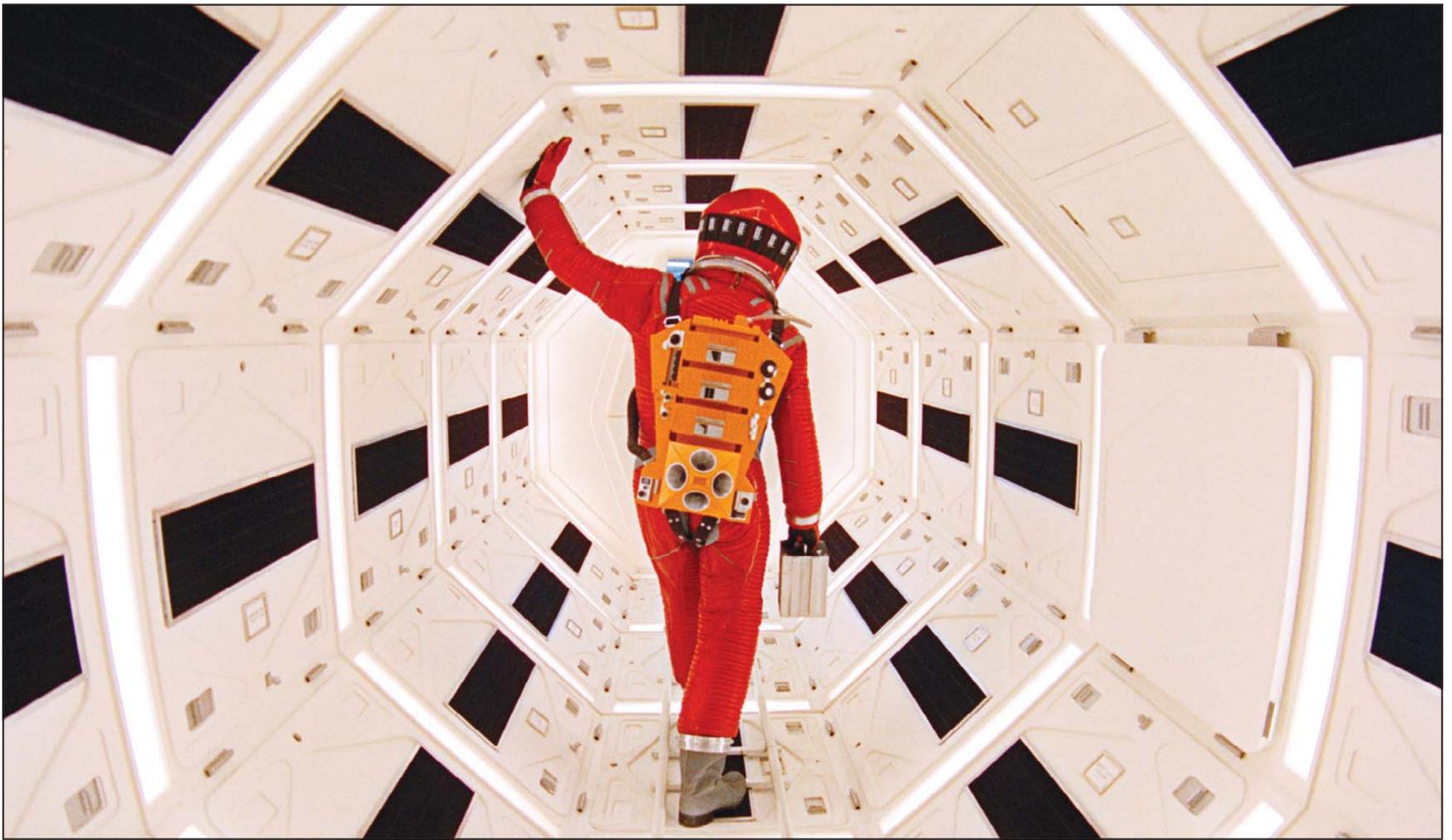


People & Places



This image released by Warner Bros Pictures shows Keir Dullea in a scene from the 1968 film, '2001: A Space Odyssey'. (AP)

Music

Wide range

Sheeran 'wins' with new terrain, friends

By Mark Kennedy

Ed Sheeran, "No. 6 Collaborations Project" (Atlantic)

If anything, Ed Sheeran's new album does two things. It lets him show off his tremendous range. And it lets him show off his impressive rolodex.

A stunning who's who of music's top stars — including Cardi B, Justin Bieber, Travis Scott, Khalid, Eminem and Bruno Mars — appear on "No. 6 Collaborations Project". The result is an understandably scattershot of styles — G-Funk, grime, trap, R&B, tropical hip-hop, ballads, hair metal — but what knits it together is an impossibly high level of songwriting and an undeniable joy.

Sheeran seems to revel in playing with Migos effects (Skrrt!), rap with Eminem, sing in front of a horn section and be on a track with Cardi B purring "Okurr".

The title of the 15-track project is a nod to his 2011 "No. 5 Collaborations Project", which saw Sheeran team up with UK rappers. This time, he welcomes everyone from H.E.R. to Paulo Londra, an artist from Argentina. If listeners go on to explore some of the lesser-known collaborators — like the brilliant rapper Dave — then everyone wins.

Standouts include "Cross Me" with Chance the Rapper and PnB Rock, "Take Me Back to London" with Stormzy and "Beautiful People" with Khalid.

Despite all the collaborations, there are little touches that remind you it's a Sheeran album. He's still got that sad-sack, lovable misfit thing going on, despite earning acclaim and millions of bucks. Two songs — "Beautiful People" and "I Don't Care" with Bieber — have Sheeran at a party where he feels he doesn't belong. "I always feel like I'm nobody," he sings.

Marriage

One thing that has changed is that marriage seems to agree with Sheeran. If in the past, he was creeping a little in an ex's DMs, the newly wed Sheeran has created an album awash with love messages to his wife. "I'm stickin' with my baby, for sure," he sings on "Cross Me". On "Put It All on Me", he admits: "Having my woman there is good for my soul." Missing home is a continual theme.

He does get frisky for someone not Mrs Ed Sheeran on another fun track "South of the Border", a kind of US cousin to his "Galway Girl". He and Camila Cabello celebrate a lass with "brown eyes, caramel thighs" who makes him cry out (OK, a little cringing) "te amo, mami". Finally, Cardi B storms in to play up the double entendre of the title and announce: "I think that Ed got a lil' jungle fever."

A few of the guests elevate some songs — Stormzy and YEBBA, among them — but there are a few underwhelming tracks, including the Sheeran-Ella Mai union on "Put It All on Me" and the Bieber song.

For the last track, Sheeran, Mars and Chris Stapleton — just take a moment to wrap your head around that stunning trio — get into a Led Zeppelin groove with "BLOW", a head-banger awash in sexual imagery. "Pull my trigger/Let me blow your mind."

Too late. Our mind was blown a few tracks ago. In its intended goal, you can't say it comes up short: "No. 6 Collaborations Project" is an impressive stunt both of craftsmanship and virtual Rolodex-twirling. Hey, you can't spell "featuring" without "feat," right? But in its herculean embrace of teamwork, it suffers uniformly from the same flaw that infects nearly every other recent one-off that embraces the ... in its credits: There's no real trading off, and never for a moment do you imagine any of these people were in the same room. With such an impressive friends list, you hope for at least the illusion of chemistry somewhere along the way, but it's the ultimate Dropbox duets album. (Agencies)



Bob Dylan performs during the British Summer Time festival at Hyde Park in London on July 12. (AP)

Variety

LOS ANGELES: Gary LeMel, a long-time president of music at Warner Bros Pictures whom the Los Angeles Times once called "the father of the compilation soundtrack album", died July 6 after a battle with Parkinson's disease. He was 80.

Film agent **Richard Kraft** called him "a true giant in the film music industry." Songwriters Hall of Fame member **Steve Doff** described LeMel as "an amazing music man (and) a true friend who made an indelible contribution to my career."

Tom Sturges, a former top exec at Universal Music and other publishing companies, called him "one of the great music execs in the film business, ever. He treated me with the greatest respect at every meeting, took every call and listened to every song and artist I pitched him. Truly one of a kind."

LeMel's wife of almost 47 years, **Maddy LeMel**, a visual artist, told Variety she was staggered by the amount of testimonials coming in. (RTRS)

LOS ANGELES: Stephanie Niznik, an actress who appeared on "Everwood" and in "Star Trek: Insurrection", died unexpectedly in Encino, Calif on June 23. She was 52.

A native of Bangor, Maine, she originally intended to become a geneticist before graduating from Duke U. with majors in theater and Russian. She pursued a masters at Cal Arts, then began acting with roles in series including "Vanishing Son" and "Murder She Wrote".

She had additional parts on shows including "Nash Bridges" and "Dr Quinn, Medicine Woman" before landing a recurring role on "Diagnosis Murder". On medical series "Everwood", she played the neighbor **Nina Feeney**. She also had a recurring role on "Life is Wild" and guested on "Lost", "NCIS" and "CSI: Miami". (RTRS)

LOS ANGELES: R&B singer **R. Kelly** was arrested for federal sex trafficking charges Thursday night, his attorney charged. Kelly is expected to be brought to New York for trial, following his arrest in Chicago by NYPD detectives and Homeland Security agents; however, during a brief court appearance by the singer on Friday, Judge **Sheila Finnegan** delayed that decision. He is expected to remain in custody at least until Tuesday, according to CNN.

The arrest includes a new thirteen-count indictment, some charges of which are related to child pornography and obstruction of justice. A separate five-count indictment has been handed up from the Eastern District of New York in Brooklyn that charges him with racketeering, according to ABC News. The singer is expected to face charges

Film

Important part of cinema history

Moon landing was giant leap for films

By Jake Coyle

In 1964, Stanley Kubrick, on the recommendation of the science-fiction author Arthur C. Clarke, bought a telescope.

"He got this Questar and he attached one of his cameras to it," remembers Katharina Kubrick, the filmmaker's stepdaughter. "On a night where there was a lunar eclipse, he dragged us all out onto the balcony and we were able to see the moon like a big rubber ball. I don't think I've seen it as clearly since. He loved that thing. He looked at it all the time."

Space exploration was then an exciting possibility, but one far from realization. That July, the NASA's Ranger 7 sent back high-resolution photographs from the moon's surface. Kubrick and Clarke, convinced the moon was only the start, began to toil on a script together. It would be five years before astronauts landed on the moon, on July 20, 1969. Kubrick took flight sooner. "2001: A Space Odyssey" opened in theaters April 3, 1968.

Science-fiction

The space race was always going to be won by filmmakers and science-fiction writers. Jules Verne penned "From the Earth to the Moon" in 1865, prophesying three US astronauts rocketing from Florida to the moon. George Melies' 1902 silent classic "A Trip to the Moon" had a rocket ship landing in the eye of the man in the moon. "Destination Moon", based on Robert Heinlein's tale, got there in 1950, and won an Oscar for special effects. Three years before Neil Armstrong and Buzz Aldrin walked on the lunar surface, "Star Trek" began airing.

It's no wonder that the moon landing seemed like the stuff of movies. Some conspiracy theorists claimed it was one: another Kubrick production. But the truth of the landing was intertwined with cinema.

Audio recordings from Mission Control during Apollo 11 capture flight controllers talking about "2001".

The day of the landing, Heinlein and Clarke were on air with Walter Cronkite. Heinlein called it "New Year's Day of the Year One".

The landing was a giant leap not just for mankind but for filmmaking. The astronauts on board Apollo 11 carried multiple film cameras with them, including two 16mm cameras and several 70mm Hasselblad 500s. Some cameras were affixed to the lunar module and the astronauts' suits, others they carried on the journey. Their training was rudimentary, but they were filmmakers. Armstrong, Aldrin and Michael Collins were all later made

honorary members of the American Society of Cinematographers.

Those images, broadcast live on television, were crucial proof for the mission. Filmmaker Todd Michael Douglas, whose archival-based "Apollo 11" has been one of the year's most acclaimed and popular documentaries, believes they constitute some of the most important images in cinema history.

Exposures

"How could you argue with Buzz Aldrin's landing shot with a 16mm camera using variable frame rate and shutter exposures out the lunar module window?" marvels Douglas. "I mean, come up with a better shot in cinema history than the landing on the moon. And likewise, Michael Collins in the command module seeing the lunar module come off the surface of the moon. They're incredible shots on their own and they're also technically astute."

The possibility of traveling to the moon had long invigorated the dreams of storytellers. But the realization of that vision, and the images it produced, opened up entirely new horizons. The moon landing inspired films that greatly expanded the realm of science fiction and began an ongoing dance between the space program and the movies: two sunny industries driven by technological discovery and stargazing daydreams.

Many of the foremost filmmakers then coming of age turned to space. George Lucas debuted "Star Wars" in 1977, the same year Steven Spielberg released "Close Encounters of the Third Kind". Ridley Scott's "Alien", suggesting a less harmonious universe, came out two years later.

Science fiction runs on its own parallel timeline. It resides beyond contemporary reality while at the same time being informed by it. It's built on future dreams past. Lucas was inspired by the 1936 serial "Flash Gordon". Spielberg, who later made Kubrick's "A.I.", referred to "2001", not the moon landing, as the genre's "big bang."

But, unmistakably, a new frontier opened when Apollo 11 landed. Philip Kaufman purposefully began his 1983 Oscar-winning epic "The Right Stuff", based on Tom Wolfe's book about the daring test pilots of the space program's early days, with Chuck Yeager (Sam Shepherd) on a horseback.

"The Right Stuff" is right from the beginning a continuation of the Western," Kaufman says. "The hero of 'The Right Stuff' is a spirit. It's called the Right Stuff and it's something that's

ineffable. It's the ultimate modesty in a way. It's in the great laconic characters of the Western. You don't brag. You do your task in the best way possible. And maybe, as in 'The Searchers' or 'Shane', you walk away at the end."

The extraordinary height of achievement of the moon landing has ever since been a measuring stick for America. The partisan reception to last year's "First Man", with Ryan Gosling as Armstrong, was its own reflection of the country's present. Kaufman, 82, imagines an ongoing search for "the right stuff".

"How do we refresh that sense of adventure?" he wonders, citing the touristy lines on Mount Everest. "How do we memorialize the landing on the moon not just with parades and self-congratulation but a sense of reverence for the greatness of the people who did it?"

Ever since the moon landing made fantasy real, a strain of science-fiction has ridden scientific accuracy for big-screen spectacle. Ridley Scott's "The Martian" (2015) and Christopher Nolan's "Interstellar" (2014) took physics-based approaches to tell reasonably plausible tales of space travel, with scientists as consultants. NASA helped extensively on Ron Howard's Oscar-winning "Apollo 13" (1995). Weightless scenes were filmed 25 seconds at a time on NASA's KC-135 plane, in momentary zero gravity.

Ideas

Margaret Weitekamp, curator of space and science-fiction history at the Smithsonian's National Air and Space Museum, sees a reciprocal relationship between filmmakers and scientists, with ideas flowing between the two — often to the benefit of NASA.

"When you see films in the post-Apollo era that really capture the spirit and triumph and the glory of human space flight, like 'The Right Stuff' and 'Apollo 13', you see a direct increase in approval ratings for NASA and human space flight," Weitekamp said. "After 'The Martian', NASA had one of the largest recruiting application pools that they've ever had for the astronaut program."

Other filmmakers saw something different, and lonelier on the moon and the potentially lifeless reaches of space. Russian filmmaker Andrei Tarkovsky, who found "2001" too sterile, sought to make a more human space drama in "Solaris" (1972). The space station was shabbier, the emotions more earthbound. The French filmmaker Claire Denis, in this year's "High Life" with Robert Pattinson, similarly went to space only to wrestle with many of things she always has: sex, violence, parenthood. (AP)

The video was released in 2015 and directed by **Grant Singer**, who was behind the camera for all three of the Weeknd's billion-plus views clips. He has also directed music videos with hundreds of millions of views with artists such as **Taylor Swift** and **Ariana Grande**. The director collaborated with the Weeknd on "Call Out My Name", "Mania" and "Tell Your Friends".

In the video, The Weeknd performs in a bar to an uninterested crowd. (RTRS)

in Chicago before being extradited to Brooklyn. (RTRS)

LOS ANGELES: The music video for "Can't Feel My Face" became **The Weeknd's** third video to cross 1 billion views on YouTube.

The singer achieved the feat before with "Starboy", with more than 1.5 billion views, and "The Hills", with more than 1.3 billion views.



Kelly



Weeknd