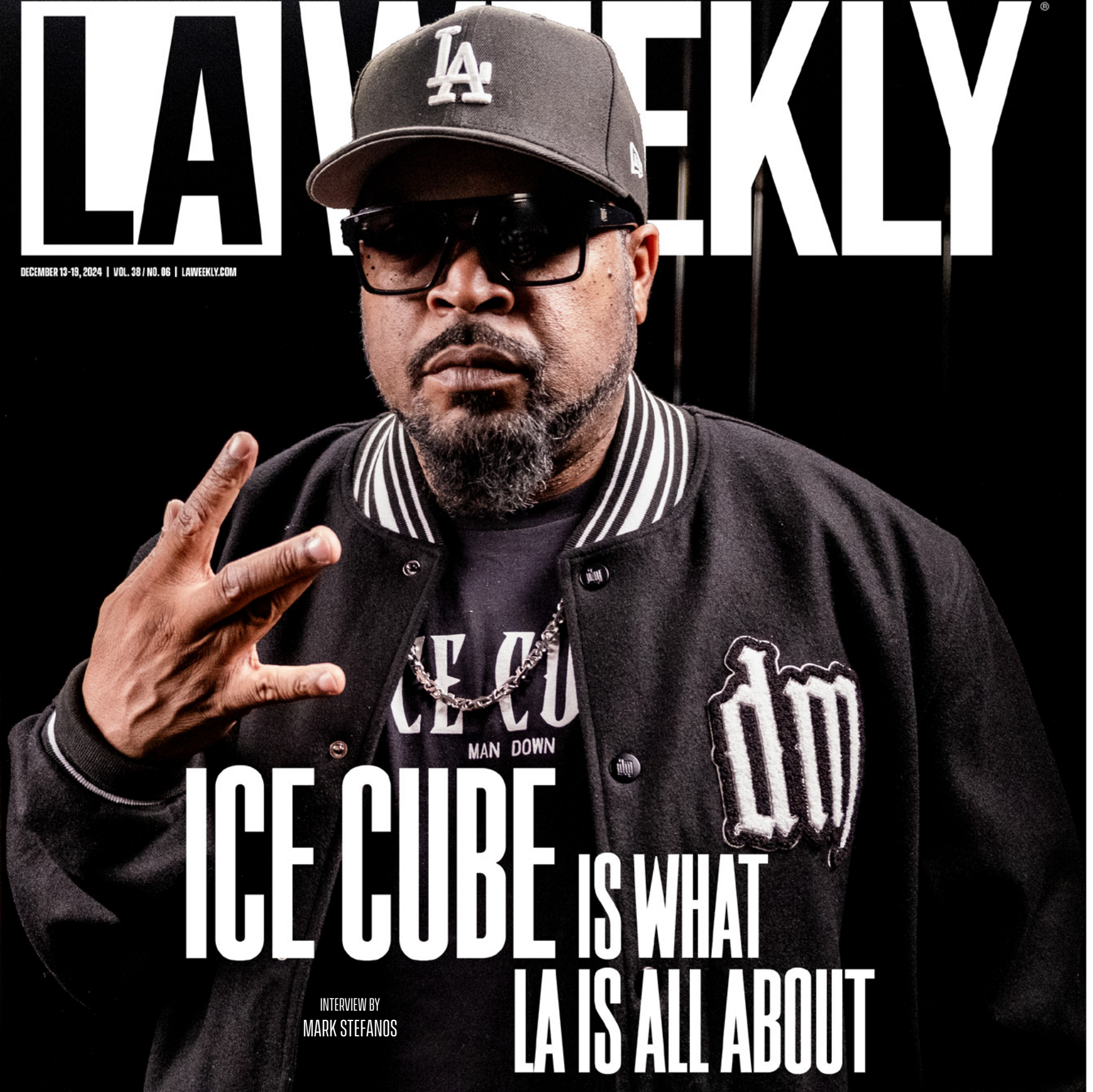


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ICE CUBE IS WHAT LA IS ALL ABOUT

INTERVIEW BY
MARK STEFANOS

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PETER HOLSAPPLE OF THE DB'S IS MOVED BY SHAZAM'

BY BRETT CALLWOOD

The New York power-pop vet makes the case that the Move gem is still heavy more than half-a-century on.

Peter Holsapple: Being a kid growing up in Winston-Salem, North Carolina exposed me to a lot of Southern Rock — Allman Brothers, Marshall Tucker Band, Cowboy, Wet Willie, and the like. All of whom are, of course, splendid artists each in their own right, who channeled all the joy and suffering of existing as hippies below the Mason-Dixon line in the 1970s.

But the tastes of my friend group were more directed toward what was going on in England at the time. We loved our Beatles and Kinks singles and albums, but once we discovered *Shazam* by the Move in 1970, we had found our Rosetta stone.

the Move never got to experience any real success in the USA, despite being chart-toppers in their homeland. Grazing the bottom of the Top 200 albums was about the best they managed two years later, but *Shazam* never got that far. I'd love to know that record's sales figures



Peter Holsapple



ALBUM COVER COURTESY A&M

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Ice Cube, photo by Robert Redd

Cover design by Jewel Baek

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to see how exclusive a group my pals and I found ourselves in.

It was six songs, three Roy Wood originals on Side One, and three seemingly disconnected cover versions on the flip, all delivered with Rick Price's growling electric bass, the off-kilter drum fills of Bev Bevan (the edges of which got sanded off somewhere around ELO's second album), lots of 12-string electric guitars from Wood and the stylish veddy-veddy British vocals of Carl Wayne. (And some between-song comments from passers-by recorded on Great Portland Street in London.)

Shazam bears down and never lets up, even on would-be ballads like "Beautiful Daughter" that hold some elements of that gritty aftertaste of menace that the harder rocking tunes embrace, like "Hello Susie" which jumps into a 6/8 time middle-eight, stretching further afield with some Bevan tom-tom fills, drenched in a tight echo. The song in a more sanitized version was a hit for Amen Corner, sung by Andy Fairweather-Low, but said hit never equaled the nutty abandon of the

Move's original.

The centerpiece of *Shazam* is "Cherry Blossom Clinic Revisited," a wayward revision of an earlier track the band had done on their debut album; with musical quotes from The Nutcracker, Bach's "Jesu, Joy of Man's Desiring" and Paul Dukas' "The Sorcerer's Apprentice" liberally laddled into the midsection of the song, the re-do stretches the original version into nearly nine minutes of musical insanity, topped by Carl Wayne's neo-cabaret delivery of Wood's sing-song lyrics.

And turning a Frankie Laine cover of Mann-Weil's "Don't Make My Baby Blue" into an exercise in glorious heaviosity highlights the disparity between Wayne's sweet singing and the grinding electric backing track.

Overall, *Shazam* was and is an incredibly satisfying listening experience; fifty-four years old, and still a regular resident of my turntable. And when I play "Hello Susie" on my car stereo, the windows go down, the volume goes up and the sing-along starts anew. [A]

ICE CUBE IS WHAT LA IS ALL ABOUT

BY MARK STEFANOS



Ice Cube at Lench Mob Studios in Los Angeles, Dec. 3, 2024.

MARK STEFANOS

It's hard to sum up all of what Ice Cube means to LA. At age 55, his new album *Man Down* has been on repeat for fans of his West Coast sound, with the lead single "It's My Ego" becoming the biggest solo debut of his career. He kicked off Game 2 of the World Series at Dodgers Stadium with performances of "Bow Down" and "It Was A Good Day" that were so flawless and electrifying, Kiké Hernández would later shout him out during the victory celebration — "we didn't even need to play the game, we had already won it." His countless contributions to West Coast culture have firmly etched him into Mount Westmore along with Snoop, Too Short and E-40.

While other hip hop heroes have retired from public life or stuck around long enough to see themselves become the villain, Ice Cube is as relevant and respected today as when *LA Weekly* first

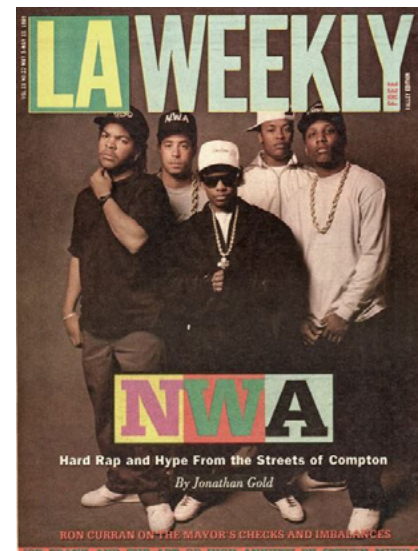
profiled N.W.A in 1989. Back then N.W.A burst onto the scene in an angry political tsunami, and the next 40-odd years of Cube's career have been an LA Odyssey. Ups and downs, a lifetime's worth of controversy from speaking — and living — what's on his mind, and lots of hits: records, movies, the upstart basketball league Big3, to name a sampling.

And through it, his story plots out a rebellious and resilient LA ethos — at least the version for people who travel past the 10: Respect yourself. Don't stop hustling. Keep it real. Rep your hood and step up to the moment. But don't take yourself too seriously and enjoy some sun while cruising to the G-sound.

Ice Cube steps up to the moment on *Man Down*. He tells the story of ambition and betrayal on "Ghetto Story," clowns on keyboard warriors on "Talkin' Bout

These Rappers," and on "So Sensitive," he gives voice to the masses exhausted from catering to the whiniest people in society. But it never gets preachy — it's insightful but still fun and funny and gets you dancing. It's the latest chapter in the story that started with "Fuck Tha Police."

Aside from a little grey in the beard, he would be hard to distinguish today from the many framed shots of his storied career that line the walls at Lench Mob Studios in LA, where the album was recorded and where we sat down for an interview, edited for length and clarity below. In person, he's measured, thoughtful, deliberate. He speaks in the same voice he's always spoken in. And, excluding the most self-important muppets from the internet literati circle jerk, when Ice Cube says something, we listen. Just like when he shows up for the Dodgers, we win.



LA Weekly's 1989 NWA cover

LA WEEKLY ARCHIVES

On the track "Not Like Them" he promises to "do this shit 'til I'm 90" — so LA's got a lot more Ice Cube coming.

I thought the album was a lot of fun. You have all the big names: Snoop, Xzibit, etc. And you have tracks about betrayal — but you have maintained all these relationships. What does it mean to have brothers like that?

I think it's important to be able to connect with like minds, people who have the same interests. Everybody you mentioned loves hip hop. I don't see it as just a money thing. It's a deep love for the art. So we see eye to eye on a lot of things.

Everybody mostly is from the West Coast, besides Killer Mike and Busta Rhymes. We've all grew up in the game together — through the ups and downs, through the West Coast being its hottest to having kind of a backlash because of the outcome of Tupac and Biggie. It was sort of dominating for a while, and it seems like it's coming back around to the West for a minute. So, I'm pretty happy to take advantage of the feelings out here.

What is it about the West Coast vibe that's resonating again you think?

I think ever since Dre and them did the Super Bowl, it just re-reminded people what the West was all about. Even us doing Mount Westmore with Snoop, E-40, Too Short reminded people what the West was all about. And then you have people like YG and Schoolboy Q coming out, making noise, getting respect for the West Coast. Tyler, the Creator started to just swing it back, and then Kendrick knocked it out the park.

A standout track on the album, "So Sensitive," very fun.

Yeah, I like that one too.



Murals at Lench Mob Studios in Los Angeles

MARK STEFANOS



I think you're touching on a big theme with what young men are feeling these days. Can you spell it out — what happens when guys are too sensitive?

I think things that should get done, don't get done. People have an excuse to not step up to the — to the *moment*. It's not even stepping up to the plate, because you gotta handle shit sometimes in real time. So, just giving people an excuse to not feel like it, you know. "Don't feel like it, don't do it." What if everybody don't feel like it? What gets done?

The pendulum done swung a little too far in the sensitive area. Not just men, it's everybody. Everybody needs to toughen up. Let's deal with certain things straight on. If you got an excuse, you think you solved the problem — that ain't it. "My car wouldn't run. Couldn't get there. I got the excuse — don't go. Don't get it done." We gotta get away from that shit.

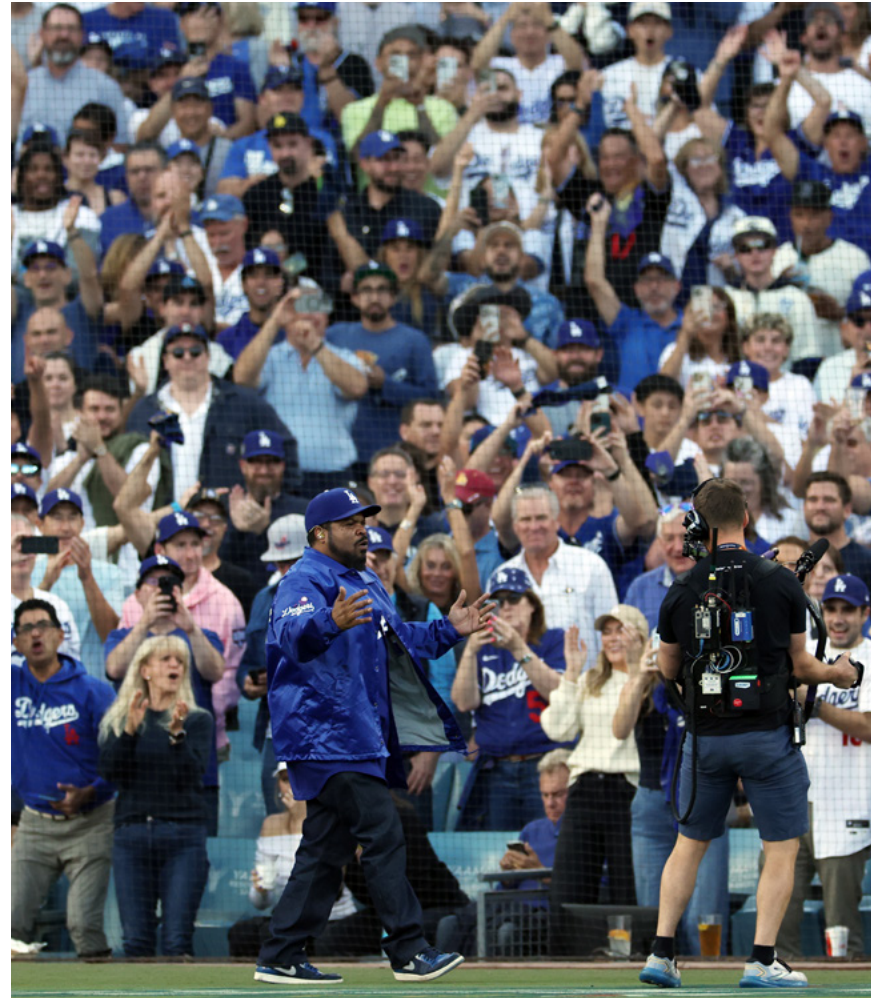
There's that quote, it's like, "Hard times make strong men. Strong men make good times. Good times make soft men. Soft men create hard times."

Yeah. That's straight up. A little adversity never hurt nobody. Just because something is too hard, that don't mean it's impossible. But people let the hard stop them. "That's hard." Okay, so, what's that mean? It means, it's gonna take extra effort and focus to get it done. Doesn't mean we shouldn't do it cause it's hard.

I'm guessing you're a tough dad.

I don't think I am. I'm fair. Fair but firm. I'm not ultra strict. You know what you're supposed to be doing and what you're not supposed to be doing. You already know — why I gotta tell you?

What's it like to have Ice Cube as a dad?



Ice Cube electrifies Dodgers Stadium at Game 2 of the World Series, Oct. 26, 2024

MICHAEL OWENS - GETTY

Gotta ask my kids — I think it's ultra cool. I think they've been able to be themselves as kids, youngsters and adults. They can be themselves without me putting any pressure on them to follow in the footsteps.

So you got this album out. It's charting high, it's a big record. You're 55. What's it like to be at your age and still be putting out hit music?

Same like it was at 25. Feel good. Feel good when people dig what you've spent so much time putting together — to put it out and make it public for the fans to be a part of it. It's right where I want to be. I want to still be doing it, and still have a fan base that want more — want the record, looking to see me when I come perform, and just still be into the type of music that I'm delivering.

What would you think that those people would say is missing from rap today?

Most people always say the messages. I always look at that as — jewels are buried. They're buried under the surface. So I think most rap fans would be like, "Yo,

drop more jewels in the music." I think that's what's missing. And that's what most fans would say.

Now, that ain't — go and make a bunch of message rap. Nobody want to hear a bunch of message rap, or gospel religious rap would be top of the chart. But people want you to bust dope rhymes, dope beats, dope flows, dope subject matters. Be clever. Be witty. But drop jewels. And that's what people really dig. To me, that's what's my style, which is street knowledge, called "gangster rap" — I can roll with that, ain't going to go against that. But it's really street knowledge. And it's music with the jewels dropped in there. And hopefully at the right time, at the right place, where it's not feeling like in a college dorm or some shit. I'm still listening to music, it's still rap. Still got to be fun and funny and clever and real.

Yeah, "street reporters" — at one point you were quoted as calling yourselves that.

Before the internet, everybody's a street reporter.



Ice Cube at Lench Mob Studios in Los Angeles, Dec. 3, 2024.

MARK STEFANOS

I saw that looking back in the LA Weekly archives, one of the first N.W.A profiles we had was in '89 by Jonathan Gold.

We was on the cover.

Yeah. Very fun profile. I'm going to ask you about living in LA during that time in a minute. But just to what you were saying right there: what can someone do to find depth in their life and be able to translate that into their art? The jewels you're talking about.

The things that move you. The things that you run across that move you on a day-to-day basis. Things you learn, things you hear — to try to incorporate it in your work or in your presentations to the public is passing that on. And to me, it's just about paying attention to yourself as you absorb information. Being a rapper this long, what you notice about all rappers is they have to be fucking super observant of people's surroundings, attitudes, feelings, slang, language, communication. I think they're ultra tuned in to everything that's going on around them because you never know what could be a rhyme, you never know something somebody said over here can be part of a flow.

I think my senses are more tuned because when you're trying to make music for people to dig, you got to do something that they like. So you got to know what they like and know what they don't like. Know what's cool, know what's not, know what's gonna work, know what's probably not. You got to at least go into the studio with that information to try to make it so all people connect with it, so everybody can adapt that way of looking at things.

When you see something that's — *oh man, that's jewel, bam* — how can I apply that to what I'm doing? It might not be what you're doing at work, but "I'm gonna tell my nephew this. Oh, I got to hit my folks off with this shit that I learned." Bam, bam, bam. That's how I think as an artist. It's like, damn, that's a jewel. I got to figure out how to incorporate that into some lyrics.

I'm curious about this because you're a prolific writer. Somebody who started — what, you were writing when you were in high school?

Elementary.

Elementary school.

Yeah.

And you write rap, you write movies. What is the writing process for a song?

Writing a song depends on what inspires it. You know, sometimes I have a title that I have been sitting on for, sometimes, years. I'll be sitting on a title, and I'll hear music that fits that title and music that's dope that I feel like my flow is going to be perfect for. So that's part of it coming together. I have this one piece over here and I'm waiting for the other piece to lock in. I got the title, I'm waiting for the music to work with the title. And then I start to think about a hook — is there a hook on this music with this title? And if I lock into a hook, then I'll write the rhyme.

The title is like the theme?

Yeah. That's one way I write. Another way, sometimes I'll get a beat and the beat just makes shit start to tumble out. So I'm listening to the beat and it's just — I'm so in love with it lyrics start to tumble out. And then I'll write to that because that's never bad when the lyrics just come to you.

Then sometimes I don't have a title or nothing, just get a beat. Or I'll think of a title and figure out what beat I have that this title is going to fit on. Or a hook — I'll think of a hook and think, what beat does this hook fit on? And then start writing the rhyme. It's just different ways of coming about it.

Do you write it down?

Sometimes. Sometimes I write it on a pad, and sometimes I'm on this phone just typing it in there because it's faster. I should be writing down everything, but some of

it is just how it comes, I don't file it down.

I think you're one of the great rap comedians.

Ha. Thank you.

I mean, it's undeniable. Do you think of yourself as a comedian?

No. I know I can make people laugh, make something funny. Comedians can do it every day, drop of a dime. I got to create it a little more.

You make funny movies, you got some of the funniest lines in rap.

Yeah, I think I can create very funny scenes and situations. I like that I can make comedians laugh, when they tell me that they love *Friday* and they laugh and shit at it. It's cool to make your favorite comedians laugh.

Who are your favorite comedians?

Eddie Murphy, Martin Lawrence, Chris Rock. Of course, Mike Epps, Kat Williams. John Witherspoon, rest in peace. Of course Richard Pryor, Bernie Mac, yeah man, some of the best. Dave Chapelle. Funny as shit.

How did you pick the comedians that you put in your movies, like Mike Epps and Kat Williams?

If they could be good in the part — if I see them and I can visualize them playing the part. Some might be good at stand up, but they may not be good for an acting role. So I gotta make sure, I gotta see something in them where I know they can do it.

So many of my friends growing up said *Friday* was their favorite movie. And I heard the talks about *Last Friday* — I heard that it's going to be coming.

Yeah, yeah. We're working on it.

So I got to ask — I was watching the Dodger victory parade and they're like, "Cube won that game for us. The game was over before it started." What's that feel like?

It feel good. You want to affect the team in a positive way. You know, we was riding on such a high after Freddie Freeman hit that grand slam the night before. They was just ready. They was hype. It'd be hard to beat the Dodgers, I don't care who performed that day. But the fact that it was me — I'm such a big Dodger fan. I grew up watching them play the Yankees and seeing them series, I just never thought I'd be a part of it. And to have the team say that they won as soon as they saw me come out — it's just next level. Next level.

We put a poll on our website asking who had the better performance, you or Fat Joe. And it was, I think 99 to one

or something like that.

Damn, yeah. It was hard for Fat Joe to follow that. Especially with his team down 0-2. I done been to series where the LA team was down 0-2 — last thing you want to see is a performance by somebody. You like, "let's get to this goddamn game." So he had an uphill battle.

That's very diplomatic, thank you. So I mentioned this Jonathan Gold piece that I was reading. I cover parties for LA Weekly. You look at the aesthetic of the culture right now, it's very 90s. But you were living it. What was partying like in LA in the 80s and 90s?

Depends on which party you went to. They had house parties that could be pretty hairy. You know what I mean? Sketchy. Fun, but dangerous. And then you had, not quite the club, but it was a lot of parties where if you was 18 and up you can go. Teenager parties too, which was cool. No alcohol there, but people dancing their ass off and having a good time.

Hip hop being so fresh and new, it was exciting to hear the new songs that the DJ would play. And everybody back then was into dancing, so they was dancing with each other. It was a real cool atmosphere. You didn't know who you was going to see in the club — Ice T in one corner, Tone Loc in another. It was these different LA icons all over the place, and it was just fun. Sometimes we was doing the party, sometimes we was just sitting there kicking. Never knew who was going to get on the mic and get down. It was real cool.

And you've been in LA your whole life.

Yeah.

Never thought of going anywhere.

Nah.

And nor will you.

I don't want to. My wife might want to, but I don't want to go nowhere.

So what do we got coming up? Is there going to be touring involved with the album?

Yeah. I'm still working on more music, doing a lot of visuals for this record. I think it's time for me to do a big production tour. So, I want to put that together, and kind of celebrate my 40 years of hip hop.

40 years, damn.

Yeah, it's been a minute.

What's cool is the record is doing great. My Day One fans love it, and to me, that's mission accomplished. As long as my Day One fans love the record, everything else is gravy.

And we may get a *Man Up*?

Yeah, stay tuned. [L]

WHAT'S UP POPPING UP

Panxa Cocina Turns 10 And A Lost Property In Palm Springs

BY MICHELE STUEVEN

Panxa Cocina in Long Beach is celebrating its 10th anniversary with a month of celebratory specials, cocktails, entertainment, and festivities. Starting Saturday, Dec. 14, the kick-off 10th Anniversary White Party shifts the festivities into full gear with a full-service dinner menu, specialty drinks and games, and prizes.

Expect signature dishes like Panxa's stacked enchiladas, charred queso Oaxaca, Chimayo posolé, and fried bread taco, as well as returning favorites like the Road Runner Special (\$10) featuring Modelo, shot, and a taco. All-night Happy Hour specials, including Ensemble Mezcal (\$9) and Tequila Ocho Repo (\$10) shots, will also be available. A special guest DJ will spin tunes all night long, along with games, prizes, and tattoo art for all attending guests.

Then on Saturday, Dec. 21, kick up your heels at the Panxa Cocina Holiday Drag Brunch and Show hosted by The Bearded Martha Stewart, who will be joined by Missy Vee, Madame Ozma, and JJ Phoenix. A fixed menu and full bar will be available, including Champagne mimosa flights and margaritas. There will be two seatings from 10:30 a.m. to 12 noon (doors open at 9:30 a.m.) and 1:30 p.m. to 3 p.m. (doors open at 12:45 p.m.) Reservations and tickets are \$5 to reserve a seat. All proceeds from ticket sales will go to Long Beach Cruisers [AIDS/Life Cycle](#), which supports the Los Angeles Gay & Lesbian Center and San Francisco AIDS Foundation.

[Bella's Bread and Butter of Galilee](#), Israel has opened a second location in West Hollywood. The artisan bakery and third-wave coffee café sell a variety of fermented sourdough loaves, fresh-baked, hand-rolled croissants and pastries; and kosher cuisine.

"My wife Unique and I got the idea to expand our operations to Los Angeles

last year after deciding to delay our return to Israel due to the war," says chef/owner Nachman David Kruper, who has a tattoo commemorating the attack on Israel inked on his arm.

Kruper, who was raised in L.A., returned to the U.S. a year and a half ago to take care of his mother who has since passed away. The bakeries are named after her.

The plant-forward menu is made up mostly of bread, produce, salmon, and eggs. Breakfast at Bella's menu options come with sourdough toast, like the lox and shakshuka. Kruper shares his knowledge with evening sourdough baking classes.

Heading to the desert for the holidays? [Lost Property](#), a new bar and restaurant helmed by acclaimed chef Brandon Kida and barman Rhino Williams, has opened in Palm Springs. The newly reimagined [Skylark Hotel](#) was originally built in 1955 by Palm Springs architect Howard Lapham. Over the years, it changed names and concepts until it was purchased by hotelier Amitesh Damudar in October 2016. Damudar, who also owns The Tangerine Hotel in Burbank, has refreshed and modernized The Skylark's mid-century modern design.

Open for breakfast seven days a week, Kida has entered the smash burger game with his signature Lost Property Breakfast Smash with fennel sausage, sunny egg, and cheddar cheese on Martin's potato bun that pairs perfectly with pulled espresso-based drinks from the coffee bar. Lunch and dinner highlights include crispy maitake mushroom bao with lemon aioli and cabbage slaw. There's also a poolside selection of artisanal tinned seafood served with house-made onion dip, chimichurri, pickled red onion, and potato chips.

Lost Property's coffee program and a selection of breakfast items are available to hotel guests for in-room dining, dinner is served Friday and Saturday nights. 



ABOVE IMAGES COURTESY PANXA COCINA



Breakfast Smash courtesy Lost Property

COURTESY LOST PROPERTY

ENTERTAINMENT

'THE SEED OF THE SACRED FIG' BEARS REBELLIOUS FRUIT

BY MICHAEL ATKINSON



COURTESY NEON

It's a dialectic, pressure in, pressure out: Autocratic societies will almost by definition spawn rebellious responses, and so in a sense you could say that the filmmaking paradigm exemplified by Jafar Panahi and Mohammad Rasoulof is something the Iranian theocracy has willed into existence for itself, despite explicitly demanding the opposite. Panahi, making lovable and rough-hewn meta-movies while being officially forbidden to do so, has gotten most of the press. But Rasoulof, whose new film, *The Seed of the Sacred Fig*, opens here this week, has had his fair share of heroic skirmishes — arrested and sentenced and imprisoned multiple times over the past 14 years — yet continues to make his system-critiquing, imam-infuriating films nonetheless. The new film was reportedly shot entirely in secret; after its acceptance at the Cannes Film Festival, Rasoulof was sentenced to eight years in prison, plus a whipping. He walked across the border instead, without his passport, and now lives in

exile in Europe.

Naturally, this stirring backstory of defiance and triumph gives the movie an extra electrical charge, a Purple Heart in the annals of extra-cinematic tribulation — if only more movies came imbued with righteous force and courage instead of vanity, greed, and cowardice. Unlike many Iranian films, *Sacred Fig* does not flinch from aiming squarely at the theocracy. Having faced relentless persecution and censorship, Rasoulof decided to make a film about a man, a lawyer, who must compromise himself within “the system” (as the Iranian rulers themselves call it in every one of Rasoulof's indictments).

At least, that's how it begins: Iman (Missagh Zareh) gets a promotion as an “investigator” during the protest-crazed time following the death of Mahsa Amini in police custody, after her arrest in 2022 for not wearing a hijab. But Iman quickly discovers he's not meant to actually investigate or even read the case files for the

hundreds of arrested protesters flowing across his desk, just to merely rubber-stamp the prosecutor's charges. Often, they're death sentences. Rasoulof's master stroke here, and maybe the part of his film that added the flogging to his prison sentence, is the frequent inclusion of actual iPhone footage taken by protesters in the streets — images of bloodied bodies on the pavement, of helmeted police beating, terrorizing, and kidnapping civilians, of young Iranian women running free without hijabs, all of it 100% authentic and much of it new to the world's eyes.

But then Iman sort of vanishes from the film, busy at work, and we watch his small family start to fray under the tension of representing the establishment: His social-climber wife, Najmeh (Soheila Golestani), begins to coil tightly around the family's reputation, which, if sullied, could put Iman in professional jeopardy, while their two college-age daughters, Rezvan (Mahsa Rostami) and Sana (Setareh Maleki), begin to bristle at this control, especially after a schoolmate gets a face full of buckshot during a confrontation with police. (Disapproving of the freethinking friend, Sadaf steps up anyway and tweezes the buckshot out in close-up, echoing an earlier scene where she merely tweezed eyebrow hairs.) The stress fractures widen steadily until a crisis manifests: Iman's pistol, given to him as protection — this is a country where the state's lawyers and judges have to carry guns, and sometimes hide in safe houses — goes missing. (The damned thing was everywhere, and we try to remember where we saw it last.) Americans wouldn't bat an eyelash over a single lost gun, but in Iran guns are illegal, and Iman's career is suddenly in the bull's-eye.

The daughters become the most likely suspects, and the shape of Rasoulof's long screenplay slowly morphs this fraught family unit into a microcosm of the totalitarian state, complete with oblique threats, blindfolded interrogations, videotaped interviews, and, in the last act, DIY imprisonment. There's even an impromptu escape and chase. *Sacred Fig*

— the title refers to the ficus and its epiphytic way of suffocating its host trees — makes its sharp point early on and then, repetitively, at two and three-quarter hours. Rasoulof's films have never had quite the mysterious shading and depth of feeling of the best Iranian filmmakers, maybe because of his dogged political determination. (Panahi aimed one rocket at his government, 2000's *The Circle*, got arrested afterward, and then never made such a politically on-the-nose movie again.) *Sacred Fig* never quite catches fire: Its imagery (not counting the IRL iPhone footage) is TV-dull, and its characters are stereotypes. You can smell the constrained circumstances of the production: the thinness of the HD cinematography, the small number of interior locations, the simplicity of the performances.

Still, might we take the film's textural shortcomings as evidence of its significance and weight, as the scars incurred in a living act of resistance? Would we have wanted a deeper, more complex film, if it meant bending to the theocracy's will? There are more important things than movies, after all, which include the potential fates of the film's cast, who have also not been allowed to leave the country. We worry about the actresses the most, because, in an additional layer of noncompliance, Rasoulof shot them all without hijabs while the characters were at home, as they would be in reality. (In Iranian films going back to 1980, female characters at home covered their hair, because they were in fact actresses, in full view of the audience.) Have the rules loosened by now, in the wake of the Mahsa Amini protests? Are the women safe? The world of concern outside Rasoulof's film is large, and it makes you remember the end credits of Panahi's first under-arrest film, *This Is Not a Film* (2011), which replaced the names of collaborators and colleagues with simple ellipses. That was then — Panahi's subsequent films, politically subtle but obstinately made during a 20-year ban, have not been afraid to name names, and neither have Rasoulof's. The fight goes on. **A**

LAWEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

Personal Driver Needed. We are seeking a highly skilled and experienced Driver. You will be responsible for safely and efficiently transporting clients to their destinations. This role requires a strong commitment to safety, excellent driving skills and a professional attitude. Contact: (Jon)walter146@gmail.com with resumes and cover letters.

