

# Film in Review

## The Seventh Fire

**Not rated**  
**Running time: 1 hour 18 minutes**

The only genuine moments of peace in the searing documentary “The Seventh Fire” come at the very beginning: lyrical shots of headlights moving forward on a long stretch of road at daybreak. After that, the director, Jack Pettibone Riccobono, practically grabs viewers by the backs of their necks and shows them the bleak lives of two residents of Pine Point, an Ojibwe village in northern Minnesota on the White Earth Indian Reservation. Rob Brown, a onetime gang leader,



Rob Brown, left, and his quasi-protégé, Kevin, in the documentary “The Seventh Fire.”

proudly shows the camera what he calls his “criminal organization” chest tattoo, and the diluted dope he cooks up. Mr. Brown cuts the hair of his quasi-protégé Kevin, a teenager content to do small-time drug dealing until he can graduate to something bigger — Kevin has a “Scarface” poster hanging in his house. He’s a little unsure just how much he wants a criminal life, though, and he’s estranged from his father, a recovering alcoholic who catches leeches to sell for bait.

When Mr. Brown learns he has to return to prison, he organizes a farewell blowout. In one scene, Kevin is shown dealing, and using, with white teenagers from a neighboring town. The movie provides startling, detailed looks at the wrecks drug addicts become. Mr. Brown’s binge during the party begins with wide-eyed excitement, but sputters to a close when he’s a heavy-lidded, barely coherent mess. In the end, he has no clue how to clean up his psychic and physical wreckage.

The betrayal of Native Americans by larger forces looms over this powerful movie without ever being explicitly discussed.  
**GLENN KENNY**

## Fight Valley

**Not rated**  
**Running time: 1 hour 30 minutes**

Take that, Ronda Rousey. The former mixed martial arts champion — now a budding movie star with turns in “Entourage,” “The Expendables 3” and “Furious 7” — is challenged by her former Ultimate Fighting Championship peers in Rob Hawk’s “Fight Valley.” Don’t get me wrong; she’s not in the movie. But a few of her erstwhile rivals take a swing at the big screen (and Ms. Rousey’s Hollywood status) in this punch-drunk action drama, starring Miesha Tate (the former U.F.C. women’s bantamweight champion); the featherweight Cris Cyborg (Cristiane Venancio, but here billed under her nom de octagon); and Holly Holm, who bested Ms. Rousey in a championship bout in 2015.

There are non-U.F.C. actresses, too, including Chelsea Durkalec and Erin O’Brien, playing Tory and Duke, lovers who are part of a Camden, N.J., street-fighting crew, the Knock-Around Girls. Among their tormentors is a female gang led by the intimidating, um, Ms. Cyborg. When Tory, striving to raise money to leave Camden, accepts a challenge at the notorious under-



Miesha Tate portrays the owner of a gym in this Rob Hawk action film.

ground ring the Yards, she dies, and her distant, delicate sister, Windsor (Susie Celek), investigates. Windsor joins the Knock-Around Girls, who include Jamie (a mischievous Cabrina Collesides) and Yanni (Karl J. Kramer), and learns the “No. 1 rule of the Knock-Around Girls: Make sure the other one is safe.”

Cue the inevitable training montages, as Windsor acquires callused knuckles under the tutelage of Jabs (Ms. Tate, the picture’s true star), the owner of a gym. Disappointing plot twists ensue in a climactic brawl starred for snappier choreography and editing. Ms. Tate, who has a sequel brewing, is clearly the winner.  
**ANDY WEBSTER**



Hooligan Sparrow Ye Haiyan, with a protest sign related to the sexual abuse of girls, in this documentary opening on Friday.

# Risking All to Stand Up to the State

In 2014, for a show of his work at the Brooklyn Museum, the Chinese artist and refusenik Ai Weiwei created an installation called “Ye Haiyan’s Belongings.” It looked simple enough, starting with the four walls, which had been covered with rows of photographs depicting quotidian objects like socks, undies, a bicycle and appliances. The orderliness of the wall display was in stark contrast with the artful jumble scattered on the floor, which included a few suitcases, various taped cardboard boxes and assorted other forlorn items — a table fan, a pillow, a fridge, a motorbike.

## MANOHLA DARGIS FILM REVIEW

The admirably gutsy documentary “Hooligan Sparrow” tells the story of Ye Haiyan, the Chinese woman who owned that pillow. Born in 1975, at the tail end of the Cultural Revolution, Ms. Ye became an activist after working in a karaoke bar and a massage parlor. By 2001 she was writing about her experiences in a blog, using the handle Hooligan Sparrow. According to a paper by an academic named Jonathan Benney and published in The International Journal of China Studies, Ms. Ye said she “encountered feminism” for the first time in 2005. She

generated global headlines in 2010 when, in agitating for the rights of female prostitutes, she offered to turn tricks without charge.

You can learn more about Ms. Ye’s past from a Google search than you can from “Hooligan Sparrow,” which focuses on a short period in her life. That isn’t actually a criticism, though it does suggest some of this movie’s limitations. Documentaries that compress vast swaths of history into a few hours can be frustratingly shallow, of course, and also say less than those that bore into one subject, place or moment in time. “Hooligan Sparrow” largely dispenses with the socio-historical picture. Instead it employs the familiar storytelling strategy of the charismatic personality whose struggles are meant to be representative of the greater political stakes.

One of the strengths of “Hooligan Sparrow” is that it makes those stakes real, visceral and urgent, partly by laying bare just how difficult it can be to make a documentary like this. It’s the debut feature of Nanfu Wang, who inserts herself into the fray early in a short, tense scene in which — while facing the camera alone in a room — she nervously explains that the police are about to question her about her recent activities. The scene, with its

unease and suggestive violence, doesn’t draw you in; it yanks you, a canny strategy that instantly puts the viewer on Ms. Wang’s side and turns the presumably (or at least relatively) disinterested audience into a kind of collaborator.

“Hooligan Sparrow,” which Ms. Wang also shot and skillfully edited, has the pulse of a mainstream thriller but without the pacifying polish and tidiness. (One of its executive producers, Alison Klayman, directed “Ai Weiwei: Never Sorry.”) It drops into Ms. Ye’s life in 2013, around the time she and a small group of other, mostly female activists were protesting the light sentence given to some convicted male sex offenders for abusing six schoolgirls. It’s a righteous, dangerous protest that becomes an emblem of conscience. In time, it also leads to unanswered questions and some startling, hair-raising moments, as well as the indelible sight of Ms. Ye on a dusty road with her daughter, her passion and the belongings that Ai Weiwei made famous.

“Hooligan Sparrow” is not rated. It is in English and Mandarin, with English subtitles. Running time: 1 hour 23 minutes.

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# Pour Some Bubbly! It's Eddy and Patsy Time Again, Darling

"Absolutely Fabulous: The Movie" opens with Edina Monsoon (Jennifer Saunders) and her bestie, Patsy Stone (Joanna Lumley), blundering into a

MANOHLA DARGIS  
FILM REVIEW  
ordinary latecomers might try a discreet entrance, bobbing and weaving as they scamper for seats, the constitutionally unmindful Eddy and Patsy stumble onto the catwalk, creating a distraction that forces everyone's attention on them. What seems like mere table-setting — Eddy galumphing among the gazelles — is a sly declaration of intent in a happily self-conscious feature-length goof.

As it announces, "Absolutely Fabulous: The Movie" is the big-screen iteration of the BBC series created by Ms. Saunders that enjoyed an erratic run from 1992 to 2012. It's basically more of the amusing, often very funny, occasionally wincing raucous same, with Eddy and Patsy as the brand-wearing and hard-partying — and hard-smoking, sometimes-snorting — irresistible fools whose adventures are as female-specific as Lucy and Ethel's were decades earlier. The story this time hangs on Eddy's efforts to revive her sagging public relations career, a slender narrative thread that Ms. Saunders adorns with bright bits, much like a string of Christmas lights.

The original "Absolutely Fabulous" was created by Ms. Saunders and originated in a 1990 skit that she did with her longtime comedy partner Dawn French on their show "French and Saunders." (Ms. Saunders and Ms. French both worked as writers on the "Absolutely Fabulous" series.) Set in the wake of Margaret Thatcher, "Ab Fab" — as fans fondly call it — pivots on Eddy, a child of the 1960s turned hardly working '90s businesswoman. Crucially, her time and energy are largely fixed on herself and other women, including her daughter, Saffron, or Saffy (Julia Sawalha), a frump in Dr. Huxtable sweaters and sensible shoes, who plays the superego scold to her mother's irrepressible id.

Nothing if not period appropriate, at least in its early years, the show positioned Eddy and Patsy as avatars of a hilariously clueless, grasping materialism, while riffing on the likes of spiritualism, family life and pop culture. Complexly feminist, it reserved some of its most comically scabrous bits for the preposterous contradictions and hurdles facing women, as in the episode "Fat," in which Eddy obsesses over her weight, vainly struggles to get into her too-tight clothes and aspirationally discusses fasting while nibbling on food. "Inside of me there's a thin person just screaming to get out," Eddy insists at one point. "Just the one, dear?" asks her



DAVID APPELBY/FOX SEARCHLIGHT

**Absolutely Fabulous: The Movie** Joanna Lumley, left, and Jennifer Saunders in this film version of the beloved BBC series, opening Friday.

mom (June Whitfield).

Crucial to the movie and series both is that they lampoon Eddy and Patsy even as they go after the world that made them, which allows you to giggle at the characters and lets them, more or less, have the last Champagne-soaked laugh. Their laughter may be self-delusional, but their unbreakable bond means that at least they're clueless together. Their friendship

remains intact in the movie, as does the show's principal cast, its tossed-together feel, indifferent visuals and gaudy fashion. Except that now the sideshow hits the road, which allows Eddy and her second bananas (including her assistant, Bubble, played by Jane Horrocks) to leave her kitchen for the South of France.

Serviceably, at times awkwardly, directed by Mandie Fletcher, the movie skews softer

than the series at its barbed best, partly because the celebrity culture that once provided such rich material has become just another ratings opportunity for the Kardashians. As in the series, the perfectly synced Ms. Saunders and Ms. Lumley receive some invaluable support (notably from Kathy Burke, an "Ab Fab" veteran) and manage to rise above the crowd of famous faces, which here includes

Stella McCartney and Kate Moss. These A-listers function as human versions of Eddy and Patsy's costly look-at-me accessories, which I guess makes Jon Hamm its Birkin bag.

"Absolutely Fabulous" is rated R (under 17 requires accompanying parent or adult companion). Drinking, drugging, shopping. Running time: 1 hour 26 minutes.

## Monsters Aren't Born, They're Made

Family and fascism march in lock step in "The Childhood of a Leader." A visually sumptuous, slow-boil freakout set in France in the aftermath of World War I, it hinges on an unruly boy, Prescott (Tom Sweet), who goes to battle with his authoritarian parents as his American father (Liam Cunningham) is helping negotiate the peace terms with Germany. Having arrived as part of President Woodrow Wilson's political retinue, the unnamed father has moved into a sprawling, dilapidated farmhouse. There, he and his European wife (also nameless, and played by Bérénice Bejo) settle into their own uneasy peace, one increasingly disturbed by their eccentric son.

MANOHLA DARGIS  
FILM REVIEW  
In his landmark study "The Mass Psychology of Fascism," Wilhelm Reich does what the poet Philip Larkin and quite a few others do: he blames mom and dad. It is the family, Reich argues, that is "the factory in which the state's structure and ideology are molded." Reich's book was published in 1933, the year that Adolf Hitler assumed power in Germany. Given the ideas swirling in "The Childhood of a Leader," it wouldn't be a surprise if its young director, Brady Corbet, had dipped into Reich's book while conceiving the movie, which takes its title



IFC FILMS

**The Childhood of a Leader** Tom Sweet and Stacy Martin in the film, directed by Brady Corbet and set in France just after World War I.

and some ideas from a 1939 story by Jean-Paul Sartre. (Mr. Corbet shares screenwriting credit with Mona Fastvold.)

After a sensational, direct opener — a quick-sketch newsreel history lesson set to Scott Walker's powerhouse score — "The Childhood of a Leader" settles into smudgy mystery and ominous foreboding. An American actor whose credits include the television show "24," Mr. Corbet has in recent years appeared in a number of high-profile European art movies. He

also had a role in "Funny Games," Michael Haneke's 2007 English-language remake of his art-house shocker. Mr. Haneke's influence and particularly his film "The White Ribbon" — a study of patriarchal domination set in German just before World War I — is evident in "The Childhood of a Leader."

Mr. Corbet also seems to have spent some time perusing the work of the Russian director Alexander Sokurov, specifically his tetralogy of power, which concluded with an adaptation of

"Faust." Certainly, the crepuscular beauty of "The Childhood of Shadows" evokes Mr. Sokurov's expressionistic style in his tetralogy, with its visual intimacy, softness and somewhat queasy hues. Working with the cinematographer Lol Crawley, Mr. Corbet goes for a more straightforward look with a dark palette characterized by bottomless blacks that make the occasional sun-kissed images — as in the shot of a woman's nipple peeping through a luminous white blouse — all the more striking.

Divided into chapters, the movie tracks Prescott through his everyday life and relationships, notably with a few women caretakers (a flirtatious tutor, a nurturing maid) whose warmth will never make up for his mother's coldness. It's a persuasive portrait of a monster-to-be, one etched in thrown tantrums and rocks, and heavily supported by an excellent cast that includes Robert Pattinson and Yolande Moreau as well as a driving score that occasionally threatens to upstage the movie. (Mr. Walker's instrumentals fill the track with thunder and at times ring out like shots.) Mr. Corbet's final embrace of allegory feels like an evasion, given how history looms here, but it scarcely matters.

"The Childhood of a Leader" is not rated and runs 1 hour 56 minutes.

## Failing Hurts Worse When Others Succeed

"Has anybody here had a particularly hard day?"

That's the standard question addressed to the audience before each performance of the Commune, a New York improvisational comedy troupe anatomized in Mike Birbiglia's smart, bitter-sweet comedy, "Don't Think Twice." That question could be asked of the group itself when it faces sudden changes.

The six-member troupe has been toiling in semi-obscure for 12 years at a small theater in Midtown Manhattan while dreaming of breaking into television. They eke out a meager income while living like students in dingy apartments. Doubts about their chosen profession have begun to nag.

As the movie opens, Commune members learn they must find a new performance space because the building has been sold. And when one member leaves the nest and is hired by "Weekend Live," a "Saturday Night Live"-like program that confers instant celebrity, their suppressed competitiveness, envy and anxiety about the future surfaces.

As one person puts it, "Your 20s are all about hope, and your 30s are all about how dumb it is to hope."

In early scenes of rehearsals and performances, members of the Commune exude the us-against-the-world solidarity of a close-knit family clinging to one



JON PACK/THE FILM ARCADE

**Don't Think Twice** Counterclockwise from bottom center, Keegan-Michael Key, Gillian Jacobs, Chris Gethard, Kate Micucci, Mike Birbiglia and Tami Sagher in the comedy, which opens on Friday.

another for comfort and moral support. But with their illusion of togetherness and equality under siege, their unity begins to crumble.

Mr. Birbiglia made his name with the 2012 comedy "Sleepwalk With Me," an adaptation of his one-man stage show about the rigors of touring on the stand-up comedy circuit. The film was an acutely observed insider's view of a profession that requires a strong constitution to withstand its humiliations and grubbiness, and to maintain a modicum of optimism. It revealed stand-up as a Darwinian jungle in which only the toughest survive. At least the members of the Com-

mune have one another.

Improv, as depicted in the movie, is not mainstream entertainment like stand-up comedy but more an outlier of theater. The verbal acrobatics in which performers catch one another in midflight tend to be more clever than screamingly funny.

"Don't Think Twice" skillfully compresses character sketches of all six members, with some receiving more attention than others. At the heart of the group are Jack (Keegan-Michael Key of "Key & Peele"), a cocky show-off who does a nifty impression of Barack Obama, and his live-in girlfriend, Samantha (Gillian Jacobs), who is wary of celebrity.

Bill (Chris Gethard) is a milquetoast with shaky self-esteem except when he's performing. Lindsay (Tami Sagher), whose parents own an Upper West Side apartment, is envied by the others for her financial security. Allison (Kate Micucci) is a cartoonist who hopes to form a writing team with Bill.

Mr. Birbiglia plays Miles, who teaches improv, and fancies himself the founding father of the Commune. When Liz (Maggie Kemper), a high school classmate, visits, they strike up a romance, but she is revolted by his "college dorm room" way of life. Miles wheedles and begs the Commune's departing member to recommend him as a cast member for "Weekend Live," whose suave, imperious head writer, Timothy (Seth Barrish), is allergic to cast members promoting their friends.

"Don't Think Twice," which has a warm heart, could have been a much nastier movie. Yet its disappointed show-business hopefuls dreading their expiration dates make no bones about their insecurities. When Ben Stiller attends a performance and goes out with them afterward, their fawning desperation isn't pretty to watch.

"Don't Think Twice" is rated R (under 17 requires accompanying parent or adult guardian) for some drug use and strong language. Running time: 1 hour 32 minutes.

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# A Return to Hitsville: Easy Nostalgia, but With a Jolt of Racial Relevance

“What’s going on?”  
When Jarran Muse, playing Marvin Gaye, sings those words and a verse or two of the song they come from in “Motown: The Musical,” which has opened at the Nederlander Theater in a limited return engagement, they carry an unsettling relevance they did not have when the show originally opened more than three years ago.

A celebratory musical paying tribute to the black music explosion led by Berry Gordy’s Detroit label, “Motown” devotes only a few scenes to the civil rights movement and the tumult of the late 1960s. But they give it a new and unusual relevance after more than a year of troubled race relations, with many commentators drawing comparisons (and others making distinctions) between now and then.

By no means has “Motown” been transformed into a thoughtful or probing musical. Under Charles Randolph-Wright’s direction, it remains what it was: a sparkling and enjoyable, if

Subtle drama?  
Complex characters?  
Oh, just sigh and groove to the songs.

lumpy, journey through 25 years of Motown history. It’s just that the climax of the first act, and the opening minutes of the second, give the show a jolt of emotional currency that contrasts strikingly with its nostalgic spirit.

The central roles have been recast, with excellent singing actors who are mostly equal to the fine originals. As Gordy, Chester Gregory could use more intensity to illuminate the relentless — some would say ruthless — drive of the man who helped usher in a pop-music revolution. But he brings some nice nuances to the role, accentuating Gordy’s brooding grievance as the stars he created begin to desert him. (Mr. Gordy himself wrote the musical’s book.)



PHOTOGRAPHS BY CAITLIN OCHS FOR THE NEW YORK TIMES



Jarran Muse, above, in “Motown: The Musical,” at the Nederlander Theater. Left, Chester Gregory and Allison Semmes in the show.

As Diana Ross, Gordy’s love interest and one of his biggest discoveries, Allison Semmes, who understudied the role in the show’s first go-round (and played the famously ousted Supreme, Florence Ballard), exudes a mixture of calculating ambition and youthful naïveté, coquettishly keeping an eye on the main chance even as a teenager. Her singing evokes the cotton candy purr of Ms. Ross’s, without being mere vocal mimic-

ry. And, at the performance I saw, Ms. Semmes revealed a nimble funny way with audience interaction during the “Reach Out and Touch” number.

Jesse Nager’s honeyed tenor is a perfect match for Smokey Robinson, one of Gordy’s strongest allies and early stars. Mr. Muse finds the fiery rebellious streak that emerges as Gaye finds his voice and sometimes finds himself in conflict with his boss. And as the young versions of Gordy, Little Stevie Wonder and, most spectacularly, Michael Jackson during the Jackson 5 years, Leon Outlaw Jr. proves a ferocious little dynamo, tearing up the house with his exuberance. (J. J. Batteast alternates in

## Motown

Book by Berry Gordy, based on his book, “To Be Loved: The Music, the Magic, the Memories of Motown”; music and lyrics from the Motown catalog; directed by Charles Randolph-Wright; choreography by Patricia Wilcox and Warren Adams; music supervision and arrangements by Ethan Popp; sets by David Korins; costumes by Esosa; lighting by Natasha Katz; sound by Peter Hylenski; projections by Daniel Brodie; hair and wig design by Charles G. LaPointe; associate director, Schele Williams; assistant choreographer, Brian H. Brooks; production stage manager, Anna R. Kaltenbach; technical supervisor, David Benken; general manager, Bespoke Theatricals; executive producers, Nina Lannan and Nancei Neiman-Legette; music coordinator, Michael Keller; orchestrations by Mr. Popp and Bryan Crook; music director/conductor, Darryl Archibald; dance music arrangements by Zane Mark; additional arrangements by Mr. Crook; script consultants, David Goldsmith and Dick Scanlan; creative consultant, Christie Burton. Presented by Kevin McCollum, Doug Morris and Mr. Gordy. Through Nov. 13 at Nederlander Theater, 208 West 41st Street, Manhattan; 877-250-2929, motownthemusical.com. Running time: 2 hours 40 minutes.

WITH: Chester Gregory, Allison Semmes, Jesse Nager, Jarran Muse, J.J. Batteast, Leon Outlaw Jr., Nik Alexander, Erick Buckley, Chante Carmel, Chadae, Lynorris Evans, Robert Hartwell, Trisha Jeffrey, Elijah Ahmad Lewis, Loren Lott, Jarvis B. Manning Jr., Krishna Marciano, Marq Moss, Rashad Naylor, Ramone Owens, Olivia Puckett, Jamison Scott, Joey Stone, Doug Storm, Martina Sykes, Julius Thomas III and Nik Walker.

these junior roles.)  
“Motown” has so much story to tell — Mr. Gordy clearly feels a highlights reel of his career could go on forever — that there’s no time for dramatic subtlety or complexity of character. But who’s coming to see “Motown” for anything other than the fabulous songbook? (The more than 55 titles is surely a record for a jukebox musical.)

True, some of your favorites may be shortchanged, or used somewhat awkwardly as “book” songs. But there’s so much music pouring from the stage that Motown fans probably won’t complain when the needle skips to the next track before they have had a chance to savor the last fully.

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A FILM BY ANNE FONTAINE

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PHOTOGRAPHS BY TAMIR KALIFA FOR THE NEW YORK TIMES

Future, the infectious rapper from Atlanta, opened for Drake in Austin. Future, who brought a different energy to the stage, played “March Madness” near the end of his hourlong set.

## Drake the Hybrid Opens Tour Rapping, Singing and Sneering

From Weekend Page 1

star of Nigeria's Afrobeats scene, and Kyla, a soul singer from the world of UK funky.

This sort of transnational pop — American, Caribbean, African — is new turf for Drake, and given that he's one of pop music's great sponges, it's proving to be fertile. The breezy and accessible “Controlla,” the rising lite-dancehall hit from “Views,” is becoming as ubiquitous as “One Dance,” partly because of imitators.

This is where Drake the global pop titan and Drake the throne-defending rapper overlap. When he performed “Summer Sixteen” at this concert, he changed one lyric to adjust the song's target slightly, rapping, “All you boys doing fake ‘Controlla’ wanna be me a little.”

Maybe Drake was referring to Tory Lanez, one of those Toronto upstarts, who recorded a worthy remake. Maybe he meant Tyga, whom Drake has spanked in the past, and whose new song “1 of 1” is “Controlla” for dummies.

Drake's “Summer Sixteen” tour with Future is at Madison Square Garden in Manhattan on Aug. 4-6 and Aug. 8; [ticketmaster.com](http://ticketmaster.com).

Whatever the case, Drake is becoming a pop star with rapper anxieties, another novel fusion.

Accordingly, this show was bookended by tough talk, but oscillated between that and smoother, more tender sections. He put his most ferocious rapping into clusters — the triumphant (“Headlines,” “Tro-

### Soothing, but pugnacious, too.

phies,” “0 to 100/The Catch Up”), the indignant (“Started From the Bottom,” “9”), the jubilant (“The Motto,” “For Free”). Midway through his set, he was joined by Future for a relatively subdued run of songs from their pumped-up album, including a woozy “Diamonds Dancing” and a surprisingly murky “Scholarships.”

Future also had his own hour-long set just before Drake's, full of rat-tat-tat energy and zigzagging from one catchphrase to the next. Over the last three years, he's brought craft and rigor to

Atlanta strip-club anthems, and built a worldview out of a narcotic haze. He isn't a particularly joyful rapper, but he's infectious, and here he found a way to have fun, working the stage with boundless energy and, when surrounded by a troupe of four male dancers, busting out a few concise moves of his own as his squad chanted “Go Future! Go Future!”

Near the end of Future's set, he played “March Madness,” an ecstatic song that has a recurring jolt of melancholy when he laments “all these cops shooting” black men. As he performed it, video screens behind him showed scenes of tense policing and an image of a motorcycle jacket covered in what appeared to be a logo of the early-1980s punk band Millions of Dead Cops.

Politics aren't at the forefront of Drake's or Future's art, but Drake, too, made glancing reference to recent incidents of violence. This month he wrote a moving public letter in response to the police killing of Alton Sterling in Baton Rouge, La., but he was more vague here, encouraging the crowd to “touch these streets and love each other” before saying he was working on another album, would return to



Drake at the Frank Erwin Center in Austin, Tex.

Austin and, “I don't wanna lose nobody in this building.”

It was a half-cooked gesture for someone who ordinarily has a deft touch in making big spaces feel small. Here, he instead accomplished that through an innovation in arena-show stagecraft. Hanging from the ceiling were a few hundred spherical bulbs that suggested a

fertile garden. Throughout the second half of the show, they became part of the storytelling: Sometimes they dropped at random intervals and to different lengths; sometimes they rose and fell in oceanic rhythm, suggesting waves or sine curves; sometimes a few dropped in a pattern, forming a “6” or a “?”

These were, more often than not, the show's softer moments, soothing hits like “Hotline Bling” and “Hold On, We're Going Home,” or in his global-pop mini-set near the end of the show: “Controlla” and “One Dance,” along with his sinuous Rihanna collaborations “Work” and “Too Good,” songs that paint Drake as an attentive lover preoccupied with rhythm.

That version of Drake is the most currently popular, and it seemed logical that he would end the night there. But after noting that he was running over time, and would have to pay extra to the venue to extend the show, he did just that, returning to the aggressive and acidic tone that opened the night. After the caress, this was the pummeling, a series of spiteful songs like “Back to Back,” “Energy” and “Hype,” on which he rapped, “I don't know what else is left for me/ After this no one a threat to me.”

Are those the words of a defiant rapper fending off his rivals? A pop star pushing his forward-thinking sound so relentlessly that others can only follow? For Drake — and maybe only Drake — those are one and the same, another old gap now closed.

## Still Boldly Going, But Taking No Risks

From Weekend Page 1

Lin from a script by Simon Pegg and Doug Jung, the film answers the question “Beyond what?” with a diffident “Well, nothing, really. Don't worry!” It should have been called “Star Trek Within” in honor of its determination to color inside the lines, obeying the ironclad conventions of brand and genre.

Which is not, in itself, a bad thing. Not every wheel needs reinventing, and one of the abiding pleasures of “Star Trek,” in its old and newer iterations, lies in its balance of stubborn consistency and canny inventiveness. The characters never change, but the stakes can shift wildly from one adventure to the next. Fans love “Star Trek” precisely because of its episodic nature, which allows for a certain amount of variation in theme and tone. Sometimes the future of the universe hangs in the balance. Sometimes Kirk and his crew have to deal with local disputes and personnel issues. Or weird random stuff, like tribbles or Joan Collins-related time travel.

Unfortunately, 21st-century big-budget action movies are made according to a more rigid template, and “Beyond” follows its immediate predecessors, “Star Trek” and “Into Darkness” (both directed by J. J. Abrams), in sacrificing some of the old

spirit to blockbuster imperatives. The Hollywood rule book stipulates that the climactic sequence should involve the noisy destruction of a lot of buildings and an extended hand-to-hand fight between the good guy and the main villain. The villain should be motivated by the usual villainous grudge. Millions of lives should be in danger, and the actual casualties should be numerous and filmed bloodlessly enough to preserve the PG-13 rating.

Up until the tedious and bombastic finish, though, you can have a pretty good time. In his work on the “Fast and Furious” movies, Mr. Lin has shown a playful willingness to extend — and, if necessary, suspend — the laws of physics, and his visual brashness can be a refreshing antidote to Mr. Abrams's fussy tries to combine digital spectacle with old-fashioned cinematic discipline.

Most important, the gang's all here, and Mr. Lin proves once again to be an adept ensemble wrangler. Kirk grins and grimaces his way through yet another existential career crisis (and also does some motorcycle stunt driving). Spock (Zachary Quinto) and Uhura (Zoe Saldana) experience some love trouble. Spock and Bones (Karl Urban) take their bickering-astronaut vaudeville double act on the road once again. Sulu



PHOTOGRAPHS BY KIMBERLEY FRENCH/PARAMOUNT PICTURES



Above, Chris Pine, left, and Idris Elba in “Star Trek Beyond.” From far left, Anton Yelchin and Mr. Pine, who has played Kirk since the big-screen reboot in 2009.

(John Cho), Chekov (Anton Yelchin) and Scotty (Mr. Pegg) provide technical support and comic relief, as necessary. Mr. Yelchin's sweet, mischievous performance seems especially poignant after his death in an accident this year. The film is dedicated to his memory and to the memory of Leonard Nimoy,

### The characters never change, but the stakes can shift wildly.

the original Mr. Spock, who died in 2015.

On the surface of a distant planet, the crew encounters a new nemesis and a new ally. The big baddie is a murderous warlord named Krill (Idris Elba, masked). The scrappy sidekick is a stranded fighter named Jaylah (Sofia Boutella, in zebra-stripe makeup). Things go more or less as you expect, with enough surprises and “reveals” to make you mad at me if I say too much more. The crew hops into, and out of, danger. Machinery fails and is repaired in the nick of time. Highly complicated imaginary science is explained with breathless urgency.

Sometimes, I have to say, the scientific breakthroughs feel a little too convenient. Jaylah has some kind of technology that makes giant spaceships invisible, and another kind that shoots fast-drying resin (or something). And there is some business at the end on an enormous space station that I did not buy for a minute. The nerd in me wants a bit more rigor, a bit more plausibility underneath the exuberant fakery. Maybe in the next episode.

“Star Trek Beyond” is rated PG-13 (Parents strongly cautioned). Nothing out of the ordinary. Running time: 2 hours.

# THE Listings

July 22-28

Selective listings by critics for The New York Times of noteworthy cultural events in the New York metropolitan region this week. ★ denotes a highly recommended play, film, concert, dance performance, comedy show or exhibition.

## Theater

Approximate running times are in parentheses. Theaters are in Manhattan unless otherwise noted. Full reviews of current productions, additional listings, showtimes and ticket information are at [nytimes.com/theater](http://nytimes.com/theater). A searchable, critical guide to theater is at [nytimes.com/events](http://nytimes.com/events).

### Previews and Openings

**'AUSTIN'** (previews start on Saturday; opens on Aug. 4) Ed Setrakian directs Edla Cusick's new play about a recovering alcoholic (Thomas G. Waites) who returns to Hell's Kitchen to live with his brother in their childhood home. Lion Theater at Theater Row, 410 West 42nd Street, 212-239-6200, [telecharge.com](http://telecharge.com). (Laura Collins-Hughes)

**'BUTLER'** (in previews; opens on Wednesday) Richard Strand's Civil War dramedy is named for the Union Army officer at its center, who must decide what to do when an escaped slave arrives and asks for sanctuary: Is Butler legally bound to return him? Produced by New Jersey Repertory Company. 59E59 Theaters, 59 East 59th Street, 212-279-4200, 59e59.org. (Collins-Hughes)

**'CATS'** (in previews; opens on July 31) Those Jellicle cats are purring, pawing and prancing their way back to Broadway. Trevor Nunn directs a revival of Andrew Lloyd Webber's feline fantasia, with choreography by Andy Blankenbuehler ("Hamilton"), based on the original Gillian Lynne moves. Look for Leona Lewis as the grizzled Grizabella. Neil Simon Theater, 250 West 52nd Street, 877-250-2929, [catsthemusical.com](http://catsthemusical.com). (Alexis Soloski)

**'A CLASS ACT'** (in previews; opens on Monday) Christopher Scott directs this new drama by a lawyer, Norman Shabel, about a class-action lawsuit against a chemical company that has poisoned the water with carcinogens. Produced by Eric Krebs. New World Stages, 340 West 50th Street, 212-239-6200, [telecharge.com](http://telecharge.com). (Collins-Hughes)

**'A DAY BY THE SEA'** (previews start on Friday; opens on Aug. 25) When the British playwright N.C. Hunter had his only Broadway production in 1955 with this gentle comedy about a civil servant in middle age, Brooks Atkinson described its theme as "the adolescence of adults." Austin Pendleton directs this revival for the Mint Theater Company. Beckett Theater at Theater Row, 410 West 42nd Street, 212-239-6200, [minttheater.org](http://minttheater.org). (Collins-Hughes)

**'ENGAGEMENTS'** (in previews; opens on Aug. 4) Betrothals are running amok in Lucy Teitler's dark New England comedy as a young woman aims to head off her best friend's life-wrecking romantic mistake. Directed by Kimberly Senior for Second Stage Theater's uptown series. McGinn/Cazale Theater, 2162 Broadway, at West 76th Street, 212-246-4422, 2st.com. (Collins-Hughes)

**'MEN ON BOATS'** (in previews; opens on Aug. 1) The river-riding adventurers are men, but the actors playing them are not, in Jaclyn Backhaus's re-creation of a Grand Canyon expedition in 1869. Ben Brantley called it a "rollicking history pageant" last summer when he reviewed Clubbed Thumb's original production, directed by Will Davis. Playwrights Horizons, Peter Jay Sharp Theater, 416 West 42nd Street, 212-279-4200, [playwrightshorizons.org](http://playwrightshorizons.org). (Collins-Hughes)

**'THE MUSHROOM CURE'** (in previews; opens on Sunday) Obsessive-compulsive disorder meets hallucinogenic mushrooms in this comic solo show by Adam Strauss, about his attempt to rid himself of disabling illness by ingesting psychedelic drugs. An earlier, overlong version at the 2014 New York International Fringe Festival was eccentric, awkward and funny. Cherry Lane Theater's Studio Theater, 38 Commerce Street, 866-811-4111, [cherrylanetheatre.org](http://cherrylanetheatre.org). (Collins-Hughes)

**'PARADISO: CHAPTER 1'** (in previews; opens on Sunday) Ten people at a time have 60 minutes to find their way out of the director Michael Counts's "Divine Comedy"-inspired action thriller, an immersive-theater take on the escape-room trend, in which finding clues and solving puzzles is the path to freedom. The Koreatown location is revealed when tickets are booked. [paradisoescape.com](http://paradisoescape.com). (Collins-Hughes)

**'QUIETLY'** (previews start on Wednesday; opens on July 28) In Owen McCafferty's drama about the legacy of the Troubles, two middle-aged men who long ago were on opposite sides of a bombing meet at a Belfast pub to talk about the past.

### ONLINE: MORE LISTINGS

Find these events and more online in a sortable cultural calendar: [nytimes.com/events](http://nytimes.com/events)



PHOTOGRAPHS BY SARA KRULWICH/THE NEW YORK TIMES



### LAST CHANCE

★ **'SHUFFLE ALONG, OR, THE MAKING OF THE MUSICAL SENSATION OF 1921 AND ALL THAT FOLLOWED'** (closes on Sunday) George C. Wolfe's reimagining of this all-black musical from 1921 often feels as if it had been written according to a checklist of essential historical and editorial points to be made. But the clunky exposition doesn't overwhelm the sweeping grace of its vintage musical numbers, vibrantly choreographed by Savion Glover, or Audra McDonald's robust, witty turn as a Jazz Age chanteuse (2:40). (From top, Ms. McDonald, center; Curtis Holland, center; and, from left, Brian Stokes Mitchell, Joshua Henry, Brandon Victor Dixon and Billy Porter.) Music Box Theater, 239 West 45th Street, Manhattan, 212-239-6200, [shufflealongbroadway.com](http://shufflealongbroadway.com). (Ben Brantley)

An Abbey Theater production, directed by Jimmy Fay, making its American debut. Irish Repertory Theater, 132 West 22nd Street, 212-727-2737, [irishrep.org](http://irishrep.org). (Collins-Hughes)

**'STRANGE COUNTRY'** (in previews; opens on Sunday) Directed by Jay Stull ("Utility"), Anne Adams's comedy-laced dysfunctional-family drama unfolds as a 30-something woman, her alcoholic brother and her self-destructive girlfriend share a Fourth of July weekend in Texas. Presented with New Light Theater Project. Access Theater, 380 Broadway, 630-632-1459, [strangeountry.brownpapertickets.com](http://strangeountry.brownpapertickets.com). (Collins-Hughes)

**'SUMMER SHORTS'** (Series A in previews; opens on July 31. Series B previews start on July 30; opens on Aug. 7) Neil LaBute, a mainstay of this annual festival of one-acts, returns with "After the Wedding," an

anniversary play directed by Maria Mileaf in Series A, alongside Cusi Cram's comedy "The Helpers," directed by Jessi D. Hill, and A. Rey Pamatmat's "This Is How It Ends," a last-day-on-earth scenario directed by Ed Sylvanus Iskandar. In Series B: Richard Alfredo's noir-tinged "The Dark Clothes of Night," directed by Alexander Dinelaris (a co-writer of the film "Birdman"); Mr. Dinelaris's Gabriel García Márquez-inspired "Queen," directed by Victor Slezak; and Idris Goodwin's college-dorm culture clash, "Black Flag," directed by Logan Vaughn. 59E59 Theaters, 59 East 59th Street, 212-279-4200, 59e59.org. (Collins-Hughes)

### Broadway

★ **'AN ACT OF GOD'** Playing the Almighty, descended to Earth to give some acerbic advice to benighted

humanity, Sean Hayes, of "Will and Grace" fame, brings his appealingly perky charm to David Javerbaum's priceless funny fusillade of irreverence, originally seen last season. Easily the funniest 90 minutes on a New York stage right now (1:30). Booth Theater, 222 West 45th Street, 212-239-6200, [anaactofgod.com](http://anaactofgod.com). (Charles Isherwood)

★ **'THE COLOR PURPLE'** A makeover made in heaven. The director John Doyle has slimmed down and toned up a show that seemed leaden and garish in its original Broadway incarnation. This musical version of Alice Walker's celebrated novel about black women finding their voices — which features Heather Headley and, in a star-making performance, Cynthia Erivo — is a triumph of elemental, emotional storytelling. (2:35). Bernard B. Jacobs Theater, 242 West 45th Street, [colorpurple.com](http://colorpurple.com), 212-239-6200. (Ben Brantley)

★ **'FIDDLER ON THE ROOF'** This timely new production of the much-loved and much-revived 1964 musical comedy honors the show's ebullience of spirit, as embodied in the Jewish milkman Tevye (an assured and affecting Danny Burstein), living in a Russian shtetl in the early 20th century. But as directed by Bartlett Sher with his customary sensitivity ("The King and I," "South Pacific"), this multihued staging moves to a heart-stopping conclusion. It's just a musical, no? Yes, but what a musical (2:35)! Broadway Theater, 1681 Broadway, at 53rd Street, 212-239-6200, [fiddlermusical.com](http://fiddlermusical.com). (Isherwood)

**'FULLY COMMITTED'** Jesse Tyler Ferguson is a comic dynamo giving vivid voice to more than 40 characters in Becky Mode's 1999 comedy about a reservation-taker at a high-end New York restaurant. But watching this beleaguered and harassed character's travails in the age of

income inequality leaves the play with a sour aftertaste (1:30). Lyceum Theater, 149 West 45th Street, 212-239-6200, [fullycommittedbroadway.com](http://fullycommittedbroadway.com). (Isherwood)

★ **'HAMILTON'** Yes, it really is that good. Lin-Manuel Miranda's rap-driven portrait of the rise and fall of Alexander Hamilton, directed by Thomas Kail, makes us feel the unstoppable, urgent rhythm of a nation being born. A show that changes the language of the American musical, while offering resounding evidence that this beleaguered genre is not only surviving but thriving (2:45). Richard Rodgers Theater, 226 West 46th Street, 877-250-2929, [hamiltonbroadway.com](http://hamiltonbroadway.com). (Brantley)

★ **'THE HUMANS'** Stephen Karam's extraordinary comedy-drama — the finest of the season — has transferred to Broadway with its prized virtues intact: a superlative cast; direction from Joe Mantello that deftly navigates its shifts in tone; and, of course, Mr. Karam's delicate but trenchant writing, depicting with great humor and empathy a middle-class family on the edge of the abyss (1:35). Sunday is the play's last day at the Helen Hayes Theater, 240 West 44th Street, 212-239-6200, [telecharge.com](http://telecharge.com); performances will begin at the Gerald Schoenfeld Theater on August 9. (Isherwood)

**'ON YOUR FEET!'** This latest jukebox musical to plug in to Broadway's power strip tells the story of Gloria and Emilio Estefan's rise to pop-chart success with crowd-pleasing flair and plenty of itchy-feet-making dance music. The vibrant Ana Villafañe and Josh Segarra star as the Cuban-born Estefans (2:20). Marquis Theater, 1535 Broadway, at 45th Street, 877-250-2929, [onyourfeetmusical.com](http://onyourfeetmusical.com). (Isherwood)

**'PARAMOUR'** Cirque du Soleil's latest attempt to storm New York blends its familiar acrobats and aerialists with a traditional Broadway musical. The resulting show, unfortunately, is simultaneously frenetic and tedious (2:15). Lyric Theater, 213 West 42nd Street, 877-250-2929, [paramouronbroadway.com](http://paramouronbroadway.com). (Isherwood)

★ **'SCHOOL OF ROCK: THE MUSICAL'** Andrew Lloyd Webber's friskiest show in decades. Based on the 2003 movie, this story of a rock 'n' roll nerd (played by Alex Brightman, a bouncing Super Ball of energy) who teaches a class of regimented fifth graders (a fabulous band of preadolescents) to "stick it to the man" is as amiably easygoing as it is loud (2:20). Winter Garden Theater, 1634 Broadway, at 50th Street, [schoolofrockthemusical.com](http://schoolofrockthemusical.com), 212-239-6200. (Brantley)

**'WAITRESS'** A thrilling performance by Jessie Mueller ("Beautiful: The Carole King Musical") brings some much-needed depth of feeling to this slick but superficial musical based on the movie about a pie-baking diner worker in distress. The score, by the pop singer-songwriter Sara Bareilles, is also beguiling, but Diane Paulus's production flattens the ancillary characters into cartoons (2:35). Brooks Atkinson Theater, 256 West 47th Street, [waitressmusical.com](http://waitressmusical.com), 877-250-2929. (Isherwood)

### Off Broadway

**'CAGNEY'** When the hero of Robert Creighton, Christopher McGovern and Peter Colley's Hollywood musical shows his stuff as a tap dancer, you may want to buy war bonds. Otherwise, this show has a pleasantly cartoonish revue vibe (2:20). Westside Theater Upstairs, 407 West 43rd Street, 212-239-6200, [cagneythemusical.com](http://cagneythemusical.com). (Anita Gates)

**'THE EXECUTION OF MRS. COTTON'** Despite having been inspired by real-life female serial killers, Sara Fellini's "The Execution of Mrs. Cotton" is less interested in exploring a 19th-century murderer's psyche than in introducing a parade of flamboyant characters. Despite welcome glimpses of grotesque humor, this overlong show is erratic rather than rollicking. Ms. Fellini, who also plays the title character, and Samuel Adams, the director, also retreat rather than fully commit to the story's most deliciously ghoulish side: They are content with "petit" rather than Grand Guignol (2:30). IRT Theater, 154 Christopher Street, [spitnivor.com](http://spitnivor.com). (Elisabeth Vincentelli)

**'GOOD' AND 'NO END OF BLAME'** Jim Petosa directs C.P. Taylor's "Good," a Nazi drama about regular people's critical role in aiding the rise of evil. It's a stealthily constructed play whose experimental use of music — as something that lives in the mind of its main character, a German academic named John Halder (played with uncommon lucidity by Michael Kaye) — doesn't quite come off in this Potomac Theater Project production. At the start of Act II of "No End of Blame: Scenes of Overcoming," Richard Romagnoli's production of Howard Barker's defiant play comes suddenly to life, and mostly stays that way. Thank goodness, because Alex Draper's tender, supple lead performance as a Hungarian artist railing against 20th-century oppression had been desperate for lively company in this Potomac Theater Project production (2:15 each). Atlantic Stage 2, 330 West 16th Street, Chelsea, 866-811-4111, [ptpnyc.org](http://ptpnyc.org). (Collins-Hughes)

**'LUMINATE'** More spectacle than story, "Luminate" offers technology

as its most dazzling star. Conceived, produced and directed by Miral Kotb, a former software engineer, the show employs about a dozen talented, indefatigable young actor-dancers, encased in black suits wired with digitally controlled lights. Performing in total darkness to a score combining hip-hop, jazz and classical influences, they portray the tale of an artist whose magic paintbrush is stolen for evil ends. Much of the action is like a neon comic book, but it does have its magic moments (0:55). Theater 80 St. Marks, 80 St. Mark's Place, 866-811-4111; illuminate.com. (Laurel Graeber)

★ **'OSLO'** J.T. Rogers's absorbing historical drama takes you into the rooms where it happened — specifically, the tension-filled chambers in Norway where the Oslo Accords between Israel and the P.L.O. were forged in 1993. Directed by Bartlett Sher, and featuring a priceless Jennifer Ehle and Jefferson Mays as backdoor peace negotiators, this vivid, amazingly lucid production elicits the all-too-human factor in international diplomacy (2:55). Mitzi E. Newhouse Theater, 150 West 65th Street, 212-239-6200, lct.org. (Brantley)

**'THE POWER OF PUNCTUATION'** A smart and surprisingly incisive wee-hours comedy by Natalie Margolin about the rules of friendship among three female college roommates with a deliciously unforgiving methodology for dealing with text messages from guys. Directed by Casey Griffin, it's a small, welcome oasis of entertainment in the middle of this fraught summer (1:05). Davenport Theater, 354 West 45th Street; 929-260-0767; powerofpunctuationplay.com. (Collins-Hughes)

**'PRIVACY'** Good tidings are spread with great cheer in James Graham and Josie Rourke's perky investigation into the consequences of living your life online. Starring a charmingly woebegone Daniel Radcliffe, this documentary comedy-fantasy offers the 21st-century equivalent of a magic show, in which audiences leave on their smartphones and Big Brother looks into what passes for their souls through surveillance technology (2:30). Public Theater, 425 Lafayette Street, East Village, 212-967-7555, publictheater.org. (Brantley)

★ **'SMALL MOUTH SOUNDS'** Bess Wohl's quiet (literally) gem of a play, about a half-dozen troubled souls on a silent spiritual retreat, has been restaged by the director Rachel Chavkin with all its wit, compassion and sparkle fully intact. The sound of silence onstage has rarely made such sweet music (1:40). Pershing Square Signature Center, 480 West 42nd Street, 212-279-4200, smallmouthsounds.com. (Isherwood)

## Off Off Broadway

★ **'THE GOLDEN BRIDE'** This long-lost, newly reconstructed Yiddish operetta is an immigrant fantasy that looks as fondly on Mother Russia as on Uncle Sam. A farcical, tuneful 1923 romance that's part old-fashioned musical comedy, part straight-up opera, it's deeply satisfying in a handsome, large-cast production by the National Yiddish Theater Folksbiene (2:15). Museum of Jewish Heritage, 36 Battery Place, Lower Manhattan, 866-811-4111, nyttf.org. (Collins-Hughes)

## Long-Running Shows

**'AN AMERICAN IN PARIS'** The ballet luminary Christopher Wheeldon makes a triumphant debut as a Broadway director with this rhapsodic stage adaptation of a classic musical with a heavenly Gershwin score. Pure joy (2:30). The Palace Theater, 1564 Broadway, at 47th Street, ticketmaster.com, 877-250-2929.

**'BEAUTIFUL: THE CAROLE KING MUSICAL'** Becoming Carole King, song by song (2:25). Stephen Sondheim Theater, 124 West 43rd Street, 212-239-6200, telecharge.com.

**'CHICAGO'** Jazz Age sex, murder and razzle-dazzle (2:25). Ambassador Theater, 219 West 49th Street, 212-239-6200, telecharge.com.

**'THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME'** Navigating life's maze with a socially challenged prodigy (2:25). Ethel Barrymore Theater, 243 West 47th Street, curiousonbroadway.com, 212-239-6200.

**'FUERZA BRUTA'** This shiny, sensory-overload spectacle is rife with not especially impressive acrobatics, throbbing music, many-colored lights and high winds from machines set at storm speed (1:20). Daryl Roth Theater, 20 Union Square East, at 15th Street, 212-239-6200, fuerzabrutanyc.com.

**'JERSEY BOYS'** The biomusical that walks like a man (2:30). August Wilson Theater, 245 West 52nd Street, 212-239-6200, telecharge.com.

**'THE PHANTOM OF THE OPERA'** Who was that masked man anyway (2:30)? Majestic Theater, 247 West 44th Street, 212-239-6200, telecharge.com.

**'SLEEP NO MORE'** A movable, murderous feast at Hotel Macbeth (2:00). The McKittrick Hotel, 530 West 27th Street, Chelsea, 866-811-4111, sleepnomorenyc.com.

## Last Chance

★ **'SHUFFLE ALONG, OR, THE MAKING OF THE MUSICAL SENSATION OF 1921 AND ALL THAT FOLLOVED'** (closes on Sunday) At the Music Box Theater, see photo highlight.



JOSE SENA GOULAO/EUROPEAN PRESSPHOTO AGENCY

**PANORAMA MUSIC FESTIVAL** (Friday through Sunday) Festivals like Panorama, a new rival to Governors Ball, appeal to those who wish to wring a binge-watching experience from live music. On Saturday, ticket holders can flip between Sufjan Stevens at 8:25 p.m. and Kendrick Lamar, above, at 9:20, and then return the next day for the weekend's big finale: LCD Soundsystem's first advertised New York show since the group's Madison Square Garden send-off in 2011. Randalls Island Park, panorama.nyc. (Nick Murray)

# Comedy

For news about comedy, including critical commentary: [nytimes.com/arts](http://nytimes.com/arts). A searchable guide to these and other shows is at [nytimes.com/events](http://nytimes.com/events).

**'BEERPROV'** (Saturday) This long-running Canadian show, hosted by Jim Robinson, mixes beer and competitive improv for a night of impromptu comedy in which performers are eliminated over the course of the evening. Performers include Devin James Heater, Jon Bander, Langston Belton, Rory Scholl, Tim Racine, Tracy Mull and Will Nunziata. At 8 p.m., Highline Ballroom, 431 West 16th Street, Chelsea, 212-414-5994, highlineballroom.com. (Elise Czajkowski)



★ **'EDDIE IZZARD'** (Friday and Saturday) A globally popular comedian, Mr. Izzard, left, uses his razor-sharp wit and absurdist style to address everything from modern politics

to Greek mythology. At 8 p.m., Beacon Theater, 2124 Broadway, at 74th Street, 800-745-3000, beacontheatre.com. (Czajkowski)

**'LAUGHTER IN THE PARK'** (Sunday) This fun, free and family-friendly outdoor comedy series brings stand-up comedians to parks around New York City. This week's performers include Vanessa Hollingshead, Saurin Choksi, Mark Demayo and Vlad Caaman, as well as the comedic debut of Councilwoman Helen Rosenthal. At 2 p.m., Central Park, Mineral Springs, Central Park West, at West 67th Street, laughterinthepark.org. (Czajkowski)

**'KEVIN MCDONALD'S KEVIN MCDONALD SHOW'** (Thursday) Kevin McDonald ("Kids in the Hall") presents this live variety show of sketch comedy, music and "uninhibited tomfoolery," which will be recorded for his monthly podcast. He will be joined by the musician Brad Roberts. At 8 p.m., Union Hall, 702 Union Street, at Fifth Avenue, Park Slope, Brooklyn, 718-638-4400, unionhallny.com. (Czajkowski)

★ **'PUNDERDOME'** (Tuesday) The comedian Jo Firestone and her father, Fred Firestone, host the annual New York Post edition of their popular pun competition, in which contestants face off against headline writers from The New York Post. At 8 p.m., Highline Ballroom, 431 West 16th Street, Chelsea, 212-414-5994, highlineballroom.com. (Czajkowski)

**'WORKJUCE THEATER PRESENTS: A THRILLING ADVENTURE'** (Saturday)

"From the ashes" of the popular sketch podcast "The Thrilling Adventure Hour," this show features Paul F. Tompkins, Paget Brewster, Marc Evan Jackson, Mark Gagliardi and Craig Cackowski. At 7 and 9:30 p.m., the Bell House, 149 Seventh Street, Gowanus, Brooklyn, 718-643-6510, thebellhouseeny.com. (Czajkowski)

**'SASHEER ZAMATA OUTDOOR PARTY TIME'** (Friday) Sasheer Zamata of "Saturday Night Live" hosts a special outdoor edition of her regular stand-up show, featuring performances by Jermaine Fowler, Yamaeika Saunders, Molly Austin and Brittany Campbell. At 8:30 p.m., Union Hall, 702 Union Street, at Fifth Avenue, Park Slope, Brooklyn, 718-638-4400, unionhallny.com. (Czajkowski)

# Movies

Ratings and running times are in parentheses; foreign films have English subtitles. Full reviews of all current releases: [nytimes.com/movies](http://nytimes.com/movies).

**'THE BFG'** (PG, 1:57) Based on a lovely children's book by Roald Dahl, Steven Spielberg's latest — the title stands for "big friendly giant" — is a small, friendly movie that insists a

little too strenuously on its own magic. Mark Rylance is very good as the melancholy, steadfast title character, whose relationship with a little girl named Sophie (Ruby Barnhill) propels an episodic, slightly tedious narrative. (A. O. Scott)

**'CAFÉ SOCIETY'** (PG-13, 1:36) Woody Allen wanders back into the worlds of 1930s Hollywood and New York, patching together an intermittently amusing, visually elegant collage of familiar themes. Steve Carell is a powerful movie agent, Jesse Eisenberg is his ambitious nephew from the Bronx, and Kristen Stewart is the young woman they both love. She's too good for either one of them, and also for this tired movie. (Scott)

★ **'CAPTAIN FANTASTIC'** (R, 1:59) Viggo Mortensen stars in this pleasurably freeheeling movie about a young family who leave the radical isolation of their Oregon home and go back on the grid. The writer-director Matt Ross takes both his characters and his audience seriously. (Manohla Dargis)

★ **'DON'T BLINK — ROBERT FRANK'** (No rating, 1:22) An affectionate portrait of this prolific photographer ("The Americans") and filmmaker ("Pull My Daisy"), still active and irascible in his 90s. (Scott)

★ **'EAT THAT QUESTION: FRANK ZAPPA IN HIS OWN WORDS'** (R, 1:30) This documentary about the iconoclastic rock musician and composer Frank Zappa is rich in clips in which various interviewers try in vain to fit him into boxes that they learned about in journalism school. It's a delightful portrait of the man and his work that also serves as a snapshot of the cultural clashes of his times. (Neil Genzlinger)

**'EQUALS'** (PG-13, 1:41) Kristen Stewart, and Nicholas Hoult, a pretty boy made to look zombie-like in "Mad Max: Fury Road," play futuristic lovers in "Equals," a dystopian sci-fi snooze that suffers from imagination deficit disorder. (Stephen Holden)

★ **'FINDING DORY'** (PG, 1:43) While it lacks the technical dazzle and emotional sweep of "Finding Nemo" and other Pixar masterpieces, this sequel, with Ellen DeGeneres as the voice of an absent-minded blue tang, is a warm, lively and inclusive piece of summer entertainment. Ed O'Neill almost runs away with it as a grumpy, helpful seven-armed octopus named Hank. (Scott)

**'GHOSTBUSTERS'** (PG-13, 1:36) Kate McKinnon's magnificent, eccentric turn embodies Paul Feig's reboot at its best. Girls rule; women are funny; get over it. With Leslie Jones, Melissa McCarthy and Kristen Wiig. (Dargis)

★ **'THE INFILTRATOR'** (R, 2:07) In some ways, Bryan Cranston's character in "The Infiltrator" is an alternate version of Walter White, the good-guy-turned-rotten he portrayed so magnetically in "Breaking Bad." This seedy, drug-soaked thriller is based on a memoir by Robert Mazur (Mr. Cranston), an undercover cop who in 1986 posed as a high-rolling money launderer in a sting operation against Pablo Escobar's Colombian drug cartel. Unlike Walter, Robert is a good guy who remains good when faced with temptation. (Holden)

★ **'THE INNOCENTS'** (PG-13, 1:55, in French and Polish) Much of Anne Fontaine's blistering film, set within the walls of a Polish convent in December 1945, just after the end of World War II, is based on true events recalled by a French doctor (Lou de Laâge) stationed at a nearby Red Cross hospital. Summoned to the convent, she discovers pregnant nuns who were serially raped by Soviet soldiers and supervises the deliveries of their babies. Until its too soft ending, "The Innocents" is a hair-raising evocation of unspeakable barbarity. (Holden)

**'THE LEGEND OF TARZAN'** (PG-13, 1:49) The filmmakers behind this enjoyable romp have given Tarzan (Alexander Skarsgard) a thoughtful, imperfect makeover, which must have been tough, given the origin

story's white supremacy problems. Samuel L. Jackson co-stars as a crusader based on a real human rights activist. (Dargis)

**'THE NEON DEMON'** (R, 1:57) A derivative, ostentatious quasi-horror movie about an aspiring fashion model (Elle Fanning) and the extreme resentment she engenders. Directed by Nicolas Winding Refn, with his tongue hanging out of his mouth, probably. (Glenn Kenny)

★ **'NORMAN LEAR: JUST ANOTHER VERSION OF YOU'** (No rating, 1:32) There are lessons about creativity and longevity in this assured documentary portrait by Heidi Ewing and Rachel Grady of Mr. Lear, the influential and socially minded 1970s sitcom producer. In struggles between Mr. Lear and Esther Rolle — the "Good Times" star who took umbrage at the show's tag line, "Dy-no-mite!" — we are reminded that effective topical entertainment rarely comes without conflict. But then, do you know how hard it is "to make people laugh, to tackle big issues and get big ratings"? asks Amy Poehler, a Lear admirer. "It's so hard that people don't do it anymore." (Andy Webster)

**'PHANTOM BOY'** (PG, 1:24) This attractively designed but conceptually and emotionally piddling French animated film from the makers of "A Cat in Paris" concerns the adventures of a sickly New York boy who can travel outside his physical body, the better to observe nefarious criminals and their evil schemes against the city. (Kenny)

**'THE SECRET LIFE OF PETS'** (PG, 1:26) From the studio that unleashed the Minions on the world, this talking-animal, celebrity-voiced animated caper falls somewhere in the middle of the spectrum between cat's meow and utter dog. (Scott)

★ **'SWISS ARMY MAN'** (R, 1:35) This stunningly original mix of the macabre and the magical follows a lonely castaway (Paul Dano) and a flatulent corpse (Daniel Radcliffe) into a weird and wonderful story of effluvia enchantment that's beholden to no rules but its own. (Jeannette Catsoulis)

## Film Series

**GAUMONT: CINÉMA POUR TOUT LE MONDE** (Wednesday through Sept. 7) The Gaumont studio is one of the great constants of French cinema, as dependable as the Eiffel Tower or steak frites. Although this series celebrates the production company's 120-year history with some favorites from the canon — including Max Ophüls's "The Earrings of Madame de . . ." (July 30 and Aug. 3) — it makes room for titles that are relatively disreputable or ripe for re-appraisal, such as Joseph Losey's 1982 feature, "The Trout" (Aug. 11 and 13), starring a young Isabelle Huppert in a role originally intended for Brigitte Bardot. It also showcases the company's continuing importance with newer films like Mélanie Laurent's 2014 "Breathe" (Aug. 17 and 21), a chronicle of a teenage friendship that turns obsessive and suffocating. Museum of Modern Art Roy and Niuta Titus Theaters, 11 West 53rd Street, 212-708-9400, moma.org. (Ben Kenigsberg)

**MONDO MONDO** (through July 31) This retrospective celebrates the influence of the 1962 ethnographic documentary "Mondo Cane" (Friday and next Saturday), called an anti-documentary or shockumentary by its makers. An opening disclaimer observes that it's not the journalist's job to shy away from cruelty, and the movie's reason for being is to compile bizarre and horrifying sights from around the globe. In the filmmakers' estimation, these include the mating rituals of various South Pacific islanders; birds and turtles on the Marshall Islands whose life cycles have been scrambled by radioactivity; sharks that have grown accustomed to eating human flesh, thanks to an underwater cemetery; and a New York City restaurant whose patrons, some coiffed like Jacqueline Kennedy, dine on beetles, muskrats and worms. Dog lovers in particular should be warned that they will never un-see what's shown there, but the film remains fascinating for its sensationalism, its possible staging and the sarcastic counterpoint of its voice-over. The series also includes "Mondo Topless" (Saturday and Thursday), Russ Meyer's nudie-movie takeoff on the genre, and other films that grew out of the Mondo shock aesthetic, like "Cannibal Holocaust" (Monday and July 30). Anthology Film Archives, 32 Second Avenue, at Second Street, East Village, anthologyfilmarchives.org, 212-505-5181. (Kenigsberg)

**'POOTIE TANG'** (Friday and Saturday) When "Pootie Tang" opened in 2001, the FX series "Louie" was still nearly a decade away. Its creator, Louis C.K., had directed only one other feature, the barely released "Tomorrow Night." And in what seemed like an unlikely confluence of circumstances even then, he had the opportunity to extend a sketch he had worked on at "The Chris Rock Show" into what, once the notoriously long end credits are taken into account, technically qualifies as a feature film. It stars Lance Crouther as a combination street fighter and recording artist who speaks in inscrutable catchphrases; the cinematography is by Willy Kurant, a former collaborator of Orson Welles and Jean-Luc Godard. Although Louis C.K. has expressed displeasure with the cut that reached theaters, the shambles today endures as a spectacle of go-for-broke randomness, with the potential to prompt dissertations from pop-culture historians, cinema-studies majors and perhaps linguistics Ph.D.s. At 12:15 a.m., Nitehawk Cinema, 136 Metropolitan Avenue, Williamsburg, Brooklyn, 718-384-3980, nitehawkcinema.com. (Kenigsberg)



PHOTOGRAPHS FROM COLLECTION MUSÉE GAUMONT



**GAUMONT: CINÉMA POUR TOUT LE MONDE** This MoMA film series celebrates the extraordinary output of Gaumont Film Company, a French studio, including, from top, "The Earrings of Madame de . . ." (1953), starring Charles Boyer and Danielle Derrieux; "The Trout" (1982), starring a young Isabelle Huppert; and Mélanie Laurent's "Breathe" (2014), with Joséphine Japy, far left, and Lou de Laâge. See the movie listings.



ANDREA MOHIN/THE NEW YORK TIMES

**FINI DANCE FESTIVAL** (Sunday) Get a taste of Italy this summer with a quick trip to the Upper West Side. This annual festival, in its third year, celebrates contemporary dance with Italian roots and features a robust lineup of international and local artists. Curated by the choreographer and producer Antonio Fini, the festival includes Aconcoli Dance Elena Albano from Milan and Acsi Ballet Naples, as well as Italian dancers from the Boston Ballet and Martha Graham Dance Company, among others. (Above, Aurélie Dupont, center, and members of the Martha Graham Dance Company in “Lament” in April.) At 7:30 p.m., Manhattan Movement & Arts Center, 248 West 60th Street, 212-787-1178, manhattanmovement.com. (Brian Schaefer)

## Pop

For full reviews of recent concerts: [nytimes.com/music](http://nytimes.com/music). A searchable guide to these and other shows is at [nytimes.com/events](http://nytimes.com/events).

**BRYAN FERRY** (Wednesday) When it comes to Bryan Ferry albums, the best track is often the strangest. This held true on “Avonmore” (2014), which closed with a whispered cover of Robert Palmer’s “Johnny & Mary” produced by the Norwegian nu-disco eccentric Todd Terje. This show should be oriented more toward Mr. Ferry’s Roxy Music hits, but left turns are still likely. Don’t be surprised if he includes a few covers from his not-strange-enough tribute album “Dylanesque.” At 8 p.m., Beacon Theater, 2124 Broadway, at 74th Street, 800-745-3000, beacontheatre.com. (Nick Murray)

**GUNS N’ ROSES** (Saturday and Sunday) Welcome to what’s left of the jungle. For the first time in almost two decades, Guns N’ Roses are touring with their three most famous members — the singer Axl Rose, the guitarist Slash and the bassist Duff McKagan — all onstage, playing most of their pop-metal masterpiece “Appetite for Destruction” and little of the hubristic “Chinese Democracy,” the record that led to their breakup. With Lenny Kravitz. At 8:30 p.m., MetLife Stadium, 1 MetLife Stadium Drive, East Rutherford, N.J., metlifestadium.com. (Murray)

**KYARY PAMYU PAMYU** (Monday) If Lady Gaga were styled by the Japanese illustrator Takashi Murakami, she might resemble Ms. Pamyu Pamyu, a harajuku pop star whose singles sound sweet even in an age when bubble gum comes dentist-approved. That may be why, in a translated interview with MTV, the singer described her aesthetic as “a cuteness that is a little bit traumatic.” At 8 p.m., PlayStation Theater, 1515 Broadway, at 44th Street, 888-929-7849, playstationtheater.com. (Murray)

**MACHEL MONTANO** (Wednesday) No form of pop is more explicitly utilitarian than soca, a chiefly Trinidadian genre designed to make you, as a recent Machel Montano hit has it, “Shake Yuh Bum.” And though the message remains the same, the musical packaging changes with the seasons. When Mr. Montano began his career in the mid-1980s, he drew from calypso and new wave. Lately, he’s added E.D.M. to his party-starting algebra. With Angela Hunte, Lyrikal, Skinny Fabulous, Sounds 4 Life and Milo Myles. At 9 p.m., PlayStation Theater, 1515 Broadway, at 44th Street, 888-929-7849, playstationtheater.com. (Murray)

**‘ONE AFRICA MUSIC FEST’** (Friday) Over the last few years, Nigerian stars like Wizkid and Davido have pulled pop’s center a little bit closer to Africa. They will headline an old-school revue featuring several of the continent’s biggest stars, a group that draws equal inspiration from Fela Kuti and Puff Daddy. Brooklyn’s own DJ Tunez mans the turntables and Banky W, a smooth singer in his own right, plays Murray the K. At 7:30 p.m., Barclays Center, 620 Atlantic Avenue, at Flatbush Avenue, Brooklyn, 800-745-3000, barclayscenter.com. (Murray)

**PANORAMA MUSIC FESTIVAL** (Friday through Sunday) At Randalls Island Park, see photo highlight.

**RADIOHEAD** (Tuesday and Wednesday) When did Radiohead realize that “Burn the Witch,” the lead single from “A Moon Shaped Pool,” released in May, would be their new concert opener? Perhaps before they even

finished recording: The twitchy track bounces tightly wound strings off a modulating bass line and keeps building until its final seconds. Nothing on the new album matches its visceral intensity, but piano ballads like “True Love Waits” have nevertheless been live favorites for over a decade. At 7:30 p.m., Madison Square Garden, 866-858-0008, thegarden.com. (Murray)

**CHRIS STAPLETON** (Saturday) Both Mr. Stapleton and Brandy Clark, the evening’s opener, have been hailed as country music saviors. That’s ironic, because both have written songs for the same spray-tanned stars they’re supposed to be saving us from. (Mr. Stapleton’s understated Southern rock even earned him the title of male vocalist of the year at the genre’s biggest award show.) Ms. Clark, meanwhile, has received fist-bumps from music critics for small-town sagas that are as rich as an entire Netflix mini-series. At 7 p.m., Forest Hills Stadium, 1 Tennis Place, at Burns Street, Forest Hills, Queens, foresthillstadium.com. (Murray)

**TY DOLLA SIGN** (Monday) As a producer, Ty Dolla Sign helped create a new sound for West Coast hip-hop: a rhythmic minimalism that updated the low-end funk of old groups like Lakeside (which briefly included the artist’s father as a member). That may be why, as a singer, he sounds so at home on these sinuous beats. He’ll headline a hip-hop barbecue, organized by Mass Appeal, that will also feature Danny Brown and Mannie Fresh. At 5 p.m., Rumsey Playfield, Central Park, midpark at 70th Street, 212-360-2777, summerstage.org. (Murray)

## Jazz

Full reviews of recent jazz performances: [nytimes.com/jazz](http://nytimes.com/jazz). A searchable guide to these and other shows is at [nytimes.com/events](http://nytimes.com/events).

**CYRO BAPTISTA** (Friday through Sunday) Mr. Baptista, an irrepressibly kinetic percussionist originally from São Paulo, Brazil, leads two distinct projects this weekend, presenting them one after the other each night. His 7:30 p.m. sets will revisit “Vira Loucos,” a 1997 album on which he interprets the music of Heitor Villa-Lobos. (That title, in addition to playing on the composer’s name, could be translated as “Behold the Insanity.”) The 9:30 sets will feature Mr. Baptista’s band Banquet of the Spirits, playing original material as well as tunes by Don Cherry and John Zorn, representing two generations of the jazz avant-garde. At 7:30 and 9:30 p.m., Dizzy’s Club Coca-Cola, Frederick P. Rose Hall, Jazz at Lincoln Center, 60th Street and Broadway, 212-258-9595, jazz.org/dizzys. (Nate Chinen)

**★ BARRY HARRIS TRIO** (Tuesday through July 31) The pianist Barry Harris belongs to a generation that carried bebop’s torch into an uncertain future. He’s a figure of twinkly erudition, a natural pedagogue as well as an artist, and he has deep history with his trio mates, Ray Drummond on bass and Leroy Williams on drums. At 8:30 and 10:30 p.m., Village Vanguard, 178 Seventh Avenue South, at 11th Street, West Village, 212-255-4037, villagevanguard.com. (Chinen)

**★ MARQUIS HILL BLACKTET** (Friday and Saturday) “The Way We Play,” the major-label debut by the Chicago trumpeter Marquis Hill, amounts to this band’s official declaration of arrival. With Christopher McBride on alto saxophone, Justin Thomas on vibraphone, Joshua Ramos on bass, and Makaya McCraven on drums, it

suggests a sleek update to the Young Lion aesthetics of the 1980s, with tight front-line maneuvers against a strong but supple churn. Friday and Saturday at 7:30 and 9:30 p.m., Ginny’s Supper Club, 310 Lenox Avenue, near 125th Street, Harlem, 212-421-3821, ginnysupperclub.com. (Chinen)

**DICK HYMAN/KEN PEPOWSKI DUO** (Friday and Saturday) Upholding a reverence for jazz tradition and a knack for digital dexterity, Mr. Hyman, a sagacious pianist, teams up with Mr. Peplowski, a perspicacious clarinetist and saxophonist — as on a recent album, “E Pluribus Duo,” recorded in this room. At 8 and 10 p.m., Jazz at Kitano, 66 Park Avenue, at 38th Street, 212-885-7119, kitano.com. (Chinen)

**JAZZ IN JULY** (Tuesday through Thursday) This venerable summer concert series, programmed by the pianist Bill Charlap, takes a fondly nostalgic view of jazz and American songbook traditions. The second week of concerts begins on Tuesday with a stride showcase featuring Mr. Charlap, Rossano Sportiello and Ted Rosenthal on pianos, and Anat Cohen on clarinet. Wednesday’s program honors the centennial of Billy Strayhorn, with musicians including the singer Carol Sloane, the trumpeter Jeremy Pelt and the alto saxophonist Steve Wilson. The final night, Thursday, is “American Rhapsody: Gershwin, Arlen and the Blues,” with Randy Sandke on trumpet, Ken

Peplowski on clarinet and tenor saxophone, and Dick Hyman, Mr. Charlap’s predecessor, joining him in a two-piano arrangement of “Rhapsody in Blue.” At 8 p.m., 92nd Street Y, 1395 Lexington Avenue, 212-415-5500, 92y.org. (Chinen)

**★ JULIAN LAGE TRIO** (Thursday and July 29) The guitarist Julian Lage is one of jazz’s breezier virtuosos, possessed of an unflappable technical facility and a seemingly boundless curiosity. He demonstrates this gift on “Arclight,” a new album featuring this trio with Scott Colley on bass and Kenny Wollesen on drums. At 7:30 and 9:30 p.m., Jazz Standard, 116 East 27th Street, Manhattan, 212-576-2232, jazzstandard.com. (Chinen)

**HAROLD MABERN TRIO** (Friday through Sunday) The estimable hard-bop pianist Harold Mabern devoted his most recent album, “Afro Blue,” to the support and celebration of jazz singers. For this weekend run, he pares down to a trio, with Nat Reeves on bass and Joe Farnsworth on drums. At 7, 9 and 10:30 p.m., Smoke, 2751 Broadway, at 106th Street, 212-864-6662, smokejazz.com. (Chinen)

**PAT MARTINO TRIO PLUS HORNS** (through Sunday) The guitarist Pat Martino came to prominence more than 40 years ago in the ranks of Hammond B-3 organ trios, like the one he leads here — with an added front line of Alex Norris on trumpet

and Adam Niewood on tenor saxophone. At 7:30 and 9:30 p.m., Jazz Standard, 116 East 27th Street, Manhattan, 212-576-2232, jazzstandard.com. (Chinen)

**★ WILLIAM PARKER** (Tuesday and Wednesday) At Jazz at Lincoln Center, see photo highlight.

**NICHOLAS PAYTON’S AFRO-CARIBBEAN MIXTAPE** (Tuesday through July 30) Mr. Payton, a trumpeter, keyboardist and (in some capacity) vocalist with a taste for soulful postbop and moody funk, recently unveiled this band in New Orleans, his hometown. This will be its New York premiere, with Mr. Payton alongside the keyboardist Anthony Wonsey, the bassist Vicente Archer, the drummer Joe Dyson and the percussionist Daniel Sadownick. At 8:30 and 11 p.m., Birdland, 315 West 44th Street, Clinton, 212-581-3080, birdlandjazz.com. (Chinen)

**★ DIANNE REEVES** (Wednesday) An authoritative and extravagantly gifted jazz singer, Ms. Reeves makes a virtue of her open-mindedness, mingling standards with bossa nova staples and original pop-gospel exhortations. She performs this free outdoor concert under the auspices of SummerStage, with an opening D.J. set by Greg Caz, whose specialties are Brazilian samba and baile funk. At 7 p.m., Queensbridge Park, Vernon Boulevard and 41st Avenue, Long Island City, Queens, summerstage.org. (Chinen)



RUBY WASHINGTON/THE NEW YORK TIMES

**★ WILLIAM PARKER** (Tuesday and Wednesday) Mr. Parker, above, an avant-garde bassist whose sound and purpose both ring of bedrock, presents all new music in a two-night booking at Dizzy’s Club Coca-Cola, a more formal setting than usual for him. On Tuesday he will lead his promising Cosmic Mountain Quintet, with the saxophonists Kidd Jordan, Rob Brown and James Brandon Lewis; the pianist Cooper-Moore; and the drummer Hamid Drake. On Wednesday he will present his In Order to Survive Extended Breathe Ensemble, with the same saxophonists, along with the pianist Dave Burrell, the trombonist Steve Swell and the multi-instrumentalists Lee Rozie (known as Mixashawn) and Daniel Carter. At 7:30 and 9:30 p.m., Jazz at Lincoln Center, 60th Street and Broadway, 212-258-9595, jazz.org. (Nate Chinen)

**BRIA SKONBERG** (Monday) Ms. Skonberg is a trumpeter and singer who does her part to bring bygone jazz conventions into dialogue with a modern pulse. She’ll preview material from her forthcoming self-titled debut on Sony in this one-nighter, with Evan Arntzen on clarinet and saxophone, Ehud Asherie on piano, Eric Wheeler on bass and Jerome Jennings on drums. At 9:30 p.m., Joe’s Pub, at the Public Theater, 425 Lafayette Street, East Village, 212-967-7555, joespub.com. (Chinen)

## Classical

Full reviews of recent classical performances: [nytimes.com/classical](http://nytimes.com/classical). A searchable guide to these and other performances is at [nytimes.com/events](http://nytimes.com/events).

### Opera

**BANG ON A CAN FESTIVAL** (all week) As a composers collective, Bang on a Can continues to be one of the most fertile grounds for nurturing composing talent and encouraging a spirit of exploration. This festival, in North Adams, Mass., proves as much with highlights including a tribute by the pianist Vicky Chow to the collective’s founders, Michael Gordon, David Lang and Julia Wolfe, that also includes new music by Christopher Cerrone. On Sunday, there will be a rare performance of John Cage’s strangely moving “Atlas Eclipticalis.” Other events showcase premieres by some 30 up-and-coming composers and the music of Martin Bresnick, who will celebrate his 70th birthday this year. Various times, at Mass MoCA, 1040 Mass MoCA Way, massmoca.org. (Corinna da Fonseca-Wollheim)

**BARD SUMMERSCAPE** (Friday and Sunday) This summer, the Bard Music Festival turns attention on Puccini in two August weekends of concerts, recitals and lectures. To help place the composer in the context of his life and times, the festival is also offering a rare staged production of “Iris,” the 1898 opera by Pietro Mascagni, best known for his one-act melodrama “Cavalleria Rusticana,” a sensation at its premiere. James Darrah directs; Leon Botstein conducts the American Symphony Orchestra, with the soprano Talise Trevigne in the title role. Friday at 7:30 p.m. and Sunday at 2 p.m.; Sosnoff Theater, Fisher Center for the Performing Arts, Bard College, Annandale-on-Hudson, New York, 845-758-7900, fishercenterbard.edu. (Anthony Tommasini)

**GLIMMERGLASS FESTIVAL** (Friday through Thursday) It’s always worth visiting Cooperstown (a four-hour drive from New York City) to see opera productions at the excitingly intimate 900-seat theater of the adventurous Glimmerglass Festival. This season offers a production of Puccini’s “La Bohème” that gives the work a Belle Époque setting; Rossini’s seldom-seen comedy “The Thieving Magpie,” directed by Peter Kazaras; the composer Robert Ward’s Pulitzer Prize-winning adaptation of Arthur Miller’s “The Crucible,” directed by Francesca Zambello; and Stephen Sondheim’s “Sweeney Todd,” a new production by the inventive director Christopher Alden, conducted by John DeMain. Greer Grimsley sings the title role and Loretta Bybee takes on Mrs. Lovett. “Sweeney Todd,” Friday at 7:30 p.m.; “The Crucible,” Saturday at 8 p.m.; “La Bohème,” Sunday and Tuesday at 1:30 p.m. and Thursday at 7:30 p.m.; “The Thieving Magpie,”

Monday at 1:30 p.m.; Glimmerglass Opera, 7300 State Highway 80, eight miles north of Cooperstown, 607-547-2255, glimmerglass.org. (Tommasini)

## Classical Music

**BARGEMUSIC** (Friday through Sunday) Mark Peskanov, director of Bargemusic, has a busy weekend ahead of him. On Friday night, he will be the violinist in a Brahms sonata and a Dvorak piano trio, joining the cellist Evan Drachman and the pianist Doris Stevenson, who themselves will play Grieg's Cello Sonata. And on Saturday and Sunday, Mr. Peskanov will round out his complete survey of the Beethoven violin sonatas, with the pianist Nina Kogan. They throw in the "Archduke" trio, with the cellist Eugene Osadchy, for good measure. Friday and Saturday at 8 p.m., Sunday at 4 p.m., Bargemusic, Fulton Ferry Landing, next to the Brooklyn Bridge, Brooklyn, 800-838-3006, bargemusic.org. (David Allen)

**INTERNATIONAL KEYBOARD INSTITUTE AND FESTIVAL** (Sunday through July 31) In the Kaye Playhouse at Hunter College, see photo highlight.

**MOSTLY MOZART FESTIVAL** (Friday and Monday through Thursday) A dream team of soloists comes together for "The Illuminated Heart," a celebration of Mozart's operatic genius with a selection of arias directed by Netia Jones and supplemented with video projections. Among the cast: the powerhouse soprano Christine Goerke and two notable Mozarteans, the baritone Peter Mattei and the tenor Matthew Polenzani. The week also includes free concerts by the Mostly Mozart Festival Orchestra in Damrosch Park on Friday, with the impressive young violinist Simone Porter in Mozart's Violin Concerto in G, and a series of short "micro-concerts" by the International Contemporary Ensemble highlighting the music of composers like Jeff Snyder, Rama Gottfried and Rand Steiger. On Thursday, the thoughtful pianist Leif Ove Andsnes will begin a run of concerts pairing Bach and Mozart, with the festival's orchestra. Full schedule online at [mostlymozart.org](http://mostlymozart.org). (da Fonseca-Wollheim)

**★ TANGLEWOOD** (all week) The main attraction in the Berkshires this week is the Festival of Contemporary Music, which, before he died in February, was to be curated by the Pulitzer Prize-winning composer Steven Stucky. The concerts, which are scheduled every day through Monday, will include music by Denneh, Harvey, Boulez and Meltzer, the climax coming as Stefan Asbury conducts the Tanglewood Music Center Orchestra in Messiaen's "Turangalila Symphonie" and the American premiere of George Benjamin's "Dream of the Song" (Monday at 8 p.m.). The Boston Symphony has solid programs on Friday, Saturday and Sunday, not least giving a rare outing to Ginastera's "Variaciones Concertantes" under Juanjo Mena (Sunday at 8 p.m.). Full details available online. Tanglewood Music Center, 297 West Street, Lenox, Mass., 888-266-1200, bso.org. (Allen)

## Dance

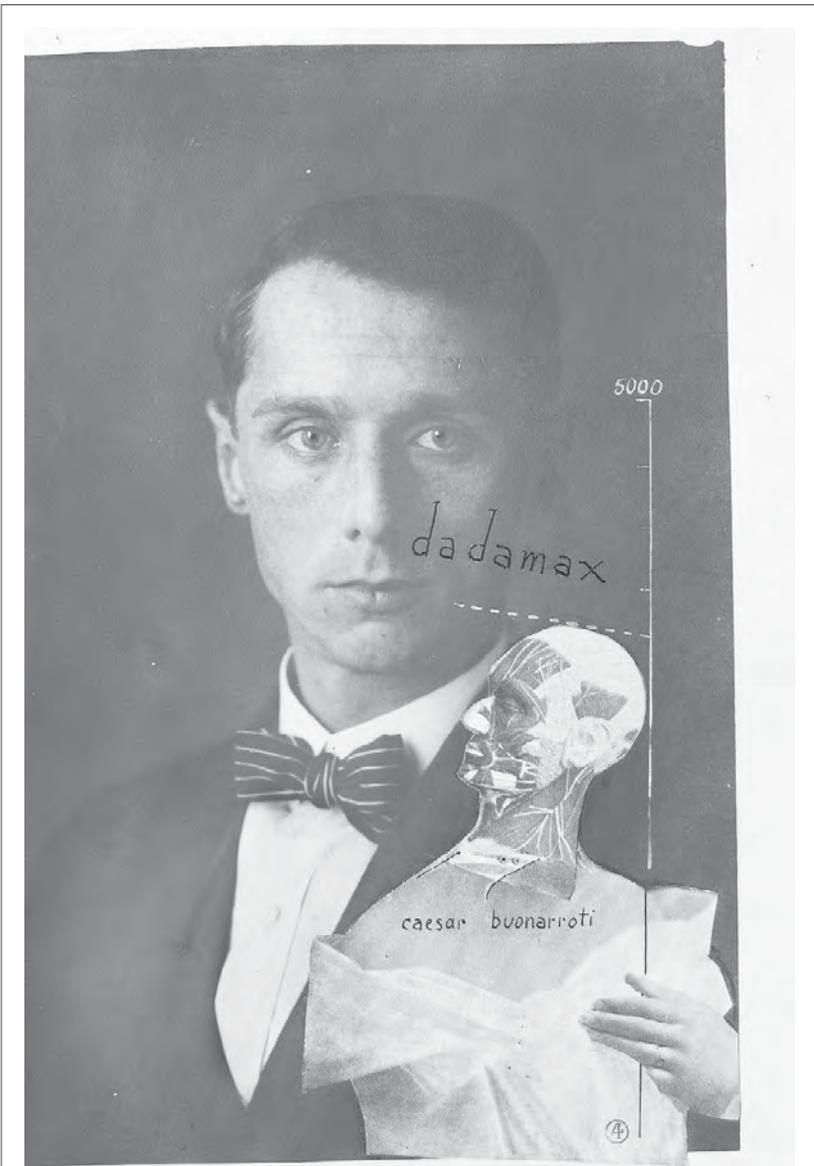
Full reviews of recent dance performances: [nytimes.com/dance](http://nytimes.com/dance). A searchable guide to these and other performances is at [nytimes.com/events](http://nytimes.com/events).

**COMPLEXIONS CONTEMPORARY BALLET AND CAROLYN DORFMAN DANCE** (Wednesday) Dwight Rhoden and Desmond Richardson, the founders and directors of Complexions Contemporary Ballet, are known for their glossy, sensual brand of ballet. As part of SummerStage, a festival of free performances at parks around town, they apply that aesthetic to the abrasive sounds of Metallica in "Strum." Sharing the bill is Carolyn Dorfman's "Waves," a collaboration between Ms. Dorfman's company, a cellist, a beat boxer and a recorder player. At 8 p.m., Rumsey Playfield, Central Park, midpark at 70th Street, 212-360-2777, summerstage.org; free. (Brian Schaefer)

**FINI DANCE FESTIVAL** (Sunday) At the Manhattan Movement & Arts Center, see photo highlight.

**GIBNEY DANCE COMPANY** (Saturday and Thursday) As part of its "Dance Mobile" series, Gibney Dance Company spreads out around New York to offer free performances set against sidewalks and skyscrapers. On Saturday at Brooklyn Bridge Park, the troupe will perform duets by its founder, Gina Gibney, that span more than a quarter century, paired with a performance installation by David Thomson. On Thursday, the company will perform Amy Miller's "Cadence" and share the evening with ensembles from Cumbe: Center for African and Diaspora Dance. Saturday at 7 p.m., installation at 5:30 and 6:30 p.m.; Thursday at 7 p.m., 2 Old Fulton Street, at Furman Street, Dumbo, Brooklyn, gibneydance.org; free. (Schaefer)

**★ JACOB'S PILLOW DANCE FESTIVAL** (through Aug. 28) This weekend brings several more performances of "Sunset, 0639 Hours," a visually and musically rich, semi-narrative ballet about early airmail in the South Pacific by BalletX, of Philadelphia, and the choreographer Zvi Gotheiner's triptych of works inspired by the artists M.C. Escher, Francis Bacon and Mark Rothko. Beginning Wednesday, the ballerina Wendy Whelan, formerly of the New York City Ballet, will perform a series of contemporary solos and duets by and with the choreographer Brian Brooks. Meanwhile, down the dirt



2016 MAX ERNST ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/ADAGP, PARIS, THE BLUFF COLLECTION

**★ MUSEUM OF MODERN ART: 'DADAGLOBE RECONSTRUCTED'** (through Sept. 18) In 1920 the Romanian poet and gadfly Tristan Tzara made plans for a worldwide publication featuring the art of Dada, the convention-busting movement that arose from the senselessness of World War I. The anthology never materialized, but this sparky show, first seen at the Kunsthaus Zürich and accompanied by a landmark catalog, reassembles the drawings, reproductions, fascinating

correspondence and ephemera, and wacky head shots that Dadaists like Francis Picabia, Marcel Duchamp and Sophie Taeuber-Arp contributed to it. (Above, "The Punching Ball or the Immortality of Buonarroti," a gelatin silver print by Max Ernst, from 1920.) For the Dadaists, art wasn't a matter of placing discrete objects in museums, but circulating ideas and images across new, international media networks. It is an aim as fresh today as it was a century ago. 212-708-9400, [moma.org](http://moma.org). (Jason Farago)

path, Bryan Arias and his ensemble execute his sharp, angry-sexy moves. At various times, 358 George Carter Road, Becket, Mass., 413-243-0745, [jacobsillow.org](http://jacobsillow.org). (Schaefer)

**★ L.A. DANCE PROJECT** (Tuesday through July 30) Only four years old, this Southern California company has proved a safe bet for adventurous programming and polished dancing. Case in point: For its Joyce debut, the troupe will present an American premiere by one of its founders, Benjamin Millepied, a work by the popular and ubiquitous Justin Peck, another by the singular Belgian choreographer Sidi Larbi Cherkaoui and three duets by Martha Graham. And they'll make all of them look good. Tuesday and Wednesday at 7:30 p.m., Thursday through July 30 at 8 p.m., also at 2 p.m. on July 30, Joyce Theater, 175 Eighth Avenue, Manhattan, 212-242-0800, [joyce.org](http://joyce.org). (Schaefer)

**MONSTAH BLACK** (Friday and Saturday) The HOT! Festival at Dixon Place is a multidisciplinary arts buffet that has celebrated queer artists and culture for 25 years — way before they found a degree of mainstream acceptance. The centerpiece this year is "Hyperbolic! The Last Spectacle," a debauched evening of apocalyptic glamour by Monstah Black, a choreographer, composer, designer and performer who mixes ingredients like modern dance, disco, burlesque and a bit of butoh with equal parts party and politics. At 7:30 p.m., 161A Chrystie Street, between Rivington and Delancey Streets, Lower East Side, 212-219-0736, [dixonplace.org](http://dixonplace.org). (Schaefer)

**★ NATIONAL BALLET OF CANADA** (Thursday through July 31) Fresh off the success of last year's Tony-winning "An American in Paris," which he directed and choreographed, the British choreographer Christopher Wheeldon gives New Yorkers another taste of his smart storytelling with an adaptation of Shakespeare's complex romance "The Winter's Tale." Performed by the National Ballet of Canada (after a 2014 premiere in London by the Royal Ballet, which co-produced the ballet), this tale of jealousy and forgiveness features lush sets, original music by Joby Talbot and Mr. Wheeldon's lovely moves. Thursday through July 30 at 8 p.m., also at 2 p.m. on July 30 and 31, David H. Koch Theater, Lincoln Center, 212-721-6500, [lincolncenterfestival.org](http://lincolncenterfestival.org). (Schaefer)

**★ TWYLA THARP DANCE** (Friday and Saturday) Twyla Tharp, modern dance's great populist, brings her company back to the Joyce for the

first time in over a decade. The broad range of her artistic and cultural interests is on display with a program that includes deconstructed square dancing in "Country Dances" (1976); the busy, complicated and colorful "Brahms Paganini" from 1980, with six dancers elegantly freaking out in preppy pastels and a long, riveting solo; and a new work made to sections from Beethoven's Opus 130. Friday at 8 p.m., Saturday at 2 and 8 p.m., Joyce Theater, 175 Eighth Avenue, Manhattan, 212-242-0800, [joyce.org](http://joyce.org). (Schaefer)

**★ VICTORY DANCE** (Thursday) The Victory Dance series is a sampler platter for young audiences that also satiates an adult appetite. This iteration features a handful of today's top tappers, presented by the American Tap Dance Foundation; Camille A. Brown, a skillful storyteller who presents "New Second Line," inspired by Hurricane Katrina and New Orleans; and Nadine Bommer presents a fusion of dance and pantomime set on a soccer field. At 7 p.m., the New Victory Theater, 209 West 42nd Street, Manhattan, 646-223-3010, [newvictory.org](http://newvictory.org). (Schaefer)



ROBERT ALTMAN/BAM

**INTERNATIONAL KEYBOARD INSTITUTE AND FESTIVAL** (Sunday through July 31) For pianists and their fans, for those who love piano music and for everything piano-related, the 18th season of the International Keyboard Institute and Festival is coming to Hunter College. True to tradition, the festival offers recitals (sometimes two a day) by acclaimed as well as emerging pianists; lectures; master classes; and a competition. Highlights this week include a rare appearance by the eminent French pianist Philippe Entremont, now 82, on Saturday; a joint concert by institute faculty on Monday; and a recital by the impressive young George Li, above, on Wednesday. At 8 p.m., Kaye Playhouse, Hunter College, 68th Street, between Lexington and Park Avenues, 212-772-4448, [ikif.org](http://ikif.org). (Anthony Tommasini)

## Art

Museums and galleries are in Manhattan unless otherwise noted. Full reviews of recent art shows: [nytimes.com/art](http://nytimes.com/art). A searchable guide to these and many other art shows is at [nytimes.com/events](http://nytimes.com/events).

## Museums

**FRICK COLLECTION: 'WATTEAU'S SOLDIERS: SCENES OF MILITARY LIFE IN EIGHTEENTH-CENTURY FRANCE'** (through Oct. 2) Jean-Antoine Watteau (1684-1721) has been beloved for his bucolic scenes of Rocco frivolity known as fetes galantes. Not so famous are paintings focused on the lives of common soldiers in a time of war that he made between 1709 and 1715. While the military subject matter differs markedly from that of Watteau's fetes galantes, there's an allusive, bittersweet poetry about these early works that looks forward to the later visions of pastoral dalliance. Of the seven such works known to have survived, four are featured along with 13 related drawings in this illuminating show. 1 East 70th Street, Manhattan, 212-288-0700, [frick.org](http://frick.org). (Ken Johnson)

**★ MET BREUER: 'DIANE ARBUS: IN THE BEGINNING'** (through Nov. 27) This show of 100 or so early photographs by Arbus (1923-71), many on view for the first time, has a terrific installation, with work hung on columnlike panels that suggest rows of doors receding into darkness. The pictures themselves, dating between 1956 and 1962, have a grainy, moody texture, and Arbus has already landed on some of her favored themes: childhood, negotiable gender, fringe culture and class. If the show as a whole is more powerful than most of its individual images, there are some wonderful things. And as a forecast of mature work to come — familiar examples are included in a separate gallery — it is utterly magnetic. 945 Madison Avenue, at 75th Street, Manhattan, 212-535-0177, [metmuseum.org](http://metmuseum.org). (Holland Cotter)

**METROPOLITAN MUSEUM OF ART: 'DIVINE PLEASURES: PAINTING FROM INDIA'S RAJPUT COURTS — THE KRONOS COLLECTIONS'** (through Sept. 12) Compared to the exacting refinement of Muslim artists in Mughal-era India, Hindu painters — the subject of this ravishing exhibition, which celebrates a gift to the Met — favored bold color and boisterous figuration. Half of the art here comes from Rajasthan, in the northwest of the subcontinent, where artists at the courts of Hindu principalities depicted loose-leaf albums creating pining lovers alone in the forest, musical instruments at their sides. (These ragamala, or "garlands of ragas," were an early experiment in multimedia: Each painting was associated with a musical mode, which was in turn associated with a poetic source.) The other half comes from the Punjab hills, south of the Himalayas, where erotic paintings had a divine tinge. One ardent, exquisite painting from the late 18th century shows Krishna and his companion Lakshmi making love in a dense cop of flowering trees, her bare breasts pressed against his blue torso. 212-535-7710, [metmuseum.org](http://metmuseum.org). (Jason Farago)

**★ MUSEUM OF MODERN ART: 'BRUCE CONNER: IT'S ALL TRUE'** (through Oct. 2) One of the great outliers of postwar American art is the subject of a profuse, beautifully ordered retrospective. Each gallery highlights one aspect of his interdisciplinary sensibility: the early paintings, sardonic assemblages, exquisite collages, magnificent films and miraculous inkblot drawings.

Throughout, a dark view of American life and power is offset by a passion for melding small bits and pieces of reality into unlikely, often ecstatic wholes. 212-708-9400, [moma.org](http://moma.org). (Roberta Smith)

**★ MUSEUM OF MODERN ART: 'DADAGLOBE RECONSTRUCTED'** (through Sept. 18) See photo highlight.

**MUSEUM OF MODERN ART: 'NAN GOLDIN: THE BALLAD OF SEXUAL DEPENDENCY'** (through Feb. 12) Thirty-three years ago, Nan Goldin began taking the photographs that would make up the first iterations of her astounding, autobiographical slide show, "The Ballad of Sexual Dependency." Named after a song from "The Threepenny Opera," it eventually came to consist of about 700 images of friends, lovers and herself disporting themselves with shameless abandon in the bohemian squalor of the Lower East Side of Manhattan. Set to a rousing, eclectic selection of music, including opera, pop, rock and blues, and projected over about 45 minutes, it was in its time and still is an emotionally wrenching revelation, a defining achievement of art in the 1980s. 212-708-9400, [moma.org](http://moma.org). (Johnson)

**★ WHITNEY MUSEUM OF AMERICAN ART: 'STUART DAVIS: IN FULL SWING'** (through Sept. 25) This restless, zestful Whitney exhibition leaves out the earliest phase of a great American modernist's career but is still broad enough to be a survey while feeling sufficiently focused to qualify as a thematic study. As you move through the show, you move through time, and change over time is the thread the show follows. Beginning in the 1950s, you see Mr. Davis's dense compositions, abstract with a realist core, start to untangle. His palette simplifies. His use of words, or script-like arabesques, grows. And more and more he looks to the past and brings it forward, revisiting, reusing and transforming motives from his own art, a pattern he likened to a jazz musician's improvisations on favorite, unforgettable tunes. 99 Gansevoort Street, at Washington Street, 212-570-3600, [whitney.org](http://whitney.org). (Cotter)

## Galleries

**★ ROBERT RYMAN** (through July 30) For nearly 60 years, the Minimalist painter Robert Ryman has had few equals when it comes to doing more with less. White has been his primary, if not quite his only, color, the square his typical format. And yet, within these seeming limitations a remarkably fecund and resonant body of work has evolved as demonstrated with unusual clarity (and in natural light) by this small but comprehensive exhibition. Dia:Chelsea, 535 West 22nd Street, 212-989-5566, [diart.org](http://diart.org). (Smith)

## Last Chance

**★ PHILIP GUSTON: 'PAINTER, 1957-1967'** (closes next Friday) This show focuses on an epic journey from the serene fields of tiny brush strokes — "classic" Abstract Expressionist Guston — to the unsettling figurative work that ranks among the greatest late styles of 20th-century painting. It posits abstraction as an anomalous yet essential phase: Guston's paint-handling became physical and only more so as images returned. Hauser & Wirth, 511 West 18th Street, Chelsea, 212-794-4970, [hauserwirth.com](http://hauserwirth.com). (Smith)

**★ MUSEUM OF MODERN ART: 'EDGAR DEGAS: A STRANGE NEW BEAUTY'** (closes on Sunday) Among the greats of late-19th-century French painting, Degas remained closest to tradition and its focus on the human body, which may explain why this large but thrillingly intimate show is his first solo at the Modern. It focuses his monotypes — the most seductive of all print mediums — and their modernizing effect on his art, revealing with exceptional clarity a radical merging of subject and process that brought new liveliness to depictions of the body and to art itself. 212-708-9400, [moma.org](http://moma.org). (Smith)

**NOGUCHI MUSEUM: 'TOM SACHS: TEA CEREMONY'** (closes on Sunday) Founded by the Japanese-American sculptor Isamu Noguchi, the Noguchi has never offered a solo exhibition dedicated to another artist since its opening in 1985 — until now, that is. "Tom Sachs: Tea Ceremony," an installation of clunky constructions relating to the ancient Japanese tradition of chanoyu, the ritualized preparation and serving of tea, is the first. Compared with Mr. Noguchi's invariably elegant sculptures, Mr. Sachs's works look as if they were created by a manic, semiskilled handyman in his basement workshop. He collides West and East with insouciant aplomb. 9-01 33rd Road, at Vernon Boulevard, Long Island City, Queens, 718-204-7088, [noguchi.org](http://noguchi.org). (Johnson)

**★ RICHARD SERRA** (closes next Friday) New works occupying Gagosian Gallery's two Chelsea display spaces find Mr. Serra, at 76, still wrangling sculptural fundamentals into objects and installations of thrilling severity. At West 21st Street is a single, grand example of his mazes made from immense ribbons of rolled steel; West 24th Street hosts three works made of solid steel slabs as well as a drawing installation, which are on view through Oct. 22. In certain respects, the two exhibitions represent formal opposites. While the maze subordinates material to gravity-defying form, the slabs favor weighty raw material. What the two have in common is their awesomely expansive effects on consciousness. Gagosian Gallery, 522 West 21st Street, Chelsea, 212-741-1717; and through Oct. 22 at 555 West 24th Street, Chelsea, 212-741-1111, [gagosian.com](http://gagosian.com). (Johnson)

## EVENING

	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30	12:00
2	WCBS <b>The Insider</b> "Match Game." (N)	Entertainment Tonight (N)	Big Brother Evictees compete to return to the house. (N) (PG)		Hawaii Five-0 "Ka Pohaku Kihī Pa'a." A C.I. is accused of murder. (14)		Blue Bloods "The Road to Hell." Multiple women take credit for a murder. (14)		News (N)	The Late Show With Stephen Colbert Jennifer Saunders; RNC highlights. (N) (PG) (11:35)	
4	WNBC <b>Extra</b> (N) (PG)	Access Hollywood Comic-Con in San Diego. (N)	America's Got Talent "Auditions." Hopefuls audition for the judges. (PG)				● Dateline NBC "The Murder of Martha Moxley." Robert F. Kennedy Jr. discusses his new book. (N) (PG)		News Scarborough, Vargas, Huff & Beck. (N)	The Tonight Show Starring Jimmy Fallon Simon Cowell; Lilly Singh. (N) (14) (11:34)	
5	WNYW <b>Page Six TV</b> (N) (PG)	Modern Family "Express Christmas." (PG)	Rosewood "Dead Drops & Disentanglement." Rosewood confronts his own mortality. (14)		MasterChef "The Good, the Bad and the Ugly." Chef Edward Lee serves as guest judge. (14)		News (N)		The Big Bang Theory "The Jimmy Conjecture." (PG)	Modern Family "Punkin Chunkin." (PG)	TMZ Live (PG)
7	WABC <b>Jeopardy!</b> (N)	Wheel of Fortune "Shopping Spree." (G)	Shark Tank A product to ease back pain. (PG)		What Would You Do? A diner asks to taste strangers' food. (N) (PG) (9:01)		20/20 (N) (PG)		News Ritter, Baderinwa, Goldberg, Powers. (N)	Jimmy Kimmel Live Christina Applegate; Mike Piazza. (14) (11:35)	
9	WWOR <b>Family Feud</b> (PG)	The Big Bang Theory (14)	Bones "The Body and the Bounty." A skull and hands are discovered.		Bones "The Bones That Werent." A dancer's skull is discovered. (14)		News (N)	Inside Edition (N) (PG)	Anger Management (14)	Anger Management (14)	How I Met Your Mother (14)
11	WPXI <b>M.L.B.</b> San Francisco Giants vs. New York Yankees.						News (N)	PIX11 Sports Desk (10:45)	Seinfeld "The Understudy." (PG)	Two and a Half Men (14)	Two and a Half Men (14)
13	WNET <b>PBS NewsHour</b> (N)	Washington Week	Washington Week Extra		Charlie Rose: The Week (N)	American Masters "Plimpton! Starring George Plimpton as Himself."			Charlie Rose (N)		Tavis Smiley (G)
21	WLWV <b>MetroFocus</b>	WealthTrack	The Forsythe Saga (PG)		Time Goes By	Keeping Up		New Tricks (14)	MetroFocus	World News	Death/Paradise
25	WNYE <b>SciTech Now</b> (G)	Science Moves	Variety Studio: Actors on Actors		Films BYKids	NYU Journalism		Reel South "Cotton Road." (G)	Portrayal-Men	Theater Talk (G)	Films BYKids
31	WPXN <b>Criminal Minds</b> "Unknown Subject."	Criminal Minds "Snake Eyes." (14)	Criminal Minds "Closing Time." (14)		Criminal Minds "Closing Time." (14)		Criminal Minds "A Thin Line." (14)		Saving Hope "Wide Awake." (14)	Noticias (N)	Noticiero Uni
41	WXTV <b>Sueño de Amor</b> (N) (14)	Un Camino Hacia el Destino (N)			Tres Veces Ana (N) (14)		Por Siempre Joan Sebastian (N)		Noticias	Noticiero Uni	Deportivo
47	WNUJ <b>Caso Cerrado: Edición Estelar</b> (N)	Silvana Sin Lana (N)			Sin Senos Sí Hay Paraíso (N)		Señora Acero 3: La Coyote (N)		Noticias	Titulares y Más	Sin Senos Sí
48	WRNN <b>News</b> (N)	I Hate My Aching Joints!	Jane Seymour		Johnny Carson	Stevie Wonder		Paid Program	Paid Program	Hudson Valley	Riches!
49	CPTV <b>PBS NewsHour</b> (N)	Midsomer Murders (Part 1 of 2)			Luther "Episode 3." (PG)		Infinity Hall Live "Joss Stone." (PG)		Front and Center (PG)		Newsline
50	WNJN <b>One on One</b>	News	Rosemary and Thyme (Part 1 of 2)		Midsomer Mur. Midsomer Murders (Part 2 of 2)		This is South		News	One on One	Charlie Rose (N)
55	WLNY <b>Mike &amp; Molly</b>	Mike & Molly	Dr. Phil An ex-pastor has an affair.		News (N)		Judge Judy (PG)	Judge Judy (PG)	2 Broke Girls	2 Broke Girls	Ent. Tonight
63	WMBC <b>Bob Hope</b>	Makeup!	Sermon Time	Change World	News	Nice to Meet		Riches!	Beauty	Riches!	Paid Program
68	WFLU <b>La Rosa de Guadalupe</b> (14)		Missionary Man (2007). Dolph Lundgren, John Enos III. (R)		40 y 20		40 y 20		Fútbol M.L.S. Real Salt Lake vs. San Jose Earthquakes.		

## PREMIUM CABLE

FLIX	Maximum Overdrive (1986). Emilio Estevez. Minimum output. (R) (6:15)	The One (2001). Parallel universes threatened by power-hungry agent. Flashy but one-dimensional. (PG-13)	Waterworld (1995). Kevin Costner, Dennis Hopper. Hero battles evil marauders in flooded future. With extra footage. Bizarre. (PG-13)	Bloodsport (1988). (R) (11:55)
HBO	★ The Bourne Ultimatum (2007). Matt Damon, Julia Stiles. (PG-13) (6)	★ Vacation (2015). Ed Helms, Christina Applegate. Rusty Griswold returns to Walley World. Very funny. (R) (8:15)	Real Time With Bill Maher Former Rep. Jack Kingston (R-Ga.). (N) (MA) (Part 2 of 8) (MA)	The Night of "Part 2: Subtle Beast." (Part 2 of 8) (MA) (9:20)
HBO2	What Happens in Vegas (2008). Cameron Diaz. (PG-13) (6:15)	The Night of "Part 1: The Beach." A student is arrested for murder. (Part 1 of 8) (MA)	The Night of "Part 2: Subtle Beast." (Part 2 of 8) (MA) (9:20)	Van Helsing (2004). Hugh Jackman, Kate Beckinsale. World-weary monster hunter in Transylvania. Sloppy, hectic spectacle. (PG-13)
MAX	Exodus: Gods and Kings (2014). Christian Bale. (PG-13) (5:40)	The Green Inferno (2013). Lorenza Izzo, Ariel Levy. Student activists are taken captive by a tribe of cannibals. (R) (8:15)	Outcast "The Damage Done." Kyle and Allison revisit their past. (MA)	Outcast "The Damage Done." Kyle and Allison revisit their past. (MA)
SHO	Snowpiercer (2013). (R) (5:15)	Southpaw (2015). Jake Gyllenhaal, Forest Whitaker. A retired boxer helps a down-and-out fighter seek redemption. (R) (7:25)	Best of Show-time Boxing	Boxing Adam Lopez vs. Roman Reynoso. Lopez battles Reynoso in a super bantamweight bout.
SHO2	Shooter (2007). Wounded sniper plots revenge against those who betrayed him. Mainly men and guns and things that go boom. (R) (6:55)	Roadies "The City Whose Name Must Not Be Spoken." (MA)	Ray Donovan "Federal Boobie Inspector." (MA)	The Circus: Inside (MA)
STARZ	Dodgeball: A True Underdog Story (2004). (PG-13) (6:20)	Concussion (2015). Will Smith, Alec Baldwin. Dr. Bennet Omalu discovers football-related brain trauma. (PG-13) (7:55)	Power "Call Me James." James prepares to leave Ghost behind. (MA)	The Night Before (2015). Seth Rogen. Three lifelong friends party in New York on Christmas Eve. (R)
STZNC	Close Encounters of the Third Kind (1977). Richard Dreyfuss. UFO sighters finally meet the aliens that obsessed them. (PG) (6:40)	★ Invasion of the Body Snatchers (1956). Kevin Mc-★ The Fly (1958). David Hedison. Ugly teleportation misadventure with memorable ending. (10:25) (2007). (R)	30 Days of Night (2007). (R)	
TMC	Along Came a Spider (2001). Morgan Freeman, Monica Potter. (R) (6:15)	Shriek If You Know What I Did Last Friday the 13th (2000). Tiffany-Amber Thiessen, Julie Benz. (R)	The Pink Panther (2006). Bumbling Frenchman probes priceless gem theft. Martin is no Peter Sellers. (PG)	Hooked (2015). Lee Tergesen, Donnie Wahlberg. Taken. (R) (11:05)

## CABLE

	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30	12:00
A&E	Duck Dynasty (PG)	Duck Dynasty "Drone Survivor" (PG)	Duck Dynasty (PG)	Duck Dynasty (PG)	Duck Dynasty (PG)	Duck Dynasty (PG)	Duck Dynasty (PG) (10:03)	Duck Dynasty (PG) (10:31)	Duck Dynasty (PG) (11:03)	Duck Dynasty (PG) (11:33)	Duck Dynasty (PG) (12:03)
AHC	I (Almost) Got Away With It (14)	I (Almost) Got Away With It (14)	I (Almost) Got Away With It (14)	I (Almost) Got Away With It (14)	I (Almost) Got Away With It (14)	I (Almost) Got Away With It (14)	I (Almost) Got Away With It (14)	I (Almost) Got Away With It (14)	I (Almost) Got Away With It (14)	I (Almost) Got Away With It (14)	Almost, Away
AMC	★ The Outlaw Josey Wales (1976). Man's vengeance for family slaughter. Steady and cutting. (PG) (6)	Clint Eastwood, Sondra Locke.	Open Range (2003). Robert Duvall, Kevin Costner. Steady herdsmen vs. ruthless rancher, via Costner. Head	Open Range (2003). (R)	Open Range (2003). (R)	Open Range (2003). (R)	Open Range (2003). (R)	Open Range (2003). (R)	Open Range (2003). (R)	Open Range (2003). (R)	Open Range (2003). (R)
APL	Treehouse Masters (PG)	Treehouse Masters (PG)	Treehouse: Out on a Limb	Treehouse Masters (N) (PG) (10:02)	Treehouse Masters (N) (PG) (10:02)	Treehouse Masters (N) (PG) (10:02)	Treehouse Masters (N) (PG) (10:02)	Treehouse Masters (N) (PG) (10:02)	Treehouse Masters (N) (PG) (10:02)	Treehouse Masters (N) (PG) (10:02)	Treehouse Mstr
BBCA	Star Trek: The Next Generation	Star Trek: The Next Generation	Star Trek: The Next Generation	Star Trek: The Next Generation	Star Trek: The Next Generation	Star Trek: The Next Generation	Star Trek: The Next Generation	Star Trek: The Next Generation	Star Trek: The Next Generation	Star Trek: The Next Generation	Star Trek: Next
BET	Waist Deep (2006). Tyrese Gibson, Meagan Good. (R) (5:30)	Soul Men (2008). Samuel L. Jackson, Bernie Mac. Has-been duo reunites for one show. Raucous, rambling	Forward Think.	Hello World (G)	Charlie Rose	Bloomberg West (G)	Martin "Baby It's Cole'd in Here."	The Wendy Williams Show (PG)	Barry Manilow		
BLOOM	Charlie Rose (N)	With All Due Respect (G)	Forward Think.	Hello World (G)	Charlie Rose	Bloomberg West (G)	Martin "Baby It's Cole'd in Here."	The Wendy Williams Show (PG)	Barry Manilow		
BRV	The Real Housewives of Orange County (14) (6:54)	The Real Housewives of Orange County "Frozen Assets." (14) (7:57)	The Real Housewives of Melbourne "Join the Club." A goes ghetto, with a touch of "Tootsie" for flavah. Fitfully amusing. (PG-13)	The Real Housewives of Melbourne "Join the Club." A goes ghetto, with a touch of "Tootsie" for flavah. Fitfully amusing. (PG-13)	The Real Housewives of Melbourne "Join the Club." A goes ghetto, with a touch of "Tootsie" for flavah. Fitfully amusing. (PG-13)	The Real Housewives of Melbourne "Join the Club." A goes ghetto, with a touch of "Tootsie" for flavah. Fitfully amusing. (PG-13)	The Real Housewives of Melbourne "Join the Club." A goes ghetto, with a touch of "Tootsie" for flavah. Fitfully amusing. (PG-13)	The Real Housewives of Melbourne "Join the Club." A goes ghetto, with a touch of "Tootsie" for flavah. Fitfully amusing. (PG-13)	The Real Housewives of Melbourne "Join the Club." A goes ghetto, with a touch of "Tootsie" for flavah. Fitfully amusing. (PG-13)	The Real Housewives of Melbourne "Join the Club." A goes ghetto, with a touch of "Tootsie" for flavah. Fitfully amusing. (PG-13)	The Real Housewives of Melbourne "Join the Club." A goes ghetto, with a touch of "Tootsie" for flavah. Fitfully amusing. (PG-13)
CBSSN	Formula Drift	NASL Soccer Miami FC vs. Carolina RailHawks.	Sports Spectacular From Cancun, Mexico.	Sports Spectacular From Cancun, Mexico.	Sports Spectacular From Cancun, Mexico.	Sports Spectacular From Cancun, Mexico.	Sports Spectacular From Cancun, Mexico.	Sports Spectacular From Cancun, Mexico.	Sports Spectacular From Cancun, Mexico.	Sports Spectacular From Cancun, Mexico.	Sports Spectacular From Cancun, Mexico.
CMT	Last-Standing	Last-Standing	Sister Act 2: Back in the Habit (1993). Whoopi Goldberg. (PG)	Sister Act 2: Back in the Habit (1993). (PG)	Sister Act 2: Back in the Habit (1993). (PG)	Sister Act 2: Back in the Habit (1993). (PG)	Sister Act 2: Back in the Habit (1993). (PG)	Sister Act 2: Back in the Habit (1993). (PG)	Sister Act 2: Back in the Habit (1993). (PG)	Sister Act 2: Back in the Habit (1993). (PG)	Sister Act 2: Back in the Habit (1993). (PG)
CN	Steven Universe	Wrid, Gumball	King of the Hill	King of the Hill	Cleveland Show	American Dad	Family Guy (14)	Family Guy (14)	Bob's Burgers	Bob's Burgers	Decker
CNBC	Undercover Boss "White Castle." An owner mishandles equipment.	Undercover Boss "UniFirst." Uni-First's President is nearly injured.	Undercover Boss "Alfred Angelo." Alfred Angelo President Paul Quentel.	Undercover Boss "Alfred Angelo." Alfred Angelo President Paul Quentel.	Undercover Boss "Phenix Salon INC." (PG)	Undercover Boss "Phenix Salon INC." (PG)	Undercover Boss "Phenix Salon INC." (PG)	Undercover Boss "Phenix Salon INC." (PG)	Undercover Boss "Fastsigns International." Fastsigns International.	Undercover Boss (PG)	Undercover Boss (PG)
CNN	Erin Burnett OutFront (N)	Anderson Cooper 360 (N) (PG)	Anderson Cooper 360 (N) (PG)	Anderson Cooper 360 (N) (PG)	CNN Tonight With Don Lemon (N)	CNN Tonight With Don Lemon (N)	CNN Tonight With Don Lemon (N)	CNN Tonight With Don Lemon (N)	CNN Tonight With Don Lemon (N)	CNN Tonight With Don Lemon (N)	Anderson Cooper 360 (PG)
COM	Futurama (PG)	South Park "The F Word." (7:41)	South Park "W.T.F." The boys sign up for wrestling. (MA) (8:15)	● The Campaign (2012). Will Ferrell, Zach Galifianakis. King-making brothers back new candidate. Fun-house political fable. (R) (8:50)	The Daily Show	The Nightly Show	At Midnight With Chris Hardwick	Chopped	Capitol Hill		
COOK	Chopped Canada (G)	Chopped Canada (G)	Challenge "Ice Cream Clash." (G)	Dinner: Impossible (G)	Good Eats (G)	Good Eats (G)	Chopped	Capitol Hill			
CSPAN	Key Capitol Hill Hearings Speeches. (5)	In Depth "In Depth With Will Haygood." (10:13)	After Words "Nathalia Holt." (11:25)	Key Capitol Hill Hearings Speeches. (5)	Key Capitol Hill Hearings Speeches. (5)	Key Capitol Hill Hearings Speeches. (5)	Key Capitol Hill Hearings Speeches. (5)	Key Capitol Hill Hearings Speeches. (5)	Key Capitol Hill Hearings Speeches. (5)	Key Capitol Hill Hearings Speeches. (5)	Key Capitol Hill Hearings Speeches. (5)
CSPAN2	Key Capitol Hill Hearings Speeches. (5)	In Depth "In Depth With Will Haygood." (10:13)	After Words "Nathalia Holt." (11:25)	Key Capitol Hill Hearings Speeches. (5)	Key Capitol Hill Hearings Speeches. (5)	Key Capitol Hill Hearings Speeches. (5)	Key Capitol Hill Hearings Speeches. (5)	Key Capitol Hill Hearings Speeches. (5)	Key Capitol Hill Hearings Speeches. (5)	Key Capitol Hill Hearings Speeches. (5)	Key Capitol Hill Hearings Speeches. (5)
CUNY	News (6:30)	Science Movies	CUNY TV Presents ABNY (N)	TimesTalks	Prime Suspect (Part 1 of 4) (PG)	News	The Hitch-Hiker				
DIS	Elena of Avalor Elena rescues her sister. (Series Premiere) (N) (Y)	Stuck in the Middle (N) (G)	Girl Meets World (N) (G)	Bizaardvark "Draw My Life." (G)	Bizaardvark (G)	Walk the Prank (Y7)	Walk the Prank "Baby Please." (G)	Lego Star Wars: The Freemaker	Stuck in the Middle (G)	Girl Meets World (G)	Girl Meets World (G)
DIY	Texas Flip and Move (G)	Texas Flip and Move (G)	Texas Flip and Move (G)	Texas Flip and Move (N) (G)	Texas Flip and Move (G)	Texas Flip and Move (G)	Texas Flip and Move (G)	Texas Flip and Move (G)	Texas Flip and Move (G)	Texas Flip	Texas Flip
DSC	Alaskan Bush People "Released to the Wild." (PG)	Alaskan Bush People: Off the Grid "Back in BrownTown." (N) (PG)	Alaskan Bush People "Browns Down South." (N) (PG)	Homestead Rescue "Winter's Fury." (N) (PG) (10:01)	Alaskan Bush People "Browns Down South." (N) (PG)	Homestead Rescue "Winter's Fury." (N) (PG) (10:01)	Alaskan Bush People "Browns Down South." (N) (PG)	Homestead Rescue "Winter's Fury." (N) (PG) (10:01)	Alaskan Bush People "Browns Down South." (N) (PG)	Homestead Rescue (PG) (12:03)	Homestead Rescue (PG) (12:03)
E!	E! News (N) (PG)	★ Dirty Dancing (1987). Jennifer Grey, Patrick Swayze. (PG-13)	Keeping Up With the Kardashians	El News (N) (PG)	El News (N) (PG)	El News (N) (PG)	El News (N) (PG)	El News (N) (PG)	El News (N) (PG)	El News (N) (PG)	El News (N) (PG)
ELREY	Godzilla, King of the Monsters!	Rockabilly Zombie Weekend (2013). Daniel Baldock, Christina Bach.	Women's Soccer International Friendly, United States vs. Costa Rica.	SportsCenter	SportsCenter	SportsCenter	SportsCenter	SportsCenter	SportsCenter	SportsCenter	SportsCenter
ESPN	CrossFit Games From Carson, Calif.	Basketball	Basketball The Basketball Tournament: Pedro's Posse vs. Always a Brave.	Kickboxing Glory 32. From Norfolk, Va.	ESPN2	N.B.A. From April 7, 2013. (6)	S.E.C. Storied	Lenny Cooke (2012). Basketball phenom falls short. Sad but shallow.	30 for 30	ESQTV	CSI: Crime Scene Investigation
ESQTV	CSI: Crime Scene Investigation	Parks and Rec	Parks and Rec	Parks and Rec	Parks and Rec	Parks and Rec	Parks and Rec	Parks and Rec	Car Matchmaker	Car Matchmaker	Ninja Warrior
FOOD	Diners, Drive	Diners, Drive	Ginormous Food	Diners, Drive	Diners, Drive	Diners, Drive	Diners, Drive	Diners, Drive	Diners, Drive	Diners, Drive	Diners, Drive
FOXNEWS	On the Record With Greta Van Susteren (N)	The O'Reilly Factor (N)	The Kelly File Live in New York. (N)	Hannity Live in New York. (N)	The O'Reilly Factor	The Kelly File Live in New York. (N)	Hannity Live in New York. (N)	The O'Reilly Factor	The Kelly File Live in New York. (N)	Hannity Live in New York. (N)	The Kelly File Live in New York. (N)
FREEFRM	★ Freaky Friday (2003). Jamie Lee Curtis, Lindsay Lohan. (PG)	10 Things I Hate About You (1999). Heath Ledger, Julia Stiles. (PG-13)	The 700 Club (G)	Thirteenth Year	FS1	M.L.B. Whiparound (N) (Live)	N.H.R.A. Drag Racing	A.R.C.A. Series Racing Brownsburg. From Brownsburg, Ind.	Fox Sports Live	TMZ Sports	Speak for Your
FS1	M.L.B. Whiparound (N) (Live)	N.H.R.A. Drag Racing	A.R.C.A. Series Racing Brownsburg. From Brownsburg, Ind.	Fox Sports Live	TMZ Sports	Speak for Your	Fuse	Tapped Out (2014). Michael Beahm, Anderson Silva. (R) (6:30)	The Fifth Commandment (2009). Rick Yune, Keith David. (R)	Red Light Comedy: Live From Amsterdam (MA)	Cloudy With a Chance of Meatballs 2 (2013). Anna Farris. (PG) (6)
FX	Cloudy With a Chance of Meatballs 2 (2013). Anna Farris. (PG) (6)	Ice Age: Continental Drift (2012). Animals cause break-up of single landmass. Originally already extinct. (PG)	Ice Age: Continental Drift (2012). Animals cause break-up of single landmass. Originally already extinct. (PG)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)
FXM	Push (2009). (PG-13) (5:30)	FXM Presents (MA) (7:45)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)	Pompeii (2014). Kit Harington, Carrie-Anne Moss. Celtic slave-gladadiator must escape Vesuvius to rescue true love. (PG-13)
FXN	The Simpsons	The Simpsons	The Simpsons	The Simpsons	The Simpsons	The Simpsons	The Simpsons	The Simpsons	The Simpsons	The Simpsons	Archer (MA)
FYI	Zombie House Flipping (PG)	Floating Home	Floating Home	Floating Home	Floating Home	Floating Home	Floating Home	Floating Home	Floating Home	Floating Home	Floating Home
GOLF	P.G.A. Tour Golf Web.com: Utah Championship, second round.	Golf Central	P.G.A. Tour Golf	RBC Canadian Open, second round.	From Glenn Abby Golf Club.	From Glenn Abby Golf Club.	From Glenn Abby Golf Club.	From Glenn Abby Golf Club.	From Glenn Abby Golf Club.	From Glenn Abby Golf Club.	From Glenn Abby Golf Club.
GSN	Family Feud	Family Feud	Family Feud	Family Feud	Family Feud	Family Feud	Family Feud	Family Feud	Skin Wars: Fresh Paint (14)	Family Feud	Family Feud
HALL	Last-Standing	Last-Standing	Home Improve.	Home Improve.	The Middle (PG)	The Middle (PG)	The Middle (PG)	The Middle (PG)	Golden Girls	Golden Girls	Golden Girls
HGTV	Love It or List It (G)	Bought the Farm	Bought the Farm	Bought the Farm	Bought the Farm	Bought the Farm	Bought the Farm	Bought the Farm	House Hunters	Hunters Int'l	Bought the Farm
HIST	Ancient Aliens "Chariots, Gods & Beyond." Investigating aliens. (6)	Ancient Aliens "The Hidden Empire." (PG)	Ancient Aliens "The Prototypes." Various human-like species. (N) (PG)	Ancient Aliens "Destination Mars." (PG) (10:03)	Ancient Aliens "Aliens and Temples of Gold." (PG) (11:03)	Ancient Aliens "Aliens and Temples of Gold." (PG) (11:03)	Ancient Aliens "Aliens and Temples of Gold." (PG) (11:03)	Ancient Aliens "Aliens and Temples of Gold." (PG) (11:03)	Ancient Aliens "Aliens and Temples of Gold." (PG) (11:03)	Ancient Aliens "Aliens and Temples of Gold." (PG) (11:03)	Ancient Aliens "Aliens and Temples of Gold." (PG) (11:03)
HLN	Death Row Stories	Death Row Stories	Death Row Stories	Forensic Files	Forensic Files	Forensic Files	Forensic Files	Forensic Files	Forensic Files	Forensic Files	Forensic Files
ID	Deadly Women "Evel Guardians." A mother uses her children for money.	Fear Thy Neighbor "House of the Rising Sun." (14)	The Coroner: I Speak for the Dead "Rigor Mortis." (14)	Passport to Murder "Hot on the Trail." (N) (14)	★ Bruce Almighty (2003). Frustrated reporter receives divine powers for one week. Zany, zealous Carrey, beaming with omnipotence. (PG-13)	The Nutty Professor (12:15)					
IFC	★ Bruce Almighty (2003). Frustrated reporter receives divine powers for one week. Zany, zealous Carrey, beaming with omnipotence. (PG-13)	Vegas Vacation (1997). Chevy Chase, Beverly D'Angelo. Griswold family on the road again. Lame comedy. (PG)	Bring It! "Team Kayla vs. Team Dianna." (N) (PG)	The Rap Game "Who's Hungry." (Season Premiere) (N) (PG)	Blue: A Secret Life "Good Looking Boy." Blue visits her father. (N) (14)	Blue: A Secret Life "Where Were You, Mom?" (N) (14)	A Wife's Suspicion (2015, TVF). Andrea Roth, Sebastian Spence. Investigator thinks new husband is serial killer.	Bring It! "Face the Music! It's the Finale!" Diana overloads her team.	Bring It! "Summer of Surprises Special." A countdown celebration. (N)	Bring It! (PG) (12:02)	Bring It! (PG) (12:02)
LIFE	Bring It! "Face the Music! It's the Finale!" Diana overloads her team.	Bring It! "Summer of Surprises Special." A countdown celebration. (N)	Bring It! "Team Kayla vs. Team Dianna." (N) (PG)	The Rap Game "Who's Hungry." (Season Premiere) (N) (PG)	Blue: A Secret Life "Good Looking Boy." Blue visits her father. (N) (14)	Blue: A Secret Life "Where Were You, Mom?" (N) (14)	A				

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