first started at 10:04 a.m. and lasted 79 minutes. The second was from 12:07-2:33 p.m., and the knockout punch came at 3:51 p.m., under the threat of more rain and a flash flood warning. Sure enough, the heavy rain came, along with lightning and thunder, forcing the US Golf Association to raise

the white flag and suspend play for the day at 4:25 p.m.

Only nine players (three groups) finished their rounds, and none of the 78 players from the afternoon wave started. Play was scheduled to resume on Friday at 7:30 a.m., with the forecast calling for a 20 percent chance of rain. Because of the field size (156 players) — and how little golf was completed on Thursday — it’s a certainty that the second round, even if it begins on Friday, won’t finish until Saturday. Which means the 36-hole cut won’t get made until then, too.

Weather permitting.

“Interesting day,” said Shane Lowry, who was even par through 11 holes. “Happy that they’ve called it and we get to go back and have a little rest.”

Andrew Landry — who? — always will be able to say that he slept on the lead Thursday night of US Open week. The PGA Tour rookie from Texas was alone in front when play was called. Landry was 3 under par, and facing a 10-foot birdie putt on his final hole, the ninth. He was one shot clear of Bubba Watson (through 14 holes) and Danny Lee (13), and two shots better than four others.

Scottie Scheffler, one of 11 amateurs in the field, had the low round among the nine who finished. The 19-year-old from the University of Texas shot 69, and was thrilled to be finished with his round. Not for the reason you might think, though.

“I really wanted to watch the



CHARLIE RIEDEL/ASSOCIATED PRESS

Only nine players finished the first round at Oakmont CC, but two fans found the fairway for a photo opportunity.

Playing like an old pro

Fitzpatrick off to a solid start

By Michael Whitmer
GLOBE STAFF

OAKMONT, Pa. — **Matthew Fitzpatrick** will forever be known as the Englishman who finally won at The Country Club, making up for 100-year US Open and Ryder Cup defeats by taking the 2013 US Amateur in Brookline.

Then, he was a baby-faced 18-year-old, looking forward to his freshman year at North-western and playing in the three 2014 majors that awarded him an exemption as the US Amateur champion. Plans changed, though, and Fitzpatrick turned professional after he tied for 48th in the 2014 US Open at Pinehurst. With no status on any tour, he was starting from the bottom.

In two short years, it’s obvious that Fitzpatrick made the right decision. He earned his European Tour card, won a tournament there as a rookie in 2015, added another victory this year, and has rocketed up the world ranking list.

This week, playing in the US Open for the second time — but first as a professional — Fitzpatrick is ranked No. 34 in the world. None of the 33 golfers ahead of him are as young.

He’s off to a decent start at rain-soaked Oakmont. When first-round play was suspended for good Thursday, Fitzpatrick was in a tie for eighth at even par. He had played 13 holes, holing out for birdie from a bunker at the second hole, and overcoming three bogeys in a four-hole stretch with two other birdies.

Asked last month at a European Tour event when someone so young knew he could become a successful professional, Fitzpatrick pointed to three years ago at The Country Club.

“Probably when I won the US Am,” he said. “After that, obviously, I got a chance to go and play in some pro events.”



ANDREW REDINGTON/GETTY IMAGES

At 6 over par through 12 holes, Rickie Fowler started poorly again in a major.

ly at major championships. He opened with 80 at the Masters this year (missed the cut), had a first-round 81 at the US Open last year (missed the cut), and

looks to be on his way to something similar at Oakmont.

Over his past five major starts, Fowler has failed to break par in all five first rounds, and matched it only once. On Thursday, he put himself in trouble off the tee, hitting only 5 of 10 fairways.

“Oakmont is hard enough if you hit the fairway,” Fowler tweeted after play was called. “Have to drive it better! Looking 4ward to relaxing and getting back after it in the morning.”

Long way home

Oakmont is tough enough — as Fowler said — but USGA officials added a little historical element to the first round. Actually, “little” is the wrong word. At 684 yards, the par-5 12th hole became the longest hole in tournament history. When play was called, the 12th had a stroke average of 5.21. Previously, the longest hole at a US Open had been the 16th at Olympic Club, which measured 671 yards for the third round in 2012. That took the crown from Oakmont’s 12th, which played 667 yards for three of the four rounds in 2007. Oakmont also claims the longest par-3 in US Open history. The eighth hole played 300 yards for the final round in 2007, prompting **Paul Goydos** to quip, “They can have closest to the pin and long drive on the same hole.” This year, the eighth hole measured “only” 258 yards for the first round . . . Former Bruin **Phil Kessel**, who helped the Penguins win the Stanley Cup this week, brought the trophy to Oakmont on Thursday, and took plenty of pictures with players during the weather delays.

Famous name

In case you were wondering, yes, the Schembechler competing this week is related to the iconic former football coach at the University of Michigan. **Richie Schembechler’s** grandfather was a cousin of **Bo Schembechler**, who went 194-48-5 in 21 seasons leading the Wolverines. Richie Schembechler, who grew up in Ohio (but did not attend Ohio State; the 26-year-old is a graduate of Malone College), won a playoff at a sectional qualifier and was 5 over through 10 holes in his US Open debut.

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ERIK S. LESSER/EPA

Andover’s Rob Oppenheim, 1 over through 17 holes, will finish the first round Friday afternoon.

A rarity at Oakmont

Oppenheim in good position

By Michael Whitmer
GLOBE STAFF

OAKMONT, Pa. — Fifteen more minutes, maybe 10, was all Rob Oppenheim needed on Thursday. Instead, he’ll get another early wake-up call, hopefully hit one shot and one putt, then likely call it a day.

Oppenheim was standing in the fairway, getting ready to play his second shot to the uphill par-4 ninth hole at Oakmont Country Club when the horn heralding the third and final weather delay blew.

Oppenheim marked his golf ball, walked up the hill and into the locker room, a stop-and-start day at the 116th US Open officially, perhaps mercifully, stopped for good.

Had the weather held off for a few more minutes, Oppenheim would have finished his round, and it was shaping up to be a good one.

He was 1 over par through 17 holes, in a tie for 16th, four shots behind Andrew Landry, who was playing in the group in front of Oppenheim, and studying a 10-foot birdie putt on the ninth green when play was called.

Oppenheim wasn’t complaining. He’s off to a very

good start at the US Open.

“Long day,” he said. “I had a good day, played well. Shaky start, but I played well on my back nine. The course changed, played a little softer.”

Born in Salem but raised in Andover, Oppenheim is playing in the US Open for the second time. The 36-year-old PGA Tour rookie missed the cut two years ago at Pinehurst. Even though only half the 156-player field started their first rounds (nine finished), Oppenheim took advantage of a kinder, gentler Oakmont, and positioned himself nicely by playing his final 14 holes on Thursday in 1 under par.

Starting on No. 10, Oppenheim bogeyed the 10th and 12th holes, but then settled down: Pars on his final six holes on the back nine to turn in 37, then another par at the first hole. He was playing No. 2 when play was delayed the first time. He had just finished No. 5 when it was suspended a second time, but not before holing a 15-foot putt for birdie at the par-5 fourth.

Through 17 holes, Oppenheim needed only 25 putts, on some of the toughest greens in golf.

“If I could sign up for that every day, I would,” Oppenheim said. “I’ve done a good job of giving myself uphill

putts, played smart, maybe a little conservative in spots, laid back on a few holes.

“It’s still very difficult, but it was definitely playable. I even had a few shots spin back, which didn’t happen at all in the practice rounds.”

Oppenheim figures he has a 6-iron or 7-iron for his second shot to No. 9. He’ll hit a lot of practice shots with those two clubs on Friday morning before play resumes, and when he’s finished, he probably won’t hit another ball in competition until Saturday.

Which is fine, because he could use the rest.

“I’ll go through my normal routine, get ready for that one shot, treat it like my normal round. Every shot is important, so I won’t sleep late or do anything different,” Oppenheim said. “I’ve been going hard with the [US Open] qualifier last week, then Memphis, then learning the course and getting ready to play here.

“Unfortunately I probably won’t play [my second round] tomorrow, but it’ll be a good day to rest up. Rest is good. It’s really a grind out there.”

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The first round will resume at 7:30 a.m. on Friday

Facts and figures from the weather-delayed first round of the US Open at Oakmont CC:

- A total of 1.1 inches of rain fell overnight and 1.2 inches during the daylight hours on Thursday.
- After three suspensions, play in Round 1 was suspended for the day at 4:25 p.m.
- Resumption of Round 1 will be at 7:30 a.m. on Friday. Only nine players completed Round 1. The second wave of starting times did not begin on Thursday and those times will commence at 8 a.m. Friday.

- The first wave of Round 2 will begin on Friday at approximately 1:45 p.m. and the second wave will begin at approximately 7:15 p.m. (sunset is 8:55 p.m. and twilight is 9:10 p.m.)
- Round 2 resumes at 7:30 a.m. on Saturday and finishes at approximately 1:10 p.m.
- On Saturday, Round 3 begins at approximately 1:45 p.m. in groups of three off the first and 10th tees.
- On Friday, FS1 will broadcast from 8 a.m. to 5 p.m. and Fox will broadcast from 5-9 p.m.

Top guard Dunn says he'd play for Celtics

Friars star calls reports a ‘rumor’

By Adam Himmelsbach
GLOBE STAFF

Former Providence guard Kris Dunn said reports that he does not want to be selected by the Celtics with the No. 3 pick in next week’s NBA Draft are inaccurate.

“I mean, it would be unbelievable to be selected by the Celtics,” Dunn said in a telephone interview Thursday morning. “My dream is just to get drafted, and that I have a chance to be a top-five player, it’s a blessing.”

The Vertical recently reported that Dunn’s camp did not want him to be selected by the Celtics or the Suns, two teams that already have young, estab-

lished backcourts, and that it could withhold medical information from the teams in an attempt to cloud the picture.

Dunn, who has undergone two shoulder surgeries in his career, said he has no intention of avoiding the Celtics.

“I think that’s just a rumor going around,” Dunn said. “That never came out of my mouth, that I didn’t want to play for any team.”

Dunn, who is from New London, Conn., said it would be nice to come to Boston because his friends and family members, many of them longtime Celtics fans, would be able to see him play.

Dunn said he has been impressed by the Celtics’ development.

“They have great players,” he said. “You definitely can tell

they’re defense-oriented. I don’t know Marcus Smart that well, but I played with Marcus Smart at multiple things, AAU at the time, and high school in the McDonald’s All-American game. And Isaiah Thomas was an All-Star this year.

“You can see they’re on the rise and close to something special. I’m going to be anxious to see what they do next year.”

Dunn has been training in California along with several other Creative Artists Agency clients such as Utah’s Jakob Poeltl and Wichita State’s Ron Baker. He has been trained primarily by former NBA forward Don MacLean.

Dunn has not completed workouts with individual teams, though. According to a league source, Dunn’s camp wanted him to compete

against other projected top-10 guards like Buddy Hield and Jamal Murray during workouts, but the feeling was not mutual. Murray, for example, came to Boston last week and took part in an individual workout.

When Dunn was asked Thursday about the decision not to visit with individual teams, another person in the room with him stepped in and said he would not be discussing his workouts during the interview.

Regardless, the Celtics already are quite familiar with Dunn given Providence’s proximity to Boston, so the lack of one more individual workout with the team probably would not affect their decision-making process.

“We know Kris Dunn pretty

well,” Celtics director of player personnel Austin Ainge said recently.

Dunn would have been a first-round pick if he had left Providence last year. Instead, he returned this past season and averaged 16.4 points, 6.2 assists, and 5.3 rebounds per game and was named the Big East Player of the Year for the second time in a row, leading the Friars to a first-round NCAA Tournament win over USC.

Dunn said the past few months have been a whirlwind, but he is relishing every moment. He recently took his first dip into acting, filming a commercial for Speed Stick with former Duke forward Brandon Ingram, a likely top-two pick.

Next Thursday, he said, he

will be joined in the green room at the NBA Draft by his father, his stepmother, his brother, and Providence coach Ed Cooley.

He will have many other friends and family members in the audience at the Barclays Center.

“I don’t want to rush this too much, because you want to enjoy the process,” Dunn said. “When [draft] night comes, I’m definitely going to be excited for me and my family to see what team I go to and what pick I’ll be. The atmosphere in that building should be fun.”

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EZRA SHAW/GETTY IMAGES

His work done with 41 points in Game 6, LeBron James acknowledged the fans after the Cavaliers held court at home.

James refuses to cede throne

►ON BASKETBALL
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point performance, perhaps surpassing his 45-point effort four years ago at TD Garden, in a 115-101 Cavaliers win in Game 6.

Cleveland has won the past two games to force a Game 7 Sunday at Oracle Arena, placing the cursed sports city one win from its first major championship in 52 years.

Moments like these are exactly why James returned home after four years on South Beach. Cleveland looked putrid after the first two games of this series but has figured out the Warriors, winning three of the past four with James turned into Super Cav.

“I don’t think he got tired,” Cavaliers coach Tyronn Lue said. “I thought he was great. He said he felt good. With our season on the line, at the end of the third quarter he said, ‘I’m not coming out.’ I didn’t have any intention on taking him out anyway. I don’t care what y’all say. We’re going to ride him.”

“He had another unbelievable game. That’s what we expect of LeBron, and that’s what he’s been doing his whole career. So, one more game, and we need another one out of him.”

James finished with those

41 points, 8 rebounds, 11 assists, 4 steals, and 3 blocked shots. The final block was perhaps the most poignant moment of an emotionally charged series. James swatted two-time reigning MVP Stephen Curry, then glared at the frustrated Warriors star in disgust.

Just 10 seconds later, with the Warriors down, 99-87, with 4:22 left, Curry fouled out trying to steal the ball from James in the backcourt, then exploded at official Jason Phillips, throwing his mouthpiece in anger. Curry was ejected but it hardly mattered.

Curry scored 30 points on 8-for-20 shooting but was handcuffed by foul trouble.

James outscored Curry, 17-5, in the fourth quarter and perhaps that staredown following the blocked shot sparked a simmering feud between the two superstars. After Curry won his second consecutive MVP award — unanimously — James said he believed he was more important to the success of his team.

Curry responded by saying he was not concerned about any outside voices, but the MVP debate cooled down after James said he was misinterpreted.

That stare could not have possibly been misinterpreted. James privately feels he has

been disrespected in NBA circles by those who have become accustomed to his heroic exploits. And he also feels disrespected by Curry and the younger NBA brethren — such as Draymond Green — who might believe James’s game has slightly slipped.

James faces scrutiny that no NBA player has faced, and that includes Michael Jordan. His decision to join the Miami Heat was despised by the fans in his home state as well as NBA fans, players, and critics who felt it was a showcase in poor taste.

He returned to Cleveland four years and two titles later and the journey to this point has been bumpy at best, and it looked even rockier when Cleveland trailed, three games to one.

Now? Not so much.

The Cavaliers looked overwhelmed through the first two games of this series but have dominated most of the past four, turning this into an epic one-game-for-it-all matchup, a scenario hardly expected when the Warriors breezed in Games 1 and 2.

What has become evident is Golden State is capable of poor offensive stretches, periods the Warriors compensated for during the regular season with barages of 3-pointers. Their weaknesses were exposed in the

Oklahoma City series.

The Thunder gashed the Warriors with their big men in the paint and used the scoring of Kevin Durant and Russell Westbrook to nearly eliminate the Warriors in the Western Conference finals. It wasn’t until the combination of Curry and Klay Thompson responded offensively that they were able to stave off their biggest playoff challenge and win the series.

Cleveland took something from its Game 5 win at Oracle Arena and used it Thursday, and it wasn’t necessarily the scoring of James and Irving. The Cavaliers played with extreme confidence from the opening tip, jumping to 13-2 and 31-11 leads.

The ball was moving. Irving was hitting those stepback jumpers, James was running the floor like an angry bull for layups and dunks. And most importantly, the Cleveland supporting cast played with a swagger.

The harsh reality for Golden State is it has been beaten three times over the past four games by essentially a three-man team — James, Irving and Tristan Thompson.

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team to overcome a 3-1 deficit in the NBA Finals, and more importantly, give this title-starved city its first major sports championship since Dec. 27, 1964.

“I want to win for sure,” said James, who added 11 assists and eight rebounds. “But I want to give everything I’ve got and we’ll see what happens. We forced a Game 7. It’s going to be a fun one.”

The Warriors never imagined being in this spot. The defending champions, who powered their way to a record 73 wins in the regular season, won the first two games by 48 combined points. But MVP Stephen Curry and Co. have lost their touch, their poise and are in danger of seeing their historic season — and a second title — vanish.

Curry was ejected with 4:22 left after he was called for his sixth personal foul, cursed several times at an official and fired his mouthpiece into the front row, striking a fan. Curry finished with 30 points, Klay Thompson had 25 and Draymond Green, back from a one-game suspension, had 10 rebounds.

Warriors coach Steve Kerr felt the officiating was biased against Curry.

“He gets six fouls called on him, three of them were absolutely ridiculous,” Kerr said. “As the MVP of the league, we’re talking about these touch fouls in the NBA Finals. I’m happy he threw his mouthpiece.”

On Wednesday, James called Game 7, “the two best words ever.”

He’ll live them once more, thanks to a spell-binding effort — the two-time champion had a hand in 27 consecutive points during a stretch in the second half — and put away the Warriors after they trimmed a 24-point deficit to seven in the final period. James scored 14 in the fourth before checking out to a thunderous ovation in the final minutes as Cleveland fans chanted, “Cavs in 7!” and “See you Sunday!”

“It’s LeBron being LeBron,” Cavs coach Tyronn Lue said. “He’s one of the greatest of all-time. Our back was against the wall and he took it upon himself, him and Kyrie, they put us on their backs. They’ve got us to where we wanted to be and that’s Game 7.”



KEN BLAZE/USA TODAY SPORTS

LeBron James spared no quarter — the fourth quarter, in particular — with this blocked shot on Stephen Curry.

NBA Finals

Warriors, Cavaliers tied, 3-3

Thursday, June 2

At Golden State 104.....Cleveland 89

Sunday, June 5

At Golden State 110.....Cleveland 77

Wednesday, June 8

At Cleveland 120.....Golden State 90

Friday, June 10

Golden State 108.....at Cleveland 97

Monday, June 13

Cleveland 112.....at Golden State 97

Thursday, June 16

At Cleveland 115.....Golden State 101

Schedule

Sun., Jun. 19 at Golden State.....8

CAVALIERS 115, WARRIORS 101

		GOLDEN STATE									
	Min	M-A	FG	M-A	FT	Reb	O-T	A	F	Pt	
Barnes.....	16	0-8	0-0	0-2	0	2	0				
Iguodala.....	30	2-5	0-2	2-4	3	2	5				
Green.....	41	3-7	2-2	1-10	6	5	8				
Thompson.....	38	9-21	4-7	2-3	1	2	25				
Curry.....	35	8-20	8-9	0-2	1	6	30				
Livingston.....	21	1-6	1-2	0-4	3	3	3				
Ezell.....	15	2-5	0-0	3-4	1	3	4				
Varejao.....	7	0-0	0-0	0-1	1	2	0				
Rush.....	8	0-0	1-2	0-1	0	0	1				
Barbosa.....	19	4-6	4-5	1-2	2	0	14				
McAdoo.....	3	1-1	0-0	0-1	0	0	2				
Clark.....	3	1-1	0-0	0-0	1	0	3				
Speights.....	2	2-2	0-0	0-1	0	0	6				
Totals.....	33-82	20-29	9-35	19	25	101					

FG%: .402, FT%: .690, 3-pt. goals: 15-39, .385 (Barnes 0-5, Iguodala 1-3, Green 0-2, Thompson 3-10, Curry 6-13, Barbosa 2-3, Clark 1-1, Speights 2-2). Team rebounds: 13. Team turnovers: 14 (15 pts.). Blocks: 3 (Barnes, Green, Thompson). Turnovers: 14 (Iguodala, Green, Thompson 4, Curry 4, Livingston, Ezell, Varejao, Barbosa). Steals: 5 (Green, Thompson 2, Curry, Varejao). Technicals: Curry, 4:22/4th. Ejections: Curry, 4:22/4th.

		CLEVELAND									
	Min	M-A	FG	M-A	FT	Reb	O-T	A	F	Pt	
Love.....	12	1-3	4-6	1-3	2	3	7				
James.....	43	16-27	6-8	2-8	11	3	41				
Thompson.....	43	6-6	3-4	2-16	3	4	15				
Smith.....	40	5-11	0-0	0-4	3	5	14				
Irving.....	39	7-18	7-7	1-4	3	2	23				
Jefferson.....	32	1-3	1-2	2-6	1	3	3				
Williams.....	6	2-2	0-0	0-1	0	0	4				
Shumpert.....	14	0-2	0-0	0-1	0	4	0				
D. Jones.....	5	1-1	3-3	0-1	0	5					
J. Jones.....	2	0-1	0-0	0-0	0	1	0				
Mozgov.....	2	0-1	0-0	0-1	0	0	0				
Dellavda.....	2	1-2	1-2	0-0	1	0	3				
Totals.....	40-77	25-32	8-45	24	25	115					

FG%: .519, FT%: .781, 3-pt. goals: 10-27, .370 (Love 1-2, James 3-6, Smith 4-10, Irving 2-5, Jefferson 0-1, Shumpert 0-2, J.Jones 0-1). Team rebounds: 9. Team turnovers: 12 (16 pts.). Blocks: 7 (James 3, Smith, Irving 2, D.Jones). Turnovers: 10 (Love, James, Thompson 3, Irving 3, Jefferson, Shumpert). Steals: 12 (James 4, Smith 3, Irving 2, Jefferson 2, Mozgov).

Golden State..... 11 32 28 30 — 101

Cleveland..... 31 28 21 35 — 115

A — 20,562 (20,562). T — 2:35. Officials — Scott Foster, Ken Mauer, Jason Phillips.

In typical Cleveland fashion, there were some heart palpitations in the fourth. The Cavs were up, 70-46, in the third, and when J.R. Smith blindly dropped a lob pass to a trailing James for a dunk, Quicken Loans shook with noise and thousands of fans packing a plaza outside the building began thinking about where they might spent Father’s Day.

The Warriors, though, weren’t done. On the same floor where they won their title exactly one year ago, Thompson made a pair of 3-pointers as Golden State, playing without injured center Andrew Bogut, used a 25-10 run to pull within 80-71 entering the final 12 minutes.

But James, as he did while winning two titles in Miami, made sure those belonged to him and extended Cleveland’s dream season.

RED SOX MINOR LEAGUE NOTEBOOK

Kopecch set to put focus back on field

By Alex Speier
GLOBE STAFF

Mid-June typically represents a time of prospect movement. Top minor league performers deemed ready for their next challenge graduate one rung of the ladder, edging closer to their big league dreams.

In theory, it wouldn't have been outlandish to imagine righthander **Michael Kopecch** nearing a move from High A Salem to Double A Portland. The 20-year-old righthander has the arsenal — a mid- to high-90s fastball, a swing-and-miss breaking ball, and a developing changeup — to have suggested the possibility of dominance in the Carolina League that could have resulted in a mid-year or more likely late-year ascent.

Instead, Kopecch has arrived at a very different landmark. On Friday, he'll take the mound for the Lowell Spinners in their season opener against Vermont. Instead of facing up-per-level competition, he'll stare down players who are closer to the start of their professional careers, a level below where Kopecch pitched in 2015 with Single A Greenville (4-5, 3.46 ERA, 9.7 strikeouts per nine innings), two levels below where he was expected to start 2016, in Salem, and three levels from Portland.

Yet as he prepares to pitch for a Red Sox affiliate in a regular-season game for the first time since last July, Kopecch doesn't express disappointment about being in Lowell. Instead, given the lengthy interruption to his career — first due to a 50-game positive test for a banned stimulant that wiped out his final two months of 2015 with Greenville, then from surgery to repair a bone broken in his pitching hand after a spring training scuffle with a teammate — Kopecch is simply eager to pitch under lights for a team.

“Close to a year, it's been kind of frustrating to say the least. But I'm just happy to be back. I can't express how excited I am to be back. It was a long journey. I'm happy to be here now,” Kopecch on Wednesday. “I don't really like to think about ifs or buts. Some people would say it's a setback. I don't really think it's a setback. I was able to work on a lot of stuff. Hopefully by the end of this year or next year, I can show that I can be a guy who competes for [Double A].”

Kopecch, who entered the year the No. 5 prospect in the Red Sox system, likely won't be in Lowell for long. The organization wanted him to gain exposure in a more adrenaline-filled setting — a game played under lights and in front of a crowd, as opposed to extended spring training contests that are usually played in the late morning in virtual anonymity — before he goes to a full-season affiliate.

Still, Kopecch said he doesn't want to look beyond his current setting, just as he suggests he made the most of his unexpectedly lengthy stay in Fort Myers over the last several months. At a time when there will be questions about his makeup, Kopecch — a first-round pick in 2014 — had time to reflect on his need for personal growth, on and off the field.

“I don't want to be portrayed as a bad person, by any means. But the past is the past. I'm ready to just better myself,” said Kopecch. “I had a lot of growing up to do. I feel like I have. I was able to go down there, work on myself as a person, work on myself as a pitcher. Bettering myself is all I'm here to do. I just want to continue that.”

“I don't want to say I was immature, but I definitely had some growing up to do. I think I've matured a lot in the last few months. I had a lot of time to think. I think in the long run it will help me.”

Kopecch acknowledges that some Red Sox fans will think first about his off-field missteps when they hear his name or see him pitch for the first time. He likewise recognizes that there's only way to start altering any preconceptions.

“I think the only thing I can really do is go out and pitch to the best of my abilities,” he said. “If I perform the way I want to perform, I think that will happen. . . . My goal is to be better than I ever have been. That's always the goal.”

Sailing in Salem

Salem (41-24) clinched the Carolina League's Southern Division first-half title on Monday, the franchise's first first-half title as a Red Sox affiliate. While player development is typically individually focused, and the ultimate success of this year's Salem affiliate will be the extent to which it contributed to big league futures for prospects such as **Yohan Moncada**, **Andrew Benintendi**, **Rafael Devers**, **Mauricio Dubon**, and **Nick Longhi**, the collective accomplishment came with considerable satisfaction.

“You get the chance to enjoy the fruits of your hard labor [in the offseason and spring training] by winning the first half. You could just feel the elation in the clubhouse and the chemistry of the club,” said Salem manager **Joe Oliver**. “That's a special time for these guys. The majority of this group fell short [of the playoffs with Greenville] last year. That probably stuck in their craw all offseason. To see them come back hungry and wanting it even more was special.”

Moncada could move up

Moncada was out of Salem's lineup for three straight games while nursing minor injuries. He won't participate in next Tuesday's California League-Carolina League All-Star Game. The All-Star break nonetheless represents a standard time for top prospects to move up the ladder.

In Moncada's case, there's a chance he could move up to Portland shortly after his return to health. For now, all of Moncada's work remains at second base, with no immediate plans to have him gain exposure to other positions either during or before games. Moncada is hitting .370/.473/.609 with 11 doubles in his last 12 games for Salem.

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Minor league Red Sox statistics

PAWTUCKET RED SOX

Not including yesterday's game						
BATTING						
	Avg.	AB	R	H	HR	RBI
HRamos	.348	23	1	8	0	3
LaMarre	.309	152	22	47	5	17
Brentz	.297	118	11	35	2	16
CMarrero	.281	224	26	63	10	30
Craig	.278	18	2	5	1	4
Travis	.272	173	26	47	6	29
DButler	.250	52	6	13	1	5
Witte	.246	138	18	34	2	10
MMiller	.229	118	17	27	0	7
Vinicio	.227	44	1	10	0	7
Solis	.222	9	0	2	0	2
Maxwell	.220	182	23	40	5	22
CDominguez	.211	109	12	23	1	11
DMarrero	.210	219	17	46	0	17
Totals	.253	2154	249	544	40	230

PITCHING						
	W-L	ERA	Sv.	IP	SO	
Marban	1-0	0.63	1	14⅓	7	
Wilkerson	2-1	2.25	0	24	30	
JKelly	1-1	2.37	0	19	21	
WWright	0-1	2.37	3	19	11	
NRamirez	1-3	2.40	2	15	9	
Scott	3-0	2.52	0	39⅓	36	
Light	0-1	2.53	4	21⅓	25	
Varvaro	3-2	2.83	1	28⅓	31	
WCuevas	4-3	3.29	0	68⅓	45	
O'Sullivan	4-2	3.38	0	56	41	
Owens	4-2	3.40	0	55⅓	53	
Elias	4-3	3.54	0	61	60	
KMartin	2-3	4.60	3	31⅓	38	
Mendez	2-1	5.47	1	26⅓	21	
Totals	33-32	3.37	17	574⅓	495	

PORTLAND SEA DOGS

Not including yesterday's game						
BATTING						
	Avg.	AB	R	H	HR	RBI
Court	.331	124	24	41	1	16
Romanski	.310	158	13	49	1	12
ATavarez	.279	154	17	43	1	16
Sturgeon	.258	186	12	48	3	17
RRosario	.255	149	17	38	1	17
CDecker	.250	4	1	1	1	1
Freiman	.238	105	9	25	4	17
Benintendi	.235	98	11	23	2	14
Tlin	.225	178	14	40	0	17
Coyle	.224	85	12	19	2	5
Rijo	.188	165	17	31	1	11
Bethea	.000	9	1	0	0	0
Totals	.243	2062	211	501	26	195

PITCHING						
	W-L	ERA	Sv.	IP	SO	
Madbox	1-0	1.04	0	8⅓	9	
Shepherd	1-1	1.86	5	29	37	
Haley	5-4	2.20	0	61⅓	59	
Couch	4-1	3.15	0	40	22	
Jerez	0-1	3.48	0	33⅓	29	
Atkins	2-2	4.17	2	41	48	
Stankiewicz	1-6	4.39	0	67⅓	40	
Ysla	1-3	4.50	1	28	26	
Turley	0-2	4.71	2	21	27	
Buttrely	0-6	5.44	0	41⅓	25	
Grover	0-0	6.75	0	8	5	
McAvoy	3-3	8.13	0	31	20	
Drehoff	0-1	9.35	0	8⅓	8	
Totals	22-42	4.39	11	551⅓	468	

SALEM RED SOX

Not including yesterday's game						
BATTING						
	Avg.	AB	R	H	HR	RBI
Sopilka	.333	69	11	23	1	6
Dubon	.321	221	52	71	0	27
Monge	.311	61	9	19	0	4
Moncada	.304	224	55	68	3	33
Longhi	.286	220	33	63	1	42
PGriesthen	.286	35	6	10	3	3
Mars	.275	218	35	60	1	33
DeLopez	.272	92	15	25	1	8
Hudson	.265	113	18	30	0	12
Meyers	.250	188	24	47	3	35
Ray	.250	4	0	1	0	0
Betts	.231	108	12	25	1	18
Devers	.227	220	21	50	4	28
Moore	.202	124	10	25	2	14
Totals	.272	2131	337	580	18	305

PITCHING						
	W-L	ERA	Sv.	IP	SO	
Taylor	0-2	2.51	3	43	54	
YPimentel	5-2	2.52	2	35⅓	29	
SMercedes	0-0	2.57	1	7	7	
Ball	3-3	2.60	0	45	28	
MAlcantara	5-0	2.77	1	39	30	
Beeks	4-3	3.02	0	62⅓	51	
Kent	6-3	3.36	0	64⅓	47	
Callahan	3-2	4.55	0	31⅓	26	
McGrath	2-4	4.58	0	24	17	
Lakins	5-2	5.65	0	57⅓	59	
Poyner	0-0	6.35	2	5⅓	4	
Totals	41-24	3.92	23	565	475	

GREENVILLE DRIVE

Not including yesterday's game						
BATTING						
	Avg.	AB	R	H	HR	RBI
Chavis	.361	83	13	30	4	18
Spoon	.333	27	3	9	2	4
L.AlegBasabe	.314	174	31	54	3	18
Washington	.294	170	23	50	9	42
Matheny	.293	181	32	53	4	28
Ockimey	.285	200	35	57	9	32
De La Guerra	.266	188	35	50	0	17
Gunsolus	.257	152	20	39	7	27
Kemp	.242	153	22	37	6	25
LAlexBasabe	.227	181	27	41	5	19
JRivera	.226	155	18	35	0	11
Rei	.211	147	20	31	2	15
DMiller	.167	12	2	2	0	1
Watkins	.148	27	0	5	0	0
Totals	.272	2160	324	587	57	292

PITCHING						
	W-L	ERA	Sv.	IP	SO	
Kelley	0-0	0.00	0	1	2	
Leclerc	3-1	1.83	7	39⅓	40	
Cosart	2-1	2.23	0	32⅓	47	
Lau	0-1	2.55	2	17⅓	18	
Almonte	1-1	2.90	0	31	27	
ASpinola	2-4	3.35	0	53⅓	54	
Glorius	2-1	3.98	0	31⅓	38	
Raudes	6-1	4.21	0	51⅓	49	
Boyd	7-4	4.95	0	63⅓	55	
Brakeman	4-4	4.96	0	45⅓	44	
VDiaz	1-4	6.59	2	28⅓	23	
Jimenez	1-1	8.25	0	12	10	
Totals	35-30	4.06	24	565⅓	545	



JIM ROGASH/GETTY IMAGES

Clay Buchholz allowed just two hits in three innings of relief.

A bit of a change from Buchholz

Offspeed pitch key in scoreless outing

By Julian Benbow
GLOBE STAFF

With the Red Sox sorting through options for a starting pitcher for Friday night's series opener against the Mariners, it was impossible for Clay Buchholz not to wonder where he stood.

Two turns in the rotation had gone by since he was sent to the bullpen, and Buchholz saw an opportunity.

When the Sox chose to give that opportunity to lefthander Roenis Elias instead, Buchholz was admittedly disappointed but waited for another chance to present itself.

“They went a different direction with it,” Buchholz said. “All I can do is go out and pitch. If I'm in the bullpen, pitch whenever they call my name and work on things in between those times that I'm out there and hopefully find myself back to where I started.”

Once the decision was made, Buchholz said he put it behind him.

“You can't be thinking about it whenever you're in the bullpen,” he said. “I don't know when I'm going to pitch now, so I'd be doing this team a disservice if I was out there thinking about what should've happened or what didn't happen. That's part of the business. It's a job, but it's a business, and that's how baseball teams are run and I understand that. They always tell you the 24-hour rule. That's how I treat it, and now it's over.”

Buchholz found himself on the mound in the seventh inning of the Sox' 5-1 loss to the Orioles Thursday night, putting in some relief work after Eduardo Rodriguez's fourth start of the season blew up on him.

Buchholz's three scoreless innings put a bandage on the bleeding. He gave up just two hits and struck out four in some of his sharper work since moving into a relief role.

“He pitched three clean innings,” manager John Farrell said. “He executed all four of his pitches. I thought he was aggressive with his fastball. He showed as good a power with his fastball tonight as he has in quite some time. That was an encouraging outing. That was a quality three innings of work tonight.”

Along the way, Buchholz had something of a pitching epiphany. The changeup he'd seemingly lost his feel for early in the season started showing vital signs. He got six swinging strikes with it, his second-highest total on changeups in any outing (including starts) this season.

“I had a couple weeks to sit back, look, and work on a couple things without having to bring those into starting a baseball game,” Buchholz said. “So I feel like I've figured a couple things out. I mean, it's just one outing, but it definitely felt like how I know that I can throw a baseball. Not a whole lot of balls, just being able to throw strike one and then throw off-speed pitches after that. That's probably the first time I've had a changeup all year and that's the one pitch that got me to the big leagues was the changeup. So it's tough for me to pitch without that pitch if I can't throw it in different situations.”

Going to the bullpen allowed him to work through things, but it also forced his hand, Buchholz said.

“Being in the bullpen sort of pushed my back against the wall, too,” he said. “So the only thing I can do is just fight back, go out and pitch to the best of my abilities, and go out and try to help this team win any way I can.”

Now, with Rodriguez giving up five runs on eight hits in 4⅓ innings and struggling for the third straight outing, the Sox may again have to address the back end of the rotation.

“It's out of my control,” Buchholz said. “I can't worry about what and how and when they do it. That's part of it. I've been around for long enough to know that there's things that happen that you don't agree with or didn't expect. That's baseball.”

Buchholz will wait for his next opportunity, but at the same time he said he hopes Elias seizes the one he'll get on Friday.

“I hope Elias throws a no-hitter tomorrow,” Buchholz said. “He's a good pitcher. Everybody knows it. He definitely deserves a shot, too. So yeah, I'm anxious to see what the outcome is.”

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Piece by piece, we're putting things together in sports

► **SHAUGHNESSY**
Continued from Page D1

love the way he's got them playing.”

■ Sorry, Ichiro fans. His 1,278 hits in Japan do not count toward any Major League Baseball record. Pete Rose (“Next thing you know, they'll be counting his high school hits”) remains the all-time hit king with 4,256.

■ Idiotic Deflategate Notions In Context: 1. Why would Roger Goodell settle the Tom Brady over-punishment when he is winning in court thus far? 2. Love how Bob Kraft always backs Goodell when the Commish punishes other teams, then cries about the injustice and looks for allies when the Patriots get spanked. 3. Love the high-powered legal frauds who had no issue with other Goodell punishments, then expressed outrage in amicus briefs (solicited by the Patriots) in the name of justice and labor fairness . . . all because it was Tom Brady. 4. Why don't the Patriots and their fans just secede from the NFL? That way, they'd

be sure to win their division every year. Oh wait, they already do that.

■ Quiz: The late Glenn Frey, singer-songwriter of the Eagles (Frey was co-founder of the band with Don Henley), played a fictional general manager in a popular film in 1996. Name the film and Frey's team.

■ The rules are different for everybody. Maria Sharapova fails a drug test and is gone for two years. Rafael Palmeiro failed one and got life from fans and Hall of Fame voters.

■ Bill Simmons is wildly rich and famous. So why does he have to keep playing the diva and crying about past slights? Here's what The Sports Guy recently said about former employer ESPN: “Who would work there that you respect right now?” (I don't know Bill, maybe Hannah Storm, Jeremy Schaap, Sage Steele, and Tim Kurkjian, for starters).

Simmons later apologized for being a “jackass.” I'm sure that made hundreds of his former teammates feel good.

ESPN boss John Skipper

told the New York Times, “Bill would rather spin conspiracy theories and be perceived as a martyr than take responsibility for his own actions . . . I severed our relationship with Bill because of his repeated lack of respect for this company and, more importantly, the people who work here.”

■ It's great that the Red Sox got payroll relief when they made the big Dodger deal in

Time for Elias to take a turn in the rotation

By Peter Abraham
GLOBE STAFF

Carson Smith was the player the Red Sox wanted when they swung a four-player trade with the Mariners on Dec. 7. They saw the righthander taking on a key role in their bullpen.

Roenis Elias, a lefthander who had been part of Seattle's rotation for two seasons with mixed results, was a largely overlooked addition to the deal. He didn't even make the Sox out of spring training.

Smith appeared in three games then underwent season-ending Tommy John surgery on his elbow. Now it's Elias who has a chance to make a significant impact.

The 27-year-old will be added to the roster on Friday and start against the Mariners.

The Red Sox desperately need a reliable starter after cycling through **Clay Buchholz**, **Joe Kelly**, **Henry Owens**, and **Sean O'Sullivan**. Elias has the potential to fill the job.

He was 15-20 with a 3.99 earned run average in 49 starts for the Mariners from 2014-15. "It's an amazing opportuni-

Mariners-Red Sox series thumbnails

at Fenway Park Friday, 7:10 p.m. NESN, WEEI-FM (93.7)			
	W-L	ERA	
RHP Hisashi Iwakuma	5-5	4.10	
LHP Roenis Elias	0-0	16.20	
Saturday, 4:05 p.m. NESN, WEEI-FM (93.7)			
	W-L	ERA	
LHP Wade Miley	6-3	5.28	
RHP Rick Porcello	7-2	3.81	

Sunday, 1:35 p.m. NESN, WEEI-FM (93.7)		
	W-L	ERA
RHP Taijuan Walker	3-6	3.69
LHP David Price	7-4	4.52

Head to head: This is the first of two series, a total of seven games. **Miscellany:** The Mariners had lost four straight prior to Thursday's 6-4 win at Tampa Bay . . . Staff ace Felix Hernandez is on the disabled list with a strained calf . . . Second basemen Robinson Cano is third in the AL in homers (18) and RBIs (51).

ty . . . I plan on making the most of it," Elias said. Elias was a candidate to make the rotation out of spring

training and was beaten out by **Steven Wright**. He then had a 5.76 ERA in his first five appearances for Triple A Pawtucket, pushing him even further down the depth chart.

The Red Sox called Elias up for a few days in April and he appeared once in relief, giving up three runs on four hits and two walks in 1½ innings against Houston.

The spring training demo-tion and subsequent struggles were difficult on Elias.

"At first, I was confused. It was something I was not used to," Elias said via translator **Daveson Perez**. "It was why I got off to such a rough start. . . . It's been a long road. It's been a learning process."

In his last five starts for Pawtucket, Elias had a 2.00 ERA and averaged 10 strikeouts per nine innings. He also allowed only 25 hits over 36 innings.

"I made the adjustments that I needed to make in Triple A," said Elias, who credited PawSox pitching coach **Bob Kipper** with helping him solve some timing issues.

"I was getting into my delivery a little too fast and that was leading to a lot of walks early

in the game. It was coming back to hurt me."

Sox manager **John Farrell** said it was a matter of Elias repeating his delivery, particularly maintaining the position of his arm.

"When we became familiar with him more in spring training, he'll vary his arm slot, particularly against lefthanded hitters. He was doing some of the same against righthanders, it probably wasn't as effective," Farrell said.

The Red Sox felt a lefthander was a better matchup against Seattle, which is why Elias was their choice. There will be some emotions within the game for him.

"It's going to be a good experience, an interesting one," Elias said. "I'm looking forward to it, seeing my old team and my old teammates."

Elias is particularly eager to face **Robinson Cano**, whom he counted as a mentor during his time with the Mariners.

"He was one of the best teammates I had when I was there," Elias said. "God bless him, he's having a great year. Tomorrow we'll see exactly what's going to happen."

Cameo for Castillo

Left fielder **Chris Young** felt some tightness in his right quad on Wednesday when he went from first to third in the second inning. Because it's an injury he's had before, the Sox took Young out of Thursday's lineup.

"Just being careful. I'll be able to play [Friday]," he said. Said Farrell: "Felt a day to give him a chance to get past it was prudent."

Rusney Castillo started in left field, marking his first time in the lineup since being recalled from Pawtucket on June 5. He was 0 for 3 in a 5-1 loss against Baltimore and struck out twice, looking over-matched.

Before Thursday, Castillo had one at-bat over the previous 11 days.

"This has been a tough role for Rusney, the one of being on the bench," Farrell said. "Coming [from Cuba], he's been an everyday player, played regularly when he's been healthy whether he's been at Pawtucket or [in the majors] last year.

"So being on the bench and trying to work through a change in routine to stay prepared has been an adjustment

for him."

Moves coming

The Red Sox will need to make a roster move to add Elias on Friday. Farrell suggested a series of transactions were likely. "By the middle of this next series, probably," he said . . . The Sox are 4-6 against Baltimore this season. The teams do not meet again until Aug. 16 . . . **David Ortiz** has 2,379 career hits, one fewer than hitting coach **Chili Davis** . . . The Sox have are 5-8 in June after going 18-10 in May . . . When a handful of players took the field for early batting practice just after 3 p.m., **David Price** grabbed a glove and chased down balls in left field . . . **Pablo Sandoval**, who is out for the season recovering from shoulder surgery, was in the clubhouse before the game. He appears to have dropped 15 or 20 pounds since the start of the season . . . On "Country Night" at Fenway, **Caroline Gray** of Nashville (via Chelmsford) sang the national anthem.

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JOHN TLUMACKI/GLOBE STAFF

Red Sox starter Eduardo Rodriguez gets the hook with one out in the fifth inning. The lefthander was charged with all five runs scored by Baltimore.

Sox silenced, Rodriguez roughed up

► **RED SOX**
Continued from Page D1

The knee injury that kept him on the disabled list for two months isn't a factor, either. The velocity attests to that.

It's more inattention to detail, which is worse than any physical issue.

In the third inning of a scoreless game, Rodriguez walked Paul Janish, a career .215 hitter. Then he threw a high fastball over the plate to Adam Jones, a terribly mislocated pitched that was sent over the Monster Seats in left field.

With two outs and a runner on first base in the fourth inning, Rodriguez threw a high fastball to Janish that was slapped into center field. That got Jones to the plate and Rodriguez missed three times before throwing a belt-high fastball.

Jones lined that pitch to left field for a run-scoring double.

"The fastball was good. You can see it's starting to come back. I have to work on location more on both sides of the plate and don't miss in the middle," Rodriguez said. "I have to locate much better."

Manny Machado started the fifth inning with a double and scored on a single by Chris Davis, who had been 1 for 13 against Rodriguez.

Rodriguez made his season debut against Baltimore on May 31 and pitched well, allowing two runs over six innings. It was a performance similar to the ones Rodriguez had during an impressive rookie season in 2015.

In three starts since, Rodriguez has allowed 14 earned runs on 18 hits — six of them home runs — and nine walks over 14½ innings. His earned run average stands at 6.97.

"There's no plans to take him out of the rotation," Farrell said.

But the lengthy postgame meeting was surely a final warning that Rodriguez has to earn his place. The Sox lost two of three to Baltimore and now sit in second place in the division, only a game ahead of third-place Toronto.

The standings aren't necessarily the focus in mid-June. But Rodriguez needs to pitch with better awareness of what's at stake.

"Ultimately it's the recognition of certain counts and certain hitters and to pitch accordingly," Farrell said.

As Rodriguez struggled, Baltimore starter Tyler Wilson threw eight scoreless innings, allowing three hits with one walk and six strikeouts. The last Baltimore pitcher to throw that many shutout innings at Fenway was Mike Boddicker in

1985.

The Red Sox lined into an out in six of the first seven innings. In order, Mookie Betts, Hanley Ramirez, Travis Shaw, David Ortiz, Shaw again, and Xander Bogaerts hit the ball hard and were out before they got a few steps out of the batter's box.

Wilson didn't put a runner on base until Sandy Leon singled with two outs in the third inning. Betts then drew a walk but Dustin Pedroia fouled out.

Wilson did not pitch out of the stretch again until Ortiz doubled to left field with one out in the seventh inning, bringing the crowd to life. But Wilson left Ortiz stranded.

"It wasn't along the lines that he pitched great," Shaw said. "He held us scoreless, so you can't say he got lucky. But you look at some of those outs."

The Sox avoided the shut-

out with two outs in the ninth inning when Ortiz homered to right field off Brad Brach. It was his 17th of the season and No. 520 of his career.

Ortiz has 209 home runs at Fenway Park, one more than Jim Rice. Only Carl Yastrzemski (237) and Ted Williams (248) have more.

Ortiz was 2 for 4. His teammates combined on two other hits.

Rodriguez is scheduled to face the Chicago White Sox on Tuesday. How he uses the next four days could well determine whether his next meeting with Farrell is less forgiving.

"I have to work in the bullpen. I know what the problem is," Rodriguez said. "I have to work to be better, that's it."

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Orioles 5, Red Sox 1

At Fenway Park							
BALTIMORE	AB	R	H	BI	BB	SO	Avg.
Jones cf	5	1	2	3	0	0	.245
Rickard rf	4	0	2	0	1	1	.257
Machado ss	5	1	3	0	0	0	.308
Trumbo dh	5	0	0	0	0	3	.283
Davis 1b	4	1	1	1	0	1	.226
Wieters c	3	0	0	0	1	3	.256
Schoop 2b	4	1	1	1	0	1	.268
Reimold lf	4	0	1	0	0	1	.267
Janish 3b	3	1	1	0	1	0	.185
Totals	37	5	11	5	3	10	
BOSTON	AB	R	H	BI	BB	SO	Avg.
Betts rf	3	0	0	0	1	2	.288
Pedroia 2b	4	0	0	0	0	0	.312
Bogaerts ss	4	0	0	0	0	0	.352
Ortiz dh	4	1	2	1	0	0	.344
HRamirez 1b	4	0	0	0	0	0	.270
Bradley Jr. cf	3	0	0	0	0	1	.305
Castillo lf	3	0	0	0	0	2	.250
Shaw 3b	3	0	1	0	0	0	.270
Leon c	3	0	1	0	0	1	.667
Totals	31	1	4	1	1	6	

HOW THE RUNS SCORED

THIRD INNING

ORIOLES — Janish walked. Jones homered to left, Janish scored. Rickard doubled to left. Machado popped out to left. Trumbo struck out. Davis grounded out to second.

FOURTH INNING

ORIOLES — Wieters walked. Schoop grounded into fielder's choice, short to second. Wieters out. Reimold struck out. Janish singled to center, Schoop to third, Jones doubled to left, Schoop scored, Janish to third. Rickard flied out to center.

FIFTH INNING

ORIOLES — Machado doubled to center. Trumbo popped out to first. Davis singled to center, Machado scored. Barnes pitching. Wieters struck out. Schoop doubled to left, Davis scored. Reimold grounded out to third.

NINTH INNING

RED SOX — Brach pitching. Pedroia flied out to right. Bogaerts fouled out to catcher. Ortiz homered to right. Ramirez popped out to short.

Red Sox 6, Orioles 4

Wednesday night game							
At Fenway Park							
BALTIMORE	AB	R	H	BI	BB	SO	Avg.
JONES cf	5	1	2	2	0	2	.242
KIM lf	4	0	0	0	0	1	.319
MACHADO ss	4	0	0	0	0	0	.302
DAVIS 1b	3	1	1	0	1	0	.226
TRUMBO dh	4	0	2	0	0	0	.289
WIETERS c	4	1	1	1	0	1	.261
SCHOOP 2b	4	0	1	1	0	1	.268
RICKARD rf	3	1	1	0	0	0	.253
FLAHERTY 3b	4	0	0	0	0	0	.208
Totals	35	4	8	4	1	5	
BOSTON	AB	R	H	BI	BB	SO	Avg.
BETTS rf	5	1	2	0	0	0	.291
PEDROIA 2b	4	1	2	0	1	0	.317
BOGAERTS ss	4	1	2	1	1	0	.357
ORTIZ dh	4	1	2	1	0	0	.341
HRAMIREZ 1b	3	2	2	3	0	0	.275
BRADLEY Jr. cf	4	0	1	0	0	2	.309
YOUNG lf	4	0	1	0	0	0	.286
CASTILLO lf	0	0	0	0	0	0	.400
SHAW 3b	3	0	1	1	1	0	.269
VAZQUEZ c	4	0	0	0	0	2	.209
Totals	35	6	13	6	4	4	



Delivers your daily box scores!



AL

EAST	W	L	Pct.	GB	Div.	Last 10	Streak
Baltimore	38	27	.585	—	16-12	6-4	W 1
Boston	37	28	.569	1	15-17	5-5	L 1
Toronto	38	31	.551	2	22-17	7-3	W 3
New York	32	34	.485	6½	10-17	6-4	W 1
Tampa Bay	31	33	.484	6½	12-12	7-3	L 1
CENTRAL	W	L	Pct.	GB	Div.	Last 10	Streak
Cleveland	35	30	.538	—	18-10	4-6	L 3
Kansas City	35	31	.530	½	18-11	5-5	L 1
Detroit	34	32	.515	1½	12-10	6-4	W 1
Chicago	33	33	.500	2½	12-15	4-6	W 1
Minnesota	20	46	.303	15½	5-19	4-6	L 3
WEST	W	L	Pct.	GB	Div.	Last 10	Streak
Texas	42	25	.627	—	26-13	7-3	W 3
Seattle	35	31	.530	6½	15-19	4-6	W 1
Houston	32	35	.478	10	10-16	5-5	W 2
Los Angeles	29	37	.439	12½	12-10	3-7	W 2
Oakland	27	39	.409	14½	10-15	2-8	L 3

NL

EAST	W	L	Pct.	GB	Div.	Last 10	Streak
*Washington	41	25	.621	—	24-13	8-2	W 1
New York	36	29	.554	4½	14-10	5-5	W 2
Miami	34	32	.515	7	12-19	5-5	L 1
Philadelphia	30	37	.448	11½	14-16	2-8	L 3
Atlanta	20	46	.303	21	9-15	4-6	W 2
CENTRAL	W	L	Pct.	GB	Div.	Last 10	Streak
Chicago	44	20	.688	—	18-6	5-5	L 1
St. Louis	35	30	.538	9½	14-13	7-3	L 1
Pittsburgh	33	33	.500	12	12-14	3-7	L 2
*Milwaukee	30	36	.455	15	9-12	4-6	L 3
Cincinnati	26	41	.388	19½	10-18	5-5	L 2
WEST	W	L	Pct.	GB	Div.	Last 10	Streak
San Francisco	41	26	.612	—	24-13	6-4	W 5
*Los Angeles	35	32	.522	6	16-15	5-5	W 2
Colorado	32	33	.492	8	19-18	8-2	W 4
Arizona	29	39	.426	12½	13-16	5-5	L 2
*San Diego	27	40	.403	14	13-23	4-6	W 1

* — Not including late game

RESULTS									
THURSDAY									
Baltimore 5	at Boston 1	At NY Mets 6	Pittsburgh 4						
At Atlanta 7	Cincinnati 2	NY Yankees 4	at Minnesota 1						
Seattle 6	at Tampa Bay 4	Detroit 10	at Kansas City 4						
Texas 5	at Oakland 1	Milwaukee	at LA Dodgers						
Toronto 13	at Philadelphia 2	Washington	at San Diego						
WEDNESDAY									
At Boston 6	Baltimore 4	At NY Mets 11	Pittsburgh 3						
At Colorado 6	NY Yankees 3	At Tampa Bay 3 (13 inn.)	Seattle 2						
LA Dodgers 3	at Arizona 2	Houston 4	at St. Louis 1						
At San Diego 6	Miami 3	At Chi. White Sox 5	Detroit 3						
At San Francisco 10	Milwaukee 1	At Kansas City 9	Cleveland 4						
At Wash. 5 (12 inn.)	Chi. Cubs 4	At LA Angels 10	Minnesota 2						
Toronto 7	at Philadelphia 2	Texas 7	at Oakland 5						
At Atlanta 9 (13 inn.)	Cincinnati 8								

FRIDAY'S GAMES									
2016		Team	2015 vs. opp	3 starts	Last				
W-L	ERA	rec.	W-L	IP	ERA	W-L	IP	ERA	
SEATTLE AT BOSTON, 7:10									
Iwakuma (R)	5-5	4.10	7-6	0-0	0.0	0.00	2-1	21.0	3.43
Elias (L)	0-0	16.20	0-1	0-0	0.0	0.00	0-0	1.2	16.20
PITTSBURGH AT CHICAGO (NL), 2:20									
Liriano (L)	4-6	4.92	7-6	1-0	12.2	2.13	0-3	15.1	7.04
Arrieta (R)	10-1	1.86	11-2	4-1	45.0	0.60	1-1	19.0	2.37
TORONTO AT BALTIMORE, 7:05									
Sanchez (R)	6-1	3.37	8-5	1-2	16.1	5.51	2-0	19.2	3.66
Wright (R)	3-3	5.31	7-5	0-2	6.2	9.45	1-0	14.2	6.14
ARIZONA AT PHILADELPHIA, 7:05									
Ray (L)	3-5	4.57	4-9	0-0	0.0	0.00	1-1	17.0	4.24
Morgan (L)	1-5	6.33	2-7	0-0	0.0	0.00	0-2	18.2	5.79
CHICAGO (AL) AT CLEVELAND, 7:10									
Quintana (L)	5-7	2.66	6-7	2-1	22.0	0.82	0-3	19.2	4.12
Bauer (R)	4-2	3.69	7-8	3-1	34.1	2.88	1-0	22.2	3.38
ATLANTA AT NEW YORK (NL), 7:10									
Gant (R)	0-1	5.62	0-8	0-0	0.0	0.00	0-1	7.0	3.86
Harvey (R)	4-8	4.66	5-8	0-1	6.2	1.35	1-1	20.0	0.90
COLORADO AT MIAMI, 7:10									
Gray (R)	4-2	4.70	5-5	0-0	0.0	0.00	2-0	20.0	2.25
Conley (L)	3-4	4.13	6-7	0-0	0.0	0.00	0-1	17.2	4.08
SAN FRANCISCO AT TAMPA BAY, 7:10									
Samardzija (R)	7-4	3.36	8-5	0-0	7.0	3.86	0-2	14.2	7.36
Archer (R)	4-8	4.61	5-9	0-0	0.0	0.00	1-2	19.2	4.58
NEW YORK (AL) AT MINNESOTA, 8:10									
Tanaka (R)	3-2	3.08	8-5	0-0	0.0	0.00	0-2	19.1	3.72
Dean (L)	1-2	4.17	4-3	0-0	0.0	0.00	0-1	15.2	5.17
CINCINNATI AT HOUSTON, 8:10									
Lamb (L)	1-4	5.14	2-6	0-0	0.0	0.00	1-1	18.1	2.95
McCutchen (R)	3-2	4.54	4-2	0-0	0.0	0.00	2-1	18.0	4.50
DETROIT AT KANSAS CITY, 8:15									
Fulmer (R)	7-1	2.52	8-1	0-0	0.0	0.00	3-0	19.2	0.00
Ventura (R)	5-4	4.93	8-5	2-0	24.0	4.13	1-1	17.1	4.15
TEXAS AT ST. LOUIS, 8:15									
Hamels (L)	6-1	3.14	9-4	1-0	7.0	1.29	1-0	21.0	2.57
Wacha (R)	2-6	4.91	6-7	0-0	0.0	0.00	0-1	18.0	4.50
LOS ANGELES (AL) AT OAKLAND, 9:35									
Shoemaker (R)	3-7	4.76	4-9	1-2	25.1	6.04	0-2	22.2	2.38
Graveman (R)	2-6	5.28	3-8	0-1	11.0	2.45	1-0	14.1	5.02
MILWAUKEE AT LOS ANGELES (NL), 10:10									
Davies (R)	5-3	3.88	6-5	0-0	0.0	0.00	3-0	21.0	0.86
Urias (L)	0-2	5.82	1-3	0-0	0.0	0.00	0-2	14.1	5.02
WASHINGTON AT SAN DIEGO, 10:40									
Ross (R)	5-4	3.01	9-6	1-0	6.0	0.00	0-0	11.0	6.55
Friedrich (L)	3-1	2.12	4-2	0-0	1.1	33.75	2-0	17.2	2.55
Team rec. — Record in games started by pitcher									

LEADERS

AMERICAN LEAGUE

Not including last night's games

BATTING	AB	R	H	Avg.
Bogaerts, Bos	269	52	96	.357
Altuve, Hou	263	47	91	.346
Ortiz, Bos	217	30	74	.341
VMartinez, Det	217	24	72	.332
Hosmer, KC	245	35	78	.318
Nunez, Min	221	33	70	.317
Pedroia, Bos	259	45	82	.317
Desmond, Tex	264	48	83	.314
Kinsler, Det	261	57	82	.314
Yescobar, LAA	245	30	76	.310

HOME RUNS

Trumbo, Baltimore	20
Frazier, Chicago	19
Cano, Seattle	18
Machado, Baltimore	18
Encarnacion, Toronto	17

RUNS BATTED IN

Encarnacion, Toronto	57
Ortiz, Boston	56
Cano, Seattle	51
Trumbo, Baltimore	49
Betts, Boston	49
NCruz, Seattle	46

PITCHING

Sale, Chicago	11-2
Tillman, Baltimore	9-1
Zimmerman, Detroit	9-3
Tomlin, Cleveland	8-1

NATIONAL LEAGUE

Not including last night's games

BATTING	AB	R	H	Avg.
Murphy, Was	245	38	88	.359
Marte, Pit	241	35	80	.332
Prado, Mia	248	27	82	.331
LeMahieu, Col	217	40	70	.323
Yelich, Mia	218	30	69	.317
Zobrist, ChC	215	46	68	.316
Ozuna, Mia	247	41	78	.316
ADiaz, StL	218	44	68	.312
CGonzalez, Col	247	44	77	.312
Lucroy, Mil	222	33	69	.311

HOME RUNS

Arenado, Colorado	20
Duval, Cincinnati	19
Story, Colorado	17
Carter, Milwaukee	17

RUNS BATTED IN

Arenado, Colorado	57
Bruce, Cincinnati	51
Duval, Cincinnati	49
Story, Colorado	45
Bryant, Chicago	45

PITCHING

Strasburg, Washington	10-0
Anieeta, Chicago	10-1
Kershaw, Los Angeles	10-1
Cueto, San Francisco	10-1
Greinke, Arizona	9-3
Fernandez, Miami	9-3



BEN MARGOT/ASSOCIATED PRESS

Rangers pitcher Colby Lewis (right) embraces catcher Bobby Wilson after the game. Lewis was perfect until he gave up a walk in the eighth.

BRAVES 7, REDS 2								METS 6, PIRATES 4								TIGERS 10, ROYALS 4								
CINCINNATI	AB	R	H	BI	BB	SO	Avg.	PITTSBURGH	AB	R	H	BI	BB	SO	Avg.	DETROIT	AB	R	H	BI	BB	SO	Avg.	
Cozart ss	4	1	1	0	1	0	.278	Harrison 2b-rr	4	0	2	1	0	0	.307	Kierstead 2b	5	0	1	1	0	0	.312	
Votto 1b	4	0	3	0	1	0	.248	Polanco rf	4	0	0	0	2	.291	Iglesias ss	5	1	2	0	0	0	.254		
Phillips 2b	4	0	1	1	0	0	.264	McCutchen cf	4	1	3	1	0	0	.242	Cabrera 1b	5	1	2	1	0	2	.299	
Duvall lf	3	1	1	1	0	0	.259	Kang 3b	4	1	1	0	0	.282	J.Martinez rf	5	3	3	3	0	1	.338		
Holt ph-rr	1	0	0	0	0	1	.250	Freese 1b-2b	4	0	1	0	1	.292	V.Martinez cf	1	0	0	0	0	1	.186		
Waldrup rf	3	0	0	0	0	1	.333	Joyce lf	2	1	1	0	0	.295	Romine cf	4	1	2	0	0	0	.195		
Suarez ph	1	0	0	0	0	0	.226	Mercer ss	2	0	1	0	0	.263	Castellanos 3b	4	2	1	1	1	1	.296		
Peraza cf	4	0	1	0	0	1	.227	Jaso ph-1b	2	0	0	1	0	.288	Upton lf-rr	5	1	1	1	0	2	.229		
De Jesús Jr. 3b	3	0	1	0	1	.232	Kratz c	4	0	0	0	0	1.000	McCain c	4	1	2	0	0	0	.195			
Barnhart c	3	0	0	0	1	.239	Nicasio p	1	0	0	0	1	.167	Aviles cf-rr	4	0	1	0	0	0	.227			
Strahly p	1	0	0	0	0	1	.000	Rodriguez ss	2	1	1	0	0	.254	Totals	39	10	13	10	3	0			
Selsky lf	2	0	0	0	2	.300	Totals	35	4	10	4	0	0		KANSAS CITY	AB	R	H	BI <th>BB</th> <th>SO</th> <th>Avg.</th>	BB	SO	Avg.		
Totals	32	2	8	2	4	8		NY METS	AB	R	H	BI <th>BB</th> <th>SO</th> <th>Avg.</th> <td>Merrifield 2b</td> <td>5</td> <td>1</td> <td>1</td> <td>0</td> <td>2</td> <td>.324</td>	BB	SO	Avg.	Merrifield 2b	5	1	1	0	2	.324		
ATLANTA	AB	R	H	BI <th>BB</th> <th>SO</th> <th>Avg.</th> <td>Granderson rf</td> <td>5</td> <td>2</td> <td>2</td> <td>1</td> <td>0</td> <td>0</td> <td>.226</td> <td>Escobar ss</td> <td>5</td> <td>1</td> <td>0</td> <td>0</td> <td>1</td> <td>.242</td>	BB	SO	Avg.	Granderson rf	5	2	2	1	0	0	.226	Escobar ss	5	1	0	0	1	.242		
MailSmith lf	4	2	1	1	1	.247	Cabrera ss	4	1	1	0	2	.265	Hosmer 1b	3	0	0	1	0	.315				
Inciarte cf	3	1	0	0	1	.227	Céspedes cf	2	0	0	1	1	.284	Cain cf	4	0	2	1	0	.287				
Freeman 1b	4	2	3	2	0	.265	Walker 2b	4	1	2	3	0	.275	Pérez c	4	0	1	0	0	.294				
Marksakis rf	4	1	1	2	0	.243	Conforto lf	4	1	2	1	0	.237	Morales dh	3	0	1	0	1	.205				
García 3b	4	0	1	0	0	.256	Flores 3b	3	0	0	0	0	.250	Orlando rf	4	1	2	0	0	.336				
Ayer pr-ss	0	0	0	0	0	.199	Johnson ph-3b	3	0	0	1	0	.241	Cuthbert 3b	3	0	0	0	1	.266				
Peterson 2b	3	0	2	2	0	.154	Loney 1b	4	0	1	0	0	.254	Elmer lf	4	1	2	0	0	.471				
Pierzynski c	4	0	0	0	0	1	.194	Rivera c	3	0	1	0	1	.193	Totals	35	4	10	4	1	9			
d'Arnaud ss-3b	3	1	1	0	1	.302	Colón p	3	1	1	0	0	.210	Detroit.....	010	200	331	-	10	13	0			
Krisl p	2	0	0	0	0	2	.040	De Aza ph	1	0	0	0	0	.171	Kansas City.....	210	010	287	-	4	10	0		
Wooler p	0	0	0	0	0	0	.000	Totals	33	6	11	6	2	10		Kansas City 7, B-5	30	-	4	0	0	0		
Totals	32	7	9	7	3	6		Pittsburgh.....	000	000	022	-	4	10		Cabrera (9), Cain (9), 3B-Orlando (2),	10	0	0	0	0	0		
Cincinnati.....	101	000	000	-	2	8	1	NY METS.....	104	010	00x	-	6	11	0	CS-	10	0	0	0	0	0		
Atlanta.....	003	030	000	-	7	9	0	Cutchren (13), Kang (8), Joyce (5),	000	000	000	-	6	11	0	CS-	10	0	0	0	0	0		
E-Cozart (8), LOB-Cincinnati 9, Attan-	5	5	2	0	0	0	1.945	Rodriguez (8), Cabrera (13), Walker (5),	000	000	000	-	6	11	0	CS-	10	0	0	0	0	0		
HR-Ayer pr-ss (1), De Jesús Jr. (1),	0	0	0	0	0	0	1.945	Colón (8), HR-McCutchen (10), off Reed,	000	000	000	-	6	11	0	CS-	10	0	0	0	0	0		
HR-Avulsly (19), off Wisler, Freeman (4),	0	0	0	0	0	0	1.945	Joyce (7), off Colón, Granderson (13),	000	000	000	-	6	11	0	CS-	10	0	0	0	0	0		
off Strahly, 5B-Peraza (2), De Jesús Jr.	0	0	0	0	0	0	1.945	off Caines, Walker (14), off Nicasio, Conforto	000	000	000	-	6	11	0	CS-	10	0	0	0	0	0		
(3), MailSmith (13), Inciarte (5), S-	0	0	0	0	0	0	1.945	off Nicasio.	000	000	000	-	6	11	0	CS-	10	0	0	0	0	0		
Strahly, Wisler, SF-Peterson, DP-Atlanta	0	0	0	0	0	0	1.945	Pittsburgh 1; NY METS 5.	000	000	000	-	6	11	0	CS-	10	0	0	0	0	0		
1.	0	0	0	0	0	0	1.945	Pittsburgh	IP	H	R	ER	BB	SO	ERA	Detroit 6	7	8	4	4	1	7	3.87	
Cincinnati	IP	H	R	ER	BB	SO	ERA	Nicasio 1 5-6	4	7	6	6	2	5	5.83	Vrlander W 7-5	7	8	4	4	1	7	3.87	
Strahly L 4-3	4	2	7	6	6	3	3.65	Schugel	2	2	2	0	0	1	3.73	Greene	1	2	0	0	0	0	4.57	
Diaz	2	1	0	0	0	1	0.45	Feliz	1	2	0	0	0	0	3.70	AlieWilson	1	0	0	0	0	0	4.10	
Ohlendorf	1	0	0	0	0	4	1.11	Hughes	1	2	0	0	0	0	3.12	Kansas City	IP	H	R	ER	BB	SO	ERA	
Atlanta	IP	H	R	ER	BB	SO	ERA	NY METS	IP	H	R	ER	BB	SO	ERA	Duffy	5	4	3	3	2	4	3.17	
Strahly W 3-7	6	2	2	2	2	5	4.23	Colón W 6-3	7	2	2	2	0	8	3.30	Soria	1	0	0	0	0	1	3.13	
Krisl	2	0	0	0	0	1	0.87	Blevins	1	0	0	0	0	0	0.69	Hoy BS31-1	1	3	3	3	0	1	3.21	
Vizzano	1	0	0	0	0	0	2.22	Reed	0	2	2	2	0	0	2.43	Mchyl	1	4	3	3	1	0	3.55	
								Familia S 22	1	1	0	0	0	0	3.38	Wang	1	1	1	1	0	1	3.20	
IBB-off Strahly (d'Arnaud).	NP-							HBP-by Nicasio (Flores).	WP-Schugel.	NP-Nicasio 89	Schugel	40	Feliz	20	Hughes	40	Hughes	40	Feliz	20	Hughes	40		
Strahly 101, Diaz 26, Ohlendorf 13, Wisler	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,
116, Krol 39, Diaz 26, Ohlendorf 13, Wisler	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,
116, Krol 39, Diaz 26, Ohlendorf 13, Wisler	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,
116, Krol 39, Diaz 26, Ohlendorf 13, Wisler	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,
116, Krol 39, Diaz 26, Ohlendorf 13, Wisler	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,
116, Krol 39, Diaz 26, Ohlendorf 13, Wisler	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,
116, Krol 39, Diaz 26, Ohlendorf 13, Wisler	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,
116, Krol 39, Diaz 26, Ohlendorf 13, Wisler	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,
116, Krol 39, Diaz 26, Ohlendorf 13, Wisler	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,
116, Krol 39, Diaz 26, Ohlendorf 13, Wisler	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,
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116, Krol 39, Diaz 26, Ohlendorf 13, Wisler	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,
116, Krol 39, Diaz 26, Ohlendorf 13, Wisler	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,	116	Krol	39	Vizzano 1, Umpires-Home,

SUPER 8 BASEBALL

St. John's Prep wins

Eagles, Braintree set up winner-takes-all game

By Karl Capen

GLOBE CORRESPONDENT

St. John's Prep 11 BROCKTON — Once again, St. John's Prep has slugged its way into a winner-takes-all game against Braintree for the Division 1A state championship.

Behind two home runs from junior Andrew Selima, and another from junior Frank DiOrio, the third-seeded Eagles defeated the sixth-seeded Wamps, 11-2, on Thursday night at Campanelli Stadium.

The teams will meet again Sunday at 7 p.m., back at Campanelli, after Braintree suffered its first loss of the tournament.

In the double-elimination format, Sunday's winner will capture the Super 8 title.

It is the second straight year that Prep has forced Braintree into a deciding game. The Wamps prevailed a year ago, 7-2.

"First thing I think of is that we've been at this point before, and they got us last year," St. John's Prep coach Dan Letarte said.

"I'm proud of my kids for this one but immediately my thoughts are going to Sunday."

Things got out of hand early on for Braintree's starter, junior righthander Kyle Gray.

After senior Jacob Yish was able to plate sophomore Michael Yarin on a single in the first inning, Selima took a first pitch fastball on a line over the right-field fence for a two-run home run in the second.

Gray was able to get through a scoreless third inning but served up another fastball to DiOrio, who promptly placed it over the bullpens in left field for his own two-run shot.

Senior righthander Zach Delvecchio entered for Gray and didn't have any better luck.

Senior Sean McGinnis tagged Delvecchio with a bases-loaded ground-rule double in the fifth inning, and the rout was on.

Junior Chris Francoeur added two runs for the Eagles in the sixth with his double to left.



ROBERT E. KLEIN FOR THE GLOBE

St. John's Prep senior Brendan Powicki got the Eagles started off in fine fashion, and four relievers finished off Braintree.

Braintree (18-6) got its only runs off of the bat of senior Erik MacDonald, whose two-run homer in the seventh cut St. John's Prep's lead to seven.

But that lead increased to nine the next half-inning when Selima deposited his second two-run home run of the night.

St. John's Prep (20-7) used the same pitching strategy it had for the previous three games, going with senior righthanders Brendan Powicki, Chris Murphy, Colin Nye, and Nolan Webb before handing the ball over to junior righthander Zach Begin to close it out the win.



ROBERT E. KLEIN FOR THE GLOBE

Frank DiOrio (12) delivered a two-run blast in the fourth inning for St. John's Prep.

MIAA BOYS' STATE TENNIS FINALS

Westborough nets crown

Sweep singles to capture D1 title

By Brandon Blom

GLOBE CORRESPONDENT

The Lexington High boys' tennis team surged to a 2-0 lead over Westborough in the Division 1 state final Thursday in Shrewsbury.

But Westborough, determined not to drop its third straight appearance in the state final, answered with stirring performances in all three singles matches to win its first championship since 1991, 3-2.

Lexington's Ethan Housen and Charlie Zhao rolled to a 6-2, 6-1 win at second doubles and Ethan Zou and Charles Wang extended the Minutemen's lead to 2-0 with a 6-3, 6-3 victory at first doubles.

In their quest for a 24-1 season, the Minutemen were halfway to matching their 4-1 win over Westborough on May 19.

But Westborough junior Sumukh Pathi pulled out a 7-5, 6-1 victory at No. 1 singles, senior Alan Dubrovsky secured the tying point with a 6-2, 6-3 win at No. 2, and then Ayman Khan clinched the crown with a 6-4, 6-3 triumph at third sin-

gles.

"There was so much pressure. I knew I could lose focus and he could come back any minute," said Khan, a rising junior. "But I stayed focused and got it done."

Westborough coach Steve Ferris said the win was the culmination of a season of hard work. "It's good when all that hard work pays off," said Ferris.

The Rangers (22-1) had been denied in the 2014 state final by Lexington, 4-1, followed by a 3-2 setback to Barnstable a year ago.

"[Lexington coach Chris Pugliese] said something back [in May]. I've got a team that's good enough for the state finals, we might see each other," said Ferris.

"I think [our players] did what they had to do. You have to be willing to fight and that's what they did."

Division 3 boys

Whitinsville Christian 3, Dover-Sherborn 2 — Whitinsville Christian had lost back-to-back state tennis finals.

And freshman Gabe Brookhouse dropped the first set, 6-2, at third singles of the deciding match of Thursday's state final against unbeaten

Dover-Sherborn.

But Brookhouse charged back against Jake Budd, 7-5, 6-4, in the final two sets to lift the Crusaders to their first state title.

"It definitely feels better [because] it wasn't given to me, I had to really work to win," Brookhouse said. "I was so tired but I just powered through."

"The whole first set I was hitting my backhand wrong," said Brookhouse. "I just figured out that I had to keep it consistent and put the points away when he gave me the opportunity."

Whitinsville Christian (17-4) also registered points from Brookhouse's older brother, Owen, a senior, with a 6-2, 6-0 victory at second singles, along with the first doubles team of Spencer Gorman and Josh Cook (6-2, 1-6, 6-2).

Charlie Allen and Seth Novitch earned a point for D-S (21-1) at first doubles, 6-0, 6-2. Max Schuermann won, 7-6, 6-2, at first singles.

"I was wondering if it was ever going to happen because Central doesn't beat the East very often," Whitinsville Christian coach Don Koopman said. "So it's really sweet."

Schools

BASEBALL

MIAA tourney

SUPER 8

Thu., June 16 — Final

St. John's Prep 11.....Braintree 2

Sun., June 19 — Final

Braintree at St. John's Prep, 7.

DIVISION 1 STATE

Sat., June 18 — Final

West Springfield vs. Lincoln-Sudbury

at Fitton Field, Worcester, 6.

DIVISION 3 STATE

Sat., June 18 — Final

North Reading vs. Groton-Dunstable at

Holy Cross, Worcester, 3.

DIVISION 4 STATE

Sat., June 18 — Final

St. John Paul II vs. Oxford at Holy

Cross, Worcester, 12.

LACROSSE

MIAA tourney

BOYS

MIAA EMAS Division 1

Sat., June 18 — Final

BC High vs. Lincoln-Sudbury at Boston

University, 2:15.

DIVISION 2 STATE

Sat., June 18 — Final

Medfield vs. Hingham at Boston Uni-

versity, 6:45.

DIVISION 3 STATE

Sat., June 18 — Final

Grafton vs. Dover-Sherborn at Boston

University, 4:30.

DIVISION 1 STATE

Sat., June 18 — Final

North Andover vs. Westwood at Bos-

ton University, 12.

DIVISION 2 STATE

Sat., June 18 — Final

Walpole vs. Norwell at Boston Uni-

versity, 10a.

SOFTBALL

MIAA tourney

BOYS

DIVISION 1 STATE

Sat., June 16 — Final

Westboro 3.....Lexington 2

DIVISION 3 STATE

Thu., June 16 — Final

Whit. Christian 3.....Dover-Sherborn 2

■ For updated scores and highlights, go

to bostonglobe.com/sports/high-

schools.

Colleges

BASEBALL

NCAA Division 1 Tournament

College World Series

at Omaha, Neb.

Saturday, June 18

Cal-Santa Barbara (42-18) vs. Okla-

homa St. (41-20), 3; Arizona (44-21) vs.

Miami (50-12), 8.

Sunday, June 19

Texas Christian (47-16) vs. Texas

Tech (46-18), 3; Coastal Carolina (49-

16) vs. Florida (52-14), 8.

WNBA

EASTERN CONFERENCE

W L Pct. GB

Atlanta.....7 3 .700 —

New York.....7 4 .636 ½

Chicago.....5 6 .455 2½

Washington.....7 7 .417 3

Indiana.....4 7 .364 3½

Connecticut.....2 10 .167 6

WESTERN CONFERENCE

Minnesota.....11 0 1.000 —

Los Angeles.....10 0 1.000 ½

Phoenix.....4 6 .400 6½

Dallas.....7 7 .364 7

Seattle.....4 8 .333 7½

San Antonio.....2 7 .222 8

THURSDAY'S RESULTS

New York 80.....Connecticut 72

Dallas 88.....Seattle 79

FRIDAY'S GAMES

Chicago at Atlanta.....7:30

Indiana at San Antonio.....8

Phoenix at Los Angeles.....10:30

SATURDAY'S GAMES

Atlanta at Washington.....7

Dallas at Phoenix.....10

Soccer

COPA AMERICA

Quarterfinals

Thursday, June 16

at Seattle

United States 2.....Ecuador 1

Friday, June 17

at East Rutherford, N.J.

Peru vs. Colombia.....8

Saturday, June 18

at Gillette Stadium, Foxborough

Argentina vs. Venezuela.....7

at Santa Clara, Calif.

Mexico vs. Chile.....10

Semifinals

Tuesday, June 21

at Houston

Seattle winner vs. Foxboro winner.....9

Wednesday, June 22

at Chicago

East Ruth. winner vs. S. Clara winner.....8

Championship

Sunday, June 26

at East Rutherford, N.J.

Semifinal winners.....8

EUROPEAN CUP

First Round

Thursday, June 16

at Lens, France

England 2.....Wales 1

at Lyon, France

Northern Ireland 2.....Ukraine 0

at Saint-Denis, France

Germany 0.....Poland 0

Friday, June 17

at Toulouse, France

Italy vs. Sweden.....9a

at Saint-Etienne, France

Czech Republic vs. Croatia.....12

at Nice, France

Spain vs. Turkey.....3

MLS

EASTERN CONFERENCE

W L T Pts. GF GA

Philadelphia.....6 3 5 23 21 16

New York.....6 7 1 19 24 20

Montreal.....5 4 4 19 22 20

NY FC.....5 2 6 18 22 29

Toronto FC.....4 5 4 16 14 15

D.C. United.....4 6 4 16 14 16

Orlando City.....3 7 6 13 23 21

NEW ENGLAND.....3 4 7 16 25

Columbus.....5 6 14 18 21

Chicago.....2 5 11 10 10

WESTERN CONFERENCE

Colorado.....8 2 4 28 17 10

FC Dallas.....8 4 4 28 24 22

Real Salt Lake.....7 4 2 23 23 21

Vancouver.....6 6 3 21 23 25

Los Angeles.....5 6 2 17 16 16

San Jose.....5 6 5 20 15

Portland.....5 6 4 19 23 25

Kansas City.....5 8 3 18 14 18

Seattle.....5 7 6 13 13 15

Houston.....3 7 4 13 20 22

NOTE: Three points for victory, one point for tie.

SATURDAY'S GAMES

Philadelphia at New York City FC.....1

NEW ENGLAND at Vancouver.....7

Los Angeles at Toronto FC.....7:30

Montreal at Columbus.....7:30

San Jose at Orlando City.....9

Columbus at Colorado.....9

D.C. United at Houston.....9:30

Portland at Real Salt Lake.....10

SUNDAY'S GAMES

FC Dallas at Sporting Kansas City.....5

Seattle at New York.....7:30

Scoreboard

	FRI 6/17	SAT 6/18	SUN 6/19	MON 6/20	TUE 6/21	WED 6/22	THU 6/23
	SEA 7:10 NESN	SEA 4:05 NESN	SEA 1:35 NESN	CWS 7:10 NESN	CWS 7:10 NESN	CWS 7:10 NESN	CWS 1:35 NESN
		VAN 7:00 CSN					

Home games shaded

On the radio, unless noted: Red Sox, WEEI-FM 93.7; Revolution, WBZ-FM 98.5

ON THE AIR

BASEBALL

2 p.m. Pittsburgh at Chicago Cubs.....MLB

7:10 p.m. Seattle at Boston.....NESN

8 p.m. Texas at St. Louis.....MLB

GOLF

8 a.m. US Open.....FS1

2:30 p.m. PGA: Meijer Classic.....Golf

5 p.m. US Open.....Fox

SOCCER

8:30 a.m. Euro 2016: Italy vs. Sweden.....ESPN

11:30 a.m. Euro 2016: Czech Republic vs. Croatia.....ESPN

2:30 p.m. Euro 2016: Spain vs. Turkey.....ESPN

8 p.m. Copa America: Peru vs. Colombia.....FS1

International League

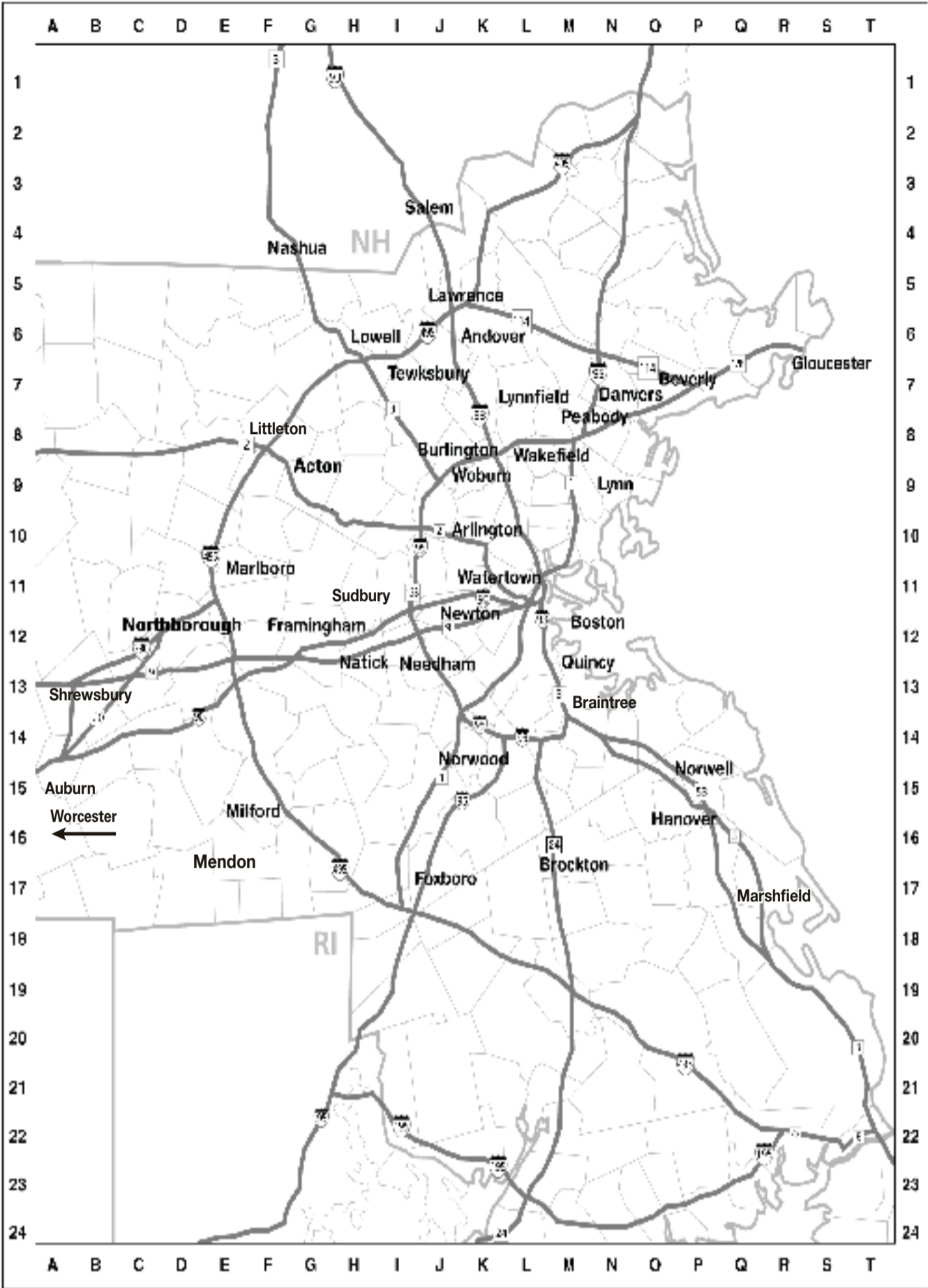
North Division

W L Pct. GB

Rochester.....40 27 .597 —

Scranton/WB

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In 'Matilda,' one little girl vs. the world

By Don Aucoin
GLOBE STAFF

Expect your kids to eye you with more than the usual amount of skepticism, maybe even a measure of suspicion, on the way home from "Matilda the Musical."

Why? Because they'll have just experienced a far-from-reassuring portrait of the adult world.

The incarnation of "Matilda" that has arrived at the Boston Opera House is not as consistently inspired and magically transporting as the original Broadway production was. But the distinctive strengths of this rich, dark, and satisfyingly strange musical still come through, including a superbly varied and intricate score by composer-lyricist Tim Minchin.

In "Matilda," a musical adaptation of Roald Dahl's 1988 children's novel that features a Tony-winning book by Dennis Kelly and is directed by Matthew Warchus, the grownups are, at best, well-meaning but clueless or helpless. At worst — by far the dominant mode — they're downright malevolent, fiercely intent on squelching any spark of individuality in the younger generation.

Beyond its vivid particulars, "Matilda" registers as a parable about authoritarianism and the unchecked abuse of power, epitomized by school headmistress Miss Trunchbull, a raving, splenetic bully. (You may find yourself thinking of another raving, splenetic bully, currently in the public eye, whose name also starts with a T.)

As in the best good-vs.-evil tales, one person stands against Miss Trunchbull and the soul-crushing conformity for which she stands: Matilda Wormwood, a 5-year-old possessed of genius-level intelligence, an avid love of books, the gift of telekinesis, the equally important gift of storytelling, and an unshakeable sense of right and

"MATILDA," Page G4



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Sarah McKinley Austin in the lead role in "Matilda the Musical."



DISNEY/PIXAR

Pixar makes a big splash with marvelous 'Finding Nemo' sequel

By Mark Feeney
GLOBE STAFF

There are terrific Pixar sequels ("Toy Story 2" and "3") and OK Pixar sequels ("Cars 2," "Monsters University"). "Finding Dory" is one of the terrific ones, if not quite up to the "Toy Story" standard. A worthy successor to "Finding Nemo" (2003), it's often darker than its predecessor and spends a lot more time on land — in and around a California marine life institute. But at its frequent best "Finding Dory" soars — or swims, as the case might be.

ABOVE: Hank (voice of Ed O'Neill), an octopus, and Dory (voice of Ellen DeGeneres), a blue tang, in "Finding Dory."

Andrew Stanton, who co-directed and co-wrote "Nemo," returns for "Dory," this time sharing director credit with Angus MacLane and writing credit with Victoria Strouse and Bob Peterson (who also co-wrote "Nemo"). The continuity viewers will notice is vocal. Ellen DeGeneres is back as Dory, a blue tang with serious short-term memory issues. "That's the one thing I can remember," she says — that she's always forgetting. Albert Brooks is back, too, as Marlin, a clown fish who's Nemo's dad. As good as DeGeneres is at adorable good cheer, Brooks may be even better at barely checked vexation.

This time Dory and Nemo reverse roles. Instead of Dory helping Marlin

"FINDING DORY," Page G7

Ellen DeGeneres never forgot her tiny fish friend

By Tom Russo
GLOBE CORRESPONDENT

Filmmaker Andrew Stanton has worked on a host of beloved animated characters during his career as one of Pixar's go-to talents, from the "Toy Story" gang to the robots of "Wall-E."

But Stanton will readily tell you that of all the characters he's created or written, none is as symbiotically linked to a performer as "Finding Nemo" sidekick Dory is to Ellen DeGeneres. "Honestly, Dory is the only character that I have that kind of history with when it comes to an actor and a voice," says Stanton, who hails from Rockport. "They bound together at such an early stage, they truly are chicken and egg."

DeGeneres gets a new opportunity to demonstrate her flair for the memory-challenged Pacific blue tang in "Finding Dory," a sequel that she had playfully lobbied for on her talk show. She

DEGENERES, Page G7



SIGHT & SOUND

Panopticon Gallery exhibition offers the camera as musical instrument

By Mark Feeney
GLOBE STAFF

Synesthesia is a neurological term that describes when one sense impression produces a related impression involving a different sense. Hearing a particular sound, for example, one might see a particular color. Synesthesia, of a sort, is what "Music to Our Ears" has to offer. It runs through Sept. 13 at Panopticon Gallery. Looking at the show's 49 photographs, three posters, and six guitars — yes, guitars, and wonderfully sculptural they are — a viewer can't help but hear an awful lot of music.

The guitars were made by Panopticon owner Jason Landry and his uncle Joe Landry.

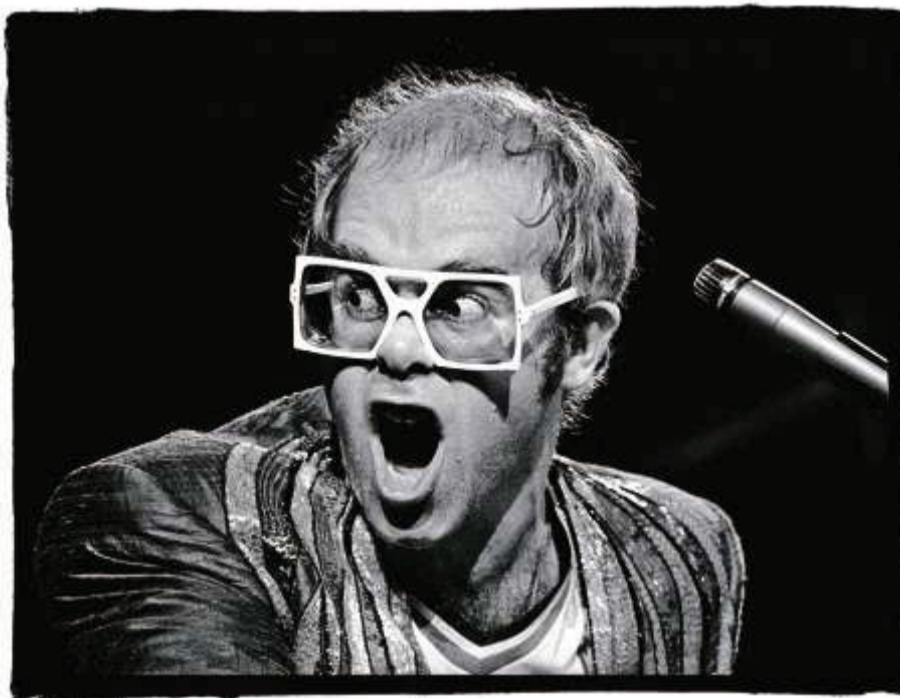
The posters give a sense of the show's musical tastes. Milton Glaser's famous profile view of Bob Dylan turns the singer's tresses psychedelic. Richard Avedon's even more psychedelic portrait of John Lennon graced the cover of

Look magazine. The cover for the Rolling Stones's "Tattoo You" album offers Christian Piper's epidermal-canvas illustration.

So we're talking classic-rock heaven. There are three other views of Lennon (Roger Farrington photos from the "Double Fantasy" sessions). Rowland Scherman has two Dylan photographs, as well as the Beatles onstage at their first US concert, Janis Joplin, and Stephen Stills (at Judy Collins's piano, no less).

Ron Pownall heads straight for the classic-rock solar plexus. (Hmm, Solar Plexus, wasn't that a prog-rock band, sort of like Hawkwind, only worse?) Chronologically, the lineup starts with Jimi Hendrix in 1968 and continues through David Bowie in '74, Elton John in '76 (making a mighty moue for the camera), Keith Richards in '81, and Peter Wolf, fronting the J. Geils Band in 1982. In a category all his own is Queen's Freddie Mercury in 1977, looking

"MUSIC TO OUR EARS," Page G5



RON POWNALL

Ron Pownall's shot of Elton John during a 1976 concert at New York's Madison Square Garden is among 49 photographs in the show.

Inside

TELEVISION A SOAP WITH SPARK

Oprah Winfrey's "Greenleaf" mines tension between worship, lip service

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MOVIES DE PALMA'S WAY

Excellent documentary traces filmmaker's obsessions

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MOVIES ROCK'S SOLID, FILM ISN'T

'Central Intelligence' is just another studio buddy comedy with a weak script

G6

Insider

THING TANK

A REVIEW OF THE WEEK IN THINGS



ROYAL FAIL

It's not easy being green. Just ask **Queen Elizabeth**, whose aggressively verdant ensemble last week (essentially a finely tailored green-screen suit with matching hat) inspired the Internet to get into all manner of chroma-key hijinks, making the outfit one of the most virtually versatile garments in history. Michael Bay has since been relieved of his duties managing Her Majesty's wardrobe.



TERMS OF ENDEARMENT

A highly detailed **relationship contract** between two grade-schoolers was found and posted to Twitter. Among its terms: "You can't hug these hoes," "You can't be looking at these hoes," and "You can't break my heart because if you break my heart I'll break your face." If you think that's severe, you should see the NDA for the tree-house.



RETURN OF THE KING

For a creature that's been extinct for 65 million years, **Tyrannosaurus rex** sure has been busy lately. In a surge of online footage, we've spotted the once-great lizard king getting his Cenozoic Era on by pole dancing, engaging in literal horseplay, taking care of household chores, and only occasionally terrorizing small critters in the style of his heyday. This week may have been his most amazing post-fossilization feat yet, as he took on the testosterone-slicked obstacle course of "American Ninja Warrior." Spoiler: He goes out on the Asteroid Dodge.



RIBBIT FOR HER PLEASURE

A study just released by researchers in India announced the discovery of a new **frog mating position**. "New," said Miss Piggy, rolling her eyes.

MICHAEL ANDOR BRODEUR



GARRETT HERZIG

BEHIND THE SCENE

What: A series of evocative, abstract images projected on patchwork sails in "Albatross," the dramatization of "The Rime of the Ancient Mariner."
Where: "Albatross" runs through July 3 at Gloucester Stage Company. Tickets: \$25-\$38, 978-281-4433, www.gloucesterstage.com

"Albatross," the stage adaptation of Samuel Taylor Coleridge's lyrical ballad of "The Rime of the Ancient Mariner," represents that breathtaking alchemy that can only happen in the theater. In the midst of Coleridge's strange and haunting storytelling is an extraordinary performance by Ben Evett, enhanced by a deceptively simple set by Cristina Todesco and a series of projections, including maps, that provide a concrete sense of place, and then an illusory suggestion of emotion.
"The language is very evocative," says projection designer Garrett Herzig, who is returning to the

show he originally designed for New Repertory Theatre. "When we first talked about projections, I thought, well, we could be literal and have an actual albatross flying across the screen, but when Cristina came up with the idea of these patchwork sails that Ben hoists up into place, we knew we needed to make sure the imagery felt like part of this magical world. It needed to be larger than life without ever taking away from Ben's performance or Coleridge's poetry."
Herzig says he was brought in to production meetings early in the design process.
Director Rick Lombardo "had a strong vision for the piece," he says. "There is an arc the story takes from realistic to increasingly weird. The challenge was to make that transition feel smooth."
Lombardo, who also designed the sound, worked with co-adapters Matthew Spangler and Evett on the tone of the piece while Herzig studied the popular

Gustave Dore woodcuts that appeared in published 19th-century versions of the poem.
"The engravings are very detailed," says Herzig, "whether they are outlining clear descriptions of the water and the ship or the swirling, uncomfortable weirdness of images that are coming right out of someone's mind."
Working with Lombardo's vision and Todesco's shapes within the set, Herzig designed a series of projections that support Evett's performance and the text in unexpected ways.
"My job is to tailor my ideas to fit Cristina's set," says Herzig. "For this production, I am also designing the lighting, and we are all thinking about creating a production that can tour." TERRY BYRNE
After Gloucester, "Albatross" heads to the Edinburgh International Festival and then to Kennesaw State University in Georgia.

HIGH FIVE



DUSDIN CONDREN

For **Kevin Morby**, travel is the norm. He started his music career after relocating from Kansas to Brooklyn, N.Y., and has since toured the country in bands like Woods and the Babies. And his solo work is taking off as well, his most recent album, "Singing Saw," rating a Best New Music citation from Pitchfork. Currently traveling yet again to support the new album, Morby shared his top tour necessities — ranked from least important to most — ahead of his Great Scott show on June 19.
Olbas cough drops They're an all-natural herbal menthol cough drop that you can get from Whole Foods. Being a singer on tour, it's good to have something like this. I quit smoking like a year ago, and these kind of take the place of that. I'm always nervously putting them in my mouth. It's good that when every-

one else goes to smoke, I can rely on these instead.
Steam room Doing a steam whenever you can is important to just sweat out everything and all the horrible things you've been putting in your body on a day to day basis, like food and alcohol. This one is probably the least-often necessity you can access on tour. If you're lucky, you can get it like once a week. I'll even turn on the shower and let it steam up in there before I get in sometimes. It's also very good for the vocal cords.
Light Beer I have a pre-show ritual where I can have no more and no less than two beers before I go on. It's the perfect amount to get me ready to go on stage. Sometimes I break that rule, but I like to keep it at two. It has to be light; it has to be the closest thing to water.
Swimming It's very important to try and get into water as much as possible, especially like a natural body of water like a sea or river. Last year in Europe, we were touring in the summer and had all these opportunities to swim. One time when we were in Switzerland, we jumped into the rundown of the Swiss Alps and it was the biggest turnaround just jumping into water. There's something about swimming that sets you back to zero.
Chicken soup Whether it be chicken noodle soup I eat in the morning or Chicken Pho I eat at night, it's extremely important to all of us. It's light enough and also very rejuvenating and good for the throat. Every morning I try to have chicken noodle soup. I live by it. An ideal day, I would have chicken noodle soup for breakfast and chicken pho for dinner right after swimming with steam and sucking a cough drop.

JOHN PAUL STAPLETON

Kevin Morby performs with Jaye Bartell at Great Scott on June 19 at 9 p.m. Tickets: \$12. 617-566-9014, www.greatscottboston.com

LAUGH LINES

JIM COLLITON

'If you ever hang out with someone who is 2, you are hanging out with the most honest person you will ever meet in your life. Because a 2-year-old has not learned how to lie yet. You can ask a 2-year-old any question and they will tell you the truth. "Did you hit your sister with that block?" "Yes I did, Daddy! Yes I did! I hit 'er right in the head! She was watchin' TV, she didn't even see me coming!" '

Colliton plays Nick's Comedy Stop Friday and Saturday.

NICK A. ZAINO III



Art + Performance



KEITH BEDFORD/GLOBE STAFF

CLASSICAL NOTES | DAVID WEININGER

Spirit of '76

SICPP revisits revolutionary works by Cage and Reich

The circumstances surrounding the premiere of John Cage's "Apartment House 1776" seem almost alien to the current state of the arts world: Six major American orchestras — Boston, New York, Philadelphia, Cleveland, Chicago, and Los Angeles — jointly commissioned the country's foremost experimental composer to create a work celebrating the US bicentennial. The piece consists of 44 quartets derived from early-American hymn tunes, gently distorted by Cage; a group of instrumental "tunes"; and vocal solos representing four ethnic-religious traditions: Protestant, Sephardic, Native American, and

CALLITHUMPIAN CONSORT
Presented by Summer Institute for Contemporary Performance Practice. At Jordan Hall, New England Conservatory, June 20 at 8 p.m. Free admission. www.sicpp.org

African-American. All of the above overlaps according to the players' individual choices, just as you might overhear in an apartment house.

Stephen Drury, New England Conservatory's reigning contemporary-music magus, was in the audience in the fall of 1976 when Seiji Ozawa led the first performances of "Apartment House," along

with another Cage work called "Renga."

In contrast to the reception in New York — where, according to The New York Times, there was a "mass exodus" from the hall shortly after the piece began — it elicited a lot of enthusiasm in Symphony Hall. "A lot of the audience reacted immediately and loved it," Drury said recently. "And I remember getting into a shouting match with someone else in the balcony who didn't like it at all. It brought out a very energetic response."

"It mattered back then," he added. "People took risks."

"Apartment House 1776" is on Monday's program by the Callithumpian Consort for the Summer Institute for Contem-

Stephen Drury leads the Callithumpian Consort in rehearsal.

porary Performance Practice, the annual Drury-led new-music gathering affectionately known as Sick Puppy. It will be joined by another Drury favorite also celebrating its 40th birthday: Steve Reich's "Music for 18 Musicians," a masterpiece of tight, motoric energy. So diametrically opposed do the two works appear to be at first glance that it was worth pondering what, if anything, they share besides their age, and how they'll work together on one program.

"I never know the answer to that until it's too late," Drury answered, laughing. He focused initially on the two works' sheer dissimilarity: Cage reveling in the strange simultaneities he sets in motion, Reich drilling almost relentlessly through the possibilities generated by a single set of chords. "They kind of sum up what had been happening in the last 10 years or so leading up to '76, each demonstrating a peak of two major ways of writing music. I keep going back to the fact that they're so completely unrelated."

And yet, over the course of a conversation, unexpected parallels emerged, not the least of which was that both works represented an acknowledgment of traditions each composer previously had abjured. "Apartment House 1776," Drury noted, marked a return to conventional notation after consciously abandoning it in earlier works. As for Reich, "Music for 18" was in part an embrace of harmony and orchestration, things he had intentionally snubbed in the tape and phase works on which his Minimalist reputation was built.

It was less a restoration

than "like going through the wormhole and finding yourself surrounded by familiar objects," Drury said. "Neither one is in any sense backtracking or being more conservative. It's more like, now these guys have the tools, they can do things with simple material that was thought long exhausted. They had the mastery to be able to make exquisite and large-scale art out of the simplest things."

And though the Cage might seem irrepressibly avant-garde in comparison to the more buttoned-down Reich, the latter presents its own pitfalls in performance. What began as an organic conception in Reich's own ensemble had to be transferred into a score that "tries to take what was a kind of hands-on creation and jam it into conventional musical notation," Drury explained. "You kind of have to fight past the printed score and imagine yourself in the group when Reich was making it. Nobody can sit down and read this piece the way it's published [without] having found their

way around it first."

These are works that Drury has returned to over the years. Encountering them now, at this spot in his career and their lifespans, he finds that the experience has gotten easier and more fluid because "today's musicians, this generation now, they know this material. This is their vocabulary — they're not frightened by it, or confused or bored. They come into it ready."

"These pieces depend so much on the individual players, and I get such great players to work with these days that I just have to get them in the right place and looking in the right direction, and the strength of the pieces, the strength of the music, takes over," he went on. "The love for this music that these people already bring takes over. And it just gets better and better."

David Weininger can be reached at globeclassicalnotes@gmail.com. Follow him on Twitter @davidgweininger.

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Actor Russell Harward

An encyclopedic biography of the iconic reference work

By Matthew Price
GLOBE CORRESPONDENT

Like the Oxford English Dictionary, the famed 11th edition of the Encyclopaedia Britannica was a product of the reference book's golden age. Aimed at the improving, literate middle classes, grounded in the gospel of progress, Britannica was as forward-looking as the sunny Edwardian era that produced it.

The collected wisdom of more than 1,500 experts was distilled into 29 volumes, published in 1911, that claimed to be the last word on nature, science, theology, religion, history, geography, you name it. As Denis Boyles writes in this entertaining if sometimes maddening account — which takes its title from a hyperbolic advertising slogan — "A hopeful, educated man or woman . . . could open a volume of the Britannica and see that all the people and places were accounted for, and all the bits and pieces, buildings, monuments, and ditches of the entire planet were measured in length or weight or height and put in their proper place."

Boyles shows in great detail that the Britannica was as much a product of advertising and marketing as it was of condensed knowledge. The project was the brainchild of American book salesman and publisher Horace Everett Hooper, who trafficked in cheap reprints. A deal-making Anglophile, Hooper bought up the rights to the ninth edition in 1897 and started scheming with plans for an updated edition.

Hooper shook up the staid world of British bookselling with gimmicks galore, which emerged from the fevered mind of his associate, ad man Henry Haxton, who favored ALL CAPS and clever ploys to drum up reader interest.

To further his ambitions, Hooper approached an important but ailing British institution — The Times of London. Hoping to leverage the prestige



Denis Boyles offers a surfeit of information on Britannica.

BOOK REVIEW

EVERYTHING EXPLAINED THAT IS EXPLAINABLE: On the Creation of the Encyclopaedia Britannica's Celebrated Eleventh Edition, 1910-1911

By Denis Boyles
Knopf, 442 pp., illustrated, \$30

of the newspaper, Hooper made a deal that would benefit both parties. The luster of the Times would rub off on the encyclopedia, which in turn would help subsidize the paper's operations. The bumptious Americans ruffled feathers of the staid poobahs that owned shares in the paper. Haxton's breathless advertising festooned editions of the newspaper as a 10th edition was readied.

Boyles takes a long time getting to the ostensible subject of his book. He takes detours and digressions through the worlds of newspapering and book publishing in chapters that will be of interest to specialists only. Like the reference work he details, "Everything Explained That Is Explainable" tells you a lot you don't know — and even more that you perhaps don't really care to know. Still, Boyles writes with such a mordant touch his chapters move along even as they assault you with hurricanes of information.

Needless to say, the deal with the Times fell apart, and Hooper moved his project to

Cambridge University Press for the 11th edition. Under the editorship of highbrow journalist Hugh Chisholm, the project took a decade to bring to fruition. Contributors included countless Oxbridge dons, as well as naturalist John Muir, G.K. Chesterton, and Bertrand Russell. Algernon Swinburne did the Victory Hugo entry, while Alfred North Whitehead parsed geometry. One Carroll Wright covered American labor issues, while a George Wrong dealt with Canadian history. Boyles has fun with this kind of thing.

The 11th aimed to capture the very essence of the modern world. Some older entries from previous editions were recycled, but newer entries dealt with, for example, the impact of Darwin on social thought and religion. All was controlled by the guiding hand of the redoubtable Chisholm. He knew everybody, and knew whom to call on whether the subject was aardvarks or Zanzibar. (There is even an entry for "Abracadabra")

"Chisholm had an instinct for miscellany," observes Boyles. "[H]e knew that to create a reference work that encompassed all things known meant that the work's editorial cartography had to include all those landmarks, events, personalities, and objects that people would expect to find in an encyclopedia, along with a good dose of things a reader would never have thought of but would be glad (and amused) to find."

Not all of it was enlightened — the 11th reflected the dim racial views of the day. But the volumes live on, even in the Internet age. As Boyles points out, today's reference go-to, Wikipedia, emerged from the "content backbone" of — where else? — the 11th.

Matthew Price, a regular contributor to the Globe, can be reached at mprice68@gmail.com.

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Art + Performance



PHOTOS BY JOSH REYNOLDS FOR THE BOSTON GLOBE

STAGES | TERRY BYRNE

Fiddlehead gets a stage to match its ambitions

A cast of 50, a 28-piece orchestra, 300 period costumes and a set that encompasses the Mississippi River: All of these elements are part of “Show Boat,” Jerome Kern and Oscar Hammerstein II’s epic musical of romance, racism, and the resiliency of the human spirit.

But the production that opens at the Shubert Theatre is not part of a Broadway tour. It’s the work of Fiddlehead Theatre Company, which began as a community theater in Norwood, and is now, according to founder and co-producing artistic director Meg Fofonoff, realizing her dream of producing in a Broadway-caliber house, where the company will be in residence for its 2016-17 season.

While the size and scope of “Show Boat” would be daunting for most local theater troupes, Fofonoff and her co-producing artistic director, Stacey Stephens, “never do anything small. Our production of ‘Ragtime’ [in 2012 at the Strand Theatre] included a cast of 43 and at 21-piece orchestra,” says Stephens. “This is a challenge, but

we’ve been preparing for it for years.”

The Shubert Theatre became available when the Boston Lyric Opera decided to leave after 18 seasons there. Fiddlehead, meanwhile, had ended its residency at the Strand Theatre in Dorchester, where it had performed for three years. Its most recent production, “Rent,” was staged at the Back Bay Events Center.

Fofonoff says Josiah A. Spaulding, president and CEO of the Citi Performing Arts Center, was enormously helpful, and made it possible for Fiddlehead to schedule its next three shows at the Shubert: “Show Boat” will be followed by “Priscilla: Queen of the Desert” (Sept. 30-Oct. 9) and “Carnival” (May 5-14, 2017).

“I was impressed with the work they did at the Strand, and their recent production of ‘Rent,’” says Spaulding. “We are stepping up to provide them with marketing and promotional support, which Meg tells me is already having a marked increase in ticket sales.”

“Show Boat,” which is based on the 1926 novel by Edna Ferber, was one of



Stacey Stephens and Meg Fofonoff are co-directing “Show Boat.” Top: Lindsay Roberts (left) and Sarah Hanlon in rehearsal.

the first Broadway musicals to take on the topic of racism and to feature a cast of both black and white performers. Kern’s lush score includes such classics as “Ol’ Man River,” “Make Believe,” and “Can’t Help Lovin’ Dat Man.” The story follows a troupe of actors on the Cotton Blossom, a show boat that performs in towns along the Mississippi River. In the course of the story, an unlikely pair meet and fall in love, and a star performer is banished from the boat when her mixed race is revealed.

“I wish I could say the story of racism was not relevant today,” says Fofonoff. “But what makes this such a great musical is the combination of a powerful and sometimes unpleasant

look at racism, combined with a beautiful love story and a message of hope for the future.”

Fofonoff and Stephens, who are co-directing “Show Boat,” are committed to creating a production that meets the expectations of audiences coming to the Shubert Theatre, but they don’t want them to be overwhelmed by the set and lights.

“At the heart of the musical are these relationships between flawed individuals,” says Stephens. “Our goal is to tie that magnificent music to the emotions of the characters so that the audience can relate to these people and their journeys.”

Walt Whitman in New Orleans

Boston actress and singer Robin JaVonne Smith finished a tour de force performance as Mad Queen May in Beau Jest Theater’s “Wild Williams” at the Charlestown Working Theater last weekend and just four days later opened a completely different show.

SHOW BOAT

Presented by Fiddlehead Theatre Company. At the Shubert Theatre, June 22-July 3. Tickets: \$53-\$75, 866-348-9738, www.citicenter.org

“Dreambook,” a play with music about poet Walt Whitman’s time in New Orleans, is having its world premiere at Boston Playwrights Theatre, presented by Fort Point Theatre Channel, June 17-25 (Tickets: \$20, 866-811-4111, www.fortpointtheatrechannel.org/index/).

“I like the fact that people are familiar with Walt Whitman, but they may not be familiar with the time he spent in the magical city of New Orleans,” says Smith.

The basic conflict of the play revolves around the rivalry between Whitman and William Walker, who were competing for the editor’s chair at the New Orleans Daily Crescent in 1848. But beneath that framing is another compelling story: that of the visual artist Jules Lion, a free person of color who became the first daguerreotypist in New Orleans, and Anna Lion (played by Smith), a local black teenager.

“Anna Lion did exist,” says Smith, “and we have some information about her, but no full story exists. She clearly had a lot of spunk, so I’m having a lot of fun with that. She doesn’t hesitate to question Whitman about his poetry and has dreams that go beyond the borders of New Orleans.”

The play features a fictional story based on playwright Dan Osterman’s historical research. Composer Nick Thorkelson wrote songs for the play that have a contemporary soul/funk groove. Director Jaime Carrillo adds to the complexity by casting all the male roles with women, except one.

Poetic license for Gammons

Visually imaginative director and designer David R. Gammons has been named producing artistic director of the Poets’ Theatre, joining a team that includes president and artistic director Bob Scanlan, executive director Ben Evett, and literary director David Gullette. Gammons, who has earned accolades for dozens of productions with SpeakEasy Stage, Actors’ Shakespeare Project, Boston Playwrights’ Theatre, and others, assumes the role after his breathtaking design for the Poets’ Theatre’s “Beckett Women: Ceremonies of Departure.” Gammons will direct poet Anne Carson’s “Antigonick” (March 30-April 15). For the complete Poets’ Theatre season schedule, go to www.poetstheatre.org.

Another Tony for Sirkin

Congratulations to Boston-based Broadway producer Spring Sirkin, who stepped up on the stage of the Beacon Theatre Sunday night to collect her third Tony Award, this time as a member of the producing team for “A View From the Bridge.” In her career, Sirkin has also received Tonys for “Master Class” and “Skylight,” and nominations for 10 other productions.

Terry Byrne can be reached at trbyrne@aol.com.

A rich, dark ‘Matilda’

► “MATILDA”
Continued from Page G1

wrong, expressed in the phrase Matilda doggedly repeats several times: “That’s not right.”

The remarkable Sarah McKinley Austin, who is just 9 years old, portrayed Matilda on opening night (the role rotates among several young performers). Austin skillfully captures Matilda’s preternaturally calm self-possession, and she brings a beautiful poignancy to the world-silencing ballad “Quiet.” As her antagonist, Miss Trunchbull, Dan Chameroy conveys the character’s chilling combination of cunning calculation and eruptive, out-of-control unpredictability.

On balance, “Matilda” is aimed more at the head than the heart. Yes, you’ll be moved when the embattled schoolchildren sketch hopeful visions of the future in “When I Grow Up” while they soar on long rope swings. And you’ll get a lump in your throat when Austin’s Matilda suddenly clasps her timid teacher, Miss Honey (the pure-voiced Paula Brancati), in a hug out of sheer gratitude for the sort of kindness the child never experiences at home. And yes, it is exhilarating when the kids finally rise up against their tyrannical and sadistic headmistress in “Revolting Children,” a climactic number that taps into the joy-



ARAM BOGHOSIAN FOR THE BOSTON GLOBE

ous energies of youthful rebellion and is kicked off in winningly high style by Ryan Christopher Dever, who plays erstwhile Trunchbull target Bruce Bogtrotter.

But overall this is a rigorously intelligent musical that makes admirably few concessions to our desire for a cozily uplifting experience. “Annie” promises you that the sun will come out tomorrow; “Matilda,” despite the eventual triumph of good, is grounded in the more realistic suggestion that it will always have to remain vigilant against evil. This is a show that would much rather take you on an un-

From left: Darren Burkett, Brandon McGibbon, Sarah McKinley Austin, and Darcy Stewart in “Matilda the Musical.”

settling journey into some of the murkier recesses of human nature.

Rob Howell’s sets range from garish (the home Matilda shares with her lunkheaded parents and brother) to forbiddingly gothic (the school where Miss Trunchbull lords it over her young victims). The dancing is sharp and propulsive (choreography is by Peter Darling). Some numbers don’t deliver quite enough charge, however. “Telly,” an ode to the glories of television by Matilda’s dimwit father, played here by Brandon McGibbon, is not the showstopper it should be. Matilda’s narcissistic mother, por-

STAGE REVIEW

MATILDA THE MUSICAL

Based on the novel by Roald Dahl. Book by Dennis Kelly. Music and lyrics by Tim Minchin. Directed by Matthew Warchus. Choreography by Peter Darling. Production by Royal Shakespeare Company and the Dodgers. Presented by Broadway in Boston. At Boston Opera House, through June 26. Tickets: 800-982-2787, www.broadwayinboston.com

trayed by Darcy Stewart, doesn’t come across as deranged enough, even in her big number, “Loud,” though Stephen Diaz is hilariously limber as her dance partner, Rudolpho.

It is in “Loud” where composer-lyricist Minchin delivers some of his most trenchant commentary on our age, including this gem, sung by the oblivious Mrs. Wormwood: “What you know matters less than the volume with which what you don’t know’s expressed.” That feels truer every day, alas, which is all the more reason to heed the wise words of young Matilda, from the song “Naughty,” early in Act 1: “Just because you find that life’s not fair, it doesn’t mean that you just have to grin and bear it. . . . Nobody else is gonna put it right for me; nobody but me is gonna change my story; sometimes you have to be a little bit naughty.”

Don Aucoin can be reached at aucoin@globe.com.

Art + Performance

By Cate McQuaid
GLOBE CORRESPONDENT

Nicole Buchanan's portraits strip her subjects down to their skin: people of color, seeming to rise from a deep black background, stare right into the camera, meeting our eyes. One woman looks mournful, retreating into herself. One of the men has a commanding gaze.

The photographs are part of Buchanan's "The Skin I'm In" series on view at Gallery Kayafas through July 2. The artist, now 23, made the work for her thesis project as an undergraduate at the Rhode Island School of Design, from which she graduated last year. The project arose out of a desire to reach out.

"I was feeling isolated at a school where there isn't a lot of racial diversity," Buchanan says over the phone from Atlanta, where she now lives. Working with an assistant dean, she contacted students who identified as African or African-American. Ninety-two graduate and undergraduate students replied, and Buchanan ultimately made 50 portraits.

As at many universities lately, students of color at RISD have staged protests and demanded an increase in faculty of color, sensitivity training for faculty, curriculum reform, and more. In February, RISD president Rosanne Somerson formed a Social Equity Action working group of students, faculty, and staff to draft proposals to promote diversity, inclusion, and equity. Some steps with regard to hiring and sensitivity training have already been taken.

The freshman class that entered RISD last fall was 36 percent people of color, but only 2.4 percent African-American, according to Danielle Mancuso, public relations specialist at RISD.

"I wanted to challenge the idea that black men and women are viewed similarly, with stereotyping and racial profiling," Buchanan says. She depicts her subjects' head and shoulders, without clothes and jewelry (with some exceptions), because such accouterments can trigger assumptions.

"Portraiture is a representation of an individual," says Eva Sutton, Buchanan's thesis adviser and the head of RISD's photography department. "It's a strategic mechanism to voice the fact that all of these people are individuals, not representing anyone but themselves. There's something equalizing about that."

Sutton compares the lighting in Buchanan's photos to Rembrandt's portraits, calling it "a coming-out-of-the-darkness quality."

Buchanan worked hard to get there. She'd been reading W.E.B. Du Bois's "The Souls of Black Folk" and was thinking about his metaphor about black people wearing a veil.

"Black men and women create a



NICOLE BUCHANAN: The Skin I'm In
At Gallery Kayafas, 450 Harrison Ave., through July 2. 617-482-0411, www.gallerykayafas.com

performance in themselves," says Buchanan. "I wanted to play with the idea of lifting the veil."

She experienced something of a veil herself when she brought her work to classroom critiques. She got plenty of technical feedback from classmates, she says, but not as much help with the content.

"They didn't know what to say. It's not that they didn't want to," she says, "but I think they were afraid of upsetting me, or saying something quote, unquote, racist."

"With any work, getting to what it means is a long process," says Sutton, who facilitated the classroom critiques. "Students have to make the critiques work for them, managing the group dynamic. Nicole learned how to do that, and as she did, we learned to talk about it with her."

For her thesis show, Buchanan invited her subjects to write about their experiences of being culturally displaced and exhibited their texts in museum vitrines, as if they were historic objects. These, unfortunately, are not included in the Gallery Kayafas show.

"You get a deeper connection with these individuals," Buchanan says of the texts. "That, I think, brought people to realize what's going on — on campus, outside of campus."

"RISD students want to express themselves creatively," Sutton says of the documents. "To speak to their experience of micro-aggressions and the subtlety of racism" at what she notes is a pretty open-minded school. "The conversation continues in a really dynamic, sometimes messy, and constructive way, and Nicole was a catalyst in the process," says Sutton.

"You can't change this subject in a day," Buchanan says. "But to start having conversations . . ."

To support her art, she currently works as a benefits consultant for Aflac, the insurance company. She imagines returning to RISD in five or 10 years to photograph black students again, and see how things have changed. She'd also like to spearhead a similar project focused on corporate America.

While "The Skin I'm In" had campus-wide reverberations, the project had personal ones for Buchanan.

"I started to develop the community that I wanted. Students were meeting students they hadn't seen before, to talk about their own work," she says. "It was a huge collaboration. The gold piece of this project was working with these people."

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More than skin deep

Nicole Buchanan's photographs reexamine race and identity



PHOTOS BY NICOLE BUCHANAN

Clockwise (from top left): "JS_24_theskini'min," "DJ_13_theskini'min," "NB_29_theskini'min," a self-portrait, are among the works on display in Nicole Buchanan's exhibit, "The Skin I'm In," at Gallery Kayafas.



From far left: Robert James Campbell's "Mississippi John Hurt," Charlie Sawyer's "B.B. King, High Chaparral Chicago."

A clear focus on music history

► "MUSIC TO OUR EARS"
Continued from Page G1

as though he's auditioning for the lead in "Auntie Mame."

Wolf and Geils aren't the only local heroes. Liz Linder offers some hereabouts rock history with pictures of Letters to Cleo, Mark Sandman, Buffalo Tom, Amanda Palmer, and Sully Erna, of Godsmack. Jazz and folk make solo appearances, courtesy of Robert James Campbell's view of Bud Powell at the piano in 1964 and Richie Havens in the mid-'60s. Campbell also has the earliest picture in the show, Chuck Berry from the late '50s, and the show's nicest surprise: the sight of Mississippi John Hurt, outside Greenwich Village's Gaslight Cafe, in 1964. I do not know whether there are angels in heaven. What I do know is that when they sing they sound like Mississippi John Hurt.

There are two photographs from 2016: Helena Akhtar's of Sour Cherry and Stephen Sheffield's of an earth mover with "METAL" in big white letters inside the bucket. That's a pretty funny joke, as well as an example of how happily loose the show's definition of music can be. Another example is Glen Scheffer's five pictures showing stacked LPs.

Like Lennon and Dylan, B.B. King makes

PHOTOGRAPHY REVIEW

MUSIC TO OUR EARS

At Panopticon Gallery, 502c Commonwealth Ave., through Sept. 13. 781-718-5777, www.panopticongallery.com

more than one appearance. Charlie Sawyer's view of him standing onstage at a Chicago club is one of the few images in the show that includes the audience. With arms spread wide and at his side Lucille, the most famous guitar in music history, he's basking in his listeners' adulation. No wonder B's basking: Nearly all the adulators are female. In Marc Lacatell's 2014 photograph, the singer is seated, enthroned in sweet majesty.

A different kind of majesty obtains in Sawyer's picture of Howlin' Wolf holding a can of Budweiser. "I asked her for water/ She brought me gasoline," the Wolf famously sang. One man's refinery is another's brewery. That's another form of synesthesia, perhaps, the way a certain taste in the mouth produces a certain light in the eye.

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Movies

Brian De Palma is the demon imp in Hollywood's basement. Of all the storied directors of the 1970s — those who broke the rules and made up new ones — he's the outcast, the id. Spielberg and Scorsese are respectable legends who these days collect accolades and direct slightly dull films; Francis Ford Coppola's an artisan who makes wines everyone drinks and movies no one sees.

But De Palma? He's recalled less for his hits — “Carrie,” “Scarface,” “The Untouchables,” the first “Mission: Impossible” — than his cultural transgressions. The misogynistic kink and cinematic catharsis of cult objects like “Dressed to Kill,” “Body Double,” “Sisters,” and “Femme Fatale.” The Hitchcock worship — or is it plagiarism? — of “Obsession” and “Blow Out.” The almost surgical way in which his movies play on our nerves.

And the artistry — there's that, too. In the two-hour documentary “De Palma,” co-directors Noah Baumbach and Jake Paltrow set out to rehabilitate their subject's vaguely gamey cultural reputation and remind us that here is one of the great pure filmmakers, still alive and not working as much as he should.

The film's made consciously in the shadow of the 1966 book “Hitchcock/Truffaut,” in which Francois Truffaut gently grilled Alfred Hitchcock about each of the latter's 50-odd movies. (Their collaboration was itself the subject of a fine 2015 documentary.) Again, filmmakers interview a filmmaker: Paltrow, son of director Bruce Paltrow (and brother of Gwyneth), has worked in film and episodic TV while Baumbach is an established Manhattan auteur (“The Squid and the Whale,” “Mistress America”).

Again, each item in the filmography is discussed in chronological order. Again, there's no one else in the room. “De Palma” consists of nothing but film clips and Brian De Palma chatting amiably in medium close-up for 111 minutes. If you have any love of movies at all, it's riveting.

One of the documentary's strongest aspects is the way it reminds you of out-of-the-way pockets in this director's career. De Palma's first feature, “The Wedding Party” — filmed in 1963 but only released six years later — stars a baby-faced actor named Robert De Niro, already gifted at commanding a scene. The ratty counter-culture farces that followed, “Greetings” in 1968 and “Hi Mom!” in 1970, established De Palma as a fresh, anarchic



Brian De Palma on the set of “Scarface” with Al Pacino, from the film “De Palma.”

Suspense account

Documentary ‘De Palma’ catalogs the filmmaker’s obsessions

BY TY BURR | GLOBE STAFF

voice, and the racial politics of the “Be Black, Baby” sequence in the latter film still sting.

There's also the excellent combat morality play “Casualties of War” (1989), overshadowed by the following year's “The Bonfire of the Vanities,” the bomb that nearly ate the director's career. And there's the aching New York crime drama “Carlito's Way” (1993), which De Palma singles out as his personal favorite. This critic reserves the honor for 1981's “Blow Out,” which mashes up Hitchcock, Antonioni's “Blow-Up,” Watergate, and Chappaquiddick and somehow emerges as one of the most bleakly powerful meta-tragedies of a famously bleak era.

But it's the suspense films, gory and controlled, for which this director is best known, and “De Palma” lets

MOVIE REVIEW

★★★½

DE PALMA

Directed by Noah Baumbach and Jake Paltrow. At Kendall Square. 111 minutes. PG-13 (violent images, graphic nudity, sexual content, some language).

him discourse on their making at length, telling tales and dishing dirt. Like all storytellers, he's a born raconteur, pointing out his personal triumphs, coping to his mistakes — yes, Tom Hanks *was* a terrible choice to play Sherman McCoy in “Bonfire” — and breaking down his use of film techniques. De Palma has used split screen probably more than any other

director, and here he discusses how handy the device is both for directing the audience itself and for playing with its head.

But that's the distrust that has always dogged this filmmaker: that he manipulates moviegoers into shameful complicities for no other reason than that he can. (The charge was long applied to Hitchcock, too.) “De Palma” peers into a little of the man's psychology, while understanding that even a little can be taken too far. Still, growing up with a surgeon for a father (and every day seemed to be Take Your Son to Work Day) may explain young Brian's clinical approach to movie blood-letting.

And when De Palma recalls going undercover to follow his father as the latter cheated on his wife, suddenly all those endless tracking shots start to

make sense. “In my movies,” he says, “the run-up goes on forever.” He knows we're afraid of what we'll find at the end.

Among other things, “De Palma” testifies to the difficulty, if not insanity, of making worthwhile work in a craven film industry, even as it recalls an era in which a director still had the freedom to follow his most wayward impulses. Why are today's movies so boring? “Because they're *pre-visualized*,” scoffs De Palma, and here are the clips to remind you of how shocking an original eye was and still can be. “De Palma” is a cinematic sampler that makes you want to gorge on the whole unholy buffet.

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‘Intelligence’ is stuck between the Rock and a dumb place

By Ty Burr
GLOBE STAFF

Truth-in-advertising alert: There's hardly any intelligence to be found in “Central Intelligence.” Those glimmers that exist come mostly from Dwayne Johnson, who turns in an enthusiastic and witty performance as a one-time

high school nerd who has morphed into a guy who looks like The Rock. The film itself is painless, strained, occasionally amusing, and utterly disposable — just another studio buddy comedy/action movie that forgot where it put the script.

The pairing of Johnson (massive and graceful) and Kevin Hart (sawed-off and yappy) is its own visual joke, of course, one that keeps you watching and hoping things will improve. (They don't.) A prologue set in 1996 uses impressively creepy CGI techniques to juvenile Hart into a high school senior named Calvin “The Golden Jet” Joyner, god of his graduating class, and Johnson into Robbie Wierdicht, a much-bullied fat kid who Calvin rescues from a moment of prime humiliation.

Fast forward to today, and Calvin has lost his BMOC mojo to become an unhappy low-level accountant, married to high school sweetheart Maggie (Danielle Nicolet). Robbie reappears in Calvin's life beefcaked up into Bob Stone, a CIA agent who's either in danger, gone rogue, or off his rocker. There

Dwayne Johnson and Kevin Hart in the buddy comedy “Central Intelligence.”

are mysterious computer codes to be retrieved and assassins to be killed; Amy Ryan (“Gone Baby Gone”) tries and fails to class up the joint as Stone's grimly efficient agency handler.

Hardly any of this makes sense, and Rawson Marshall Thurber directs the way he did in “Dodgeball” and “We're the Millers” — gamely but without a whit of skill. (The action sequences are a particular hash.) So why am I *maybe* recommending “Central Intelligence” as a video on demand pick in a few months, for a night when there's absolutely nothing else on? Because of Johnson, who plays Stone as an action hero who still looks in the mirror and sees a teenage geek with an unhealthy “Sixteen Candles” fixation.

Who would have thought back in his pro wrestling days that The Rock would someday become one of our more likably nuanced comic actors? The joke of Johnson's persona is the deftness with which this human cinderblock moves and the wry sensitivity he gives to his line readings. Bob is capable of dispatching legions of Uzi-wielding assailants but around Calvin, his long-ago high school savior, he reverts into a worshipful puppy. It's as if Duckie from “Pretty in Pink” had ended up in Arnold Schwarzenegger's body.

By contrast, Hart has little to do but schpritz and shriek, which he does ably and to diminishing returns. “Central Intelligence” is maybe most notable — to local audiences, anyway — for its geographic confusion. Despite being shot entirely in and around Boston, and despite the heroes traveling to our fair city for an action climax on and below the Boston Common, most of the movie supposedly takes place in Baltimore. This can get awfully perplexing, such as an early scene in which Calvin and Bob stand up to a



CLAIRE FOLGER

bunch of Bahstan-accented, “bro”-talking bullies — one of them played by Easton's Nate Richman, a former BC footballer — in a “Baltimore” bar that looks like it was done up for St. Paddy's Day.

Best to think of this, perhaps, as a random slice of Movie Boston — that home of the bean and the cod, where directors talk only to minions, and the locals will always get scrod.

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MOVIE REVIEW

★★

CENTRAL INTELLIGENCE

Directed by Rawson Marshall Thurber. Written by Ike Barenholtz, David Stassen, and Thurber. Starring Dwayne Johnson, Kevin Hart, Amy Ryan, Danielle Nicolet, Aaron Paul. At Boston Common, Fenway, suburbs. 107 minutes. PG-13 (crude and suggestive humor, some nudity, action violence, and brief strong language).

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VIEW THE TRAILER AT WWW.MAGGIESPLANMOVIE.COM

In ‘Genius,’ great writing comes with bromance

By Tom Russo
GLOBE CORRESPONDENT

Book editors get their big-screen due in “Genius,” a Colin Firth-Jude Law pairing depicting the close working relationship between venerable Scribner’s tastemaker Max Perkins and 1930s literary luminary Thomas Wolfe. Adapted from biographer A. Scott Berg’s acclaimed 1978 portrait of Perkins, the film is surprisingly light on conflict and definitely goes a bit heavy on period bromantic bonhomie. Even so, it’s an intriguing study of the personalities and torturous process behind some of the early 20th century’s great writing.

Director Michael Grandage establishes the film’s vintage, chambers-of-import aesthetic straightaway with elegant images of Wolfe (Law) waiting in a Manhattan downpour for a pivotal meeting at Scribner, and Perkins (Firth) in his archive-like office, poring over Hemingway galleys. (In a great bit of character observation, Perkins always sports a fedora, even when editing at home in his PJs.) A connection is formed when Perkins agrees to read unheralded Wolfe’s sprawling, semiautobiographical draft of “Look Homeward, Angel” as a favor to a colleague. The staid, thoughtful editor finds himself unexpectedly swept up, first by Wolfe’s unconventional, poetic prose, then by the author’s outsize, “exuber-



MARC BRENNER/ROADSIDE ATTRACTIONS

Colin Firth (left) as Scribner’s editor Max Perkins and Jude Law as author Thomas Wolfe in “Genius.”

ant” Southern charm.

This dramatic dynamic is well played. It’s especially fun catching Wolfe’s relatably over-the-top reaction to learning that he’s finally going to be published. Or Perkins’s bemusement at watching workers roll in a mountain of milk crates with the longhand scrib-

bles for Wolfe’s epic follow-up, “Of Time and the River.” But other scenes, such as Wolfe taking Perkins to an uptown club to share the writer’s love for jazz, feel cutely overdone. Meanwhile, there’s a perfunctory narrative quality to the way that veteran screenwriter John Logan (“The Aviator,” “Spectre”) covers the duo’s eventual estrange-

ment, never mind how closely this might hew to the facts.

More time is spent on Wolfe’s lover and benefactor, stage designer Aline Bernstein (Nicole Kidman), and her jealousy of the Wolfe-Perkins bond. But this, too, seems hurried, while cor-

MOVIE REVIEW

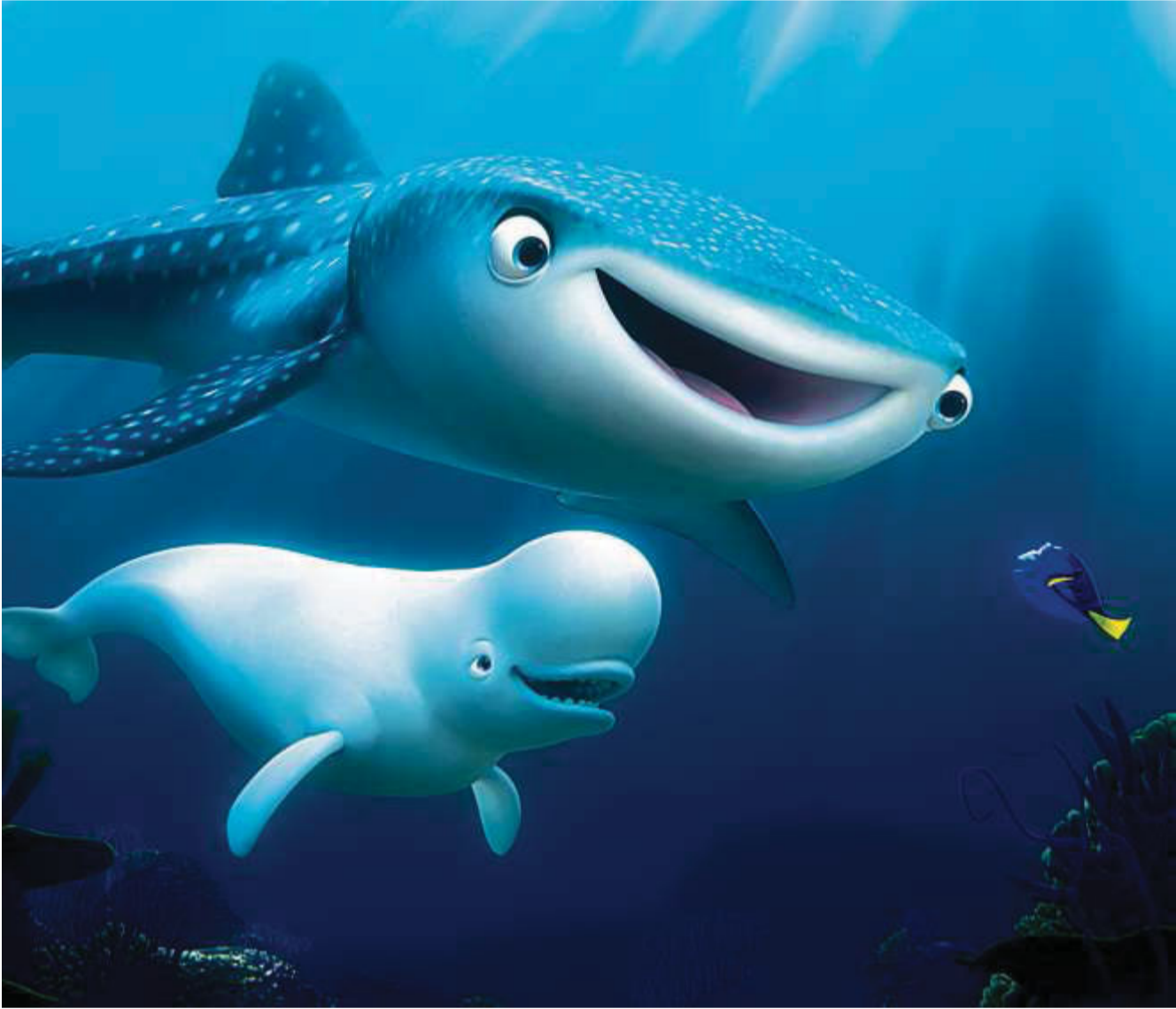
★★½
GENIUS

Directed by Michael Grandage. Written by John Logan, based on the book “Max Perkins: Editor of Genius” by A. Scott Berg. Starring Colin Firth, Jude Law, Nicole Kidman, Laura Linney. At Kendall Square, West Newton, suburbs. 104 minutes. PG-13 (some thematic elements and suggestive content).

responding drama with Perkins’s supportive wife (Laura Linney) feels superfluous.

Fittingly, what’s perfectly scripted and captured are the various small moments showing these hallowed novels as true works in progress. Just like any other writing, Perkins first has to go over Wolfe’s pages with a judicious red pencil. We see him life-coaching F. Scott Fitzgerald (Guy Pearce, sympathetically brittle), and talking shop with Hemingway (Dominic West, entertainingly macho). They’re fascinating touches that keep the film grounded, even when the tone drifts toward “I Love Editing You, Man.”

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DISNEY/PIXAR

Sequel has emotional depth of ‘Nemo’

►“FINDING DORY”
Continued from Page G1

search for his missing son, it’s Marlin and Nemo (Hayden Rolence) helping Dory search for her parents (Diane Keaton, Eugene Levy). The movie begins with a flashback, where we see the young Dory getting separated from mom and dad. Themes of loss and parent-child separation color the movie, enough so that children under 8 may find the film disturbing. That’s also true of several scenes of character endangerment. Pixar’s animation is so scary-good that when you see something that is actually meant to be scary it can be really, really scary.

With the aid of some surfer-dude sea turtles, Dory, Marlin, and Nemo make it across the Pacific to Morro Bay, Calif., where she thinks her parents still might be. That’s also where the marine life institute is. We get a fish-eye view of life inside, and let’s just say any aquarium administrators in the audience may squirm a bit. At times, the legacy movie that comes to mind isn’t “Finding Nemo” but “The Great Escape.” Speaking of other movies, a wild chase has a climax that guarantees “Finding Dory” will be Thelma and Louise’s favorite Pixar feature.

Ed O’Neill, as Hank, a helpful octopus desperate to get to Cleveland (that’s right, Cleveland), heads an out-standing voice cast. Keaton and Levy are paragons of piscine parenthood. In a nice meta touch, Sigourney Weaver plays the voice of . . . Sigourney Weaver. Idris Elba and Dominic West have a grand old time sunning themselves

Whether on land, underwater, or in the sky, what we see is so stunning as to seem utterly matter of fact (the highest form of mastery). . . . The gradations of light at various depths beneath the waves are rendered with jaw-dropping subtlety.

MOVIE REVIEW

★★★½

FINDING DORY

Directed by Andrew Stanton and Angus MacLane. Written by Stanton, Victoria Strouse, and Bob Peterson. Starring the voices of Ellen DeGeneres, Albert Brooks, Ed O’Neill, Hayden Rolence, Diane Keaton, Eugene Levy. At Boston Common, Fenway, suburbs. 97 minutes. PG (themes of loss and parent-child separation, as well as several scenes of character endangerment, may disturb children under 8).

and offering commentary as a pair of sea lions. “The Wire” was never like this, that’s for sure.

Much of the plot is outrageously, if also cheerfully, implausible — except that, in a context of talking fish, what qualifies as implausible? The important thing is how everything rings true emotionally. The real genius of Pixar isn’t the studio’s animation wizardry — and wizardry it is. Whether on land, underwater, or in the sky, what we see is so stunning as to seem utterly matter of fact (the highest form of mastery). Just to take the most obvious example, the gradations of light at various depths beneath the waves are rendered with jaw-dropping subtlety.

No, what makes Pixar the miracle it is is the human element — and that’s no less true when the humans are fish. The best Pixar films maintain a level of emotional richness and truth to life as actually lived and felt that’s almost unknown in Hollywood movies, animated or otherwise. The title of “Finding Dory” reminds us of that. Her journey of discovery begins, and ends, in the most important place of all, inside. What Dory ultimately finds is herself.

“Piper,” the Pixar short preceding the feature, is wordless and elegant. Learning to feed himself, a sandpiper hatchling also learns just what it means to get wet. Instead of catching a wave, several waves catch him. Splish, splash, he’s taken aback — until he isn’t.

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Ellen reconnects with Dory

►DEGENERES
Continued from Page G1

discussed the film by phone from Los Angeles the morning after its Hollywood premiere.

Q. It’s been 13 years since “Finding Nemo.” What was your level of confidence that we’d ever see a sequel?

A. Zero percent. It really was just a fun joke [from my show] that kept going. And then my joke turned into a big movie premiere last night. So I take responsibility for every penny that this movie makes.

Q. You’ve got to try joking around like that more often.

A. I should [laughs]. It’s kind of true that if you say something long enough, you really can manifest whatever you really believe in and want. It made sense that there should be a sequel — it was a great, iconic film. I think maybe the pressure was, how do you follow it up? But Andrew found a way, and I’m really happy with how it turned out.

Q. What was it like on your first day back in the recording booth?

A. It was like it had been a year, not 13. I kind of worried about whether I would still have Dory in me. I mean, obviously it’s *me*, but it’s also tweaked. But she came back pretty quickly. And she’s just so lovable and innocent and optimistic, she’s really fun to play. There’s not a negative fish bone in her little fish body.

Q. You’ve said that you didn’t expect the sequel to spotlight Dory. Were there other things that surprised you about what Andrew and Pixar came up with this time?

A. I was pleasantly surprised by the cast. I couldn’t believe everybody he added, with Ed O’Neill and Diane Keaton and Eugene Levy and Ty Burrell. The additions were great. [Coughing slightly] See, right now, I couldn’t go in and be Dory. I’d be a fish with a frog in her throat, which would be odd.

Q. We know it’s rarely the case, but did you have a chance to record in person with anyone?

A. [Sounding disappointed] No — and most of my scenes are with Ed O’Neill, who I adore. But once they played me a little bit of Ed’s recording, I could just hear and see him, [even] with Andrew reading his part, and it was pretty easy to play against that. And it’s brilliant, the way they edit these movies, much less the animation. Ed’s character, Hank, is an octopus — well, a septopus is what he is — and that is *hard* to do, but they did it so well.

Q. Was there ever any talk during production to the effect of: Guys, we could be looking at some story changes — the octopus is just too complicated?

A. I don’t think so — I mean, unless there’s something I don’t know about [laughs]. No, I think even if somebody said, “You can’t do an octopus,” [the response] was always, “Yes, you can.” I think everybody was like, as Dory says, “There’s always another way.”

Q. When you made “Nemo,” you didn’t



CHRIS PIZZELLO/INVISION/AP

‘It was like it had been a year, not 13. I kind of worried about whether I would still have Dory in me. . . . But she came back pretty quickly.’

ELLEN DEGENERES

have your talk show yet. Was it tricky to coordinate your schedule this time?

A. No, I just worked on my days off. The hard thing was I would be done with a big chunk of it, and they would come up with different things and re-write it.

Q. Was there a particular scene that you had an especially good time playing or improvising?

A. I just loved surprising everyone and saying things that would make them ruin the take. As a comedian, that’s what you’re hoping for. But as an artist, you do want it in the movie, so you end up trying to do it again the exact

►For a companion Q&A with “Dory” director Andrew Stanton, visit www.bostonglobe.com.

same way. And there’s so much emotion for Dory in this movie, I did cry. If I hadn’t, then it would have sounded like I was pretending. It’s really rewarding to see it work when you’re acting with just your voice.

Q. Baby Dory’s parents try teaching her a song about watching out for the undertow, but she can’t remember it. Is there any memory trick that could help her?

A. If there was, I’d like to use it for myself. My memory isn’t quite as bad as Dory’s, but I have a pretty bad one.

Q. What sort of things give you trouble?

A. Oh, lots of things. You know how you’ll hear a certain song, and it brings you back to an exact place in your high school? I’ll get that, but then I’ll think, Oh, I wish it was a memory of more than the hallway and the lockers — I wish it was all kinds of things from my childhood. It would be pretty incredible to have that.

Interview was edited and condensed. Tom Russo can be reached at trusso2222@gmail.com.

MOVIE THEATER DIRECTORY

SHOWTIMES AND LISTINGS FOR AREA THEATERS

INFO VALID 6/17/16 ONLY

()	Bargain show thimes are shown in parentheses
★	Restrictions apply/No Passes
♿	Handicapped accessible
📺	Stadium Seating
🔊	Hearing Impaired
CC	Rear Window Captioning
DOL	Dolby Stereo
DIG	Digital Sound
DSS	Dolby Surround Sound
D 🔊	Descriptive Video Service

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CapitolTheatreOnline.com

THE ANGRY BIRDS MOVIE (Pg) 5:00
FINDING DORY (Pg) 2:30, 5:00, 7:15, 9:30
FINDING DORY 3D (Pg) 3:30, 6:30, 9:00
LOVE & FRIENDSHIP (Pg) 2:30, 7:30, 9:45
THE NICE GUYS (R) 4:40, 7:20, 9:55
WARCRAFT (Pg-13) 4:00, 7:00, 9:45

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REGAL CINEMAS BELLINGHAM 14
Exit 18 Off Of 495 508-966-5096
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RegalShowtimes.com

CENTRAL INTELLIGENCE (Pg-13) Advance Tickets Available (10:40, 1:35, 4:40) 7:05, 7:35, 10:10, 10:40
FINDING DORY (Pg) Advance Tickets Available (10:30, 11:00, 11:30, 1:45, 2:15, 4:00, 4:30, 5:00) 6:45, 7:15, 7:45, 10:00, 10:30
FINDING DORY 3D (Pg) Advance Tickets Available (10:00, 12:45, 1:15, 3:30) 6:15, 9:00, 9:30
NOW YOU SEE ME 2 (Pg-13) (12:35, 3:50) 6:55, 10:05
THE CONJURING 2 (R) (12:25, 3:40) 6:50, 10:15
WARCRAFT (Pg-13) (10:05, 4:25) 7:30
WARCRAFT 3D (Pg-13) (10:20) 10:35
ME BEFORE YOU (Pg-13) (10:20, 1:25, 4:20) 7:25, 10:20
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS (Pg-13) (10:15, 4:50) 7:40
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS 3D (Pg-13) (1:55) 10:25
ALICE THROUGH THE LOOKING GLASS (Pg) 7:20, 10:05
X-MEN: APOCALYPSE (Pg-13) (12:40, 3:55) 7:10, 10:30
THE ANGRY BIRDS MOVIE (Pg) (11:10, 1:40, 4:15)
CAPTAIN AMERICA: CIVIL WAR (Pg-13) (12:30, 3:45) 7:00, 10:25
THE JUNGLE BOOK (Pg) (10:25, 1:30, 4:10)

BELMONT

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FINDING DORY (Pg) 1:30, 3:30, 5:30, 7:30

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CENTRAL INTELLIGENCE (Pg-13) Advance Tickets Available (10:50, 1:40) 4:40, 7:00, 7:40, 9:40, 10:20
FINDING DORY (Pg) Advance Tickets Available (10:30, 11:30, 12:20, 1:15, 3:20) 4:00, 5:00, 6:15, 6:45, 7:45, 9:00, 9:30
FINDING DORY 3D (Pg) Advance Tickets Available (11:00, 1:45, 2:15) 4:30, 7:15, 10:00, 10:30
NOW YOU SEE ME 2 (Pg-13) (12:05, 3:40) 7:05, 10:05
THE CONJURING 2 (R) (12:10, 3:45) 7:20, 9:55
WARCRAFT (Pg-13) (12:25, 3:50) 7:25, 10:15
WARCRAFT 3D (Pg-13) (3:10) 6:50, 9:45
ME BEFORE YOU (Pg-13) (10:40, 1:20) 4:10, 7:10, 10:25
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS (Pg-13) (10:35, 1:35) 7:30
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS 3D (Pg-13) 4:20, 10:10
ALICE THROUGH THE LOOKING GLASS (Pg) (12:00) 6:30
MAGGIE'S PLAN (R) (12:15)
X-MEN: APOCALYPSE (Pg-13) (11:35, 3:05) 6:40, 9:50
THE ANGRY BIRDS MOVIE (Pg) (10:55, 1:30, 3:55) 6:55, 9:25
CAPTAIN AMERICA: CIVIL WAR (Pg-13) (3:00) 9:15
THE JUNGLE BOOK (Pg) (10:45, 1:25) 4:05

BOSTON

AMC LOEWS BOSTON COMMON
175 Tremont Street
🔊 🔊 DOL DIG DSS
amctheatres.com
FINDING DORY (Pg) 10:30, 11:00, 1:15, 4:00, 4:30, 6:30, 7:00, 8:00, 9:15
FINDING DORY (Pg) 3:15, 6:00, 10:00
FINDING DORY 3D (Pg) RealD 3D 11:30, 2:15, 5:00, 7:30, 10:30
FINDING DORY 3D (Pg) RealD 3D 12:30, 8:30
THE ANGRY BIRDS MOVIE (Pg) 10:35, 2:30, 5:15
CAPTAIN AMERICA: CIVIL WAR (Pg-13) 4:15, 7:35
WARCRAFT (Pg-13) 12:30, 6:45
WARCRAFT: AN IMAX 3D EXPERIENCE (Pg-13) 11:00, 2:00, 5:00, 7:55, 10:55
WARCRAFT 3D (Pg-13) RealD 3D 3:45, 9:45
ALICE THROUGH THE LOOKING GLASS (Pg) 10:45, 1:30
THE JUNGLE BOOK (Pg) 1:45
X-MEN: APOCALYPSE (Pg-13) 11:35, 6:35
X-MEN: APOCALYPSE 3D (Pg-13) RealD 3D 3:00, 10:15
THE CONJURING 2 (R) 11:15, 1:00, 2:45, 4:20, 6:10, 7:20, 9:20, 10:45
NEIGHBORS 2: SORORITY RISING (R) 2:30, 8:15
ME BEFORE YOU (Pg-13) 12:45, 3:30, 6:30, 9:30
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS (Pg-13) 2:45, 8:15
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS 3D (Pg-13) RealD 3D 12:00, 5:30, 10:55
THE NICE GUYS (R) 11:30, 5:15, 10:45
NOW YOU SEE ME 2 (Pg-13) 10:30, 12:15, 1:45, 3:30, 4:45, 6:45, 8:00, 9:55, 11:00
CENTRAL INTELLIGENCE (Pg-13) 10:45, 1:30, 4:15, 7:15, 9:00, 10:00, 10:30, 11:00
CENTRAL INTELLIGENCE (Pg-13) 12:00, 3:05, 6:15, 9:30
POPSTAR: NEVER STOP NEVER STOPPING (R) 11:45, 2:15, 4:45, 7:00, 10:50

MUSEUM OF FINE ARTS, BOSTON
465 Huntington Avenue 617-369-3907
🔊 🔊 DOL DIG
MFA.org/film

NEON BULL (NR) 5:00
AFERIM! (NR) 7:30

NEW ENGLAND AQUARIUM

SIMONS IMAX THEATRE

Central Wharf 617-973-5200

🔊 🔊 DIG

NEAQ.org

SECRET OCEAN 3D (NR) 10:00, 1:00

GALAPAGOS 3D: NATURE'S WONDERLAND (NR)

10:00, 2:00, 4:00

HUMPBACK WHALES 3D (NR) 12:00, 3:00, 5:00

PARAMOUNT CENTER
ARTSEMERSON: THE WORLD ON STAGE
559 Washington Street 617-824-8000
🔊 🔊 DOL
artsemerson.com

NO FILMS SHOWING TODAY (NR)

REGAL CINEMAS FENWAY 13 & RPX
201 Brookline Avenue 617-424-6266
🔊 🔊 🔊 CC 🔊 DIG
RegalShowtimes.com

CENTRAL INTELLIGENCE (Pg-13) Advance Tickets Available (10:45, 1:35, 3:20) 4:25, 7:30, 9:50, 10:30
FINDING DORY (Pg) Advance Tickets Available (10:30, 12:00, 1:15, 3:05) 4:00, 6:15, 6:45, 9:40
FINDING DORY 3D (Pg) Advance Tickets Available (11:00, 1:45) 4:30, 7:15, 10:10
FINDING DORY (Pg) Advance Tickets Available RPX(11:30, 2:15) 5:00, 7:50
FINDING DORY 3D (Pg) Advance Tickets Available RPX10:35
NOW YOU SEE ME 2 (Pg-13) (12:15, 3:35) 6:50, 9:55
THE CONJURING 2 (R) (12:05, 3:10, 3:40) 6:30, 7:00, 9:45, 10:15
WARCRAFT (Pg-13) 4:00, 7:05
WARCRAFT 3D (Pg-13) (1:00) 10:20
ME BEFORE YOU (Pg-13) (12:25, 3:25) 6:25, 10:05
POPSTAR: NEVER STOP NEVER STOPPING (R) 10:00
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS (Pg-13) (11:15, 2:05) 7:40
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS 3D (Pg-13) 4:50, 10:25
ALICE THROUGH THE LOOKING GLASS (Pg) (12:05)
X-MEN: APOCALYPSE (Pg-13) (11:50, 3:15) 6:40, 9:25
CAPTAIN AMERICA: CIVIL WAR (Pg-13) (11:40) 6:35

BRAINTREE

AMC BRAINTREE
121 Grandview Road
🔊 🔊 DIG
amctheatres.com

FINDING DORY (Pg) 11:30, 5:00
FINDING DORY (Pg) 1:30, 2:15, 7:00, 8:00
FINDING DORY 3D (Pg) RealD 3D 10:00, 12:45, 3:30, 6:15, 9:00
FINDING DORY 3D (Pg) RealD 3D 10:45, 4:15, 9:45
THE ANGRY BIRDS MOVIE (Pg) 1:00
CAPTAIN AMERICA: CIVIL WAR (Pg-13) 10:00, 10:30
WARCRAFT (Pg-13) 2:20, 8:00
WARCRAFT 3D (Pg-13) RealD 3D 11:15, 5:10, 10:50
X-MEN: APOCALYPSE (Pg-13) 11:30, 3:00, 6:30, 10:00
THE CONJURING 2 (R) 10:10, 1:15, 4:20, 7:30, 10:40
ME BEFORE YOU (Pg-13) 10:15, 3:45, 6:30, 9:15
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS (Pg-13) 1:20, 4:10, 7:00, 9:50
NOW YOU SEE ME 2 (Pg-13) 10:50, 1:50, 4:50, 7:50, 10:50
CENTRAL INTELLIGENCE (Pg-13) 11:00, 2:00, 4:45, 7:45, 10:45

BROOKLINE

COOLIDGE CORNER THEATRE
290 Harvard Street 617-734-2500
🔊 🔊

coolidge.org

THE LOBSTER (R) 11:00, 1:30, 4:15, 7:00, 9:30
LOVE & FRIENDSHIP (Pg) 12:00, 2:15, 4:30, 7:15, 9:15
WEINER (R) 12:15, 2:30, 4:45, 7:30, 9:45
MAGGIE'S PLAN (R) 11:30, 1:45, 4:00, 6:45, 9:00
THE MYSTERY OF CHESS BOXING (NR) 12:00
A CAT IN THE BRAIN (NR) 12:00

BURLINGTON

AMC BURLINGTON
20 South Avenue
🔊 🔊 DIG
amctheatres.com
FINDING DORY (Pg) 10:00, 11:00, 12:30, 3:00, 4:00, 5:30, 8:00, 9:00, 10:25
FINDING DORY 3D (Pg) RealD 3D 10:30, 11:30, 1:30, 6:30, 7:00, 7:30
THE ANGRY BIRDS MOVIE (Pg) 10:05, 2:10, 4:45
CAPTAIN AMERICA: CIVIL WAR (Pg-13) 1:00, 9:30
WARCRAFT (Pg-13) 10:25, 4:10, 10:15
WARCRAFT 3D (Pg-13) RealD 3D 1:20, 7:10
ALICE THROUGH THE LOOKING GLASS (Pg) 10:15, 4:15
X-MEN: APOCALYPSE (Pg-13) 12:25, 3:40, 6:55, 10:10
THE CONJURING 2 (R) 1:15, 4:30, 7:35, 9:45
ME BEFORE YOU (Pg-13) 10:45, 1:40, 4:20, 7:05, 10:35
NOW YOU SEE ME 2 (Pg-13) 10:20, 1:20, 4:20, 7:20, 10:20
CENTRAL INTELLIGENCE (Pg-13) 11:15, 2:00, 5:00, 7:45, 10:00, 10:30

CAMBRIDGE

APPLE CINEMAS
168 Alewife Brook Pkwy. 617-229-6555
🔊 🔊 DOL DIG DSS
applecinemas.com
CENTRAL INTELLIGENCE (Pg-13) 11:00, 1:20, 3:45, 6:10, 8:35, 11:00
WARCRAFT (Pg-13) 12:50, 3:25, 6:00, 8:30, 11:00
THE CONJURING 2 (R) 11:45, 2:30, 5:15, 8:00, 10:45
NOW YOU SEE ME 2 (Pg-13) 11:50, 2:30, 5:10, 7:50, 10:30
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS (Pg-13) 11:00, 4:40
ME BEFORE YOU (Pg-13) 1:20, 6:10, 8:30
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FINDING DORY (Pg) 11:00, 1:20, 2:20, 3:40, 4:40, 6:00, 7:00, 8:20, 10:20
GENTLEMAN (NR) 4:00, 10:05
UDTA PUNJAB (NR) 1:00, 7:00, 10:30
MEEKU MEERE MAAKU MEME (NR) 10:55
FINDING DORY 3D (Pg) 12:00, 9:20
CAPTAIN AMERICA: CIVIL WAR (Pg-13) 1:30, 7:10
THE JUNGLE BOOK (Pg) 11:00, 3:45
X-MEN: APOCALYPSE (Pg-13) 11:00, 2:00, 5:00, 8:00, 11:00

LANDMARK THEATRES KENDALL SQUARE
1 Kendall Square Cambridge 617-621-1202
🔊 🔊 DOL DIG DSS
LandmarkTheatres.com

WEINER (R) 🔊 (11:20) 1:45, 4:20, 7:05, 9:25
MAGGIE'S PLAN (R) 🔊 (11:30) 1:50, 4:40, 7:20, 9:40
THE LOBSTER (R) 🔊 (11:10) 1:30, 4:10, 7:00, 7:45, 9:40
LOVE & FRIENDSHIP (Pg) 🔊 2:10, 5:15
THE MAN WHO KNEW INFINITY (Pg-13) 🔊 (11:15) 1:35, 4:25, 7:15, 9:45
LOVE & FRIENDSHIP (Pg) 🔊 (11:25) 1:40, 4:15, 7:05, 9:20
DHEEPAN (R) 🔊 (11:15) 1:55, 4:35, 7:10, 9:45
GENIUS (Pg) 🔊 (11:05) 1:35, 4:10, 7:00, 9:35
DE PALMA (R) 🔊 (11:15) 1:40, 4:15, 7:05, 9:35

CHESTNUT HILL

SHOWCASE SUPERLUX THE STREET
55 Boylston Street
ShowcaseSuperLux.com
FINDING DORY (Pg) 11:00, 11:40, 1:30, 3:00, 4:00, 6:00, 9:00
FINDING DORY (Pg) 11:00, 11:40, 1:30, 3:00, 4:00, 6:00, 9:00
FINDING DORY 3D (Pg) 6:30, 9:30
FINDING DORY 3D (Pg) 6:30, 9:30
ME BEFORE YOU (Pg-13) 11:20, 2:30, 5:30, 8:30, 11:20

ME BEFORE YOU (Pg-13) 11:20, 2:30, 5:30, 8:30, 11:20
NOW YOU SEE ME 2 (Pg-13) 12:00, 3:30, 7:00, 10:00
NOW YOU SEE ME 2 (Pg-13) 12:00, 3:30, 7:00, 10:00
THE CONJURING 2 (R) 12:30, 5:00, 8:00, 10:50
THE CONJURING 2 (R) 12:30, 5:00, 8:00, 10:50
CENTRAL INTELLIGENCE (Pg-13) 1:00, 4:30, 7:30, 10:20
CENTRAL INTELLIGENCE (Pg-13) 1:00, 4:30, 7:30, 10:20

DANVERS

AMC LOEWS LIBERTY TREE MALL
Exit 24 (Endicott St.) Route 128
🔊 🔊 DIG DOL DSS
amctheatres.com

FINDING DORY (Pg) 10:30, 11:45, 12:15, 1:15, 2:30, 3:00, 3:45, 5:15, 6:00, 6:30, 8:00, 8:40, 9:15, 10:45
FINDING DORY 3D (Pg) RealD 3D 11:15, 2:00, 4:45, 7:30, 10:15
THE ANGRY BIRDS MOVIE (Pg) 11:30, 4:30
THE ANGRY BIRDS MOVIE (Pg) 9:00
THE ANGRY BIRDS MOVIE 3D (Pg) RealD 3D 2:00, 7:00
CAPTAIN AMERICA: CIVIL WAR (Pg-13) 11:20, 2:50, 6:20, 9:50
WARCRAFT (Pg-13) 10:30, 11:30, 12:10, 2:30, 3:00, 4:40, 5:30, 6:00, 8:30, 9:10, 10:45
WARCRAFT 3D (Pg-13) RealD 3D 1:45, 7:40
ALICE THROUGH THE LOOKING GLASS (Pg) 11:50, 9:30
THE JUNGLE BOOK (Pg) 3:30, 6:05
X-MEN: APOCALYPSE (Pg-13) 2:45, 6:10
THE CONJURING 2 (R) 11:30, 12:30, 2:40, 3:40, 6:00, 7:00, 9:10, 10:15
NEIGHBORS 2: SORORITY RISING (R) 2:20, 7:20
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS (Pg-13) 10:40, 4:10, 10:00
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS 3D (Pg-13) RealD 3D 1:20, 7:00
NOW YOU SEE ME 2 (Pg-13) 10:45, 1:45, 4:45, 7:45, 10:45
CENTRAL INTELLIGENCE (Pg-13) 11:00, 12:10, 2:00, 3:00, 4:45, 6:00, 7:30, 8:50, 9:45, 10:30
MAGGIE'S PLAN (R) AMC Independent 11:50, 4:50, 9:50
GENIUS (Pg-13) AMC Independent 10:50, 1:30, 4:05, 6:40, 9:20
NO STRANGER THAN LOVE (R) AMC Independent 10:30, 1:00

HOLLYWOOD HITS
Exit 24 (Endicott St.) Route 128 978-777-4000
🔊 🔊 🔊 DOL DIG DSS
hhdt.com

ME BEFORE YOU (Pg-13) 12:15, 1:45, 3:00, 4:30, 5:45, 7:15, 8:30, 10:00
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS (Pg-13) 12:00, 2:45, 5:30, 8:15
NOW YOU SEE ME 2 (Pg-13) 12:30, 3:30, 6:45, 9:30
MONEY MONSTER (R) 12:45, 3:45, 6:30, 9:00
X-MEN: APOCALYPSE (Pg-13) 1:30, 4:20, 7:30
PUERTO RICANS IN PARIS (R) 1:00, 7:00

DEDHAM

SHOWCASE CINEMA DE LUX AT LEGACY PLACE
Route 1 & 128 (EXIT 15A) 1-800-315-4000
🔊 🔊 🔊 DSS CC 🔊 DIG
NationalAmusements.com

THE ANGRY BIRDS MOVIE (Pg) 11:55, 2:15
CAPTAIN AMERICA: CIVIL WAR (Pg-13) 6:10, 9:25
X-MEN: APOCALYPSE (Pg-13) 11:40, 3:10, 6:30, 9:45
THE NICE GUYS (R) 10:15
ALICE THROUGH THE LOOKING GLASS (Pg) 12:35, 3:30
FINDING DORY (Pg) 11:20, 11:50, 2:05, 2:35, 4:50, 5:20, 7:40
FINDING DORY (Pg) 10:20, 1:05, 3:50, 6:35, 9:20
FINDING DORY 3D (Pg) 10:50, 1:35, 4:20, 7:10, 8:10, 10:10, 10:40
WARCRAFT (Pg-13) 12:55, 3:55, 7:00, 9:40
WARCRAFT 3D (Pg-13) 10:05
ME BEFORE YOU (Pg-13) 11:15, 1:50, 6:50, 9:35
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS (Pg-13) 11:05, 1:45, 4:40, 7:15, 9:55
NOW YOU SEE ME 2 (Pg-13) 11:45, 2:50, 6:05, 8:50
THE CONJURING 2 (R) 12:40, 1:15, 3:40, 4:15, 7:00, 7:30, 10:00, 10:30
NEIGHBORS 2: SORORITY RISING (R) 4:45, 7:25
CENTRAL INTELLIGENCE (Pg-13) 10:55, 11:25, 1:40, 2:10, 4:25, 4:55, 7:05, 7:35, 9:50, 10:20

FOXBORO

SHOWCASE CINEMA DE LUX AT PATRIOT PLACE
24 Patriot Place, Route 1 1-800-315-4000
🔊 🔊 🔊 DSS CC 🔊 DIG
NationalAmusements.com

THE ANGRY BIRDS MOVIE (Pg) 11:25, 1:45
CAPTAIN AMERICA: CIVIL WAR (Pg-13) 4:05, 10:00
X-MEN: APOCALYPSE (Pg-13) 12:30, 3:40, 6:55, 10:05
THE NICE GUYS (R) 1:20, 7:25
FINDING DORY (Pg) 11:10, 12:40, 1:40, 3:30, 4:10, 6:35
FINDING DORY (Pg) 11:40, 2:10, 4:40, 7:10, 9:50
FINDING DORY (Pg) 12:15
FINDING DORY 3D (Pg) 12:10, 2:40, 5:10, 6:05, 7:40, 8:45, 10:20, 11:10
WARCRAFT (Pg-13) 1:35, 4:30, 7:20, 10:10
WARCRAFT 3D (Pg-13) 4:00, 6:50, 9:35, 12:20
ME BEFORE YOU (Pg-13) 1:15, 4:15, 7:05, 9:40, 12:10
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS (Pg-13) 1:10, 3:45, 6:45, 9:25, 12:05
NOW YOU SEE ME 2 (Pg-13) 1:30, 4:25, 7:45, 10:35
THE CONJURING 2 (R) 12:55, 3:50, 7:00, 9:55
THE CONJURING 2 (R) 12:15, 3:10, 6:10, 9:05
THE CONJURING 2 (

Music



TOM SHEEHAN

Golden age

British singer-songwriter Ben Watt finds drama in midlife experiences

BY MAURA JOHNSTON | GLOBE CORRESPONDENT

The British singer-songwriter Ben Watt’s third album, “Fever Dream,” takes on a topic that other artists, particularly in pop music, might normally avoid, or elide. “I am at the midpoint in my life. I am interested in writing about it,” Watt says via e-mail. “Few people in rock write about being 50. Everyone is obsessed with nostalgia and staying young. I am interested in dealing with the mess of past experiences, accepting them, finding an optimism, a resilience, a roadmap with which to go forward.” Released in April, “Fever Dream” is a stark, gorgeously rendered portrait of how love evolves. The lyrics possess both the authority of someone who’s

lived through quite a few ups and downs and the curiosity of someone comfortable enough with themselves to strive for answers to bigger questions. Watt’s voice is clear yet slightly weathered, giving extra emotional weight to tracks like the gently rolling “Between Two Fires” and the starlit “Running With the Front Runners.” Watt’s own “mess of past experiences” includes his stint with Everything But the Girl, the shape-shifting duo he and his partner Tracey Thorn formed in 1982. (Watt and Thorn married in 2008, 27 years after they met in university.) Their sullen, longing 1994 track “Missing” became closely associated with the mid-’90s electronic sound after being remixed by super-producer Todd Terry, reaching pop-ra-

BEN WATT
At Brighton Music Hall, June 18 at 8 p.m. Tickets: \$20. 800-745-3000, www.ticketmaster.com

dio ubiquity and hitting No. 2 on the Billboard Hot 100 in 1996. Everything But the Girl’s last studio album, “Temperamental,” came out in 1999, but both Watt and Thorn have been creative in the nearly two decades since. Watt dove even deeper into electronic music, DJing around the world and releasing music on his label Buzzin’ Fly. (A sister label, Strange Feeling, focused on more rock-oriented offerings; it still exists, but Watt closed Buzzin’ Fly in 2013.) Eventually, rock

forms came calling again. “I needed to stop DJing a few years ago,” he recalls. “I hit a bit of a wall. And I wanted to get back to words and songs again.” In 2014, Watt released “Hendra,” his second solo album — and first since 1983’s “North Marine Drive.” Now, “Fever Dream” builds on the positive reception “Hendra” received. “Having entered into the recording of ‘Hendra’ with a sense of trepidation — it was my first solo record for a very long time — I went into ‘Fever Dream’ with much more confidence,” says Watt. “People had liked ‘Hendra’; I had toured; my voice had got stronger; my relationship with Bernard had got deeper — I just felt we could make a similar but more dynamic record.” The “Bernard” Watt refers to is British guitarist Bernard Butler, who crash-landed into the pop consciousness with the bent glam act Suede in the early ’90s before going solo, dabbling in soul and grandiose pop. Butler’s playing balances fluidity with a flair for the dramatic, and counterweights Watt’s honest poetry. “My instinct is for a kind of suspended unresolved warmth in the music,” says Watt. “I now use open tunings more and more to articulate this. They hang in the air. Joni Mitchell

‘Few people in rock write about being 50. Everyone is obsessed with nostalgia and staying young. I am interested in dealing with the mess of past experiences . . . finding an optimism, a resilience, a roadmap with which to go forward.’

BEN WATT

calls them ‘chords of inquiry.’ They ask questions. Bernard is the foil to this. My lyrics often have an unsentimental, honest edge to them. Bernard dramatizes this, finds the dark edge. But I take the songs to him completed. In my head I imagine what he might play when I write, but we don’t write together.” Another collaborator on “Fever Dream” is Massachusetts-based singer-songwriter Marissa Nadler, who supplies a floating chorus of backing vocals on the album closer, “New Year of Grace.” The delicate track provides a counterweight to the rest of the album, which can get heady even when the sounds around it are light. “I wanted a female voice at the end of the record, and something quite ghostly,” says Watt. “The closing song is meant as an optimistic answer to the questions posed at the beginning of the album, a sense that life — however troubled — can be transported by moments of great unexpected beauty. I was listening to Marissa’s album ‘July’ when this thought came to me, and she seemed the perfect voice.” Watt got in touch with Nadler via Twitter, and the two met while Nadler was on tour in Europe. “We recorded it in Ben’s home recording studio,” Nadler recalls. “He has a nice setup and offered me tea and, well . . . Tracey Thorn was just upstairs, and it was all a bit surreal. I generally am very happy doing stacked harmonies and backup vocals, so I was in my element. It’s a lovely song as well.” The resulting album is full of lovely moments, but the desire to dig into and maximize the potential of life — even at ages written off by those who slice and dice demographics for profit — gives even its most beautiful parts an added vitality. “I am not weary or resigned, which is another common trope of writers in their middle years,” says Watt. “Defiance and hope interest me.”

Maura Johnston can be reached at maura@maura.com.

By Martín Caballero
GLOBE CORRESPONDENT

“I’m in Control,” the anthem single from AlunaGeorge’s forthcoming second LP, probably reveals more about the UK duo’s music than any brief phone interview ever could. All the group’s strengths are emphasized. There’s singer Aluna Francis’s voice: warm and soulful, at times striking and muscular, and here given space to stretch. There’s producer George Reid crafting catchy electropop from a range of styles: this time, dancehall via London house. There’s the familiar aura of a song destined to be blasted from car stereos all summer long, just like the DJ Snake remix of their single “You Know You Like It” was in 2013. Yet the end product is greater than the sum of its parts: “I’m in Control” represents a step into the next phase of the pair’s rapidly rising career, one in which an openness toward musical experimentation has coincided with a more personal approach to songwriting. By the evidence thus far, it’s working. “‘I’m in Control’ has actually been the song that ended up helping me,” says Francis on the phone from Los Angeles, ahead of the group’s show at the Paradise Rock Club on Saturday. During filming for the song’s video, the Welsh singer recalls how she coped with physically taxing conditions and boiling hot temperatures. “I was singing the words to ‘I’m in Control’ for the whole day; I think I didn’t mind it as much because of that. It was really interesting, kind of cathartic in a way.” A thirst for creative challenges has served Francis and Reid well since they formed their duo in London in 2012. Aided by the hits “Attracting Flies” and “Your Drums, Your Love,” their 2013 debut, “Body Music,” estab-

Under ‘Control’

Singer Francis’s collaboration in AlunaGeorge leads to more personal songs



LLOYD PURSALL

lished their profile as high-concept, progressive electro-pop artists, and earned them second place on the BBC’s Sound of 2013 poll. That year they also scored a UK Top 40 hit with Disclosure’s “White Noise,” while touring extensively and contributing remixes for artists like Coldplay and Dirty Projectors. Recorded during these busy last few years, “I Remember,” the group’s first album on Interscope Records, found Francis and Reid drawing more heavily on personal experience. “As we developed, we’ve gained more of an ability to take situations from our own life and process thoughts around them enough to create a piece of art from a real situation,” says Francis. Indeed, the title track and “My Blood” are slower and emotionally murkier than much of what was heard on “Body Music.” Each is detailed with evocative imagery that sounds too real to be anything but. “We were better at doing that with other people’s stories,” she says, “and now I’ve been able to start doing it with my own.” Yet when asked if the change in songwriting on “I Remember” was related to the greater embrace of sonic experimentation, Francis declines to connect the two. Their exploration of musical styles is an organic, unhurried process, in which fortuitous accidents and chance developments are allowed

ALUNAGEORGE
At Paradise Rock Club, June 18 at 8 p.m. Tickets: \$25. 800-745-3000, www.ticketmaster.com

a safe space to happen and inform the final product. “We are definitely more open to our own experimentation getting on the record,” Francis says, offering the creation of “I’m in Control” as an example. “We’re not very contrived in how we experiment. It started out as a dance track that was 120 beats per minute — it was really fast. Then we slowed it down, put some space in between the riff, and it ended up sounding dancehall. We weren’t trying to make a dancehall track.” Throughout the conversation, Francis is similarly direct and honest in addressing the various aspects of her job. On playing material from the new album live, she says: “It’s nice for a while, then you just want to release the songs. You know people like it, so you want others to hear it.” As for whether she’s picked up anything from the duo’s ventures with other artists: “Collaborations are kind of like a bit of fun on the side. I don’t think they develop you creatively or artistically, because you just pop over to a different world for one day.” In other words, AlunaGeorge would rather be in control.

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‘We’ve gained more of an ability to take situations from our own life and . . . create a piece of art from a real situation.’

ALUNA FRANCIS on her work with producer George Reid

SINGER-SONGWRITER



SARAH JAROSZ
UNDERCURRENT


Imagine a young Shawn Colvin with her shimmering voice and slight country twang, and you'll come close to appreciating Sarah Jarosz. This fourth release from the Texas native — who attended the New England Conservatory and has studied everything from bluegrass to klezmer — is in a singer-songwriter mode; four songs feature just Jarosz and acoustic guitar, while others are tautly arranged progressive-folk gems with backup from guitarists Luke Reynolds (Guster) and Jedd Hughes (Emmylou Harris and Rodney Crowell). All are Jarosz originals, comprising a cycle about love relationships, from losing hope in “Early Morning Light” to reflection in the mystical “Green Lights” (which sounds like early Beth Orton), anger in the ironically titled “House of Mercy,” and renewed hope in “Take Me Back,” with an elegant Simon & Garfunkel feel. Jarosz often conveys a poetic fragility, but her positive attitude wins out in this key verse: “The world is full of bad-news bearers/ but I can make the world a little better.”

STEVE MORSE

ESSENTIAL “Green Lights”

Sarah Jarosz performs at the Sinclair June 28.

ROCK



JAKE BUGG
ON MY ONE


Twenty-two-year-old singer-songwriter Jake Bugg’s schizophrenic third record finds him restlessly crossing genres and busily buffing up the production, in the process losing sight of what made him special. Bugg still knows his way around a song, and shines on the spare, thoughtful tracks, squeezing real emotion out of his nasal vocals. “On My One,” a disconsolate, raw-boned blues with a nod to Hank Williams, is a genuine highlight of his short career to date. The acoustic ballad “All That” effectively displays a softer side of his persona, but he’s much too limited a singer to pull off “Never Wanna Dance,” a glossy attempt at soulful pop. Bugg’s on firmer ground swinging through country rock, but out of his depth taking stabs at Beastie Boys-inspired rap (woeful “Ain’t No Rhyme”) and dance rock (derivative “Gimme the Love”). Co-producer Jackknife Lee overcooks tracks, alternately adding too much sugar and bluster (“Bitter Salt”). Throughout, it seems Bugg’s ambition has clouded his creative judgment.

KEN CAPOBIANCO

ESSENTIAL “On My One”

Jake Bugg performs at Royale Boston Sept. 28.

ALBUM REVIEWS



Y. G.

STILL BRAZY

Y.G. sells swagger, menace on ‘Still Brazy’

Y.G. is a rare breed in 2016: a major-label “gangsta” rapper who stuck around long enough to release a second album. On merit, his 2014 debut, “My Krazy Life,” proved worthy of a sequel: Working in lockstep with producer DJ Mustard, the 26-year-old lyricist from Los Angeles followed a path laid by Snoop Dogg and 50 Cent before him, packaging aggressive bravado and street stories into a catchy package palatable for mainstream audiences. It sparked hits in “My [Expletive]” and the Drake-assisted “Who Do You Love”; logic would dictate that having nailed that sweet spot on his first attempt, Y.G. would offer more of the same on his second.

To a certain extent, he does. Y.G.’s swagger and bristling menace still permeate his verses on “Still Brazy,” the West Coast vibe is heavy again, and Drake makes another perfunctory appearance on “Why You Always Hatin?” Yet here, it’s less about what Y.G. does than how he does it, digging deeper into vintage G-funk flavors with a blend of personal, party, and political tracks, the young Compton rapper takes a sizzling step forward.

While “Krazy” at times echoed Dr. Dre’s muscular funk, “Still Brazy” sounds as if its beats were pulled straight from the Death Row archives. With DJ Mustard absent, a roster of producers steps in to collectively assemble a cohesive sound gloriously steeped in the works of DJ Quik, Above the Law, and late-era N.W.A. Synth lines stretch and bounce around handclaps on “Word Is Bond,” while “Twist My Fingaz” is uncompromising in embracing LA gang culture, through both Y.G.’s

brash verses and Terrace Martin’s drooping bass slaps and sprinkled piano keys. The same producer laces “Bool, Balm & Collective” with an active vibe that complements Y.G.’s story about simmering neighborhood drama, but the lo-fi stomp of “She Wish She Was” takes the prize for most likely to blow out your stereo speakers.

Thankfully, Y.G. doesn’t just embrace the aesthetic of past heroes, but also makes strides of his own as an artist. On “Gimmie Got Shot” he shows flashes of DJ Quik’s witty, street-level storytelling, switching voices and points-of-view to portray a character from his neighborhood. “Who Shot Me?” is a brooding postscript to an incident last year that left Y.G. with a bullet wound, seen through slivers of hazy detail.

Y.G. is passionate and direct rather than cool and detached; when he does lash out, it’s with a purpose. Witness the devastating “FDT,” which sounds something like if Ice Cube had aimed “No Vaseline” at Donald Trump. It’s fierce and funny (“He got me appreciating Obama way more”), but also credibly delivered on behalf of a disgusted community rather than one individual. Closing tracks “Blacks & Browns,” a powerful call for black unity with Latinos, and the incendiary “Police Get Away Wit Murder” are delivered with sincere, compelling rage. After this impressive album, it’s clear living brazy works for Y.G.

MARTÍN CABALLERO

ESSENTIAL “Bool, Balm & Collective”

Y.G. performs at Xfinity Center, Mansfield, Aug. 3.

SOUL



LAURA MVULA
THE DREAMING ROOM

Laura Mvula’s sound has skyward tendencies: choral harmonies, rounds and repetitions, overdubs, reverbs, chimes pull it high; the rhythm section (when there is one) tends subtle and sparse.

On her second album, the Birmingham, England native builds out what her 2013 debut, “Sing to the Moon,” anticipated, with musicians including guitarist John Scofield, bassist Michael Olatuja, and a large ensemble from the London Symphony Orchestra. Mvula runs the show — she’s a church-forged singer, a conservatory-trained composer, and a sensitive lyricist; her songs have the sophistication and idiosyncrasy of a singular talent. At times (“Show Me Love”) the ethereal arranging meanders, but mostly (“Bread,” “Kiss My Feet,” “Angel”) it has the authority of a signature. There’s earthiness too: “Overcome” (featuring Nile Rodgers) and “Let Me Fall” are little gems of high-low funk; “People” adds grime rapper Wretch 32; only the dancefloor closer, “Phenomenal Woman,” feels a bit obvious. From the lyrics, “The Dreaming Room” appears to be a breakup album, but without the self-absorption; it feels like Mvula has made a space, opened its windows, and let the ideas breeze in.

SIDDHARTHA MITTER

ESSENTIAL “Let Me Fall”

INDIE-ROCK



MITSKI PUBERTY 2

Mitski Miyawaki has become one of indie rock’s most fervently adored singer-songwriters, balancing her incredibly assured voice with startlingly intimate depictions of below-the-surface tumult. On her fourth album she doubles down on craft, creating complex, churning tracks that borrow from all over the pop spectrum — “Your Best American Girl” wrestles with the unsolvable puzzles brought up by romance amid anthemic triumph, while the moody “Crack Baby” briefly calls back to the Rolling Stones’ “Wild Horses” in a way that only makes the song’s desperate search for happiness seem more impossible. Her lyrics reveal a jarring empathy; the slow-burning “I Bet on Losing Dogs,” in which Mitski croons “I’ll be there on their side/ I’m losing by their side” over a swirl of synthesizers and background oohs, makes it explicit, but the brisk “Dan the Dancer,” which places her rich voice among thorny, dissonant guitars, is a gorgeously rendered portrait of sadness lurking behind a brave façade. The album is simultaneously beautiful and shocking, its razor-sharp originality infinitely relatable.

MAURA JOHNSTON

ESSENTIAL “Fireworks”

Mitski performs at Brighton Music Hall on June 22.

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6/25 - Gary Hoey Band & Charliearren
7/14 - Los Lobos
7/15 - Brett Dennen
7/16 - Colin Hay
7/22 - Eric Burdon & The Animals / Edgar Winter
7/23 - Neko Case / kd lang / Laura Veirs
7/29-31 Lowell Folk Festival
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Television



GUY D'ALEMA/OPRAH WINFREY NETWORK/LIONSGATE

From left: Gregory Alan Williams, Lynn Whitfield, and Lamman Rucker in “Greenleaf.”

Winfrey’s ‘Greenleaf’ is a soapy affair

By Matthew Gilbert
GLOBE STAFF

“Greenleaf” is a nighttime soap where steely conflict ricochets among family members like a pinball. The wealthy Greenleafs of Memphis have a deep history of discord that rivals the Carringtons of “Dynasty.” The minute that estranged daughter Grace (Merle Dandridge) returns to Memphis with her teen daughter in the “Greenleaf” premiere, we can see that a thorny, tangled back story is going to emerge as the show moves forward.

But “Greenleaf,” executive-produced by Oprah Winfrey, isn’t only familiar soap fare like “Revenge,” as Grace decides to stay in Memphis to address a few family secrets. And it’s not just a dishy black-cast drama arriving in the wake of the successful — and much faster-paced — “Empire.” “Greenleaf” has a distinctive twist, which is that the Greenleaf family, led by patriarch Bishop James Greenleaf (Keith David), runs a sprawling megachurch whose Sunday services draw 4,000 people. Bishop preaches, daughter

TELEVISION REVIEW

GREENLEAF
Starring Merle Dandridge, Lynn Whitfield, Keith David, Kim Hawthorne, Lamman Rucker, Oprah Winfrey. On OWN, Tuesday at 10 p.m. and Wednesday at 9 p.m.

ter Charity (Deborah Joy Winans) is the minister of music, son Jacob (Lamman Rucker) helps run the business, and so on.

So each bad thing that a Greenleaf does — and it looks like there will be plenty of Greenleafs doing plenty of bad things, including adultery, tax evasion, power grabs, drug abuse, and, perhaps, worse — isn’t just evil, it’s hypocritical. The conversations around the dining table in the massive Greenleaf mansion are filled with praise for God and his teachings, but

that Christian commitment doesn’t extend to most of the Greenleafs’ actions. Commandments are constantly being broken. That’s probably why Grace left the family, and her growing career as a preacher, two decades ago.

The tension between true worship and religious lip service gives “Greenleaf” an extra spark. The OWN show, which premieres on Tuesday at 10 p.m., has very some familiar moves, including a controlling matriarch named Lady Mae, played with thick imperiousness by Lynn Whitfield. As Grace encounters all the figures from her past, including the estate’s handsome head of security, Noah (Benjamin Patterson), and her ambitious sister-in-law Kerissa (Kim Hawthorne), you can sense exactly where the story lines will go in the weeks to come. But the church backdrop, with the Greenleafs constantly citing scripture, remains interesting, at least in the early episodes.

Winfrey has a small recurring role as Grace’s fun auntie, Mavis, who gives her comfort and support. Mavis no longer talks to Grace’s mother; she runs a nightclub and is considered a sinner by Lady Mae. Of course we can see that, like Grace, she’s actually a lovely person who means well. As Grace begins to dig into the family’s wrongs, including the mystery surrounding the recent death of her sister Faith, Mavis will be her essential friend and guide.

Dandridge is fine as a woman who needs to figure out her past before she can move forward. But David is the center of energy on the show, not least of all when he’s onstage preaching. In one scene, his sermon turns into a sweet, moving welcome home to Grace, who is clearly his favorite child. Lady Mae — who’s stubborn and power-hungry like Cookie on “Empire” but much more downbeat and stink-eyed — wants to keep the two apart, but we can see that the bond between father and daughter is formidable. That won’t stop her, I’m sure.

Matthew Gilbert can be reached at gilbert@globe.com. Follow him on Twitter @MatthewGilbert.

TV CRITIC’S CORNER

BY MATTHEW GILBERT



JESSICA FORDE

Clémence Poésy and Stephen Dillane in “The Tunnel.”

The Tunnel Sunday at 10:30 p.m., WGBH 2

“The Bridge,” which had two seasons on FX, has a cult of viewers who still grieve its cancellation in 2014. With Demian Bichir and Diane Kruger as odd-couple detectives solving crimes on the Mexico-US border, it was gritty and richly specific to its locations. The detectives were from either side of the border and of the personality spectrum: He was Mexican and socially strategic, she was brainy and had what appeared to be Asperger syndrome. That series was based on a Scandinavian series called “Broen/Bron,” which revolved around detectives from Sweden and Denmark. Now PBS is airing the 10-episode British-French adaptation of the same show. Called “The Tunnel,” it pairs a British detective with a French detective who doesn’t follow social cues, played respectively by Stephen Dillane and Clémence Poésy. The two join forces when a body is found in the tunnel between the two countries, exactly at the border. Turns out it’s not a body; it’s two body halves, the upper half of a French politician and the lower half of a British prostitute. This could be a great balm for those still missing “The Bridge,” but only if the rapport between the two detectives is as warm and humorous as the one Bachir and Kruger developed.

LOVE LETTERS

BY MEREDITH GOLDSTEIN

His late-night snoop leads to trust issues

Q. So I messed up in a big way. I snooped on my girlfriend after a late night, something I would never do otherwise, and saw that she was still texting her ex. She has spoken about him in the past with nothing but hatred and resentment, but after looking I saw that she had made numerous plans to meet up, none of which I can confirmed happened, and saw that he was being beyond just flirty and to the point of being vulgar. She did not go along with it, nor did she deflect through the texts. I really have deep feelings for her, and even though I knew I would be hurting her by confronting her about it, I did. I figured that the pain of betraying her trust would be better then bottling this up inside of me and having negative long-term effects. She said that they have not met up and that she is merely looking for closure through the texts, even though she sometimes initiates it. What do I do now: believe her and attempt to regain her trust or move on?

SNOOPED

A. Do I think she’s preparing to cheat? Not necessarily. Do I think she’s a lost cause because she’s texting her ex to test her boundaries? I’m not so sure. Your best bet is to focus on what led you to that snoop, as opposed to what you found. Was it late-night curiosity? Or was it that you weren’t feeling right in the relationship? If it’s A, you might want to have a bigger conversation about the terms of your exclusivity. If it’s B, you have to consider that this partnership is flawed on its own, and that despite your deep feelings for this woman, you were looking for a reason to walk away. As you consider your options, know this: You can only move forward if you know you won’t snoop again. If you’re going to be itching to grab her phone whenever she leaves the room, this won’t work.

MEREDITH

READERS RESPOND:

You got me with any advice there because my advice would’ve been to *not snoop!*
SOXROCK2

Sometimes that ex lingers on and on. I have a now-married friend who dealt with this. She discovered her then-boyfriend still

texting her ex in the role of a confidante. It was an ongoing issue for a while, but he needed to get her out of his system like a drug. This ex isn’t out of her system. We’d be guessing as to why or if anything could or would happen between them.
QUICKTOJUDGE

I think total transparency from your girlfriend could be one answer to maintaining trust here. I am married, and my husband was cheated on by his ex-wife. While he trusts me, I know this is a sore spot for him. My first boyfriend from teen years recently found me and wrote me a long letter, including mentioning he’d never gotten married, and he never got over his first love, etc., etc. I told my husband about this, forwarded him the e-mail, and forwarded him the e-mail I sent in reply. If there is nothing to hide, why not show it?
KATEBENET

I think she’s still tangled up in the old thing, and that you should walk, regardless of her actions or even intentions.
BOODADDY

You’re being insecure and selfish with her. She had a life before you, she’ll have a life after you. Apparently she is not allowed to have a life while she is with you? Yeah snoop no more. Don’t worry about her ex. Be the best boyfriend you can be and try to win her completely.
KINDGUPPY

What it comes down to is that you don’t trust your girlfriend. Next time, ask your girlfriend about the ex and tell her your feelings about it. This is a great thing called communication.
LOVE-CTHULHU

Something led you to snoop. Examine why you did that. You don’t just get home one night drunk and say, “Tonight’s the night I snoop on her” unless you’d been thinking about doing that for a while. Maybe don’t have so many late nights . . .
HIKIERSKIERGIRL

Don’t snoop if you can’t handle the data.
JUSTBUBBLES

Column and comments are edited and reprinted from boston.com/loveletters. Send letters to meredith.goldstein@globe.com.

LOCAL TV AND RADIO

ON WGBH
Greater Boston’s Beat the Press 7 p.m.
Open Studio With Jared Bowen 8:30 p.m.
American Masters: Plimpton! 9 p.m.

ON CHRONICLE
Doing Good 7:30 p.m. WCVB-TV (Channel 5) The work of Massachusetts Fallen Heroes.

RADIO HIGHLIGHTS
Morning Edition With Bob Seay 5 a.m. WGBH-FM (89.7)
The Takeaway 10 a.m. and 2 p.m. WGBH-FM (89.7)
Boston Public Radio With Margery Eagan and Jim Braude 11 a.m. WGBH-FM (89.7)
The World 3 p.m. WGBH-FM (89.7)
All Things Considered With Barbara Howard 4 p.m. WGBH-FM (89.7)
Marketplace 6 p.m. WGBH-FM (89.7); 6:30 p.m. WBUR-FM (90.9)
Classical Music With Laura Carlo 5 a.m. **With Cathy Fuller** 10 a.m. **With Chris Voss** 3 p.m. WCRB-FM (99.5)
Symphony at 8 8 p.m. WCRB-FM (99.5)
Morning Edition With Bob Oakes 5 a.m. WBUR-FM (90.9)
BBC Newshour 9 a.m. WBUR-FM (90.9)
On Point With Tom Ashbrook 10 a.m. and 7 p.m. WBUR-FM (90.9)
Here and Now With Robin Young and Jeremy Hobson noon WBUR-FM (90.9)
Science Friday With Ira Flatow 2 p.m. WBUR-FM (90.9)
Radio Boston With Meghna Chakrabarti 3 p.m. WBUR-FM (90.9)
All Things Considered With Lisa Mullins 4 p.m. WBUR (90.9)
The Moth Radio Hour 9 p.m. WBUR-FM (90.9)
Boston.com Morning Show With Kim Carrigan 6 a.m. WRKO-AM (680)
NightSide With Dan Rea 8 p.m. WBZ-AM (1030) Your 2016 summer vacation plans.

	7:00pm	7:30pm	8:00pm	8:30pm	9:00pm	9:30pm	10:00pm	10:30pm	11:00pm	11:30pm
2	WGBH PBS Greater Boston	Member Favorites		Open Studio	Amer. Masters (CC): Profiling George Plimpton. HD TV-PG			Member Favorites	Charlie Rose (CC) HD TV-G	
4	WBZ CBS Patriots Access	Jeopardy NEW	NCIS: Los Angeles: Part 2 of 2. TV-		Hawaii Five-0 (CC) HD TV-14-DLV		Blue Bloods (CC) HD TV-14-LV	News	The Late Show	
5	WCVB ABC News (CC)	Chronicle (CC)	Shark Tank (CC) HD TV-PG		(9:01) What/You Do? (CC) HD NEW		20/20 (CC) HD NEW	News (CC) HD	Jimmy Kimmel	
6	WLNE ABC Insider	In. Ed.	Shark Tank TV-PG		You Do? NEW		20/20 HD NEW	News	J Kimmel	
7	WHDH NBC News (CC) HD	Extra HD TV-PG	America's Got Talent (CC): Auditions continue. HD TV-14				Dateline NBC (CC) HD NEW	News (CC) HD	Jimmy Fallon	
9	WMUR ABC N.H. Ch.	In. Ed.	Shark Tank TV-PG		You Do? NEW		20/20 HD NEW	News	J Kimmel	
10	WJAR NBC News (CC)	Extra HD TV-PG	America's Got Talent (CC): Auditions continue. HD TV-14				Dateline NBC (CC) HD NEW	News (CC)	Jimmy Fallon	
11	WENH PBS Greater Boston	Songbook Standards: As Time Goes By (CC): Rosemary Clooney. HD				21 Days/Slimmer (CC): How to lose weight. HD TV-G			Charlie Rose (CC) HD TV-G NEW	
12	WPRI CBS Wheel of Fortune	Jeopardy NEW	NCIS: Los Angeles: Part 2 of 2. TV-		Hawaii Five-0 (CC) HD TV-14-DLV		Blue Bloods (CC) HD TV-14-LV	News	The Late Show	
25	WFXT FOX (5:00) U.S. Open Golf (CC) Live. HD	Rosewood: A killer's still on the loose.		MasterChef (CC): Wolfgang Puck.		News HD		News HD	TMZ HD TV-PG	
27	WUNI Sueño de amor (CC) HD	Un camino hacia el destino (CC) HD		Tres veces Ana (CC) HD		Yago (CC) HD		Noticias Uni.	Noticiero Uni	
36	WSBE PBS Lively Exper.	Are You/ Served?	Drug Abuse (CC)		Mr. Selfridge: Harry faces a mobster.		Secrets/Manor (CC) HD TV-PG	BBC News	As Time Goes By	
38	WSBK Big Bang Theory	Big Bang Theory	Bones (CC) HD TV-14-LV		Bones (CC) HD TV-14-DLSV		News HD	Seinfeld TV-PG	Seinfeld TV-PG	
44	WGBX PBS Ask This Old TV-G	Am/Test Kitchen	WashWeek	Mcl./Grp.	Greater Boston	Charlie Rose/TW	Member Favorites	C. Rose NEW	NewsHour	
50	WBIN F. Feud	F. Feud	Fam. Guy	Fam. Guy	Law & Order: CI		News (CC)	Am. Dad	Cleveland	
56	WLVI CW Modern Family	Modern Family	Masters NEW	Masters of Ill.	Penn & Teller: Fool Us (CC) HD TV-PG-L		News (CC)	Family Feud	Family Feud	
64	WNAC FOX (5:00) U.S. Open Golf (CC) Live. HD	Rosewood: A killer's still on the loose.		MasterChef (CC): Wolfgang Puck.		News		(11:05) Seinfeld	Access Holly.	
68	WBPX ION Criminal Minds (CC) HD TV-PG-LV	Criminal Minds (CC) HD TV-PG-L		Criminal Minds (CC) HD TV-PG-LV		Criminal Minds (CC) HD TV-14-V		Saving Hope: Alex finds her calling.		
PREMIUM CABLE										
Cinemax	(6:40) ★★ Less than Zero (CC): Friends become coke addicts.			(8:20) Sinister 2 (2015) (CC) HD R			Outcast: A strange possession. NEW		Outcast: A strange possession. TV-MA	
Encore	(6:30) ★★ Office Space (1999) HD R			★★★ There's...Mary (1998): A man seeks out his old crush. HD R			★★★ The Shawshank Redemption (1994) An innocent man gets life. HD R			
Flix	(6:15) ★★ Lost in Translation (2003) R			★★★ A Mighty Heart (2007) (CC): Story of writer Daniel Pearl. HD R			Open Your Eyes (1997) (CC) HD R			
HBO	(5:30) The Martian (2015): Astronaut is stranded on Mars.			Game of Thrones: Jaime encounters a hero. HD TV-MA		Game of Thrones: Brieenne confronts Jaime. HD TV-MA		Real Time With Bill Maher (CC) HD TV-MA NEW	Vice HD TV-MA NEW	Real Time HD TV-MA
HBO 2	Silicon Valley	(7:15) Fantastic Four (2015) (CC) HD PG-13			Vacation (2015) (CC) HD R			Paper Towns (2015) HD PG-13		
Showtime	(6:00) Revolutionary Road (CC): A 1950s couple struggle. R			Big Eyes (2014) (CC): Biopic of Margaret Keane, an artist whose husband took credit for her popular portraits. HD PG-13			Woman in Gold (2015) (CC): Woman fights for her property, which was stolen during WWII. HD PG-13			
Showtime 2	(6:45) ★★ Miami Vice (2006) (CC): Cops infiltrate a drug cartel. HD TV-14-SV			Penny Dreadful (CC) HD TV-MA-LSV			House of Lies	Nurse Jackie	Masters of Sex: The study is expanded.	
Starz!	(5:40) Captain America (CC) PG-13			Good Dinosaur: Lost dinosaur befriends a boy. PG NEW			(9:35) Ant-Man (2015) (CC): A thief becomes Ant-Man. HD PG-13			Outland.
TMC	(6:00) ★★ Duets (2000) (CC) HD R			★★★ Kate & Leopold (2001) (CC): A duke time travels. HD PG-13			Last Knights (2014) (CC): A warrior seeks revenge for the death of his master. HD R			
SPORTS										
Comcast SportsNet	Sports. Central	Early Edition	The '86 Celtics (CC) HD			Sports Tonight	Sports. Central	Sports Tonight	Sports. Central	
ESPN	O.J.: Made in America (CC): Part 3 of 5. O.J. is arrested. HD				O.J.: Made in America (CC): Part 4 of 5. The trial begins. HD NEW				SportsCenter (CC) Live. HD	
ESPN Classic	Friday Night Lt (CC) J.D. begins dating.		Friday Night Lights (CC) TV-PG		30 for 30: The O.J. Simpson car chase.		Lenny Cooke (2013) (CC): Basketball phenom Lenny Cooke goes undrafted.			
ESPN 2	NFL Live (CC) HD		UEFA Euro 2016 Soccer (CC): Italy vs. Sweden in Group E play. Taped. HD				Arena Football (CC): Philadelphia at Arizona. Live. HD			
Golf	Legend/B. Vance		Live/U.S. Open (CC) Live. HD TV-G				Live/U.S. Open: Analysis and interviews.			
NBCSN	WSOF 30: From Las Vegas. Taped. TV-14				WSOF 31: From Mashantucket, Conn. Live. TV-14				WSOF 31	
NESN	MLB Baseball (CC): Mariners at Red Sox. Live. HD				Innings		Red Sox	Sports	C. Moore	
FAMILY										
Cartoon Disney	We Bare Austin & Ally TV-G	Gumball K.C. Un. NEW	King/Hill Stuck NEW	King/Hill Girl Mt. NEW	Cleveland Prank NEW	Am. Dad Backst. NEW	Fam. Guy Liv and Maddie	Fam. Guy K.C. Un.	Burgers Stuck/Middle	Burgers Girl Mt.
Freeform	Charlie & Choc.	(7:15) ★★ Jumanji (1995) (CC): A supernatural board game is played by two children. HD				Grand Opening	Young & Hungry	The 700 Club (CC) HD TV-G		
Nickelodeon	Thunder	Thunder	All in	HALO	F. House	F. House	F. House	F. House	Friends	Friends
Noggin	Bubble	Bubble	Shimmer	Wallykaz	Peppa	Peppa	Go Diego	Dora	Umizoomi	Umizoomi

Content Ratings: **TV-Y** Appropriate for all children; **TV-Y7** For children age 7 and older; **TV-G** General audience; **TV-PG** Parental guidance suggested; **TV-14** May be unsuitable for children under 14; **TV-MA** Mature audience only **Additional symbols:** **D** Suggestive dialogue; **FV** Fantasy violence; **L** Strong language; **S** Sexual activity; **V** Violence; **HD** High-Definition; **(CC)** Close-Captioned

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