

CALENDAR

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COACHELLA FESTIVAL



LUIS SINCO Los Angeles Times

BEYONCÉ'S performance Saturday at Coachella pays tribute to America's historically black colleges and universities, involving musicians, dancers, more.

Beyoncé, for a change

Superstar's knockout performance signals fest's effort to diversify view

MIKAEL WOOD
POP MUSIC CRITIC

So much for the "white people stage." That's how Vince Staples, the deeply skeptical Long Beach rapper, referred to the main stage of the Coachella Valley Music and Arts Festival as he found himself performing — with one eyebrow cocked in surprise — on just that platform Friday night. And he was hardly being unfair: Since its founding in 1999, the annual multi-day event in Indio, is widely regarded as the country's most prestigious music festival, has generally privileged rock and dance-music acts such as Radiohead, Paul McCartney and Calvin Harris; in turn, the show has developed a loyal audience known, if somewhat less accurately, as a congregation of rich white kids. Yet just over 24 hours after Staples' pronouncement, Beyoncé replaced him in Coachella's spotlight to deliver the most radical — and maybe the best — headlining performance I've ever seen here: a thrilling and painstaking tribute to America's historically black colleges and universities that had the singer leading about 100 musicians and dancers, including brass and string players, a drum line, a baton twirler and even a lively step squad that went to work when she left the stage to change costumes. At one point, a voice booming over the festival's sound system described the concert as Beyoncé's "homecoming," even though this was her debut at



KENT NISHIMURA Los Angeles Times

KATIE ALICE GREER of the Washington, D.C., band the Priests proves that rock's not dead at Coachella. For more on the annual festival, **E3**.

Coachella and one that made her the first black woman to headline the event. ("Ain't that 'bout a bitch," she added in a pitch-perfect aside.) That nobody in the crowd seemed to object demonstrated how completely she was making the place her own. The thoroughness of the presentation, with skits and long dance routines and radical rearrangements of some of her best-known songs, was staggering — miles beyond what even the most ambitious of Coachella's other performers are bringing to the desert. "Freedom," riding a heavy groove played on sousaphones, suddenly morphed into a rendition of "Lift Every Voice and Sing," often called the black national anthem. "Sorry" sprouted a hilarious and salty call-and-response chant that can't be printed here. "Drunk in Love," which Beyoncé sang from atop a rotating cherry picker, sounded as woozily festive as New Orleans funeral music. Saturday's triumph by the 36-year-old pop superstar — who said she'd been planning the spectacle since 2017, when she bailed on an earlier booking at Coachella after announcing she was pregnant with twins — signified a larger trend at this year's festival, held Friday to Sunday at Indio's Empire Polo Club and due to repeat this coming weekend with the same lineup. Instead of the rock bands of yore, Coachella's most prominent acts — which include the Weeknd, SZA, Cardi B, Migos and Eminem, who was scheduled to headline the festival Sunday [See Coachella, E2]

MUSIC REVIEW

Salonen's grungy twin 'Pollux'

MARK SWED
MUSIC CRITIC

"There is something intriguing," Esa-Pekka Salonen writes in the notes for his solemnly captivating new orchestral piece, "Pollux," "about [a] famed beauty having a penchant for large water birds." There is also something intriguing about this translucently liquid 12-minute score that Salonen wrote for the Los Angeles Philharmonic. He named it for one of the twin sons of Leda, queen of Sparta, who was seduced by Zeus in the form of a swan, and it's based on a grunge rhythm Salonen heard in the background at a restaurant in Paris. With its glistening, pure sonorities and murky underpinning, "Pollux" was given its first performances by Gustavo Dudamel over the weekend at Walt Disney [See 'Pollux,' E5]



GINA FERRAZZI Los Angeles Times

VIOLINISTS are in motion during L.A. Philharmonic performance Friday at Disney Hall. The program included Esa-Pekka Salonen's new piece, "Pollux."

THEATER REVIEW

A farm, and that brothel close by

CHARLES McNULTY
THEATER CRITIC

Path-breaking artists help us to see the world afresh by challenging our habitual patterns of perception. They shock us into new awareness by joining the disparate and sundering the similar. Reality is distanced so that we may become reacquainted with it. Suzanne Bocanegra, an adventurous visual artist who has been branching out into other disciplines, has been working in recent years on a series of artist lectures that are uncategorizable performance pieces. Memoir mixes with cultural history as a slideshow incorporates Bocanegra's arresting visual sensibility in a theatrical exhibition that doesn't so much set out to simulate

her character as to tap into the wavelength of her febrile mind.

In "Farmhouse/Whorehouse," presented by UCLA's Center for the Art of Performance at the Theatre at Ace Hotel on Saturday, Bocanegra, sitting inconspicuously at a desk in dim light, feeds lines directly into an earpiece worn by actor Lili Taylor, who delivers a [See 'Farmhouse,' E5]

A deep dive into 'The Last Jedi'

A new feature-length documentary goes behind the curtains on the eighth "Star Wars" installment. **E8**

Comics **E6-7**
TV grid **E8**



IMAGE of Suzanne Bocanegra's grandparents from "Farmhouse/Whorehouse."

'Farmhouse' looks back with new eyes

['Farmhouse,' from E1] tantalizingly digressive talk. The retrospective address, vibrating with eccentric observations and quiet humor, centers on the memory of Bocanegra's grandparents' farm in La Grange, Texas.



GEORGIA NERHEIM
LILI TAYLOR gives voice to Bocanegra's words in the production.

This small, hardscrabble rustic oasis from Bocanegra's childhood stood opposite the happily notorious Chicken Ranch brothel, better known as the Best Little Whorehouse in Texas. The odd juxtaposition of these seemingly opposite worlds leads to a frolicsome deconstruction of cultural binaries, which is a fancy way of saying that our minds are pruned open to unexpected associations.

Written and created by Bocanegra, "Farmhouse/Whorehouse" is the third (and reportedly last) lecture in a set that includes "When a Priest Marries a Witch" (starring Paul Lazar) and "Bodycast" (starring Frances McDormand). The production with Taylor, directed by Lee Sunday Evans with discreet finesse, follows the looping train of Bocanegra's thoughts with the confidence that, however far afield the discussion travels, there are always worthwhile connections to be teased out.

Here's an example of the kaleidoscopic movement of the artist's mind. Bocanegra's experience of pregnancy, symbolically re-created through photographs of dummies with their stomachs opened and organs removed, gives rise to a meditation on death, which provokes a long disquisition on subsistence diets, like the one elaborated by the Mormon writer Esther Dickey in her book "Passport to Survival."

Food and frugality, the chief concerns of Bocanegra's grandparents, provide a bridge to this investigation of pioneer hardship and deprivation. The beauty of the landscape cannot conceal

its harshness; the simplicity of a farmer's life is the flip side of its unforgiving rigor. When Bocanegra was young, she took photographs of her grandparents' wrinkled hands, which were ravaged by hard work. She recalls the kittens that her grandfather would drown rather than see starve. Sentimentality is a luxury afforded to those who don't have to butcher their own meat.

The pastoral in painting and literature tend to portray a more serene vision of humanity's relationship to nature. Disease and death tell a different story. Bocanegra isn't trying to disabuse herself of false illusions so much as take in the cultural contradictions.

An old photograph of hippies sparks consideration of a 1960s fad that had those with little experience of the land proselytizing the necessity of returning to it. She ponders the impetus behind utopian communes, arriving at the wry conclusion that most of these experiments didn't last, as people "discovered that human relations are really complicated."

As for the well-known whorehouse across the street from the farm, Bocanegra understands it now as a "social institution born

of a sense of survival." In this respect, it had much in common with her grandparents' way of life, even if style was far more important to the apparently well-disciplined women who worked there.

"I don't think anyone moved to the Chicken Ranch in search of fulfillment or happiness," she says through Taylor with a degree of reverence for those trying to make the best of a bad set of options. The mood that is sustained is one of open-minded curiosity about the nature of our world and the way we choose to represent and remember it. (A clip from the film "The Best Little Whorehouse in Texas," starring Dolly Parton and Burt Reynolds, hilariously demonstrates our penchant for turning history into kitsch.)

Taylor, wearing an androgynous black costume inspired by the women from the Oneida utopian community in upstate New York, isn't engaged in an act of impersonation.

At several points, she had to ask Bocanegra to repeat a line, but nothing interrupted her focus. Taylor, who maintains a tone of interior musing throughout, channels the artist's sensibility magnificently through an ardor that is as modest as it is intense.

The performance, composed in thematic layers, is itself a kind of bricolage. Just as in the slideshow Jean-François Millet and Henri de Toulouse-Lautrec are drolly overlaid over Americana to reveal recurring patterns, Taylor and Bocanegra are placed on the stage in such a way as to reflect the story in a parallel light.

A bewitching theatrical curio, "Farmhouse/Whorehouse" anatomizes an artist's way of seeking to open our eyes to the wondrous strangeness surrounding us.

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A mysterious 'Pollux' in need of twin brother

['Pollux,' from E1] Concert Hall (I heard the second of three performances, Saturday afternoon). The big birds, and the torrential splash, came a little later, in Varèse's "Amérique," offered at its most deafening, and in Shostakovich's Fifth Symphony, at its most unsettling. That completed one of the programs the orchestra will take to the East Coast this month and to London and Paris the first week of May.

At home, every new Salonen work for the L.A. Phil is an occasion. But for the first time, the composer did not himself conduct — something he likes, if for no other reason than it allows him to write up to the last minute, rather than allow time for another conductor to learn the score. Currently conducting the Philharmonia Orchestra in Britain, Salonen will catch "Pollux" at Lincoln Center.

Even figuring out exactly what "Pollux" is can be a little confusing. The commission had been for a short work, but Salonen said the material led to a much bigger piece, in two parts, over 20 minutes, which he dubbed "Castor" and "Pollux" after the mythological Leda's very un-identical twins. The former was mortal, Leda already impregnated when Zeus got to her, while Pollux was divine.

So, the "Castor" movement, which will apparently be lively, is on hold. "Pollux," meanwhile, is mysterious. Salonen writes that he got inspiration from Rilke's fantastic likening of Orpheus' song to a tree growing out of an ear.

Much of "Pollux" is a wash of sound. Impressionistic string arpeggios, along with other rapid figures, moody thick chords and glissandi, pervade much of the piece. Fast, quiet figures in the winds offer shimmer. The deep-sea contrabass clarinet and contrabassoon that Salonen love contribute a strange bottom to the orchestral sound. Percussion shimmers too, in its metallic way. Solo melodies haunt the winds and brass, coming out of nowhere.

The grunge rhythm lurks rather than dominates, rarely catching attention — more like moss than muck in the spring water. Repetition will be required to appreciate all the little things too subtle to catch the first time around. For now, though, the main impression on first hearing is that "Pollux" needs its brother.

No orchestra can match the L.A. Phil in having a feeling for Salonen's music, and though Salonen may seek greater transparency when he gets around to conducting "Pollux," Dudamel brought wonderfully sub-



GINA FERAZZI Los Angeles Times
CONDUCTOR Gustavo Dudamel returns to the stage Friday to lead the L.A. Phil in Varèse's "Amérique."

dued qualities of light and darkness to the instrumental textures.

After that, all hell broke loose in "Amérique." Written shortly after Varèse immigrated to New York in 1918, the score for orchestra with hoards of percussion and brass sounds like a brash Parisian modernist in Manhattan. An aggressive alto flute solo that opens the work won't leave the listener alone, as though every time Varèse turns a corner, there is this inescapable thing.

A lot of other things are around other corners. A siren wails. A lion roars, thanks to a then-new percussion instrument that imitates the threatening wild creatures. Finally, the whole city seems to crescendo in shell-shocking sounds that had many players in the orchestra reaching for their earplugs while producing a bravura performance. If the East Coast thinks we're flashy, Dudamel will show 'em flashy.

The East Coast currently owns Shostakovich's Fifth Symphony. The Boston Symphony won a 2016 Grammy for orchestral performance for its sumptuous recording of the symphony under Andris Nelsons. The Pittsburgh Symphony won a 2017 Grammy for orchestral performance for its capable recording of the symphony under Manfred Honeck. A year ago, New York Philharmonic music director-designate Jaap Van Zweden led the L.A. Phil in Shostakovich's Fifth in Disney Hall with aggressive directness.

Dudamel brings urgency. The 1937 piece represents Shostakovich's fraught relationship with Stalin. We will never know exactly what the wild shifts among fervent

expression, deep, depressive, trembling angst, playfulness, bombast and outright pomposity mean. Such mood swings, prompted by an unpredictable leader, are what gives the symphony its lasting relevance.

The great Shostakovich conductors — notably Yevgeny Mravinsky, the great Russian who premiered the Fifth; Leonard Bernstein, who used the Fifth for Cold War diplomacy; and Valery Gergiev — know better than to look for answers.

On the other hand, Nelsons, Honeck and Van Zweden all feel to me like therapists there to help Shostakovich cope.

Dudamel, who has his own fraught relationship with tyranny in his native Venezuela, offered a panoramic view of Shostakovich's symphony, so much so that it leaves a bitter taste in your mouth when it's over, just as it should. He doesn't pretend the ending isn't thrilling. He doesn't pretend that Shostakovich's greatness may not be so much in defiance but in the vagaries of survival, psychic as well as physical.

In a peculiar choice for an encore, since tour programs always need encores, Dudamel ended with a surprise — Wagner's "Liebestod," from "Tristan und Isolde." In the one sense, this was a full circle back to the sensual beauty of Salonen (maybe even a nod to Salonen's remarkable "Tristan" Project with the orchestra). But in a more important sense, the "love death" music became the revelation of a striving for something higher than survival. The bitterness became manna.

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REGENCY THEATRES

RAMPAGE TRUTH OR DARE

<p>WESTWOOD</p> <p>VILLAGE 961 Broxton Avenue 310-208-5576</p> <p>READY PLAYER ONE - DOLBY ATMOS PG-13 (12:45, 4:00, 7:30, 10:45)</p> <p>Bruin 948 Broxton Avenue 310-208-5576</p> <p>BLOCKERS PG (1:30, 4:30, 7:15, 10:00)</p> <p>ORANGE COUNTY</p> <p>WESTMINSTER 10 6721 Westminster Ave. 714-893-4222</p> <p>BLUMHOUSE'S TRUTH OR DARE PG-13 (11:45, 2:20, 5:00, 7:25, 10:05)</p> <p>RAMPAGE PG-13 (12:40, 1:40, 3:20, 4:20, 6:00, 7:00, 8:40, 9:40)</p> <p>BLOCKERS PG 12:10, 2:35, 5:05, 7:30, 10:00</p> <p>CHAPPAQUIDDICK PG-13 (1:30, 4:20, 7:15, 9:45)</p> <p>A QUIET PLACE PG-13 (12:05, 2:25, 4:50, 7:20, 9:50)</p> <p>A QUIET PLACE (OC) PG-13 (6:30 PM)</p> <p>READY PLAYER ONE PG-13 (12:25, 3:30, 6:40, 9:40)</p> <p>PACIFIC RIM: UPRISING PG-13 (4:10, 6:50, 9:20)</p> <p>SHERLOCK GNOMES PG 1:50 PM</p> <p>I CAN ONLY IMAGINE PG 1:50, 4:30, 7:10, 9:50</p> <p>BLACK PANTHER PG-13 (12:30, 3:35, 6:45, 9:45)</p> <p>SAN JUAN CAPISTRANO 26762 Verdugo Street 949-661-3456</p> <p>ENJOY BEER & WINE IN ALL AUDITORIUMS \$6.50 All Day Tuesday (Not Applicable in 3D & VIP)</p> <p>RAMPAGE PG-13 (11:30, 2:10, 4:50, 7:30, 10:10)</p> <p>BLOCKERS - VIP SEATING PG 1:15, 4:00, 6:40, 9:15</p> <p>A QUIET PLACE PG-13 (12:00, 2:30, 5:00, 7:20, 9:50)</p> <p>READY PLAYER ONE PG-13 (12:10, 3:30, 6:50, 10:00)</p> <p>HISTORIC LIDO THEATER 3459 Via Lido at Newport Blvd. 949-673-8350</p> <p>CHAPPAQUIDDICK PG-13 (1:40, 4:40, 7:30)</p> <p>SOUTH COAST VILLAGE LUXURY At South Coast Plaza/Sunflower & Plaza Dr. 714-557-5701</p> <p>CHAPPAQUIDDICK PG-13 (11:30, 2:00, 4:30, 7:00, 9:30)</p> <p>ISLE OF DOGS PG-13 (11:30, 2:15, 4:50, 7:30, 10:00)</p> <p>FINAL PORTRAIT PG (12:00, 2:30, 5:00, 7:15, 9:45)</p>	<p>ORANGE COUNTY</p> <p>DIRECTOR'S CUT CINEMA at Rancho Niguel Rancho Niguel Road 949-831-0446</p> <p>BORG VS. MCENROE PG (11:10, 1:40, 4:10, 6:40, 9:10)</p> <p>BEIRUT PG (11:00, 1:30, 4:00, 6:45, 9:15)</p> <p>CHAPPAQUIDDICK PG-13 (11:25, 1:55, 4:25, 6:55, 9:25)</p> <p>FINDING YOUR FEET PG-13 (11:35, 4:40, 9:50)</p> <p>ISLE OF DOGS PG-13 (11:15, 1:45, 4:20, 7:10, 9:45)</p> <p>PAUL, APOSTLE OF CHRIST PG-13 (2:10, 7:15)</p> <p>I CAN ONLY IMAGINE PG (11:40, 2:15, 4:50, 7:25, 9:55)</p> <p>BOMBHELL: THE HEDY LAMARR STORY (12:15, 2:30, 4:45, 7:00, 9:15)</p> <p>EAST LOS ANGELES</p> <p>COMMERCE 14 Goodrich & Whittier 323-726-8022</p> <p>BLUMHOUSE'S TRUTH OR DARE PG-13 (1:00, 3:35, 6:10, 8:45)</p> <p>BLUMHOUSE'S TRUTH OR DARE PG-13 (12:00, 2:35, 5:10, 7:45, 10:20)</p> <p>RAMPAGE PG-13 (12:20, 3:00, 5:40, 8:20)</p> <p>RAMPAGE (SPANISH SUBTITLES) PG-13 (11:20, 2:00, 4:40, 7:20, 10:00)</p> <p>BLOCKERS PG (12:40, 3:15, 5:50, 8:30)</p> <p>BLOCKERS (SPANISH SUBTITLES) PG (11:40, 2:15, 4:50, 7:30, 10:05)</p> <p>A QUIET PLACE PG-13 (1:30, 3:55, 6:20, 8:45)</p> <p>A QUIET PLACE (SPANISH SUBTITLES) PG-13 (12:25, 2:50, 5:20, 7:45, 10:10)</p> <p>READY PLAYER ONE PG-13 (1:50, 5:05, 8:20)</p> <p>READY PLAYER ONE (SPANISH SUBTITLES) PG-13 (12:35, 3:45, 7:00, 10:15)</p> <p>PACIFIC RIM: UPRISING PG-13 (1:00, 6:30)</p> <p>PACIFIC RIM: UPRISING (SPANISH SUBTITLES) PG-13 (3:45, 9:15)</p> <p>PAUL, APOSTLE OF CHRIST PG-13 (1:05 PM)</p> <p>PAUL, APOSTLE OF CHRIST (SPANISH SUBTITLES) PG-13 (6:35 PM)</p> <p>SHERLOCK GNOMES PG (2:45, 7:25)</p> <p>SHERLOCK GNOMES (SPANISH SUBTITLES) PG (12:20), 5:05, 9:45</p> <p>TOMB RAIDER PG-13 (9:20 PM)</p> <p>TOMB RAIDER (SPANISH SUBTITLES) PG-13 (3:40 PM)</p> <p>BLACK PANTHER PG-13 (12:15), 6:45</p> <p>BLACK PANTHER (SPANISH SUBTITLES) PG-13 (3:35), 9:50</p>	<p>EAST LOS ANGELES</p> <p>NORWALK 8 13917 Pioneer Blvd. 562-804-5615</p> <p>THE STRANGERS: PREY AT NIGHT PG (12:00, 2:10, 4:30, 7:10, 9:40)</p> <p>DEATH WISH PG (2:30, 5:10, 7:50, 10:30)</p> <p>RED SPARROW PG (3:40, 10:10)</p> <p>ANNIHILATION PG (12:40, 7:00, 10:00)</p> <p>PETER RABBIT PG (11:40, 2:20, 4:50, 7:30, 9:50)</p> <p>WINCHESTER PG-13 (12:20, 2:50, 5:20, 8:00, 10:25)</p> <p>THE GREATEST SHOWMAN PG (11:50, 4:00)</p> <p>JUMANJI: WELCOME TO THE JUNGLE PG-13 (12:30, 3:50, 6:50, 10:20)</p> <p>FERDINAND PG (2:15 PM)</p> <p>THE SHAPE OF WATER PG (12:10, 7:20, 10:20)</p> <p>COCO PG (11:45), 5:00, 7:40</p> <p>SAN FERNANDO VALLEY</p> <p>GRANADA HILLS 9 16630 Devonshire Street 818-363-3679</p> <p>BLUMHOUSE'S TRUTH OR DARE PG-13 (11:50, 2:20, 5:10, 7:50, 10:20)</p> <p>RAMPAGE PG-13 (11:20, 12:40, 2:00, 3:20, 4:40, 6:00, 7:20, 8:40, 10:00)</p> <p>BLOCKERS PG (11:40, 2:40, 5:20, 8:00, 10:30)</p> <p>A QUIET PLACE PG-13 (11:00, 12:00, 1:30, 2:30, 3:50, 4:45, 6:30, 9:00, 10:10)</p> <p>A QUIET PLACE (OC) PG-13 (7:00 PM)</p> <p>READY PLAYER ONE PG-13 (12:10, 3:30, 7:10, 10:15)</p> <p>PACIFIC RIM: UPRISING PG-13 (11:30, 7:30, 10:05)</p> <p>SHERLOCK GNOMES PG (2:10), 4:50</p> <p>I CAN ONLY IMAGINE PG (11:10, 1:50, 4:30, 7:00, 9:40)</p> <p>PLANT 16 7876 Van Nuys Blvd. 818-779-0323</p> <p>BLUMHOUSE'S TRUTH OR DARE PG-13 (12:20, 2:45, 5:15, 8:00, 10:30)</p> <p>RAMPAGE PG-13 (11:10, 12:40, 2:20, 3:25, 5:10, 6:00, 7:45, 8:45, 10:15)</p> <p>RAMPAGE PG-13 (12:40, 3:25, 6:00, 8:45)</p> <p>SQT. STUBBY: AN AMERICAN HERO PG (12:00, 2:15, 4:40, 7:05, 9:20)</p> <p>BLOCKERS PG (12:30, 2:55, 5:20, 7:50, 10:25)</p> <p>THE MIRACLE SEASON PG (11:20), 4:35</p> <p>A QUIET PLACE PG-13 (12:10, 1:10, 2:30, 3:30, 4:50, 5:50, 7:15, 8:15, 9:40, 10:40)</p> <p>READY PLAYER ONE PG-13 (12:50, 4:15, 7:20, 10:20)</p> <p>ISLE OF DOGS PG-13 (11:40, 2:05, 4:45, 7:25, 10:00)</p> <p>PACIFIC RIM: UPRISING PG-13 (11:35, 2:10, 4:55, 7:30, 10:05)</p> <p>PAUL, APOSTLE OF CHRIST PG-13 (11:00, 1:40, 4:20, 6:55, 9:30)</p> <p>SHERLOCK GNOMES PG (11:30, 1:45, 4:00, 6:50, 9:10)</p> <p>I CAN ONLY IMAGINE PG (10:55, 1:30, 4:05, 6:45, 9:25)</p> <p>LOVE, SIMON PG-13 (11:50, 2:30, 5:10, 7:50, 10:30)</p> <p>TOMB RAIDER PG-13 (1:50), 7:00, 9:45</p> <p>BLACK PANTHER PG-13 (1:15), 4:25, 7:35, 10:35</p>	<p>SAN FERNANDO VALLEY</p> <p>VALLEY PLAZA 6 6355 Bellingham Ave. 818-760-8400</p> <p>LOVE, SIMON PG-13 (1:00, 7:30)</p> <p>THE STRANGERS: PREY AT NIGHT PG (12:15, 2:40, 5:20, 8:00, 10:15)</p> <p>DEATH WISH PG (12:00, 2:30, 5:10, 7:50, 10:30)</p> <p>RED SPARROW PG 4:15, 10:10</p> <p>PETER RABBIT PG (11:30, 1:50, 4:30, 7:00, 9:30)</p> <p>MAZE RUNNER: THE DEATH CURE PG-13 (10:20 PM)</p> <p>INSIDIOUS: THE LAST KEY PG-13 (9:50 PM)</p> <p>FERDINAND PG (11:50, 2:20, 5:00, 7:40)</p> <p>COCO PG (11:40, 2:10, 4:40, 7:10)</p> <p>CONEJO VALLEY</p> <p>AGOURA HILLS STADIUM 8 29045 Agoura Road 818-707-9966</p> <p>BLUMHOUSE'S TRUTH OR DARE PG-13 (11:20, 1:50, 4:30, 7:50, 10:10)</p> <p>RAMPAGE - DOLBY ATMOS PG-13 (11:50, 2:20, 4:55, 7:30, 10:00)</p> <p>RAMPAGE - DOLBY SEATING - DOLBY ATMOS PG-13 (11:50, 2:20, 4:55, 7:30, 10:00)</p> <p>RAMPAGE PG-13 (3:15), 8:30</p> <p>BLOCKERS PG (12:15, 2:40, 5:20, 7:40, 10:05)</p> <p>CHAPPAQUIDDICK PG-13 (11:30, 2:10, 4:40, 7:10, 9:45)</p> <p>THE MIRACLE SEASON PG (12:45), 5:45</p> <p>A QUIET PLACE PG-13 (12:30, 3:00, 5:30, 8:00, 10:15)</p> <p>READY PLAYER ONE PG-13 (11:00, 2:00, 5:10, 8:15)</p> <p>THE DEATH OF STALIN PG (1:45), 7:00</p> <p>THE LEISURE SEEKER PG (11:10, 4:15), 9:30</p> <p>WESTLAKE VILLAGE TWIN 4711 Lakeview Canyon at Agoura Rd. 818-889-8061</p> <p>FINDING YOUR FEET PG-13 (12:00, 2:30), 4:55, 7:30</p> <p>ISLE OF DOGS PG-13 (1:00, 3:30), 7:00</p> <p>VENTURA COUNTY</p> <p>PASEO CAMARILLO 3 390 N. Lantana at Daily 805-383-2267</p> <p>FINDING YOUR FEET PG-13 (12:15, 3:30), 6:30</p> <p>ISLE OF DOGS PG-13 (11:45, 2:10, 4:35), 7:00</p> <p>THE LEISURE SEEKER PG (12:30, 3:45), 6:45</p>	<p>VENTURA COUNTY</p> <p>BUENAVENTURA 6 1440 Eastman Ave. at Telephone Rd. 805-658-6544</p> <p>THE STRANGERS: PREY AT NIGHT PG (12:00, 5:00, 7:30, 9:55)</p> <p>DEATH WISH PG 9:40 PM</p> <p>ANNIHILATION PG (4:30, 7:20, 10:00)</p> <p>THE 15:17 TO PARIS PG-13 (12:10, 2:40, 7:40, 10:10)</p> <p>PETER RABBIT PG (11:50, 2:20, 4:40, 6:50, 9:00)</p> <p>WINCHESTER PG-13 (2:30, 5:10)</p> <p>THE GREATEST SHOWMAN PG (11:40, 2:10, 4:50, 7:10)</p> <p>JUMANJI: WELCOME TO THE JUNGLE PG-13 (1:00, 4:20, 7:00, 10:05)</p> <p>FERDINAND PG (11:30, 2:00)</p> <p>SAN GABRIEL VALLEY</p> <p>ACADEMY CINEMAS 6 1003 E. Colorado Blvd. 626-229-9400</p> <p>PACIFIC RIM: UPRISING PG-13 (12:50, 4:10, 7:15, 9:40)</p> <p>THE STRANGERS: PREY AT NIGHT PG (9:30 PM)</p> <p>DEATH WISH PG (1:00, 4:00), 7:30, 10:15</p> <p>RED SPARROW PG (12:30, 7:10, 10:20)</p> <p>PETER RABBIT PG (11:50, 2:10, 4:30), 6:50, 9:20</p> <p>THE GREATEST SHOWMAN PG (3:50 PM)</p> <p>JUMANJI: WELCOME TO THE JUNGLE PG-13 (12:40, 3:40, 7:00, 10:00)</p> <p>THE SHAPE OF WATER PG (3:30 PM)</p> <p>COCO PG (12:20), 6:40</p> <p>FOOTHILL CINEMA 10 854 E. Alosta Ave. at Citrus 626-334-6007</p> <p>BLUMHOUSE'S TRUTH OR DARE PG-13 (12:00, 2:30, 5:10, 7:40, 10:25)</p> <p>RAMPAGE PG-13 (11:40, 1:00, 2:20, 3:40, 5:00, 6:20, 7:30, 9:00, 10:10)</p> <p>BLOCKERS PG (12:10, 2:50), 5:20, 7:50, 10:30</p> <p>CHAPPAQUIDDICK PG-13 (2:00, 4:50)</p> <p>A QUIET PLACE PG-13 (11:50, 2:10, 4:40), 7:20, 9:40</p> <p>READY PLAYER ONE PG-13 (12:30, 4:00), 7:10, 10:15</p> <p>ISLE OF DOGS PG-13 (11:20, 1:50, 4:20), 6:50, 9:30</p> <p>PACIFIC RIM: UPRISING PG-13 (7:45, 10:20)</p> <p>SHERLOCK GNOMES PG (11:10 AM)</p> <p>I CAN ONLY IMAGINE PG (11:00, 1:40, 4:30, 7:15, 9:50)</p> <p>BLACK PANTHER PG-13 (12:20, 3:50, 7:00, 10:00)</p>
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