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The Americans is Back
Meet the writers who are making Russia great again

MARCH 17/24, 2017 #1457/1458

**SUPER
DOUBLE
ISSUE**

Entertainment WEEKLY

Yes, that's
Cate
Blanchett!
→

THOR

**NEW PLANET!
NEW VILLAINS!
NEW WEAPONS!
NEW HAIR!**

**YOUR
EXCLUSIVE FIRST LOOK
AT THOR: RAGNAROK**

BY TIM STACK

**+
OH,
LORDE!
HER
SINGLE
IS SOOOO
GOOD
P.93**





Empire 3/22 **FOX**

NEW
**ORBIT
WHITE**
HELPS KEEP TEETH WHITE*



TIME  SHINE

*Chewing 1 piece for 12 minutes 5x/day helped reduce staining in a 12-week clinical trial.

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THE
TOP 10 THINGS
WE LOVE
THIS WEEK

The Must List

▼ Milo Ventimiglia and Mandy Moore with their brood

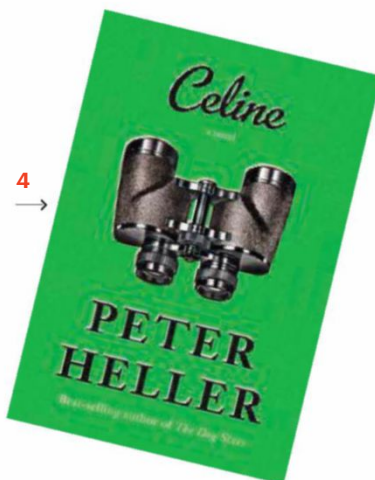


1

TV THIS IS US

• The always emotional family dramedy wraps up its talked-about first season by possibly answering a few burning questions—and definitely traveling back to a time before Jack (Milo Ventimiglia) met Rebecca (Mandy Moore). (Tuesdays, 9 p.m., NBC)

The Must List



2 MOVIES THE DEVIL'S CANDY

• Ethan Embry and Shiri Appleby star in this terrifying tale of a painter who becomes a man possessed—maybe in more ways than one—after he and his family move into a remote house with a dark past. (NR)

3 MUSIC “GREEN LIGHT,” Lorde

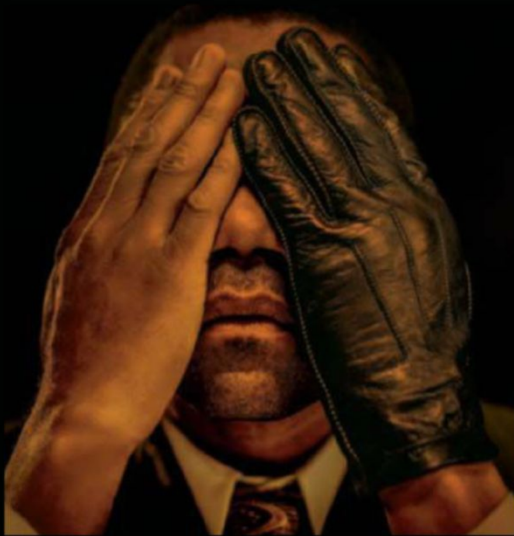
• Four years after “Royals,” the New Zealand-born singer is still the coolest game changer in pop with this frenetic, shape-shifting anthem co-produced by Bleachers mastermind Jack Antonoff.

4 BOOKS CELINE, by Peter Heller

• This captivating novel follows Celine, a private eye and aristocrat, as she heads to Yellowstone National Park to investigate a photographer’s mysterious death: He was said to have been mauled by a bear, but his body was never found.

5 MUSIC SO GOOD, Zara Larsson

• The Swedish singer’s U.S. debut has it all: dancehall club jams, electro-pop confections, sassy hip-hop tracks, and wistful ballads that highlight the 19-year-old’s mature voice. Behold the first great megawatt pop album of the year—so good indeed.



FX. BEST SHOW

ON TELEVISION*
THE PEOPLE v. O.J. SIMPSON
AMERICAN CRIME STORY



FX. BEST DRAMA

ON TELEVISION*
THE AMERICANS



FX. BEST COMEDY

ON TELEVISION*
ATLANTA

* THE PEOPLE v. O.J. SIMPSON: AMERICAN CRIME STORY - MOST #1'S OF ANY SHOW ON TELEVISION 2016 | A.V. CLUB • COMPLEX • DECIDER • EAST BAY TIMES • ESQUIRE • FORBES • HALL OF FAME MAGAZINE • MERRYJANE • MTV NEWS • NEW YORK MAGAZINE/VULTURE • NEWSDAY • THE OREGONIAN • ORLANDO SENTINEL • PHILADELPHIA DAILY NEWS • SALON • SCREENER • SIOUX CITY JOURNAL • SLATE • THE STAR-LEDGER • ST. LOUIS POST-DISPATCH • TIME MAGAZINE • TVGUIDE.COM • UPROXX • USA TODAY | THE AMERICANS - MOST #1'S OF ANY DRAMA SERIES ON TELEVISION 2016 | ADWEEK • A.V. CLUB • THE BOSTON GLOBE • BUZZFEED • COLLIDER • THE HOLLYWOOD REPORTER • IGN • LAS VEGAS WEEKLY • PASTE MAGAZINE • POLYGON • REASON • ROGEREBERT.COM • SCREENER • TV GUIDE MAGAZINE • US WEEKLY • THE WEEK | ATLANTA - MOST #1'S OF ANY COMEDY SERIES OR NEW SERIES ON TELEVISION 2016 | A.V. CLUB • BUSINESS INSIDER • CLEVELAND SCENE • NPR • NEW YORK MAGAZINE/VULTURE • THE NEW YORK TIMES • OMAHA WORLD-HERALD • THE PLAYLIST • QUARTZ • REDBULL.COM • THE RINGER • ROGERCATLIN.COM • ROLLING STONE • SAN FRANCISCO CHRONICLE • SLANT MAGAZINE • UNDEFEATED • VARIETY

FX
FEARLESS

The Must List

8
→



6
→



7
→



9
→



10
→



6

MUSIC SPIRIT, Depeche Mode

• The new-wave legends teamed up with producer James Ford (Mumford & Sons, Florence + the Machine) for an impressive new album that strikes a timely note in the current political climate with cuts like "Where's the Revolution."

7

TV TRIAL & ERROR

• This delightfully quirky mockumentary stars John Lithgow as a murder suspect on trial for killing his wife. It's *Parks and Rec* meets *Making a Murderer*—otherwise known as a gift from the TV heavens. (Debuts March 14, 10 p.m., NBC)

8

MOVIES MY SCIENTOLOGY MOVIE

• Take a trip around the razor-wire-guarded perimeter of Scientology with British muckraker Louis Theroux. His attempt to embed within the church makes for an imaginative, alarming, and extremely funny documentary. (NR)

9

MUSIC "WATERFALL," Stargate

• The production duo behind Rihanna's biggest hits kick off the Song of the Summer race—and their own career as recording artists—with the help of labelmates Sia and Pink, who showcase their powerful pipes on this tropical banger.

10

BOOKS EXIT WEST, by Mohsin Hamid

• From the author of *The Reluctant Fundamentalist*, this vivid, hallucinatory portrait of love during wartime is both painfully topical and gorgeously timeless—and easily one of the most original books of the year so far.



NEW
.....

Deliciously

& **THIN**

CRISPY

OVEN BAKED • NOT FRIED



STAFF PICKS

The TV show
you need to watch
right now is...



BILL KEITH
Big Little Lies (HBO)
The house porn, the
cast, the humor, and the
suspense. But mostly
the house porn.



DAN SNIERSON
Detroiters (Comedy Central)
In this loopy, Detroit-set
(duh-doy) comedy, Sam
Richardson and Tim Robin-
son are best buds, business
partners, bottom-of-the-
barrel admen, and out of
their damn minds.



ARIANA BACLE
Crashing (HBO)
Pete Holmes' *Crashing*, a
half-hour in the style of *Louie*
but sweeter, a little more
hopeful—and just as funny.



SAMANTHA HIGHFILL
Riverdale (The CW)
Riverdale is currently filling
the *Gossip Girl*-size hole in
my heart that I didn't even
realize was there. (Plus, have
you seen Archie shirtless?)



CHANCELLOR AGARD
The Americans (FX)
The Cold War drama, now
in its penultimate season, fills
me with oh-so-much dread,
because history—and yet
I miss feeling like this when
it's not on.



DALENE ROVENSTINE
Crazyhead (Netflix)
The new(ish) six-part
series is a blend of feminism,
comedy, and demon-
killing—just what the world
needs right now.

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The *Entertainment Weekly* Must List

Thought your favorite magazine was limited to a weekly issue? Think again. From Snaps to freebies, here's a taste of all the extra content you simply must add to your pop culture calendar. **BY RUTH KINANE** @ruthiekinane

1



Flip Through a Snappier EW on Snapchat Discover

• Get ready to see EW in a whole new way: Your favorite source for pop culture is now on Snapchat Discover. The pages of the magazine are delivered straight to your phone via the Snapchat app every Friday. Download and swipe right to get everything from cover stories and reviews to the Must List and the Bullseye. It's all of the best bits from print and online in one easy-to-access spot.

2



Watch Our TV Network

• The People/Entertainment Weekly Network brings your favorite magazines to the small screen with exclusive programming. Check out *BingeWorthy*, our look at hot TV with hosts Jessica Shaw and Touré. See it at people.com/pen or get the app on iTunes.

3



The Vampire Diaries Bites It on EW Radio

• *The Vampire Diaries* showrunner Julie Plec gives us the inside scoop on the series finale as she cohosts *LA Daily* with Julia Cunningham and Kyle Anderson on March 10. (Airs at 7 p.m. on SiriusXM 105; available on demand)

4



Let's Talk *Twin Peaks*

• Pour yourself some damn good coffee and subscribe to *A Twin Peaks Podcast: A Podcast About Twin Peaks* to hear EW's men from another place, Jeff Jensen and Darren Franich, examine the mysteries of Showtime's trippy horror-soap revival. (Available in May on iTunes)

5

BINGE

Two Free Issues of EW!

• As part of your EW subscription this year, we're giving you two(!) free digital issues—the first will be an in-depth episode guide to the TV shows you'll want to binge over the summer. But in order to get them to you, we need your email address. If you're interested in receiving the issues, go to ew.com/binge2017 and add your email address to your EW account. You can expect the first one in time to read on the beach right after the Fourth of July.

REFRESHMENT
HAS A NEW LOOK

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Thor: Ragnarok

In November, Chris Hemsworth returns with an old friend, new adversaries, a new planet... and without his signature weapon. Inside the radical new chapter of a Marvel icon.

BY TIM STACK

36

The Americans

As the fifth season gets under way, EW pulls back the (iron) curtain on the FX series' writers' room.

BY SHIRLEY LI

44

Kristen Stewart

Since *Twilight*, Stewart has refused to be confined, taking on daring roles in complex films like *Personal Shopper* and declaring her sexuality on *SNL*. How she won her freedom—and what she plans to do with it.

BY SARA VILKOMERSON

50 ▶

Taran Killam & Cobie Smulders

They're about to be the toast of Broadway—he's in *Hamilton*, she's in *Present Laughter*—but today this real-life couple have a different kind of toasting in mind.

BY SARA VILKOMERSON

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Dateline Date Night

As *Dateline* turns 25, superfan Kristen Bell interrogates longtime correspondent Keith Morrison.

60

Rupert Grint

The former *Harry Potter* star takes a decidedly debauched turn on the Crackle series *Snatch*.

BY CLARK COLLIS

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When Devotion Turns Deadly

In 1989, actress Rebecca Schaeffer opened the door of her L.A. home—and was met with a bullet. The grisly murder committed by a deranged fan sparked antistalking laws across the country, but nearly 30 years later, are celebrities any safer?

BY JOE MCGOVERN

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ON THE COVER

Cate Blanchett as Hela, Chris Hemsworth as Thor, and Tessa Thompson as Valkyrie in *Thor: Ragnarok*.

COURTESY OF MARVEL STUDIOS

Taran Killam and Cobie Smulders have very different reactions while watching The CW's *Supernatural* during our photo shoot on Feb. 21, 2017, at New York City's Clinton Hall

THE WEEK'S
BEST

Sound Bites



TWEET OF THE WEEK

Pretty sure
those are
protesters.

@Vancity
Reynolds

—Ryan
Reynolds,
teasing *Logan's*
Hugh Jackman
about posing
with fans
in Beijing

**"Ice cream
for bed wetters."**

—Logan (Hugh Jackman), describing
X-Men comic books, in *Logan*

**"What story starts with
a guy getting in a duffel bag
in a garage and has
a happy ending, Dan?"**

—Chris (Yassir Lester), questioning
Dan (Adam Pally) about his time-travel
method, on *Making History*

**"How would you feel about
growing a beard?"**

—Belle (Emma Watson) to the Beast (Dan Stevens),
after his transformation, in *Beauty and the Beast*

**"That's when I learned
the word you don't want
people to use when
a nude photo of you goes
viral: brave."**

—Amy Schumer, laughing off
the public's reaction to a photo
taken by Annie Leibovitz,
in her Netflix stand-up hour
The Leather Special

**"I get it, there were
three black movies at the
Oscars this year. And
that's a lot for America."**

—Octavia Spencer, joking about
why people thought *Hidden*
Figures was titled *Hidden Fences*,
on *Saturday Night Live*

**"Chili...
and mac 'n'
cheese...
TOGETHER.
C'mon."**

—Rick (Andrew Lincoln) to
Michonne (Danai Gurira),
hitting the postapocalyptic
food jackpot on their roman-
tic road trip to scavenge for
guns, on *The Walking Dead*

**"Is there anything I can
do about these lines? I'm afraid
I'm going to be served
for Thanksgiving dinner."**

—Joan Crawford (Jessica
Lange), not thrilled to age, on
Feud: Bette and Joan

REYNOLDS: LARS NIK/GETTY IMAGES; JACKMAN: BEN ROTHSTEIN/FOX; WATSON: DISNEY; LESTER: QANTRELL COLEBERT/FOX; SCHUMER: MARCUS PRICE/NETFLIX; SPENCER: WILL HEATH/NBC; LINCOLN: GENE PAGE/AMC; LANGE: KURT ISWARIENKO/FOX

TURN UP THE DARK

THIS EARTH HOUR, GET LOUD ABOUT CLIMATE ACTION

TURN OFF YOUR LIGHTS • 3/25/17 • 8:30 - 9:30 PM LOCAL TIME



60+
EARTH HOUR

News+Notes

BETTER LATE THAN NEVER

After a year and a half on air, *The Late Show With Stephen Colbert* is emerging as a late-night ratings force in the Trump era.

By Ray Rahman



THERE HAVE ALWAYS BEEN A FEW

constants in late-night television.

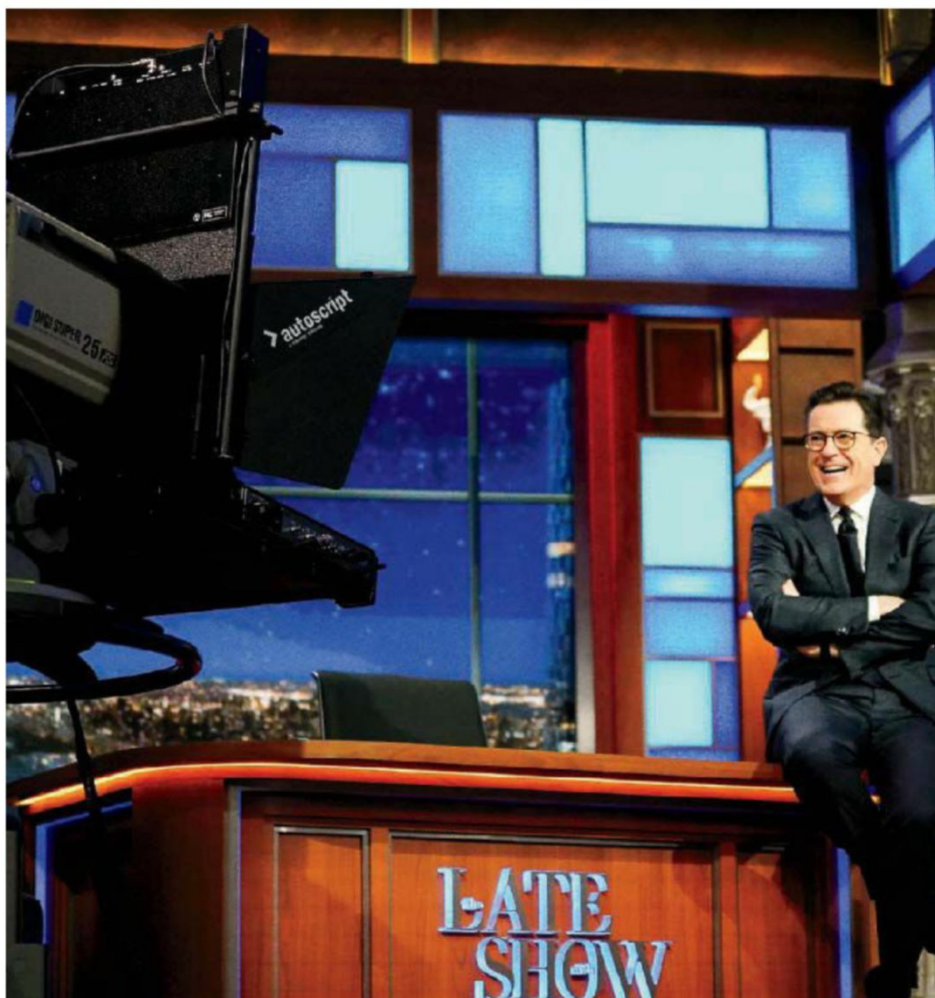
There's generally a monologue, for instance. You can also rely on friendly banter between the host and a likable bandleader. And, most consequentially for the networks, you can count on NBC's *The Tonight Show* to be top banana in the ratings.

At least, you could. CBS' *The Late Show With Stephen Colbert* has topped *The Tonight Show* for five straight weeks and become the new No. 1 in late-night. With an average of 3 million viewers each evening, Colbert won out during the February sweeps month, beating Jimmy Fallon in total overall daily viewers. The trend has continued into March, resulting in a surprising shift in power across the late-night landscape.

Just how remarkable is this? Some context: The last time *The Late Show* defeated *The Tonight Show* during February sweeps was in 2010, when CBS had David Letterman behind the desk and NBC had *no one*—the network was between hosts Conan O'Brien and Jay Leno at the time.

"We have a great story in late-night, where *The Late Show With Stephen Colbert* has been building momentum," CBS president Les Moonves crowed on a recent call with investors. "Late-night is clearly a reenergized and exciting [segment] for us right now."

So why is Colbert, who has helmed *The Late Show* since September 2015, suddenly seeing a boost? It comes down to one man: Donald Trump. *Late Show*'s viewership surge can be traced back to the day of President Trump's inauguration, when Colbert bested Fallon and earned his highest ratings



▶
Jon Stewart with Stephen Colbert on *The Late Show* on Jan. 31





COLBERT: MARY KOUW/CBS; WITH STEWART, MICHELE GROVE/CBS; MAHER: JANET VAN HAM/HBO; BEE: WYLES ARONOWITZ/TBS; NOAH: BRAD BARKET/COMEDY CENTRAL; OLIVER: EMILY SHUR/HBO; COLBERT (SIDE BAR): SCOTT KOWALCHYK/CBS; MEYERS: NBC; KIMMEL: RANDY HOLMES/ABC; O'BRIEN: MEGHAN SINCLAIR/CONACO; HANDLER: BRIAN BOWEN SMITH/NETFLIX; FALLON: ART STREIBER/NBC; CORDEN: ART STREIBER/CBS

since his first few weeks on the job.

An alum of Comedy Central's *Daily Show*–*Colbert Report* nexus, Colbert has long been a political satirist. But before Trump began commanding daily headlines, Colbert's approach was a measured balance of light topical humor and traditional pop culture fare. By mid-2016, however, when Trump's nomination signaled that this would be an unusual election year, the show embraced its host's background, doing two weeks of live shows during the Republican and Democratic national conventions, then adding more one-off live episodes and politically engaged guests like Jon Stewart and Anderson Cooper. *Late Show* also recruited Chris Licht from CBS' news division to serve as executive producer. The changes clicked, and the show found its voice—and its audience.

Fallon's comedic instincts, meanwhile, remain on the lighter end of the spectrum, which has kept him ahead of Colbert in the ever-important 18–49 demo. And though *The Tonight Show* has added more Trump content in recent weeks, the bits still lack bite. “People want to see social commentary,” Moonves told investors. “They don’t want to see fun and games.”

Media analysts agree, and other news-oriented late-night shows like TBS' *Full Frontal With Samantha Bee* and Comedy Central's *The Daily Show With Trevor Noah* have also seen a ratings bump. “Viewers are interested in political humor in this day and age,” says DePauw University media-studies professor Jeffrey McCall. But, he adds, “I think it’s going to be harder for Colbert to maintain that momentum than for the people on cable. On traditional networks, there’s still more of an interest in the less politically charged material.” McCall points out, though, that the late-night wars might ultimately depend on POTUS: “Trump provides lots of material for now, but can he continue to provide this much material for four years?” If he does, Colbert's competitors will have to keep up.

LATE-NIGHT POLIT-O-METER

Some shows like to confront news head-on, others simply like to ruffle its hair. Here's a handy guide to your evening comedy offerings, from very political to not so much.

BY RAY RAHMAN



SAMANTHA BEE
Full Frontal With Samantha Bee TBS

BILL MAHER
Real Time With Bill Maher HBO

● Each week, Bee vents about politicians and Maher vents about everyone for nearly the full duration of their respective shows.



TREVOR NOAH
The Daily Show With Trevor Noah COMEDY CENTRAL

JOHN OLIVER
Last Week Tonight With John Oliver HBO

● Oliver is just as likely to spend his time talking about the Dalai Lama or FIFA as he is the political landscape.



STEPHEN COLBERT
The Late Show With Stephen Colbert CBS

SETH MEYERS
Late Night With Seth Meyers NBC

JIMMY KIMMEL
Jimmy Kimmel Live ABC



CHELSEA HANDLER
Chelsea NETFLIX



JIMMY FALLON
The Tonight Show Starring Jimmy Fallon NBC



JAMES CORDEN
The Late Late Show With James Corden CBS

● Though he occasionally dips his toe in the news, Corden would usually rather sing in his car with Adele. Who can blame him?

MOST
POLITICAL

LEAST
POLITICAL

ACT
With Me
STARS SHARE THEIR
PERSONAL STORIES ABOUT
GIVING BACK



KATE WALSH STANDS WITH WOMEN

CHARITY

Planned Parenthood
(plannedparenthood.org)

WHAT THEY DO

Provide women with reproductive health care,
sex education, and cancer screenings

WHY I GOT INVOLVED

"When I was a struggling actor, I relied on them for my annual exam," says Walsh, who's worked with the organization for more than 10 years. "It's essential to me to advocate for women."

WHY IT'S IMPORTANT

Walsh loves meeting young activists: "To see kids talking to their peers about safe sex and the inclusion of the LGBTQ community is inspiring to me."

HOW YOU CAN HELP

She encourages supporters to visit Planned Parenthood's website and to "call your senator. I know that sounds boring, but it's hugely effective. And make sure [your] friends and family are educated on exactly what Planned Parenthood provides." —Devan Coggan

Walsh will appear on Netflix's **13 Reasons Why**, debuting March 31.

SPOILER ALERT

WHAT'S NEXT FOR WOLVERINE?

With **Hugh Jackman** laying down his claws in *Logan*, we look to the future of the hirsute hero.

BY KEVIN P. SULLIVAN

...

In the world of comic-book superheroes, dead is never *really* dead. So it was with teary yet skeptical eyes that Wolverine fans watched as the mutant met his end

in *Logan*—Hugh Jackman's purported final film as the character—which debuted to an \$88.4 million domestic box office. With such a passionate response from



Dafne Keen and Hugh Jackman

audiences, is that truly the last we'll see of Wolverine?

At least for Jackman's incarnation of the character, the answer is yes. According to a source close to the movie, 20th Century Fox and producers have had conversations about whether Wolverine could be recast for the retro eras currently unfolding in the main X-Men film series (i.e., *Days of Future Past* and *Apocalypse*). But don't pop those claws in a berserker rage just yet: Those talks were largely hypothetical.

What's a little more certain is the

future of Logan's pint-size half-clone, Laura (Dafne Keen). Though she definitely won't be inheriting the Wolverine moniker from her dad—thus continuing the franchise with a new lead—she will likely have a role in the series going forward. How that will play out is the big question, though, considering Laura exists in a far-off dystopian future with vague ties to the main chronology. Bringing her into the fold will require some creative time-bending gymnastics. But if anyone knows how to fudge a twisty timeline, it's the X-Men.

Lady Gaga and contestants



Gaga Hitches a Ride on *Drag Race*

The pop star is going cheek to contoured cheek with the contestants of RuPaul's *Drag Race* as a judge in the season 9 premiere (March 24 on VH1). **BY JOEY NOLFI**



Never a drag, always a queen, Lady Gaga has spent nearly a decade bucking mainstream conventions with an eccentric conceptual aesthetic (we're looking at you, meat dress), so if there's anywhere she fits in, it's among the teased and bejeweled contestants vying for the title of America's Next Drag Superstar. "There's an ease and familiarity that is apparent when you watch her," says host RuPaul, who earned an Emmy in September for his work on the show. "We had a fabulous time with Gaga. She was in heaven because this is all so much a part of her wheelhouse and what she does with imagery, costumes, and the way she presents herself."

While the episode marks the first time Mother Monster has appeared on the com-

petition series, her presence has long been felt on set: A bevy of queens have lip-synched for their lives to tracks from Gaga's discography, and two have even channeled her likeness for the perennial celebrity-impersonation challenge. Yet according to RuPaul, it was a single heartfelt tweet from the Grammy winner back in 2013 that jump-started the collaboration: "Can I PLEASE be a judge on *Drag Race*! @RuPaul I started out in these [clubs], these women taught me how to serve!" she wrote.

And serve she has. "She comes from this background of downtown New York City clubs, so that was the difference between her and other guests, who've been appreciative of what we do but don't know where we come from," says RuPaul. "She comes from that world."



1951–2017

GEORGE PITTS

The iconic *Vibe* and *Life* photo director, and former EW staffer, died on March 4. His colleague MICHELE ROMERO remembers him.

George was a teacher, a photographer, a poet, and a man of such intelligence that I always felt like a student in his presence. I knew George from my first days at *Entertainment Weekly*—he worked in the Time-Life Picture Collection as a researcher, and I'd call him to pull photographs from the archive. In a few months, he would join me at EW. He attacked, with quiet grace, each

assignment, and I loved seeing the work that came in because it was all so epic. I was scared of George because he challenged me daily. We stayed in touch after he left, meeting for dinners that lasted into the next day, and I always left changed by a comment or thought that hadn't occurred to me yet. I am so sad that I didn't get another dinner in, but I am grateful for the time I had with him.

GILMORE GIRLS: ANOTHER YEAR IN THE LIFE?!

It took 16 years for *Gilmore Girls* creator Amy Sherman-Palladino to get her happily-ever-after (Rory's pregnant!), but if Netflix boss Ted Sarandos has his way, it might not be the end. In a recent interview, Sarandos revealed that the streaming site is in "very preliminary" talks for another installment. If that's the case, we'd like to know the following, please.

Where will Rory live?

Her (obviously) fast-talking kid will belong in Stars Hollow, but considering Rory's vagabond year in the first revival—and the fact that London-based Logan (Matt Czuchry) is most likely the dad—it's anyone's guess. Speaking of Logan, did he get married?

What's Emily up to?

Last we saw the *Gilmore* matriarch (Kelly Bishop), she'd left behind her once-beloved DAR to work at a whaling museum on Nantucket. Will she move back to Connecticut? (And will she be wearing jeans?)

Do Luke and Lorelai still want a baby?

Luke (Scott Patterson) and Lorelai (Lauren Graham) never came to a firm conclusion about having a kid, so let's hope becoming grandparents fills that void: There's not enough ice cream in all of Stars Hollow for two pregnant *Gilmores*.

—Samantha Highfill



Lauren Graham and Alexis Bledel



One for the Books

Barack and Michelle Obama sold their memoirs for a reported record-breaking \$60 million. But can any two books (that presumably don't feature a wizard with a famous forehead scar) actually make that much back? **BY JAMES HIBBERD**

...

Ten million copies: That's the magic number when it comes to Barack and Michelle Obama's new memoirs. Publishing insiders estimate that Penguin Random House will have to push that many volumes in order to break even after coughing up an astronomical sum—reportedly more than \$60 million in a bidding war—for upcoming books by the former president and First Lady for its Crown Publishing imprint. (According to the publishers, the Obamas plan to donate a "significant portion of their proceeds" to charities, including the Obama Foundation.)

But can they do it? Sources say yes, they can. "Once upon a time,

presidential memoirs didn't sell very well," explains *Publishers Lunch* founder Michael Cader. "That changed with the Clintons and George W. Bush. With Obama, you have somebody who already has a track record as an author, and Michelle is enormously popular. So it's not a ridiculous number."

Yet it's still far more than Bill Clinton (\$15 million) or Hillary Clinton (\$8 million) got for their memoirs, not to mention celebrities such as Amy Schumer (\$9 million) and Lena Dunham (\$3.5 million). In fact, on a per-book basis, the Obamas' contract is the biggest ever reported: "I think it is a world record, and the deal is fabulous," says former

HarperCollins CEO Jane Friedman. "I don't think [the publisher will] have buyer's remorse. They could make a profit because they have the world rights." Insiders add that sales should be boosted by foreign interest, audiobooks, and the former First Couple going on a heavy promotional tour. Still, since each book could end up costing its publisher roughly \$100,000 per page, the results need to best Barack Obama's previous two books—*The Audacity of Hope* and *Dreams From My Father*—which were best-sellers but topped out at around 4 million copies combined. You could say Penguin Random House has hope—and plenty of change.

THE YEAR'S BIGGEST BREAKOUT TV STAR



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SNEAK
PEEK

Mary Poppins Returns

Emily Blunt slips into Julie Andrews' practically perfect shoes (and hat and coat) for this sequel to the 1964 Disney classic.

Costume designer Sandy Powell takes us behind the seams of Mary's magical new look. **BY MARC SNETIKER**

...

It's been more than 20 years (in movie time) since the wind changed, and Mr. Banks flew a kite, and Mary Poppins lifted off into the London sky for parts unknown. But for Christmas 2018, Mary (Emily Blunt) will be touching down at Cherry Tree Lane again in *Mary Poppins Returns*, a sequel to the 1964 musical starring Julie Andrews as the most wondrous nanny in film history.

It's now the 1930s, as Mary pops back in on the Banks children, Jane (Emily Mortimer) and Michael

(Ben Whishaw), now grown-ups themselves. For this scene, three-time Oscar-winning costume designer Sandy Powell (2015's *Cinderella*) needed to rethink Mary's "arrival outfit," which harks back to the original, with a twist. "It's the iconic look most people are going to remember," Powell says. "The coat and the hat were the things that I had to really crack, and that was about getting the silhouette and the color and the texture. It had to be a whole new take on it." Here, she explains how she did it.

BLUE DREAM

Mary's cobalt blue coat gives Blunt a narrow-waisted silhouette to parallel Andrews', but with the addition of a cape ("For some reason, that's just how I saw Mary—with a little cape," Powell says) and the loss of a few inches of fabric. "It's a little shorter because this is the 1930s instead of Edwardian [England]," Powell explains. "I also didn't want it to be black. A traditional nanny's coat would have been a very dark navy, but I needed a color that was not going to disappear in shadowy moments. I wanted it to be blue—it's almost royal—and I punched up the blue so you could see it without it being too distractingly vibrant."

▶
Emily
Blunt as
Mary
Poppins



RED ROBIN

Director Rob Marshall (*Into the Woods*), Powell says, encouraged her to find “an equivalent little quirky eccentricity to have in the hat” to honor the “funny little flower” in the original. The solution was birds—not the kind you feed, the kind you festoon with. “I didn’t want a bird that looked remotely real—what a thing, to have a stuffed real bird on Mary Poppins’ hat,” she says with a laugh. “I thought of that sort of bad animatronic robin in the original ‘Spoonful of Sugar’ song. I thought it would be quite nice to reference that.” Don’t expect it to move, though. “At the moment, it doesn’t,” she says. “We didn’t want it to fight with the parrot-head umbrella.”

MAGIC CARPET RIDE

Powell teamed up with the props department to give a makeover to Mary’s boundless, bewitched carpet bag, inspired by—spoiler!—real carpet. “That’s what a carpet bag would have been made out of, so I thought, why not actually look at carpets and do a deco carpet that would have been made in the ‘20s?” The bag purposely mismatches Mary’s outfit. “I wanted it to be bold. I knew I didn’t want it floral. I liked the geometry of it, and we picked those colors because I thought it would stand out. I tend to just choose colors from the gut because it’s what I like.”



Julie Andrews in 1964

► (From left)
The Cranberries' Dolores O'Riordan;
U2's Bono; Sinéad O'Connor;
B*Witched

ENTERTAINING Weekly

BRINGING
POP CULTURE TO
YOUR KITCHEN

By Ruth Kinane



IRISH COFFEE CUPCAKES

"There's a kick," promises chef and *Today* show regular **Donal Skehan** of his recipe

IRISH WHISKEY CAKE BATTER

2 CUPS SELF-RISING FLOUR
3/4 CUP SUPER FINE SUGAR
1 TBSP. INSTANT ESPRESSO POWDER, plus extra for dusting
1 TSP. BAKING POWDER
2 LARGE EGGS
3/4 CUP BUTTER, cubed and softened
1/4 CUP MILK
2 TBSP. IRISH WHISKEY
1 TSP. VANILLA EXTRACT

FROSTING/DECORATION

3/4 CUP BUTTER, softened
1 CUP POWDERED SUGAR
1 TSP. INSTANT ESPRESSO POWDER
1 TBSP. IRISH WHISKEY
CHOCOLATE-COVERED ESPRESSO BEANS

1 Preheat the oven to 350°. Place paper baking cups in a 12-cup muffin pan and coat with cooking spray; set aside.

2 Whisk together flour and next three ingredients in a large bowl. Make a well in the center of the mixture; add eggs and remaining cake ingredients. Beat with an electric mixer at medium speed just until blended. Spoon batter evenly into muffin cups, filling two-thirds full. Bake for 15 to 20 minutes, or until firm and light brown on top.

3 Cool in pan on wire rack 10 minutes; remove from pan, and cool completely.

4 Beat butter, sugar, espresso powder, and whiskey with an electric mixer until creamy.

5 Frost each cupcake using a mini offset spatula. Dust each cupcake with espresso powder, and top with a chocolate espresso bean.

MAKES 12 Active time: 50 mins.
Total time: 1 hr., 30 mins.

St. Patrick's Day Party Playlist

All rock, no sham! These 10 Celtic classics will turn your crew into lords of the dance—and minimize the Irish exits.

1 THE CRANBERRIES "Dreams"

If it's tough to imitate the ethereal vocals on this movie-soundtrack favorite, hold out for the celebratory yodeling at the end. You got this.

2 U2 "Sunday Bloody Sunday"

How long must we sing this song? Forever! It's a fave track from the Emerald Isle's most famous export. Serious subject matter, catchy chorus.

3 B*WITCHED "C'est la Vie"

Put your hands down...and keep them by your side during the dance break halfway through this pop ditty. Get (Irish) jig-gy with it.

4 SINÉAD O'CONNOR

"The Emperor's New Clothes"

Sure, nothing compares to the singer's lugubrious cover of the Prince-composed hit, but this song is St. Paddy's Day-ready.

5 THIN LIZZY

"The Boys Are Back in Town"

This dance-floor favorite will inspire even the most reluctant boogie to reunite for a synchronized shakedown.

6 VAN MORRISON "Astral Weeks"

A flagging party will be "born again" with these soft strumming guitars.

7 THE IRISH ROVERS "The Unicorn"

Leprechauns may not be real, but this number says unicorns are. Makes a magical sing-along after many pints.

8 THE POGUES

"Fairytale of New York"

Because yell-singing "you scumbag, you maggot" at friends is always fun.

9 THE UNDERTONES "Teenage Kicks"

This punk-pop banger is "hard to beat"!

10 THE BOOMTOWN RATS

"I Don't Like Mondays"

This new-wave rocker unites anyone with a distaste for the start of the week.

CELEBRATE FROM THE SOFA

Bring the banter to your living room with a viewing of this hilarious trio of themed sitcom eps



THE OFFICE
"St. Patrick's Day"
Season 6 EPISODE 19



HOW I MET YOUR MOTHER
"No Tomorrow"
Season 3 EPISODE 12



30 ROCK
"St. Patrick's Day"
Season 6 EPISODE 12

SIMPLY VERY GOOD

A NEW GUM WITH NO SUGAR
& NO ARTIFICIAL FLAVORS OR COLORS.



*FLAVORED WITH REAL MINT AND MENTHOL. CHEWING TRIDENT AFTER EATING AND DRINKING CLEANS AND PROTECTS TEETH.



Straight Outta Kong

After starring as Dr. Dre in ***Straight Outta Compton***, Corey Hawkins battles a giant ape in ***Kong: Skull Island*** and bad guys on Fox's ***24: Legacy***.

BY LYNETTE RICE

▶ MAMA'S BOY

Corey Hawkins plays a macho war hero on *24: Legacy*, but in real life the classically trained 28-year-old actor found his calling as a child singing for his loving grandmother and his mom, a Washington, D.C., police-woman. "My parents and grandparents encouraged me through the use of imagination to be whoever I could be," Hawkins says. "It wasn't until I left D.C. did I discover the world was a very different place." He studied acting at Juilliard, where a black instructor gave him some tough love. "He said I had to work harder than everybody else, and sad to say, it was because of the color of my skin. Expectations of [African-Americans] are low, so I have to work that much harder. That is something that never left me."

▶ KEEPER OF THE FLAME

Hawkins got his big break in the 2015 blockbuster *Straight Outta Compton*, but he initially freaked at the idea of playing legendary rapper-producer Dr. Dre. "I didn't want to be the one to eff it up," he says. "We worked our asses off, though we didn't know this little movie about guys in Compton would go on to be the highest-grossing music biopic ever." Fortunately, he felt less pressure when Fox approached him about taking over for Kiefer Sutherland

on the *24* franchise. "All I'm doing is carrying the torch," he says. "It's special because when I grew up, I didn't see roles like this [for black actors] on TV. It's meant a lot to me."

▶ BRAINS AND BRAWN

In *Kong: Skull Island*, Hawkins plays a Yale geologist who knows more than he's letting on about what awaits a military expedition to a recently discovered island in the Pacific. "I get pretty close to a lot of monsters," he says. "It's set in the '70s, at the end of the Vietnam War. John Goodman plays my mentor. I'm hesitant to say more than that. Let's just say they go to the island in search of...well, they don't know what to expect. That's what makes it exciting."

▶ NO SEPARATION ANXIETY

A week after production wrapped on *24*, Hawkins began rehearsals for the revival of *Six Degrees of Separation* on Broadway—where he debuted four years ago as Tybalt in *Romeo and Juliet*. The play, costarring Allison Janney and John Benjamin Hickey and opening April 5, centers on a charming young man who scams his way into New York society by pretending to be the son of Sidney Poitier. Hawkins sees an emotional connection to his own life. "I've been talking about being a young black man trying to find his identity," he says. "And that's exactly the character that I play. Maybe that's how this was supposed to happen."



▲ (From top) Corey Hawkins on *24: Legacy*; with John Goodman in *Kong: Skull Island*



As usual, you saw that coming.

There are a lot of things that are easy to see coming, like man buns and homemade kombucha going out of style, but some things are a little harder to detect. Like that pedestrian unexpectedly jaywalking. That's why **Toyota Safety Sense™ P**,¹ including a Pre-Collision System² with Pedestrian Detection,³ comes standard on the new 2017 Corolla.

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Toyota Safety Sense™ Standard

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**EXCLUSIVE
FIRST LOOK**

THE HADA

IN NOVEMBER, CHRIS HEMSWORTH RETURNS IN **THOR: RAGNAROK** WITH AN OLD FRIEND, NEW ADVERSARIES, A NEW LOOK, A NEW PLANET...AND WITHOUT HIS SIGNATURE WEAPON. INSIDE THE RADICAL NEW CHAPTER OF A MARVEL ICON. **BY TIM STACK @EWTIMSTACK**

HAM- MER





SOMETIMES EVEN SUPERHEROES NEED A MAKEOVER.

And let's face it: Thor's hair was always a little too Nelson-circa-1990. So in *Thor: Ragnarok*, out Nov. 3, audiences will see the Norse god get his signature blond locks shorn. "It was nice not to have to sit in the makeup chair for that hour each morning," Chris Hemsworth says. "It felt like a rebirth for me as the actor but also as the character." 🦋 Marvel's third solo outing for Thor is a fresh start in more than just follicular ways. "I have a belief that if you're lucky enough to get to part 3 of a franchise, it is your obligation not to fall to threequel-itis," says Marvel Studios president Kevin Feige. The latest entry finds Thor battling not only the Goddess of Death, Hela (Academy Award winner Cate Blanchett), but also his frenemy the Hulk (Mark Ruffalo) when the pair find themselves on a desolate planet called Sakaar. Still, despite a

(Clockwise from left)
Chris Hemsworth with
Tessa Thompson, who
plays Valkyrie; with Mark
Ruffalo's Bruce Banner;
Tom Hiddleston as Loki



title that references an end-of-days-type battle in Norse mythology, *Ragnarok* marks a decidedly more comedic installment for the series, thanks in large part to director Taika Waititi (*What We Do in the Shadows*). “Taika has such a quirky, left-of-field sense of humor, which forced all the characters and the tone of the whole story

to head in a new direction,” says Hemsworth. “Each day we were like, ‘Are we pushing it too far? Are we allowed to have this much fun?’”

Now the *Ragnarok* team just has to see if the Marvel audience is open to such a recalibration. “I think sometimes people mistake a tonal shift as ‘We’re just going to make some ridiculous broad comedy where no one gives a s--- what happens and everyone gets stoned and sits around talking about saving the universe,’” Waititi says. “We want people to care what happens and care that the hero succeeds. I think tonally it’s like a slight shift. I don’t feel nervous—I feel good about it.”

CHRIS HEMSWORTH WAS A LITTLE WORRIED ABOUT

his own job security when he and the Hulk were basically the only major Avengers not seen in last year’s *Captain America: Civil War*. “I was like, ‘What? Are we being fired?’” he says. “Marvel quickly reassured us, ‘No, you guys have got your own journey going on, and in order for that to work you can’t be part of this one.’ Look, it turned out just perfect because we got to do a whole different kind of thing we wouldn’t have been able to do otherwise.”

WHO'S IN STORE FOR

A TRIO OF VEXING COMIC-BOOK CHARACTERS PUT THOR TO THE TEST IN **RAGNAROK**



HELA

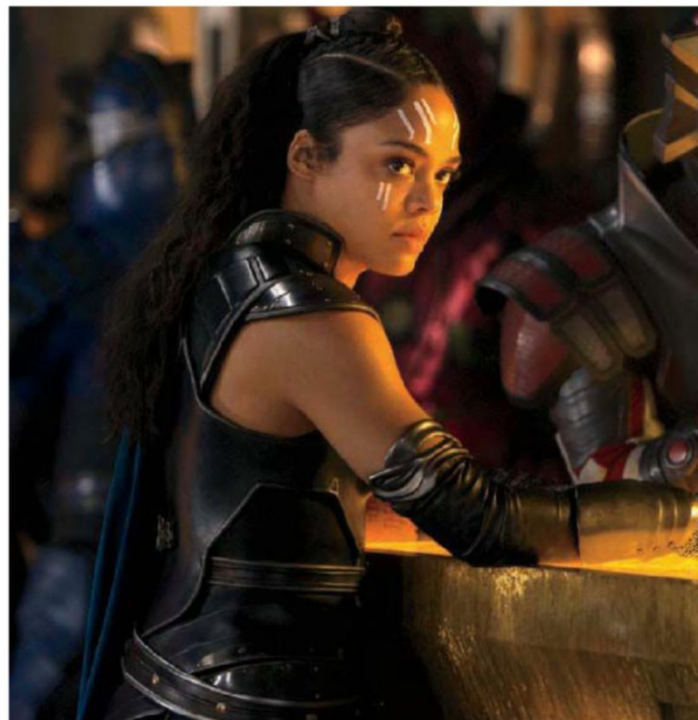
FIRST APPEARANCE

Journey Into Mystery #102
1964

PLAYED BY

CATE BLANCHETT

Ragnarok's major nemesis is the Goddess of Death, who sets her sights on destroying Asgard after she's accidentally set free from her prison. "She arrives with a lot of baggage," teases Blanchett. Hela often wears an elaborate headdress that is more than just an accessory. "Her headdress can be weapons," Blanchett says. "She can manifest weapons out of different parts of her body. I won't tell you which—I'll leave that hanging."



VALKYRIE

FIRST APPEARANCE

Avengers #83
1970

PLAYED BY

TESSA THOMPSON

This Asgardian warrior is hiding on Sakaar when Thor arrives. "She brings him to the Grandmaster, thinking he might be of interest," Thompson says. While Valkyrie's comic-book look is borderline sexist—"basically a bathing suit, which is absurd," she says—Thompson and Waititi made sure her new uniform reflected the ultra-tough character: "We had a conversation of 'What is a strong look?' Like, she should probably be in pants."



Different was the operative word. Marvel had been jonesing to shake up the Thor series, and after seeing Waititi's vampire mockumentary *What We Do in the Shadows* and the 2010 coming-of-age story *Boy*, Feige thought the New Zealand director could bring a new energy to the series. "He has a deep and dark sense of humor and pathos and emotional sense, which for us is most important," says Feige. For his part, Waititi was a little wary of doing a big-budget Marvel film. "If I'm really honest, I wasn't totally passionate about doing a superhero movie when I

first heard about it," the director says. "[But] talking to them and then watching a few more of the movies, I started thinking, 'Oh, man, this could be really cool.'"

Waititi put together an elaborate pitch for the studio that included tonal clips for *Ragnarok*. One of the biggest touchstones for his sequel was the 1986 John Carpenter cult classic *Big Trouble in Little China*. "Kurt Russell's Jack Burton was a buffoon, but he's lovable and you're with him the entire way," Waititi explains. "I thought Thor has got to be the one you want to be with in every scene."

THOR



THE GRAND-MASTER

FIRST APPEARANCE

Avengers #69
1969

PLAYED BY

JEFF GOLDBLUM

The enigmatic leader of Sakaar pits Thor and the Hulk against each other in a gladiator-style bout. Jokes Waititi, “Who would rule a place like Sakaar? Jeff Goldblum. He’s welcoming but also puts you on edge. I like to think he was the first one to crash [on Sakaar]. Everyone that turned up after that, he just sort of made them work for him.”



WAITITI'S IRREVERENCE AND CHARM WON OVER NOT ONLY

Marvel but also Blanchett, who makes her comic-book-movie debut in *Ragnarok*. “[Taika is] sort of part sumo wrestler, part showgirl, part father you always wanted to have,” she says. “He’s so nimble. He takes the work seriously, but he doesn’t take himself seriously.” Plus, the actress jumped at the chance to break new ground as the Marvel Cinematic Universe’s first female big bad. “Can you believe we’re having this conversation and it’s 2017 and we’re talking about the first female villain?” she says. “It’s ridiculous. There’s so much untapped villainy in women.”

Hela’s arrival sets the plot of *Ragnarok* in motion. Since we last saw him fly off to seek out who was manipulating the Avengers at the end of *Age of Ultron*, a newly single Thor (he and Natalie Portman’s Jane have broken up) has been bouncing around space. “He’s off exploring the universe, still trying to police it and control the mayhem,” Hemsworth says. “But he’s certainly enjoying being a drifter.”

Eventually Thor hears rumblings of trouble in Asgard: His evil brother, Loki (Tom Hiddleston), has been impersonating their missing father, Odin (Anthony Hopkins). Loki’s rather lax governing leads to the reemergence of an imprisoned Hela. “She’s been locked away for millennia getting more and more cross, and then, with a mistake, she gets unleashed and she ain’t getting back in that box,” says Blanchett, who worked with legendary stuntwoman Zoë Bell (*Grindhouse*) and learned the Brazilian jujitsu capoeira to prep for the role. True to her name, Hela unleashes chaos.

THOR’S INITIAL ENCOUNTER WITH HELA GETS HIM

blasted to Sakaar, a barbaric planet ruled by the charming but nefarious Grandmaster (Jeff Goldblum). Thor is captured and forced into becoming a gladiator, which leads to his haircut and the loss of his trusty hammer. (His replacement weapons are a pair of swords.)

He also discovers that he’s not the top dog in this new world. “[Sakaar is] basically where every wormhole across the universe dumps out its trash, so you get people from all walks of life with all sorts of incredible abilities and powers,” Hemsworth explains. “No one cares what prince or king Thor may have been in another world. Also, his strength is pretty easily matched with those he finds himself amongst.”

Key among those players is Bruce Banner, a.k.a. the Hulk, who has become Sakaar’s most celebrated gladiator. Comics fans will recognize this plotline as part of the popular *Planet Hulk* series. “He’s much more of a character than the green rage machine you’ve seen in the Avengers movies,” Ruffalo says of this new Hulk. “He’s got a swagger. He’s like a god.”

Once Thor and Hulk unite, *Ragnarok* becomes a sorta road-trip film, with Waititi drawing inspiration from movies like *48 HRS.*, *Withnail and I*, and even *Planes, Trains and Automobiles*. The director particularly wanted to show off Hemsworth’s comedic abilities, only recently exploited in films like *Vacation* and *Ghostbusters*. “He’s so good and underutilized in that department,” Waititi says. “He’s legitimately one of the funniest things in this film.”



(Above) Director Taika Waititi with Thompson and Hemsworth; (below) Thompson and Waititi on set

Along the way, the green and blond duo meet various new characters, most notably Valkyrie (*Creed*'s Tessa Thompson), a tough, hard-drinking warrior hiding out on Sakaar. "Thor is a bit of a fanboy for the Valkyrie, the elite women warriors," Hemsworth says. In the comics, the character is a blond-haired, blue-eyed Norsewoman, and Thompson admits she feels excited to be able to present a new Valkyrie to audiences. "It's such an exciting time to be part of the Marvel Cinematic Universe," the actress says. "You look at a cast like *Black Panther*—I think it's really important for little boys and little girls to go to these movies and see themselves reflected on screen." True enough, but Waititi, who sent Thompson an image of Linda Hamilton in *Terminator 2: Judgment Day* as training motivation, wants to make it clear that racial diversity in his cast was not his primary goal. "I'm not obsessed with the idea that you have to cast someone just to tick a box," he says. "You should cast people because they're talented. [With Valkyrie] I wanted to make sure we weren't making a female character that was boring and pretty. What I wanted was someone who was going to play the opposite and be even more of the 'guy' character than the guys. Ultimately I thought Tessa was the best person we found."

FANS WILL ALSO BE TREATED TO THE RETURN OF some familiar faces, like Benedict Cumberbatch's Stephen Strange. The New York-based sorcerer met with Thor in the post-credits epilogue of *Doctor Strange*, and

he will help the Asgardian locate Odin. Teases Feige, "There's not a whole lot that takes place on Earth in this film, and that's one of the things that does."

The events of *Ragnarok* will also help set up Marvel's biggest Phase 3 installment, *Avengers: Infinity War*, the first half of which is due in May 2018. But Waititi is adamant that his film will not only stand on its own—it will reinvent the franchise. "A lot of what we're doing with the film is, in a way, kind of dismantling and destroying the old idea and rebuilding it in a new way that's fresh," he says. "Everyone's got a slightly new take on their characters, so in that way it feels like [this is] the first *Thor*." Just with a little less hair. 🔪

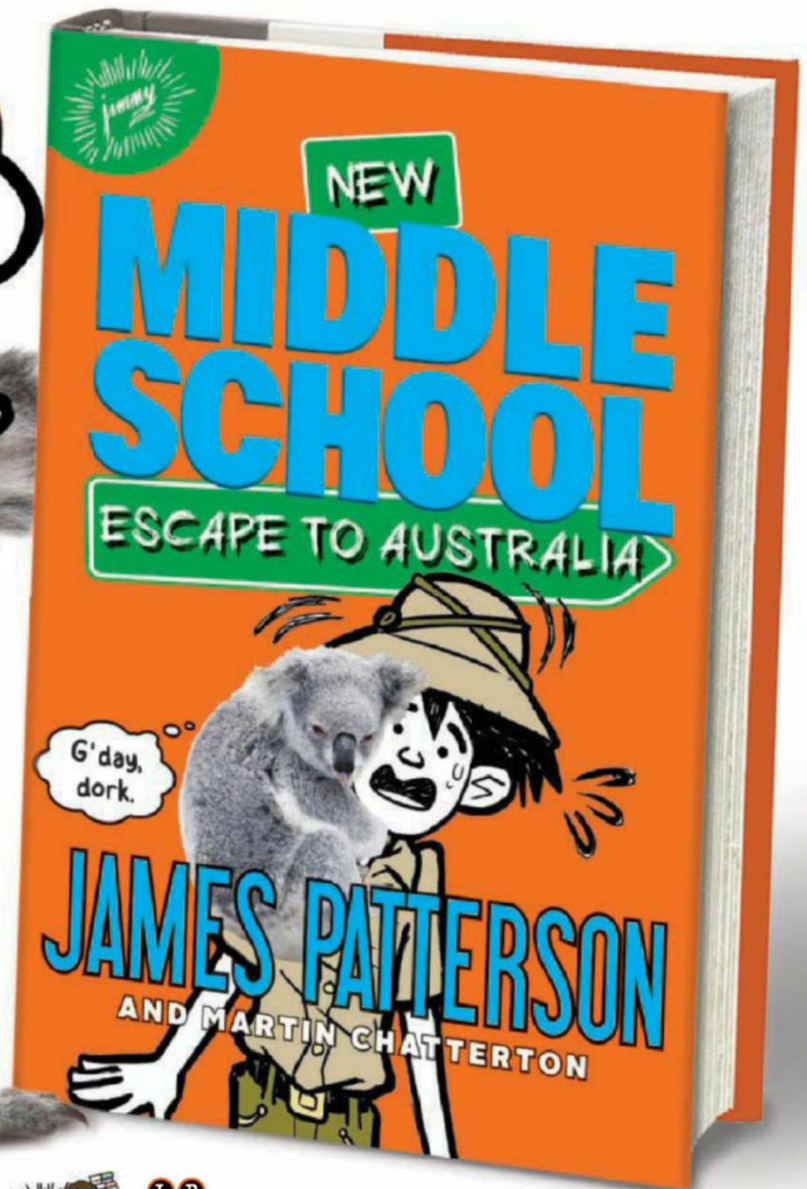


JASIN BOLAND/MARVEL STUDIOS (2)

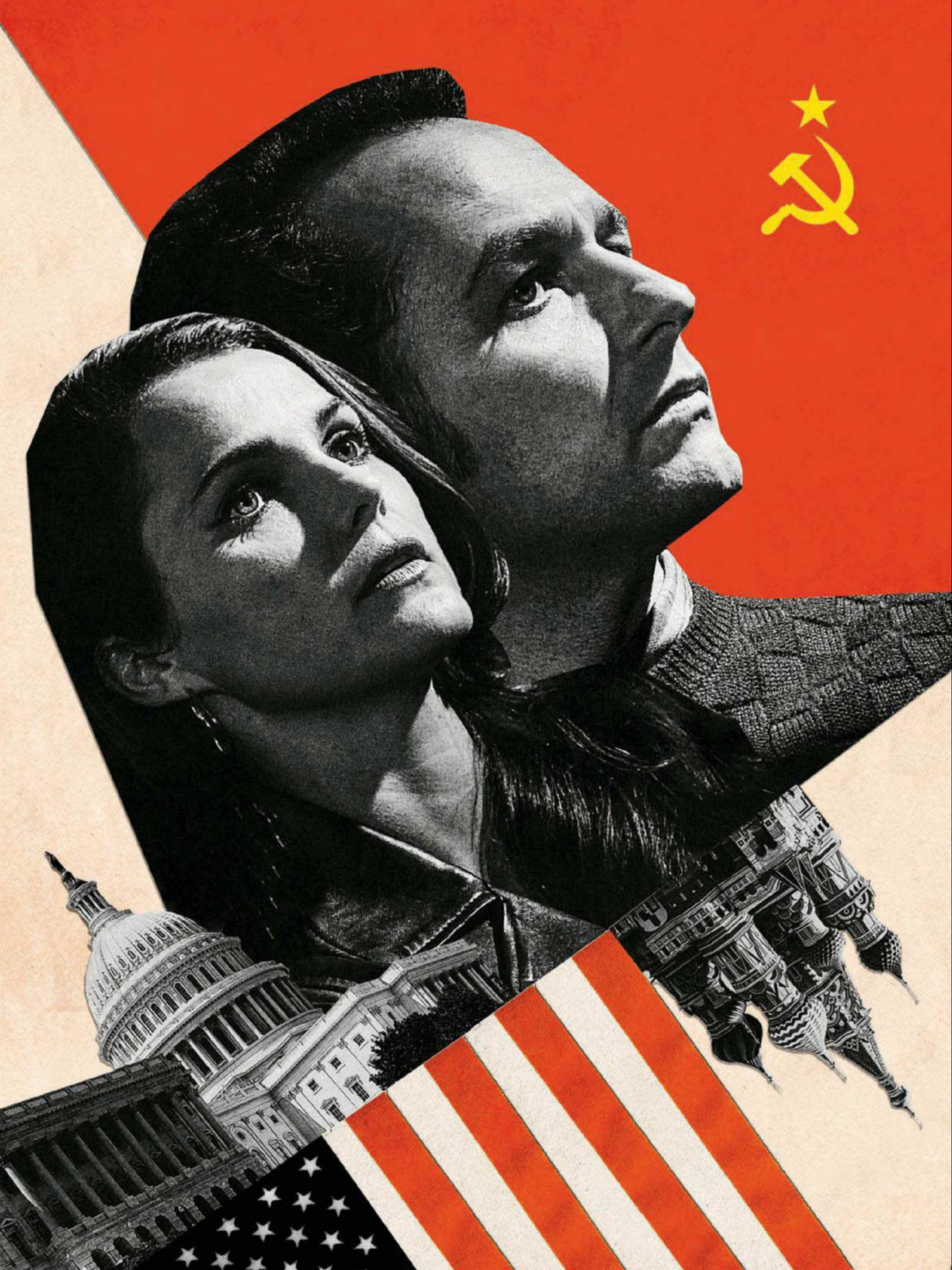
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As the fifth season of *The Americans*

gets under way, EW pulls

back the

(iron) curtain on the FX series' writers' room.

By Shirley Li @shirklesxp

Illustration by Lincoln Agnew

Between American politicians

lying about their contacts with Russian envoys,

overseas enemies tampering

with the U.S. presidential election, and disturbing rumors about “golden showers,” it’s as if the entire country has time-traveled back to the early 1980s. While the Trump administration’s relationship to the Kremlin may not exactly resemble Reagan’s, recent headlines undeniably echo the frosty past.

But for FX’s *The Americans*, this déjà vu is uncharted territory. Airing its 1984-set fifth season amid real-life stories about Russia’s hand in U.S. politics, the critically acclaimed drama about married Soviet spies living in suburban America has found itself no longer just a thoughtful examination of a bygone era but also a bizarre reflection of the world today.

Showrunners Joe Weisberg and Joel Fields joined their writers’-room comrades Peter Ackerman, Joshua Brand, Stephen Schiff, and Tracey Scott Wilson for a roundtable interview that delves deep into how they’ve tackled the series’ sudden relevance—and why *The Americans*’ themes have always resonated.

You started breaking this season’s story in April of last year. As you’re well aware, spring 2016 was a very different time in American politics. Different president, different headlines, different understanding of Russia’s influence on the election...

JOEL FIELDS For me, I separate that out. The political, real-world component has been discussed a lot around the lunch table, but



(From left) Joel Fields, Joe Weisberg, Stephen Schiff, Tracey Scott Wilson, Peter Ackerman, and Joshua Brand inside their offices

that really has nothing to do with the show. We write the show in a bubble of the early ’80s. Now the show has a lot of, we hope, allegorical value in terms of what’s happening today, a lot to say about the nature of what it is to have an enemy, what is it to be an enemy, but it also has a lot to say about trust and family and marriage, and those truths will extend until we find ways to not be tribal and territorial.

JOE WEISBERG I think what happens in the world has a dual function. We’re the beneficiaries of it in that it creates a lot more attention for us, but what is actually happening is it’s fighting against the thematic intentions of the show, which were to say, “Hey, look, these people who were our enemies are not our enemies anymore.” That may be completely out of our control, but it’s an unwelcome surprise.

JOSHUA BRAND It may be unwelcome for Joe and Joel but not necessarily for viewers, ’cause what it does is it takes a show that’s a period piece and it makes it feel very



Meet the Writers

JOE WEISBERG Creator & Showrunner

The Chicago native is no stranger to spy games: He was in the CIA in the 1990s before becoming a novelist and TV writer.



JOEL FIELDS Showrunner

Prior to diving into the Jenningses' turbulent marriage, Fields explored crime and partnership as a writer and EP for TNT's *Rizzoli & Isles*.



PETER ACKERMAN

The writer and children's-book author worked on a different type of Cold War before *The Americans*, as co-writer of *Ice Age* and *Ice Age 3*.



JOSHUA BRAND

The three-time Emmy-winning vet co-created *St. Elsewhere*, *A Year in the Life*, *Northern Exposure*, and *I'll Fly Away*.



STEPHEN SCHIFF

A former journalist and Pulitzer Prize finalist, Schiff has also written films like *Wall Street: Money Never Sleeps* and the upcoming *American Assassin*.



TRACEY SCOTT WILSON

The prolific playwright has had her works produced around the country. Her latest play, *Buzzer*, debuted at the Public Theater in 2015.



present. Now you don't feel like you're looking back, you're looking into a mirror.

STEPHEN SCHIFF As the world seems to be getting more Russian, so are we. [Laughs] As you can imagine, people have been coming up to us and saying, "Wow, you're relevant all of a sudden," and I always say, "Russia never went away."

There are some eerie parallels between real-world events and what is going on with Elizabeth (Keri Russell) and Philip (Matthew Rhys) this season.

PETER ACKERMAN Our day-to-day lunch conversations are very animated about the current situation. We were all surprised, frankly, as everybody else. Before all of that there were a lot of people I would run into who would say, "Are there *still* people in the United States who are doing what the Jenningses are doing?" And I would say, "I *think* that there are, but it all seems rather under the carpet and almost fictional." So when things like this happen, you think, "Yeah, people really *are* active." That's a real change. People are like, "I didn't know that Russians actually care so *much* about what we're doing all the time." They really care!

WEISBERG I like that you said that the Russians *care*. I'm always trying to explain the Russians to make them sound not so bad to people, and the idea that they interfere with our elections because they care... [Laughs] That's a great take. Depending on where you stand, I think this notion that we're all human beings is an important one to hold on to. In the first season, when we were still struggling to find the show, we would retell every story to each other as if Philip and Elizabeth were deep-cover CIA agents in Moscow fighting for the cause of freedom. We thought if they would go to these lengths there as CIA agents fighting for America, then they can do it here. We've stopped doing that as an exercise because it's become so second nature.

FIELDS It's interesting, if Hillary Clinton had won the election, the show would be the same show, but it would be experienced differently by the audience.

WEISBERG Thematically, the show is about enemies, how you create enemies, and what that does to you. We are watching that

happen again in real time, and that's a pretty bizarre experience. When we talk about these thematic elements in a show, people usually doze off, you know? For me, time melts away, and it makes me look at how we created those enemies in the first place and how we're creating them now.

So the same questions about international relations are coming up, if not the same events. Although I could imagine *The Americans* carrying out a mission involving a golden shower...

WEISBERG I can't believe we didn't do that. How did we not do that? This stuff writes itself.

FIELDS We still have a season ahead of us. *[Laughs]*

Speaking of which, do you think these headlines will permeate the show down the line?

FIELDS I don't think they will in a substantive way. One line that *is* drawn from our lunchtime political table talk into the show and back is the sense that *we*, not as Americans but as human beings, need to remember that it's in our nature to have an "other," to have an enemy. If we can remember that about ourselves, that may be a way forward out of that kind of thinking.

In season 4, the Jenningses went through an incredibly dark year: Philip had to send Martha to Russia, Elizabeth ruined a close friendship, and they lost William to the FBI before watching Paige enter a relationship with Matthew Beeman, Stan's son. Where are they in season 5?

FIELDS For all the challenges they're facing, their marriage has gotten stronger and stronger. They're in a pretty good place this season, if only the rest of the world weren't conspiring to destroy them and their family.

For their latest mission, the Jenningses have to work a Russian defector who absolutely hates Russia and challenges their patriotism. How did you come up with this conflict, and why now?

WEISBERG Well, everything is an effort to bring Philip and Elizabeth out, to make

them come alive and draw out new sides of their characters. A character like that is gonna make them go bananas. It was gonna make Elizabeth seethe, and it was going to make all of Philip's ambivalence come to the fore.

SCHIFF Remember, Philip is a guy who in the pilot episode almost *became* an American.

ACKERMAN The Russian guy becomes a lightning rod for them. Suddenly they have to evaluate what he's saying. Is Russia really that bad? Is that *really* what they're fighting for?

TRACEY SCOTT WILSON What's interesting is that they haven't been home for over 20 years, so they have nostalgia for it, but they don't really know what it's like. It has the potential to throw them off balance.

BRAND It's kind of like *Ulysses*. You've been away from home for 20 years, so are you going to go home? Is it a good place? Is it a bad place? There are a lot of elements in the stories this season that give you a yearning feeling. It's very *Russian*. Think of the *Three*

Sisters wanting to go back to Moscow but never getting to Moscow.

WEISBERG Ooh, I want to go back and pitch the season that way.

How do you think about history when it comes to the stories? When is it appropriate to talk about historical events?

ACKERMAN We write the show as if it's real, as if this could really happen in 1984. To that point, and this is the last thing I'll say about today's headlines, we *don't* want to draw viewers' attention. We don't want to put Donald Trump on television because then they're thinking, "Ooh, the writers in 2017 are thinking this will be funny if Donald Trump is on television." We want them to think they're watching history.

WEISBERG In a funny way, the present is like a poison that will destroy the show. It was easy to compartmentalize the show from season 1. It's a tonal question. As soon as you start dropping in those little things that have self-awareness, those little jokey, clever things, the whole tone of your show changes.





(Clockwise from above)
Keri Russell and
Matthew Rhys; Brandon
J. Dirden and Noah
Emmerich; Russell

FIELDS That has to do with today's headlines, but it also has to do with the headlines of the '80s, because we want to feel true. We really try to let any cultural or historical references just be as they would have been experienced at the time.

ACKERMAN These guys are meticulous to that, even to set dressings. If you're in a teenager's room and you're putting a poster on the wall, you want it to be historically accurate and not draw the viewers' attention and have them say, "Oh my God, that was such and such!" Now they're thinking of the *writers* who made that choice.

WEISBERG You just want to be lost in the show and not feel the writers did this or the writers did that.

FIELDS And also look at us. [Laughs] No one wants to feel our presence.

We've talked a lot about how the current real world has affected your writing, but how has writing the show affected your worldview?

WILSON Back when we were talking about the Russian influence on the election, Joe said, "Well, at least it was nonviolent," and that just hit me, because how many

elections have there been that are tampered with and involve assassinations and deaths? That allowed me to step back and realize that it's a complicated situation. All of the stuff that we debate changes my perspective of now, and it changes my perspective of 1984.

ACKERMAN To that point, it's not the political of 2017 that is in our show, it's the personal of 2017 that's in our show. Each of us brings to the show what's in our relationships, in our lives, and there are emotional story lines that permeate the show constantly.

By now you've all seen the memes and tweets showing the Jenningses' reactions to today's events. How do you, as the writers, imagine the Jenningses actually reacting to all the news?

WEISBERG I always thought that's impossible to say. The show is largely about charting how they change and grow. After the show is over, assuming they're alive, will they continue to change, and how much? I mean, we literally don't know. Sorry, that's the least fun answer of all time.

SCHIFF Look, they'd have different disguises, I'll tell you that. [Laughs]

FIELDS Yeah, better wigs! [Laughs] Newer wigs. 🐘

REVISITING RUSSIA

Brush up on the Cold War with these pop

culture picks (shot of vodka optional)



1

TINKER TAILOR SOLDIER SPY (2011)

Movies

The star-studded film adaptation of John le Carré's 1974 page-turner is a labyrinth of Iron Curtain espionage. Gary Oldman's spymaster hunts for a Soviet mole in British intelligence, in which everyone is a suspect.

2

A SPY AMONG FRIENDS: KIM PHILBY AND THE GREAT BETRAYAL BY BEN MACINTYRE (2014)

Books

Macintyre unspools the shocking, riveting history of an MI6 officer who betrayed his best friends—an MI6 agent and a CIA head—as a Soviet spy.

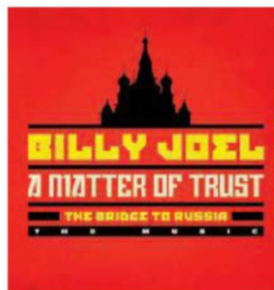


3

BILLY JOEL'S A MATTER OF TRUST: THE BRIDGE TO RUSSIA (2014)

Music

Originally released as **КОНЦЕПТ**, Joel's second live album chronicled his 1987 tour's Soviet leg—just four years before the U.S.S.R. dissolved. This reissue includes additional tracks and a documentary about the jaunt.



4

THE ROCKY AND BULLWINKLE SHOW (1959–64)

TV

Pottsylvania villains Boris Badenov and Natasha Fatale's repeated attempts to get one over the titular "Moose and Squirrel" were filled with satirical jokes, topical puns, and plenty of animated high jinks.



5

SUPER-MAN: RED SON BY MARK MILLAR (2004)

Books

Millar's exploration of a Soviet-raised Superman presents a story that blends history with the mythos of the comics and infuses a deep rumination on politics and philosophy.



6

THE MAN FROM U.N.C.L.E. (1964–68)

TV

Napoleon Solo (Robert Vaughn) and Illya Kuryakin (David McCallum) were equally entertaining and relevant as an American and a Soviet spy who foiled baddies on dramatic and zany missions.



7

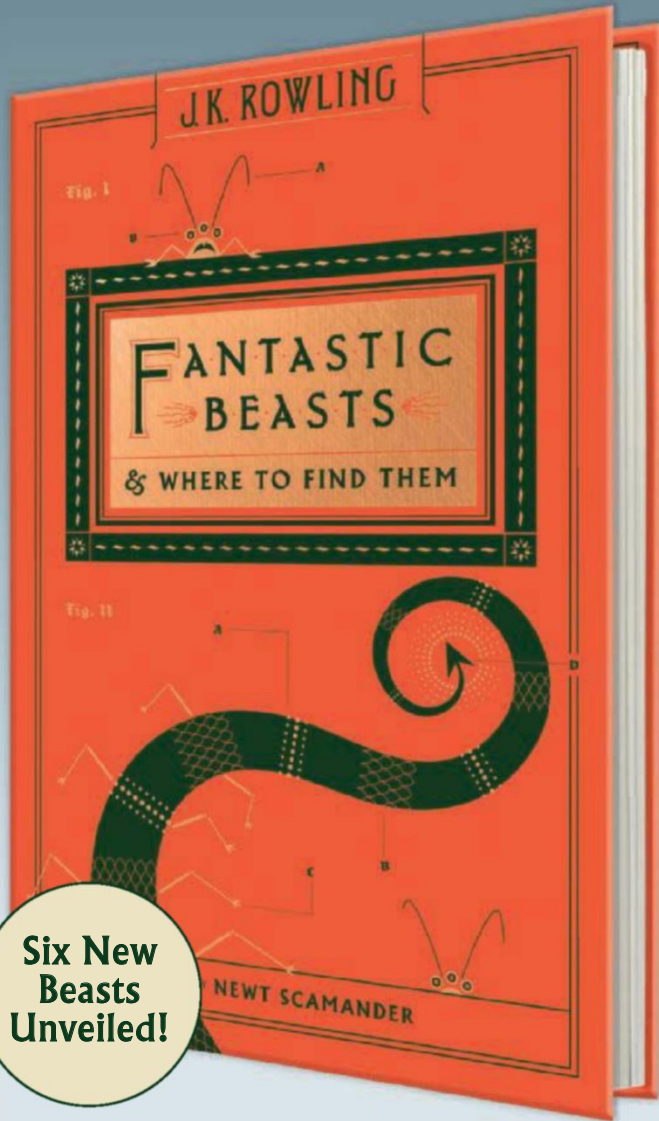
THE DAY AFTER (1983)

Movies

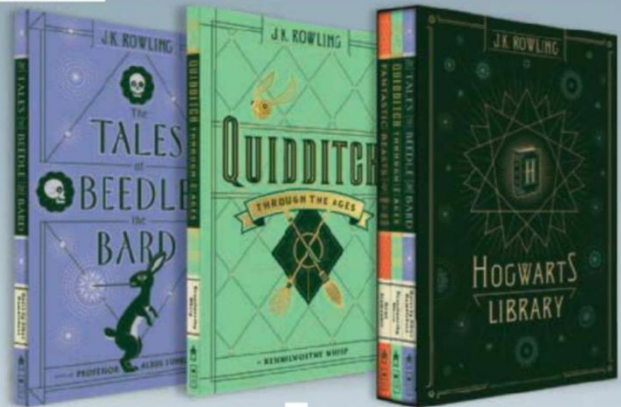
ABC's TV movie depicting heartland nuclear holocaust was a what-if horror flick that chilled 100 million viewers. Sensationalistic agitprop pop and a searing generational marker.

TINKER TAILOR SOLDIER SPY: JACK ENGLISH/FOCUS FEATURES; THE BULLWINKLE SHOW, THE MAN FROM U.N.C.L.E.: EVERETT COLLECTION (2); THE DAY AFTER: ABC/PHOTO-EST; SUPERMAN: RED SON: DC ENTERTAINMENT

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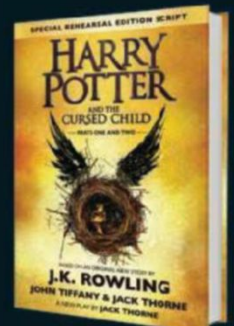
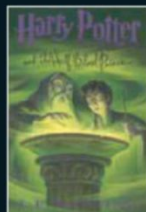


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THE ESCAPE ARTIST

SINCE *TWILIGHT*, **KRISTEN STEWART** HAS REFUSED TO BE CONFINED, TAKING ON DARING ROLES IN COMPLEX FILMS LIKE ***PERSONAL SHOPPER*** AND DECLARING HER SEXUALITY ON ***SNL***. HOW SHE WON HER FREEDOM—AND WHAT SHE PLANS TO DO WITH IT. BY SARA VILKOMERSON @VILKOMERSON

A large photograph of Kristen Stewart on the stage of Saturday Night Live. She is wearing a black spaghetti-strap top and a dark skirt with a wide black belt. She has her hands raised in a gesture, palms facing each other, and is smiling. In the background, a band is visible, including a drummer and a guitarist.

SNL, 2017

FEB. 4, KRISTEN STEWART arrived at *Saturday Night Live* for rehearsal. It did not go well. “I couldn’t get out one line,” says Stewart, who was hosting for the first time. “I was embarrassed. I was so nervous. Just being on stage with the whole crew—and that cast is *epic*—and everyone was killing it immediately. I felt like they were all thinking, ‘This poor girl is going to crash and burn.’”

But when the show went live that night, it was a confident Stewart who strode on stage. In under five minutes she poked fun at her nerves

and her image, and reminded the world of the bizarre fact that the current President of the United States used to obsessively tweet about her love life and then boyfriend, *Twilight* costar Robert Pattinson. “Donald, if you didn’t like me then, you’re probably *really* not going to like me now,” she said with a sly grin. “Because I’m hosting SNL, and I’m, like, so gay, dude.” The audience roared its approval, Twitter melted down, and Stewart went on to deliver one of the show’s best episodes this season.

“Oh, it was so fun,” Stewart says a few weeks later, stretched out on a sun-dappled balcony in Los Angeles. “If they would have me, I’d go back every



year.” She seems amused by the buzz her “coming out” announcement garnered. “I’ve been talking about it for a really long time! I’ve lived pretty openly.” Indeed, she’s been romantically linked to several women, including singer Annie Clark (a.k.a. St. Vincent) and, most recently, model Stella Maxwell. Her declaration shouldn’t have been a big deal, and yet... “I guess because it was simple and straightforward. Just—‘I’m so gay, dude.’” She pauses, and smiles. “In that moment, to make it normal and cool and completely unashamed? It felt really cool.”

It’s a pleasure to see Stewart so at ease with herself and her place in the world. This

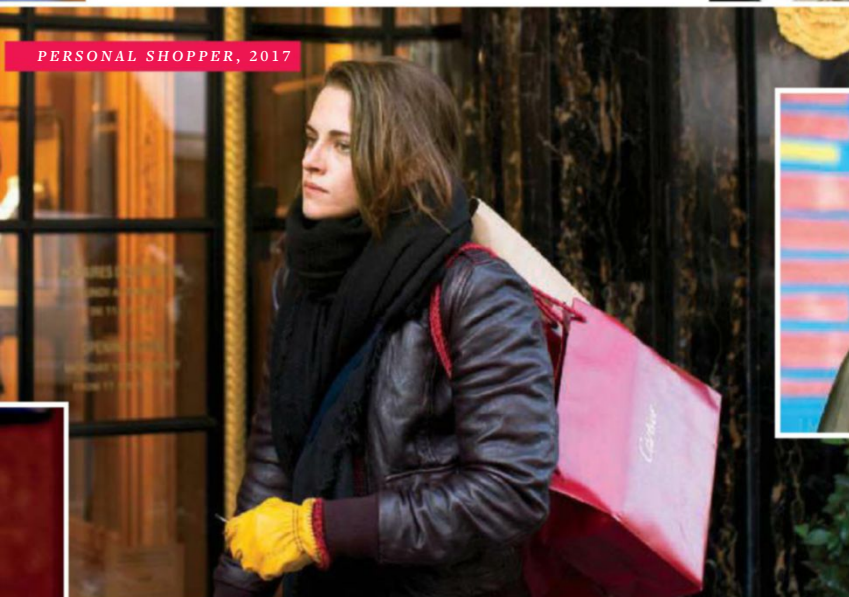
(PREVIOUS SPREAD) MAARTEN DE BOER/CONTOUR BY GETTY IMAGES; (THIS PAGE) SATURDAY NIGHT LIVE: WILL HEATH/NBC; CLOUDS OF SILS MARIA: IFC FILMS

AFTER TWILIGHT

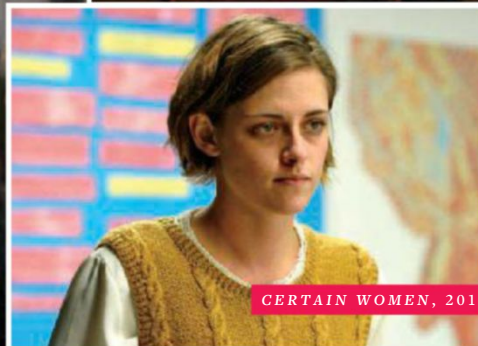
Since the fifth and final *Twilight* film in 2012, Stewart has redefined herself in a series of character-driven indies anchored by intricate central female roles



STILL ALICE, 2015



PERSONAL SHOPPER, 2017



CERTAIN WOMEN, 2016

was not always the case. The 26-year-old actress endured intense public scrutiny—and a specific crushing fame and hysteria on par with Leo-mania after *Titanic*—during the \$3.3 billion global success of the *Twilight* movies, and she did not wear it lightly.

Viewed from the outside, her stardom—the movie premieres, the screaming fans, the endless prying interviews—seemed to make her withdraw. She was accused of being aloof, sullen, cooler-than-thou. “Presentation wasn’t my strong suit,” she says drily. What was really going on was a deep shyness that she didn’t know how to navigate in the glare of the public gaze. “I’ve observed other shy people have similar reactions—it can come off as hard or uninvested or something.”

That take on her, says her close friend and frequent costar Jesse Eisenberg (*Adventureland*), is far from the truth. “Kristen is a good example of someone who is totally sane, normal, grounded, and self-critical in all the right ways,” he says. “If you thrust someone like that into a full-spectrum spotlight, they may appear at worst ungrateful, and at best just shy. It’s an understandable but not totally fair assessment.” Stewart he understands; it’s other stars who mystify him. “The people who thrive in the incredibly public forum must be very unusual,” he adds. “It’s an odd kind of person, really.”

Luckily, as Stewart has matured, she has found a way to maneuver through fame and has architected a public persona that feels more natural. Just as important, in the nearly five years since the *Twilight* franchise concluded, she has

returned to the kind of art-house films that she favored before she became Bella Swan (e.g., *Into the Wild*, *The Safety of Objects*).

She’s won over critics and audiences in independent films such as *Still Alice* and *Clouds of Sils Maria*, the latter of which earned Stewart a César—making her the first American actress to win the “French Academy Award.” In that film, Stewart plays the assistant to a movie star, portrayed by Juliette Binoche, while they’re in a remote location to prep for a film. “I read that s--- and there wasn’t one word of it I didn’t understand,” Stewart says. “It made so much sense to me—the isolation of two people in a place trying to make something and contending with their own personal lives.”

Watching Stewart’s character juggle phone calls, scan emails, and shield her famous boss from paparazzi was mesmerizing in part because of the giant meta wink. “It was more interesting to see some

PAST AND FUTURE

Nothing from her early movies prepared Stewart for how fame would turn her private life into a global obsession (right, with Annie Clark; far right, with Robert Pattinson in *Twilight*)



WITH ANNIE CLARK, 2016



PANIC ROOM, 2002



ADVENTURELAND, 2009

of those words come out of my mouth knowing my placement in the world of celebrity,” Stewart says. “It’s so tongue-in-cheek. No one could understand that more and speak to the mass consumption of [famous] people’s lives as commodities and how silly that is than me.”

If the depth and range of Stewart’s performance came as a revelation for audiences, they were in good company. “When people tell me it was during *Clouds of Sils Maria* they realized how much Kristen could do, I’m not surprised,” says *Sils Maria* director Olivier Assayas, who first took note of the actress when she played a small role in 2007’s *Into the Wild*. “I was in the same position. I really discovered the scope of what she can do during filming. I continually realize just how much more there is to her talent.”

Assayas and Stewart reteamed for *Personal Shopper* (in theaters now), a moody and melancholic tale exploring grief and the boundaries of existence that won Assayas best director at Cannes last year. Stewart plays Maureen, a young American in Paris who works as a personal shopper to a celebrity, and is also a medium trying to make contact with her recently deceased twin brother.

Stewart is primarily alone throughout most of the film, invisible within the bustle of the fashion world and the city. In many scenes her only acting partner is a series of text messages from a cell phone. (BTW: Stewart can text really, really fast. “Honestly, people were amazed,” she says.) “I was really scared

of this movie,” she says. Her character “is just the most lonely person I’ve ever played. I’ve had some spiral periods where the unanswerable questions keep you up at night to a vaguely debilitating degree, but nothing like this girl.”

The hours were long and the experience wasn’t easy, and Stewart clearly loved it. “Every scene was 800 pounds,” she says gleefully. “I’m used to directors really knowing what they want to say and making sure those concepts are displayed by the actors.

PANIC ROOM: COLUMBIA PICTURES/PHOTOEST; STEWART AND CLARK: STEFANIE KENAN/GETTY IMAGES FOR COLUMBIA; ADVENTURELAND: ABBOT GENSLER/NIKIMAX



TWILIGHT, 2008

THE NEXT TWO FOR K-STEW

HER UPCOMING PROJECTS ARE AS UNEXPECTED AS HER CURRENT ONES

PROJECT Lizzie



STATUS Scheduled to be released in 2017

Directed by Craig William Macneill (*The Boy*), this period thriller stars Stewart as Bridget Sullivan, an Irish maid and the only witness to the infamous Borden murders of 1892.

Chloë Sevigny stars as the titular accused ax murderer, alongside costars Denis O'Hare, Kim Dickens, and Fiona Shaw. Stewart used her time on set to give her budding director's brain a lesson. "I was basically like, 'Tell me everything,'" she says with a laugh. "I was so curious to see how he was going to put it together."

PROJECT Underwater

STATUS Preproduction

Stewart is about to begin work in New Orleans on this terrifying tale about an oil-rig crew working on the ocean floor who must struggle to survive when there's an earthquake. "There are these conversations [in] between the action, when we're in the dark, and it could be a play," she says. "It's the things you talk about when you think you might die. It becomes cathartic and existential really, really fast."

In this case, all Olivier wants to do is ask you questions and see you flop around and figure them out. It's really cool."

That trust between actor and director allowed Stewart to be naked, both emotionally and physically, on screen, and to do it without fear. "This film in many ways belongs to Kristen," Assayas says. "I was directing it from the outside, but she was directing it from within."

She may be doing it from without soon enough. While her work in front of the camera continues (see sidebar), she recently directed a music video for the song "Downside of Me" by the Scottish group Chvrches, and in January her short film, *Come Swim*, debuted at the Sundance Film Festival. "It's so amazing to have something that exists because you protected it and invested in it all the way to the end," she says. She hopes to tackle a feature in the future, maybe something she's written herself. "I don't think there's a huge separation from acting and directing for me," she says. "I come at it with the same intention. I'm pretty obsessed with the process of how things are put together."

Listening to Stewart talk like this, watching her spark to new opportunities, it feels (not to overstate it) like witnessing a liberation. Maybe it's just that the *Twilight* juggernaut is far behind her, or that she's laid the speculation about her sexual orientation to rest, or that she's found a way to be herself—or at least an organic facsimile—in public. Getting older surely helps. Whatever the reasons, the sense you can't escape, sitting with her

out on this sunny balcony, is that Kristen Stewart seems...happy.

"This is the year of ideas being translated into action," she says. "I've always had ideas and poems and things where I want to do *this* or draw *that*. I'm writing, I'm figuring it out. Instead of procrastinating or thinking you can control everything from a standpoint where time doesn't exist, you make the first call. After the first call—and who knows what the f--- will happen—you take the first step." She grins. "And I've started walking." ♦

Taran Killam and
Cobie Smulders
photographed
on Feb. 21, 2017,
at Clinton Hall in
New York City



3

Rounds
WITH

TARAN

Killam

&

COBIE

Smulders

THEY'RE ABOUT TO BE THE TOAST OF
BROADWAY—HE'S IN *HAMILTON*, SHE'S IN
PRESENT LAUGHTER—BUT TODAY
THIS REAL-LIFE COUPLE HAVE A DIFFERENT
KIND OF TOASTING IN MIND.

By SARA VILKOMERSON @VILKOMERSON
Photographs by AARON RICHTER



IS IT POSSIBLE TO HAVE A CRUSH ON A

married couple? If so, consider Taran Killam and Cobie Smulders to be the ideal candidates. The actors, both 34, recently swept into Clinton Hall, a downtown gastropub in Manhattan, ready to have—and spread—some fun (and in the process charm everyone in their wake). ♣ They started dating in their early 20s, before each of their big breaks—Smulders playing Robin Scherbatsky on CBS' *How I Met Your Mother* and Killam joining the cast of *Saturday Night Live* in 2010, where he quickly became known for his impressions of celebrities such as Harrison Ford, Matthew McConaughey, and Brad Pitt. Now the pair, who live in New York City with their two daughters, 2 and 7, are ready to take on Broadway. Last month Killam made his Great White Way debut when he stepped into the high heels of King George in the cultural juggernaut *Hamilton*. Smulders will quickly follow when the revival of Noël Coward's *Present Laughter*, starring Kevin Kline, begins previews March 10. ♣ Killam may have had a performance that evening, and Smulders was due at rehearsal in a couple of hours, but that didn't stop them from indulging in burgers, bourbon, and beer, as well as a chat touching on everything from honeymoon cocktails to stage fright.





(Clockwise from far left) Smulders challenges Killam to a monster Connect Four match, then they take a turn behind the bar

KILLAM [Laughs] Hang on, what's the implication there?

SMULDERS Taran did a pilot with a friend of mine from Canada, and my friend brought him to a birthday party. We were 22 years old. We hit it off.

KILLAM It was just a few weeks before her 23rd birthday—we were actually born two days apart. I called her at 11 a.m. the next morning. I was taking no chances. Our first date was the night after she did the taped table read of the pilot for *How I Met Your Mother*.

And now, 12 years later, you're both making your Broadway debuts at almost the same time! Taran, what was it like to learn that you'd be playing King George in the hottest musical in the world?

KILLAM I've been friends with [*Hamilton* director] Tommy Kail since my second or third year of SNL. When I came to New York City from California, I wanted to get into the theater scene. I did *The 24 Hour Plays* [a benefit in which six one-acts are written, cast, directed, and performed in less than a day] every year. Tommy cast me in his show, and we became fast friends—we used to quote the U.K. version of *The Office* to each other; that was our bond. When Rory O'Malley—who I'm taking over for in *Hamilton*—was leaving, Tommy called and asked me. And I said, "Of course!"

SMULDERS How do you say no?

KILLAM I've done the show 40 times now—I've never done anything 40 times in my life!—and it's fascinating how every performance feels different.

Do you get nervous before going out on stage, or did Saturday Night Live cure you of that?

KILLAM I do get nervous. *SNL* was so much easier than this. There's just something about singing in earnest in front of 1,300 people. But it's exhilarating. I love it.

SMULDERS I just want to compliment him, because I think that this show is so special and everyone has their own relationship to

COBIE SMULDERS How's that bourbon sleep these days?

KILLAM It's a little rougher, a little more tossy-turny. Over the summer I took up snoring, too.

[Laughs] When we went on our honeymoon to Petit St. Vincent [they married in 2012], Cobie asked the bartender to make her his favorite thing.

SMULDERS Which must be the most annoying thing for bartenders.

KILLAM And he made her a mudslide! Which is literally an alcoholic milkshake. I had four of them that night. I will down a milkshake like you would not believe—like how Scooby-Doo swallows 18-layer sub sandwiches. That's how I do it.

How did you two first meet?

SMULDERS Oh, Taran, you like telling this story.

KILLAM I'm good at it!

SMULDERS The short and not-really-boring-to-other-people version is—



"The Clinton Hall Challenge," one massive burger to share

ENTERTAINMENT WEEKLY
Taran, you said you didn't start drinking till you were 30. How did that happen?

TARAN KILLAM When I was 15, I was at a sleepover playing a drinking game and I lost. I had to take a shot of vodka, and it was disgusting. When I was 16, I had a beer at a Fourth of July party and hated it. But then I got really sick during *SNL*. NyQuil wasn't working. Someone suggested I take a shot of bourbon to help me sleep, and it was the best sleep I've had in my life.

(From left) Killam and Smulders sample *Breaking Bad*-inspired pastries, then burn some calories with a pedicab ride and game of Ping-Pong

it as a fan. So to jump in on a show like this with people who have been doing it for a while—it's a moving train, and there's so much pressure—but Taran has been amazing and has done such an incredible job. He's nailed it. And I'm not just saying this as his wife! I went to the first show. I think the best compliment I can give him is that at first I was nervous and excited, and then I was like, "Oh, he's been doing this forever." He fit in that well. [*Turns to Killam*] I don't know if I ever even said that to you.

KILLAM You've said so many nice things to me through our whole life together that I've stopped counting.

Have your kids seen the show?

KILLAM The older one has, twice. The little one is too young.

SMULDERS The cast album is playing constantly at home—even before Taran was in the show. Our kids know most of the songs.

KILLAM It's interesting how it affects children. The most meaningful audience experience I've had happened when I was watching the first row from on stage, and there was this family with a daughter who was probably 6 or 7. She was clearly affected. Her dad kept checking on her, looking over to make sure she was okay. And there was chin quivering, and she had her hands up over her mouth and she was just locked in. Her mother was holding her, her dad was looking at her, and I was just so touched. I'm already pretty emotionally affected from the show—even 40 shows in. And then I went out the stage door and *they were there!* And I lost my mind. I literally broke down to this family—I told them they were such wonderful audience members and how it meant so much to me. I started crying. I mean, I lost it. [*Laughs*] And then they sent me a card!

SMULDERS They did?

KILLAM Yes! The little girl drew a picture of me and said, "I loved coming to the show." [*He pauses as he gets teary, then laughs.*] Oh, I can't even handle it.



Cobie, you are in rehearsals now for *Present Laughter*, costarring Kevin Kline, Kate Burton, and Kristine Nielsen. That's pretty heady company.

SMULDERS It's such a brilliant group of actors. I'm so excited to be working with Kevin and Kate and Kristine—these amazing, true theater actors. I've been intimidated by that. I can't wait for performances to begin.

Your respective theaters are a couple of blocks from each other. Will you try to meet for drinks in between shows on matinee days?

SMULDERS I don't know if I'm in that place where I can drink in between shows, because there's so many things I have to say in a British accent. Hmm, would drinking make it worse or better, I wonder? [*Laughs*] My mother is British, so that's helped. And I've been reading a lot of bedtime stories in a British accent.

You've had such success in TV and movies—like *The Avengers* and *Jack Reacher: Never Go Back*—but is theater something you've always wanted to do?

SMULDERS I have been wanting to do this for my entire life. Truly.

KILLAM Since we moved to New York, this has been her creative goal. Her sole focus was to get to do a play. She's worked her butt off, and I'm so, so proud of her. I think her hard work has been rewarded in the quality of this show and the cast and the director. It's so fitting and so deserving of her talent and who she is as a human being.

SMULDERS Should we just make out right now?

Taran, in August you finished shooting *Why We're Killing Gunther*, which you wrote, directed, and star in alongside Arnold Schwarzenegger. What is it about?

KILLAM It's a group of up-and-coming hitmen—



SMULDERS And women!

KILLAM Yes, contract killers who set out to kill the most dominant hitman in the game, Gunther. He's the Moby Dick of the assassin industry. They hire a camera crew at gunpoint to document them hunting down and killing Gunther, so it's mockumentary-style.

What was it like directing Arnold Schwarzenegger?

KILLAM It was intimidating and exciting. He's a pro and very down to collaborate. I mean, he's done some of the biggest movies of all time, and he agreed to do our silly little comedy! He is so funny in this movie. We're taking it to Cannes in May.

Cobie, you have a part in the movie. How did you like being directed by your husband?

SMULDERS This was such a passion project for Taran, so for me it was easy to say, "Tell me what to do, and I'll make sure to know my lines." I was happy and felt lucky to jump in with him. I hope he continues to hire me for projects and to direct because he's a really great director.



"Walter White's Crystal Methadonuts," with blue sugar and injectable Nutella, salted caramel, and raspberry sauces

Taran, you were on Saturday Night Live for six years. Do you feel weird when it's 11:30 on a Saturday night and you're not there?

KILLAM I worked with the funniest, smartest, greatest people in the world, and some of my best friends I'll ever have I met there. But there's not an ounce of me that misses that schedule. [Laughs] There's really nothing like it—good and bad.

Cobie, what about you—do you miss doing How I Met Your Mother?

SMULDERS I miss it every day. It was such a great time.

Has there been any talk about a reboot or reunion, or a movie?

SMULDERS I'd like to hang out with that group of people again, like, tomorrow. If people want

that, I'm not against it. I would love to. But I think it might be too soon?

Were you surprised by the mixed fan reaction to the series finale?

SMULDERS I was surprised that people were so passionate about it. The thing about our show is we lived in this little beautiful bubble for so long where we were never a huge hit but we squeaked by for long enough that we were able to stay on the air. It wasn't until the final season that I felt like people were really watching us. I will say that now more than ever I get recognized, and I think it's because of Netflix and streaming. Also, it's shockingly huge overseas. I was just in Portugal, and it airs three times a day there! When I get recognized in New York, it's often tourists from other countries. [Ed. note: Shortly after this interview concluded, two tourists approached Smulders for a picture, which Killam volunteered to take.] And sometimes I'm recognized from

the Marvel Universe [for her role as S.H.I.E.L.D. agent Maria Hill]. That's always nice, considering I play a pretty small role.

KILLAM Uh, I'm sorry—do Captain America and Black Widow escape if Maria Hill doesn't come in?

SMULDERS Probably. They'd figure something out.

Can you say if we'll be seeing you in the next Avengers movies?

SMULDERS I'm not allowed to. But Maria is a great character, and it's been a lot of fun to be a part of it.

KILLAM Not to get technical as a nerd, but you should know—after *Civil War*, Maria Hill is technically director of S.H.I.E.L.D.

I must say that after spending this time with you, I get the sense that your household is pretty fun.

KILLAM It is a good household! Though it's a bit of "passing ships" right now.

SMULDERS I'm rehearsing by day—**KILLAM** [Singing out in true King George fashion] And I'm performing at *niiiight*!

D A T E L I N E



AS THE SHOW TURNS 25, SUPERFAN KRISTEN BELL INTERROGATES LONGTIME STORIES, BEING IMMORTALIZED ON *SATURDAY NIGHT LIVE*, AND WHY HE LIKES

Kristen Bell and
Keith Morrison
photographed
on Feb. 28, 2017,
in Los Angeles

D A T E N - I G H T

**CORRESPONDENT KEITH MORRISON ABOUT HIS FAVORITE
TO LEAN ON THINGS SO MUCH.** PHOTOGRAPHS BY CHRIS McPHERSON

D

DATELINE, NBC'S UBIQUITOUS NEWSMAGAZINE, IS HIT-

ting a major milestone—so it seemed appropriate to call upon someone just as major to help honor its 25th anniversary. We asked *The Good Place* star (and *Dateline* devotee) Kristen Bell to interview Keith Morrison, who's been a vital part of the show since 1995, about the show's humble beginnings and growth into a TV juggernaut. Little did we know so many sparks would fly between the two.

KRISTEN BELL I'm very excited to be interviewing you.

KEITH MORRISON No, you're not. You're pretending.

BELL I am not pretending.

MORRISON You're pretty good.

BELL We can agree on that.

MORRISON Mostly, you're just very pretty.

BELL Well, thank you. I'm also nervous. Have you ever been interviewed before or do you always do the interviewing?

MORRISON I like to do the interviewing. You get very tongue-tied if you're being interviewed. I'm just discovering this right now.

BELL I'm here to make you feel very comfortable. So...*Dateline*. How has the show evolved over the past 25 years?

MORRISON When we started we weren't doing very much crime.

It was mostly a magazine show where we would do anywhere from four to six different stories in an hour. Our boss at the time loved doing technology stories about new TV gadgets. We did animal stories. But gradually we realized that when we did true-crime stories, people would watch.

BELL Why do you think that is?

MORRISON People are fascinated. Go to any bookstore and you'll see the mystery section is enormous.

BELL We are drawn to the things we can't make sense of. Are there any cases you've covered that have really stayed with you?

MORRISON There's a case in Montana, a guy named Barry Beach. He was convicted of a murder many years ago when he was just coming out of high school. After he had been in prison for years,

one of these Innocence Project organizations went back and started to work on his case and found he was innocent—and he was [ultimately] released.

BELL Wow.

MORRISON There was another one where a kid had witnessed a fire in his neighborhood. For some reason, the police

department decided he must have set that fire; it killed a young mother and her 3-year-old son. They grilled him until he confessed. He wasn't the brightest fellow at that time. We started following the case a few years after he was in prison. He was eventually pardoned by the governor and is now living a good life.





(Clockwise from left) Morrison and Bell; Bill Hader as Morrison on *Saturday Night Live*; Morrison showcasing his famous "lean"; Barry Beach, whose case long haunted the *Dateline* correspondent



"WHEN WE STARTED WE WEREN'T DOING VERY MUCH CRIME. BUT GRADUALLY WE REALIZED THAT WHEN WE DID **TRUE-CRIME STORIES, PEOPLE WOULD WATCH."**

—KEITH MORRISON

BELL Have you been scared to interview anyone?

MORRISON People ask me that all the time. I go into these prisons...I was just in one the other day, where 60 men lived in this dormitory 24/7—the toughest, meanest-looking guys you can imagine, with tattoos on their necks and things like that. After walking in, I sort of paused for a minute. Should I really be in here? But they were all just like little pussycats, eager to tell us their stories.

BELL Have you ever seen Bill Hader's impersonation of you on *Saturday Night Live*?

MORRISON Yes. It's very funny. The first time it happened, I was on the West Coast and had a daughter living on the East Coast. I got a call from her, screaming. I couldn't tell what the problem was, but eventually she managed to get out that I had to watch *SNL*.

BELL Do you take your mic out for dinner and a movie before you record?

MORRISON What???

BELL I think you know what I'm getting at. Have you always had those pipes, those dreamy vocal cords?

MORRISON Well, my mother was a music teacher and the organist at the church. My dad was the preacher. He was a kind, soft-spoken, modest man—but he was a spellbinding storyteller. My mother was a very organic sort of music teacher, and she understood that the music comes out of a person as opposed to being some separate creation. She would always say that everything you do is musical in a way, that you want to have a musicality of cadence. She would do that, and he would do that. And I discovered it.

BELL You have an ear. The reason I'm an actor was because I was a mimic as a kid.

MORRISON Do people like it when you make them laugh?

BELL Who's interviewing who here? Stay in your lane. Are you aware of the Instagram account Keith Leans on Things?

MORRISON I was made aware of it. You're not responsible for that, are you?

BELL I wish I was. I want to play a rapid-fire question game. I'm going to list some items, and tell me yes or no if you can lean on them. Ready?

MORRISON Okay.

BELL Wind.

MORRISON Sure.

BELL Fire.

MORRISON Um, carefully.

BELL One of those inflatable tube men that you see outside of car washes.

MORRISON Oh, I must try that. That's an interesting idea.

BELL You aced that. Have you ever played someone other than yourself on camera?

MORRISON On a show called *Blossom*, I [played an anchor] on a morning show. The expert guest was Timothy Leary.

BELL That's cool you were on *Blossom*. Your stock just went way through the roof with me.

MORRISON Thanks. I was kind of proud of that one.

BELL So my husband [Dax Shepard] is a bit of a joker and once searched on my phone "how to get away with murdering my husband." If he ends up dead, how much trouble do you think I'm in?

MORRISON If anything happens to him, it's your phone.

BELL If you ever decide to murder someone, who do you want to host your *Dateline* special?

MORRISON You never thought about getting into that line of work, I suppose?

BELL I'm open to anything.

MORRISON I think you'd be really good at it.

BELL You got that right.

Dateline airs Fridays at 9 p.m. on NBC.



GROWN-UP GRINT

FORMER *HARRY
POTTER* STAR
**RUPERT
GRINT**
TAKES A
DECIDEDLY
DEBAUCHEROUS
TURN ON THE
UPCOMING
CRACKLE SERIES
SNATCH

BY CLARK COLLIS
@CLARKCOLLIS



IN THE

SECOND EPISODE OF CRACKLE'S NEW LONDON- set action-comedy series *Snatch* (debuting March 16), an impoverished aristocrat named Charlie Cavendish-Scott agrees to help transport three diamond-smuggling Hasidic Jews from the airport to a homicidally inclined jeweler. Things rapidly take a turn to crazy-town when the quartet ingest some Molly, visit a strip club, and are ultimately relieved of their precious stones by motorcycle-riding, gun-toting gangsters. The twist? Cavendish-Scott is played by Rupert Grint, the former child star best known for portraying Ron Weasley in the Harry Potter films. "We were filming in a Lexus showroom that had been turned into this strip club," says Grint, 28, of the sequence. "There was a big shoot-out, and we were filming during the day, and these people across the street are coming out of the supermarket seeing this scene in front of them. It was just insanity." Matters can't have been helped by the fact that Grint owns one of the U.K.'s most familiar faces. "I didn't realize how truly famous Rupert was until I started working with him," says the show's creator, Alex De Rakoff.



(From left) Rupert Grint on *Snatch*; with Lucien Laviscount, Luke Pasqualino, and Phoebe Dynevor

"You start filming in the street, and it just kicks off. Everybody knows who he is, and he gets so much attention. But he's genuinely nice to people. I never saw him once turn down an autograph."

Inspired by director Guy Ritchie's 2001 gangster film, the plot of *Snatch* hinges on a pile of stolen gold bullion that is lifted again at the end of the pilot by Grint's Cavendish-Scott, Luke Pasqualino's Cockney hustler Albert Hill, and Lucien Laviscount's boxer Billy Ayers. Other characters include Doug-ray Scott's Vic Hill—an imprisoned thief and Albert's father—and a dangerous nightclub owner played by Ed Westwick from *Gossip Girl*. "You wouldn't necessarily think Ed Westwick would be playing a Cuban gangster nightclub owner," says Grint. "But he's got such intense energy."

As inspiration for his own character, Grint took a regal route. "Prince Harry was someone I studied a bit, just to get that proud Englishness," says Grint, calling from L.A., where he is promoting the show. "I watched a lot of videos of him. It turned into something else, but he was my first port of call."

De Rakoff speaks highly of his star's professionalism—and punctuality. "I know

everybody's always like, 'That actor's f---ing amazing!'" he says. "Rupert is truly amazing. He is the most professional actor I've ever worked with, hands down. He is always on time, he always knows his lines, he doesn't cause a fuss. He's a treat."

If you haven't seen Grint in anything since 2011's *Harry Potter and the Deathly Hallows—Part 2*, then his appearance as a drug-gobbling member of the London underworld may come as a shock. And there is every chance that you *haven't* seen him in anything since that series-ending blockbuster. For a while the actor disappeared from view before appearing in a clutch of below-the-radar indie movies, including 2013's Shia LaBeouf-starring *Charlie Countryman* and *CBGB*, out the same year. Half a decade after the release of the last Potter film, Grint is still more famous for the fact that he once bought an ice cream truck than for his movie appearances outside that franchise. "I haven't driven it for a long time, to be honest, but I've still got it," he says of the vehicle.

Grint's comparatively low-key career over the past few years in part reflects the greater bankability of Daniel Radcliffe and Emma Watson, who were always the "big two" of the Harry Potter franchise's "big three" stars. But it is also evidence of Grint's desire to live his own life rather than live up to show-business expectations. "I've never been particularly ambitious, to be honest," he says. "I like working, but I like having fun." One of the main reasons Grint took the role on *Snatch*—which he also executive-produces—is that he just absolutely adores Ritchie's original movie, a film that was released in the U.K. in August 2000, the month before shooting began on the first Potter film, *Harry Potter and the Sorcerer's Stone*. "I think my friend had a pirate video," says Grint. "There's so many great lines in it.

We probably were quoting it on set."

He had a lot of opportunity to do so, given that the Harry Potter franchise would keep the trio working together for the next decade. The actor admits that the end of shooting in 2010 was a disorienting experience and that he considered abandoning acting altogether. "I definitely did think, 'Is this really what I want to do?'" he says. "I wanted to live a little bit. I felt like I'd missed out on a lot." Grint's extra-professional activities included attending music festivals, albeit at times wearing a disguise or a mask. "I get recognized most days," he says. "I've never really had a problem with it. But sometimes you want to be a bit invisible."

Grint got his acting mojo back in 2013 when he appeared in his first play, a West End revival of—appropriately enough—*Mojo*, by Jez Butterworth. "That's when I fell in love with it again," he says. It shows on his résumé. The next year, Grint appeared on Broadway alongside Great White Way giants Nathan Lane and Matthew Broderick in the comedy *It's Only a Play*. "I found it absolutely terrifying," he says. "But it was a lot of fun." In addition to *Snatch*, Grint has shot the first season of another U.K.-set show, *Sick Note*, alongside *Hot Fuzz* actor Nick Frost and small-screen legend Don Johnson. "It's quite a dark comedy," he says. "I play this guy who's obsessed with Xbox, ignores his girlfriend, and is on the verge of losing his job. He gets diagnosed with cancer and he realizes that people like him a lot more. He finds out later he was misdiagnosed, but he chooses to keep this good thing going."

Not that Grint has turned into an all-work-and-no-play kind of guy. When asked if he will have any time to enjoy himself in L.A. between promo duties, Grint explains that he has already attended a club night at the Hollywood Roosevelt hotel. "There was Barney the dinosaur, Oompa Loompas," he says, sounding like a British cousin of Bill Hader's *SNL* character Stefon. He also plans to spend the evening hanging out with friends. "I know quite a lot of people out here now," he says. "There'll be something going on. I might rent a car as well." Not an ice cream truck? "They're not very practical, I've found," he says. "And people don't like it if you don't have ice cream!" ♦



(From left) *Harry Potter and the Sorcerer's Stone*; *It's Only a Play*

Rebecca
Schaeffer
circa 1986



This is the first story in our new series that revisits some of the most infamous—and tragic—crimes in Hollywood history.



When DEVOTION *Turns* DEADLY

IN 1989, AN UP-AND-COMING YOUNG ACTRESS NAMED **REBECCA SCHAEFFER** OPENED THE DOOR OF HER L.A. HOME—AND WAS MET WITH A BULLET. THE GRISLY MURDER COMMITTED BY A DERANGED FAN SPARKED ANTISTALKING LAWS ACROSS THE COUNTRY, BUT NEARLY 30 YEARS LATER, ARE CELEBRITIES ANY SAFER?

BY **JOE MCGOVERN** @JMCGRVN



A white van

makes a slow turn onto North Sweetzer Avenue in central Los Angeles. Situated just south of West Hollywood, the block gives off the safe vibe of a middle-class suburb, dotted with two-story adobe homes and a shoe repair shop on the corner. But something truly awful once happened here—and this van, filled with 14 patrons of the Dearly Departed Tour, an only-in-L.A. excursion that visits sites where celebrities died, stops to view the front door of a brown-trimmed residence halfway down the street. A tour guide named Scott begins: “In the 1980s there was a show on television called *My Sister Sam*, starring Pam Dawber and a young actress named Rebecca Schaeffer. And Rebecca Schaeffer had a stalker named Robert John Bardo, who paid a private detective to get her address.”

For many people, that brief description alone is enough to churn up memories of the macabre event that transpired. On the morning of July 18, 1989, a single shot fired from Bardo’s revolver took the life of the 21-year-old Schaeffer. The bullet penetrated her heart, and she died in the doorway. Bardo, a 19-year-old who had never met Schaeffer before that day, fled down an alley.

The loss was incalculable. Schaeffer’s boyfriend at the time, film director Brad

Silberling (*City of Angels*, *Lemony Snicket’s A Series of Unfortunate Events*), searches for the right words to describe it before settling on ones once used by the actress’ grandmother Lucile: “It was as if a tornado came down and plucked her into the sky.” The death sent a shock wave of grief and alarm through not only the Hollywood community but the nation, resulting in the enactment of privacy and antistalking laws in all 50 states.

However, 28 years later, there is a generation of people largely unaware of Schaeffer’s story. “Rebecca cannot be forgotten,” says former deputy district attorney Marcia Clark, who successfully prosecuted Bardo in court, three years before she became a household name due to the O.J. Simpson trial. “Her case really brought to light the problem with celebrity and the dangerous nature of so-called fans.” But ultimately that is of little consolation to Clark: “The whole thing still breaks my heart. That this uniquely innocent girl at the very brink of stardom could be taken away—it’s the epitome of tragedy.”



(Clockwise from far left) Schaeffer with Pam Dawber on *My Sister Sam*; with Paul Bartel in *Scenes From the Class Struggle in Beverly Hills*; 1988's NBC TV movie *Out of Time*; 1991's *The End of Innocence*



Rebecca Schaeffer never shied away from the stage or the spotlight. Born in Eugene, Ore., in 1967, the bright, energetic only child got her first taste of performing when she starred in a sixth-grade production of the feminist touchstone *Free to Be...You and Me*. By her junior year in high school, Schaeffer was already outgrowing Oregon and took a 1984 summer job with Elite Model Management in New York City. The 16-year-old was dazzled by the city's gritty aura of possibility. "Like an idiot, I asked if she really wanted to stay," mother Danna recalls. "And she said, 'Yes, of course!' So we threw her a big party and let her do it."

Over the next two years, Schaeffer scored a short run on the soap *One Life to Live*, traveled to Japan to model, and nabbed small parts in Woody Allen's *Radio Days* and on Steven Spielberg's series *Amazing Stories*. But her big break came in 1986 when she landed a starring role on CBS' new sitcom *My Sister Sam*, playing the part of Patti, a giddy free spirit who lives with her older sister (Pam Dawber of *Mork & Mindy*). On the L.A. soundstage, costar Jenny O'Hara remembers Schaeffer being a mix of youthful energy and astute maturity, often shadowing the show's crew and asking questions about their jobs. "Rebecca was just a beaming ray of light," she says. "My daughter is now 28, and Rebecca was her first babysitter. Gosh, she was such a peach."

My Sister Sam, slotted in between network hits *Kate & Allie* and *Newhart*, was a success in its first season, ending the year tied as the 21st-highest-rated show. Though Dawber was the experienced TV actress, it was Schaeffer, 16 years her junior, who exhibited a sly, sideways kind of humor that gave the series its comic

throttle. However, an unfortunate shift to Saturday night in its second season led to a decline in ratings, and CBS eventually pulled the plug with 12 episodes left unaired. While the cancellation was a setback, Schaeffer had made her mark in Hollywood. "She was such a spitfire," says Silberling, who began dating Schaeffer in 1987 after a blind date at a UCLA screening of his student thesis. He'd often sit with Dawber's husband, Mark Harmon, on the set and watch Schaeffer perform. "There was that wicked sense of humor, but she was also very serious about the work."

And work she did. Following *My Sister Sam*'s cancellation, Schaeffer went to Egypt to costar with Burt Lancaster and Eva Marie Saint in the TV film *Voyage of Terror: The Achille Lauro Affair* and received high marks playing a spoiled daughter in Paul Bartel's satire *Scenes From the Class Struggle in Beverly Hills*. In casting circles, Schaeffer's name was in the mix, and she was even briefly considered for the lead role in *Pretty Woman* but was seen as too girlish. Schaeffer was, in fact, only nine days younger than the movie's eventual star Julia Roberts, which indicates that she was fighting against "little sister" typecasting caused by her TV series.

But the parallel with Roberts offers a hypothetical glimpse into what kind of career Schaeffer could have had. The actress was barely out of her teens with a world of potential ahead of her. Flash-forward a decade and could it have been Schaeffer winning an Oscar for *Erin Brockovich*? Or headlining a hit show like *Will & Grace*? She never got a chance to find out.



The obsessive prowling of famous people is a phenomenon that predates the invention of radio. Some attackers have delusions that the love is reciprocal. In the early 1900s, a French woman suffering from “erotomania” insisted that King George V was sending her secret love messages through Buckingham Palace’s curtains. In 1949, baseball player Eddie Waitkus was shot in a hotel room by an infatuated fan. Prior to Schaeffer’s death—which fully popularized the term *stalker* as we know it today—the most notorious examples of this crime had been the 1980 murder of John Lennon by an unhinged fan; the 1981 assassination attempt of Ronald Reagan by a man who was trying to impress Jodie Foster; and the violent stabbing in 1982 of *Raging Bull* actress Theresa Saldana, mere miles from where Schaeffer was gunned down.

All three of those incidents provided demented inspiration to Robert John Bardo. The youngest of seven children from Tucson, Ariz., Bardo had exhibited an abnormal fixation on female celebrities from an early age. His first known target was a young goodwill ambassador from Maine named Samantha Smith. After Smith died in a plane crash at age 13, Bardo shifted his attention to other famous faces. “Bardo was obsessed with several celebrities,” says Dr. Park Dietz, a forensic psychiatrist who has studied stalking for decades. Dietz interviewed Bardo extensively and found that he had also targeted ’80s teen pop stars Debbie Gibson and Tiffany, bombarding them with fan letters. “Hate mail, interestingly, is not as dangerous a sign as obsessive love mail,” Dietz explains.

When *My Sister Sam* premiered in 1986, the then-16-year-old high school dropout shifted much of his attention to Schaeffer. In 1987 he even traveled to Los Angeles in an attempt to access the Warner Bros. lot where the show was filmed. “I thought he was just lovesick,” the studio’s chief of security later said, adding that Bardo had also made a number of phone calls to the studio. “He was terribly insistent on being let in. ‘Rebecca Schaeffer’ was every other word.” Ultimately deemed harmless, Bardo was escorted off the premises. “He came with a knife in his bag,” says Silberling. “Security didn’t let him on the lot, but they sent him away with just a pat on his butt. That would never happen today, thank God.” (The security chief, who died in 2010, said that he informed the show’s production company of the incident.)

As she did for hundreds of other fans, Schaeffer would respond to Bardo’s fan mail with a postcard-size head shot and a note, which read, “Yours is one of the nicest letters I’ve received.” That was an inadvertent trigger for Bardo, according to Marcia Clark, who worked closely with threat-assessment expert Gavin de Becker on the case. “It was not Rebecca’s fault, of course, but security specialists now counsel celebrity clients to keep correspondence on a very impersonal level, if they communicate at all,” she says. “But it’s so complicated. A failure to reply can encourage them to get more hostile more quickly, while a platonic kind of ‘best wishes’ answer can piss them off too.”

Bardo, who had been working as a janitor at Jack-in-the-Box, acquired Schaeffer’s home address by paying \$300 to an Arizona private investigator. In a sick twist, he had learned about this method from a news report about Saldana’s attacker, who had obtained her address the same way. The PI merely needed to request Schaeffer’s name via the Department of Motor Vehicles, costing only a

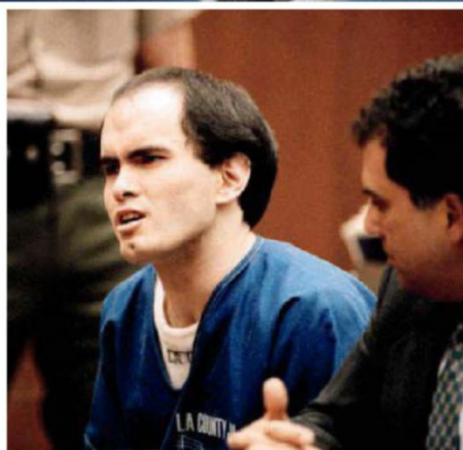


few bucks. Armed with that information—and a .357 Magnum handgun, purchased by an older brother—Bardo made his way from Tucson to Schaeffer’s residence. “She came to the door, she was nice to him, she shook his hand, wished him a nice day,” says Clark. “And because she was so disarming, he walked away.”

But madness was stewing inside Bardo. He retreated to a nearby restaurant, where he ate onion rings and cheesecake. In his bag was a copy of *The Catcher in the Rye*, a piece of copy-cat paraphernalia—it was the same book found in the possession of John Hinckley Jr. (Reagan’s shooter) and Mark David Chapman (Lennon’s killer). Whether Bardo was feeling snubbed or, per his own account to Dr. Dietz, had simply forgotten to give Schaeffer a note and a CD, the fact remains that he returned and rang her doorbell again. This time, when she opened it, he fired.

When the downstairs

buzzer in Schaeffer’s apartment rang on that fateful morning in 1989, the actress was waiting for a courier to deliver a script for *The Godfather Part III*. She was scheduled to meet with director Francis Ford Coppola later that day to audition for a role in the film. The intercom in her building was broken, so Schaeffer walked downstairs to open the door, where Bardo was waiting for the second time.



(Clockwise from top left) Schaeffer's L.A. home; her parents, Benson and Danna; Marcia Clark on a 1991 episode of *Hard Copy*; Robert John Bardo in a police handout photo and in court

That same morning in Portland, Ore., writer and teacher Danna Schaeffer was working on a play and trying to ignore the telephone, which had started ringing around 11:30. "I knew it wasn't Rebecca," she says of her daughter, "because we'd spoken on the phone the night before." Eventually Danna listened to her answering machine and heard ABC executive Tom Nunan—whose name she knew because he was dating Rebecca's best friend—urgently asking her to return his call. "I still remember how sunny my voice sounded when he picked up the phone," Danna recalls. "Then he said, and these words are inscribed in my brain, 'Mrs. Schaeffer, I have terrible news. This morning Rebecca was shot and killed.'" Disbelieving, she hung up and called one of her daughter's talent agents. "He got on the phone and he could not talk," she says. "I could just hear him sobbing. And that's when I knew."

Rebecca's father, Benson Schaeffer, a child psychiatrist, had been picked up from work by a friend and driven home. When Danna saw his face, even from a distance, she could tell that there was a trace of doubt, a glimmer of hope in his eyes that this was all a terrible mistake. Approaching her husband, she wailed, with tears running down her face, "It's true, it's true!" Within an hour, the couple were at the Portland airport en route to Los Angeles. Both were crying so much that instead of tissues, Danna packed dish towels.

Meanwhile, at the offices of Universal Studios, Silberling was sitting at his desk when he received a call from another of Schaeffer's agents. He remembers, "I was

told, 'There's been an accident with Rebecca, and you need to call this detective.' And my first thought was, 'Okay. Accident. She's been hurt horribly, but we can deal with that.' Our brains have an amazing ability to realign. So then when I called the detective and he told me that she was dead, I screamed into the phone. It violated everything that I'd just adjusted my thinking to."

More than a decade later, Silberling would write and direct the film *Moonlight Mile* (2002), starring Susan Sarandon and Dustin Hoffman as a couple whose daughter is senselessly killed and Jake Gyllenhaal as the daughter's boyfriend. Silberling based much of the script on the events of that week in his life, when he traveled with the Schaeffers and Rebecca's friend Barbara Lusch back to Portland to arrange the funeral. "To have them with us was unbelievably wonderful and—this is a strange word to use—exciting," says Danna. "It was the closest thing to having Rebecca with us."

On the evening of Schaeffer's murder, Silberling recalls gathering with her family, collectively numb in a bubble of sorrow. "Danna turned to each one of us and said, 'Okay, now, who's booked their therapy appointments?' And I just started howling with laughter. Because it was so sharp and funny and real. And because that was Rebecca's sense of humor."

Later, in lengthy interviews with Dr. Dietz, Bardo would say that Schaeffer uttered these words before falling to the ground: "Why? Why?" Bardo escaped L.A. but was found stumbling through highway traffic the next day in Tucson. When police apprehended him, he incriminated himself and claimed that he was stunned and saddened to see on television that Schaeffer had died. After being brought to California, Bardo was charged with first-degree murder. Clark's office ultimately pushed for a bench trial, to be decided



by a judge rather than a jury; Bardo agreed to it in exchange for the prosecution not seeking the death penalty. Though he confessed, Bardo still pleaded not guilty to the first-degree murder count, which classified the killing as premeditated. (Although Bardo did not opt for an insanity defense, his public defender called witnesses, including Dr. Dietz, to testify about his mental condition.)

Clark had two challenges. To prove that Bardo acted intentionally would condemn him to 25 years to life in prison, yet there'd be the possibility of parole. In order to remove that possibility, she needed to also prove a "special circumstance." Clark says, "In this case, that was called 'lying in wait.' And it was that tape of Bardo being interviewed by Dr. Dietz, where I saw him describe the murder by making a motion of his hand behind his back. He held it there in order to conceal his weapon. And I presented that as proof. He had no uncertainty of purpose."

The judge agreed. In October 1991 Bardo was found guilty, and two months later he was sentenced to life with no chance of parole. As Bardo was being escorted out of the courtroom after the conviction, Danna uttered at him, "Have a wonderful time in jail." Silberling was more forceful. "Your cowardice is going to haunt you for the rest of your life," he said.

These scenes and emotions would play out again in *Moonlight Mile*, with Holly Hunter playing a prosecutor who asks the murdered woman's family their thoughts on capital punishment. The prosecutor's name in the film is Mona Camp—an alliteration of Marcia Clark. "That scene is taken right from our conversation with Marcia," Silberling says. "It was a remarkable moment because Danna and Benson and myself are rather left-leaning, but I remember one of us saying, about Bardo, that we'd just like to see him eviscerated. Those are huge feelings, just tremendous, incredible rage."

Bardo, now 47, has been housed in California's Ironwood State Prison since 2011. He was moved from a different facility after being stabbed 11 times by a fellow inmate. His artwork, which has made its way to the outside world, includes portraits of Charlie Hunnam, Pennywise the clown from Stephen King's *It*, John Wayne Gacy, Jennifer Aniston, Taylor Swift—and several of Rebecca Schaeffer.

"I love this photograph," mother Danna says of Rebecca's March 1987 *Seventeen* cover; Rebecca's death was a cover story for EW's sister publication *People* in 1989



"To put it mildly," says Robert J. Martin, a former LAPD captain who now consults for the security firm Gavin de Becker & Associates, "Schaeffer's death was a tipping point." In September 1989, Martin was present at a meeting in Beverly Hills organized by angry and startled Hollywood figures in the wake of the actress' murder. "There were 600 people in the room, half of whom you would know by name, and a very well-known producer stood up and said to me, 'What do you need us to do?'"

Publicity generated by the case helped fuel the creation in 1989 of the LAPD's Threat Management Unit, the nation's first police team to specialize in stalking cases. California also passed a law that year that restricted the DMV from releasing individuals' home addresses, the loophole that allowed Bardo to

THE SCHAEFFER EFFECT

POP CULTURE REACTION TO REBECCA SCHAEFFER'S MURDER HAS COME IN VARIOUS FORMS.
—JOE MCGOVERN



Law & Order 1992

Ripped from the headlines! The TV classic's second-season episode "Star Struck" was inspired by Schaeffer's case and aired less than a month after her killer was sentenced.



E! True Hollywood Story 1996

The cable network's flagship scandal show premiered in 1996 with "The Stalking and Murder of Rebecca Schaeffer."



The Fan 1996

Portraying a creeper who torments a baseball star (Wesley Snipes), Robert De Niro got into character by listening to audio of Schaeffer's murderer, Robert John Bardo.



find Schaeffer. The measure was adopted nationwide in 1994. Stalking laws, which criminalize patterns of threatening behavior, were nonexistent in Schaeffer's lifetime but are now on the books in every state. In California, for example, sentences can include a 10-year restraining order for a felony harassment conviction.

"We weren't aware of the ripples going out right after Rebecca died," says Silberling. "But it was an earthquake." He remembers having a conversation years later with Brad Pitt, who was a working but relatively unknown actor in 1989. "He told me he'd actually been living on Rebecca's street. And he said, 'It's no consolation, but the impact of her loss and the sense of awareness and safety for younger actors was huge.'"

While the lessons of Schaeffer's death have mostly melted into history, the ugly phenomenon of celebrity obsession has metastasized. Stars exist in public—taking selfies with fans at a premiere or waiting for luggage at the airport—vulnerable to risks, especially since their locations are geo-targeted by anyone who might want to harm them. In a recent tragic example, *The Voice* alum Christina Grimmie was killed in 2016 by a fan, one whom she had just opened her arms to hug at a concert in Orlando.

"We deal with this issue on a daily basis," says one veteran publicist (who asked not to be identified in order to keep clients safe) who can recount numerous death threats and advances made in public by stalkers. Social media, according to the publicist, has perpetuated the problem: "It plays into the culture of stalking. There's an industry expectation for stars to be open, but it's harder to separate the genuine fan from the dangerous fan as long as you're using those magnets."

Silberling, who's been married to Amy Brenneman (*Judging Amy*) since 1995, adds, "People feel like they've been tweeted at personally by celebrities. That adds challenges to finding appropriate boundaries. I am always going to be more cautious in life because of my experience, but it's made my wife a great ambassador to younger actors she works with. You can't be flip or reckless."

Danna Schaeffer acknowledges that her daughter's death was like a lightning

strike: rare, sudden, unexpected. Attitudes regarding stalking were adjusted, but Danna winces at the notion that Rebecca did not die in vain. "Yes, on a very nuts-and-bolts level it changed Hollywood," she says, "but Rebecca was not a soldier fighting for a cause. She didn't choose this." Clark also has trouble attaching much positivity to the case, though it was one of her greatest courtroom victories. "I'm relieved that Bardo is locked up," she says. "But I don't think of myself as proud in any way of getting the verdict. Good things came of it, but none of those things bring Rebecca back."

Rebecca Schaeffer's apartment is just one of many stops the Dearly Departed Tour will make as it winds through L.A.—a pause before cruising on to Michael Jackson's house or the Viper Room where River Phoenix died. And in many ways, that stucco doorway is the worst way to remember the young woman whose only mistake in life—and this is heartbreaking to fathom—was being polite to a delusional loner who rang her buzzer. A thousand miles north, in Portland's Ahavai Sholom cemetery, there is a headstone with a swirling blue pattern that makes you feel like you're staring at the starry night. Inscribed in the marble, the words read: I AM SO WISE/TO THINK LOVE WILL PREVAIL/I AM SO WISE. R.L.S. 1989. ♦



Moonlight Mile 2002

Dustin Hoffman, Susan Sarandon, and Jake Gyllenhaal star in this deeply personal drama directed by Schaeffer's former boyfriend Brad Silberling. Out on Blu-ray later this year.



Stalker 2014–15

The LAPD's Threat Assessment Unit, created in the wake of Schaeffer's murder, was the focus of this CBS procedural starring Dylan McDermott and Maggie Q.



Once Upon a Crime 2016

Podcast host Esther Ludlow deep-dives into famed crime cases. The "Fatal Fans" chapters deal with Schaeffer and three other victims of stalking.



My Little Jezebel 2017

Danna Schaeffer's one-woman show about her daughter premiered earlier this year in Portland, Ore. More dates are planned. "I wanted it to be art," she says, "not therapy."

Movies

EDITED BY KEVIN P. SULLIVAN @KPSull



▲ Jonny Lee Miller and Ewan McGregor

T2 Trainspotting

STARRING

Ewan McGregor, Jonny Lee Miller, Robert Carlyle, Ewen Bremner

DIRECTED BY

Danny Boyle

RATING

R

LENGTH

1 hr., 58 mins.

REVIEW BY

Chris Nashawaty @ChrisNashawaty



BACK IN 1996, THE OPENING MOMENTS OF DANNY Boyle's *Trainspotting* were like a blast of adrenaline. As the caffeinated drumbeat of Iggy Pop's "Lust for Life" cranked on the soundtrack, Ewan McGregor's skinhead wastrel Renton and his Scottish junkie pals raced on foot from the police. Boyle never allowed that furious pace to slacken. His drug epic gave the audience a contact high. Two decades later, *T2 Trainspotting* kicks off with a cheeky little in-joke. McGregor's Renton is still running. But this time, his hair is longer, his body is a

little thicker, and he's not fleeing the cops. He's on a treadmill at the gym, trying to stay a step ahead of middle age. It's depressing in a way, but even more depressing is the fact that he's the mate who's handling full-on adulthood the best! Robert Carlyle's hothead psycho Begbie is behind bars, Jonny Lee Miller's Sick Boy is running his family's down-at-the-heels pub and a sideline sex-extortion racket, and Ewen Bremner's perfectly named Spud is still shooting smack and flirting with suicide.

Boyle's *Trainspotting* remains one of the most important movies of the '90s—an electric gutter-punk dirge that appeared during a decade of seismic indie-flick game changers. On one hand, it makes perfect sense to want to pay another visit to the seedy side of Edinburgh and check up on Irvine Welsh's charming lowlifes.

▶ REEL NEWS

Statham vs. Shark Jason Statham's prehistoric shark

movie *Meg* has been pushed to summer 2018. •

Power-Couple Alert Liam Neeson is in talks to play

Viola Davis' husband in the heist thriller *Widows*.

On the other hand, what's the best that can honestly come of that? Nostalgia is a double-edged sword that can cut you either way.

The good news is that the film's four lead actors all slip seamlessly back into their onscreen alter egos as if they've been keeping tabs on them all these years. Boyle, too, taps right back into the first film's signature kaleidoscopic surrealism. But it turns out we're a lot happier to see them than they are to see one another. Begbie, Sick Boy, and Spud are still furious that Renton betrayed them and made off with their drug money two decades ago. Some turn out to be more forgiving than others, especially when they hatch a scheme to become partners in crime again (along with Sick Boy's Bulgarian girlfriend). And why wouldn't they be? They don't have anything to lose.

Returning writer John Hodge's script doesn't try to overreach. In fact, it's pretty anemic, especially in the less-than-satisfying final third. But your enjoyment of *T2* may have less to do with the new story than the chance to relive the old one. Near the sequel's ending, McGregor's Renton is being chased by Begbie through a parking lot. He almost gets run down by a car. Huffing and puffing, he stares down the driver with that same sick smile and half-mad look in his eye that he had at the beginning of the first *Trainspotting*. For a second, it's 1996 again. I got goose bumps. **B**

THIS FILM CONTAINS THE FOLLOWING:

D DILDOS

V VENDETTAS

BM BOND MUSIC

DT DIRTY TOILETS

WHERE WE LEFT OFF

When we last saw the *Trainspotting* gang, here's what they were up to



EWAN MCGREGOR
Renton

Choosing life, Renton stole a bag of cash from his mates.



JONNY LEE MILLER
Sick Boy

After becoming a pimp and pusher, he was left to clean up after Renton.



ROBERT CARLYLE
Begbie

He went berserk after discovering that the money from the deal was stolen.



EWEN BREMNER
Spud

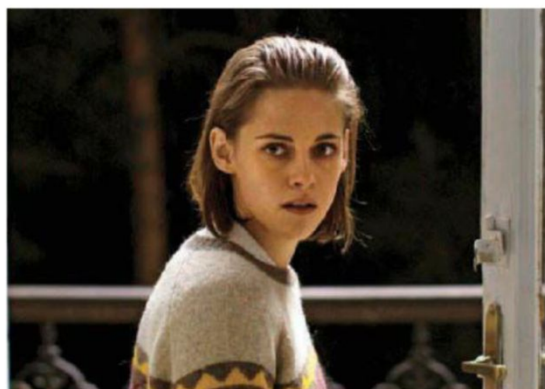
Getting the most out of Renton's theft, Spud received a stack of cash.



KELLY MACDONALD
Diane

Then an underage school-girl, Diane was blackmailing her lover Renton.

▼ Kristen Stewart



Personal Shopper

STARRING Kristen Stewart, Lars Eidinger, Sigrid Bouaziz

DIRECTED BY Olivier Assayas

RATING R | **LENGTH** 1 hr., 45 mins.

REVIEW BY Leah Greenblatt @Leahbats

▶ **CAN DIRECTOR-MUSE LIGHTNING** strike twice in the same spot? Nearly three years ago, Kristen Stewart starred alongside Juliette Binoche in Gallic auteur Olivier Assayas' surreal, brilliantly unsettling drama *Clouds of Sils Maria*; the role earned Stewart the French equivalent of an Oscar and seemed to free her, finally, from the last of *Twilight*'s tween shackles. The pair's second outing together feels something like a sequel, though it's really more of a sliding door: an intriguing if ultimately half-formed mash-up of supernatural horror, celebrity satire, and stylized art-house ennui.

Here, Stewart once again plays a young American adrift in Europe, and still toiling in the fame-industrial complex—not as a catchall assistant to a famous actress this time, but in the slightly more elevated post of personal shopper. By day Maureen rides her scooter through the narrow streets of Paris, picking up sequined Chanel sheaths and Cartier jewels for her employer, a spoiled, little-seen starlet. But her mind is consumed with the recent death of her twin brother; he believed he was a medium, and that she shares the same sensitivities. There are plenty of signs that she does: Ghostly figures appear; glasses shatter; foreboding texts materialize on her iPhone. Stewart, who appears in nearly every scene, is intensely watchable, a coiled spring. But the movie is too fragmented and tonally strange to register as more than one of Maureen's wispy, haunted apparitions. **B**

▼ Rabah Nait Oufella, Garance Marillier, and Ella Rumpf



Raw

STARRING Garance Marillier, Ella Rumpf

DIRECTED BY Julia Ducournau

RATING R | **LENGTH** 1 hr., 38 mins.

REVIEW BY Chris Nashawaty
@ChrisNashawaty

► **CONSIDER THE TITLE FAIR** warning: *Raw* is not for the weak of stomach. A sinew-and-gristle meditation on sexual awakening and primal bloodlust, writer-director Julia Ducournau's French import stars Garance Marillier as Justine—a virginal, 16-year-old veterinary-school student who's subjected to brutal hazing rituals that lead to a nightmarish metamorphosis of Cronenbergian proportions. After being doused with animal blood and being forced to chow down on a gnarly rabbit kidney, the wide-eyed vegetarian develops a nasty full-body rash and then a sweet tooth for human flesh (the advance screening I saw had an early, vocal walk-out). Think of it as *Carrie* meets *Animal House* meets *Dawn of the Dead*, with subtitles. Justine's punky older sister Alexia (played by Ella Rumpf) tries to help her come to grips with her strange transformation, but her appetite can't be tamed and won't be denied. Soon, none of her classmates, including her thuggish gay roommate (Rabah Nait Oufella), are safe from her urges. Fresh from the international festival circuit, *Raw* is unsettling and repulsive and, believe it or not, occasionally funny. It's got audacity and style, and it packs an undeniably wicked punch. But Ducournau, in her feature-film debut, never quite figures out what to do with the provocatively gory metaphor she sets up. Instead, she just pours on more ketchup. I can't believe I'm saying this, but I wish there were a little more meat to chew on. **B**



BEHIND
THE
DESIGN

POWER RANGERS VILLAIN GETS MELTY MAKEOVER

The winged space dog in a suit of armor is gone. For the action-movie reboot, **Goldar** has been remodeled into an ooey, gooey mess of evil.

BY SHIRLEY LI



The Belko Experiment

STARRING John Gallagher Jr., Tony Goldwyn, Adria Arjona

DIRECTED BY Greg McLean

RATING R | **LENGTH** 1 hr., 30 mins.

REVIEW BY Darren Franich @DarrenFranich

► **GRUNGY B-MOVIE HORROR GOT RESPECT-**able years ago. These days people talk about *Alien* the way they used to talk about *Casablanca*, and James Gunn is one of the brilliant beneficiaries of weird going mainstream. A graduate of Troma's freaksploitation factory, Gunn rocketed from cult to cosmic with 2014's *Guardians of the Galaxy*, the most family-friendly film ever set inside the decomposing skull of a space god. *The Belko Experiment* feels like his gonzo id unleashed. Gunn produced and wrote the film, which starts on a normal day in a normal-looking office full of normal types played by approachable TV stars. *Scandal*'s Tony Goldwyn looks trustingly presidential as the COO of Belko Industries. *The Newsroom*'s John Gallagher Jr. is a likable Everyguy with an office crush (*Emerald City*'s Adria Arjona). They're Americans abroad, working in Bogotá, but they could be in any suburban office park from Santa Fe to Shenzhen.

Then steel walls trap them inside and a voice comes on the loudspeaker, announcing that they have to start killing some of their co-workers—or else they'll *all* die. Director Greg McLean initially slow-burns the moral tension. (Should the many sacrifice a few? *Which* few?) *Belko* trends too proudly toward ultraviolence, but there's true-pulp transgression in the film's shamelessly sick kicks. A mass execution starts off troubling and then, somehow, becomes hilarious. (Paraphrasing Stalin: One death is a tragedy, many deaths are farce.) If "hilarious mass execution" sounds upsetting, I shouldn't mention the exploding heads. We live in disturbing times. *Belko* is an appropriately disreputable, gleefully disturbing movie. **B+**



► Tony Goldwyn and John C. McGinley



▲ Goldar as seen on the original series

► This Goldar is no bum-bling fool. In the upcoming *Power Rangers* reboot, Rita Repulsa (Elizabeth Banks) builds a new version of her most valuable player, turning him into a monstrous, molten machine that, even better, never talks back the way he did on the small screen.

After all, he no longer has a face. Director Dean Israelite wanted a *kaiju*-like beast that would be a physical manifestation of Rita's evil instead of a villain with a personality. "Dean and I talked about him being faceless and intimidating and characterless," production designer Andrew Menzies says. "He's an extension of Rita that's unstoppable."

Menzies modeled Goldar after a chocolate fountain, with a melting form that never settles into a single shape. "I think as humans we always search for character in a face, and if it's always shifting and changing, it becomes scary," he says. "If it moved like chocolate and kept flowing, you could never put your finger on it."

To avoid making Goldar look too edible, though, Menzies and Israelite also

studied the mesmerizing movement of ferrofluid, or magnetized liquid, which mimics the way real, malleable gold swells and perforates. "There's something very beautiful about him," Israelite explains. "All of the negative space that's constantly in Goldar's design feels very eerie, but on the other hand, he's a kinetic sculpture." And he's delicious when spread on a piece of toast.

FIRST
LOOK

Charlize Theron in *Atomic Blonde*

James Bond should start worrying about his job security. In a new '80s-tastic spy thriller, the *Mad Max: Fury Road* star goes over the wall and into the cold to kick some ass. **BY NICOLE SPERLING**

Two summers after Charlize Theron redefined heroism in the decaying, postapocalyptic world of *Mad Max*, she is reimagining the Cold War thriller as a femme-fatale master spy who brawls like an MMA star. *Atomic Blonde* is a poppy, punk-rock take on the genre by fight choreographer-turned-director David Leitch (*John Wick*). It's Berlin, 1989. Depeche Mode and New Order dominate the airwaves, the wall is about to come down, and Theron's character Lorraine Broughton is sent into the chaotic city to retrieve a most-wanted dossier. James McAvoy plays her hardened, fur-coated fellow agent.

Theron bought the rights to the graphic novel by Antony Johnston and Sam Hart with her producing partner Beth Kono five years ago. "I hadn't seen another character like her out there," Theron says. "She doesn't apologize for anything. We made her strong and feisty. She's cheeky. These were all things I responded to."

And the actress was up to the task. Thanks in part to a background in ballet, Theron had what it took to be that onscreen badass. "It's refreshing to find an actor who can do these long, long takes, memorize the choreography, maintain the character, and deliver a performance," Leitch says. "She's extraordinary." Theron trained four to five hours a day for three months with Leitch and his team of fighters. She tackled multiple-attacker combat scenes and even learned the very tricky MMA skill called a "hanging arm throw" where she flings her body on the ground to throw another man over her head. It wasn't easy. "Let's be honest, I got my ass handed to me every day," Theron says. "I cracked through two of my teeth in the back of my mouth from clenching so much that I had to have massive dental surgery right before we left for Budapest to shoot the film."

So punk rock.



Charlize Theron, mid-fight; (inset, from top) Theron; Theron and James McAvoy





Becoming Gaston



A slew of badass character roles (*The Hobbit*, *Fast & Furious 6*) and a brooding, erotic turn in last year's *The Girl on the Train* have primed the 37-year-old Welsh actor to play Disney's most vainglorious goofus in *Beauty and the Beast*.

What's your *Beauty and the Beast* history in a nutshell?

LUKE EVANS I remember being 12 years old in my little village in South Wales, and the town next to it had this little cinema we called the Fleapit because it was disgusting. That's where we used to watch all the Disney shows.

Imagine watching something as colorful and beautiful and vibrant as *Beauty and the Beast* in that s---ty little cinema. That music always connected with me as a child, though. Even now, the second I hear the songs, I'm 12 years old again in the Fleapit with my mother.

Is it safe to assume you didn't relate to Gaston back then?

I don't think anybody in their right mind wants to see themselves as that arrogant narcissist. [Laughs] I connected more to character roles, like Lumière; Simba in *The*

Lion King, or one of the hyenas; the Tramp in *Lady and the Tramp*. And *Aladdin* I thought so much of. But never Gaston.

Which elements of Gaston's costume made you feel most powerful as the character?

At the beginning we stayed away from the color red, and that concerned me a bit. You can do anything you like with Gaston—I'm, of course, never going to be the size of him because he's a giant—but I felt like he had to be in red, and not just any red. An almost blood red. I had fake teeth as

well, because I have natural fangs that were distracting on camera when I was singing, but the icing on the cake was the wig. It was all about height, which in reality would have looked ridiculous, but with his personality, the wig was extraordinary. We could always go higher.

Emma Watson requested that her Belle be an inventor and have greater agency. Did you request similar blanks be filled in for Gaston?

I saw massive potential to create backstory and layer him up. The fact is that Gaston is a war hero, and the only reason he's got this celebrity status in Villeneuve is because when he was about 16, he protected the town from a pack of Portuguese marauders in 1740. Don't ask me, but that sort of s--- went on in France quite a lot. [Laughs] So if you're 16 and doing that, you might be suffering from a little PTSD. When I first met [director Bill Condon] he asked me to play him darker. There was a lot of anguish inside him bubbling away. But we sent it to Disney and...there was a delay. Then I got a phone call and Bill said, "Remember when you came in and you wanted to play him with comedy? Well, I need you to come do that."

There are bits of the film where you're almost rooting for him. Was that intentional?

You sort of quite like the dude, don't you? As much as he's annoying and stupid, everyone wants a Gaston in their gang. But the reveal of this insane monster he becomes is even more terrifying. I see him as the biggest villainous threat in any of the Disney films. He has no special powers. He's not Jafar, or Ursula, or Maleficent. He's a human being. He's a bigoted, chauvinistic, self-absorbed man who, once he's told no, is driven by jealousy and revenge to fuel the fear of quite an idiotic

NOW PLAYING

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In *Beauty and the Beast* (March 17), **Luke Evans** may not get the girl, but he certainly steals the show.

BY MARC SNETIKER

group of villagers to go kill something they've never seen before. I mean, it resonates massively to what's happening in the political climate throughout the world now.

You did all of your own stunts as Gaston. Which past movie did you flash back to the most?

The first day I was on the rooftops, I was like, "Oh, here we are again, on rooftops trying to kill a beast." I spent two weeks on rooftops in New Zealand trying to kill a giant dragon during *The Hobbit*. The comparison was not lost on me...although this time I was much better dressed, had less dirt in my hair, and my teeth were perfect.

Are you more comfortable in a fantasy, like *The Hobbit*, or a project grounded in real life, like *The Girl on the Train*?

Honestly, I feel as comfortable in either. There's a part of me that feels a bit like a time traveler almost, if the film is based in reality. But it's the fantasies that are a little weirder. I suppose then I feel more like Doctor Who.

EVANS: ART STREIBER/DISNEY; BEAUTY AND THE BEAST: LAURIE SPARHAM/DISNEY; THE FREEDOM TO MARRY: ARGOT PICTURES; KONG: SKULL ISLAND: WARNER BROS. PICTURES; THE SHACK: JAKE GILES NETTER/LIONSGATE



◀ Evans as Gaston

	EW	
WATCH IT NOW	A	THE SALESMAN L Starring Shahab Hosseini, Taraneh Alidoosti • Directed by Asghar Farhadi
	A-	I AM NOT YOUR NEGRO L Directed by Raoul Peck
	B+	THE FREEDOM TO MARRY L Directed by Eddie Rosenstein Focused primarily on activist Evan Wolfson and attorney Mary Bonauto, both of whom have devoted their lives to marriage equality, <i>Freedom</i> provides a boots-on-the-ground account of the battles that ultimately led all the way to the U.S. Supreme Court.
	B+	THE GIRL WITH ALL THE GIFTS L V Starring Sennia Nanua, Glenn Close, Paddy Considine • Directed by Colm McCarthy
	B+	JOHN WICK: CHAPTER 2 W Starring Keanu Reeves, Ian McShane, Common • Directed by Chad Stahelski
	B+	THE LEGO BATMAN MOVIE W Starring Will Arnett, Michael Cera, Zach Galifianakis • Directed by Chris McKay
PROCEED WITH CAUTION	B	GET OUT W Starring Daniel Kaluuya, Allison Williams, Bradley Whitford • Directed by Jordan Peele
	B-	BEFORE I FALL W Starring Zoey Deutch, Liv Hewson, Logan Miller • Directed by Ry Russo-Young
	B-	KONG: SKULL ISLAND W Starring Brie Larson, Tom Hiddleston, Samuel L. Jackson Produced by the same folks behind 2014's <i>Godzilla</i> reboot, <i>Kong: Skull Island</i> is a big, loud, and kinda silly monster mash that feels like a throwback to the late-'90s Bruckheimer era of gung ho, budgets-be-damned macho adventure.
	B-	LOGAN W Starring Hugh Jackman, Patrick Stewart, Dafne Keen • Directed by James Mangold
SKIP IT	C	TABLE 19 W Starring Anna Kendrick, Craig Robinson, Tony Revolori • Directed by Jeffrey Blitz
	C	FIST FIGHT W Starring Charlie Day, Ice Cube, Tracy Morgan • Directed by Richie Keen
	C	THE SPACE BETWEEN US W Starring Asa Butterfield, Britt Robertson, Gary Oldman • Directed by Peter Chelsom
	C-	FIFTY SHADES DARKER W Starring Dakota Johnson, Jamie Dornan, Kim Basinger • Directed by James Foley
	C-	THE SHACK W Starring Sam Worthington, Octavia Spencer, Tim McGraw Even for an earnest, schmaltzy faith-based melodrama, Stuart Halzeldine's <i>The Shack</i> is pretty shameless in its goal of wringing moviegoers' tears out of the death of an innocent child.

KEY L = LIMITED RELEASE V = VOD W = WIDE RELEASE

TV

EDITED BY **CAITLIN BRODY** @cbroday

Calling the *Shots*, Making an Impact

The creators of Fox's **Shots Fired** (debuts March 22, 8 p.m.) share how real-life events inspired the racially charged series, and how they hope to change the landscape—on and off screen. **BY CHANCELLOR AGARD**

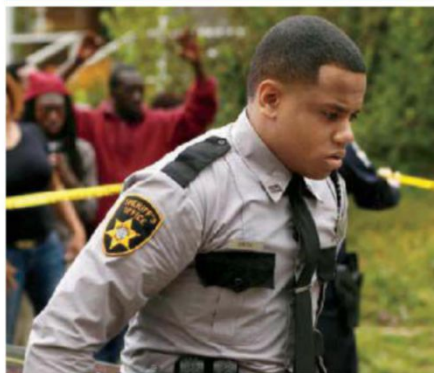
Though it has been years in the making, *Shots Fired* has an eerie timelessness. Created by Gina Prince-Bythewood (*Beyond the Lights*) and Reggie Rock Bythewood (*Notorious*), Fox's obsessively researched, Ferguson-inspired 10-episode series aims to both entertain and provoke with its exploration of race relations and America's criminal justice system. The story begins rather provocatively with the shooting death of an unarmed white college student by African-American sheriff's deputy Joshua Beck (*The Wire*'s Mack Wilds). But when an ambitious Department of Justice special prosecutor (played by Stephan James) and investigator (*Love & Basketball*'s Sanaa Lathan) travel to North Carolina to investigate the shooting at the request of Gov. Patricia Eamons (Helen Hunt), they stumble upon an uninvestigated murder of a black teen. The two shootings, which have been treated differently due to race, force long-festered racial tension in this small town to surface.

"Flipping the narrative with one of the cases allows people who don't normally deal with this in their communities to truly understand what we go through," says Prince-Bythewood of the show's startling opening scene. "They'll empathize with characters they may not even know in real life."

The origin story of *Shots Fired* is serendipitous. In the wake of the 2014 protests in Ferguson, Mo., over the fatal shooting of Michael Brown, an 18-year-old African-American man, by a white police officer, Fox Television Group CEO Dana Walden and EP Brian Grazer approached Prince-Bythewood with the desire to address the issues raised by the incident. Coincidentally, the writer-director's husband was conducting research for a film on racism and distrust between law enforcement and the black community, inspired by conversations he'd been having with his oldest son going back almost five years. At the time, neither was interested in returning to television—they met as

writers on NBC's *A Different World* in the '90s—but it wasn't long before they were convinced. "The reach of network television was exciting to us," she says. "We felt this urgency," adds Bythewood.

Likewise, some of the cast members weren't looking for a network TV gig, but changed



“
WE GET THE AUDIENCE
TO THE EDGE OF
THEIR SEATS, AND WHILE
THEY'RE LEANING
FORWARD, WE HIT THEM
WITH THE TRUTH.”
—REGGIE ROCK BYTHEWOOD

▶ LOGLINES

Rap Battle Wavvy Jonez and Marcc Rose will play rivals

Biggie Smalls and Tupac Shakur on USA's true-crime

pilot. • **Revival Revived** *One Day at a Time* on Netflix

has scored a second-season renewal.



▲ (Clockwise from top left) Stephan James and Sanaa Lathan (center); Helen Hunt and Will Patton; Mack Wilds

their tune when they heard about this opportunity. Lathan typically avoided series because of the long contracts; Wilds had been focused on music and wasn't sure he wanted to continue acting at all. However, this role gave him an opportunity to use his "art as a weapon," he says. "There's

only so much you can do with a hashtag or a retweet. As artists, we don't get enough opportunities to do something of this magnitude that speaks to our social climate and who we are as human beings and, better yet, as Americans."

Before heading into production in North Carolina, the cast and writers devoted themselves to hours of research in order to get this series right. "The actors were like sponges. They wanted to portray their characters in the most authentic light," says Bythewood, noting that research included interviews with former attorney general Eric Holder, mothers of police shooting victims, and real cops and investigators. Given the subject matter, the creators leveraged their power to make sure most of their directors were people of color, and half of them female.

"I've never worked on a show where above the line and below the line there were more people of color," Hunt marvels. "When I went back to work on shows after, I was horrified."

As production took place between March and July last year, world events reminded everyone of the importance of this undertaking. The shooting of Philando Castile in Minnesota on July 6 hit the cast particularly hard, as it happened the night before they filmed a devastating scene. "I completely broke down," says Wilds of coming to set the day after Castile's death. "Gina and Reggie had to tell me to get my head back in the game and that we're doing this for a reason. *This is the reason.*"



CLAUDIA O'DOHERTY: LOVES OF MY LIFE

*The Australian actress, 33, shines in Netflix's **Love** as perpetually sunny roommate Bertie. With season 2 streaming now, the comic—who's also written for and appeared on *Inside Amy Schumer*—spills all about her biggest nonhuman crushes. (U up, spaghetti?)* **BY ARIANA BACLE**



▶ MY FAVORITE MERYL FLICK

I really love *It's Complicated*. It's a very gentle, comforting movie, and there's a really good joke where Meryl Streep says she prefers a lot of semen. It's a perfect line.

▶ MY GO-TO MOVIE MUNCHIE

I find popcorn to be a waste of food, in terms of: If I could be eating spaghetti, I don't want to eat popcorn. I'm really dedicated to spaghetti. I have spaghetti fever.



▶ THE LAST PET I ADORED

I fostered a terrier mix last year, and she was lovely. When she came from the shelter, her name was Bella Swan, after the character from *Twilight*. I changed it to Peppercorn. I like to give dogs very silly names and cats very serious names, like Susan.



▶ MY GUILTIEST PLEASURE

I watch *The Bachelor*. I enjoy how boring it is. It's two hours of nothing happening, and I always wonder about the women in the house, because it seems like all they can do is sit on the couch and drink white wine.



▶ MY PROUDEST MOMENT ON *INSIDE AMY SCHUMER*

I was very shocked and proud to get my sketch about a snake doctor on the show. It's really dumb. But I ended up having to hold, like, 20 disgusting snakes. One of them did defecate on me, which was deeply unsettling. It smelled like chemicals that would kill you. We filmed in winter, and the snakes weren't meant to be in cold temperatures. But the snakes didn't die, so don't worry...if you were worried.

A SUPER GLEE REUNION

Good luck staying in your seat during The CW's musical *Flash* episode (March 21, 8 p.m.), starring **Melissa Benoist**, **Grant Gustin**, and **Darren Criss**.

BY NATALIE ABRAMS

▶ Darren Criss is singing his heart out. Grant Gustin and Melissa Benoist are tap dancing. "It's literally a *Glee* episode," Gustin jokes. No, the Fox series hasn't been revived. The trio are actually reuniting for the first time since their days on the hit series for a different kind of musical—and Criss may finally get his revenge. His *Glee* character, Blaine Anderson, received a slushy facial from Gustin's Sebastian Smythe back in 2012, but now the tables have turned, with Criss assuming the mantle of the dastardly DC Comics baddie Music Meister in this *Flash/Supergirl* musical crossover. You read that right: Barry (Gustin) and Kara (Benoist) find themselves trapped in a movie musical of the Meister's creation during this special episode of *The Flash*—an hour that has been years in the making. "We've always talked about doing it, from the very beginning, more in a joking

way," says EP Andrew Kreisberg. Gustin, however, was initially apprehensive. "When they told me it was real, I was like, 'How?!'"

Here's how: As the Scarlet Speedster and Girl of Steel experience turmoil in their interpersonal relationships, they're whammied by the Music Meister, a villain (famously voiced in *Batman: The Brave and the Bold* by Neil Patrick Harris) who hilariously manipulates his victims into breaking into song. Having been fans of movie musicals as kids, the heroes land in a golden-age send-up involving

rival gangs and love stories. Sitting on the '40s-era nightclub set, Benoist takes delight in the vintage ambience. "Not that I don't love the [Supergirl] suit, but it just feels good playing the same character in a completely different setting," she says. "I'm eating this up."

The *Glee* alums aren't the only big names attached to the special episode. In addition to the musical stylings of stage vets Victor

Garber, Jesse L. Martin, Jeremy Jordan, and John Barrowman, the episode features "Runnin' Home to You," an original song from Oscar-winning *La La Land* duo Benj Pasek and Justin Paul, as well as the bubbly Rachel Bloom-co-penned tap duet "Super Friend." "It's a goofy song and it's very consistent with that *Crazy Ex-Girlfriend* style," Gustin says. The episode also includes several covers, among them the Benoist solo "Moon River." And an ensemble performance of Jackie DeShannon's "Put a Little Love in Your Heart" brings the denizens of the '40s nightclub to their feet as the Meister conducts an epic upbeat dance number choreographed by *Glee*'s Zachary Woodlee.

Should the crossover prove successful, Kreisberg has hopes for a sequel, and Criss would be elated to return to the wild, wild world of singing superheroes. "I would have liked to have written some songs," quips the actor and musician, who landed the role too late in the process to do so. "I want to come back, I'm not done—then I'll have my true paycheck!" Watch out, Flash!



▲ Grant Gustin and Melissa Benoist

▼ (From left) Gustin, Benoist, and Chris Wood; Darren Criss and Jeremy Jordan





▲ Mandy Moore, Mackenzie Hancsicsak, Milo Ventimiglia, Parker Bates, and Lonnie Chavis

PAGE VIEW

This Is Us: Before They Met

It has come to *This*: The season finale of NBC's emotionally spring-loaded family dramedy promises to "answer some questions and make people ask some new ones," says creator **Dan Fogelman**. The episode titled "Moonshadow" (March 14, 9 p.m.) focuses on Jack (Milo Ventimiglia) and Rebecca (Mandy Moore) "before there ever was a Jack and Rebecca," he says. "You see them in their much younger years as they're figuring out what kind of lives they want for themselves." Check out this script page from the finale—complete with annotations from Fogelman and his co-writers on the episode, **Isaac Aptaker** and **Elizabeth Berger**—and get ready to meet a woman named Mrs. Peabody with matchmaking on the brain. —*Dan Snierson*

EXT. MODEST PITTSBURGH HOME - DAY 1 (1972)

MRS. PEABODY

Jack?

She's standing in front of a pristine Chevelle, speaking to a PAIR OF LEGS sticking out from beneath the car.

JACK (from under car)

Just making sure everything's in tip-top shape, Mrs. Peabody.

He slides out to reveal... not the bearded, nor mustachioed, nor goatee-ioed Jack we've come to know. But rather:

- A clean shaven, short-haired, boyish Jack — just 28 years old. Jack stands up, dusts himself off.

JACK (CONT'D)

I did a brake job. You should be good to go.

MRS. PEABODY

Thank you, Jack. I don't know why my husband loved that thing so much -- something's always wrong with it. Maybe I should just sell it.

Jack GASPS, playfully.

JACK

You watch your mouth, Mrs. Peabody. This is a 1967 Chevelle. You cannot sell a 1967 Chevelle.

MRS. PEABODY (smiles)

Alright, alright, I'll keep it. ●

Mrs. Peabody studies him, impressed by his attitude.

MRS. PEABODY

I wish I had a granddaughter for you. (Then, realizing) Wait a second now... I know a girl I think you'd like! My best friend's granddaughter. Oh, Jack she's the sweetest thing.

JACK

Oh, no, I don't--

MRS. PEABODY

What are you doing next Friday night?

JACK

I'm really not the type to be set--

MRS. PEABODY

You'll take her out? It would make me so happy. ●

Jack does not want to take anybody out on Friday. But the way Mrs. Peabody is looking at him... He nods.

MRS. PEABODY (CONT'D)

Good, good. I'll call you to confirm. You'll thank me. She's a total knockout.



"This was always the plan: In the final episode of the season, we would see Jack at a younger age than we've seen him before. We knew the whole year was going to be a story about different forms of his facial hair, and that the final episode of the season would reveal him clean-shaven.... It was the first time we'd seen him all year without anything on his face. It was such a surprising shock, and we thought, 'Oh, people are going to love this.'"



"No, she won't! Eagle-eyed viewers might realize that this is the same car Jack ended up selling when he and Rebecca found out they were having triplets. Milo Ventimiglia owns the car in real life."



"Jack is not the type who can resist the good-natured advice of his elders. Haven't you seen him with Dr. K?"



How *Iron Fist* Packs a Punch

IRON FIST, THE MARTIAL-ARTS EXPERT WHO HAS A WAY WITH HIS hands, is the latest street-level superhero to join the Marvel-Netflix world. Starring *Game of Thrones* alumni Finn Jones and Jessica Henwick, the stand-alone series (streams March 17) is the pulse-racer to tide you over until this summer, when the much-anticipated crossover *The Defenders* debuts. Here's your *Iron*-clad primer on all the action. **BY KEVIN P. SULLIVAN**

▼ **DANNY RAND (A.K.A. IRON FIST) IS LIKE BRUCE WAYNE BUT HAPPIER**

The basic premise of the show will sound familiar to anyone who has watched *Batman Begins* or *Arrow*. Danny Rand (Finn Jones, who played pre-wildfire Loras on *Game of Thrones*), heir to Rand Enterprises, returns to New York City after apparently dying alongside his parents in a plane crash. The truth, however, is a bit more mystical than that. In addition to a new hobo-chic style, Danny is also sporting a new set of martial-arts moves and a glowing fist that does a lot more than shine.

▼ **IT'S NOT EASY LOOKING LIKE A KARATE MASTER**

When Jones won the role of Danny last March, training began immediately. "For two months before we started to shoot, I did martial arts and weight training every day for three to four hours," Jones says of his prep before filming in New York last summer. "Once shooting starts, pretty much all there's time for is shooting. Choreography and rehearsal is squeezed in on top of that."

▼ **THERE WERE SOME INJURIES**

Training that rigorously doesn't come without a cost: That's what Jessica Henwick (one-third of *Game of Thrones*' Sand Snakes) found out. Playing Colleen, a dojo owner and romantic interest for Danny, Henwick put her entire body on the line to make the fighting look real. "Over the course of five months, both of my hips have popped out," she says. "I tore my Achilles' heel. I sprained my wrists. I've been literally covered in bruises and scrapes and cuts, but I've withstood it all, which is the most important thing."

Jones, who knew Henwick from their time on *GoT*, had it a bit easier: "I stubbed my toe in the beginning, but other than that I've been fine."

▼ **JONES WANTS TO CONVINCE HIS DOUBTERS**

Because *Iron Fist* cribs from Asian cultural imagery, and considering the Marvel-Netflix universe relegates most of its Asian characters to henchman or ninja roles, there was a lot of debate over Jones' casting and whether the role





▲ (Clockwise from top left) Finn Jones in action; Jessica Henwick showing no mercy; Jones giving his best high kick; Henwick, Jones, and Rosario Dawson; Rand (Jones) in a graveyard scene, visiting his parents

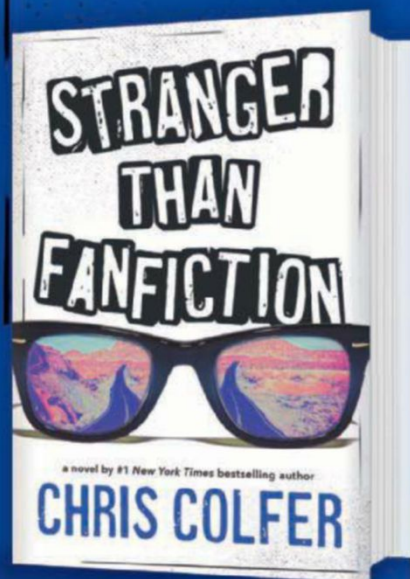
should have gone to a non-white actor. Jones hopes that viewers give the show a chance to prove itself. "I understand where their frustration comes from," he says. "But let's just wait and watch the show before we make a statement about it. I think people will be pleasantly surprised about what we've done."

▼ **THERE MAY OR MAY NOT BE A COSTUME**

The Marvel-Netflix tradition of saving costume reveals for the very end of the season goes back to 2015's *Daredevil*. Though Jones isn't confirming or denying that Danny will don the character's signature yellow bandanna mask by the end of the 13 episodes, he is positive that the dragon tattoo on his chest makes an appearance or two. "I had no idea when I started this show how topless I was going to be," he says. "It's a pain in the ass. Doing it once or twice is fine, but I'm shirtless every other episode. Like, say goodbye to pizzas and burgers." And say hello to abs.



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DAVID BOREANAZ ON *BUFFY, BONES,* AND BEYOND

With Fox's *Bones* ending its 12-season run (March 28, 9 p.m.), the actor, 47, looks back on playing Seeley Booth and cutting his teeth as *Buffy*'s Angel, then looks ahead to... Broadway? **BY C. MOLLY SMITH**

Twenty years ago, you were cast in your breakout role as the vampire Angel on *Buffy the Vampire Slayer*. Did you ever imagine you'd be here now?

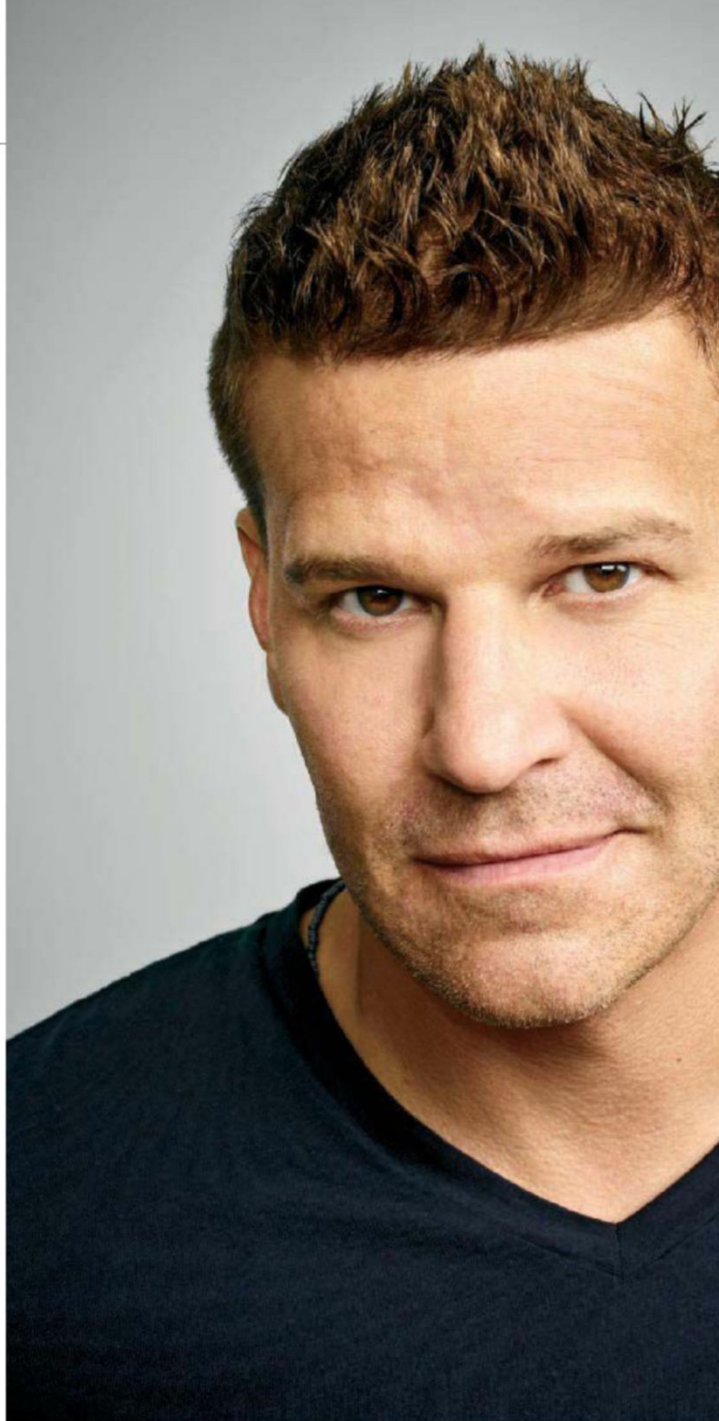
It was all timing, really. [Angel] initially had an arc of 6 out of the 12 episodes. He was somebody who could be recurring and a love interest to Buffy [Sarah Michelle Gellar]. It happened so quickly. The day after they cast me, I remember being thrown into this world of complete chaos. The breakdown of this character [described him] like, "He's a prizefighter, like Joe Louis; you can hit him, but he's always going to come back." At the time, I didn't think much of the fact that he was a vampire. But I loved the fact that you can knock him down but you know he's going to come back up.

What do you remember about your first day on *Buffy*?

They fitted me in this velvet suit—I'll never forget it. I waited and waited to shoot, and when I went to meet Sarah, she was in the middle of some sort of fight sequence. We shot our scene around 4 a.m., and it went so fast. I went home thinking, "What just happened?" All of the insecurities came out: Did I mess it up? Did I do something wrong? But the response to the dailies was great.

Then there was the spin-off, *Angel*. How did you make it your own?

It was an opportunity to take this character into an adult-oriented show, which was unlike the *Buffy*-verse. I remember the casting process: We tried to surround the character with good people who could carry the show and tell the story. Glenn Quinn [who played Doyle] was strong and fantastic. He became a very close friend of mine. I miss the guy, even to this day—just a remarkable human being. [Quinn died in 2002 of an accidental drug overdose.] There were pitfalls and challenges that we overcame, and that first year was tough. There was a lot going on





▲ (Clockwise from top) David Boreanaz; with Emily Deschanel and TJ Thyne on *Bones*; with Sarah Michelle Gellar on *Buffy the Vampire Slayer*



WHEN 'BUFFY' HIT, I WAS IN THE RIGHT SPOT AT THE RIGHT TIME, BUT I HAD BEEN STRUGGLING FOR YEARS JUST TO GET IN THE DOOR."

—DAVID BOREANAZ

that helped me stretch the character more and more... rather than [simply being] this guy who appeared out of the shadows who had a heavy brow. I laugh at some of the scenes when I see them now, but it really was a *Romeo and Juliet* moment for [Angel and Buffy]. To split them was sad, but we had some crossovers.

With *Buffy* and *Angel* on simultaneously, how did those crossover episodes come together?

It was hard because we were doing two types of shows and there were different schedules. We got through it. I'm [still] amazed at the energy. George Lucas visited our set and spent a day with us; he was a fan of the show. I remember eating lunch with him. He was amazed at how we got a shot using greenscreen and wirework in eight days. It was like we were shooting a movie every week. What you did back then you couldn't do today. [We shot] huge jumps in the middle of the night, a lot of sequences like that. It was dangerous. That's what made the show thrive—that energy, that edge.

The first time you ever directed was in 2004, for an episode of *Angel*. What made you step behind the camera?

I always wanted to direct. I wouldn't just leave set [when I wrapped my scenes]; I'd stay and learn. It's so important for actors to realize that they have an opportunity. Why would you leave the circus ring if you want to get into other things? You have to constantly keep learning and pushing yourself, which I did, and then I got the break to do that. Kelly

Manners was the producer at the time, and he said, "Absolutely, David can direct." It was a phenomenal experience.

You've also directed several episodes of *Bones* and produced the majority of the series. While your responsibilities were growing, your character grew too.

Emily [Deschanel, *Boreanaz's* costar] and I met every weekend with Ivana Chubbuck, a renowned acting coach, for seven or eight years. We rewrote and rehearsed—we cultivated our characters that way and excited the writers. They [initially] wanted a serious, *X-Files*-ish show, and we wanted a character show. We won because we kept that drive and people responded. We're proud of that.

How are you feeling about *Bones* ending after 12 seasons?

I feel great. It doesn't seem possible that it's been that long, and it goes by so fast. It's like a tornado, a hurricane. I've done three series, it's 20 years of television work—that's a lot of hours!

So 20 years and more than 400 episodes of TV—how do you wrap your head around those numbers?

I don't think about that. With the way television is designed these days, it's fast, there are a multitude of channels, and there's a lot of content. Everybody wants to be heard, but if you can tap into a story that's unique, it makes sense.

What's left for you to tackle?

I am going to dig into developing.... That's my next phase, and it's going pretty well, but I need a little time to decompress. I'd love to do Broadway and conquer the stage for that pure fear aspect and rawness. But I'm not chasing anything in my life. I'm just letting it all unfold, so we'll see. If I end up driving a tractor for the rest of my life on a farm, that's okay. Because somewhere down the line, you come back and play a guy who drives a tractor and has an interesting story to tell.

THE BEST OF BOOTH'S WORLD

Bones has banked nearly 250 episodes. We revisit three of *Boreanaz's* greatest.

BY KELLY CONNOLLY



"ALIENS IN A SPACESHIP"
SEASON 2, EPISODE 9

Booth nearly unravels after learning Brennan (Deschanel) and Hodgins (TJ Thyne) are buried alive in the series' best hour—but once he knows where to look? Watch him run.



"THE PARTS IN THE SUM OF THE WHOLE"
SEASON 5, EPISODE 16

In this 100th-episode flashback, which *Boreanaz* directed, Booth and Brennan flirt and fight their way through their very first case—and then present-day Booth puts his heart on the line.



"THE BLACKOUT IN THE BLIZZARD"
SEASON 6, EPISODE 16

Stuck in an elevator, Booth and Brennan nudge their relationship forward. But it's Booth's look back on a rare happy memory with his father that really elevates the *Boreanaz*-directed hour.

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* BY RAY RAHMAN @RayRahman



◀ Nick D'Agosto, John Lithgow, and Krysta Rodriguez

MUST WATCH OF THE WEEK

Series Debut

TRIAL & ERROR

TUESDAY, MARCH 14 | 10-11PM | NBC

Call it *Mocking a Murderer*: The delightfully goofy *Trial & Error* takes familiar hallmarks from recent true-crime thrillers (particularly *The Jinx*) and mines them for hearty laughs. Shot in mockumentary style, the series centers on John Lithgow's Larry Henderson, a South Carolina poetry professor whose wife is found dead inside their house. Did he do it? It sure looks like it: Not only was he having an affair with his personal trainer, but, um, his *first* wife died in identical fashion. Plus, he loves to roller-skate, which in this small Southern enclave counts as highly suspicious behavior. His only hope is Josh (Nick D'Agosto), a slick defense lawyer from Up North who quickly learns just how weird the locals really are; he's basically in a less competent Pawnee. That's a good thing—powered by a team of strong character actors, the show shines when the whole town comes to life...even if it's because of a death. **B+**

Go to ew.com/what-to-watch for our daily picks of **What to Watch**

MONDAY MARCH 13

SEASON FINALE

► The Bachelor

8-10PM | ABC

No matter what happens tonight, we must all do our best to remember this season's real hero: Corinne's nanny.

► 24: Legacy

8-9PM | FOX

Tonight's episode covers 6 p.m. to 7 p.m., so you know what that means... happy hour!

► Scorpion

10-11PM | CBS

The team looks for a rare endangered monkey in the Amazon jungle (though you can probably find it on the site as well).

► Cries From Syria

10PM-MIDNIGHT | HBO

The timely documentary offers an in-depth look at the civil war that's been raging in Syria for six years, from the very first protests to the events of today.



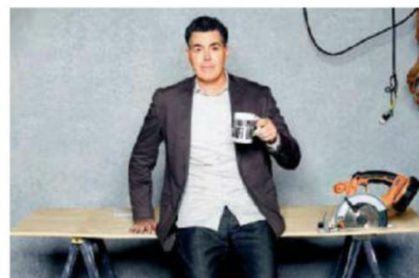
TUESDAY MARCH 14

Series Debut

► Adam Carolla and Friends Build Stuff Live

10-11PM | SPIKE

Adam Carolla—comic, podcaster, former *Loveline* cohost—was a carpenter before he was in show business. Now he's combining both jobs into one as host of a weekly talk show in which he and a famous pal complete a new home-reno project live on air. "I love building and comedy, and I've always wanted to combine those two things," says Carolla. "I'm not sure it's ever been done before." For the first episode, he and his old *Man Show* buddy Jimmy Kimmel will build a loft space together. What will they discuss? Carolla knows he has no choice: "We'll be talking about the Oscars."



WED MAR 15

Season Finale

► Lethal Weapon

8-9PM FOX

Murtaugh is torn between his partner and his family. May I suggest a solution? Marry your partner!

Series Finale

► Workaholics

10-10:30PM

COMEDY CENTRAL

Finally, Anders Holm and Adam Devine can pursue movie careers full-time! Oh, and you too, third guy.

Season Premiere

► Greenleaf

10-11PM OWN

More drama, more betrayal, and more Oprah—she'll be back this season as Mavis.

THURSDAY MARCH 16



Season Premiere

► Review

10-10:30PM COMEDY CENTRAL

Last we checked in with Forrest MacNeil (played with verve by Andy Daly), he had fallen off a bridge and was presumed dead. That was, fans thought, the end of MacNeil and, by extension, the series. But lo—Forrest lives! He's back at his job as a "life reviewer" for one last miniseason, even though the job has nearly killed him countless times before. And he's learned nothing since: Forrest's first assignment is to eat and critique an expired burrito from a hoarder's fridge. But the season's real purpose is for Forrest to find some measure of meaning to all this madness—and maybe even win back his wife along the way. As is typical of *Review*, his latest journey is touching and idiotic all at once. **B+**

Series Debut

► Snatch

STREAMING CRACKLE

Guy Ritchie's *Snatch* was a phony-tough semi-classic—all attractive dudes wearing fashionable grunge outfits and saying nasty things. It was the pop-punk version of a crime thriller. Crackle's TV adaptation is *Kidz Bop* at best. Wayward Weasley Rupert Grint leads a baby-faced cast of wannabe hard criminals caught in an underworld web. There are diamonds, boxing, and split screens, plus Ed Westwick as the least convincing Cuban gangster since everyone in *Scarface*. It's a lazy mess. But star Luke Pasqualino has low-key charisma as a ringleader, and the show comes to life when he talks to his jailbird dad, played by Dougray Scott with shaggy amusement. **C**—Darren Franich



FRIDAY MARCH 17



Season Premiere

► The Originals

8-9PM THE CW

Season 4 picks up on the five-year anniversary of Klaus Mikaelson's (Joseph Morgan) incarceration, otherwise known as the day that Marcel (Charles Michael Davis) regained control of New Orleans and the rest of the Mikaelsons entered a dream state. Now the Quarter has found relative peace, but that will be disrupted when new vampires decide they want Klaus dead. And yet Klaus' biggest concern is his 7-year-old daughter, Hope. "She's become this very interesting child who wonders about her dad," executive producer Michael Narducci says. "That is going to be a big part of Klaus' headspace: coming to terms with this new person in his life." —Samantha Highfill

Season Premiere

► Animals.

11:30PM-MIDNIGHT HBO

Phil Matarese and Mike Luciano's off-kilter animated show about New York City critters dealing with deep, humanlike philosophical quandaries seeks to outdo itself in season 2. "We really took big swings," says Matarese. Luciano explains: "It's an introspective season. The word *entropy* came up a lot when we were writing these episodes—the inevitable decline into chaos." Fun! The guys also promise plenty of unique moments, including a rap performance from Killer Mike and Big Boi and a special live-action episode starring none other than RuPaul. "He was so game and funny," Matarese says. "We were enamored with him."



SAT MAR 18

TOURNEY TIME

► March Madness

NOON-11:59PM CBS

The college hoops tourney kicks off on March 14, so if you're still paying attention at this point, your bracket is better than mine.



What to Watch

SUN MAR 19

SEASON PREMIERE

► Into the Badlands

10-11PM | AMC

The martial-arts drama enters its second season, which in the TV world is the equivalent of earning a yellow belt.



MON MAR 20

Season Premiere

► Dancing With the Stars

8-10PM | ABC

Who's a better dancer: five-time Olympic medalist Simone Biles or guy-who-used-to-play-a-monkey-on-Saturday Night Live Chris Kattan? You decide!

Series Debut

► Sweet Home Oklahoma

10-11PM | BRAVO

The reality show follows a rollicking foursome of close friends who live their lives to the fullest in Oklahoma City. There used to be five of them until one decided to leave for the Golden State Warriors. #BasketballHumor

TUESDAY MARCH 21

Series Debut

► Home Town

10-11PM | HGTV

Even the most passive HGTV viewer will immediately know *Home Town's* inspiration: *Fixer Upper*, all the way. Instead of Waco's Chip and Joanna Gaines, however, we get Ben and Erin Napier, a married home-reno duo who want to update their small Mississippi hometown "one house at a time." The *Fixer Upper* parallels are uncanny. The female half is the design-oriented mind who loves to sketch out her concepts, while her male counterpart focuses on the physical aspects. There is one big difference, however: charisma. While Ben and Erin are incredibly nice and do have a few cute moments together, they lack the onscreen pop that makes the network's other couples so mindlessly watchable. Luckily, the premiere makes up for it thanks to the home buyers, a charming military family that more or less screams throughout the entire final reveal. **C+**



WEDNESDAY MARCH 22

► Chicago PD

10-11PM | NBC

Voight goes down a twisted trail to solve the case of a young woman found locked up in a shipping container in the woods. Geez, no wonder Donald Trump is so scared of Chicago.

► Ripper Street

11PM-12:15AM

BBC AMERICA

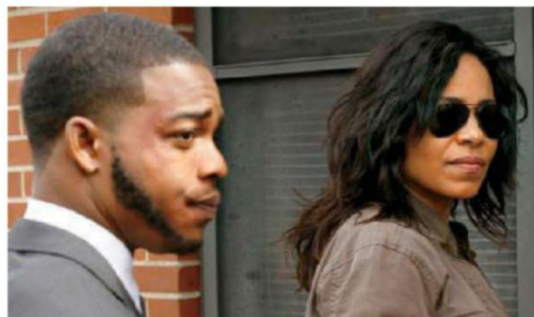
Well, of course these 19th-century detectives haven't caught Jack the Ripper yet—according to the ABC drama *Time After Time*, he's been hiding out in the future all along!

Midseason Premiere

► Empire

9-10PM | FOX

"All this is getting very old and very boring," Lucious Lyon (Terrence Howard) sneers during *Empire's* midseason premiere. That line almost seems apt for the show itself, as it leans on the same stale rivalries: Hakeem vs. Andre, Cookie vs. Anika, Jamal vs. anyone who gets between him and "the music." Even new guest stars (Rumer Willis as Jamal's rehab pal) and cameos (Nicki Minaj rival Remy Ma) don't distract from tired plotlines. But at the eleventh hour, Cookie (Taraji P. Henson) has her most explosive scene yet, reminding us exactly what (or who) keeps *Empire* from truly ever being boring. **B**—Isabella Biedenbarn



Series Debut

► Shots Fired

8-9PM | FOX

The urgent concerns of the Black Lives Matter movement fuel *Shots Fired*, a loaded crime drama that improves as the scope widens. Stephan James and Sanaa Lathan are superb as feds investigating a black-on-white police shooting, reversing the oft-reported norm. Not all is what it seems: The series cleverly uses an exception to explore the rules of institutional racism. Ham-fisted exposition and familiar melodrama abound, yet the excellent cast carries a story that slowly deepens, escalates, and truly explodes at midseason. **B**—Jeff Jensen

THURSDAY MARCH 23

► Superstore

8-8:30PM | NBC

Mateo's transfer hits a hurdle when his undocumented status causes complications. Is it just me, or are TV plots starting to feel very politically relevant all of a sudden?

► MasterChef Junior

8-9PM | FOX

The kids are given 10 minutes to make as many pies as possible. The loser will be forced to eat humble pie (sorry).

► Kicking & Screaming

9-10PM | FOX

Romances flare at the camps. I didn't realize it was *that* kind of screaming.

Season Finale

► Baskets

10-10:30PM | FX

Chip the clown decides to side with the Russians. See, there's *another* newsy plotline!

► Beat Bobby Flay

10-10:30PM | FOOD

Two chefs try to outdo Bobby's prize-winning steak. If they're in need of an extra judge, I guess I could fit it into my schedule.

► The Blacklist: Redemption

10-11PM | NBC

The guys go undercover to stop classified materials from entering the wrong hands... Oh, come on, guys, this is getting ridiculous!

FRIDAY MARCH 24



Season Premiere

► Grace and Frankie

STREAMING | NETFLIX

The show's second-season climax found Grace (Jane Fonda) and Frankie (Lily Tomlin) tired of their families' dismissiveness and ready to start their own company—selling vibrators to elderly ladies. “After that grand exit, they really have to face the music,” says showrunner Marta Kauffman. A business venture at their age is risky, but throw in a charming business-tycoon competitor (Peter Gallagher), and the rambunctious duo are in for a shaky onset. “He’s a slick operator, for sure,” Fonda tells EW of Gallagher’s character. “But he’s so handsome you can’t hate him.” Despite the inevitable snags, will they succeed? “You can really screw up in life, but there’s always a chance for a fresh start,” says Fonda. “That’s what the show’s all about.” —Ruth Kinane

► An American Girl Story—Ivy & Julie 1976: A Happy Balance

STREAMING | AMAZON

Hey, it's cheaper than taking your kid to the actual store.

Series Debut

► Tangled: The Series

7:30-8PM | DISNEY

Mandy Moore stars on this new cartoon, which is based, clearly, on the popular 2010 film *Shrek Forever After*.

► Sleepy Hollow

9-10PM | FOX

The team gets a look at how dystopian the world could become if they don't stop an unpredictable billionaire from gaining power. Another one!

SATURDAY MARCH 25

CONCRETE JUNGLE

► Planet Earth II

9-10:10PM

BBC AMERICA

The nature series turns its lens toward a surprising setting: the city. This is your time, pigeons!

► Ransom

8-9PM | CBS

“While playing a new smartphone game, five teenagers are lured into a trap in an empty castle in France,” reads the press release that clearly didn't get the legal clearance to mention *Pokémon GO* by name.

► Marvel's Guardians of the Galaxy

9-9:30PM | DISNEY XD

Groot discovers a very mysterious egg. It's mysterious, obviously, because he can't tell if it came first, or if it was the chicken. (Sorry again.)



SUNDAY MARCH 26

► Girls

10-10:30PM | HBO

Hannah reconnects with the dreamy surfer guy played by Riz Ahmed earlier in the season. In your face, creepy author guy played by Matthew Rhys earlier in the season!

► Feud

10-11PM | FX

As Bette and Joan brace for the release of *What Ever Happened to Baby Jane?*, the 1962 Academy Award nominations are announced. Hmm, I have a sneaking suspicion that these Oscars will be #SoWhite.



► To Walk Invisible: The Brontë Sisters

9-11PM* | PBS

To tell the story of the Brontë sisters (played by Finn Atkins, Chloe Pirrie, and Charlie Murphy), the BBC-produced movie focuses on the men in their lives—namely their brother, Branwell (Adam Nagaitis), a painter-turned-alcoholic whose recklessness prompts their own literary careers. Emily, reluctant to reveal her writing, emerges as the most intriguing of the family, alternating between tough love and kindness toward her flailing brother. Yet through it all, each woman's brilliance is never questioned. It's not a matter of *if* the Brontës will be published, but rather *when*. **B** —Nivea Serrao *check local listings

Music

EDITED BY KEVIN O'DONNELL @ODtron



JAMES MERCER'S NEW FRONTIER

Life as a rock-star dad, lineup changes, and an obsession with pop music: The Shins' frontman, 46, opens up about the making of his band's boldest album yet.

BY MADISON VAIN

Heartworms is the Shins' fifth album and the first to be released in five years. Where does the making of a record start for you?

With [one of] those composition notebooks you get at the grocery store. I especially like the college-ruled ones. Then it evolves from those blank pages. There's everything from journal entries from when I was on tour to stickers that people give me. Each one is this little collection from that era. I number them, and when the project is done, I put them away and get a new one.



▶ NOTEWORTHY

Up in Smoke The Chainsmokers drop their debut LP,

Memories...Do Not Open, on April 7. • **All I Do Is Swim**

DJ Khaled's Summerfest Cruise sets sail for the Carib-

bean on June 30 and features Future, Migos, and more.

What's does the album title mean?

I was trying to rhyme *infection* with *affection* [on the song "Heartworms"], and that was grossing me out. [Laughs] But I wanted something that felt like that. *Heartworms* came to mind, and I remembered this band called Heartworms and how much I loved that name. When I started thinking it could be the title of the record, I didn't feel comfortable doing it [without permission]. I emailed Archie Moore [from the band], and he gave me s--- and told me, "That's not cool, man!" Then he was like, "I'm totally kidding. I'm a Shins fan. You guys are welcome to it."

The album is your most diverse-sounding yet. There's psychedelia, lush harmonies—the track "Mildenhall" even has a country vibe. Where'd that come from?

My dad was a country-western singer. After work, there were many nights where he would head to a nightclub and [sing]. And there were often times where we couldn't find a babysitter, so I'd just be in the pub, inhaling second-hand smoke. [Laughs]

Lyricaly, you look back on your life growing up in Mildenhall, England, where your father was stationed as an officer in the Air Force. You also lived in Hawaii and New Mexico. Did moving around so much shape your songwriting?

It certainly gave me a lot of time to sit alone in my room and listen to records and create my own mythology. [Laughs] I did a lot of that. I wasn't like my sister. We would move to a new town and she would meet the kid next door and start dating him and have a friend structure immediately.

What music do you have in heavy rotation now?

I really love Ariel Pink. He sounds so free and open. And the Angel Olsen record I adore. Grimes is a real inspiration; she's so free and crazy with her compositions and production. There's just so much cool s--- going on in music right now. It's cool to be a part of it all.

There have been numerous lineup changes with the band over the years, and you wrote and recorded this album alone. Have you considered dropping the band name?

When I was in that transitional period before [2012's] *Port of Morrow*, it was contemplated for a moment, [but] there's something that doesn't suit me about that. I've always wanted to be in a band, even if it is just a moniker. And there was a precedent set in the '90s with bands like the Lilys: There was a cast of characters but really one dude. I was like, "I can do that!"

You have three daughters. Do they have any interest in music?

Our middle child is [interested], and it's all her doing. She takes piano lessons. I just want to support them and feed their curiosity. My parents had an apprehension when I dropped out of university and started playing and working odd jobs. [Laughs] I might have that same concern, but we're just going to follow their lead on it. We're Montessori kids. We're into that.



Lorde Returns With the Year's First Great Pop Anthem

EW's take on the New Zealand wunderkind's new single.

BY NOLAN FEENEY

▶ **WHEN LORDE** broke out with "Royals" in 2013, she was an outsider: a precocious 16-year-old peddling brooding electro-pop that sounded like nothing else on Top 40 radio. But the song turned her into an establishment star, launching her into Taylor Swift's squad and paving the way for alt-pop introverts such as Alessia Cara and Kiiara. The first taste from her anticipated LP *Melodrama* proves that she can be just as weird and revolutionary on the A list. "Green Light"—co-produced with Jack Antonoff and Frank Dukes—jumps from eerie electronica to piano-driven pop without feeling Frankensteined together. And her ultra-specific lyrics about trying to get over an ex ("She thinks you love the beach/ You're such a damn liar") give extra weight to the song's cathartic hook. It's the most explosive track Lorde's ever made—the sound of the coolest person in pop changing the game from the top down instead of from out of nowhere. **A**

MODERN POP IS VERY AVANT-GARDE. THE STRUCTURE OF BUILDS AND CHORUSES AND SOLOS... I KEEP COMING ACROSS NEW IDEAS IN THAT LANGUAGE."

Zara Larsson Is Wide A-Woke

How a Swedish child star became one of the most outspoken new voices in American pop music—before even releasing an album here. **BY NOLAN FEENEY**

🕒 One Saturday afternoon in late January, Zara Larsson woke up, checked her phone, and remembered it was the day of the Women's March. The singer behind last year's undeniable dance-pop hit "Never Forget You" was sleeping in on a rare day off in Los Angeles, but she knew she had a responsibility to be there, so she hopped out of bed and headed downtown. There, she picked up a pink "Women's rights are human rights" sign that another protester had left behind, took in the scene, and started tearing up. "It gave me a good energy," she recalls a week later over dinner in New York. "I was like, 'I'm gonna fight every single one of those Trump supporters or sexists!'"

Larsson is one of pop's most promising young stars—she has more than one billion streams on Spotify, according to the

streaming service—and also one of the most outspoken. The first time she made headlines in America, it was for a viral Instagram post in which she put a condom over her leg to show men who thought they were "too big" to wear one that they should "take a seat." She's especially passionate about reproductive rights, and she recently called out people who identify as pro-life but don't support, say, the #BlackLivesMatter movement. Larsson's Instagrams sometimes feature memes that gently mock conservatives, and she's just as irreverent about the topic in person. "Some people really think a seven-week-old fetus is a baby," she says. "I'm like, 'Are you okay?' I'm trying to check on them!"

Joking about abortion? That's a risky move for someone trying to become a household name with her U.S. debut, *So Good*,

out March 17. (She already has an album and two EPs out in Europe.) This is, after all, a country where Miley Cyrus twerking and Ariana Grande licking doughnuts are considered major celebrity scandals. And although stars such as Grande, Katy Perry, and Beyoncé are speaking out more than ever about the issues that matter to them, Larsson is unique for both her age—at 19, she represents an alternative to the heavily media-trained stars of the Disney-Nickelodeon machine—and the sheer breadth of issues she engages in. "This new generation [of fans] wants people to speak up," she says. "You don't see an artist grow big without tweeting, except for very rare people like Ed Sheeran.... I want to share my voice and everything I think. I don't want to be an Ed Sheeran."

Larsson is used to the attention—at 10 she won *Talang* (Sweden's answer to *America's Got Talent*) with a cover of Celine Dion's "My Heart Will Go On." As a preteen she started blogging about her life as a budding star and, later, the social-justice causes she learned about on social media, such as how to make feminism more inclusive to women of color. In response, Larsson would get death and rape threats, which she says only encouraged her: "That's what keeps me fighting."

Larsson mostly leaves her politics out of her music, at least explicitly. (The closest she gets on *So Good* is a hip-hop-flavored track called "Make That Money," which shouts-out legendary music execs like Sylvia Rhone and tells young listeners, "You can be the next female president.") Yet Larsson's beliefs definitely shape her work. She originally wrote her in-your-face single "Ain't My Fault" about stealing another woman's boyfriend, but decided later—against the advice of some members of her team—to rerecord a new version, this time about being rendered helpless by a guy's hotness. "It would be





DENNIS LEUPOLD

weird to talk about how it's important for girls to support girls," she says, "and then come out with a song talking about how you're too lame for the guy, so he wants to be with me."

Larsson's so committed to her principles that she's not afraid to potentially upset her corporate masters. So after Kesha—who, like Larsson, is a part of the Sony Music family—accused producer Dr. Luke of sexual assault in a 2014 lawsuit, Larsson joined the chorus of fans demanding that Sony release Kesha from her deal with Luke's label, Kemosabe. (Luke has denied Kesha's allegations.) What's more: Larsson was once signed to Luke's label, though she says she left for reasons unrelated to Kesha's case. "He was never rude to me," Larsson says of Dr. Luke, "but I'm happy I got out of there."

If there's a cost to speaking her mind so freely, Larsson isn't concerned. "When people are like, 'This won't be good for your career' ...shut up!" she says. "You don't care about my career. You just want me to not say anything. Women's rights are more important than my career. And if my career dies because I said something political? I don't want to live in that world." Larsson also doesn't want to partake in what she calls "glittery sparkly" feminism: when artists preach girl power in their music but aren't as committed to that message and its causes off stage. "I don't need a cookie for it," she says.

When Larsson gets fired up about this stuff, it's easy to forget that she's only 19. (At the time of this interview, she still had braces.) White privilege, intersectional feminism, the double standards women face—these are concepts that many adults twice her age might not totally grasp. But Larsson shrugs off any praise. She's not smarter than anyone from any other generation, she says, leaning in close over the table like she's about to share a secret. "I just spent more time on Twitter than you did." Then she leans back, grinning, and reaches for her phone.

BREAKING
BIG

Music Royalty's Next Generation

The heirs of Willie Nelson, Gloria Estefan, and other legends are proving that songwriting is in their DNA. **BY ERIC RENNER BROWN**

LUKAS & MICAH NELSON

AGES 28 & 26

HOMETOWN *Austin*

BACKSTORY Willie Nelson's boys grew up among their father's famous peers, including Neil Young, who picked Lukas' group, Promise of the Real (which featured Micah), to be his backing band in 2015. "Working with him affirmed that idea of not overthinking things," says Micah (below, right). "Not allowing things to become contrived because you think they should be perfect."

WHAT'S NEXT Lukas will debut new Promise material this summer on tour. Micah, meanwhile, has several ongoing projects: His prog-rock act, Insects vs Robots, opens for Primus this spring, and he's also prepping a new album under his alias Particle Kid.

EMILY ESTEFAN

AGE 22

HOMETOWN *Miami*

BACKSTORY Gloria and Emilio Estefan's daughter was exposed to Latin pop music as a child, but she got into jazz and Prince-style funk while studying at Boston's prestigious Berklee College of Music. There she cut her debut album, *Take Whatever You Want*, out now. "It was a lot of learning," she says of the recording process. "My body stopped needing sleep and food."

WHAT'S NEXT Since recording *Take* more than three years ago, Emily has stockpiled loads of new material, including another solo LP and a project of "more experimental, soundscape-y" music she made with a college friend.

ANNABEL JONES

AGE 29

HOMETOWN *Los Angeles*

BACKSTORY Annabel was on tour with her dad, the Monkees' Davy Jones, "from, like, 2 weeks old," she says. But unlike her late dad's cheery prefab sound, Annabel crafts cozy electropop—which Davy didn't always understand. "He was an entertainer and a showman," she says. "I remember him telling me, 'Look at Miley Cyrus! Why aren't you doing that?'"

WHAT'S NEXT After releasing her debut EP, *Libelle*, last year, she's recording another set with Jimmy Tamborello (Postal Service) and Andrew Goldstein, who has worked with Britney Spears and Demi Lovato.

KAYA STEWART

AGE 17

HOMETOWN *Los Angeles*

BACKSTORY "My family has always centered around art," says Kaya, whose dad is Eurythmics cofounder Dave Stewart. "That's how we express ourselves." So it makes sense that she tapped her father to help produce her self-titled 2016 debut, along with Lady Gaga producer RedOne. "It's electric, it's soul, it's rock," she says. "It was me discovering myself and my sound."

WHAT'S NEXT Stewart, who opened for the Go-Go's' farewell tour last year, is working with Jim Jonsin (Beyoncé, Lil Wayne) and Nathan Chapman (Taylor Swift) on new material centering on what she calls "that R&B and hip-hop feel with pop vocals."





What to Stream

EW's guide to essential new releases

ANOHI Paradise

The visionary artist explores a dystopian world of corruption, ecological destruction, and fascism—in other words, life on planet Earth right now. But her doomsaying is offset with stunning electronic arrangements by Hudson Mohawke and Oneohtrix Point Never. (Out March 17)

HURRAY FOR THE RIFF RAFF The Navigator

Doo-wop, shambling rock & roll, Latin-flavored balladry, and more: The songwriter Alynda Segarra brilliantly captures the complexity of city life on a concept album told from the point of view of a street kid named Navita Milagros Negrón. (Out March 10)

SPOON

Hot Thoughts

The Austin rockers couldn't make a bad record if they tried. And on Spoon's ninth LP, they score once more with a heady cocktail of textured guitars, weirdo synths, and Britt Daniel's seductive sandpaper-rough croon. (Out March 17)

PITBULL

Climate Change

Mr. Worldwide returns with a party-starting album featuring guest spots from J. Lo, Enrique Iglesias, Ty Dolla \$ign, and others—plus production from hook-meisters Dr. Luke and Ricky Reed. (Out March 17)



Pitbull

STORIES BEHIND THE SONGS

GAVIN ROSSDALE

With Bush's new LP, *Black and White Rainbows*, out now, the frontman, 51, reveals the inspiration behind five of the band's tracks. **BY RAY RAHMAN**

"GLYCERINE" 1995

I remember standing in my basement in Montagu Square [in London] and just sort of getting out of the way of the song—it came out so suddenly. Then when I played it to the band at rehearsal, I just had this really weird sense of something ancient and mystical. Like it had nothing to do with me, you know? I was like a conduit. I just knew that something about it was bigger than anything we were doing. And then for it to have endured and be a kind of an anthem is quite spectacular, you know? That song just decided that it should be in this band.

"COMEDOWN" 1995

Even though it was a heavy time with all the guitars and grunge and

everything, I liked the idea of euphoria. But having that euphoria has a come-down. It's inside your brain and just says, *I'm having the greatest time, and I don't want to stop*. But most of the time, people lose that zone and it changes and you're like, "No, I didn't want this." And that's such a common feeling. I watched it being sung every night—it's one of the songs where I can step back and let the people sing. It's the best feeling in the world as a songwriter.

"MACHINEHEAD" 1996

I remember having come up with a riff and walking around Hyde Park for two days just thinking,

"Oh, what can I put on this?" To me, it's about... I've always sung it as a sense of survival and triumph. That sort of maverick spirit and energy and refusal to be compromised.

"SWALLOWED" 1996

I didn't even know it was possible to get as successful as we got. "Swallowed" was a sense of getting lost in that tidal wave. I mean, it's the greatest tidal wave you'll ever be in. But at the same time, there's something...when you're doing it constantly and you tour for three years and you're strung out and disconnected from everyone you know and your relationship is suffering because you're away. It just felt like this sense of being swallowed up and eaten up by the life and lost to it. I mean, it's such a high-class problem that now you talk about it and go, "Really?"

"MAD LOVE" 2017

This is probably the best make-up song I've ever written. It's about a struggling pair, and there's so much between them. I wanted a song where someone just winds you up so extremely that you're driven crazy by them in the short term, but ultimately you just want to be with them. I mean, nothing beats make-up kisses, you know?



Podcasts

EDITED BY **TINA JORDAN** @EWTinaJordan



DEATH BECOMES THEM

Murder and mayhem are just another day at the office for Karen Kilgariff and Georgia Hardstark. The **My Favorite Murder** hosts take us behind the caution tape of their popular true-crime podcast. **BY AMY WILKINSON**

IT WASN'T SO MUCH A MEET-CUTE AS A meet-gruesome. That's how *My Favorite Murder* cohosts Georgia Hardstark and Karen Kilgariff recall their introduction to one another at a mutual friend's Halloween party in 2015, where Kilgariff was recounting the gory aftermath of a car accident she'd witnessed a few years prior.

"Everyone around me was bummed out by it," Kilgariff, 46, says with a laugh. "Except for Georgia, who reached across the circle we were in and was like, 'Tell me everything.'"



▶ LISTEN UP

Binge This *S-Town*, from the team behind *Serial*, will release all its episodes March 21. • **Going for Gold** ESPN's *30 for 30* podcasts will launch in June and feature an episode on Reebok's "Dan & Dave" ad from the '92 Olympics.

Karen Kilgariff and Georgia Hardstark photographed on Feb. 10, 2017, in Los Angeles

Hardstark, 36, readily admits that, much like Kilgariff, she has a penchant for macabre small talk. "I always wanted to know people's hometown murders. When people would tell me where they're from, I'd be like, 'Oh, you guys have that murder...' And they'd be like, 'What the f--- are you talking about?' So I think Karen and I talked all night about crazy murders."

They've been talking about crazy murders ever since—only now, they've got an audience of hundreds of thousands listening in.

In January 2016, the duo—Hardstark, a former receptionist and Cooking Channel cohost; Kilgariff, a stand-up comic and TV writer—launched their true-crime comedy podcast *My Favorite Murder* on the Feral Audio network. Yes, a true-crime *comedy* podcast. (*Serial* this is not.) Every week Hardstark and Kilgariff pick a different murder to dissect and debate. They launched with the cases of JonBenét Ramsey and Sacramento's East Area Rapist. Since then, they've cycled through a veritable murderers' row—from the well-known, like John Wayne Gacy, to the obscure, like the Texas Eyeball Killer—all discussed in the playful, irreverent tone of the best grown-ass-ladies slumber party you've ever attended. It's a tricky balance, to be sure, marrying the morbid and the mirthful.

"Every true-crime thing you see goes in with that kind of ominous music and low lighting, so to be able to talk about these things but not have to feel somber about it and not feel guilty that you're not feeling somber about it—I think that's what appeals to me," says Kilgariff. "I know that we are respectful. And I think us not trying to take an expert tack, just being like, 'Found this on

Wikipedia!' or whatever it is, it's welcoming to people." That conversational approach, coupled with a lo-fi sensibility—not to mention a guest appearance on the popular *Cracked* podcast—are what Hardstark and Kilgariff credit with *My Favorite Murder*'s speedy ascent up the iTunes charts. (They hit the No. 1 spot on the comedy list in May 2016, a mere five months after launching.)

"I think it did well because it's just two people who are really, really excited about a topic and who have really strong opinions and have dealt with a lot of stuff in their lives," Hardstark says. Indeed, the podcast has become something of a confessional:

“GEORGIA AND I HAD THIS WEIRD ADJUSTMENT PERIOD. THIS PODCAST DID EXPLODE, AND WE DIDN'T UNDERSTAND. I GOT A LITTLE CRAZY THERE.”
—KAREN KILGARIFF



The cases of Chandra Levy, Selena, and Elizabeth Short (a.k.a. the Black Dahlia) have all been covered on *My Favorite Murder*

Both women have voiced their own struggles with anxiety and addiction while offering a lifeline to listeners.

"I probably wouldn't be alive without therapy," says Hardstark. "We get a lot of emails from people asking us, 'How do I get help?' or just 'Thank you, I've been going to therapy now because of you.'"

The pair's homespun wisdom has also inspired their fans, who call themselves "murderinos," to create dozens of cheeky memes and handmade crafts, many of which feature the catchphrase that seems to resonate most with listeners: "F--- politeness." It's a call to eschew societal expectations to be "nice" and "helpful" and focus instead on one's safety and well-being. As Hardstark and Kilgariff point out, notorious serial killer Ted Bundy preyed on young women by appearing vulnerable, often wearing a fake cast to curry sympathy.

"People who are trying to charm you are the ones you least expect and most suspect. Because a normal person doesn't need you to love them," says Kilgariff. "It's very fascinating, because when it happens to you, you're all of a sudden like, 'Oh sure, I'll help you move at night!'" That advocacy has become an important outgrowth of the podcast—Hardstark and Kilgariff routinely donate a portion of proceeds from their *My Favorite Murder*-branded hats, T-shirts, and tote bags to charities like the National Coalition Against Domestic Violence and End the Backlog.

The podcast has evolved in other ways since its launch more than 14 months ago. Their original concluding segment, dedicated to reading listener-submitted tales of hometown murders, has spun off into its



own supplemental “mini-sode,” thanks to more than 10,000 submissions sitting in the *My Favorite Murder* inbox. The duo can also add “murder experts” to their growing CVs: Kilgariff recently appeared as a talking head on an episode of Investigation Discovery’s *A Crime to Remember*, while Hardstark participated as a panelist on the network’s *Is O.J. Innocent? The Missing Evidence* after-show. They’ve even taken their act on the road, taping live recordings of the podcast in venues around the country.

As to the future of *My Favorite Murder*, well... “I think I want to start killing people,” Kilgariff deadpans. “I could get away with it, too.”

“Start with me! That’s the final episode,” jokes Hardstark, adding more seriously, “I really feel like I could do this for a long time the way it is. If it gets bigger and bigger, great, but I’m enjoying this so much.”

So for now at least, Hardstark and Kilgariff will continue to live by their signature sign-off: “Stay sexy.” “And *don’t* get murdered.”

BEST TRUE-CRIME PODCASTS

Once you’ve finished binging *My Favorite Murder*, check out these other nail-biters.

BY CRISTINA EVERETT



SWORD AND SCALE



A compelling mix of interviews, news clips, 911 tapes, and commentary make this podcast an immersive exploration of the darkest corners of the human psyche.



LAST PODCAST ON THE LEFT



The podcast’s trio of hosts inject irreverent comedy into their whip-smart, deep-dive discussions of everything from serial killers to UFOs, vampires, chaos magic, and Bigfoot hunters.



CRIMINAL



Billed as “stories of people who’ve done wrong, been wronged, or gotten caught somewhere in the middle,” these twice-monthly episodes may abstain from tabloid fodder, but they never lack for drama and tension.



CASEFILE



Unlike other podcasts, the focus of this show is less on the narrator’s personality and more on the facts of gruesome but little-known Australian crimes.



THINKING SIDEWAYS



The hosts take a skeptical look at unsolved mysteries of all kinds—everything from a strange humming sound heard around the world to murders committed by a Jack the Ripper copycat.

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Books

▶ BETWEEN THE LINES

Encyclopedia Brown Longtime magazine editor Tina

Brown is mining her years at *Vanity Fair* for a tell-all

book. • **Manhattan Project** This fall Jennifer Egan will

publish *Manhattan Beach*, her first novel since 2010.

EDITED BY **TINA JORDAN** @EWTinaJordan



POP CULTURE OF MY LIFE

Chris Colfer



The *Glee* star and author—whose 11th book, *Stranger Than Fanfiction*, has just hit stores—confesses he's obsessed with *Ancient Aliens* and *Getting On* and says he can't count the number of times he's read Carrie Fisher's memoir *Wishful Drinking*.

BY NIVEA SERRAO



1

MY FAVORITE BOOKS AS A CHILD

This sounds so generic and basic, but I've got to say *Harry Potter*, especially *Chamber of Secrets*. I really had a hard time reading until I found those books.

2

THE BOOK I'VE READ OVER AND OVER

Carrie Fisher's *Wishful Drinking*. I love that book so much—I hold it near and dear to my heart. She and I were the same age when we found ourselves in the middle of these huge franchise phenomenons. There are many parts of that book where I feel like she's speaking directly to me.

3

THE BOOK PEOPLE MIGHT BE SURPRISED TO LEARN I LOVE

The Demonologist by Gerald Brittle. It's about Ed and Lorraine Warren, who are the lead characters in the *Conjuring* movies. It's not really written to scare you, but it does anyway.

4

THE LAST BOOK THAT MADE ME LAUGH

I Blame Dennis Hopper by Illeana Douglas. She talks about growing up with community theater. I did the same thing—for me, community theater was a safe haven for town rejects, where we all just got to have a great time together. Her book reminded me of those days.

COLOR: ELIZABETH PANTALEO/STARTRAKS/PHOTO-HIDDEN FIGURES; HOPPER: STONE/FOX; GETTING ON: LACEY TERRELL/HBO



5

THE TV SHOW THAT DOESN'T GET ITS DUE

Getting On, on HBO. I love its dark, twisted sense of humor and how they made the geriatric wing of a hospital into a hysterical place you want to keep going back to.



6

THE ACTOR I'D LOVE TO PLAY ME IN A MOVIE

Octavia Spencer, so I know that the audience will be on my side.

7

THE LAST TV SHOW I BINGED

Ancient Aliens. I love shows that explore alternative histories.

8

THE FICTIONAL PLACE I'VE ALWAYS DREAMED OF MOVING TO

The *Golden Girls* house.

9

THE FIRST ALBUM I BOUGHT WITH MY OWN MONEY

The first Spice Girls album. Everyone in my school was obsessed with them, and I knew I had to see for myself what the big deal was.

10

THE FICTIONAL CHARACTER I'D WANT ON MY SIDE IN A ZOMBIE APOCALYPSE

If I had to choose someone to fight with, I'd go with Brienne of Tarth. If I had to pick someone to die with, I'd choose Nurse Jackie, because at least we'd have fun on our way out.



Exit West

BY Mohsin Hamid | PAGES 231 | GENRE Fiction

REVIEW BY Leah Greenblatt @Leahbats



▶ **"IN A CITY SWOLLEN BY REFUGEES** but still mostly at peace, or at least not yet openly at war," Mohsin Hamid's slim wonder of a novel begins, "a young man met a young woman in a classroom and did not speak to her." Because this is a love story, he does find the courage to invite her out for coffee a scant page later; instant messages follow, then a real dinner date, a shared late-night spliff, a first kiss. But if the portent of that opening sentence signals some of what's to come, it hardly begins to hint at the extraordinary places it will go.

Between the two of them, Nadia is the bold one: Defiantly single, she rides a motorbike to her mindless office job and lives alone in her own little studio with an old record player, a pile of scratchy vinyl, and a private terrace for stargazing and smoking the joints she coaxes Saeed into sharing. He's quieter, a good boy from a good family who still lives at home with his elderly parents and works hard to please his boss at a busy ad agency, even as their unnamed Middle Eastern metropolis falls

further into chaos. Entire neighborhoods are bombed out of existence or captured by rebels; curfews and checkpoints materialize overnight; one day, cell-phone reception simply disappears, "turned off as if by flipping a switch."

Leaving the country seems impossible; visas are as hopeless as fresh produce or a Wi-Fi signal. But there are rumors of another way out, secret doors that lead to far-flung places untouched by combat: a sleepy suburb of Sydney or a side street in Tokyo, Tijuana, Marrakech, Mykonos, Rio. Nadia and Saeed take the chance, and begin a new kind of adventure—one that Hamid (*The Reluctant Fundamentalist*) unfurls in deceptively simple prose, as spare and dreamlike as a fable. But *Exit West*'s mystical spin isn't a gloss on geopolitical reality; nearly every page reflects the tangible impact of life during wartime—not just the blood and gun smoke of daily bombardments, but the quieter collateral damage that seeps in. The true magic of the book is how it manages to render it all in a narrative so moving, audacious, and indelibly human. **A E A**



THE WHOLE WIDE WORLD OF JOAN DIDION

To mark the publication of *South and West*, a new compilation of Joan Didion's notebooks from a 1970 road trip across the South and her 1976 coverage of the Patty Hearst trial, we look back at her enviable career. **BY ISABELLA BIEDENHARN**

No writer epitomizes cool like Joan Didion, whose cigarette-and-Corvette author photos still inspire fashion campaigns and whose detached but penetrating prose

has spawned decades of inferior imitators. But her legacy is far more than crisp sentences and maxi dresses. Here, we explore her diverse, decades-spanning oeuvre.

TAKEDOWN SUBJECTS

WOODY ALLEN

"The characters in *Manhattan* and *Annie Hall*...are...presented as adults...but their...conversations are those of clever children...."

THE REAGANS

"Mrs. Reagan's most endearing quality was this little girl's fear of being left out...."

JOAN BAEZ

"[A] personality before she was entirely a person."



ESSENTIAL READS



SLOUCHING TOWARDS BETHLEHEM

Essays filled with cutting observations on '60s counterculture.



THE YEAR OF MAGICAL THINKING

While her daughter was in a coma, Didion's husband died suddenly.



THE WHITE ALBUM

In this 1979 collection: Charles Manson, the Doors, and the cruel beauty of migraines.



BLUE NIGHTS

Didion reflects on parenthood in the wake of her daughter's early death at 39.

SCREENPLAYS

- 1 | **THE PANIC IN NEEDLE PARK** (1971)
- 2 | **SUCH GOOD FRIENDS** (1971)
- 3 | **A STAR IS BORN** (1976)
- 4 | **TRUE CONFESSIONS** (1981)
- 5 | **WOMEN & MEN: STORIES OF SEDUCTION** (1990)
- 6 | **BROKEN TRUST** (1995)
- 7 | **UP CLOSE & PERSONAL** (1996)



PIVOTAL PLACES

- 1 | **SACRAMENTO**
Where *I Was From* and *Run River* feature her home city.
- 2 | **BERKELEY**
She graduated from here in 1956.
- 3 | **SAN FRANCISCO**
"Slouching Towards Bethlehem" immortalized her 1967 trip to Haight-Ashbury. Didion later returned for Patty Hearst's trial.
- 4 | **CARMEL VALLEY**
Joan Baez's Institute for the Study of Nonviolence meets Didion's derision in "Where the Kissing Never Stops."
- 5 | **SAN BERNARDINO VALLEY**
"Some Dreamers of the Golden Dream" captures the "prickly dread" of this area.
- 6 | **LOS ANGELES**
L.A. is her eternal muse. See: *Play It as It Lays*, *After Henry*, and "Los Angeles Notebook."

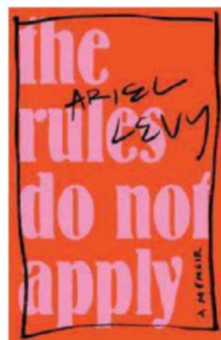




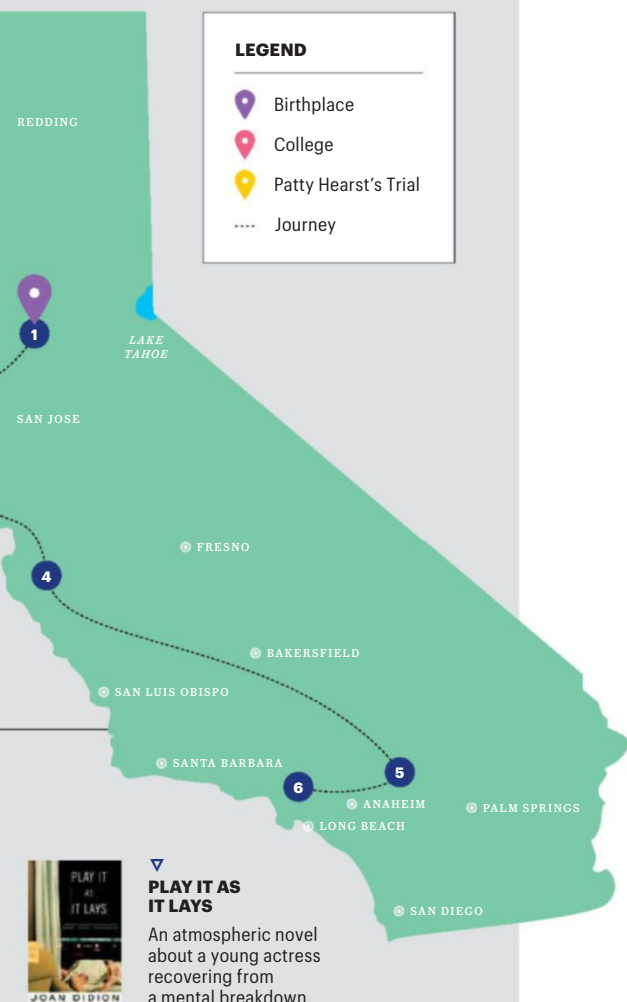
The Rules Do Not Apply

BY Ariel Levy | PAGES 207 | GENRE Memoir

REVIEW BY Leah Greenblatt @Leahbats



AS A JOURNALIST, LEVY HAS DELVED into wild tales of 1970s lesbian separatists, South African marathoners, and modern ayahuasca disciples. In these keenly intimate essays, she turns the lens inward, recounting professional highs and personal lows (the brutal ruin of a marriage, a harrowing miscarriage) with lucid, unflinching immediacy. If Levy comes off as self-lacerating and self-regarding in equal measure, well, you can't spell *memoir* without a "me" and an "i"...and her "me" is still more interesting than most. **B+ E C A**



The Pie-Chart Review!



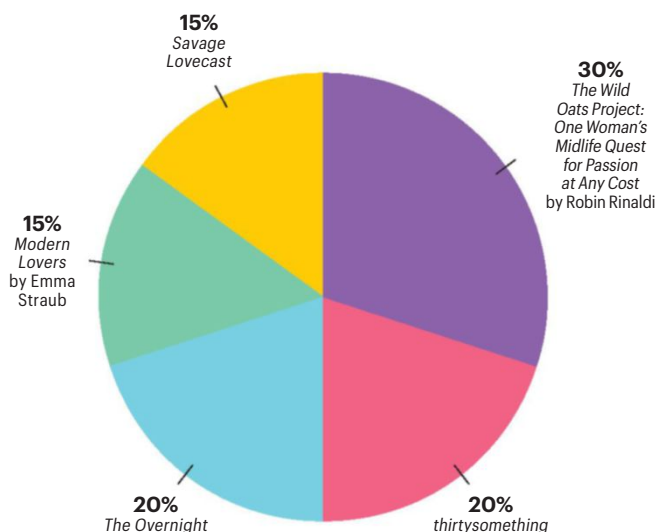
When you describe a book to a friend, you often need to compare it to other things. So we're here to help.

TITLE *The Arrangement* | BY Sarah Dunn

PAGES 357 | GENRE Novel

REVIEW BY Isabella Biedenbarn @isabella324

Titillated by the descriptions of another couple's open marriage, Lucy and Owen—still in love but approaching a plateau—decide to give it a six-month try. **B**



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FICTION	A- CELINE By Peter Heller • NOVEL E C A In this gorgeously wrought story—equal parts character study and mystery—a young woman asks Celine, a badass Brooklyn private eye, to investigate the death of her father, a nature photographer who may or may not have been mauled and eaten by bears in Yellowstone.
	A- THE INEXPLICABLE LOGIC OF MY LIFE E C A By Benjamin Alire Sáenz • YOUNG ADULT At the beginning of his senior year of high school, Sal, who's always been content with his Mexican-American family, his gay adoptive father, and his best friend Samantha, starts questioning everything—especially his sense of self.
	B EDGAR & LUCY By Victor Lodato • NOVEL E C A Lodato's stunningly rendered novel follows 8-year-old Edgar and his mother, Lucy, both haunted by the accident that left him fatherless and her with a limp—though Edgar remembers none of it. When a stranger abducts him, Lucy has to face the past to get her son back.
	B I SEE YOU By Clare Mackintosh • PSYCHOLOGICAL THRILLER E C A After a Londoner named Zoe sees her own photo in a cryptic classified ad, she shrugs it off—until it begins happening to other women, all of whom end up victims of terrible crimes.
NONFICTION	B+ REST IN POWER By Sybrina Fulton & Tracy Martin • BIOGRAPHY E C A Five years after Trayvon Martin's death, his parents have written their own moving account of the headlines and the young life behind them, detailing everything from the police's and court system's treatment of the family to how their son sparked a new civil rights movement.
	B- BLITZED By Norman Ohler • HISTORY E C A Transforming meticulous research into compelling prose, Ohler delves into the little-known history of drug use in Nazi Germany, where soldiers were allotted rations of crystal meth and Hitler himself used a mix of injectable drugs (including a form of heroin) given to him by his own doctor.
FOOD	A- EATING KOREA By Graham Holliday • TRAVELOGUE E Holliday, a food writer and world traveler, explores Korea's vibrant culinary landscape, from traditional dishes to modern, globally influenced updates.
	A- FOOD FIGHTS & CULTURE WARS E By Tom Nealon • HISTORY Did you know that drinking lemonade may have helped tens of thousands of people survive the bubonic plague in 1668 Paris? Nealon examines this and other astonishing connections in this wide-ranging history of food—and civilization itself.



3 QUESTIONS FOR

MAX BROOKS



In books like *World War Z* and *The Zombie Survival Guide*, he explored zombie apocalypses. Now Brooks, 44, is bringing to life the world of his favorite videogame in *Minecraft: The Island*.

BY ISABELLA BIEDENHARN

1

How did the novel come about?

[Minecraft developer] Mojang came to me. I had an idea, they loved it...but while Mojang looked for a publishing partner, we were in limbo. I couldn't stop thinking about it. I *had* to do it, so I sat down and wrote a draft. If the deal fell through, I was just going to publish it as free fan fiction.

2

What kind of research did you have to do?

For every hour I spent writing the book, I had to spend hundreds of hours playing to make sure that everything I did in the book could be done in the game—down to things like “How many steps can I take in a certain amount of time?” The game is that specific.

3

Given the complexity of the game, how hard was it to fine-tune the manuscript?

It was really difficult to get the continuity right. My wall was just giant Post-it notes of things to remember, like “Don't forget, you've used this up!” or “Don't forget, this has already happened!”

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THIS WEEK'S
HITS &
MISSES

The Bullseye

BY MARC SNETIKER @MarcSnetiker



New Kids on the Block drop new single, "One More Night (In a Nursing Home)."

Diamonds are a girl's girl's best friend.



Lisa Kudrow says Courteney Cox's ancestors murdered the King of England. Oops, sorry, forgot to add: The One Where*



La La Land to launch stage concert tour. So suck it, helicopter from Miss Saigon.

Keep dalmatians away from Cara Delevingne for a while.



Chance the Rapper donates \$1 million to Chicago public schools, hopefully paving the way for Chance the Rapper-elect in 2020.

Every inch of turtleneck represents one year since Love Actually.



The Lorde giveth and we'll gladly taketh.



Casey Wilson, Busy Philipps to play sisters in Tina Fey pilot; we'd redeem all our airline miles to make sure it lands safely to series.



Five hundred episodes?! Damn, Survivor, how many immunity idols did you find?!



Sand House Down :(



A Baby Jane for baby gays

Ugh, these Bond girls keep getting younger and younger.



Awkward's Molly Tarlov has gorgeous wedding. No, we weren't invited. Yes, it's awkward.



Beauty

Beast

NICKI MINAJ: BERTRAND RINDOFF/GETTY IMAGES; LORDE: KEVIN MAZUR/WIREIMAGE; WILSON: JB LACROIX/WIREIMAGE; PHILLIPS: STEVE GRANITZ/WIREIMAGE; CHANNING TATUM: FAMELYNET/AXM-GSI; JEFF PROBST: GREGG DEGUIRE/FILMMAGIC; BEAUTY AND THE BEAST: DISNEY; TARLOV AND ALEXANDER NOYES: @MOLLYTARLOV; FEUD: BETTE MIDLER/REX USA; COUL FORTH: MIRRORPIX/SLASH NEWS; CHANCE THE RAPPER: TIMOTHY HART/GETTY IMAGES; LA LA LAND: DALE ROBINETTE/ONISGATE; DELEVINGNE: MARC PIASECKI/IG; IMAGES; NEW KIDS ON THE BLOCK: MIRKA SAKFAH/FILMMAGIC

Barbara Palvin

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