

**BACKSTREET BOYS ORAL HISTORY**

NO, WE'RE NOT PLAYING GAMES WITH YOUR HEART

**UNDEAD  
AND GONE!**

VAMPIRE  
DIARIES  
SIGNS OFF

**SPECIAL  
DOUBLE ISSUE**

FEB. 24/MARCH 3, 2017  
#1454/1455

# Entertainment

WEEKLY

**BEAUTY  
AND THE  
BEAST  
PREVIEW**

## EMMA WATSON

ON REINVENTING  
BELLE  
FOR A NEW GENERATION  
& WHY SHE ALMOST  
QUIT ACTING

**PLUS!**

THE 20 BEST DISNEY SONGS  
OF ALL TIME.  
IF YOU DISAGREE WITH OUR  
NO. 1 PICK, LET IT GO

WHERE DO THE CLOONEY TWINS RANK ON  
OUR FIRST-EVER "FETUS POWER LIST"? (p. 21)





# All the real mesquite smoke taste you love. None of the artificial preservatives you don't.

Deli Fresh Mesquite Turkey Breast is free from artificial preservatives, and added nitrates and nitrites.\* So, you can enjoy the great taste you want without the stuff you don't.



\*Except those naturally occurring in celery juice.

THE  
**TOP 10** THINGS  
WE LOVE  
THIS WEEK

# The Must List

▼ (Clockwise from top left) Laura Dern, Shailene Woodley, Nicole Kidman, Reese Witherspoon, and Zoë Kravitz



1

**BIG LITTLE LIES**

TV

• Nicole Kidman, Reese Witherspoon, and Shailene Woodley lead this limited series about the dark secrets bubbling underneath a seemingly idyllic suburban community. Come for the star power, stay for the engrossing mystery. (Debuts Feb. 19, 9 p.m., HBO)



# The Must List



## 2 TV DESUS & MERO

• Longtime friends Desus Nice and the Kid Mero offer a fresh, improvised take on the late-night format with riffs on the news that are not just funny—they're lit. (Mondays–Thursdays, 11 p.m., *Viceland*)

## 3 STAGE SUNSET BOULEVARD

• Glenn Close reprises the role that won her a Tony in 1995—bringing pathos, passion, and many, many turbans to Andrew Lloyd Webber's lush musical adaptation of the seminal Hollywood melodrama.

## 4 MUSIC THE BREAKER, Little Big Town

• The country quartet may be on their seventh LP, but they're hardly resting on their laurels: *The Breaker* is their catchiest, most energetic groove yet. Cue this up and hit the road—it's the perfect soundtrack for a long drive.

## 5 MOVIES I DON'T FEEL AT HOME IN THIS WORLD ANYMORE.

• Part black comedy, part vigilante crime thriller, this indie stars Melanie Lynskey as a woman hell-bent on tracking down whoever burglarized her home—with the help of her kooky neighbor (Elijah Wood).





JESSICA LANGE

SUSAN SARANDON

# FEUD

BETTE AND JOAN

MARCH 5  
SUNDAYS 10

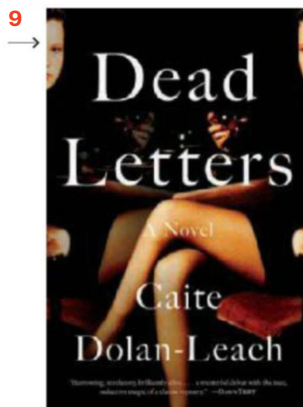
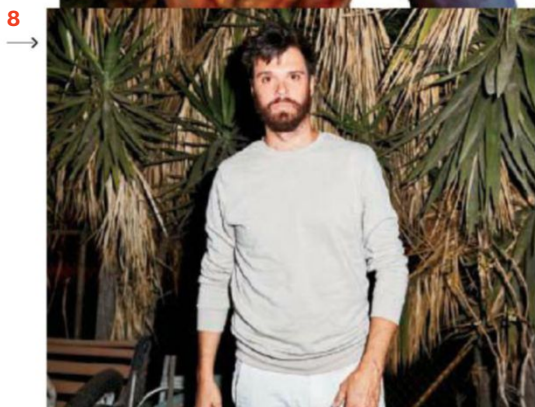
**FX** FEARLESS.



©2017 FX Networks LLC. All rights reserved.



# The Must List



6

## MOVIES THE BEFORE TRILOGY

• One of cinema's greatest love affairs gets a gorgeous Criterion box set, including Richard Linklater's swoonworthy *Before Sunrise* and its sequels, plus behind-the-scenes footage and in-depth discussions with stars Julie Delpy and Ethan Hawke. (R)

7

## TV THE MINDY PROJECT

• The latter half of the Hulu comedy's deliciously dramatic fifth season kicks off with a surreal *Groundhog Day*-inspired episode that spotlights Mindy Lahiri's highly troubled, highly amusing journey to romantic bliss. (Tuesdays, Hulu)

8

## MUSIC DIRTY PROJECTORS, Dirty Projectors

• On the inventive art-rock group's first album in five years, mastermind Dave Longstreth—who collaborated with Kanye West and Solange in the intervening time—melds his charmingly peculiar melodies with devastating lyrics about heartbreak.

9

## BOOKS DEAD LETTERS, by Caitie Dolan-Leach

• Ava, the star of this atmospheric debut, isn't convinced her calculating twin sister, Zelda, is really dead—especially after she starts getting enigmatic emails from Zelda's account, propelling her on a complicated hunt for the truth.

10

## MUSIC LIFE WILL SEE YOU NOW, Jens Lekman

• The Swedish artist's unique brand of indie pop mixes upbeat instrumentals with candid lyrics. His latest full-length draws on influences ranging from personal loss to Mariah Carey's "All I Want for Christmas Is You." Lekman's best work yet.





# Don't let **Irritating Lens Face** wreck your squad pic.

Irritating contact lenses can turn a winning moment into a memory you'd rather lose. Beat Irritating Lens Face (ILF) with the all-day comfort and long-lasting moisture of OPTI-FREE® Puremoist® Contact Lens Solution, so every day your contact lenses feel like victory.



**SEE COMFORTABLY.**



# Contents

## FEATURES

24 ▶

### Emma Watson

Before she agreed to star in Disney's live-action *Beauty and the Beast*, Watson wanted her princess to get a serious rethink. Inside the making of a new girl-power icon who is *Beyond Beautiful*.

BY ANTHONY BREZNICAN

PLUS Behind the design of *Beauty and the Beast* and the greatest Disney songs of all time.

44

### Oscars 2017

*La La Land* has received lots of la-la-love thus far this awards season, but can it break the record for most Oscars ever? Here's who will score gold.

BY NICOLE SPERLING

54

### The Vampire Diaries

Unexpected twists. Epic romances. And countless blood bags. After eight seasons, the series comes to an end, and EW was on set for the emotional finale and an exclusive first look at Nina Dobrev's return.

BY SAMANTHA HIGHFILL

58

### Backstreet Boys

With the pop heartthrobs launching a residency in Las Vegas, they share uncensored tales from their larger-than-life 24-year ride.

BY NOLAN FEENEY

64

### T.R. Knight

Nearly a decade after Knight endured a snowballing scandal and dramatic exit from *Grey's Anatomy*, he's back in the last place you'd expect—Shondaland.

BY NATALIE ABRAMS

70

### Sally Field & Joe Mantello

In Tennessee Williams' piercing family drama *The Glass Menagerie*, the stars face off as an exacting mother and her frustrated son. But off stage, they've got each other's backs.

BY CLARK COLLIS

74

### David Oyelowo

In an industry still dominated by white men, the star of *Selma* and *A United Kingdom* has made it his mission to work with female and minority directors. But is it good for his career?

BY NICOLE SPERLING

## NEWS AND COLUMNS

1

### The Must List

11

### Sound Bites

13

### News & Notes

108

### The Bullseye

## REVIEWS

80

### Movies

84

### TV

94

### Music

98

### Podcasts

100

### Books

104

### Stage

## ON THE COVER

Emma Watson photographed exclusively for EW by Kerry Hallihan on Jan. 12, 2017, in Los Angeles

STYLING: REBECCA CORBIN-MURRAY/THE WALL GROUP; HAIR: MARKI SHKRELI/MARKI HAIRCARE; MAKEUP: DOTTI/HOURLASS COSMETICS; STYLERS: MANICURIST; DEBBIE LEAVITT/THE NAILING HOLLYWOOD COLLECTION; NAILING HOLLYWOOD; PRODUCTION: ALLISON ELIOFF/SUNNY 16 PRODUCTIONS; EARRINGS: LAURA LOMBARDI

JUMP SUIT: GALVAN





turn it up at [www.instant.me](http://www.instant.me)


a new video network obsessed with your fave digital stars



@instantdotme

Copyright © 2017 Time Inc. All rights reserved.





Because your work is  
inspirational to teens.



## April 27, 2017 is National Take Our Daughters And Sons To Work Day

Visit our website to learn how you  
can join millions of Americans in  
participating—and inspire dreams for  
a new generation.

**[DaughtersAndSonsToWork.org](http://DaughtersAndSonsToWork.org)**  
**#Dependability2017**



## STAFF PICKS

## Who's your favorite Disney princess?

CARLA SOSENKO  
**Merida**

She's a rebellious teen feminist with great hair who learns to work out her issues with her mother. She's an inspiration to therapists everywhere.

CRISTINA EVERETT  
**Ariel**

I could say I always related to her optimism in life, or her constant curiosity, or even her animated facial expressions. But really, it's because it's been my life-long goal to emulate her voluminous hair.

ROBYN ROSS  
**Belle**

My heart melts whenever my niece Lily, usually wearing her cherished yellow princess dress, lights up at the sight of her on screen.

ANTHONY BREZNICAN  
**Tiana**

I'm a fan of her because she's a cook, and that's something my daughter and I do together. We even use *Tiana's Cookbook*!

GERRAD HALL  
**Ariel**

I share her desire to explore the world, and I might also be a pack rat with whizits and whatzits galore.

JOE MCGOVERN  
**Princess Leia**

When Disney bought the *Star Wars* franchise in 2012, Carrie Fisher's brunet badass automatically out-awesomed all other damsels in the galaxy.

## Entertainment WEEKLY

PRESIDENT & CHIEF EXECUTIVE OFFICER Rich Battista  
CHIEF CONTENT OFFICER Alan Murray  
EDITORIAL DIRECTOR, STYLE & ENTERTAINMENT GROUP Jess Cagle

## EDITOR IN CHIEF Henry Goldblatt

DEPUTY EDITOR Meeta Agrawal EXECUTIVE EDITORS Sean Smith, **Carla Sosenko** EDITOR, EW.COM Christopher Rosen  
CREATIVE DIRECTOR Tim Leong EXECUTIVE PRODUCER, VIDEO J.J. Miller  
EXECUTIVE EDITOR AT LARGE Dalton Ross EXECUTIVE PROJECTS DIRECTOR Erik Forrest Jackson FEATURES EDITOR Bill Keith  
DIRECTOR OF EDITORIAL OPERATIONS Alexandra Brez EDITORIAL MANAGER Andrea Adams  
EDITORS AT LARGE James Hibberd, Lynette Rice  
WEST COAST SPECIAL PROJECTS DIRECTOR Lisa Simpson Briel DIRECTOR, SOCIAL MEDIA & BRAND PARTNERSHIPS Chris Rackliffe

DEPUTY EDITOR, EW.COM **Cristina Everett** SENIOR EDITORS Caitlin Brody (TV), Tina Jordan (Books), Jeff Labrecque (Movies), Kevin O'Donnell (Music), Amy Wilkinson (News & Notes)  
SENIOR VIDEO PRODUCER **Robyn Ross** DEPUTY NEWS DIRECTORS Noelene Clark (West Coast), Breaanne L. Heldman (East Coast)  
CRITICS Leah Greenblatt, Jeff Jensen, Chris Nashawaty  
SENIOR WRITERS Natalie Abrams, **Anthony Breznican**, Clark Collis, Darren Franich, Dan Snierson, Nicole Sperling, Tim Stack, Sara Vilkomerson  
DIGITAL NEWS EDITORS Jessica Derschowitz, Jessica Goodman, Nick Maslow DIGITAL FEATURES EDITOR Madeline Boardman  
STAFF EDITORS Ariana Bacile, **Gerrad Hall**, Kevin P. Sullivan STAFF WRITERS Nolan Feeney, Samantha Highfill, Ray Rahman, Marc Snetiker SENIOR CORRESPONDENT Nina Terrero  
TV RECAP EDITOR Dalene Rovenstine VIDEO PRODUCER Kristen Harding SOCIAL MEDIA EDITOR Alex Steinman ASSISTANT SOCIAL MEDIA EDITORS Madeline Hill, Melissa Rosenberg  
CORRESPONDENTS Shirley Li, **Joe McGovern**, Madison Vain  
EDITORIAL ASSISTANTS Chancellor Agard, Isabella Biedenbarn, Eric Renner Brown, Devan Coggan, Ruth Kinane, Joey Nolfi, C. Molly Smith

## DESIGN

DEPUTY DESIGN DIRECTOR Keir Novesky ART DIRECTOR, EW.COM Martin Schwartz SENIOR ART DIRECTOR Dragos Lemnei MANAGING ART DIRECTOR Jennie Chang  
SENIOR ASSOCIATE ART DIRECTORS Aaron Morales, Faith Stafford SENIOR DESIGNER Ruby Parra DESIGNERS James Kim, Carly Klairé DESIGN/PHOTO ASSISTANT Mettie Ostrowski

## PHOTOGRAPHY

MANAGING PHOTOGRAPHY DIRECTOR Sarah Czeladnicki DEPUTY PHOTOGRAPHY DIRECTOR, WEST COAST Richard Maltz PHOTO EDITORS Natalie Gialluca, Michele Romero  
PHOTO EDITOR, EW.COM Jef Castro SENIOR ASSOCIATE PHOTO EDITORS Jennifer Gobie, Joe Rodriguez ASSOCIATE PHOTO EDITORS Lauren Morgan, Alison Wild

## RESEARCH

CHIEF OF REPORTERS Annabel Bentley DEPUTY CHIEF OF REPORTERS Jennifer Boeth SENIOR REPORTER Sabrina McFarland REPORTER Maya Stanton

## EDITORIAL OPERATIONS

CONTENT COORDINATOR Christina Ciammaichelli  
COPY CHIEF Dan Morrissey DEPUTY COPY CHIEF Toni Rumore COPY EDITOR Adrienne Onofri

## COMMUNICATIONS

VICE PRESIDENT Beth Jacobson

## EDITORIAL EVENTS &amp; MARKETING

SENIOR EDITOR, TALENT & EVENTS Brittany Kaplan EVENTS MANAGER Christy Kamimura  
MANAGER, ENTERTAINMENT MARKETING Casey Armijo EVENTS COORDINATOR Kelsey Pennell EDITORIAL ASSISTANT, TALENT & EVENTS Audrey Meaney

## TIME INC. ADVERTISING SALES

GROUP PRESIDENTS Karen Kovacs, Greg Schumann PRESIDENT, BEAUTY Lauren Newman PRESIDENT, TECHNOLOGY/TELECOMMUNICATIONS Scott Kelliher  
SVP, PHARMACEUTICAL Heidi Anderson SVP, ENTERTAINMENT Ellie Duque SVP, FINANCE Michael Schneider SVP, INDUSTRY/GOVERNMENT/TOBACCO/GOLF Nathan Stamos  
VP, HOME Alex DeSanctis VP, TRAVEL Joseph Messer VP, FASHION & RETAIL Matt Rice VPS, DIGITAL STRATEGY Andrew Reedman, Thu Phan Rodriguez

## BRAND SALES

## SVP, ENTERTAINMENT, STYLE &amp; MULTICULTURAL Cece Ryan

VP, BRAND SALES DIRECTOR, ENTERTAINMENT & STYLE Evan Chodos  
EXECUTIVE DIRECTOR Susan Goldfarb DIRECTORS Brian Brigman, Leslie Chanti, Liz Feeney, Bethany Ritchey

## MARKETING &amp; PROMOTION

SVP, ADVERTISING & BRAND MARKETING Susan Parkes-Cirignano VP, BRAND MARKETING Christy Bellina VP, CLIENT SOLUTIONS Christine Gibson  
DIRECTORS David Foley, Katie Leo ASSOCIATE DIRECTORS Callie Bearman, Neil Jones, Jennifer Lingle  
MANAGER Christina Cordero ASSOCIATE MANAGERS Taylor Messiter, Claudia Treacy ASSOCIATES Caroline Johnston, Brittany Mutterer  
DIRECTOR, CREATIVE SERVICES Marybeth Kearns SENIOR DIRECTOR, CREATIVE DEVELOPMENT Karla Moriarty  
DIRECTOR, CREATIVE DEVELOPMENT Barbara Bennett Sanderson DIGITAL ART DIRECTOR Carlos Quintero ART DIRECTOR Alexandra Bisano  
DESIGNERS Clarice Lorenzo, Marianna Perez-Santalla EVENT MARKETING Cara Gorman (Senior Director); Ai-Linh Nguyen, Susanne Stansell (Associate Directors)

## DIGITAL

VP/GENERAL MANAGER Suejin Yang VP, DIGITAL STRATEGY & OPERATIONS Anne Toal HEAD OF PRODUCT Ben Ronne  
EXECUTIVE CREATIVE DIRECTOR, UX & DESIGN Doug Parker  
DIRECTOR, DIGITAL SALES PLANNING Colleen Tully DIRECTOR, SALES PARTNERSHIPS Josh Klahre  
SALES PLANNING Laura Gabriel, Karina Huertas, Elizabeth Jimenez, Kimberlee Rosendo, Mark Schanen, Abbey Slobodin, Alexandra Trust  
BUSINESS DEVELOPMENT Joseph LaFalce (Executive Director); Kristina Oliver (Director) PRODUCTION: WEB TECHNOLOGY Earnest Berry, Samir Lal, Josh Miller, Greg Samek

## BUSINESS OFFICE

SENIOR VICE PRESIDENTS Maria Beckett, Allison Fried VICE PRESIDENTS Keith Strohmeier, Wynne Wong DIRECTOR Kerry Winn  
ASSOCIATE DIRECTORS Rosemary Garcia, Brad Scharff, Paula Esposito, Lauren Krakaur, Sally Teng

## CONSUMER MARKETING &amp; REVENUE

SENIOR VICE PRESIDENT Beth Gorry VICE PRESIDENTS Allison Musmand, Eric Szegda  
EXECUTIVE DIRECTOR Melissa Mahoney DIRECTORS Amie Carbone, Holly Oakes SENIOR MANAGERS Abbey Kaplan, Laurie Krzywdzinski, Meredith LeNoir, Karen Paek, Jake Semmel  
MANAGERS Ashley Farrow, Shirley Kwan ASSOCIATE MANAGERS Julia Belau, Carrie Dajani, Lianna Murphy, Alyssa Musto, Shachi Parikh, Katie Pisano  
ASSISTANT MANAGERS Sunny Joo, Alyssa Montalto EXECUTIVE ASSISTANTS Joan Garrison, Jules Knight CLIENT ACCOUNT MANAGER Robert Schmahl  
CONSUMER INSIGHT Andy Boninstein (Executive Director); Karen Bakos (Director); Kseniya Ivinskaya (Manager)

## PRODUCTION

SENIOR OPERATIONS DIRECTOR Carrie Mallie PRODUCTION DIRECTOR Aislinn Nagel SENIOR PRODUCTION MANAGER Amy Furey SENIOR OPERATIONS MANAGERS Tasha Childs, Abigail Feeney  
OPERATIONS MANAGERS Gabriella Curcio, Christianne Modin ASSISTANT PRODUCTION MANAGER Dayle Chesler AD PRODUCTION SPECIALIST Shreyas Prasad

## PREMEDIA

EXECUTIVE DIRECTOR Richard Prue SENIOR MANAGER Romeo Cifelli ASSISTANT MANAGER Daniel C. Thompson  
SENIOR ASSOCIATE Ana Kaljaj TABLET PRODUCTION SENIOR ASSOCIATE Yasmin Dilorio

## REVENUE &amp; INNOVATION

SVP, FINANCE Andy Blau VP, CREATIVE DIRECTOR Cara Deoul Perl VP, MARKETING AD SOLUTIONS Steve Cambron VP, FINANCE & BUSINESS OPERATIONS Lori Dente  
VP, BUSINESS RESEARCH & INSIGHTS Caryn Klein VP, DIGITAL AD OPERATIONS Nancy Mynio VP, YIELD & PROGRAMMATIC Kavata Mbondo EXECUTIVE OFFICE MANAGER Lori Kaplan

## PRODUCT &amp; ENGINEERING

SENIOR VICE PRESIDENT Kevin Heery

## GLOBAL TECHNOLOGY SERVICES

SENIOR VICE PRESIDENT Kurt Rao VICE PRESIDENTS Adam Days, Amanda Hanes, Hugues Hervouet, Dan Lo, Keith O'Sullivan, Ben Ramadan, Rajeshwari Ramamoorthy, Ashis Roy, Pradip Tripathy

## TIME INC. EXECUTIVES

CHIEF OPERATING OFFICER & PRESIDENT, DIGITAL Jennifer L. Wong CHIEF FINANCIAL OFFICER Sue D'Emic  
BRAND GENERAL MANAGER, CELEBRITY/ENTERTAINMENT Bruce Gersh VICE CHAIRMAN Norm Pearlstine DIGITAL EDITORIAL DIRECTOR, STYLE & ENTERTAINMENT GROUP Will Lee  
EXECUTIVE VICE PRESIDENTS Leslie Dukker Doty, Brad Elders, Lauren Ezrol Klein, Mark Ford, Greg Giangrande, Steve Marcopoto, Erik Moreno  
SVP, INVESTOR RELATIONS, FINANCE & CORPORATE DEVELOPMENT Jason Blair SVP, HUMAN RESOURCES Roxanne Flores ASSOCIATE GENERAL COUNSEL Maya Menendez



EVERY BETRAYAL  
BEGINS WITH TRUST.



JENNIFER LOPEZ    RAY LIOTTA

# SHADES OF BLUE

SEASON  
PREMIERE

**MARCH 5 | SUNDAYS 10/9c**



**NBC**

AFTER CHICAGO JUSTICE



THE WEEK'S  
BEST

# Sound Bites



**TWEET  
OF THE  
WEEK**  
Internet  
abuzz  
whether  
Mariah was  
born in 69 or  
70. I doubt  
she'd bother  
to chop 1 year  
off her age.  
Like getting  
1 boob lifted.  
Not enough!  
@Bette  
Midler

**"Can we please start  
it again? I'm sorry. I can't  
mess this up for him."**

—Adele, intent on delivering a stellar George  
Michael tribute, at the Grammys

**"I called you over here  
to tell you that I put my  
foot down with Mike."**

—Rachel (Meghan Markle) on *Suits*

**"I don't know  
whether  
to worship  
at your  
feet or spank  
you."**

—Christian Grey  
(Jamie Dornan), professing  
his love to Anastasia  
Steele (Dakota Johnson), in  
*Fifty Shades Darker*

**"You finally told  
him to pick a  
hairstyle and stick  
with it?!"**

—Donna (Sarah Rafferty)

**"Try to talk to  
Ezekiel—or stare him  
into submission.  
Whatever it takes."**

—Rick (Andrew Lincoln), giving Daryl (Norman  
Reedus) a mission, on *The Walking Dead*

**"Everyone  
here kind of  
talks in this slow,  
unintelligible  
way that borders  
on just, like,  
Matthew  
McConaughey hell."**

—Hannah (Lena  
Dunham), describing  
her Hamptons  
surf camp, on *Girls*



FROM THE CREATOR OF LAW & ORDER

**ALWAYS FIGHT. NEVER SETTLE.**

# CHICAGO JUSTICE

SPECIAL CHICAGO  
CROSSOVER EVENT

SERIES PREMIERE

**MARCH 1 | SUN MARCH 5 • 9/8c**  **NBC**

FOLLOWED BY SHADES OF BLUE





# News+Notes

▼ Beyoncé performing at this year's Grammys



## EXAMINING THE GRAMMYS' RACE ISSUE

No artist of color has scored an Album of the Year Grammy since 2008. With Adele's triumph over Beyoncé, EW explores an issue that's long dogged the ceremony. *By Eric Renner Brown*



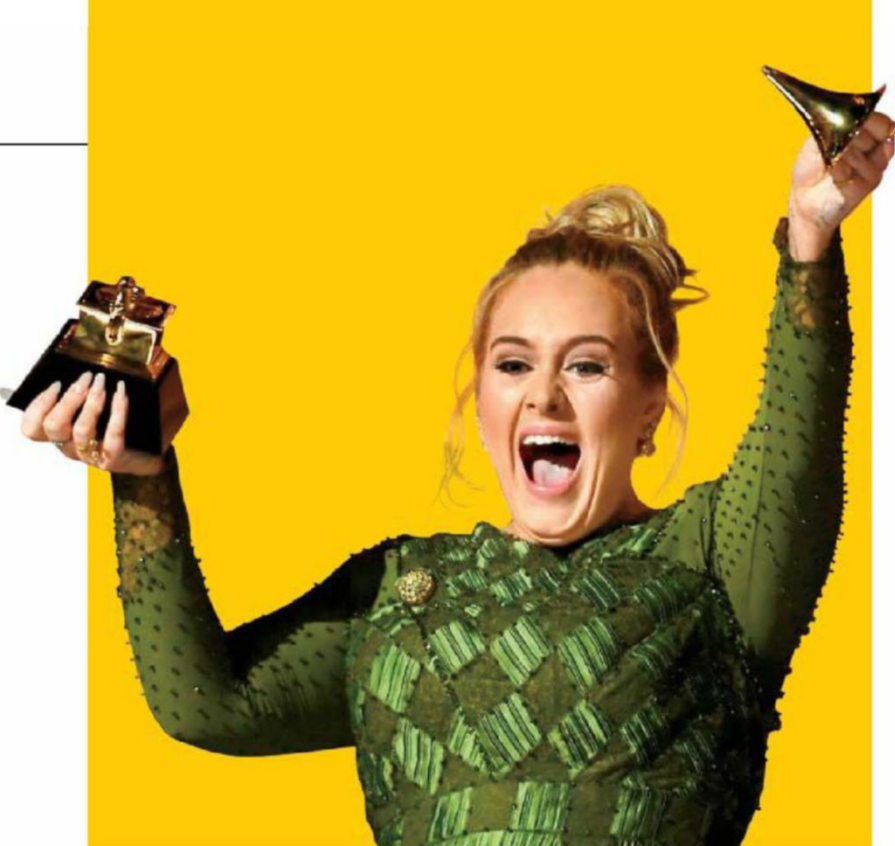
### THE 59TH ANNUAL GRAMMY AWARDS

on Feb. 12 represented another career peak for Adele, who took home three of the night's four major awards—Song, Record, and Album of the Year—for 25 and its smash hit “Hello.” During her acceptance speech for Album, she dedicated her win to Beyoncé, and minutes after the telecast, the 28-year-old British pop star told reporters, “My album of the year is *Lemonade*. What the f--- does she have to do to win Album of the Year?”

Beyoncé, who was nominated in an impressive nine categories, won in only

two: Best Music Video and Best Urban Contemporary Album. But the 35-year-old's Album of the Year loss—the third of her career—reignited a long-standing debate: Why don't the Grammys recognize more artists of color? Since 2013, white artists (Mumford & Sons, Daft Punk, Beck, Taylor Swift) have beaten out black artists (Beyoncé, Kendrick Lamar, Frank Ocean) widely believed to be more deserving of Album of the Year. The last nonwhite artist to receive that prize was Herbie Hancock, in 2008, for his album of Joni Mitchell covers. Given this track record, executive producer Ken Ehrlich had considered the possibility of an Adele sweep, which is partially why the Best Urban Contemporary Album category was aired. “We have no idea who the winners are.... [But] frankly yes, I wanted to have something that maybe Beyoncé had a better chance of winning. We put so few categories on air anymore, so they need to be carefully scrutinized.”

One senior-level record-company executive does think the Grammys have a race problem. “[The Recording Academy] is not in touch with culture, and music is culture,” the exec tells EW. “I was surprised, because [*Lemonade*] was so culturally relevant. I can't name any album that was more impactful for women, for black women, for music lovers.” Pop culture expert and SiriusXM host Bevy



▲ Adele, whose Album of the Year Grammy broke in two, said during her televised acceptance speech, “I’m very humbled, and I’m very grateful and gracious, but the artist of my life is Beyoncé.”

Smith agrees: “[*Lemonade*] held up a mirror to America. It was a real movement. It’s sad America rejected it in that way.”

Compounding the issue of race and the Grammys even further: Artists of color are always called upon to perform. Beyoncé’s high-concept medley of “Love Drought” and “Sandcastles” was, in fact, among this year’s

buzziest moments. And while Latin music is recognized with its own Grammys event—in addition to having awards categories at the traditional ceremony—that genre is largely ignored during the telecast.

“If [artists of color are] not going to be given the respect from this organization, then why even show up and entertain?” Smith

## ESSENCE'S GLAM GRAMMY WARM-UP

Essence, a sister publication to EW, kicked off Grammy weekend with its eighth annual Black Women in Music gala on Feb. 9 in L.A., celebrating Grammy winner Erykah Badu and the 20th anniversary of her album *Baduizm*. Badu joins the ranks of previous honorees Mary J. Blige, Kelly Rowland, and Janelle Monáe, and none other than Solange Knowles presented her award. The empowering evening showcased strength, sisterhood, and, of course, striking style. —*Ruth Kinane*



▲ Erykah Badu



▲ Janelle Monáe

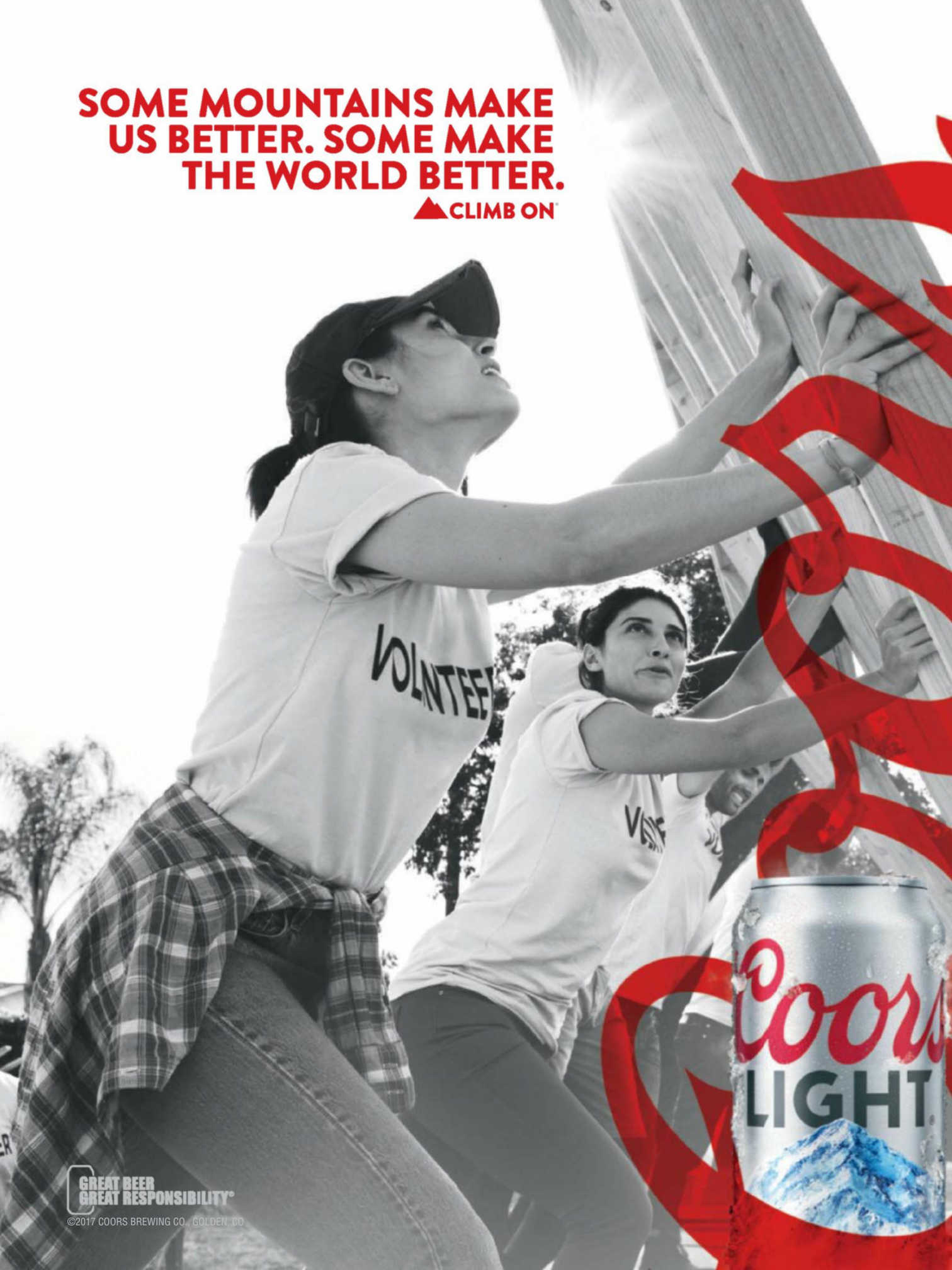


▲ *This Is Us* star Susan Kelechi Watson



**SOME MOUNTAINS MAKE  
US BETTER. SOME MAKE  
THE WORLD BETTER.**

**▲ CLIMB ON™**



**GREAT BEER  
GREAT RESPONSIBILITY®**

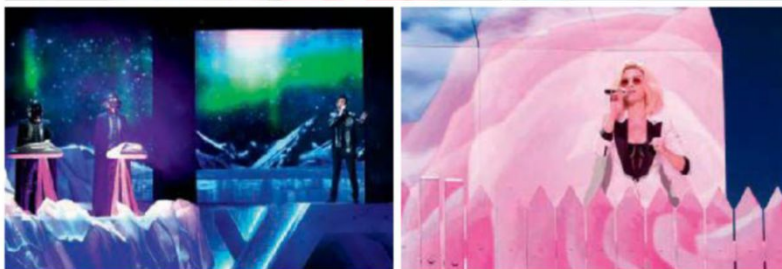
©2017 COORS BREWING CO., GOLDEN, CO

says. “If there’s no Beyoncé performance, that would drive down ratings.” (Ocean, who declined to submit his album *Blonde* for consideration, skipped the show, as did nominees Drake and Kanye West.) “It’s affected us over the years that artists who really enjoy doing the show have lost faith in what the awards structure is,” says Ehrlich.

Adele’s sweep of five out of five awards does make some sense: 25 is one of two diamond-certified albums this decade. (The other? Adele’s Grammy-winning sophomore album, *21*.) And her latest LP is the sort of traditional-sounding pop album that resonates with older Grammy voters. “People are making a mountain out of a molehill,” one voting member tells EW. “[25] was the biggest success in our industry the last couple years, and that’s why it was acknowledged—not because Adele is white and Beyoncé is black.” (The Grammys website says the awards honor “technical proficiency and overall excellence...without regard to album sales or chart position.”) Gary Clark Jr., who presented Beyoncé with the Urban Contemporary award, also says he wasn’t shocked by the Album of the Year results: “Did it surprise me? No.”

Still, critics say the Recording Academy, which doesn’t release the demographic makeup of its 14,000 voters, can take steps to diversify its membership, which many speculate to be largely older and white. That’s especially important considering the Oscars have pledged to diversify their own voter base while adding restrictions to their existing member pool. “They should do a better job of encouraging people [to vote] from the urban and hip-hop fields—doing a better outreach to younger members [of the music community],” says the voter. “Perhaps I’m being naive, but I just don’t think there’s a conspiracy. The voters are music lovers, not prejudiced people.” Still, if the Recording Academy doesn’t make efforts to address the issue, it may find more artists boycotting the ceremony. In a pair of since-deleted tweets, Beyoncé’s sister, Solange Knowles, offered another path for artists of color: “Create your own communities, build your own institutions.”

Additional reporting by Kevin O’Donnell and Lynette Rice



## 4 THINGS YOU DIDN'T SEE AT THE GRAMMYS

Cameras can't catch everything! From preshow pronouncements to backstage bonding, EW was your eyes and ears inside the Staples Center. **BY NOLAN FEENEY**

### ARTISTS WERE ENCOURAGED TO GET POLITICAL

Before the ceremony began, longtime Grammys executive producer Ken Ehrlich took to the stage to dispatch the usual bits of housekeeping—give short acceptance speeches, keep the program moving—but he also encouraged anyone coming to the stage to make a statement: “Say something important tonight. We’re expecting it.” Artists including J. Lo and Beyoncé took him up on it.

### THE STAGE WAS ONE BIG PUZZLE

For much of the night the stage was split into two performance spaces: As an artist sang on one side, crew were either building

up or taking down the other side. The Weeknd’s elaborate setup was in place before the show even started and was still being taken apart during Keith Urban and Carrie Underwood’s performance. Likewise, Beyoncé’s flowery floor wreath for “Sandcastles” was ready to go before Lukas Graham and Kelsea Ballerini dueted, and the chandeliers from Alicia Keys and Maren Morris’ set were assembled during Katy Perry’s song.

### EVERYONE HOPPED ON THE CARPOOL KARAOKE

Host James Corden’s sing-along didn’t just ensnare Neil Diamond, John Legend, and Blue Ivy Carter. The

entire room joined in to belt out Diamond’s “Sweet Caroline.” It was one of the loudest (and most harmonious) moments of the evening.

### CELEBS GOT STARSTRUCK BY ADELE TOO!

Judging by audience cheers, nobody seemed to mind when Adele stopped “Fastlove” mid-performance to restart the George Michael tribute. But perhaps nobody was more supportive than Faith Hill, who stood up from her seat and pumped her fist in solidarity. Later, Lady Gaga popped into Adele’s dressing room, where she “was fangirling and congratulating her,” a source told *People* and EW. Sweetest devotion indeed.

▲  
(Clockwise from top)  
James Corden’s Carpool Karaoke; Katy Perry; Daft Punk and the Weeknd





# TWO GREAT MUSIC DRAMAS. ONE BIG NIGHT.



**NASHVILLE**

NEW EPISODES  
THURSDAYS 9/8C

**SUN RECORDS**

NEW SERIES  
THU FEB 23 10/9C





## The Bachelorette Gets Woke

**Rachel Lindsay** will be handing out the roses (and making history) when the reality series returns in May.

BY SAMANTHA HIGHFILL

It's about time, Bachelor Nation. On Feb. 13, ABC announced the franchise's first black Bachelorette. Rachel Lindsay, the Dallas attorney who landed the First Impression Rose during Nick Viall's season of *The Bachelor*, will get a second shot at love when the next season of *The Bachelorette* premieres on May 22. "I'm happy to represent myself as a black woman in front of America, and to have America rally behind me on my journey to find love," Lindsay told EW's sister publication *People*.

After 33 combined seasons, ABC has earned criticism for its lack of diversity in both suitors (there's also never been a black Bachelor) and contestants, and Lindsay admits she was surprised to be asked. "It had never been done before, so I really wasn't expecting it," she said. And now that Lindsay has made history, she's not looking to reinvent things when it comes to finding love. "Honestly, it's not going to be that different from any other season of *The Bachelorette*," she said. "Just because the color of my skin is different, it doesn't mean my journey for love has to be any different. I'm still just a woman trying to find the one." Something we know for certain: Host Chris Harrison will claim it's the most dramatic season ever.

► Ben Affleck in *Batman v Superman: Dawn of Justice*



## A TALE OF TWO BATMANS

Warner Bros. has dueling Dark Knights: one human, one plastic. And as *The LEGO Batman Movie* scores with critics, the future of Ben Affleck's crusader grows murky. BY JAMES HIBBERD



"I'm Batman."

"No. I'm Batman!"

Well, which is it? Is Batman Ben Affleck's brooding rage monster who was somewhat dubiously praised by critics as being the best part of the otherwise grim *Batman v Superman: Dawn of Justice*—and is expected to anchor *Justice League* in November and star in a stand-alone, *The Batman*? Or is he the self-mocking LEGO version who just stacked up \$92.6 million at the global box office for Warner Bros. during *The LEGO Batman Movie*'s opening weekend? Never before has a major studio franchise had two distinctly different versions of the same character in films at the same time. In this case, the

possibility of Affleck's so-serious version being creatively outshined by Will Arnett may be the least of the live-action hero's problems.

In the past few weeks, insider reports have somewhat conflictingly declared the following: Affleck is not going to direct *The Batman* as originally announced and Matt Reeves (*Dawn of the Planet of the Apes*) will take over; the script Affleck wrote with Geoff Johns needs to be entirely rewritten; the script has been rewritten by Chris Terrio (*Argo*), and Affleck and the studio are "very happy" with it; and finally, that Affleck wants to quit the movie altogether. An insider denies that last bit







SPOILER ALERT

## ALL ABOUT LEGO BATMAN'S ROGUES' GALLERY

The LEGO Batman Movie pulled off what is probably one of the greatest movie mash-ups in history. With so many questions about the blocky blockbuster's baddies, we went to director **Chris McKay**—the LEGO film franchise's new master builder—for the answers.

BY MARC SNETIKER

**LEGO Batman's third act has cameos from iconic villains like King Kong, Voldemort, and Sauron. How did you pick them and then get permission?**

**CHRIS MCKAY** You need an army of lawyers. I wanted characters from all over the world, like Daleks; stuff with a history, like the Wicked Witch. And I hoped people loved Gremlins as much as I do. Voldemort plays a bigger role, and we had to run stuff by J.K. Rowling. But she gave us spell suggestions!

**Did you consider having Ralph Fiennes, who voices Alfred, also play Voldemort?**

Yes, but unless you're going to do a scene where Alfred and Voldemort confront each other, I didn't want something to feel like a missed opportunity. Eddie Izzard was great to bring in. And apparently he's friends with J.K. Rowling? And he loves Voldemort?!

**Which villains didn't make the final cut?**

I would have had LEGO Kathy Bates from *Misery*, and [Professor] Moriarty, and at one point I pitched Daniel Day-Lewis' character from *Gangs of New York*.

**Now that the secret voice cast is out, who have you been dying to talk about?**

Billy Dee Williams as Two-Face. The first thing he said when he showed up on set was "Oh, I finally get to play the role I was hoping to!" As a kid, when I saw [him in] the Tim Burton *Batman*, I thought Harvey Dent would have this great arc from good guy to bad guy. And then the third movie came around and there was no arc and Tommy Lee Jones was Two-Face.

**Is Batman going to be in LEGO 2?**

There's definitely a part for Batman in *LEGO 2*. There are going to be repercussions.

## Will These Five Survive?

In its 17-year run, **Survivor** has brought back All-Stars. And Favorites. And Heroes and Villains and Second Chancers. The latest crop of returning players reenlisted by the show has been christened *Game Changers*, and their Fijian adventure begins March 8 on CBS. Here are five former favorites to keep an eye on as they battle both the elements and one another for the million-dollar prize and title of Sole Survivor. **BY DALTON ROSS**



1

**Sandra Diaz-Twine**

She's played twice. She's won twice. Sandra knows she's a target but says she just needs to get past the first vote to work her magic. "If they don't get rid of me at the first Tribal Council, that's all she wrote."



2

**Malcolm Freberg**

"I'm the most competitive human being on earth," says Malcolm. He's also bright, charismatic, and strong in challenges. But will the guy who says "I don't bat for singles, I bat for home runs" strike out?



3

**Andrea Boehlke**

The Goldilocks of the *Game Changers* cast, Andrea played too timid her first time, too aggressive her second. The *People Now* cohost ([people.com/pen](http://people.com/pen)) hopes the third time will be just right.



4

**Tony Vlachos**

The *Cagayan* champ plans to build his Spy Shack underground this season to eavesdrop on others. But his most audacious plan includes introducing "clones" into the mix. (Yes, he's still crazy. And crazy good.)



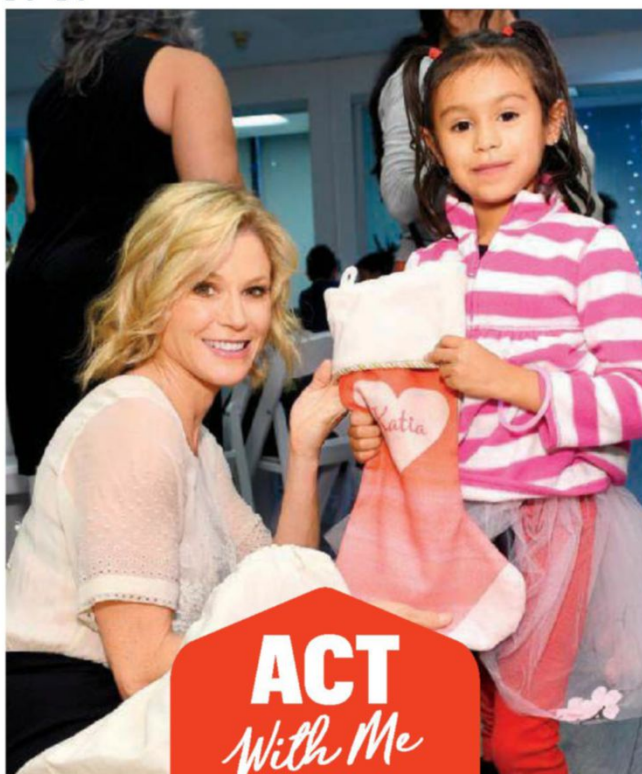
5

**Cirie Fields**

"I have not closed the loop on my *Survivor* experience," says the now four-time fan favorite known for her cunning social and strategic game. "I need to make a full circle, and the only way to do that is to win."

THE LEGO BATMAN MOVIE: WARNER BROS.; SURVIVOR: GAME CHANGERS; ROBERT VOETS/CBS (5)

("He is really excited about the prospects of directors and where this can go," the source insisted), and in any case, the actor likely has no choice but to suit up, because contracts are a thing. Plus, Affleck and the studio arguably need each other: Affleck's last film was *Live by Night*, the unloved gangster pic that crashed at the holiday box office and reportedly lost Warner Bros. \$75 million, and the studio desperately needs a DC hit to reestablish the brand after the soft reception of three bombastic titles in a row (with *Man of Steel* and *Suicide Squad* filling out the Trio of Meh). Not helping matters: Marvel makes interlocking superhero smashes like *Captain America: Civil War* look embarrassingly easy, while Warner Bros. struggles to prevent its directors on upcoming titles like *The Flash* and *Aquaman* from bolting for the door. If Affleck ditches the cowl, his exit could be seen as another rebuke—and perhaps a rather costly one. Hopefully, the studio will somehow convince Affleck that everything is awesome.



# Julie Bowen

## MY CAUSE

Baby2Baby, a Los Angeles-based non-profit that supplies children from low-income households with necessities like diapers and clothing. In 2016, Baby2Baby distributed 11.8 million items to children across the country.

## WHY I GOT INVOLVED

"I've been working with Baby2Baby since it was just a tiny grassroots thing with a couple of moms pulling stuff out of their garages and saying, 'Gosh, we have so much, and so many people have so little,'" says the *Modern Family* actress and Baby2Baby board member. "Then [Norah Weinstein and Kelly Sawyer Patricof]

took over about five years ago and turned it into, in the best way, an absolute juggernaut.... To me, it was just a no-brainer. There are so many wonderful opportunities to give back, but this was so concrete. I plan on being with them for years—that's the kind of commitment I like to make to any organization."

## MY TIME WITH THE KIDS

"Kelly and Norah started this Baby2Baby [holiday] party, and it's grown each year. You 'adopt' a family ahead of time and shop for them.... You always get to meet the families, and you give them

these big bags of gifts that are just for them, and the kids' eyes are popping out of their heads."

## HOW YOU CAN HELP

Baby2Baby, which also counts Jessica Alba, Drew Barrymore, and Kate Hudson among its ambassadors, needs volunteers, donations of goods and funds, and hosts for charity drives (check out [baby2baby.org](http://baby2baby.org) for more details). "It's a scary time for many people in America, let's face it," says Bowen. "I think that if we all dig a little deeper and we all give back a little more, we're going to be okay."

—C. Molly Smith



## BREAKING BILLIONS' BOYS' CLUB

Nonbinary actor **Asia Kate Dillon** is about to give the alpha males of the Showtime series (returning Feb. 19, 10 p.m.) a run for their money. **BY JAMES HIBBERD**

If you were to guess which TV series would be one of the first to introduce a gender-nonbinary character—i.e., someone who doesn't identify within the traditional male-female framework—Showtime's *Billions* probably wouldn't jump to mind. Yet the high-finance drama starring Damian Lewis and Paul Giamatti will do just that with new character Taylor (Asia Kate Dillon). An intern at Axe Capital, Taylor is a disruptive stock-picking savant who will make viewers wonder how the show's main power players will react to them. ("Them" and "they" are Taylor's—and Dillon's—preferred pronouns.)

Producers didn't specifically seek a nonbinary individual for the role and auditioned actors

from across the gender spectrum. It simply came down to talent. Says co-creator David Levien, "When Asia came in, they were perfect." The role represents a big break for the 32-year-old (who is nonbinary gender identifying) after a minor part on *Orange Is the New Black*. "I feel very proud to represent something on television that hasn't been represented before," says Dillon. "I know it would have meant a lot to me, as a younger person especially."

Expect Taylor and Axelrod (Lewis) to form an unlikely partnership as the billionaire looks to exploit Taylor's talents (which include playing a mean game of poker). Notes Dillon, "Ultimately Taylor, regardless of being nonbinary, does fit into that world."

▶ Damian Lewis and Asia Kate Dillon on *Billions*





# IN UTERO POWER LIST

Some of Hollywood's heaviest hitters are currently with child (or two), so it seems only fitting that we rank their heirs. These kids already have more clout than we do—and they haven't even been born yet. **BY DEVAN COGGAN**



JAY Z AND BEYONCÉ

1

## FUTURE PROSPECTS

Who runs the world? Bey and Jay's twins, of course (with help from big sister Blue Ivy). Their mom's pregnancy announcement set an Instagram record for the most likes ever, and they've already (sort of) performed at the Grammys.



GEORGE AND AMAL CLOONEY

2

## FUTURE PROSPECTS

Will one twin be an international human rights lawyer and the other a dashing movie star? With genes like these, we bet they'll both do both, acting by day and tackling the refugee crisis by night, like any good superbabies.



BENJAMIN MILLEPIED AND NATALIE PORTMAN

3

## FUTURE PROSPECTS

With a Harvard-educated Oscar winner for a mom and an accomplished choreographer for a dad, this bambino (their second) will likely be smarter and have better moves than most adults before even hitting preschool.



ROSIE HUNTINGTON-WHITELEY AND JASON STATHAM

4

## FUTURE PROSPECTS

The supermodel mama-to-be was a badass heroine in *Mad Max: Fury Road*. Dad's the *Transporter*. We predict a cool kid with a serious need for speed—and very expensive (toy) cars.



JORDAN PEELE AND CHELSEA PERETTI

5

## FUTURE PROSPECTS

This babe is probably working on material from the womb. Between the *Brooklyn Nine-Nine* star and the *Key & Peele* funnyman, that's some serious comedy DNA. We anxiously await the future Peretti-Peele child's stand-up special.

## Baby Daddy Marks 100 Episodes

*Literally! The stars of the Freeform series (returning for season 6 on March 13) commemorated the milestone—on their bodies. BY DEREK LAWRENCE*

...

The cast and producers of *Baby Daddy*—the Freeform sitcom about three men and a little lady—gathered Feb. 13 at Broken Art Tattoo in L.A. to celebrate filming their 100th episode with tears of joy, champagne, and, naturally, tattoos! Yep, the close-knit group decided to memorialize their moment in indelible ink, specifically with the baby pin from the series' logo. The idea, which came from star and tattoo veteran Jean-Luc Bilodeau, was met with universal excitement. "When it became a reality, it just felt right," says Melissa Peterman, who plays Bonnie Wheeler. "We're really tight, so I wanted a little piece of them, and now I'll always have it." Talk about making your mark!



▲ (From top) Derek Theler; Tahj Mowry

BABY DADDY



IN MEMORIAM 1940–2017

# Al Jarreau

The iconic jazzman—and voice of the *Moonlighting* theme song—died on Feb. 12. **BY MADISON VAIN**

Revered jazz-pop legend and seven-time Grammy winner Al Jarreau died at age 76 in Los Angeles on Feb. 12, just two days after announcing his retirement. He had been hospitalized two weeks prior to exhaustion; the cause of death was not immediately known.

Born Alwin Lopez Jarreau on March 12, 1940, in Milwaukee, the son of a minister father and a piano-teacher mother, Jarreau spent his youth singing in the local choir, before graduating to street-corner doo-wop groups. Music was a side gig for many years

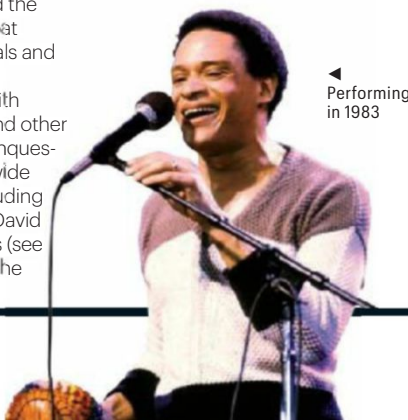
while he worked as a vocational rehabilitation counselor for people with disabilities in San Francisco.

At 35, he finally released his first album, 1975's *We Got By*, gaining wide acclaim—and the evocative nickname Acrobat of Scat, for his unique vocals and improvisational sounds.

Jazz purists struggled with Jarreau's willingness to bend other genres to his will, but his unquestionable talent brought a wide array of collaborators, including Miles Davis, Jill Scott, and David Foster—and numerous hits (see sidebar). He also became the

first artist to win Grammys in three genres: jazz, pop, and R&B.

Jarreau is survived by his wife of 39 years, Susan Player, and their son, Ryan.



Performing in 1983

## THE ESSENTIALS

From jazz standards to pop hits, these are five of the musician's best for your playlist.

**BY MADISON VAIN**

### 1 "WE'RE IN THIS LOVE TOGETHER" 1981

Jarreau was already respected in the jazz world by the time he released his fifth LP, *Breakin' Away*, in 1981, and it catapulted him into the mainstream. "Together," the album's lead single, reached No. 15 on the *Billboard* Hot 100, and *Away* earned Jarreau his first two Grammys.

### 2 "ROOF GARDEN" 1981

Also off *Away*, "Garden" is one of the grooviest examples of Jarreau's vocal styling. He invites the listener to "come waltz" with him and to engage in a "hot steppin' boogie!" Good luck resisting.

### 3 "MOONLIGHTING" 1985

For five seasons in the late '80s, Jarreau beamed into households nationwide with the theme song to the mystery-comedy starring Bruce Willis and Cybill Shepherd. Jarreau co-wrote and performed the slinky tune, and in 1987 it even became a Top 40 hit.

### 4 "COLD DUCK" 2004

After taking most of the '90s off from the studio—though still touring relentlessly—Jarreau offered longtime fans a fabulous return to form when he dropped *Accentuate the Positive*, a collection of 1940s jazz favorites. The album kicks off with this playful toe-tapper, originally released by Eddie Harris.

### 5 "GOD BLESS THE CHILD" 2006

*Givin' It Up*, Jarreau's late-career collaboration with jazz guitarist George Benson, yielded many charmers, but none so velvety as this, which also features Jill Scott's divine vocals. Grammy voters agreed: The song won Jarreau his sixth Grammy.





**Morgan Freeman**  
SU2C Ambassador  
Executive Producer  
of the documentary,  
*The C Word*

**Tonya Peat**  
Cancer Survivor

# Be the breakthrough.™

Breakthroughs are the patients participating in clinical trials, the scientists and doctors working together to advance the fight against cancer, and the brave survivors like Tonya who never give up. Let's be the breakthrough. To learn about appropriate screenings and clinical trials or to help someone with cancer, go to [su2c.org/breakthrough](http://su2c.org/breakthrough). #cancerbreakthrough



[TheCWordMovie.com](http://TheCWordMovie.com)



Stand Up To Cancer is a program of the Entertainment Industry Foundation, a 501(c)(3) charitable organization. Please talk to your healthcare provider about appropriate screenings for your age, sex, family history and risk factors; and about clinical trials that may be right for you. Photo by Nigel Parry





*Emma Watson photographed on Jan. 12, 2017, in Los Angeles*



PHOTOGRAPH BY KERRY HALLIHAN

# REBEL

Before she agreed to star in Disney's live-action **Beauty and the Beast**, **Emma Watson** wanted her princess to get a serious rethink. Inside the making of a new girl-power icon who is **BEYOND BEAUTIFUL**.

BY ANTHONY BREZNICAN @BREZNICAN

# BEAUTY

LETTERING BY CHAD MICHAEL STUDIO



BEYOND  
BEAUTIFUL



“THERE MUST BE MORE THAN THIS PROVINCIAL LIFE...” ¶ IN THE ORIGINAL 1991 Disney animated film *Beauty and the Beast*, the winsome, bookish Belle strolls through her village singing this lyric—a dreamer’s lament for escape and adventure. But in the new live-action version (out March 17), Emma Watson delivers the line in a way that’s more urgent and heartbreaking than before. ¶ There’s darkness at the edge of this provincial life. Amid the usual chorus of villagers and shopkeepers, you see a line of boys being led to school, while a group of girls is left to do the laundry. Learning is not women’s work, and Belle’s neighbors no longer regard her simply as a quirky bookworm. Her ideas and independence are considered worse than unladylike. They’re dangerous. Subversive. Beastly, even. ¶ “They see her as a threat,” says director Bill Condon (*Dreamgirls*). “It’s that thing that remains under the surface. But when there’s a real threat that unifies everybody, they start to look for other people who make them uncomfortable. That’s a pretty common pattern.” ¶ While the animated Belle wasn’t exactly passive, this time she’s a more intrepid hero from the start, trying to rescue others as well as herself. She isn’t just the daughter of an inventor, as in the 1991 movie, but an engineer in her own right, who designs a washing machine that frees the girls from their chores, allowing her time to teach

(PREVIOUS SPREAD) STYLING: REBECCA CORBIN; HAIR: MARK SHKREL/HAIRGARE; MAKEUP: DOT/HOLLYWOOD; COSMETICS: STREETE'S; MANICURE: DEBBIE LEVITT/HAIRGARE; COLLECTOR/MANICURE: HOLLYWOOD; PRODUCTION: ALLISON ELLIOTT/HAIRGARE; AND RING: LAURA LOWERY/HAIRGARE; THIS SPREAD: DISNEY



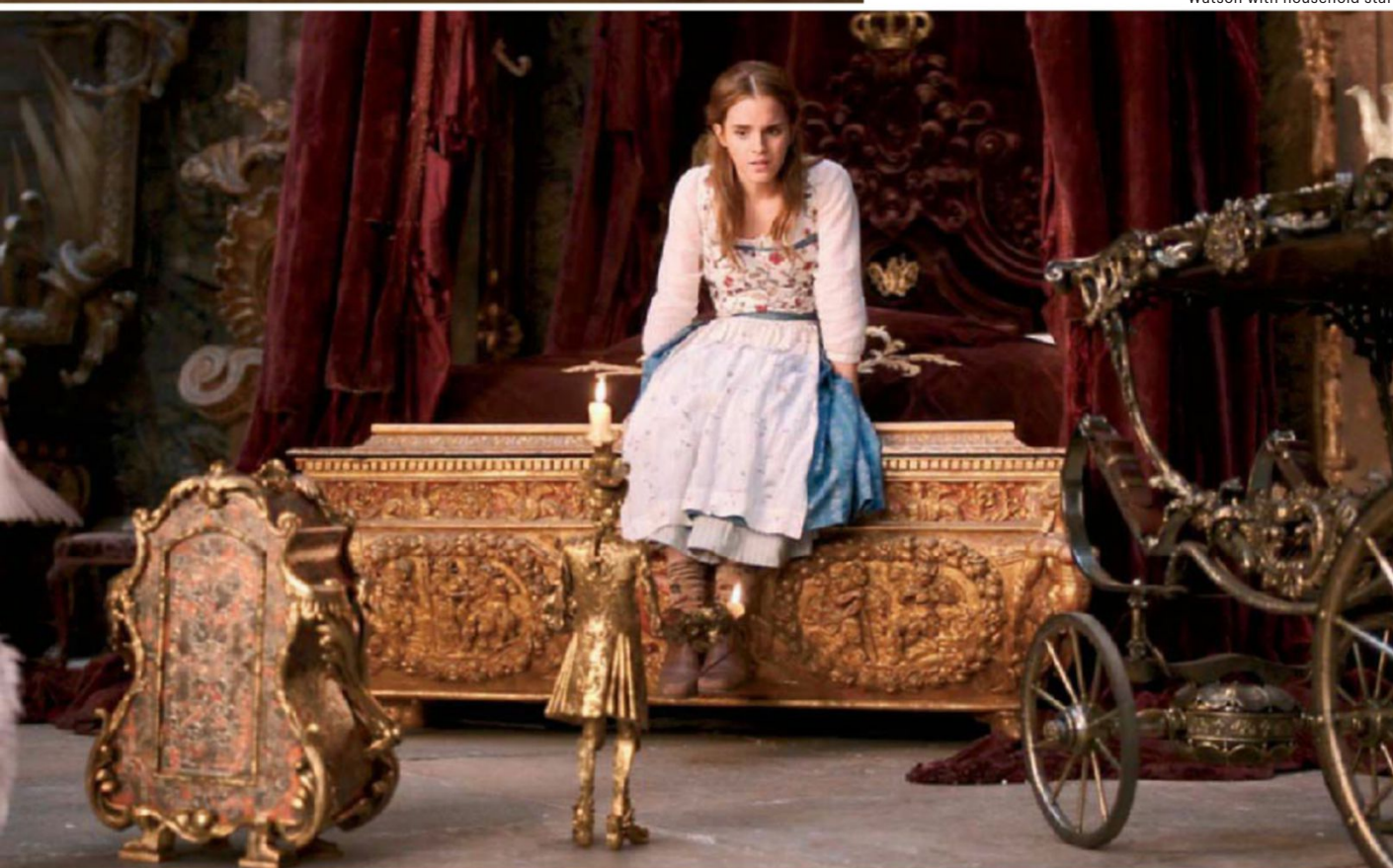


them how to read. The townsfolk respond first by marveling at her device—then by smashing it. She also has little patience for the arrogant advances of the heartless village heartthrob Gaston (*The Girl on the Train*'s Luke Evans), and when she ends up in the clutches of the Beast (*Downton Abbey*'s Dan Stevens)—a prince living out an anguished curse as a huge, hairy fiend in his castle full of living candelabras, clocks, and tea sets—let's just say she's not thrilled to be his guest.

Watson, now 26, won the role not because of her dancing, singing, or horseback riding (all of which she says needed work) but because the actress has much



( Left ) Belle (Watson) and the Beast (Dan Stevens); ( below ) Watson with household staff








( From left ) Watson on horseback; with Gaston ( Luke Evans )

in common with her most famous character, Hermione Granger, the studious and loyal mudblood wizard of the Harry Potter movies, who battled bigotry and defied expectations. “With actors who get to choose their roles, you look at their résumés and you start to see a kind of autobiography emerge,” Condon says. In recent years Watson has launched the online reading club Our Shared Shelf, and she has been a leader in feminist causes like the United Nations HeForShe campaign, dedicated to enlisting men in the fight for equality. “From what I’d seen of Emma,” Condon says, “she seemed to be the person, both on screen and off, who best reflected the qualities that Belle embodied.”

She has been this way from the start. “Her high intelligence was in evidence early, when she was just a 10-year-old girl,” says Alan Horn, chairman of Walt Disney Studios, who was president of Warner Bros. Entertainment when she was cast in the Harry Potter films. “As she grew—11, 12, 13, 14—it was clear she had an extraordinary mind and that she was going to do other big things. It doesn’t

  
*“Belle is able  
to see deeper,  
past Beast’s  
external  
qualities.  
It is her  
superpower:  
empathy.”*

— E M M A W A T S O N



surprise me at all that as she grew into young womanhood this intelligence manifested itself as activism.”

When *Entertainment Weekly* sat down with Watson a few weeks ago, she was just five days from demonstrating at the Women’s March in Washington, D.C., alongside her mother. We spoke about bringing her childhood Disney hero to life, what struggles she sees today for women and girls, and the movie that made her decide not to quit acting.



**As you developed your version of Belle, what did you want to retain from the animated version?**

What’s so beautiful about this story as a whole is this idea that Belle is able to see past these extraneous, external, superficial qualities of Beast. She is able to see deeper, and that’s one of her special powers. It is her superpower: empathy.

**In your film, Belle is more than a bookworm. She puts her knowledge to practice, inventing a washing machine so she can give a laundry girl more time to read. The villagers destroy it.**





They don't think women should read, and it goes further than that. They are deeply suspicious of intelligence. Breaking the washing machine is not just them breaking something Belle spent hours working on; it's symbolic. They're trying to break her spirit and push her into a more "acceptable" version of herself.

**Did you face that growing up? Did you have people telling you to stay a certain way, focus on certain things?**

Oh my God, the amount of positive feedback I would get from looking pretty and putting on a nice dress and smiling nicely and doing all of that was enormous versus [the affirmation I would get for] studying for months and reading something interesting and talking about it. That would barely get a side glance.

**There's been some criticism of the *Beauty and the Beast* story that Belle is a woman in an abusive relationship. She is held captive by the Beast and he's terrible to her at first. What do you say to that?**

It's such a good question and it's something I really grappled with at the beginning: the Stockholm-syndrome question. That's where a prisoner will take on the characteristics of and fall in love with the captor. Belle actively argues and disagrees with [Beast] constantly. She has none of the characteristics of someone with Stockholm syndrome because she keeps her independence; she keeps that freedom of thought. I also think there is a very intentional switch where, in my mind, Belle decides to stay. She's giving him hell. There is no sense of "I need to kill this guy with kindness."

**Or that "I deserve this bad treatment."**

Or any sense that she deserves this. In fact, she gives as good as she gets. He bangs on the door, she bangs back. There's this defiance that "You think I'm going to come and eat dinner with you and I'm your prisoner—absolutely not." The other beautiful thing about the love story is that they form a friendship first. There is this genuine sharing, and the

love builds out of that, which in many ways is more meaningful than a lot of love stories, where it was love at first sight. They are having no illusions about who the other one is. They have seen the worst of one another, and they also bring out the best.

**Why is the Beast worthy of being saved and redeemed...but Gaston is not?**

That's a good question. [Laughs] I think she can see in Beast that there's someone that has been fundamentally good that has been damaged and that just needs rehabilitating. He is just in need of love, whereas Gaston is someone who has had nothing but love and admiration and easiness and because he's never suffered, he doesn't have any empathy. He's essentially a narcissist, and it's very difficult to intervene in that. He's about building himself up while pushing others down. With Beast, you can tell he's being unkind because he's unkind to himself.

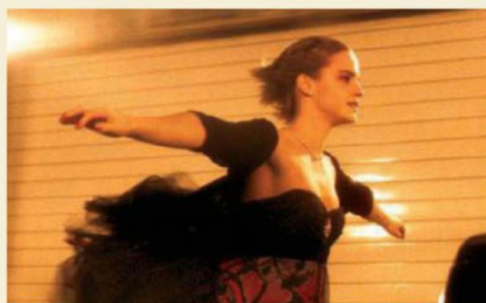
**It's a defense mechanism...**

Yeah, he doesn't see himself as very worthy, and that kind of reflects how he interacts with everyone and everything. Whereas Gaston really thinks he's worthy of everything. Worthy of much more than he is getting right now!

**You've been making movies for 16 years now. After the *Harry Potter* films, you weren't sure you wanted to continue acting. You went to college, and then had a choice to make. What made you decide to return to acting?**

*The Perks of Being a Wallflower.*

I went to college and I was genuinely like, "Well, I'm going to go study and then I will see what happens." Then [Perks author and director] Steve Chbosky sent me the script and it just reignited this [passion]. I was like: "I



(Clockwise from left)  
In *The Perks of Being a Wallflower*; with Ban Ki-moon at the U.N.; in *Harry Potter and the Deathly Hallows—Part 1*





Music producer Matt Sullivan, director Bill Condon, and Watson on the set of *Beauty and the Beast*

have to tell this story. Oh my God, if I don't do this, nothing else makes sense."

**"I must go to Pittsburgh!"**

[Laughs] "I must go to Pittsburgh! I must get funding for this movie." *Perks* and working with Steve made me feel that I had something else to give and offer.

**You've been active as a goodwill ambassador for HeForShe, the United Nations effort to bring men into the feminist movement. What do you think is the primary blind spot that guys have about feminism?**

I think the word is difficult because it seems to inherently suggest a preferential treatment of the feminine over the masculine because it has the feminine in the word. That's really an oversight and a misunderstanding. This isn't "girls are better than boys." This is just: Everyone deserves a fair chance.

**This turns up in pop culture, too. You hear some male fans complain about the new *Star Wars* movies having women as leads, or that the female**

**Ghostbusters were ruining their childhoods. Why is it hard for them to enjoy a female hero?**

It's something that they are not used to, and they don't like that. Anything that deviates from the norm is difficult to accept. I think if you've been used to watching characters that look like, sound like, think like you and then you see someone [unexpected] up on the screen, you go, "Well, that's a girl, she doesn't look like me. I want it to look like me so that I can project myself onto the character."

**But female fans don't seem to have that problem.**

Women are great about that. We see whoever is on screen and we recognize the human qualities in the man that we relate to and there's not such a gap. But for some reason there's some kind of barrier there where [men] are like, "I don't want to relate to a girl." I think it is inherently part of the problem, but I feel like, you know, it is expanding. ♦



## EMMA'S *Must-Reads*

In January 2016, Watson launched Our Shared Shelf, an online book club dedicated to feminist literature. She also has taken to hiding free books in New York and London subway stations for fans to find. Here, we spotlight a few of her favorite picks, and what she has said about them. BY DEVAN COGGAN



### PERSEPOLIS

BY MARJANE SATRAPI

"Satrapi's deceptively simple, almost whimsical drawings belie the seriousness and rich complexity of her story—but it's also very funny too."



### MOM & ME & MOM

BY MAYA ANGELOU

"This is perhaps the greatest window into what shaped Angelou as a writer and poet and a fitting end to a lifetime of amazing works."



### HOW TO BE A WOMAN

BY CAITLIN MORAN

"I read it on a plane from London to New York and I laughed out loud and cried so much I think the whole of my cabin, airline staff included, thought I was losing my mind."



### THE ARGONAUTS

BY MAGGIE NELSON

"It might require a bit of work but *The Argonauts* rewards us with an expansive way of considering identity, caretaking, and freedom."



### MY LIFE ON THE ROAD

BY GLORIA STEINEM

"Gloria emphasizes in all of her work the need for solidarity and community; we are 'linked not ranked.'"



# How to get your kid to read more—

by James Patterson

1. Don't nag.
2. Give them a funny book.
3. Don't nag.



—Very funny!



Available in hardcover, e-book and audio





— BEHIND THE DESIGN —

# *Shall*





# *We Dance?*



*How the Beauty and the Beast design team crafted the Beast's ballroom into a thing of beauty.*

BY  
CLARK COLLIS  
@CLARKCOLLIS



## **GRAND BALLROOM**

Before the prince becomes the Beast, he's visited by potential brides in the ballroom. "It's basically an international debutante ball," says director Bill Condon.

LAURIE SPARHAN/Disney







O

N THE CASTLE HALL SET OF *Beauty and the Beast*, around a dozen actors dressed in 18th-century garb are crazily beating the air with shovels and axes. These folks are playing French villagers who, led by Luke Evans' villainous Gaston, have invaded the home of the Beast to kill our hairy hero—only to find themselves under attack by his staff of enchanted household items. While the actors have to imagine the presence of their assailants (they'll be added digitally later), fewer mental gymnastics are required to believe that we are standing in an actual castle hall. The space boasts columns, candelabras, a harpsichord (the Stanley Tucci-voiced character Cadenza), and a massive two-story staircase. It splits in two at its midpoint and is guarded by two outside dragon sculptures that even Donald Trump might describe as "a bit much." "We've all just been a-gasp every time we've walked on set," Evans says. "It just looks incredible. I think the fans are going to love it."

If they do, it will be in large part thanks to production designer Sarah Greenwood (*Sherlock Holmes*, *Pride & Prejudice*), who has overseen the construction of the hall, the jaw-dropping ballroom that occupies another whole soundstage next door, and an entire French village that has risen up out of the English countryside a short golf-cart ride away. The result is a fantasy world made real—and in more ways than one. "We're very much set in the 1740s, when the original fairy tale was written," says Greenwood, referring to French author Gabrielle-Suzanne Barbot de Villeneuve's 1740 story *La Belle et la Bête*. "Sometimes 'fairy tale' can be so big and nebulous that you don't know what to latch on to. This has a specific date."

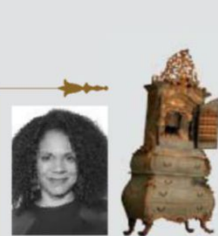
Director Bill Condon (*Dreamgirls*) insisted early on that the film's look be rooted in a



**GUGU MBATHA-RAW**  
Plumette



**EMMA THOMPSON**  
Mrs. Potts



**AUDRA MCDONALD**  
Madame De Garderobe

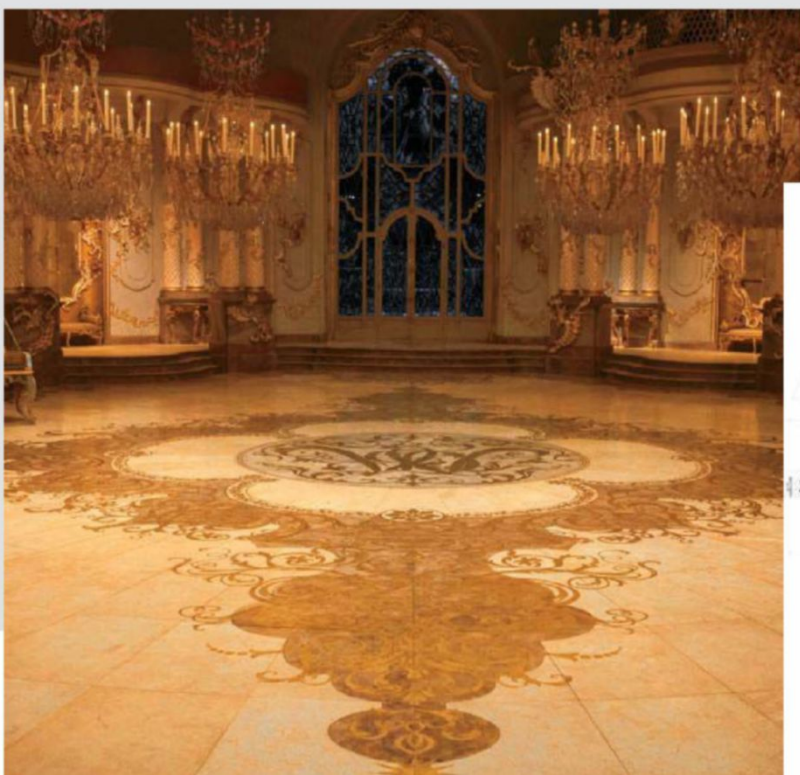


#### WOMEN OF BEAUTY

Casting director Lucy Bevan, set decorator Katie Spencer, costume designer Jacqueline Durran, makeup and hair designer Jenny Shircore, film editor Virginia Katz, and production designer Sarah Greenwood

#### POST-CURSE BALLROOM

A jigsaw of frozen-looking latex pieces were laid on the floor. Icicles crafted from hardened resins were applied by a team of people from the film's landscaping department. "We called them 'frosties,'" says Greenwood.

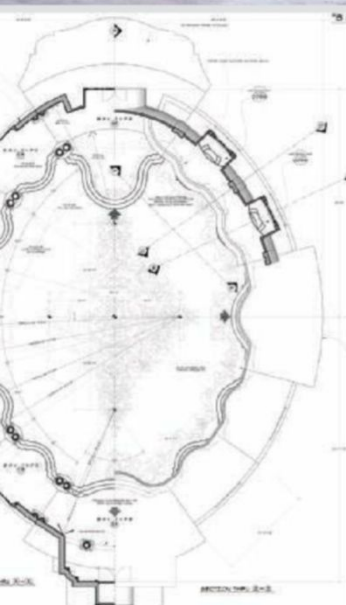






### HALLWAY STAIRCASE

"There are no right angles," says Condon. "It's almost like the house is starting to melt. There is a real Gaudi-esque aspect to it."



### BALLROOM FLOOR

The design is based on the ornate ceiling of a Benedictine monastery in Bavaria called Braunau in Rohr Abbey. One major new addition? "In the middle of it, there's a monogram," says Greenwood. "It's a 'WD'—as in 'Walt Disney.'"



Entertainment Weekly's collector's edition *The Ultimate Guide to Beauty and the Beast* is on sale March 3 wherever magazines are sold

MBATHA-RAW: JASON LAVERIS/FILMMAGIC; THOMPSON: FREDERIC/GEISLER-FOTOPRESS/PICTURE-ALLIANCE/DPA/AP IMAGES; McDONALD: MIREYA ACIERTO/GETTY IMAGES; CHARACTERS, BLUEPRINT: DISNEY (4); BEHIND THE DESIGN PHOTOS: LAURIE SPARHAM/DISNEY (4)

precise time and place and that its sets be physically built instead of computer-generated. "I was intent on making as much of the movie exist in reality, make it flesh and blood," Condon says. "Because we knew we'd have CG objects and a CG Beast, [I wanted those] to be surrounded by a real world."

As research, Greenwood visited a number of French castles, including the Loire Valley's Château de Chambord, which inspired the Beast's home in the original 1991 animated movie. "The castle in our film is based on 18th-century architecture," she says. "But it also had to be kind of Gothic. It's not an 18th-century château per se—it's a hybrid." France in the early 18th century was loco for rococo, and that style's ornate curves influenced both the design of the castle and that of the household staff. "You look at these objects from the period and you could discern a face in a candlestick, or in these incredible clocks, or these ornately painted teapots," says Condon. Another inspiration was filmmaker Jean Cocteau's 1946 version of the story. "It's such a poetic movie," he adds. "I really wanted that sense of mystery and delicacy."

The director also wanted the castle to seem like it too was alive—and keen to encourage the love between Belle and the Beast. "When the magical aspects of the house decide they want to help make this love affair work, the ballroom comes to life," Condon says. "I don't want to give away too much. But you need music to dance to, right? And so you'll see these beautiful cartouches [engraved tablets] with carved musical instruments that start to come to life and provide the background music for the dance."

Like Evans, Condon found that walking onto the finished sets was a daily wonder. "Extraordinary!" he says. "This was on a scale bigger than I'd ever worked." As for Greenwood, the production designer doesn't quite seem to believe her luck. "To design a fairy-tale castle?" she says. "Are you telling me that's not the biggest treat in the world?" *Bien sûr que non!* ♦





THE

# GREATEST DISNE

*Ever since Snow White warbled into a wishing well in 1937,  
Here, EW ranks the studio's 20 most*



PINOCCHIO

1940

## *When You Wish Upon a Star*

SUNG BY /  
**Cliff Edwards**

WRITTEN BY /  
**Leigh Harline and  
Ned Washington**

Among an impossible field of competitors—seriously, can anyone rank these songs without upsetting friends?—the opening tune of the studio's second animated feature is a surprisingly easy pick for the top spot. Beyond underscoring the company logo since the 1950s, there simply is no song more essentially Disney in meaning and melody than "When You Wish Upon a Star." In Cliff Edwards' sweetly melancholy vibrato, Jiminy Cricket introduces us to the very ethos of these films. All of the hope and optimism of the Disney brand is stated as plain fact: "When you wish upon a star, your dreams come true."  
—KEVIN P. SULLIVAN



\*EDITOR'S NOTE: AS SUNG BY THE PERFORMERS IN THE FILMS





# Y SONGS OF ALL TIME

Disney has created the childhood soundtrack for each generation.  
**beloved and enduring classics.\***



PINOCCHIO: WALT DISNEY/MARY EVANS/RONALD GRANT/EVERETT COLLECTION; THE LITTLE MERMAID: BUENA VISTA PICTURES/PHOTOFEST



## 2

🌟 THE LITTLE MERMAID / 1989 🌟

### *Part of Your World*

SUNG BY / **Jodi Benson**

WRITTEN BY / **Alan Menken and Howard Ashman**

When Disney recruited Broadway songwriters Howard Ashman and Alan Menken (*Little Shop of Horrors*), the duo adapted a musical-theater staple—the “I want” song—for Ariel, whose gorgeous yearning for a greater purpose changed the game not just for teen mermaids but for Belle, Hercules, Elsa, and beyond. —MARC SNETIKER





# 3

THE JUNGLE BOOK

1967

*The Bare Necessities*



# 4

BEAUTY AND THE BEAST / 1991

## *Beauty and the Beast*

SUNG BY / **Angela Lansbury**

WRITTEN BY / **Alan Menken** and **Howard Ashman**

Angela Lansbury's presence alone justifies a top-five spot, but pairing her elegant vocals with beautifully simple lyrics about friendship's quiet transition into love makes this a classic that feels, well...as old as time. —ISABELLA BIEDENHARN

# 5

ALADDIN / 1992

## *A Whole New World*

SUNG BY / **Brad Kane** and **Lea Salonga**

WRITTEN BY / **Alan Menken** and **Tim Rice**

A street rat romances a princess in this Oscar-winning ballad that melodically soars and dips like the magic carpet they ride. It's an irresistible duet—consider it Disney's musical equivalent of a perfect first date. —SHIRLEY LI

# 6

THE LION KING / 1994

## *Circle of Life*

SUNG BY / **Carmen Twillie** and **Lebo M.**

WRITTEN BY / **Elton John** and **Tim Rice**

If you're going to start a film by uniting an entire kingdom in order to recognize the miracle of existence, the soundtrack has to match the power of the moment. Spoiler: It does. —SAMANTHA HIGHFILL

# 7

FROZEN / 2013

## *Let It Go*

SUNG BY / **Idina Menzel**

WRITTEN BY / **Kristen Anderson-Lopez** and **Robert Lopez**

Has there ever been a more relentless earworm? This triumphant power ballad won an Oscar for Best Original Song and a Grammy, and reached No. 5 on the charts. Apparently the cold doesn't bother us any way, either. —SARA VILKOMERSON



SUNG BY /

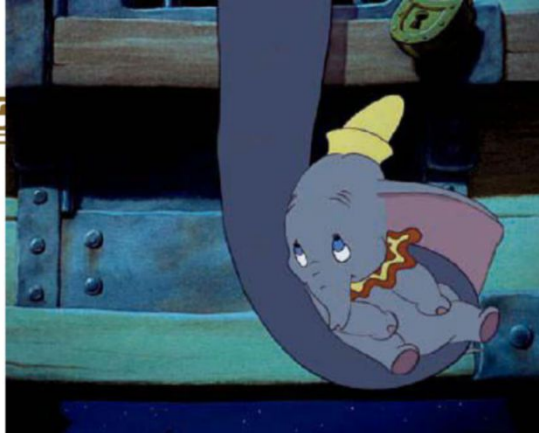
**Phil Harris and  
Bruce Reitherman**

WRITTEN BY /

**Terry Gilkyson**

Who could have worries or strife while listening to this bouncy tune? Baloo teaches Mowgli his no-fuss philosophy with a song reveling in the simple things, a toe-tapping defense of a happy-go-lucky lifestyle that still pleases half a century later (though we'll pass on those fancy-ants snacks).

— JESSICA DERSCHOWITZ



8

DUMBO / 1941 🐘

## Baby Mine

SUNG BY / **Betty Noyes**

WRITTEN BY / **Frank Churchill and Ned Washington**

An emotional whopper. Disney's purest lullaby plays over a jailhouse reunion between Mrs. Jumbo and her son, with their trunks touching through the bars: "Baby mine/Don't you cry." Good luck with that, parents. — JOE MCGOVERN

9

—  
THE LITTLE  
MERMAID

🐬  
1989

## Under the Sea

SUNG BY /

**Samuel E. Wright**

WRITTEN BY /

**Alan Menken and  
Howard Ashman**

Sebastian's calypso-tinged cautionary tale to Ariel boasts sunny rhythms and a school of lyrical gems ("Nobody beat us/fry us and eat us/in fricassee") and builds to a showstopping finish celebrating all things about the life aquatic.

— JESSICA DERSCHOWITZ

10

ALADDIN / 1992 🐘

## Friend Like Me

SUNG BY / **Robin Williams**

WRITTEN BY / **Alan Menken and Howard Ashman**



The Genie's big-band-fueled introduction showcases Robin Williams' fantastical performance. The late actor turned animation inside out, shredding every note with a boundless joie de vivre that's indubitably infectious. — CHANCELLOR AGARD

11

MARY POPPINS / 1964 🐘

## Supercalifragilisticexpialidocious

SUNG BY /

**Julie Andrews and  
Dick Van Dyke**

WRITTEN BY /

**Richard Sherman and  
Robert Sherman**

*Mary Poppins* is packed with memorable melodies, but this sesquipedalian song is an unstoppable delight. Julie Andrews and Dick Van Dyke show off perfect pronunciation in a duet that's so much fun, there's really only one word to describe it. — DEVAN COGGAN





12

BEAUTY AND  
THE BEAST

1991

*Be Our Guest*

SUNG BY /

Jerry Orbach and  
Angela Lansbury

WRITTEN BY /

Alan Menken and  
Howard Ashman

Lumière's Broadway-style supertime spectacular raised the bar for the delirious heights that an animated musical number could reach. Don't believe us, ask the dishes.

—MARC SNETIKER

13

THE LION KING

1994

*Hakuna Matata*

SUNG BY /

Nathan Lane and Ernie Sabella

WRITTEN BY /

Elton John and Tim Rice

Few phrases in Hollywood rival the iconic philosophy and downright exuberance of Timon and Pumbaa's carefree refrain, unforgettable for the rest of our days. —MARC SNETIKER



14

SNOW WHITE AND THE SEVEN DWARFS / 1937

*Whistle While You Work*

SUNG BY / Adriana Caselotti

WRITTEN BY / Larry Morey and Frank Churchill



Peppy, chipper, and industrious: What else would you expect from Snow White as she and her furry friends clean up the Seven Dwarfs' giant-size mess? —CHRIS NASHAWATY

15

LADY AND THE TRAMP / 1955

*Bella Notte*

SUNG BY / George Givot

WRITTEN BY / Peggy Lee and Sonny Burke

The puppy-love love song that beats in the heart of anyone who's ever shared a long strand of spaghetti with their candlelit paramour. That's amore!

—CHRIS NASHAWATY



16

THE NIGHTMARE BEFORE CHRISTMAS / 1993

*What's This?*

SUNG BY / Danny Elfman

WRITTEN BY / Danny Elfman

Danny Elfman plants Tim Burton's freak flag in the Disney canon with a rollicking Christmas carol capturing the wonder of a skeleton's trip to the North Pole. —DEVAN COGGAN





POCAHONTAS / 1995 🐦

## Colors of the Wind

SUNG BY / Judy Kuhn

WRITTEN BY / Alan Menken and Stephen Schwartz

Remember when John Smith tried mansplaining “civilized” to an indigenous girl who was like, “Boy, please. How about we teach you some colors first?” —RUTH KINANE



## THE DEVIL IS IN THE D-FLAT

Ranking the best Disney villain songs

1

### POOR UNFORTUNATE SOULS

THE LITTLE MERMAID (1989)

The ultimate villain showstopper. We’d keep singing Ursula’s praises, but her song seems to have left us...speechless.

2

### GASTON

BEAUTY AND THE BEAST (1991)

No one can lead a rousing tune about how great he is—and use antlers in all of his decorating—quite like this guy.

3

### BE PREPARED

THE LION KING (1994)

Because when you’re plotting regicide, there’s no better way to do it than with hyenas for backup singers.

4

### PRINCE ALI (REPRISE)

ALADDIN (1992)

Jafar exposing Prince Ali as street urchin Aladdin by using his own song against him = bonus villain points.

5

### MOTHER KNOWS BEST

TANGLED (2010)

If there’s anything worse than an overprotective mother, it’s someone who pretends to be—and sings about it—for her own selfish ends.

—JESSICA DERSCHOWITZ

## DISAGREE WITH US! WE INSIST!

We want to know your picks for the greatest Disney songs of all time.

Go to [ew.com/disney](http://ew.com/disney) to vote in our bracket game and select your favorites.

But first, turn the page to see the full list.

18

MULAN / 1998 🐦

## I’ll Make a Man Out of You

SUNG BY / Donny Osmond

WRITTEN BY / Matthew Wilder and David Zippel



Sonically, this captivating, adrenaline-building anthem is a propulsive soundtrack to Mulan’s painstaking military training. Lyrically? It’s one of Disney’s most satisfying uses of irony. —ISABELLA BIEDENHARN

19

CINDERELLA / 1950 🐦

## A Dream Is a Wish Your Heart Makes

SUNG BY / Ilene Woods

WRITTEN BY /

Mack David and Al Hoffman and Jerry Livingston

In a scene that encompasses the Disney spirit, the poverty-stricken beauty is joined by her animal friends for a song about the power of “keep on believing.” —JOE MCGOVERN

20

TOY STORY / 1995 🐦

## You’ve Got a Friend in Me

SUNG BY / Randy Newman

WRITTEN BY / Randy Newman

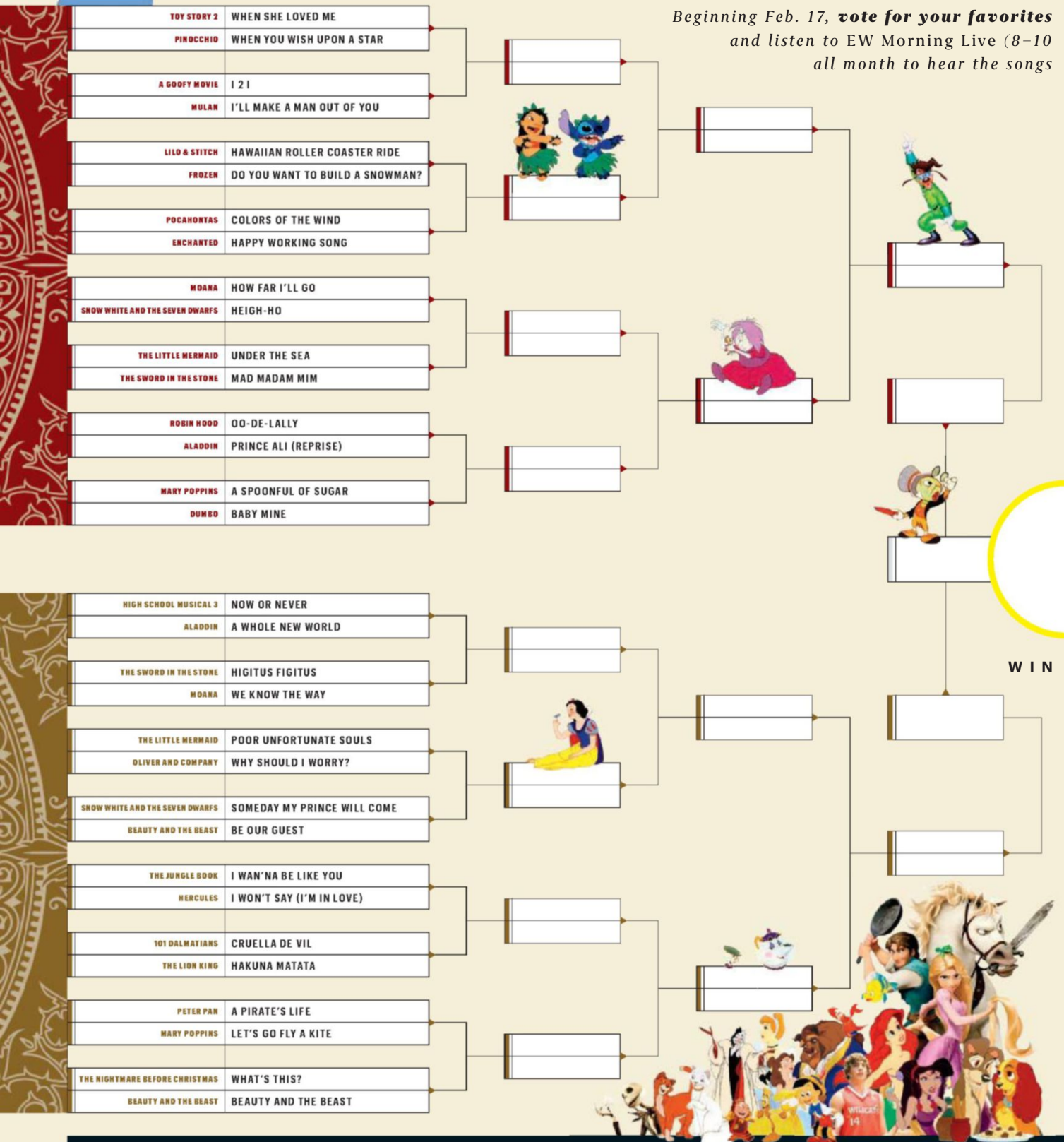
Other songs might be more weighty, but this catchy ditty about a boy and the toy that loves him packs a lot of heart into a simple ragtime melody.

—NOELEN CLARK



# YOUR TURN: What's the

Beginning Feb. 17, **vote for your favorites**  
and listen to EW Morning Live (8-10  
all month to hear the songs





# Best Disney Song Ever?



each week at **EW.COM/DISNEY**

a.m.) on SiriusXM Radio Channel 105

—and the heated debate

NER

Diagram illustrating the structure of the "Best Disney Song Ever" packet game, showing a flowchart of song selections and corresponding movie titles.

**Top Section (Songs and Movies):**

Song	Movie
CIRCLE OF LIFE	THE LION KING
ALMOST THERE	THE PRINCESS AND THE FROG
REFLECTION	MULAN
SO CLOSE	ENCHANTED
YOU'VE GOT A FRIEND IN ME	TOY STORY
LOVE IS AN OPEN DOOR	FROZEN
SUPERCALIFRAGILISTICEXPIALIDOCIOUS	MARY POPPINS
THAT'S HOW YOU KNOW	ENCHANTED
KISS THE GIRL	THE LITTLE MERMAID
WHISTLE WHILE YOU WORK	SNOW WHITE AND THE SEVEN DWARFS
A DREAM IS A WISH YOUR HEART MAKES	CINDERELLA
BE PREPARED	THE LION KING
I'VE GOT NO STRINGS	PINOCCHIO
I JUST CAN'T WAIT TO BE KING	THE LION KING
SEIZE THE DAY	NEWSIES
THE BARE NECESSITIES	THE JUNGLE BOOK

**Bottom Section (Songs and Movies):**

Song	Movie
LET IT GO	FROZEN
SO THIS IS LOVE	CINDERELLA
WHAT A DOG/HE'S A TRAMP	LADY AND THE TRAMP
ONCE UPON A DREAM	SLEEPING BEAUTY
YOU'LL BE IN MY HEART	TARZAN
FRIEND LIKE ME	ALADDIN
I SEE THE LIGHT	TANGLED
GASTON	BEAUTY AND THE BEAST
BELLA NOTTE	LADY AND THE TRAMP
CAN YOU FEEL THE LOVE TONIGHT	THE LION KING
ONE JUMP AHEAD	ALADDIN
FOLLOWING THE LEADER	PETER PAN
EV'RYBODY WANTS TO BE A CAT	THE ARISTOCATS
BIBBIDI-BOBBIDI-BOO	CINDERELLA
ZERO TO HERO	HERCULES
PART OF YOUR WORLD	THE LITTLE MERMAID



# WHO WILL

# WIN



LA LA LAND HAS RECEIVED  
LOTS OF LA-LA-LOVE  
THIS AWARDS SEASON,  
**BUT CAN IT BREAK  
THE RECORD**  
FOR MOST OSCARS EVER?  
HERE'S WHO WILL SCORE GOLD.

*By Nicole Sperling @nicsperling*



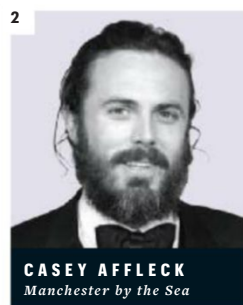
# Best ACTOR

MOST LIKELY TO WIN

LEAST LIKELY TO WIN



AWARDS WON ◆



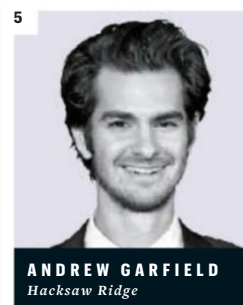
AWARDS WON ◆



AWARDS WON ◆



AWARDS WON



AWARDS WON



↑ Jovan Adepo and Denzel Washington  
*Fences*

**CASEY AFFLECK'S POIGNANT RESTRAINT IN *MANCHESTER BY THE SEA* WAS EASILY THE PERFORMANCE** of the year. Unfortunately, his personal life caught up to him, and voters—as shown by the Screen Actors Guild—were too conflicted by his off-camera behavior to reward him with a prize. It looks like the Academy will respond in kind, and the likely recipient of the golden statuette will be Denzel Washington for his role in *Fences*, giving the two-time Oscar winner a hat trick.

PRE-OSCAR AWARDS

◆ Golden Globes

◆ Screen Actors Guild

◆ Directors Guild






◆ Producers Guild

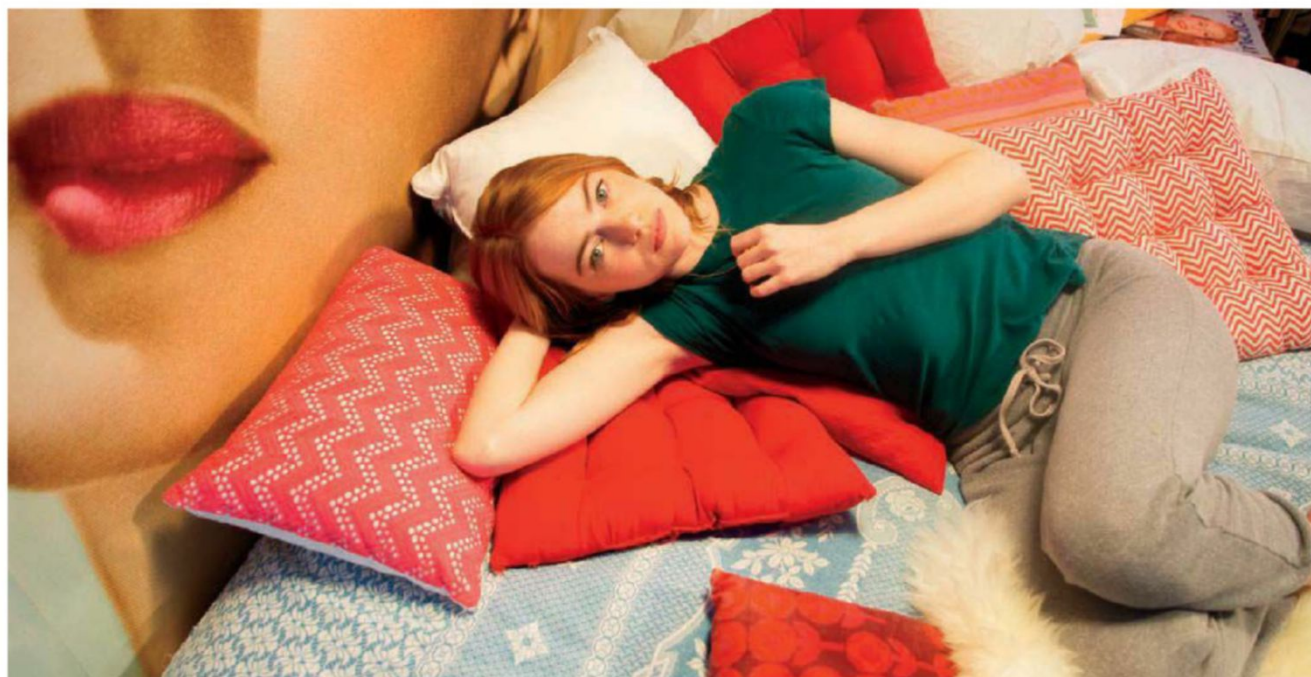


# Best ACTRESS

MOST LIKELY TO WIN

LEAST LIKELY TO WIN

1	2	3	4	5
				
<b>EMMA STONE</b> <i>La La Land</i>	<b>ISABELLE HUPPERT</b> <i>Elle</i>	<b>NATALIE PORTMAN</b> <i>Jackie</i>	<b>RUTH NEGGA</b> <i>Loving</i>	<b>MERYL STREEP</b> <i>Florence Foster Jenkins</i>
AWARDS WON ◆◆	AWARDS WON ◆	AWARDS WON	AWARDS WON	AWARDS WON



↑  
Emma Stone  
*La La Land*

IT'S BEEN A FINE YEAR FOR WOMEN IN FILM. FROM RUTH NEGGA'S QUIET RESOLVE IN *LOVING* TO NATALIE Portman's searing anguish in *Jackie*, the Best Actress field is packed with complex, nuanced characters. But the real race is between Isabelle Huppert for her dark, morally murky role in *Elle* and Emma Stone for her bittersweet, love-affirming performance in *La La Land*. Stone has the momentum. There's been a growing appreciation from the Academy that what she made look easy demanded real talent and precision. Plus, she's the only actress whose movie is nominated for Best Picture. And this year, that should matter.

PRE-OSCAR AWARDS

◆ Golden Globes | ◆ Screen Actors Guild | ◆ Directors Guild | ◆ Producers Guild

STONE, HUPPERT, DAVE J. HOGAN/GETTY IMAGES (2); PORTMAN, NEGGA, STEVE GRANITZ/IREIMAGE (2); STREEP, KEVIN WINTER/GETTY IMAGES; LA LA LAND, DALE ROBINETTE/IONOSGATE

# Best SUPPORTING ACTOR

MOST LIKELY TO WIN

LEAST LIKELY TO WIN



AWARDS WON ♦



AWARDS WON



AWARDS WON



AWARDS WON



AWARDS WON



← Alex R. Hibbert and Mahershala Ali  
*Moonlight*

**LUCAS HEDGES FELT FRESH IN MANCHESTER BY THE SEA. JEFF BRIDGES PLAYED A** racist old cowboy with aplomb in *Hell or High Water*. Michael Shannon stole every scene he could in *Nocturnal Animals*, and Dev Patel was riveting in *Lion*. But the statue is going to Mahershala Ali. Not only did he infuse *Moonlight*'s Juan with warmth and humanity but his presence is felt long after he's left the screen.

# Best SUPPORTING ACTRESS

MOST LIKELY TO WIN

LEAST LIKELY TO WIN



AWARDS WON ♦ ♦



AWARDS WON



AWARDS WON



AWARDS WON



AWARDS WON



← Viola Davis  
*Fences*

**VIOLA. VIOLA. VIOLA. SHE MIGHT HAVE WON IN THE BEST ACTRESS CATEGORY HAD** she gone for it, but running in this field may ensure her the win. The three-time nominee never makes a false move as the heart of *Fences*. Her biggest competition comes from Michelle Williams' equally heartbreaking performance in *Manchester by the Sea*, whose brief moments on screen ache with long-lived loss.

PRE-OSCAR AWARDS

♦ Golden Globes

♦ Screen Actors Guild

♦ Directors Guild

♦ Producers Guild



# Best PICTURE

MOST LIKELY TO WIN



AWARDS WON ◆◆◆◆



AWARDS WON ◆



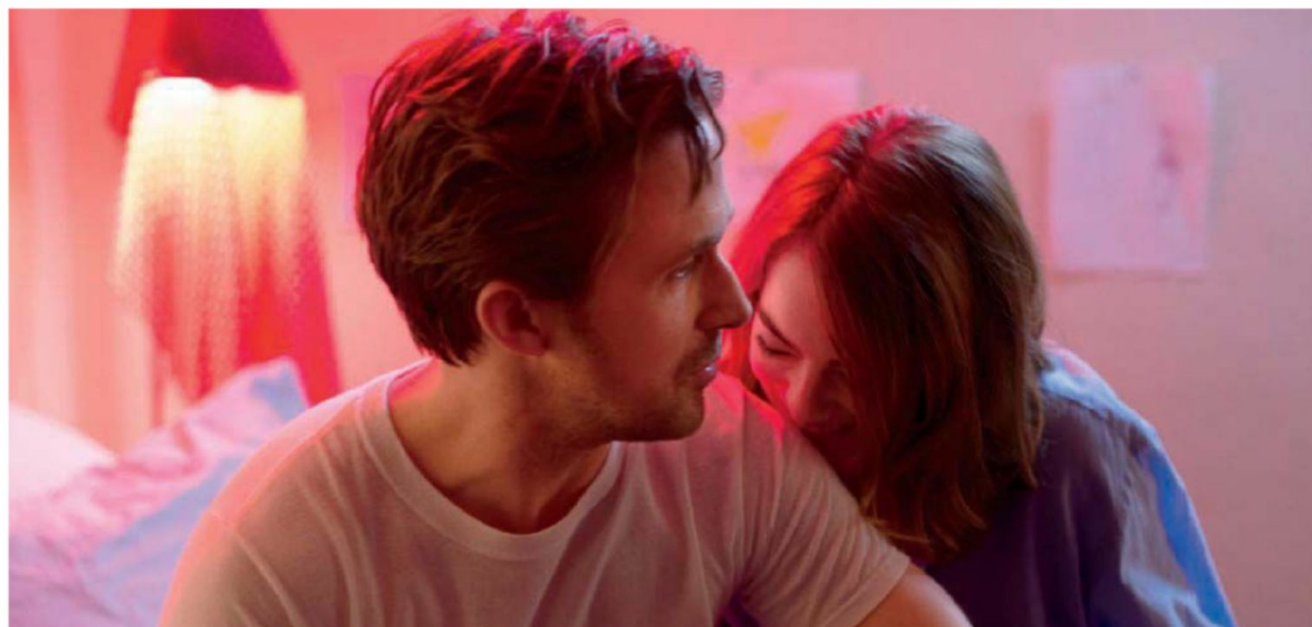
AWARDS WON



AWARDS WON



AWARDS WON



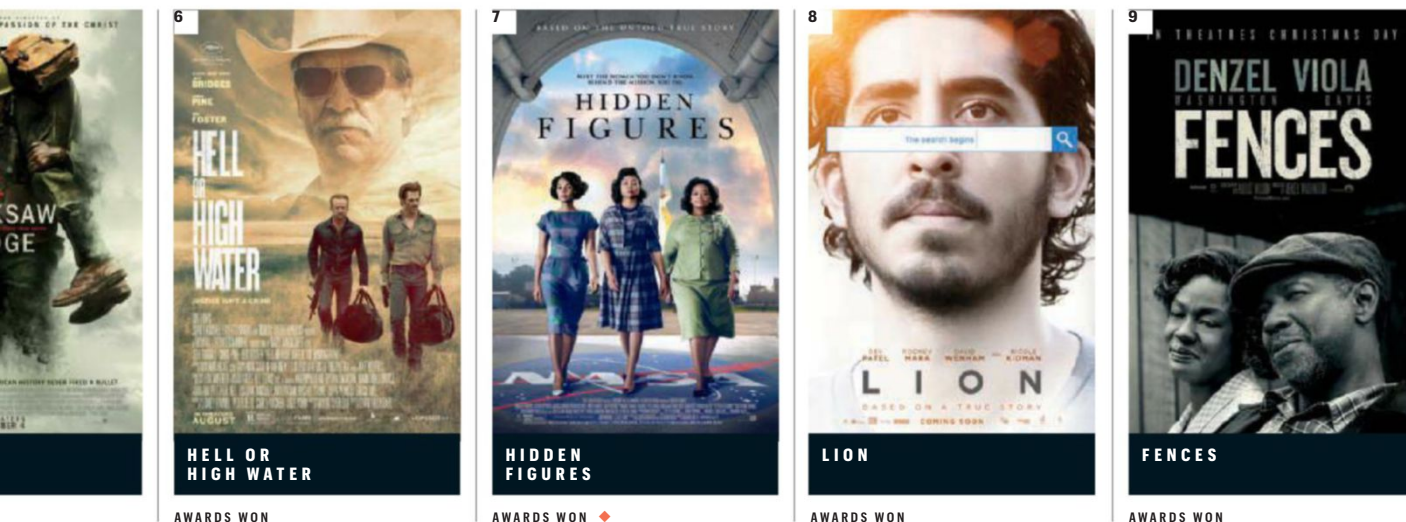
↑  
Ryan Gosling  
and Emma  
Stone  
*La La Land*

ONE COULD ARGUE THAT *LA LA LAND* WAS CROWNED THE BEST PICTURE WINNER BACK IN AUGUST WHEN Tom Hanks told a crowd at the Telluride Film Festival that the movie was “brand-new” and something “that you can’t imagine.” Since then, the \$30 million musical has raked in more than \$125 million and has danced its way into almost every chamber of the Academy’s heart, scoring trophies from the Directors Guild and the Producers Guild. It failed to score a Screen Actors Guild nomination for Best Ensemble, but that probably won’t stop its waltz to the podium.

PRE-OSCAR AWARDS

◆ Golden Globes | ◆ Screen Actors Guild | ◆ Directors Guild | ◆ Producers Guild

LEAST LIKELY TO WIN



## Best DIRECTOR

MOST LIKELY TO WIN

LEAST LIKELY TO WIN



←  
Damien  
Chazelle  
*La La Land*

**HIS VISUAL STORYTELLING PROWESS, AUTHENTIC PERFORMANCES, AND ABILITY TO** cut between soaring musical numbers and grounded emotional moments make Damien Chazelle's work on *La La Land* worthy of Best Director. Though there's strong work from each nominee, they are unlikely to top the 32-year-old wunderkind. The only real threat is Barry Jenkins for his rich, restrained *Moonlight*.

PRE-OSCAR AWARDS

◆ Golden Globes

◆ Screen Actors Guild

◆ Directors Guild

◆ Producers Guild





# The OTHER RACES

LOOKING TO DOMINATE YOUR OFFICE OSCAR POOL? HERE'S OUR RUNDOWN FOR THE REST OF THE NIGHT'S CATEGORIES. By Nicole Sperling @nicsperling

(Clockwise from below)  
*The Jungle Book*;  
*Star Trek Beyond*; *O.J.:  
 Made in America*;  
*Zootopia*; *The Salesman*



◆ **ORIGINAL SCREENPLAY**  
*Manchester by the Sea*

◆ **ADAPTED SCREENPLAY**  
*Moonlight*

The Academy's decision to include *Moonlight* in the adapted category all but ensures a win here for the beloved picture.

◆ **FILM EDITING**  
 Tom Cross,  
*La La Land*

◆ **CINEMATOGRAPHY**  
 Linus Sandgren,  
*La La Land*

*Arrival*'s Bradford Young deserves this prize, but the *La La Land* sweep will likely continue to this category too.

◆ **PRODUCTION DESIGN**  
*La La Land*

◆ **COSTUME DESIGN**  
 Mary Zophres, *La La Land*

This film should turn the two-time nominee into a winner.

◆ **MAKEUP AND HAIRSTYLING**  
*Star Trek Beyond*

◆ **VISUAL EFFECTS**  
*The Jungle Book*

The film made close to \$1 billion worldwide and has been heralded as a technical achievement. One little Oscar is the least the Academy can do.

◆ **SOUND EDITING**  
*Hacksaw Ridge*

◆ **SOUND MIXING**  
*La La Land*

◆ **ORIGINAL SCORE**  
*La La Land*

◆ **ORIGINAL SONG**  
 "City of Stars" from *La La Land*

Because two *La La Land* songs are vying for this award, could they split the vote? That would mean good news for Lin-Manuel Miranda's *Moana* tune, but it's a long shot.

◆ **FOREIGN LANGUAGE**  
*The Salesman*

Director Asghar Farhadi's decision to not attend the Oscars

as a protest against President Trump's travel ban has shined an intense spotlight on his film, which will now likely win.

◆ **ANIMATED FEATURE**  
*Zootopia*

◆ **ANIMATED SHORT**  
*Piper*

◆ **DOCUMENTARY FEATURE**  
*O.J.: Made in America*

It's doubtful that the doc's five-part seven-plus-hour structure will hamper its chances. But if it does, expect *13TH* to swoop in.

◆ **DOCUMENTARY SHORT**  
*Joe's Violin*

◆ **LIVE ACTION SHORT**  
*Ennemis Intérieurs*



# FEED YOUR FANDOM



**GET EW NOW!**  
[ew.com/feedmyfandom](http://ew.com/feedmyfandom)



## **BONUS!**




Get a T-shirt of your choice with your order **FREE!**

©2017 Time Inc. ENTERTAINMENT WEEKLY is a trademark of Entertainment Weekly Inc., registered in the U.S. and other countries.



# OSCAR SECRET

ON THE CONDITION OF ANONYMITY, SIX ACADEMY MEMBERS REVEALED TO EW HOW THEY PLAN TO VOTE. HERE THEY EXPLAIN THEIR REASONING. *By Nicole Sperling @nicsperling*

	<b>THE ACTRESS</b>  A 30-year veteran performer whose long career spans television and film, drama and comedy.	<b>THE DIRECTOR</b>  Popcorn features are this filmmaker's bread and butter.	<b>THE SCREENWRITER</b>  A writer specializing in compelling historical dramas.
<b>BEST PICTURE</b>	<b>La La Land</b> For the production value, the overall performances, the look of it, it's my Best Picture. I grew up on Fred Astaire and Ginger Rogers, and this made me feel terrifically nostalgic watching it. I'm a big fan of movie musicals, and this had a lovely twist on it.	<b>Moonlight</b> The nature of <i>Moonlight's</i> storytelling was truly extraordinary. The subject matter was out of the box and as daring as any this cycle. To know that [director] Barry Jenkins made it on such a small budget is out of control. It's something that feels enduring. It screams achievement.	<b>La La Land</b> It's just so incredibly innovative. [Director Damien Chazelle] used contemporary filmmaking to freshen the musical genre. And its box office success suggests it's also speaking to a younger generation. The music is incredible, and the direction is fantastic.
<b>BEST DIRECTOR</b>	<b>Barry Jenkins</b> <i>Moonlight</i> is the least predictable of the films, and I think Barry managed to get extraordinary performances out of these young people. I think Damien Chazelle is going to win, but I loved the direction of <i>Moonlight</i> .	<b>Barry Jenkins</b> What he did impressed me in a way I found surprising and really worthy. Denis Villeneuve did an incredible job, but he had a lot more [resources] at his disposal. Barry made a masterpiece out of a bare-bones cupboard.	<b>Damien Chazelle</b> He's the future of cinema. He had a \$30 million movie, and it looks enormous. Imagine what he'll do with \$100 million. 
<b>BEST ACTOR</b>	<b>Denzel Washington</b> It's a tour de force performance. He's been a movie star for such a long time, but in <i>Fences</i> he's back to just acting. It's powerful. 	<b>Casey Affleck</b> <i>Manchester by the Sea</i> is an incredibly complicated piece of material, and everything that is going on in that character is happening behind the eyes. It was one of the most restrained performances I've seen in a long time. To maintain that and not dive into melodrama was mind-blowing.	<b>Ryan Gosling</b> Denzel is always amazing. Casey was lovely and searing. But Ryan's performance is the underappreciated one. He's so incredibly good while being understated. I wish I got a little more inside Casey's character. With Ryan, I knew what made him tick.
<b>BEST ACTRESS</b>	<b>Natalie Portman</b> Ruth Negga was extraordinary, and I liked Emma Stone a lot, but I'm going to go with Natalie. She captured Jackie and showed me a different side. There is an availability to her, and that piece was so poignantly played.	<b>Isabelle Huppert</b> One of the most audacious performances I've seen in years. She was daring to live every unexpected emotion throughout the story.	<b>Emma Stone</b> Ruth Negga was a close second with her beautiful performance in <i>Loving</i> , but the nuance in Emma's performance did it for me. She's so good at both the subtle and the big moments. To have that range, it's the whole enchilada.
<b>BEST SUPPORTING ACTOR</b>	<b>Dev Patel</b> The arc of that role is huge, and I loved him in it. I've watched him grow as an actor, and I think with this role he's stepped into being a real movie star. He really carries the story line. I loved him in <i>Lion</i> .	<b>Mahershala Ali</b> In a very confined period of time, he conveyed a very profound cultural experience. I gathered extraordinary insight from him and found it quite beautiful. 	<b>Mahershala Ali</b> <i>Moonlight</i> was my second-favorite movie of the year, and his performance was the rock. Jeff Bridges is wonderful. Dev Patel did a nice job, but Mahershala's lovely multifaceted portrait provides the anchor for that film. It's just beautiful work.
<b>BEST SUPPORTING ACTRESS</b>	<b>Viola Davis</b> Viola was the most vulnerable she's ever been. She stepped into an aspect of herself that we haven't seen before. There was a softness to her performance that I've been waiting for her to get to on screen.	<b>Viola Davis</b> She demands to not only be noticed but to be respected and understood. I think it's Nicole Kidman's best thing in years and years, but Viola's performance is otherworldly. It's a bar-raising performance.	<b>Michelle Williams</b> She knocked me out. She was like a different human. She just transformed. Her emotion really allowed Casey to walk the narrow line of his performance. She helps illustrate what's going on beneath the surface.

# BALLOT

→  
Barry Jenkins; Casey  
Affleck; Emma Stone;  
Michelle Williams



## THE PRODUCER



From Oscar bait to horror to animated films, there is little this acclaimed producer can't do.

**La La Land** It delivered something I never expected to love as much as I did. The movie was so much more fun compared with the other films. I loved the soundtrack. I bought the whole thing.

## THE DOCUMENTARIAN



This filmmaker has covered stories on a scale that ranges from the global to the intimate.

**La La Land** The artistry and storytelling is so much more sophisticated than it appears on the surface. It's great filmmaking. People disregard that because it's a feel-good movie. But the storytelling is masterful.

## THE MARKETING EXEC



This exec's 25-year career has included multiple campaigns for Oscar nominees.

**Moonlight** It's exquisitely made, beautifully acted, and something you rarely get to see. It's a gem—complicated, human, tender. It's also a miracle it got made and so gratifying that it has found an audience.

## THE CONSENSUS

67%

OF OUR PANEL VOTED FOR  
LA LA LAND

**Damien Chazelle** Knowing the budget and what he had to go through to get it made, it was a huge accomplishment. So well directed, and he stuck to his guns on the ending. Any other studio would have made him end it differently.

**Damien Chazelle** As much as it's a feel-good film, the end is a tour de force. To reimagine what a musical is, is incredible. I've seen it four times, and each time I'm more taken by the craft of the movie.

**Kenneth Lonergan** *Manchester by the Sea* is devastating, though so well crafted. Kenneth is talented both as a screenwriter and a director. He's the real deal, and I'd love to see him acknowledged.

50%

OF OUR PANEL VOTED FOR  
DAMIEN CHAZELLE

**Ryan Gosling** The choice is between Denzel, Casey, and Ryan. The ick factor with Casey, plus *Manchester* being such a downer, pushes me over the edge with Ryan. The chemistry between him and Emma was perfect.

**Viggo Mortensen** His speech to his son about how to treat women at the end of the film was so awesome. What's great is he was able to capture both sides of the righteous fanatic.



**Viggo Mortensen** I'm at a loss here. I really wanted to vote for Casey given the size of the role and his understated performance. But I can't help this nagging feeling that to vote for him is to condone and reward bad behavior. To me, it's not okay. I'll vote for Viggo.

TIE

VIGGO MORTENSEN  
AND RYAN GOSLING  
EACH WON 33% OF THE  
PANEL VOTE

**Emma Stone** She is just so charming in the movie. I can't picture anyone else doing that role. You love her in all the little moments—the pool party, for example—that you come out thinking about how great she was.

**Emma Stone** You can connect to her as an ordinary girl, yet during that audition scene that she performs in one take, you see her becoming a great actress before your eyes. It was tremendous.

**Isabelle Huppert** She is incredible in this film—and in all of the films I've seen her in—and is 100 percent deserving. The others are all fine performances, but Isabelle's is the standout.

50%

OF OUR PANEL VOTED FOR  
EMMA STONE

**Mahershala Ali** He was such a striking figure, and I had never seen him before. Lucas Hedges did a great job, but I just didn't love that movie. Mahershala gave such a smooth performance. To me, he came out of nowhere. I was blown away.

**Mahershala Ali** He was wonderful. He captured both tenderness and menace at the same time.

**Mahershala Ali** What a nuanced and wonderful performance! What he does here is so subtle and hard to do, especially when you have so much charisma and such a striking presence. I could watch him in everything.

83%

OF OUR PANEL VOTED FOR  
MAHERSHALA ALI

**Viola Davis** She was great. You felt so much for that character. I didn't even see her acting but actually being that person.



**Viola Davis** Every performance in every movie she is in deserves an Oscar. This year, it's her turn.

**Naomie Harris** The way Naomie's character deteriorates in front of your eyes, it is just devastating. And then the moment when she and her son come back together and find a way to reconcile—it was quiet, incredibly moving, extraordinary.

67%

OF OUR PANEL VOTED FOR  
VIOLA DAVIS





# THERE WILL BE TEARS

UNEXPECTED TWISTS. EPIC ROMANCES. AND COUNTLESS  
BLOOD BAGS. AFTER EIGHT SEASONS,  
**THE VAMPIRE DIARIES** COMES TO AN END. EW WAS ON SET  
FOR THE EMOTIONAL SERIES FINALE AND  
AN EXCLUSIVE FIRST LOOK AT **NINA DOBREV**'S RETURN.

By **SAMANTHA HIGHFILL** @samhighfill





#### ELENA GILBERT'S CRYING. STANDING

in the Mystic Falls cemetery where she's said many goodbyes—and even a few hellos—Elena's surrounded by everyone she loves. Well, almost everyone. One person is missing. Did we forget to mention that this is a funeral?

It's a sunny January day in Atlanta as the *Vampire Diaries* cast films its last group scene in the woods. In between takes, there's laughter and excited whispers about who's in town for the upcoming wrap party, but when showrunner Julie Plec, the director of the show's final hour, calls "Action," an emotional fog sets in. This is a goodbye—and it's a big one. "We wanted to go big, emotionally, with the action, and with the spectacular of it," says Plec, who co-wrote the episode with co-creator Kevin Williamson. "We were absolutely feeling epic."

When *The Vampire Diaries* premiered on The CW in 2009, it found itself smack in the middle of the vampire craze. With the success of both *Twilight* and *True Blood*, this was network television's chance to see if fans still thirsted for blood, and when the *Vampire Diaries* pilot attracted the largest audience of any series premiere in CW history at that time, all signs pointed to yes. "I remember being in Vancouver with Ian [Somerhalder]," Zach Roerig, who plays Matt, says of filming the pilot. "In the hair and makeup trailer, Ian's like, 'Hey, kid, get ready for the ride of your life.'" Somerhalder adds: "*Twilight* was very much the zeitgeist of pop culture. There was just that sense that the market desired this genre. This material was going to work."



(From left) Stefan (Paul Wesley) and Damon (Ian Somerhalder); Bonnie (Kat Graham) and Caroline (Candice King)

*The Vampire Diaries* took what fans loved about the genre—suspense, shocking twists, forbidden romance—and, to borrow from the show, heightened everything. Out of loss, it built an epic love story between one girl and two brothers, the likes of which launched some of television's most passionate shippers. Eight years later, many fans remain firmly Team Delena or Team Stelena, or have dedicated themselves to another ship entirely. But the one thing everyone can agree on: The show can't end without Elena Gilbert.

And it won't. Dobrev, who left the show when her contract expired at the end of season 6, has returned to give a proper farewell to the unflinchingly selfless Petrova doppelgänger. (The finale airs March 10.) "The nostalgia is insane," Dobrev says of being back on set. "I keep getting triggered by moments: a piece of wardrobe, a person's voice, a crew member's laugh. It's like a trip down memory lane, and I have so many beautiful memories of the six years that I spent here. I'm really glad that I got to be a part of it."

Back at the cemetery, the emotional fog is replaced by a literal one. This is Mystic Falls, after all. And in an instant, heartbreak

seamlessly turns into romance when one of the show's main couples share a passionate kiss. Watching the kiss unfold, Plec gets within an inch of the monitor. "I want to see that tear," she announces, prolonging the scene until she gets the perfect blend of romance and tragedy that has become the show's signature over the years. The moment that tear falls, she calls "Cut."



#### JULIE PLEC'S CRYING. SITTING IN THE

middle of the town square, Plec watches as two longtime characters walk off the screen for the final time. "That was so good," she says through her tears as she makes a note of the take. That one's a keeper.

For Plec, her emotional roller coaster started three years ago when the show hit its 100th episode and she realized that, unlike the vampires she'd created, it wasn't immortal. "I would cry just thinking about what that would feel like," she says. "So the minute we started talking about this as the last year, everything made me emotional, because closure is so powerful both in life and in fiction. Each goodbye is real."



tear and sent it to Plec and Williamson as proof, of both his ability to cry off screen and the power of the ending they'd created.

However, it's not the ending they originally came up with during the second season. "The big finale episode that we had always planned did not happen because the show was successful and lasted eight years," Williamson says. For example, the original ending involved ghosts, which no longer exist now that the Other Side has been destroyed. Plec adds: "While it was not a journey with a straight line—it took many, many forms along the way—the heart and the sentiment, dating back six years ago when he and I first thought we knew how the series would end to the way it's ending, is pretty spot-on."

Sitting on set, Plec starts singing "guess who's back" from Eminem's "Without Me" with one of the biggest returning cast members. Nostalgia might be a bitch, but on this set it's also cause for celebration, and the finale is filled with it. "I feel like I've watched other shows where the series finale leaves you unsatisfied, but we really do come to a conclusion with all the characters and their lives," Dobrev says. "Julie and Kevin wrote a really beautiful episode, with a lot of callbacks to the pilot."

Those callbacks come in many forms: characters, lines, and even locations, all of which factor into what Plec calls "our love-letter goodbye to the series." After five acts of a "wild, epic season finale," Plec says the final 15 minutes is where they really bid adieu. "It could almost stand on its own as a little movie with all the stuff we're trying to accomplish," Plec says. "We're so proud of it. It really did give closure, for better or for worse."

Walking away from the funeral scene, Dobrev wipes away Elena's tears. At this point, you'd think Elena would be used to goodbyes. But this one's different: There will be no more witchy high jinks, no more Other Side. Bonnie Bennett's no longer in the business of bringing people back from the dead. This goodbye, much like the show's final hour, is goodbye forever—which, for a vampire, is forever-forever. ♦

And those goodbyes are starting now. With less than two weeks left shooting the finale, Plec just announced the first "series wrap" on Michael Trevino, whose Tyler is one of many returning faces in the finale. He and Plec exchange *I love yous* and one last hug before she returns to her director's chair, and he heads to wardrobe to quite literally step out of Tyler's shoes for the last time.

"It's this very interesting melancholy," Paul Wesley says of the feeling on set. "I did Stefan's final scene with Elena. It was strangely emotional for me." Wesley pauses as if coming to terms with what he's about to say in this very instant. "You're saying goodbye to this time and this moment.

The two of us are never going to be playing these characters ever again, and these were really important characters in television for eight years."

They've been important characters both on television and in the personal lives of everyone involved. All the cast members, when asked about their time on the series, share a similar sentiment: They grew up here. It changed them, or in some cases, healed them. "We all started this show, almost all of us, in the midst of some sort of life turmoil, whatever it may have been," says Roerig. "And somehow through these eight years we've patched ourselves up and are now ready to face the world again."

His castmate Candice King (Caroline) says, "[This show] changed my life. It's hard to summarize at this point what it means because it kind of means everything."



**SOON WE'LL ALL BE CRYING. SITTING ON** a plane, Wesley read the finale script for the first time, and the actor, who admittedly doesn't get sentimental when it comes to the show, teared up. He then took a photo of said

Showrunner Julie Plec with Matt Davis, who plays Alaric



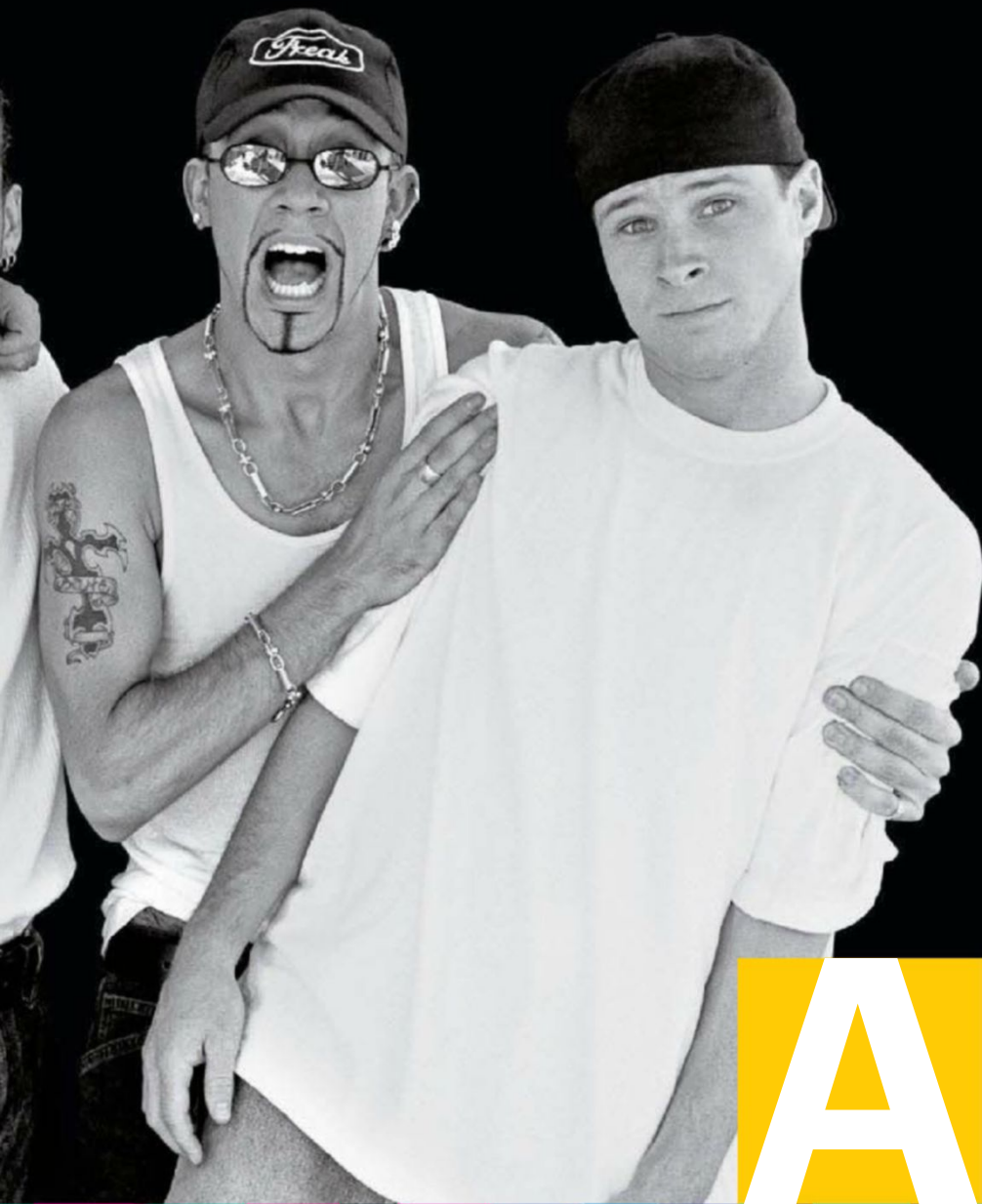


# BACKST



Kevin Richardson,  
Nick Carter,  
Howie Dorough,  
AJ McLean,  
and Brian Littrell  
photographed for  
EW in 1998

# REET'S BACK,



WITH THE  
BACKSTREET  
BOYS  
LAUNCHING A  
RESIDENCY  
IN LAS VEGAS,  
THE POP  
HEARTTHROBS  
SHARE  
UNCENSORED  
TALES  
FROM THEIR  
LARGER-THAN-  
LIFE 24-  
YEAR RIDE.

BY NOLAN FEENEY  
@NolanFeeny

PHOTOGRAPH BY  
ANDREW SOUTHAM

# ALL RIGHT!



# YOU CAN HEAR

the Backstreet Boys before you see them. At an unassuming dance studio in Los Angeles in mid-February, the group's catalog blasts from an open door, and inside, its five members are reacquainting themselves with the moves they've been breaking out on stage for nearly a quarter century. Whether you turned up your nose at them during their heyday or plastered their posters all over the walls of your childhood (or adult) bedroom, you know these songs. The Backstreet Boys are the best-selling boy band in history, and their hits—from "Quit Playing Games (With My Heart)" to "Everybody (Backstreet's Back)"—are as iconic as their sales figures are impressive: That's 130 million records sold worldwide and nine top 10 albums. From their unglamorous origins in Orlando, the group helped create the modern pop-music machine, defined the *TRL* era...and left millions around the world wondering what the heck "I Want It That Way" was all about, anyway. (Spoiler alert: They're still not sure.) As they prepared to launch their new Las Vegas residency, *Backstreet Boys: Larger Than Life*, which kicks off at Planet Hollywood Resort & Casino's *AXIS* theater on March 1, the band sat down with *EW* to share their story in their own words.

In 1992, the entrepreneur Lou Pearlman placed an ad in the *Orlando Sentinel* looking to form an all-male vocal group in the vein of New Kids on the Block. After a few member changes and lineup replacements, he found his crew in AJ McLean, Nick Carter, Howie Dorough, Kevin Richardson, and Brian Littrell, who came together for the first time on April 20, 1993.

**NICK** Lou had a blimp business at the time, and we were rehearsing in a blimp hangar. We would be there five days a week. There was no air conditioner. It was insane, the amount of work we put into it. We were doing vocal lessons, dance lessons, recording sessions.

**AJ** Lou brings in Johnny Wright, who had road-managed New Kids on the Block. He knew what it was like to be with guys like us. But at the time there was a lot of backlash from New Kids.

**BRIAN** Radio was all grunge and rap. We would go to New York and sing a cappella for record executives, but none of them were really into it.

**KEVIN** We played anywhere we could. Johnny got us these school tours. One day we might be at a middle school out in the woods of Pennsylvania, the next day we might be at a high school in inner-city New Jersey. It gave us a lot of experience in terms of how to win a crowd over.

In 1994, the Backstreet Boys signed with Jive Records, who sent the group to Stockholm, Sweden, to record with Denniz PoP and his little-known protégé Max Martin, who would go on to write and produce hits for Britney Spears, Taylor Swift, and other superstars. The group's early recordings were hugely popular in Europe, but Stateside success was elusive.

**NICK** At the time, Denniz had a lot of success with Ace of Base and Robyn. It was a movement that [Jive founder] Clive Calder caught on to early. We thought it was dope.

**KEVIN** We dropped a single, "We've Got It Goin' On," and it peaked at No. 69 [on the *Billboard* Hot 100].



**HOWIE** It was Johnny's idea to go to Germany. He knew a promoter over there. We stumbled into a world that accepted us because [Europe] was already used to groups like us.

**AJ** That's how we finally got accepted here: through Europe. France passes [the music] over the pond to Montreal and Quebec, and it floods down into the United States.

**KEVIN** Cities like Buffalo and Detroit would hear the radio stations across the border. People were calling to request our songs, but the DJs were like, "We don't know who they are!"

**NICK** Then the Spice Girls dropped "Wannabe" [in the U.S. in '97] and that really helped us. That and Hanson's "MMMBop" broke open the door for pop music to flood into America.

In the summer of 1997, "Quit Playing Games (With My Heart)" became the group's breakout single in the U.S. Their self-titled U.S. debut also became a top five album the following year. But problems with Pearlman had already surfaced.

**KEVIN** When you play a 20-day tour in Germany and come home and you ain't got no money, that's a red flag.

**BRIAN** I remember doing two sold-out European tours. I get home, and I've got \$88,000 in my bank account. That was more than I'd ever seen in my life, but on



( Clockwise from far left )  
Performing in 1994;  
backstage with the Spice  
Girls at the Radio 1 Road-  
show in '96; goofing  
around in '95; on tour in  
Hanover, Germany, in '97



the other hand, why wasn't it three or four times that? Then I started doing the math.

**KEVIN** Lou was taking one-sixth of everything, he was taking a 25 percent management commission, and he was being recouped all of his expenses.

**BRIAN** I asked Lou to make it right. But he never did. I got an attorney through my parents and ended up filing a lawsuit.

**KEVIN** Lou was pitting us against each other: "I own the name. I own the copyright. Your next album won't come out [if the lawsuit continues]."

**BRIAN** The guys were all meeting in a room in Sweden. When I showed up, they were like, "Why are you breaking us up?" I said, "I'm not breaking us up, I'm trying to get for me what I want for everybody else!" They came around.

**The following year, the other members joined the suit, which was later settled for an undisclosed amount. After cutting ties with Pearlman—who also managed \*NSYNC and passed away in 2016 while serving a prison sentence for a 2008 Ponzi-scheme convic-**

**tion—the group focused on recording their second U.S. album, 1999's *Millennium*. The lead single, "I Want It That Way," became a No. 1 hit in 25 different countries and helped *Millennium* sell more than 12 million copies in the U.S. alone. But with great success came great personal turmoil.**

**HOWIE** I didn't think "I Want It That Way" was that big of a song. Because our earlier stuff had such strong R&B influences, [the demo] didn't grab me.

**AJ** The label was like, "This doesn't really make much sense, maybe we can go back and restructure the lyrics."

**NICK** They brought in Mutt Lange, a legendary producer who did all this stuff with Shania Twain, to doctor the song.

**KEVIN** And it made sense, but it didn't sound as good!



# QUICK AND DIRTY

## WITH THE BACKSTREET BOYS

From their weirdest hotel aliases to their most memorable fan encounters, the Boys answer EW's burning questions

### \*NSYNC song you wish you had recorded:

**AJ** "(God Must Have Spent) A Little More Time on You." That song's dope.

**NICK** "Tearin' Up My Heart." We actually turned it down because we didn't have time to record it or something. We should have taken it.

### Last thing you fought about:

[The guys simultaneously burst into laughter.]

**KEVIN** Just trying to get steps together for choreography.

**AJ** We always go to Google. "Wait, I'm going to prove it, it's on YouTube! It was right foot first!"

### Girl group you'd most like to join forces with:

**IN UNISON** The Spice Girls.

**NICK** We keep telling the girls we want to tour with them.

### What you miss most about the '90s:

**HOWIE** There was no paparazzi.

**NICK** Not having a cell phone.

### Member whose kids are most likely to follow in their footsteps:

**AJ** Brian's kid just did Broadway.

**BRIAN** He's at an audition right now!

### Nonmusical hobby you all share:

**BRIAN** Kevin and I like construction.

**KEVIN** We love to bond over design and HGTV.

### Weirdest hotel alias:

**NICK** I was Max E. Pad.

**HOWIE** On our last tour I ran out of time to pick names, so our tour manager picked out Billie Jean King for me.

### Most memorable fan interaction:

**NICK** Our website was hacked when we arrived in Chile. They put the Chilean flag on it and it said, "Welcome to Chile, Backstreet Boys!" I don't know how they did it.

### Who takes the longest to get ready?

**AJ** Kevin.

**HOWIE** He always takes a shower.

**KEVIN** I've got to steam out before every show!

### Something that happened in Vegas that won't stay in Vegas:

**AJ** I was once mistaken for a featherweight Mexican boxer at a blackjack table. The guy was like, "I saw your fight last night, you did a great job!" I was like, "Uh, thanks!"

**NICK** At that point we had enough power. We had the meeting with [Jive president] Barry Weiss. We were like, "We want to go back to the original."

**KEVIN** When *Millennium* took off, we went from being recognized occasionally to not being able to go anywhere.

**AJ** I'll never forget the day that it came out. We did *TRL* and shut down Times Square.

**KEVIN** At the same time, some of us started to retreat inward. We didn't spend as much time together.

**NICK** There was a lot of friction inside the group. The guys would always want

to do more. I was 19 years old. I just wanted to go back home and play basketball with my friends. So Brian and I formed an alliance.

**KEVIN** We'd say, "Guys, we have this amazing opportunity to perform with Aretha Franklin!" And they'd be like, "Nah, we're not doing it."

**NICK** Maybe that was the rebellious teenage side of me, but at the same time, we were tired.

**BRIAN** The managers would say, "If you don't say yes to this, I'm going to get \*NSYNC to do it."



**KEVIN** We toured *Millennium* for a little bit, not as much as we could; then we went right back and did another album [2000's *Black & Blue*]. Emotionally and spiritually we weren't into it, which led to AJ going to rehab.

**AJ** At 22, I fell in love with Jack Daniel's. One day, we were in Boston and were supposed to throw the pitch out at a baseball game. I was like, "I'm not going to do it." Kevin started blowing up my phone. The hotel-room door was bolted with a little chain, and he burst right through that. We sat in Kevin's room with our management and decided to cancel the tour. They sent me off to rehab, and the next day these guys went to *TRL* and made the announcement. To this day, I still can't watch that video. I'm sure my daughter at some point will Google it.

**The group's next album, 2005's *Never Gone*, introduced a mature rock-inspired sound. Yet the band struggled to adapt to a dramatically changed music industry.**

**AJ** The album didn't come out until 2005, and that's what started the "Oh, you guys are back together?" They thought we broke up! The first half of that [period] was legitimate time off. Then Nick does his solo thing.



( From far left )  
Performing with New Kids  
on the Block at the 2010  
American Music Awards;  
Max Martin presenting  
the group with a star on  
the Hollywood Walk of  
Fame in 2013

**NICK** At the time I was having serious family issues. All the money was tearing my family apart. I was using. I was drinking. I remember being on the road doing some solo touring and feeling empty. I told my manager, “I want to come back to the group.” That’s when it started back up again.

**KEVIN** When we finally started making the record, none of us knew how we were going to fit back into pop.

**NICK** The label didn’t know what to do with us. But we ended up really lucky with a song called “Incomplete” that didn’t even sound like us. People liked the song for what it was, not for the people who were singing.



**READY FOR THEIR CLOSE-UP**  
The quintet were EW cover stars  
twice, in 1998 (left) and 1999

**BRYAN** They probably thought we were Nickelback.

**KEVIN** It was a top 20 single [on the Hot 100]...and fans were calling in to *TRL* requesting our next two singles. The head of our music marketing [department] told us, “MTV said they’re not going to play it. MTV dictates to the audience what is hip and cool.” That was disheartening.

**HOWIE** We weren’t able to do things on the level we used to. Kevin took it the hardest.

**KEVIN** We were on tour when Johnny was like, “We need to start talking about the next record.” I was like, “Whoa, hold up! I don’t know if I’m ready.” Between *Black & Blue* and *Never Gone*, I got to do the musical *Chicago* on Broadway and in the West End in London. I wanted to explore the actor side of myself. At the same time, my wife and I wanted to start a family. The guys were like, “Well, we’re going to do a record.” So I said, “I give you my blessing, but I’m out.”

The group would release two albums without Richardson: 2007’s *Unbreakable*, which continued the sound of *Never Gone*, and 2009’s *This Is Us*, which marked a return to their

dance-pop roots. In 2010, they announced a joint tour with New Kids on the Block.

**KEVIN** Howie and I would see each other while they were doing their next two records. He said, “We’re thinking about doing a joint tour with New Kids, do you think you might be interested?” I was like, “I don’t know if that’s the right timing.” But when I saw the press for it, I was like, “Man, am I missing out?” I called up the guys and said, “Whenever you’re ready, I want to come back.”

**BRYAN** Timewise, it happened to be our 20th anniversary [approaching], and we were like, “That’s perfect!”

**Richardson permanently rejoined the group in 2012. The reunited fivesome released their next album, *In a World Like This*, the following year. Not long after, discussions of a Las Vegas residency began.**

**AJ** Celine [Dion] was obviously the start for pop music [residencies], but Britney really paved the way for our generation. We’ve had to downsize the production over the years, but when you’re doing Vegas, you’ve got to go balls to the wall. I would compare this show to a *Millennium*-type show. People are going to lose their minds.

**KEVIN** It’s also nice for our lifestyle. We’re all fathers now. When you’re in and out of hotels every other day, that takes a toll on you. And we’re not 22 years old anymore.

**HOWIE** When people ask how we’ve stayed together this long, I always say that it seriously feels like a second marriage.

**AJ** It’s our first marriage!

**HOWIE** You’re right—our wives are our second marriage. And like all marriages, you have to work at it.

**AJ** At the end of the day, we’re still having fun. ♦





T.R. Knight  
photographed  
on Feb. 2,  
2017, in New  
York City

*A*

# TR KNIGHT 'S

*Tale*

NEARLY A DECADE AFTER **T.R. KNIGHT** ENDURED A SNOWBALLING SCANDAL AND DRAMATIC EXIT FROM **GREY'S ANATOMY**, HE'S BACK IN THE LAST PLACE YOU'D EXPECT—**SHONDALAND**. BY NATALIE ABRAMS @NATALIEABRAMS PHOTOGRAPHS BY ALEX WELSH



# EIGHT

years after his highly publicized exit from *Grey's Anatomy*, T.R. Knight is returning to *Shondaland*, but don't expect George O'Malley to rise from the dead.

In the wake of a 2006 on-set incident—in which Knight's costar Isaiah Washington used a gay slur to describe him during a heated argument with Patrick Dempsey—the actor was pushed to come out publicly, and experienced a “breakdown of communication” with überproducer Shonda Rhimes. The actor subsequently asked to be let out of his multimillion-dollar contract and was thrown, quite literally, under a bus: George died heroically saving a woman in season 5, left unrecognizable to his fellow doctors desperately trying to save him until he scribbled “007” on the hand of Meredith (Ellen Pompeo). Marking one of Rhimes' most emotional deaths to date, Knight became the first major *Grey's* cast member to be killed off—though he certainly was not the last.

Since then Knight has spread his wings both professionally and personally—the 43-year-old dabbled in film and more TV and returned to his Broadway roots. He also wed his partner, writer Patrick Leahy, in 2013. Next month, the actor formerly beloved as an affable intern morphs into Tommy, the self-serving brother of Mireille Enos' Alice Vaughan, in season 2 of ABC's *The Catch* (premiering March 9, 10 p.m.). The recurring role marks a reunion for Knight and *Catch* showrunner Allan Heinberg, a former *Grey's* writer, as well as EP Shonda Rhimes. We spoke with Knight about coming home.

## How did your return to Shondaland come about?

Elvy Yost [*The Catch's* Sophie] and I are friends; we'd done two plays together in New York before she got *The Catch*. So when I was in Los Angeles [in January 2016], she was like, “Let's get together with Allan.” I hadn't seen Allan for years. *The Catch* hadn't been picked up for a second season yet, but he mentioned that if it was, he'd like me to come on as Mireille's brother. That's how it first happened.

## Was there a part of you that was nervous given your exit from *Grey's*?

No. That was eight years ago, so excitement would be the word. I loved Allan, and am just completely enamored by Mireille as an actor, so I was really excited to get to play with her.

## What's your relationship with Shonda Rhimes like now? Did you need closure?

I don't think it was closure. What's the opposite of closure, openness? [Laughs] We had emailed, of course, and I saw her at the first

table read [in August 2016]. That was actually the first time I had seen her for many years. Both she and [EP] Betsy Beers were there, and it was incredibly emotional, surprisingly emotional—in a great way—to see and hug them. Since then, Shonda and I have had a meal together, so it's been fantastic. It leaves me with a very grateful and thankful heart to be invited back.

## How was your *Catch* character, Tommy, first described to you?

He's that person in your family who you love, but the moment they step into your life they turn it upside down. I'm playing someone who easily justifies all of their actions. He lives by the rule “It's easier to ask for forgiveness than permission.”

## Is there any George O'Malley in him?

To me they're on opposite ends of the spectrum. I loved playing George so much, but he just tried so hard to be good and do the right thing, and he constantly failed miserably. He really wanted to be a moral person, but he

ended up having affairs, hurting people, and doing the wrong thing. With Tommy, there's a level of selfishness that George does not have at all.

## Had you watched *The Catch* before landing the role?

I saw all of *The Catch* because Elvy was on it. And because it's part of TGIT, I was also caught up on *Scandal* and *How to Get Away With Murder*.

## So, have you stayed up-to-date on *Grey's* since you left?

I've checked in a couple of times. I need to catch up fully, but so many years have gone by and I'd have to start exactly where I left off. I need a huge bout of bronchitis or something that lasts three weeks—not that I wish that on myself—in order to do that. But it's on my list.

## The hospital is not even called Seattle Grace anymore.

I know. I don't know the backstory of that.

## The backstory is that Shonda Rhimes killed off a bunch of people.

It always happens. [Laughs] And even in *Scandal*, the lead takes a chair to somebody's face, bashes their skull in, and you're still rooting for the character? It's like, “What?!” Amazing is what that is.

## Did your experiences on *Grey's* color what it was like to work elsewhere? Were you more guarded stepping onto new sets?

No, no, no, the opposite. I had so many wonderful experiences...and

learned so much from [*Grey's*] as a person, and also just as an actor. It informs everything, but in a way that I'm really grateful for.

## So much has been made of the circumstances around your *Grey's* departure, but can we talk about George's? Was that really even you under all that makeup?

Yes, they took a life cast. It was a seven-hour process, and I had never done prosthetics before.

# LIFE AFTER GREY'S

## Knight has kept busy since leaving Seattle



THE GOOD WIFE (2013)

“My little weird face, there's not much that says Greek about that,” he says of playing Jordan Karahalios, a polarizing political operative.







(Clockwise from left)  
Knight; with Mireille  
Enos on *The Catch*;  
Knight's tearjerker of a  
death scene on *Grey's*

I just nerded out big-time. I loved that reveal. I loved that he was so unrecognizable because of the accident. This is the genius of Shonda: When we finished the show, I shaved my head. But then they called to shoot the elevator scene [in which Katherine Heigl's Izzie was in a near-death dream state], and I was like, s---, will there be a wig? But it was Shonda's idea to put me in an Army uniform, and I just thought it was such a

beautiful way to send him off. To have the last image of him be who he wanted to be was a testament to Shonda.

#### Since *Grey's*, you've returned to the stage.

Theater was what I was raised on. It was great. I got to do two Broadway shows [*A Life in the Theatre* and *It's Only a Play*], two Off Broadway shows [*Pocotello* and *Romeo & Juliet*]. Every project

gives you something different, and there's that challenge you can't re-create on a soundstage, and vice versa. Every little experience hopefully challenges you—that's why we're doing this instead of banking, right? I also just shot *When We Rise* (see sidebar), which is going to air soon. To have a small part in telling an epic story of gay rights, women's rights, and civil rights all coming together—I can't wait to see it.

**When you yourself came out in *People* in 2006, you said, "I hope the fact that I'm gay isn't the most interesting part of me." In a lot of ways you were pushed to go public about your sexuality, but your turn of phrase was very inspiring. Looking back, would you have done anything differently?**

As far as doing things differently, my mind doesn't go there. I had a choice. I guess I could've done the glass-closet thing, but I knew people who were living like that, and it wasn't an option for me. I just didn't want to live that way. Even though it was a little dramatic for a couple of years, every event led to something else. My departure from *Grey's* led me to go back to New York, which led me to meeting my husband. He really is the best thing that's ever happened to me. So I wouldn't want to do anything differently because everything has built up to this point in my life. I'm pretty damn lucky. My challenge is to deserve him and to be better—unlike some of the people I play—to work on myself so I can save the crazy for the role! ♦



42 (2013)

"There are some jobs that just make you wake up in the morning and you can't believe you're a part of it," he recalls of portraying real-life Dodgers publicity chief Harold Parrott in the Jackie Robinson biopic.



IT'S ONLY A PLAY (2015)

Knight had to strip down to his skivvies for this star-studded Broadway comedy. "Some people get hired to take off their clothes and it's not for laughs—I don't know what that's like," Knight says. "You're not going to hire me to come out of the shower like Eric Dane."



11.22.63 (2016)

"We got to shoot on Dealey Plaza, which was a very eerie and emotional experience," he recalls of filming Hulu's time-travel miniseries about the JFK assassination.

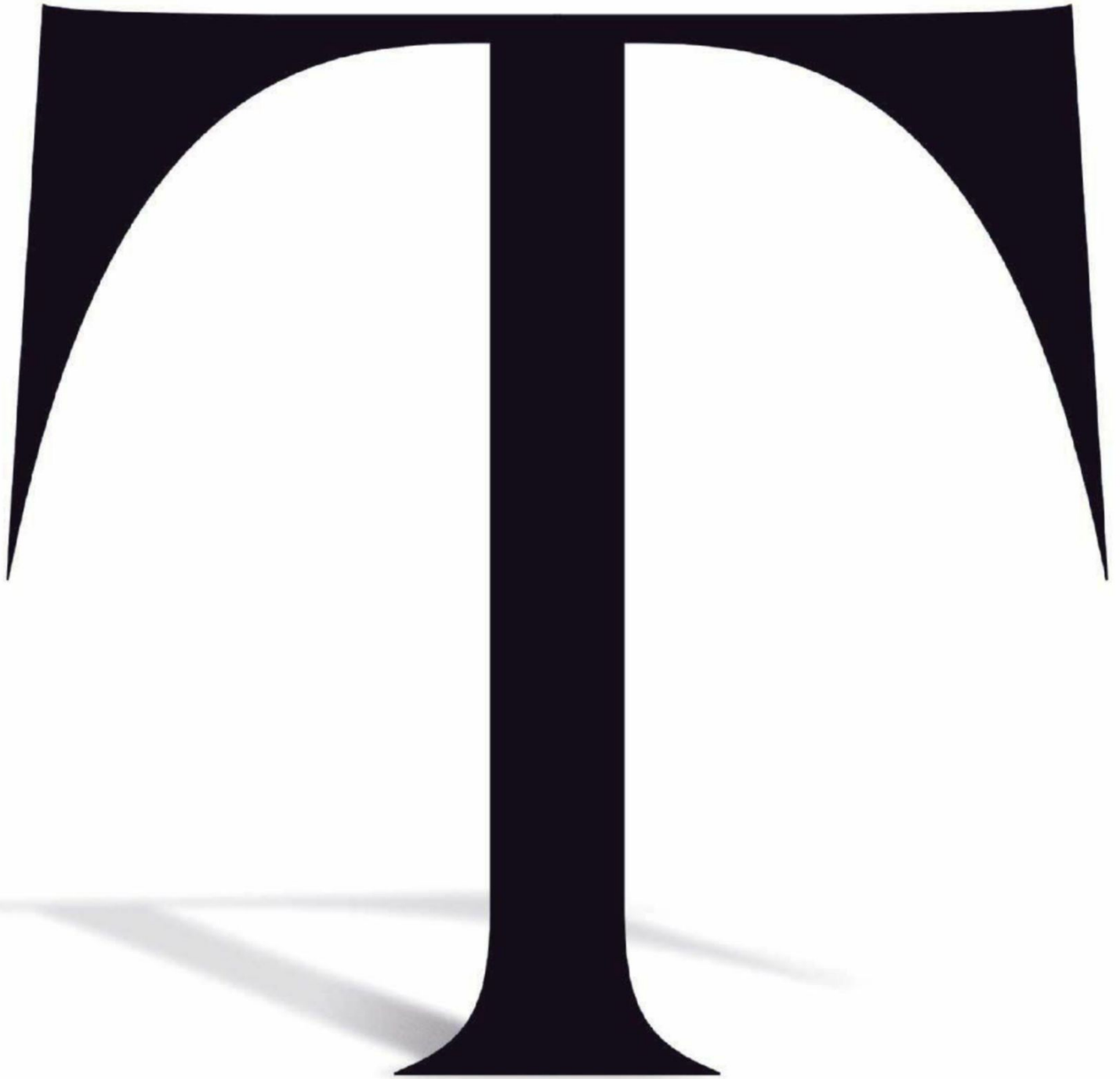


WHEN WE RISE (2017)

Knight admired costar Guy Pearce in the upcoming ABC docudrama (see pages 87, 90). "He's a strong character and such a good guy. It was great to act with him."



# TENNESSEE TITANS



IN TENNESSEE WILLIAMS' PIERCING FAMILY DRAMA ***THE GLASS MENAGERIE***, STARS **SALLY FIELD** AND **JOE MANTELLO** FACE OFF AS AN EXACTING MOTHER AND HER FRUSTRATED SON. BUT OFF STAGE, THEY'VE GOT EACH OTHER'S BACKS. By **Clark Collis** @ClarkCollis

Joe Mantello and  
Sally Field





# F

**FOR TWO-TIME OSCAR WINNER SALLY FIELD, STARRING** in the new Broadway revival of *The Glass Menagerie* at the Belasco Theatre is a dream *finally* come true. In 2004, she played the impoverished Southern matriarch Amanda Wingfield at Washington, D.C.'s Kennedy Center, earning raves. Now, 13 years later, the actress brings her take on one of Tennessee Williams' most meaty and demanding roles to the Great White Way. And Field gets to work with Sam Gold, the Tony-winning director of 2015's inventive and emotional *Fun Home*. "I have this massive creative crush on him," says the *Lincoln* and *Steel Magnolias* star. "I followed him around. I saw *Fun Home* four times."

Previously portrayed by Jessica Lange and Cherry Jones, among others (see sidebar), garrulous Amanda spends the show desperately attempting to secure a beau for her shy daughter, Laura, with the reluctant help of Laura's brother, Tom, who is remembering these events from a vantage point in the future. In this production, newcomer Madison Ferris brings a heightened degree of physical impairment to Laura, and Tom is assayed by Joe Mantello, an artist equally adept as an actor (*The Normal Heart*, the original Broadway production of *Angels in America*) and director (a little musical called *Wicked*, plus many more). Finn Whitrock from *American Horror Story* completes the four-person cast as Jim O'Connor, the "gentleman caller" whom Tom invites home in the hope that he will fall for his sister.

So how are the rehearsals going? "I don't know!" confesses Field, 70. "It's so much, and so hard. I don't know who's going to go crazy first, Amanda or me." Fortunately, Mantello, 54, is also on hand to talk about the production (opening March 9)—and help reassure his costar. "I think they're going swell," he says. "I really do!"



#### How did you get involved in this revival?

**SALLY FIELD** About five years ago I got my first New York apartment. I was having the college life I never had because I started [working] so early. It had a TV on top of a box and a mattress on the floor—like a kid, really. I would read new plays and did a billion readings, and I did some workshops. I was lucky that when I was on Broadway before, with [Edward Albee's] *The Goat, or Who Is Sylvia?*, Scott Rudin produced the play, and he was incredibly supportive and remained so about me coming back to Broadway. A year ago Scott asked me to lunch and he said, "Okay, so how about *Glass Menagerie*?" And I went, "Whaaat?" He had always known that for me, that was the one that got away. We couldn't transfer the [2004] production from D.C. to New York because it was being done [the next year on Broadway with Lange], and then *another* one was done, and I had just crossed it off. So I said [to Scott when he asked me again], "You're joking." And he said, "No. And how about with Sam Gold?" I went, "Whaaat?" I could barely talk. I walked back to my apartment just

stunned. And then the other part of me was going, "Oh God! Oh God! Oh God!" You know, be careful what you wish for!

**JOE MANTELLO** Unlike Sally, mine was actually not a role that I had ever considered playing. The deciding factor for me was to be in a room with Sam. You know, directors *never* get to watch other directors work. I've learned so much just from being in the audience at his productions that I thought, "Well, I want to be in a room with him and absorb what he knows." I've grown to love the role.

#### Tell us about your two costars.

**FIELD** They're both just divine. Finn is so talented and energetic. Then there's the flat-out gift that is Madison. Never has Laura been the heart of the play as much as this. Do you agree?

**MANTELLO** I agree. And it's a very different take. There's very little self-pity. Sam has endowed Laura with a sense of agency that I don't think we've seen before.

#### Madison is a wheelchair user in real life. How does that play into her character?

**FIELD** It plays into her character. [Laughs] It's much more true,



Field and Mantello on stage at the Belasco Theatre in *The Glass Menagerie*

because before Laura was simply a character who had a club foot, a limp. That, I'm sure, is difficult to adapt to in your life. But this is a family that really has to deal with some issues that are incredibly difficult at a time when no one is going to help you, except each other.

#### Sally, what is the most challenging aspect of playing Amanda?

**FIELD** There is a mindset you have to get into so that you have the reins of this animal and it's not dragging you around behind the wagon. Brilliant Mr. Gold has not made it any easier! [Laughs]

#### In what sense?

**FIELD** Just in his vision, the way he is telling the story, really being nonlinear. It's a constant loop of Tom's memories that dovetail into each other.

#### Has he altered the play, or chopped it up?

**FIELD** No, he's not chopped up a single thing. As a matter of fact, this is probably the most accurate production of what Tennessee originally wrote.

**MANTELLO** It really plays out as a memory play, and "memory" is different from "dreamy." Quite

often I see *Glass Menageries* that are dreamy. This is a very tough production.

#### What was your first experience of Tennessee Williams?

**MANTELLO** It feels like he's been...

**FIELD** Always in your life?

**MANTELLO** Yeah.

**FIELD** Well, I was doing Tennessee Williams in high school. [Laughs] So, in 1962. I was always attracted to his language. I was doing his one-act plays, and I did a scene from *A Streetcar Named Desire*.

#### Which scene?

**FIELD** The rape scene! I mean, my God—we were in high school! [Laughs] It was like Heidi the little goat girl taking a stab at it. But it didn't matter! I was queen of the drama department, and I told them what I was going to do, and that's what I was going to do.

**MANTELLO** You still are queen of the drama department, here at the Belasco Theatre.

#### Do you know what you're doing after the end of the run?

**FIELD** I'm going to lay down.

#### Are you still sleeping on the floor?

**FIELD** No, I have a real bed now! ♦

# IT'S ALL RELATIVE

A FEW OF THE NOTABLE DUOS THAT HAVE TAKEN ON AMANDA AND TOM



**KATHARINE HEPBURN AND SAM WATERSTON**  
1973

The film icon and the *Law & Order* stalwart both earned Emmy nominations for this TV version (neither won).



**JESSICA TANDY AND BRUCE DAVISON**  
1983

Three-time Tony winner Tandy, the original Blanche in *A Streetcar Named Desire*, steered her Amanda to Broadway at the age of 74.



**JOANNE WOODWARD AND JOHN MALKOVICH**  
1987

This film adaptation was directed by Woodward's husband, Paul Newman, and also costarred *Raiders of the Lost Ark*'s Karen Allen.



**JESSICA LANGE AND CHRISTAN SLATER**  
2005

Two future *Feud* stars—Lange and Sarah Paulson—trod the Broadway boards with Slater (and Josh Lucas as the Gentleman Caller).

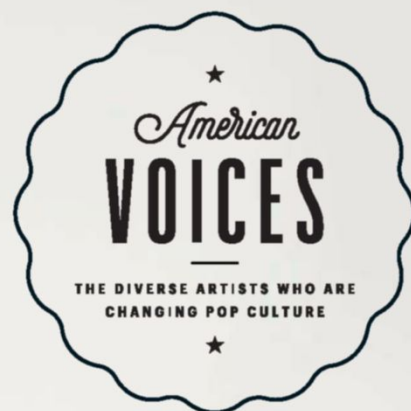


**CHERRY JONES AND ZACHARY QUINTO**  
2013

After leading a Broadway production with *Star Trek*'s Quinto, Jones is now reprising her role in London (through April 29).



**ACT ON**

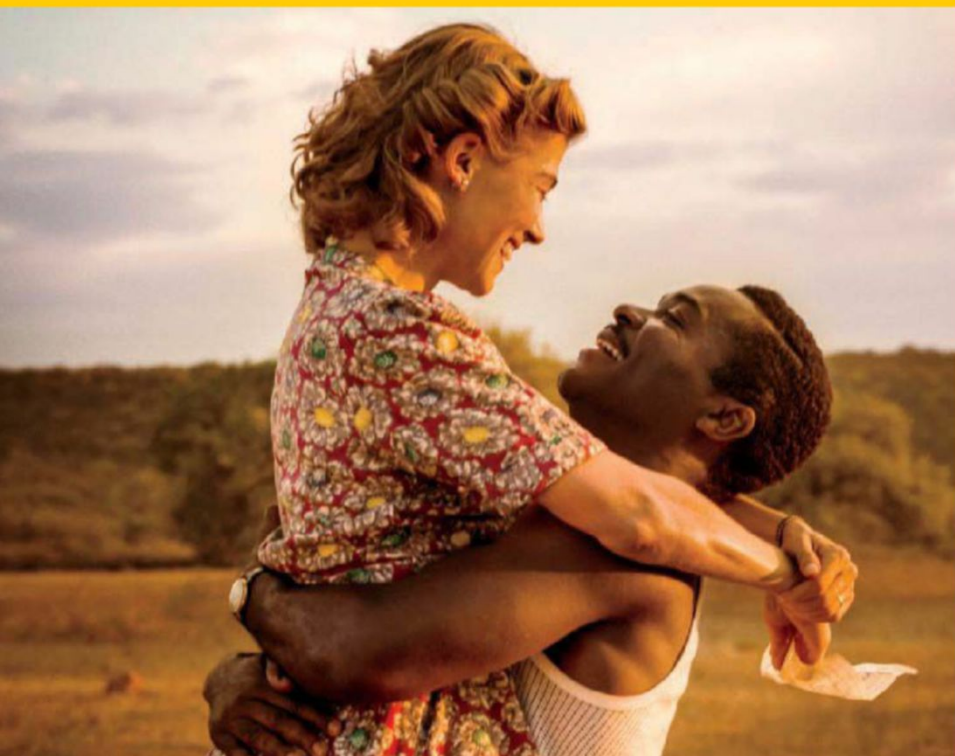


# DAVID OYELOWO

WANTS TO START  
A REVOLUTION.  
IN AN INDUSTRY  
STILL DOMINATED  
BY WHITE MEN,  
THE STAR OF **SELMA**  
AND **A UNITED  
KINGDOM** HAS MADE  
IT HIS MISSION  
TO WORK WITH  
FEMALE AND MINO-  
RITY DIRECTORS.  
BUT IS IT GOOD FOR  
HIS CAREER?

BY NICOLE SPERLING  
@NICSPERLING





Rosamund Pike  
and Oyelowo in  
*A United Kingdom*

A

**AFTER 13 YEARS OF TOILING IN THE** background of mainstream movies and stealing scenes in everything from *Lee Daniels' The Butler* to Steven Spielberg's *Lincoln*, David Oyelowo finally reached the promised land. The British actor of Nigerian descent was heralded for his performance as Dr. Martin Luther King Jr. in the

2014 Best Picture nominee *Selma*. Stardom beckoned. It was time to cash in.

But rather than sign up for a big studio blockbuster that would make his African surname (pronounced O-yellow-o) a household one, Oyelowo chose a slew of starring roles in microbudgeted films directed by women—one of the smallest minority groups in Hollywood. Of 2016's 250 highest-grossing films, only 7 percent were directed by females, and most of Oyelowo's directors belong to an even tinier subset: women of color. That was not by accident. "Who gets to tell the story is very important to me," says Oyelowo, 40. "This medium is so powerful, and [right now] I have just enough collateral to create what I deem meaningful. I have to do it while I can. The audience deserves to see images of people of color that are commensurate with the reality of life here on planet Earth."

That mindset fueled his decision to play chess coach Robert Katende in Mira Nair's *Queen of Katwe* last year and to strive for six years to get his new movie, *A United Kingdom*, which he also produced, into theaters. It is directed by Amma Asante (*Belle*) and is based on the true story of Seretse Khama

(Oyelowo), heir to the throne of Botswana, who in the late 1940s put his legacy in jeopardy and sparked an international crisis when he fell in love with a white British office worker (Rosamund Pike). The film is romantic, thought-provoking, and beautifully shot, but no one expected it to set the box office on fire.

Since *Selma*, which earned \$52 million, Oyelowo has starred in four films by female directors. None has grossed more than \$9 million. Hollywood stars love to talk about championing diversity. Oyelowo is one of the few who's taking action. But is it holding him back? He doesn't see it that way. "After *Selma*, what was on offer was 'Come and be a villain in our superhero movie. Come and be on the periphery of something big and loud and noisy,'" he says. "But no. I'm proud to say I've never seen anything I've turned down and said, 'That's way better than I thought it would be.'"

The stakes, to Oyelowo, are higher than that. "There are some people who ask, 'What has he made since *Selma*?' " says *Selma* director Ava DuVernay, who first met Oyelowo on her second feature, 2012's *Middle of Nowhere*. "But he's bold in his moves, and whether or not Hollywood will reward him, history will reward him. He won't take a role that he doesn't believe paints a bolder picture of black masculinity, and he's empowering women by supporting their films, by being their star. It's unparalleled."

With Madina Nalwanga in *Queen of Katwe*







Let's  
Go  
Places



## I spy, with my little eye, something beginning with “S.”

Who knows what you'll see in the backup camera<sup>1</sup> of your new 2017 Corolla, but that's kind of the point, isn't it? That's why it comes standard, along with **Toyota Safety Sense™ P**<sup>2</sup>. Because, even though you might see almost anything, one thing we think you should definitely see is safety. **How many things can you spy that start with the letter “S”?**

The New 2017  
**COROLLA**  
Toyota Safety Sense™ Standard

Prototype shown with options. Production model may vary. 1. The backup camera does not provide a comprehensive view of the rear area of the vehicle. You should also look around outside your vehicle and use your mirrors to confirm rearward clearance. Environmental conditions may limit effectiveness and view may become obscured. See *Owner's Manual* for details. 2. Drivers should always be responsible for their own safe driving. Please always pay attention to your surroundings and drive safely. Depending on the conditions of roads, vehicles, weather, etc., the system(s) may not work as intended. See *Owner's Manual* for details. ©2016 Toyota Motor Sales, U.S.A., Inc.





(From left) Oyelowo and Ava DuVernay on the set of *Selma*; as the Gettysburg Address-quoting Union soldier in *Lincoln*

Pop quiz: How many solo leading-man roles has Forest Whitaker had since winning the Best Actor Oscar for *The Last King of Scotland* 10 years ago? Answer: one (*The Butler*). How many times has Jamie Foxx been nominated since winning for *Ray* in 2005? Zero. And of the 100 highest-grossing films worldwide of all time, how many of them centered on a solo leading male (or female) of color? Not one.

Those are hard facts if you're a black actor, and Oyelowo—who grew up in London and Lagos, Nigeria, and landed his first role out of drama school on the British TV series *Brothers and Sisters* at age 22—took notice. “Black actors don’t receive [the same] opportunities,” he says. “Are you going to get to do *Captain Fantastic*? Are you going to get *La La Land*? Are you going to get to do *Fantastic Beasts*? I can either be the guy who helps Eddie Redmayne get to his destination or I can cobble the money together to do a \$15 million movie so I can keep this thing going.”

His career choices, meanwhile, are changing the types of movies that get made. Oyelowo was integral in bringing DuVernay to *Selma*, and he watched her transform the script, adding female characters and expanding King’s relationship with his wife, Coretta, from a single scene into a complex marriage. “I was gaining a revelation,” he

says, “of how few women get to tell stories, and how much we are being robbed of a certain perspective [because of that].” His motives, Nair says, are not some act of charity. “The beauty and power of David as an actor and as a person,” she says, “is that he has such ferocity, and the sharp intelligence to do some forward thinking about what he wants for the world, for himself, and, most particularly, for his children.”

Oyelowo and his actress wife, Jessica (also in *A United Kingdom*), have been married for 18 years, and they have four children. The family is never apart for more than two weeks at a time, and when Oyelowo has to be far from home, he wants to make sure the work he’s doing is worthy of the separation. “Everything is connected to his family being together,” says producer Rick McCallum, who began developing *A United Kingdom* with Oyelowo in 2010. A starring role in a major studio franchise would give Oyelowo more box office clout, and therefore the power to make more films that broaden our view of the world, but it could come at a personal price he may not be willing to pay. “I would love to see him as the next Bond, or in the next Marvel or *Star Wars* movie,” McCallum says. “But it will be a challenge for him: ‘Can I make something good out of a movie like that?’”

He’s about to try moving in that direction. He’ll next star in the *Cloverfield*-universe movie *God Particle*, and he recently finished shooting an untitled comedy with Charlize Theron and Thandie Newton. Still, he’s conflicted. “It’s tough for me,” he says. “I love the *Bourne* franchise. I thought *Captain America: Civil War* was extraordinary. I’m just hell-bent on people of color getting a fair shake in those movies. That’s my thing.” Maybe one day it will become everyone’s. ♦

Oyelowo, his wife Jessica, and their four children at the *Queen of Katwe* premiere in London





*It's a Disney Celebration!*

**Generously Sized  
to Keep All of Your  
Belongings Organized!**

Front



Large Enough to Fit a Laptop!



©Disney

Actual size of bag is  
18" w x 11" h with  
a 8" drop

## *Carry the Magic* SHOULDER TOTE

**A FASHIONABLE TOTE FROM THE BRADFORD EXCHANGE  
SHOWCASES DOZENS OF BELOVED DISNEY CHARACTERS!**

### *Bring the Magic Along with Enchanting Designer Style*

With a classically fun appeal that's ideal for any outfit, this bag is expertly crafted of black printed poly twill fabric with brown faux leather trim. It wonderfully displays the artwork of dozens of your favorite Disney characters. Front and center under the glittering Disney logo are Mickey Mouse and many of his friends. Characters from Frozen and The Little Mermaid frame the front of the bag. The sides feature characters from The Lion King and Finding Nemo, and the exterior pockets showcase timeless Disney princesses, Cinderella and Belle. The magic continues on the back with favorites from Snow White and the Seven Dwarfs, Aladdin and Winnie the Pooh. Swirling stars glitter throughout the bag design and a Tinker Bell charm dangles from the front handle.

With a top zip closure to keep your belongings secure, this generously sized tote also features 2 large exterior side pockets, a centered zip compartment, an inside zippered

pocket and 2 slip pockets. Includes an adjustable, removable shoulder strap. Dual handles and silver-toned hardware add to the stylish look. Beautiful and roomy, this fashionable bag is sure to generate high demand—especially from Disney fans. Imported.

#### **A Remarkable Value... Order Today!**

The "Carry the Magic" Shoulder Tote is a wonderful combination of enchantment and functionality. Act now to acquire your bag for just \$129.95\*, payable in four easy installments of \$32.49 each. To order yours, backed by our 90-day money-back guarantee, send no money now. Just return the Priority Reservation. You won't find this original design anywhere else, so don't delay, order yours today!

©Disney ©2016 The Bradford Exchange  
01-23435-001-BIBR

[www.bradfordexchange.com/disneymagictote](http://www.bradfordexchange.com/disneymagictote)

**PRIORITY RESERVATION**

**SEND NO MONEY NOW**



9345 Milwaukee Avenue · Niles, IL 60714-1393

**YES.** Please reserve the "Carry the Magic" Shoulder Tote for me as described in this announcement.

**Please Respond Promptly**

Signature \_\_\_\_\_

Mrs. Mr. Ms. \_\_\_\_\_

Name (Please Print Clearly)

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Email (optional) \_\_\_\_\_

**01-23435-001-E51201**

\*Plus \$14.99 shipping and service. Please allow 2-4 weeks after initial payment for shipment. Sales subject to product availability and order acceptance. Product subject to change.



# Movies

EDITED BY KEVIN P. SULLIVAN @KPSull

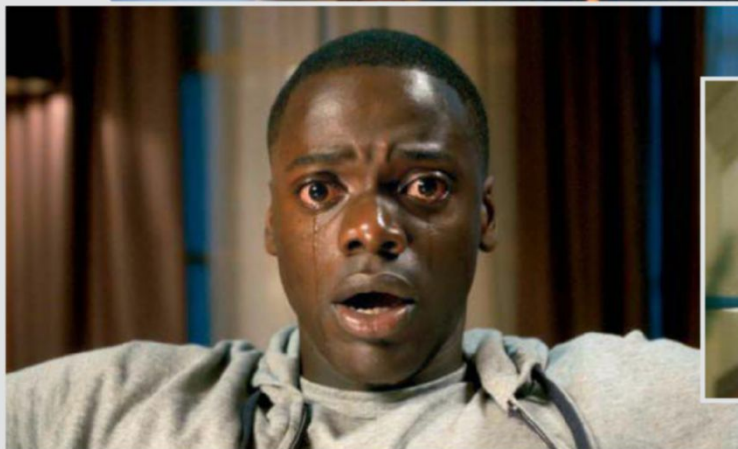
## ATTACK OF THE ~~KILLER~~ WHITE PEOPLE

**Jordan Peele** left behind his hilarious Comedy Central show, *Key & Peele*, to direct his first film, a horror movie—with a very timely twist. **BY KEVIN P. SULLIVAN**

▶ When Jordan Peele, one half of the comedy duo Key and Peele and a devoted horror fan, decided that it was time to fulfill a dream and write a thriller, he started with a question: What is my favorite horror movie that *doesn't* exist? The films that terrified him as a kid were usually based in relatable, everyday fears, but Peele never found one of the scariest aspects of his own

life represented in the genre. "Race, specifically, is the American horror that has gotten the least attention within the genre," Peele, 37, says. "Every other social dynamic or fear has been tackled, but there's been something taboo about race."

In *Get Out* (opening Feb. 24), Peele's first film as writer-director, a black photographer (*Sicario*'s Daniel Kaluuya) goes upstate with his white girlfriend (*Girls*' Allison



► REEL NEWS

**Space Cowgirl** *Westworld*'s Thandie Newton is circling

a role in the young Han Solo movie. • **Going Off to War**

Star-Lord (Chris Pratt) and Spider-Man (Tom Holland)

are confirmed to star in *Avengers: Infinity War*.



▼  
Jordan Peele on  
set; (left) Bradley  
Whitford and  
Catherine Keener



“

EVERY OTHER SOCIAL DYNAMIC OR FEAR HAS BEEN TACKLED, BUT THERE'S BEEN SOMETHING TABOO ABOUT RACE.”

—JORDAN PEELE

live every day in fear of it in some form or another, be it on a subtle level or extreme level.” So Peele conceived of a film imbued with the social commentary of *The Stepford Wives* and the satire of *Scream* that pushed back against the idea that black Americans had no reason to be scared anymore.

The approach was specific to him, and drawn in part from his own life. (Without the bloodshed.) “I’ve learned that to break into a [new] side of the industry... you kind of have to tell a very personal story,” says Peele, who married fellow comedian Chelsea Peretti, who is white, last year. “Nothing quite like what happens in *Get Out* has happened to me at all, but I knew the perspective of the main character. It was a story that I was kind of uniquely equipped to tell.”

Peele’s hope is that *Get Out* can work on a few different wavelengths for audiences, especially those who might not immediately relate to it. “We need to discuss these racial issues in a way that doesn’t burn us out,” he says. “We need to have a collective experience where we can go be entertained, forget about life, and then go home and think about whatever the film dealt with and debate it.” Perhaps even with your in-laws.

Williams) to meet her wealthy suburban parents (Catherine Keener and Bradley Whitford). Mom and Dad are nice enough—Dad insists that he would have voted for Obama a third time if he could have—but something is off. What’s more, young black men are disappearing in the area, only to reappear changed... somehow different... whiter. To say anything else about the places *Get Out* goes would be to spoil the fun, but it’s safe to say that there is terror, insanity, and—because it’s still Peele—laughs.

The seed of the idea came to Peele in part because of our 44th president. The election of Barack Obama spread the false notion of a post-racial America, a narrative that directly contradicted Peele’s experience. “What the movie was originally focused on was pulling back the layers to reveal that racism, in fact, does exist,” he says. “And there are people who



◀ (From far left)  
Daniel Kaluuya;  
Betty Gabriel



# A Cure for Wellness

**STARRING** Dane DeHaan, Jason Isaacs

**DIRECTED BY** Gore Verbinski | **RATING** R

**LENGTH** 2 hrs., 26 mins.

**REVIEW BY** Chris Nashawaty @ChrisNashawaty

▶ **DANE DEHAAN HAS ALWAYS** resembled a younger, more weaselly Leonardo DiCaprio, but even with those sleepy eyes and that sharpie's smirk, he's never been given the opportunity to show whether he possesses anything close to DiCaprio's talent. *A Cure for Wellness* won't change that. Narratively preposterous and probably an hour too long, it's the year's first big howler. It could have been DeHaan's *Shutter Island*, but instead it's just Gore Verbinski's latest self-indulgent mess following *The Lone Ranger*.

DeHaan plays an ambitious financial whiz kid who's sent to a mysterious sanatorium high in the Swiss Alps to fetch his firm's mentally unstable CEO and bring him back to New York on the eve of a big merger. But as soon as he arrives, he notices that there's something off about the place and its wealthy patients. No one seems to want to leave, including the man he's there to retrieve. Then there's the hospital's sunny-yet-sinister head physician (Jason Isaacs, channeling Udo Kier), a weirdo teenage girl (Mia Goth) who sings and tra-la-las like she was up all night watching *Rosemary's Baby*, and a host of strange medieval treatments that include curative waters, sensory-deprivation tanks, and eels—lots and lots of eels. The only good thing to be said about this bonkers psychological chiller is that it has a cool, Corman-does-Poe gothic look. No question about it, Verbinski has a great eye. He's just lost all of his other senses. **C-**



◀ Dane DeHaan



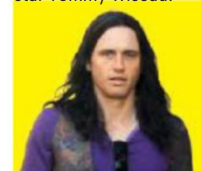
◀ James Franco

## FUTURE FRANCO FILMS

James Franco has eight movies completed and more developing. Here's what's next in the Franco-verse.

BY DEVAN COGGAN

- 1/ **THE INSTITUTE** 2017  
A creepy 19th-century thriller starring Franco as an unorthodox doctor.
- 2/ **THE DISASTER ARTIST** 2017  
The behind-the-scenes story of beloved bad movie *The Room*, with Franco as writer-director-star Tommy Wiseau.

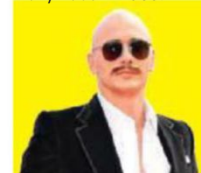


- 4/ **PRETENDERS** 2018  
A decade-spanning drama about two friends falling for the same girl, from screenwriter Josh Boone (*The Fault in Our Stars*).

- 5/ **FUTURE WORLD** TBA  
An otherworldly, post-apocalyptic adventure, starring Milla Jovovich, Lucy Liu, and Snoop Dogg.

- 6/ **THE LONG HOME** TBA  
A 1940s drama about a young Tennessee construction worker, based on William Gay's novel.

- 7/ **ZEROVILLE** TBA  
The tale of a bald, tattooed cinephile who moves to Hollywood in 1969.



- 8/ **TENN** TBA  
A biopic about a young Tennessee Williams growing up in 1930s St. Louis.

- 9/ **ZOLA** TBA  
The adaptation of a viral tweet story about a stripper's eventful trip to Florida.

## In Dubious Battle

**STARRING** James Franco, Nat Wolff

**DIRECTED BY** James Franco | **RATING** R

**LENGTH** 1 hr., 50 mins.

**REVIEW BY** Leah Greenblatt @Leahbats

▶ **AT THE RATE JAMES FRANCO** is bringing literary masterworks to the screen, lazy high school sophomores may not even need to open a book to ace their reading lists by 2019. *Dubious*, his fourth Great American Novel adaptation in less than four years (after squeezing a Cormac McCarthy feature between two William Faulkners), offers a faithfully earnest rendering of John Steinbeck's classic Great Depression tale. Perhaps too faithful: It's almost unsettling to watch Franco—the mercurial movie star who placed guesting on *General Hospital* and hosting the Oscars on the same inscrutable arc of performance art—play it so straight, as a fiery agitator rousing California fruit pickers to strike against poor wages and working conditions. As a director, at least, he has the advantage of maxing out his iPhone contacts list, stacking the supporting cast with the likes of Ed Harris, Vincent D'Onofrio, Robert Duvall, Sam Shepard, Selena Gomez, Nat Wolff, and Josh Hutcherson. (Blink fast and you'll miss Zach Braff.) For all its noble intentions, though, the movie struggles to transcend broad outlines: Its characters are strictly symbols, timeworn archetypes of good and evil as threadbare and familiar as the artfully faded calicos and denim on their backs. **B-**

# I don't feel at home in this world anymore.

**STARRING** Melanie Lynskey, Elijah Wood

**DIRECTED BY** Macon Blair

**RATING** NR | **LENGTH** 1 hr., 36 mins.

**REVIEW BY** Clark Collis @ClarkCollis

▶ **DO YOU HAVE DAYS WHEN EVERY-** one is seemingly conspiring against you? For the heroine of this darkly comic thriller, Melanie Lynskey's depressed nursing assistant Ruth, those days make up her entire life, which is full of professional unpleasantness, supermarket rudeness, and dog poop on her lawn. The final straw arrives when Ruth is burgled and loses her computer, her prized silverware, and some antidepressants. With the police doing little to solve the crime, Lynskey's character teams up with Elijah Wood's odd-ball, heavy-metal-loving neighbor to track down her possessions. The quest will lead them to an array of colorful and/or dangerous folks, including a villainous trio played by Jane Levy, *Dexter* actor Devon Graye, and the Jesus Lizard singer David Yow. Macon Blair's first film as writer-director won the Grand Jury Prize at the recent Sundance festival, which is an impressive achievement, although the filmmaker certainly has experience with genre movies featuring ill-equipped heroes. Blair played an inept vigilante in Jeremy Saulnier's terrific 2014 revenge tale *Blue Ruin* and appeared in the same director's even better follow-up *Green Room*, about a punk band held captive by neo-Nazis. Here, Blair uses essentially the same template to reconfigure the buddy-cop film—at one point, Ruth even flashes a toy police badge—with more deliberately comedic, but similarly enjoyable, results. **B+** (Netflix, Feb. 24)






◀ Elijah Wood and Melanie Lynskey

# NOW PLAYING

YOUR COMPLETE GUIDE TO FILMS IN THEATERS THIS WEEK

EW

**MORE ON EW.COM**  
For Critical Mass and to read full reviews, head to [ew.com/movies](http://ew.com/movies)

	EW	
WATCH IT NOW	<b>A</b>	<b>THE RED TURTLE</b> <span>L</span> Directed by Michael Dudok de Wit
	<b>A</b>	<b>THE SALESMAN</b> <span>L</span> Starring Shahab Hosseini, Taraneh Alidoosti • Directed by Asghar Farhadi
	<b>A-</b>	<b>I AM NOT YOUR NEGRO</b> <span>L</span> Directed by Raoul Peck
	<b>B+</b>	<b>DARK NIGHT</b> <span>L</span> Starring Anna Rose Hopkins, Robert Jumper, Karina Macias • Directed by Tim Sutton
	<b>B+</b>	<b>JOHN WICK: CHAPTER 2</b> <span>W</span> Starring Keanu Reeves, Ian McShane, Common • Directed by Chad Stahelski
	<b>B+</b>	<b>THE LEGO BATMAN MOVIE</b> <span>W</span> Starring Will Arnett, Michael Cera, Zach Galifianakis As a follow-up to 2014's surprise hit about a shiny, happy "Everything Is Awesome!!!" plastic-brick universe where nothing trumps the power of friendship and teamwork, <i>The LEGO Batman Movie</i> avoids the trap of being just another cynical, watered-down retread. 
PROCEED WITH CAUTION	<b>B+</b>	<b>A UNITED KINGDOM</b> <span>L</span> Starring David Oyelowo, Rosamund Pike, Jack Davenport • Directed by Amma Asante
	<b>B</b>	<b>THE COMEDIAN</b> <span>W</span> Starring Robert De Niro, Leslie Mann, Edie Falco • Directed by Taylor Hackford
	<b>B</b>	<b>A DOG'S PURPOSE</b> <span>W</span> Starring Josh Gad, KJ Apa, Dennis Quaid • Directed by Lasse Hallström
	<b>B</b>	<b>SPLIT</b> <span>W</span> Starring James McAvoy, Anya Taylor-Joy, Betty Buckley • Directed by M. Night Shyamalan
	<b>B-</b>	<b>GOLD</b> <span>W</span> Starring Matthew McConaughey, Edgar Ramirez • Directed by Stephen Gaghan
	<b>B-</b>	<b>RESIDENT EVIL: THE FINAL CHAPTER</b> <span>W</span> Starring Milla Jovovich, Iain Glen, Ali Larter • Directed by Paul W.S. Anderson
SKIP IT	<b>C+</b>	<b>RINGS</b> <span>W</span> Starring Johnny Galecki, Vincent D'Onofrio, Matilda Lutz <i>Rings</i> embodies a common problem of attempted franchise revivals: indecision about its intentions. The film tries going in a few too many directions at once, and some wires get crossed. Story lines that seem important at first end up going nowhere. 
	<b>C-</b>	<b>FIFTY SHADES DARKER</b> <span>W</span> Starring Dakota Johnson, Jamie Dornan, Kim Basinger Part romance, thriller, and soap opera, <i>Darker</i> never does any of those genres particularly well, instead delivering a softcore Hallmark Channel movie that's neither sexy enough to be exciting nor campy enough to be any fun. 
	<b>C-</b>	<b>UNDERWORLD: BLOOD TIES</b> <span>W</span> Starring Kate Beckinsale, Theo James, Tobias Menzies • Directed by Anna Foerster

KEY L = LIMITED RELEASE W = WIDE RELEASE



# TV

EDITED BY **CAITLIN BRODY** @cbroday



▲ Susan Sarandon as Bette Davis, Jessica Lange as Joan Crawford

## Feud: Bette and Joan

DATE	TIME	NETWORK	REVIEW BY
Debuts March 5	10 p.m.	FX	Jeff Jensen @EWDocJensen

▶ **OVER THE YEARS, SUPERPRODUCER RYAN MURPHY** has demonstrated huge imagination and heart for feminist concerns, in shows from *Popular* to *Glee*, *American Horror Story* to *The People v. O.J. Simpson: American Crime Story*. He's also entertained us with the dubious spectacle of broadly drawn ladies being outrageously witchy to each other—sometimes in the service of making points about misogyny, sometimes because pitched bitchiness clearly amuses him. *Feud: Bette and Joan*, the inaugural season of his new anthology series devoted to notorious rivalries, tackles these themes and tendencies head-on, and asks us to do the same. Chronicling the enmity between movie legends Joan Crawford and Bette Davis that blew up

during the making of their one film together, it's a showcase for two brilliant actresses, Jessica Lange and Susan Sarandon, and a slick scolding of Hollywood's treatment of women.

*Feud* begins in 1960 and finds Sarandon's Davis, 54, and Lange's Crawford, 57, languishing at career ebbs and struggling for quality parts. Davis, depicted as the purer artist of the two, has retreated to Broadway. Crawford, widowed and broke, is a hot mess of vanity, bitterness, and frequent drunkenness. Needing income and hungering for renewed recognition, Crawford persuades director Robert Aldrich (Alfred Molina) to develop a low-budget project with an inspired, kinda-meta casting hook: *What Ever Happened to Baby Jane?*, a neo-gothic thriller about aged, washed-up showbiz sisters. Blanche, an invalid, would be played by Crawford, while Baby Jane, her demented,

## LOGLINES

**Another Crown** EW's sister publication *People* and

ABC will air a docuseries on Princess Diana in August. •

**Carringtons 2.0** Elizabeth Gillies will star on The CW's

reboot of *Dynasty* from the creators of *Gossip Girl*.

abusive caretaker, would be played by Davis, Crawford's longtime professional nemesis. In the '40s, studio chief Jack Warner (Stanley Tucci) pitted the two women against each other, in large part to break the uncompromising, independent Davis. Crawford thinks their storied animosity would be good for publicity. But it also electrifies their onscreen rapport, and Warner—struck by Davis' over-the-top characterization (which *Feud* suggests was something of a subversive caricature of Crawford)—orders Aldrich to amp it further by stoking their competitiveness and insecurities, human cost be damned.

The season's first half imagines the troubled production of the 1962 hit *What Ever Happened to Baby Jane?* and crescendos with an Oscar season that saw Crawford try to sabotage Davis' Best Actress nod. Murphy and his writers milk the unhappy history for juicy melodrama, but there's enough empathy and reserve in the filmmaking to mitigate exploitation. The writing—through tart, thin, explainy turns—frames the story in the context of an institutionally sexist Hollywood that breeds Darwinian conflict, warps women into grotesques, and denies them power. Davis and Crawford weren't full of hate, but full of pain. The subtext of almost every moment is Davis' haunting line from the film: "All this time, we could have been friends?"

In its hurry to get to *Baby Jane*, *Feud* takes our familiarity with the stars and the value of the camp horror classic for granted. Still, the great cast is hilarious and humanizing, and the two stars grip and hold you. Lange illuminates the vulnerabilities and hustles of a love-starved woman terrified of showing weakness. Sarandon nails Davis' stare and edge, her blazing intelligence and innate loneliness. I could watch them feud forever, even as their tragedy exhorts us not to. **B**

## FEUD'S KEY PLAYERS

A look at the real Hollywood figures and their onscreen counterparts



Alfred Molina as  
**ROBERT ALDRICH**



Stanley Tucci as  
**JACK WARNER**



Catherine Zeta-Jones as  
**OLIVIA DE HAVILLAND**



Sarah Paulson as  
**GERALDINE PAGE**



Kathy Bates as  
**JOAN BLONDELL**



Kiernan Shipka as  
**DAVIS' DAUGHTER B.D.**

# The Good Fight

**DATE** Debuts Feb. 19 | **TIME** 8 p.m.

**NETWORK** CBS and CBS All Access

**REVIEW BY** Jeff Jensen @EWDocJensen

## YOU DON'T NEED TO KNOW *THE GOOD WIFE*

to enjoy its spin-off, *The Good Fight*, but you do need plastic. Created by the original series' Michelle and Robert King with Phil Alden Robinson (*Field of Dreams*), the new show is the first offering of CBS All Access (the premiere will also air on CBS). It's a \$5.99-a-month streaming service programmed with cable-TV adulthood that finally answers the question "What would *The Good Wife* have been like with F-bombs but without Julianna Margulies?" Answer: Pretty good!

Christine Baranski's Diane Lockhart takes center stage here. We find the proud lawyer prepping for retirement when she loses everything in an investment scam allegedly hatched by friends and clients Henry and Lenore Rindell (Paul Guilfoyle and Bernadette Peters). She finds new employment—and new moral focus—working for a firm run by Adrian Boseman (Delroy Lindo), charismatic, progressive, pragmatic. She's not the only one starting over. Diane brings the Rindells' attorney daughter, Maia (Rose Leslie), an eager newb whose family name goes from asset to albatross overnight. Boseman also employs Alicia's former partner, Lucca Quinn (Cush Jumbo). What broke them up? Mystery.

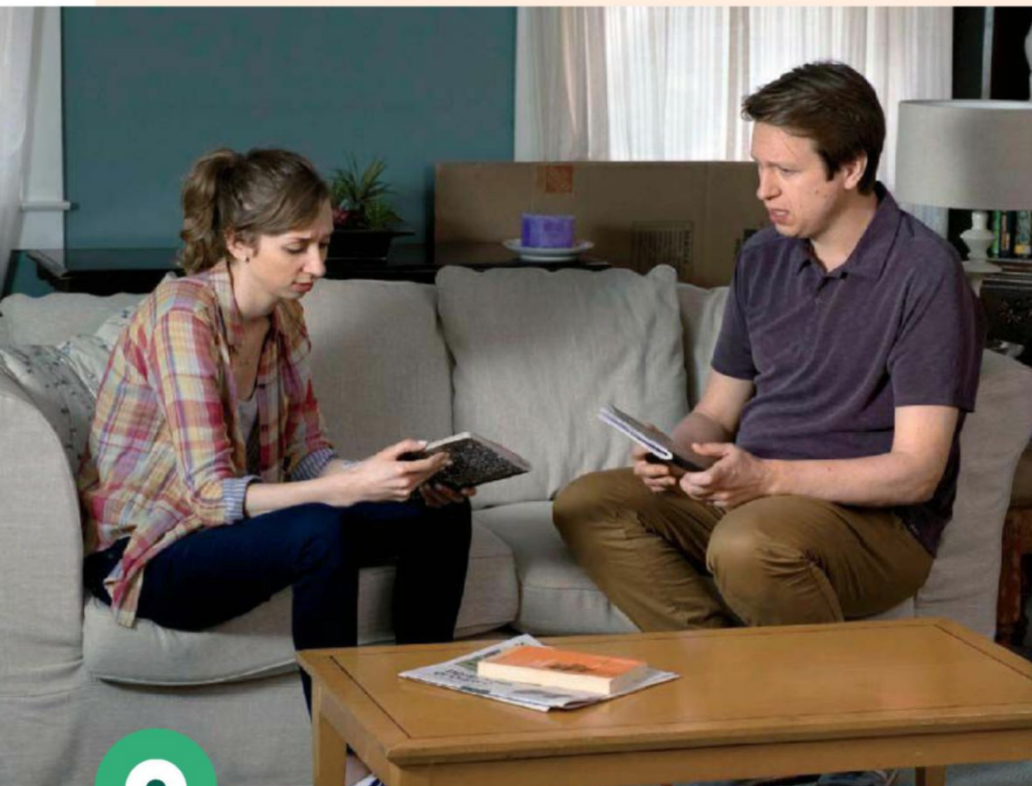
The storytelling lacks some of the scope and walk-and-talk drive of *The Good Wife*, but everything else—writing, acting, vision—is smart and strong. What captures your imagination is the resonant premise of women trying to pick themselves, and each other, up again after gutting falls. The premiere opens with a shot of Diane looking demoralized as she watches Donald Trump's inauguration; it closes with her bucking up Maia's spirits with the line "It's not over yet." I'm with her. You'll want to be too. Make the investment: *The Good Fight* is premium legal-drama pop for our "She Persists" moment. **B+**



▲ Christine Baranski



▼ Pete Holmes with Lauren Lapkus, who plays his wife



## Is This Guy Making the Next *Girls*?

On the new **Judd Apatow**-produced HBO comedy *Crashing* (debuts Feb. 19, 10:30 p.m.), series creator and Lena Dunham superfan **Pete Holmes** plays a religious comic named, well, Pete, who gets divorced and finds solace in the world of stand-up comedy. As Holmes, 37, and Apatow, 49, reveal, it's a tale that hits close to home. **BY RAY RAHMAN**

**A lot of comedians these days are creating shows for themselves to star on. When did you first realize you wanted to do this series?**

**PETE HOLMES** Well, I was doing a talk show for a while on TBS [*The Pete Holmes Show*]. I found out the show was going to be canceled [in 2014]. It's funny, when I got divorced in real life, you have that moment where you're like, "Should I drink vodka?" And when the show was canceled, it was obviously sad in a different way, but I looked at my producer Oren Brimer and was like, "Should we? Is that what men do?" That's what you think you're supposed to do! But I've never been a sad drinker or

anything, so instead we were like, "Well, we could try making a sketch show. Let's go pitch one!"

**So *Crashing* began as a sketch series?**

**HOLMES** Not really. Let's say we were canceled on Tuesday. The very next day, we went to Comedy Central just to chat and see if they were interested, and they said that they had too many sketch shows. So I got in the car and was kind of frustrated. I was like, "If you could do anything, what would you want to do?" I'm a big fan of *Girls* and was really kind of...I wouldn't say obsessed with but very into Lena. I would read about her

process, and I was like, "That sounds to me like the dream."

**So would you say this is your *Girls*? It does have a similar vibe.**

**HOLMES** I thought to myself, "What would be my show?" And I've always kicked around the idea of doing a show about my actual divorce. In fact, when I did a sketch with Judd for my talk show, I pitched him this show as a joke.

**JUDD APATOW** I said, "Oh, your life is too sad." But then he came in later [in 2014] and formally pitched this idea of a comedian who is going through a divorce and has no money—all he has is the comedy community. So he has to sleep on different people's couches while he tries to get better at it because he's not good enough to pay his bills. I thought that was great.

**Judd, for *Crashing* you directed a couple of episodes, which you haven't done for a TV comedy since the shows you created. Why was this the project to get you off the bench?**

**APATOW** Usually I feel like other people can do it better than me, and I'm always proven correct. I never directed an episode of

*Girls* [Apatow is an EP], but I've also never watched any moment of *Girls* and thought it wasn't directed as well as it could have been. But because *Crashing* stars a lot of comedians, it's a world where I feel like I know I helped get the best out of all of these people. We do a lot of improvisation, which requires a different kind of directing—you're writing a scene on its feet as it happens. That's fun for me.

**Pete, your character grew up religious, got married early, and is going through a divorce—so obviously the show has a lot of earnest, emotional moments. Was it difficult to balance all that while making sure it was also humorous?**

**HOLMES** We really played with the rawness. I think it's funny, but it's definitely sad for the character. I knew I wanted a *Girls*-type show about my life, but what's the big thing that happened to me? Oh, I got married when I was young.

**How much does your character's fictional journey mirror your real-life one?**

**HOLMES** I'm not religious anymore, but I was raised religious. I was married when I was 22, and then my wife cheated on me. That's all true. The show is obviously a fictionalization of that. The characters are different, the situation is different, but everything is based on a true emotion or something that's like, this is how that really felt, and this is what I would have said, and this is what you would do something about what it's like to get divorced, especially when it's a young marriage to start with.

**After he leaves his wife, your character crashes with famous**



MACALL B. POLAY/HBO (2)

“

I THOUGHT, THAT'S AN INTERESTING IDEA—A RELIGIOUS GUY GETS KICKED OUT OF THE SHALLOW END OF COMEDY INTO THE DEEP END.”

—PETE HOLMES

comedians like T.J. Miller, Sarah Silverman, and Artie Lange. Is that also based on true experiences?

**HOLMES** When I got divorced, the first people I called were Nick Kroll and John Mulaney and T.J. Miller—all the pals. Like, T.J. was a big help in healing his sad friend. He took me to his movie set and we smoked pot for the first time. All these things started happening [in real life], so we wanted to do a dramatization of what that's like, when someone from a really kind of ethical, more traditional world is accepted by degenerates. [Laughs] Like, people who sleep all day and don't think twice about doing drugs or having casual sex.

So it sounds like people should view *Crashing* as an uplifting love letter to comedy rather than a sad show about divorce.

**APATOW** Pete loves comedy so much that it's infectious. This show is about someone trying to be very positive and hold on to their morality while traveling in the weird, dark world of comedians.

**HOLMES** It's very interesting to find hope and something really beautiful in that world. Judd and I both enjoy stories about finding unlikely grace and redemption, and unexpected support and love, and that's what I found.

▶  
Dustin  
Lance  
Black on  
set in San  
Francisco's  
Castro  
district



A PIONEER FOR CHANGE

## EYES ON THE RISE

Oscar winner and LGBT advocate **Dustin Lance Black** brings the fight for equality to life with ABC's miniseries *When We Rise* (debuting Feb. 27, 9 p.m.). Set in San Francisco more than 40 years ago and starring Guy Pearce, Mary-Louise Parker, and Michael Kenneth Williams, the docudrama has acquired an even greater relevance postelection. Here's a look into Black's vision of hope. **BY MARC SNETIKER**



As the country turns primal, Dustin Lance Black is turning to prime time. The 42-year-old screenwriter, catapulted to fame for scripting 2008's Oscar-winning Harvey Milk biopic *Milk*, is extending his LGBT advocacy to TV with ABC's impactful miniseries *When We Rise*. The four-part docudrama charts the entangled lives of real-life activists in the gay, women's, and black civil rights movements in 1970s San Francisco.

"I would give anything in the world for the series to be less necessary and relevant," Black says on a call from London, where he currently lives with his fiancé, British Olympic diver Tom Daley. "I know what it feels like this year. 'Leaders' saying lives are less worthy of protection. I hope this show can be a road map for young people, to know that they have forefathers and foremothers who faced backlash like this before and pushed back and won. In no way is this series a history lesson. It's a torch."

*Rise* is not Black's first foray into TV—he wrote for HBO's *Big Love*—but it marks his debut as a series creator, a role demanding reconciliation between one's dreams and network notes. After a "tough" studio process on *Milk*, he was understandably skeptical

when he heard ABC was seeking LGBT history projects in 2013: "ABC was a network I was allowed to watch, unattended, as a child in a conservative Mormon military home, and now they're optioning LGBT books? I was really curious why, because on *Milk*, just a few years before, I had to charge every dime of development on a credit card because nobody was interested."

But ABC was enthusiastically on board with his ideas, perhaps an indication that Hollywood may finally be catching up. Black doesn't decry being labeled one of the industry's go-to gay rights

storytellers, but he says his devotion to activism isn't born entirely from his relationship to LGBT issues. "My mom was paralyzed from the age of 7, and the first anger I felt at watching someone be treated unfairly was when I realized how people were looking at her," says Black. "I turned that anger into purpose. I think I dedicate my life to moving the needle towards the better treatment of people who are different. I called the show *When We Rise* because that was my main concern—we had lost sight of the importance of that middle word: we."



▶  
Michael Kenneth Williams, Austin P. McKenzie, and Mary-Louise Parker

◀  
Judd  
Apatow,  
Pete  
Holmes,  
and  
comedian  
Dov  
Davidoff





# RÉSUMÉ REVIEW

# TORI THE DOG

Tori, a 10-year-old Cavalier King Charles spaniel, has played Queen Victoria's beloved pooch Dash twice already: once in the biopic *The Young Victoria* and then again on PBS Masterpiece's *Victoria* (Sundays, 9 p.m.). As the winner of two Fido awards—the Oscars for canines—she's practically royalty herself. Here's how Tori became Hollywood's top dog. —*Shirley Li*



## EXPERIENCE

### FILM 2008–PRESENT

Because Cavalier King Charles spaniels had been a popular pick for royals, Tori often got cast in period dramas. And thanks to her drive for food rewards—“She was a greedy dog from day one,” explains Tori’s trainer, Sonia Turner—she’s a quick study.

**THE YOUNG VICTORIA (2009)**  
Played Victoria’s favorite companion, Dash, in the biopic directed by Jean-Marc Vallée, written by Julian Fellowes, and starring Emily Blunt.

**THE DUCHESS (2008)**  
Appeared as the most adorable extra in the 18th-century costume drama featuring Keira Knightley, Ralph Fiennes, and Dominic Cooper.



“When Tori would walk on the set to do her little part, Emily would quite often say, ‘Oh, here she is, the star of the show,’” Turner recalls with a laugh.

### TELEVISION 2014–PRESENT



According to Turner, Tori was “delighted” to revisit Dash again. Maybe because her pre-film pampering—bathing, grooming, and blow-drying—took about three hours every day.

**VICTORIA (2017)**  
Reprised her role as the queen’s best dog on the series starring Jenna Coleman as Victoria and Tom Hughes as Prince Albert.

**TO WALK INVISIBLE (2016)**  
As Flossie, accompanied the Brontë sisters in BBC One’s film about their struggle to get published.

**DICKENSIAN (2015)**  
Played Jip, Miss Havisham’s (Tuppence Middleton) loyal pooch who suffered a devastating doggie death, on a BBC One drama that brought together characters from Charles Dickens’ novels.

**PLAYHOUSE PRESENTS: THE DOG THROWER (2014)**  
Starred in this offbeat Sky Arts comedy special about an expat in London (Matthew Perry) who harmlessly tosses his pup into the air to amuse the locals.

Tori’s most dramatic role required her to be dog-napped and dumped into a river, but Turner confirms the scene was done with a stuffed toy. “She had no context for what was going on other than the fact that she’d earn sausage” at the end of her take.

No, Tori was never actually heaved in the air. “We made sure Matthew was holding her up at arm’s length and not throwing her,” Turner says. “He was lovely with her. He said, ‘I don’t want to frighten her.’”

### SKILLS

Expert at playing dead, barking on command, hitting her marks.

Willing and able to learn new commands.  
(Who says you can’t teach an old dog new tricks?)

### AWARDS

Fido award for Best in World,  
*The Young Victoria* (2009)

Fido award for Best Historical Hound,  
*The Young Victoria* (2009)





5-MINUTE  
Oral History

## Portlandia's “Put a Bird on It!”

Before the IFC sketch series from creator-stars **Fred Armisen** and **Carrie Brownstein** (Thursdays, 10 p.m.) ends its seventh season on March 9, let's get a bird's-eye view of the bit that helped it soar.

BY DAN SNIERSON

*Portlandia* flew onto the sketch-comedy radar, somewhat literally, in 2011: Its second episode offered up a deft, daffy dagger to hipster-craft pretension with the part-commercial, part-outtakes masterpiece “Put a Bird on It!” Cheery how-to gurus Bryce Shivers (Armisen) and Lisa Eversman (Brownstein) visit a Portland store to transform teapots and totes into art by affixing bird images to them. But when a real pigeon flaps in, things devolve into *ewwws* (the irony!) and utter chaos. Here, the *Portlandia* players relive the sketch that began on a wing and a prayer.

**FRED ARMISEN** As we were coming up with ideas [in 2010], Carrie made this observation that birds are everywhere. It's shorthand for “This is artistic.” We had a big laugh—I thought those people were such dummies—and I went back to my apartment and my doormat had a raven on it. I was first in line of being a sucker.

**CARRIE BROWNSTEIN** I remember going around to little boutiques in Portland, and I felt like it was kind of an insult to my intelligence that just because there was a lampshade with a bird stencil on it, that somehow elevated it to a place of art: “Now that there's a bird on it, you should put a frame around it.”

**Cracking the hosts' relationship was key to the sketch—and to the show.**

**JONATHAN KRISSEL** (Co-creator/director) Right before the shoot, we talked

about “Yes, this is a really good conceptual observation, but what is this weird dynamic between the people?” That became the formula for all the sketches.

**BROWNSTEIN** Put a crack in the veneer of preciousness.... At first we were thinking of a more low-key artisan couple. Then we realized that we wanted it in a slightly Wes Anderson [vein].... They are really buttoned-up and fastidious, but they're secretly rage-filled.

**Taking place on the first day of production, the shoot was a leap of faith.**

**KRISSEL** I remember thinking, “Let's try a commercial-y thing—but as if one of those Beatles movies made a commercial—stop-motion, jump-cut.” The piece has a very chopped-up feeling, so I remember thinking, “This is nothing.” I was crossing my fingers.

**ARMISEN** “Put.” “Put.” “Put.” He wanted us to separate the words. I didn't understand what was happening, but I trusted it.

**BROWNSTEIN** [A pigeon] is just a weird animal to have on set.

**KRISSEL** And it wasn't a professional movie pigeon. It was just a guy like, “You want my pigeon?”... Once we submitted the first cut to the network, [then IFC development and production VP] Dan

Pasternack was like, “Is there some way you could end this? Just give it a button?” And I was like, “Okay, I have this crazy idea...”

**DAN PASTERNAK** That's when he came up with Fred throwing a vase and it strikes the bird, which falls to the ground, dead. [Note: It involved digital-editing magic, not animal cruelty.]

**The sketch became a signature bit—see: the bird perched atop the show's logo—and took hold in the vernacular and in knockoff-merch form. It even reentered the zeitgeist last year when a bird landed on Bernie Sanders' podium during a campaign speech in, yes, Portland.**

**ARMISEN** We were really happy with [the sketch], but it wasn't until a year later when people would say to me, “Put a bird on it!” that I realized it was something.

**BROWNSTEIN** People yelling it.

**JENNIFER CASERTA** (IFC president) It truly was the identifier—you didn't even need to say “Portlandia.” It really was the beginning of something special for us.

**BROWNSTEIN** I have illustrator friends that felt more self-conscious about putting birds in their illustrations. And I feel too self-conscious wearing things with birds now. So it's ruined birds for me.



# What to Watch

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



◀ Rosie O'Donnell

Miniseries Debut

## WHEN WE RISE

MONDAY, FEB. 27 | 9-11PM | ABC

The LGBT movement comes to broadcast with *When We Rise*, an emotionally stirring docudrama that speaks to our current upheaval. From Oscar-winning scribe Dustin Lance Black (see page 87), this four-part event canvasses 40 years of struggle through several intertwined lives, including: Cleve Jones (Austin P. McKenzie and Guy Pearce), creator of the AIDS Memorial Quilt; Roma Guy (Emily Skeggs and Mary-Louise Parker), San Francisco women's rights leader; and Navy vet Ken Jones (Jonathan Majors and Michael K. Williams, the most compelling tag-team performance). Black's chronicle leans into the complexities of intersectionality and coalition politics, forming a nuanced portrait of fraught community-building, and portrays the evolution of gay identity with frank intimacy and wisdom. The dialogue skews civics-lesson-y, but the sensational performances and tender direction make *When We Rise* an essential epic about love and loss, perseverance and change. **A** —Jeff Jensen

Go to [ew.com/what-to-watch](http://ew.com/what-to-watch) for our daily picks of **What to Watch**

MONDAY FEBRUARY 20



Season Premiere

► **Bates Motel**

10-11PM | A&E

"So I finished putting up those new shower curtains in the motel bathrooms," Norman (Freddie Highmore) tells his mother, Norma (Vera Farmiga), as he expertly knifes his breakfast in half. "They look great!" This is disturbing not just because we know what happens behind shower curtains at the Bates Motel, but also because, um, Norma is dead. The show satisfyingly keeps up that ultra-creepy vibe through the final season's premiere, especially with the introduction of a new woman in Norman's life—a hardware-store owner (Isabelle McNally) who has an eerie resemblance to his deceased mother. As for Rihanna, we can already sense her story line will be worth the hype. **B+**

TUESDAY FEBRUARY 21



Season Premiere

► **The Detour**

10-11PM | TBS

The dysfunctional Parker family is heading to the big city. Season 2 of TBS' uproariously twisted family comedy, created by husband-and-wife duo Jason Jones and Samantha Bee, finds Nate (Jones), Robin (Natalie Zea), and their clan relocating to New York City. Sure, the story feels a bit unmoored without season 1's road-trip-from-hell premise, but the show's willingness to do anything for a laugh—from clueless son Jared (Liam Carroll) almost inciting a race war to a disgusting/hilarious home-birth scene—remains as charming as ever. **B+** —Chancellor Agard

WED FEB 22

## TROPHY LIFE

► **The American Black Film Festival Honors**

8-10PM | BET

Denzel Washington gets honored with a legacy award. My man!



THURSDAY FEBRUARY 23

## Series Debut

► **Sun Records**

10-11PM | CMT

You can't fault CMT for ambition: Its new scripted series aims to tell no less than the origin story of rock & roll through the lens of Sun Records, the iconic Memphis label that introduced the world to the likes of Elvis Presley, Johnny Cash, Carl Perkins, Jerry Lee Lewis, and Ike Turner. As Sun founder Sam Phillips, Chad Michael Murray is all Southern charm and steely core, and the show has fun stacking its cast of future legends (Johnny finds the gee-tar! Elvis discovers his pelvis!). But next to the soapy melodrama of *Nashville* or the cocaine-dusted '70s *Gomorra* of HBO's doomed *Vinyl*, *Records* feels oddly sedate—rolling along, and only moderately rocking. **B** —Leah Greenblatt



## Series Debut

► **My Brother, My Brother and Me**

STREAMING | SEESO

Three siblings—Griffin, Justin, and Travis McElroy—host a “comedy advice” program in West Virginia, with famous celebs like Lin-Manuel Miranda, the Property Brothers, and John Green slated to appear as guests. Take that, East Virginia!

## Season Finale

► **How to Get Away With Murder**

9-11PM | ABC

The Shondaland drama's third season comes to a close tonight, giving Viola Davis plenty of time to work on her Oscar acceptance speech.



## Series Debut

► **The Blacklist: Redemption**

10-11PM | NBC

*The Blacklist* spin-off finds the most elusive criminals from Red's (James Spader) list—Tom Keen (Ryan Eggold) and Mr. Solomon (Edi Gathegi) among them—banding together to right wrongs in a bid for redemption. But their leader, Scottie Hargrave (Famke Janssen), may be in for a surprise, as viewers have been told that Tom is her missing son. But maybe not? “As much as there'd be excitement if she found her son, there'd also be some pain, hurt, and confusion,” Janssen says. “I don't trust anything that anybody says, and neither should you.” —Natalie Abrams

FRIDAY FEBRUARY 24

## Series Debut

► **Patriot**

STREAMING | AMAZON

The word *quirky* was invented just so critics could describe stuff like *Patriot*, an offbeat spy caper that abstracts American identity crisis into nutty absurdity. Michael Dorman is breakout great as a melancholy agent who expresses angst through confessional folk music, making his dad-boss (Terry O'Quinn) nervous. He uses a job with a pipe company to disrupt an Iranian election—a comedy of errors that mystifies with deliberately paced nonlinear storytelling and delights with droll style and surprising warmth. *Patriot's* quirkfest requires patience, but rewards your allegiance over time. **B+** —Jeff Jensen



SAT FEB 25

► **Infidelity in Suburbia**

8-10PM | LIFETIME

A bored housewife has a passionate affair with an irresistibly hot contractor who's been renovating her home while her husband is away. Basically, the porn version of *Fixer Upper*.

► **The Graham Norton Show**

11PM-MIDNIGHT

BBC AMERICA

The British host is joined by Jamie Dornan of *Fifty Shades Darker*, plus Keanu Reeves and Whoopi Goldberg, both of whom are definitely not in that movie.

SUNDAY FEB 26

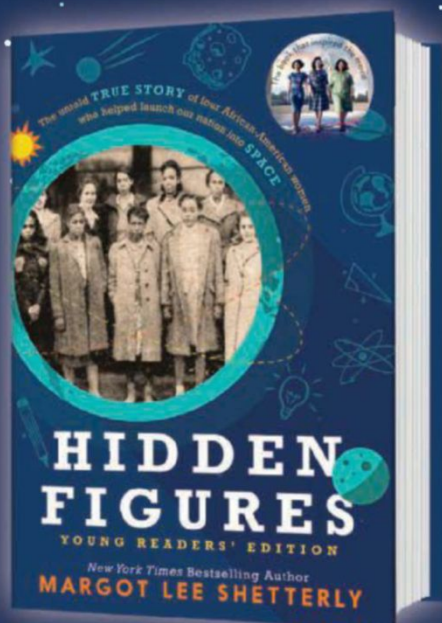
► **The 89th Oscars**

8:30PM-END | ABC

The Oscars may be for movies, but they'll likely make for some stellar television this year. For one, there's the host: Jimmy Kimmel knocked it out of the park (er, auditorium) at the 2016 Emmys. And, of course, there'll be a red carpet full of A+ outfits. But this year, I'm betting the speeches—usually the boring part!—will be the highlight. After all, if Meryl Streep could get under Donald Trump's skin so easily at the Golden Globes, imagine what kind of damage she and her colleagues will unleash at the freakin' Oscars.



You saw the movie.  
Now bring the  
story home.



THE NEW YORK TIMES  
BESTSELLER—A THREE-TIME  
OSCAR-NOMINATED FILM!

**HARPER**

An Imprint of HarperCollinsPublishers

MON FEB 27

Season Premiere

► **The Voice**

8-10PM | NBC

Gwen Stefani returns as a judge alongside boyfriend Blake Shelton. That's what this show's about, right?

► **Scorpion**

10-11PM | CBS

The crew has to rescue a person who's living inside a sealed bubble. I'm guessing it's a Fox News anchor?

Series Debut

► **Taken**

10-11PM | NBC

If this adaptation of the movie franchise isn't good, Liam Neeson will track down every single person responsible to get his revenge.

TUESDAY FEB 28

**MIKE DROP**

► **Mike Birbiglia:**  
**Thank God for Jokes**

STREAMING | NETFLIX

Thank God for Birbiglia: The director/actor/stand-up behind the acclaimed movie *Don't Think Twice* can do no wrong these days.



WED MAR 1

Series Debut

► **National Treasure**

STREAMING | HULU

No, it's not based on the Nicolas Cage movie that you love to make fun of. It's a U.K.-imported drama starring Robbie Coltrane (Hagrid from *Harry Potter*!) as a beloved comedian who falls from grace after being accused of a history of sexual abuse.

Series Debut

► **Chicago Justice**

10-11PM | NBC

NBC's *Chicago* shows are like the Cubs—doubt them all you want, they'll still produce hits in the end.

THURSDAY MAR 2

**DOUBLE TROUBLE**

► **Portlandia**

10-10:30PM | IFC

What will Fred Armisen and Carrie Brownstein put a bird on this week? (See page 89.) Probably something so cool, you don't even know about it yet.



## FRIDAY MARCH 3

**Grimm**

8-9PM | NBC

The gang must investigate a case where a man might've been eaten by a tree. Ohhhhh, so *that's* how Keebler Elves are made!

**Sleepy Hollow**

9-10PM | FOX

Titled "Child's Play," tonight's episode involves one character's imaginary friend from childhood. I'm already too creeped out to watch this.

**Vice**

11-11:30PM | HBO

The news program takes a deep look at the rapidly evolving issues surrounding trans youth.

**SEASON FINALE**
**Emerald City**

9-10PM | NBC

Dorothy tries to save Oz from the Wizard. But can she save *Emerald City* from its ratings?



## SAT MAR 4

**Ransom**

8-9PM | CBS

The episode is called "Girl on a Train," so I imagine it'll mainly consist of the team reading Paula Hawkins novels on their Kindles.

**Planet Earth II**

9-10PM | BBC AMERICA

Tonight's installment is all about the jungle, so obviously it will start with a welcome message from Axl Rose.

**Saturday Night Live**

11:30PM-1AM | NBC

Hosted by Octavia Spencer, the star of every movie that makes you angry in the beginning and then feel vindicated in the end.

## SUNDAY MARCH 5

**Series Debut**
**The Arrangement**

10-11PM | E!

E! should write Tom Cruise and Katie Holmes a check. Without them, this soapy drama about an ingenue entering a contract marriage with a Hollywood star who happens to be involved in a Scientology-like organization would seem too sensational. The pilot strikes a balance between the silly—a paparazzi chase on their first date!—and the sincere. Hunky Kyle (Josh Henderson) and doe-eyed Megan (Christine Evangelista) appear head over heels in love, but they don't know exactly what they're doing. On second thought, maybe they're not TomKat's carbon copy after all. **B+** —Shirley Li



## SUNDAY MARCH 5 (cont.)


**Series Debut**
**Making History**

8:30-9PM | FOX

The high-concept lowbrow of *Hot Tub Time Machine* meets *Drunk History*'s spirited irreverence in *Making History*. Adam Pally is a goofy gem as Dan, a nerd who messes up colonial America via a sports bag wired with quantum-leaping tech. Leighton Meester is his girlfriend, Paul Revere's proto-feminist daughter, while Yassir Lester is the professor who helps him make things right. Broad, ironic performances and cheeky-gross gags ("I DRANK JOHN HANCOCK'S URINE!") produce hard yuks and sly satire about guns and sexism. A bright dumb comedy for stupid-gloomy times. **B+** —Jeff Jensen

**Series Debut**
**Believer With Reza Aslan**

10-11PM | CNN

The scholar/author/pundit travels the planet exploring world religions, including American Scientology, Haitian Vodou, and whatever *The Young Pope* is.

**Season Premiere**
**Naked and Afraid**

10-11PM | DISCOVERY

The press materials for the new season promise that the show will be "more naked, more afraid." So basically it'll be your typical episode of *Girls*.

**Series Debut**
**Time After Time**

9-11PM | ABC

Can TV's time-travel glut handle one more? Exec producer Kevin Williamson, adapting the Malcolm McDowell-David Warner soft sci-fi classic, makes a promising but incomplete case. The premise: Jack the Ripper (Josh Bowman) swipes a time machine built by H.G. Wells (Freddie Stroma) to terrorize the present; Wells tries to stop him, finding love (Genesis Rodriguez) along the way. The well-acted pilot is winningly old-fashioned, but the pull remains unclear. Is it history-fix adventure? Fish-out-of-water dramedy? With a fresh, compelling angle, *Time After Time* could be worth your time. **B** —Jeff Jensen





# Music

EDITED BY KEVIN O'DONNELL @ODtron



SOUNDTRACK OF MY LIFE

## RYAN ADAMS

The beloved indie-rock stalwart, 42, talks about pining for cool-kid cassettes in the '80s, crushing Nickelback at karaoke, and digging deeper for his 16th studio album, *Prisoner* (out now). BY LEAH GREENBLATT



### THE FIRST ALBUM I BOUGHT WITH MY OWN MONEY

Sonic Youth's *Sister*. To me it was a risky choice because I'd only read about them in *Thrasher Magazine*, I'd never actually heard them. At that point, I basically had heavy metal records, some <1> Prince, Tears for Fears, stuff like that. *Sister* was the first record I was purposefully seeking out.... I was 15, and I would save my lunch money, mow a lawn or two, borrow from my grandmother. There wasn't much money to be had in the North Carolina town that I'm from, so I would look at so many cassettes before I would decide.



### THE FIRST SONG I COVERED

I actually never played a cover until my late 20s. I think the first I ever learned from front to back was <2> [Oasis] "Wonderwall," which is strange to say, but I just wasn't interested in another person's songs—or I had enough of my own to play, I guess? I also don't think I had the guitar skills. [Laughs]



### THE MUSIC THAT REMINDS ME OF MY FIRST LOVE

My girlfriend in high school, Kim, made me a compilation of a bunch of pop-punk bands. It had something from the first <3> Green Day, the one with the numbers in it and a goth-looking

ADAMS: RACHAEL WRIGHT; PRINCE: MICHAEL OCHS ARCHIVES/GETTY IMAGES; GALLAGHER: JEFF KRAVITZ/FILMMAGIC



## ▶ NOTEWORTHY

**The Artist Formerly Known as Off-Limits** After a period

of Tidal exclusivity, Prince tunes are streaming on Spotify,

Apple Music, and other services. • **That's So Metal** Metal-

lica will tour its 2016 double LP across the U.S. starting in May.

girl in a graveyard on the cover [39/*Smooth*]. I love that record. It also had Jawbreaker, the Mr. T Experience, all those kinds of bands. I liked some of what she put on there, but it wasn't me exactly.

### ▼ THE MUSIC THAT MAKES ME FEEL GOOD

Maybe the Smiths? I listen to them or [Norwegian black-metal band] Emperor, which I guess is the very opposite. But those kinds of records, they just resonate with me for some reason. The Smiths because I can just get lost in that world, and Emperor because I can get lost in *that* world, and they're both very defined musically and thematically, in a very deep way.

### ▼ THE MUSIC THAT MAKES ME FEEL EVERYTHING

When I'm listening to classical music live, like if I'm at the Philharmonic in L.A., I definitely can get overwhelmed by some amazing moment. And I teared up when <4> Slayer played "Captor of Sin" at the Palladium; that was pretty huge.

### ▼ MY BEST KARAOKE JAMS

The first time I ever really did it was about four or five days ago in Tokyo, actually. I did a Hootie & the Blowfish song, a Nickelback song—whichever ones they had,

just, like, the horrible hits—and then one of my own songs. And then Steely Dan, but I sung it as Ozzy [Osbourne]. And I also did some in a Muppet voice. [Laughs]

### ▼ HOW I BUILD AN ALBUM

The new record [Adams' first studio release since his 2015 split from his wife of seven years, *This Is Us* star Mandy Moore] is definitely the hardest one for me so far. It's the rawest, I think. So that's been really challenging and new, which is pretty wild. But I like that my last two records are the hardest ones—it means I'm getting better at it. I'm still trying to foreshadow and color things with metaphor and alliteration, lead someone to romantic conclusions. I still believe in that seduction, you know?

### ▼ THE SONG I WANT PLAYED AT MY FUNERAL

The [19th-century French classical composer <5> Gabriel] Fauré's Requiem. That's my favorite piece of music of all time. I like the deeper pipe-organ-and-chorale-and-string version more than the modern—the strict interpretation. And not in a cathedral, maybe a Viking burial. I suspect [my death] would be a good amount of time from now, so ideally it would be on the moon; I think that would be pretty nice. But it will probably be Los Angeles. That's my home now.



MY NEW RECORD IS DEFINITELY THE HARDEST ONE FOR ME SO FAR. IT'S THE RAWEST. BUT I LIKE THAT.... IT MEANS I'M GETTING BETTER AT IT."

—RYAN ADAMS



WHO

## MAGGIE ROGERS

WHY YOU KNOW HER

She's the voice behind the Pharrell-approved jam "Alaska."

WHY YOU WILL KNOW HER

Her new EP, out now, offers a visionary take on electronic music.

"I've never heard anything that sounds like that," Pharrell Williams said last February when Maggie Rogers first played him her song "Alaska," during a master class at NYU, where she was a student. When his stunned, GIF-able reaction to Rogers' richly textured electropop was uploaded to YouTube later that year, it became an internet sensation—and helped Rogers score a major-label deal.

But making pop music wasn't Rogers' goal when she started university. Growing up in rural Maryland, Rogers says her first passion was folk music, until a semester abroad in Europe sparked her interest in dance music. "[Seeing] people dancing to the same song for nine minutes made me realize how incredibly instinctual and primal rhythm is," she says.

So Rogers, 22, turned to the natural world for a crash course in rhythm, studying patterns of water and frogs. Samples of birds are even woven into her EP, *Now That the Light Is Fading*, which combines folk and electronic elements in ways that blur the distinction between analog and digital. Says Rogers, "Synths and computers are no longer the 'other.' We're moving into a world where they don't have to define the genre you're making." —Nolan Feeney



CALL IT A COMEBACK

# FAT JOE & REMY MA GO "ALL THE WAY UP"

Prison, a bitter feud, and a changing industry haven't stopped the Terror Squad rappers from collaborating on a new album. **BY NOLAN FEENEY**

▶ When Remy Ma took the stage at the Rose Bowl stadium in Pasadena last May, she wondered why everyone was cheering. The rapper was making an appearance during DJ Khaled's opening set on Beyoncé's *Formation* world tour, so when she saw the crowd, she assumed Jay Z, who was backstage, had joined her. Then she turned around and realized she was alone. "They were screaming like Tupac was alive," says her mentor and collaborator Fat Joe. "To this day, Jay texts me, 'Does she know that never happens?!' He was concerned with [whether] she appreciated the moment."

She certainly did—for lots of reasons. In 2004, as members of the rap group Terror Squad, Remy and Joe were at the top of their game with their No. 1 smash "Lean Back." But Remy's career was soon interrupted by a six-year prison sentence stemming from a 2007 nightclub incident in which Remy (real

name: Reminiscie Mackie) shot an acquaintance she suspected of stealing money from her purse. (In court, Remy's attorney said the nonfatal shooting was an accident.) She and Joe also had a falling-out, after her debut album, 2006's *There's Something About Remy: Based on a True Story*, disappointed commercially.

Remy, 36, eventually reconciled with Joe, 46, while she was in prison, and the two were reignited creatively. After Remy released a mixtape in 2014, she and Joe scored a surprise hit with 2016's brassy "All the Way Up," which was nominated for two Grammys this year. Their new album, *Plata o Plomo*, out now, marks Remy's first official studio release in more than a decade. "I don't want anyone to think I take that for granted," she says.

"All the Way Up" is also something of a small miracle

given its throwback '90s feel—especially for a genre that's favoring youth, viral potential, and the trap sounds coming out of Atlanta. "YouTube sensations have these huge records out of the clear blue sky, and we pull off two Grammy nominations independently," Remy says. "We didn't do that when we were signed to majors!"

Now the two are setting their sights beyond music. In addition to a new solo album, Remy is working on a book and stars on VH1's *Love & Hip Hop*. Joe, who is developing two TV shows, says he could see Remy "being a Will Smith" by getting into acting and producing. "I want something I can pass on to my kids," Remy says. "This is my empire that I started." Even when you're "All the Way Up," she says, "there's always another level of up." Adds Joe, "We lookin' for space suits right now."

▶ Fat Joe and Remy Ma



## What to Stream

EW's guide to this week's essential new releases

### LITTLE BIG TOWN *The Breaker*

After last year's Pharrell Williams-helmed detour, *Wanderlust*, the country quartet return to Nashville on this sublime full-length, which features barn burners like "Rollin'" and one weeper of a ballad: the Taylor Swift-penned single "Better Man."

### DIRTY PROJECTORS *Dirty Projectors*

Warped vocals, Afro-inspired rhythms, and deceptively catchy melodies: Must be the latest from these beloved indie rockers. The deeply personal LP includes collabs with Solange Knowles and Dawn Richard.

### THUNDERCAT *Drunk*

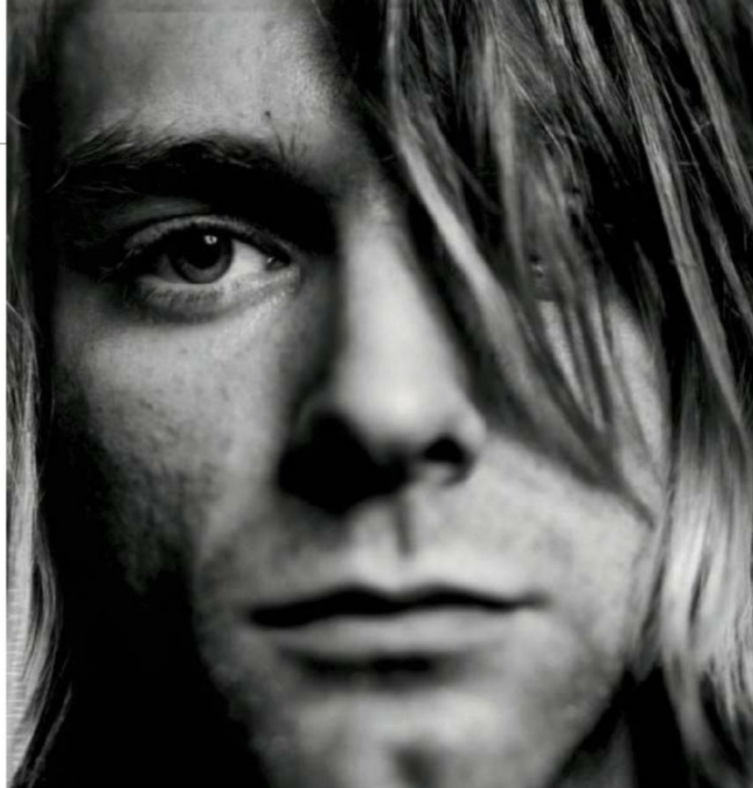
Kendrick Lamar, Wiz Khalifa, Pharrell Williams, and (no joke) yacht rockers Michael McDonald and Kenny Loggins assist the bass maestro on his fourth album, which perfects his psychedelic fusion of jazz, soul, and electronica.

### ROCKABYE BABY! *Lullaby Renditions of Beyoncé*

Queen Bey will soon have two new bey-bies, making the latest installment of the long-running lullaby series all the more timely. The set features plucky xylophone renditions of material from Destiny's Child to *Lemonade*.



▶ Little Big Town



# Kurt Cobain, Remembered

*In honor of what would have been the Nirvana frontman's 50th birthday on Feb. 20, three artists reflect on the towering impact and lasting legacy of the grunge icon*



**TOVE LO**

I was 11 when I bought my first Nirvana album. I bought *MTV Unplugged* because I'd heard "Polly," and then I bought all the other albums. I obviously write pure pop, and it's not in any way as hard as Nirvana, but what inspired me the most was the rawness of it. He sang about the dark stuff; where I grew up, you didn't talk about anything like that. You kept all the darkness to yourself. That's what I loved: It was okay to feel the pain a little bit.



**LAURA JANE GRACE**  
*AGAINST ME!*

I was an Army brat... so I lived overseas without MTV and moved back to the U.S. when I was about 12. It was right around when they were playing Michael Jackson's "Black or White" and Red Hot Chili Peppers' "Give It Away" all the time. And then they played "Smells Like Teen Spirit," and that was just so different than anything else on [MTV]. At first it was hard to even understand it: Do I like this? Why do I like this?... [*Nevermind*] will forever be one of my all-time favorite records.



**DIPLO**

Kurt Cobain was a legend. He passed away before the music industry turned in such a chaotic and nasty way. He was the guy who made music and thought about it later. It was pure. You can't have that anymore. You have to do marketing and research.... There's no such thing as a pure punk attitude. If he had been around... I don't know if he would have been able to withstand the pressures of the industry.

Princess.  
Captive.  
Gladiator.  
**ALWAYS A  
WARRIOR.**



**"Danger, violence,  
and a badass  
protagonist"**

—Julie Kagawa, *New York Times*  
bestselling author of  
the *Iron Fey* series

**"I loved this book,  
with its savagely  
independent heroine  
triumphing in the  
gladiatorial ring."**

—Claudia Gray, *New York Times*  
bestselling author of  
*Star Wars: Lost Stars*





# Podcasts

EDITED BY **CRISTINA EVERETT** @cristinaeverett

## REALITY BREAK

As news headlines continue to incite a wild range of emotions, ditch social media and opt for some stories you want to hear. From rags-to-riches tales to nostalgic conversations, these 15 podcasts will give you the escape you need. **BY CRISTINA EVERETT**



### IF YOU WANT TO BE INSPIRED...

#### #GIRLBOSS RADIO

What does it take to be a #girlboss? Nasty Gal founder and author of *#Girlboss* Sophia Amoruso interviews the inspiring businesswomen behind some of your favorite brands to hear what it took to start a company and build a success.

#### RECOMMENDED EPISODE

*Emily Weiss, Founder & CEO of Glossier Inc.*

#### STARTUP

In host Alex Blumberg's words, this is a series "about what happens when someone who knows nothing about business starts one." While it's entertaining, *StartUp* is equally educational as you hear personal insights and learn lessons like how to pitch investors, fund-raise, and balance work/life.

#### RECOMMENDED EPISODE

*How Not to Pitch a Billionaire*

### HOW I BUILT THIS WITH GUY RAZ



If you've been sitting on a brilliant app idea for far too long, this is the podcast for you.

Host Guy Raz talks with founders of some of the world's best-known companies to hear stories of professional roadblocks and achievements that will give you that motivational push you need.

#### RECOMMENDED EPISODE

*Warby Parker: Dave Gilboa & Neil Blumenthal*



### IF YOU'RE A POP CULTURE FAN...

#### MAKING OPRAH



You know that void you've felt since Oprah Winfrey went off the air in 2011?

Fret not: WBEZ's podcast not only brings you behind-the-scenes stories from



## ▶ LISTEN UP

**On the Case** *Undisclosed* returns March 6 with a new

series investigating the arrest of Freddie Gray. • **Press**

**Play** *Psychobabble With Tyler Oakley & Corey Kuhl*

is back, now with video podcasts airing on Fullscreen.

the talk show's longtime staffers and execs, the Queen of Daytime herself makes cameos to reveal set secrets we never knew we wanted to hear.

**RECOMMENDED EPISODE**  
*YOU GET A CAR!*

### I WAS THERE TOO



Ever wonder what it's like to play a stormtrooper in *Star Wars*? How about a concert promoter

in *Almost Famous*? Now you'll know, as the actors who appeared in minor roles in your favorite movies share a unique on-set perspective of what happened when the cameras stopped rolling.

**RECOMMENDED EPISODE**  
*Dreamgirls With Jimmy Pardo*

### SEINCAST



Believe it or not, there's plenty to say about a show about nothing. The hosts, two charming die-

hard fans of the hit sitcom, tackle each of the series' 180 episodes one-by-one at length.

**RECOMMENDED EPISODE**  
*The Subway*

## IF YOU'RE FEELING LOVESICK...

### MODERN LOVE



Come to hear the voices of A-list celebs narrating this popular *New York Times* column about love and loss; stay for the update on the original writer's current life situation.

**RECOMMENDED EPISODE**  
*Coming Out as a Modern Family*

### DTR

It's no secret that dating in the digital age is tough, but thanks to

Tinder, there's a little more clarity: The swiping app has entered the podcasting world to guide daters through finding love online. From what your profile pic says about you to finding the right opening line, *DTR*—an acronym for Define the Relationship—seeks to help you do just that.

**RECOMMENDED EPISODE** *Hey*

### DEAR SUGAR RADIO



If you ever read or watched the film adaptation of *Wild*, you know author

Cheryl Strayed has strong feelings about life, love, and taking risks. Adapted from her now-defunct advice column for the cultural website *The Rumpus*, the show lets Strayed and cohost Steve Almond give sound life advice about quandaries their listeners submit.

**RECOMMENDED EPISODE** *Friends With Benefits, Foursomes and Other Messy Relationships*



## IF YOU'RE A HISTORY BUFF...

### HARDCORE HISTORY

Though not a historian, host Dan Carlin does a masterful job of painting vivid pictures of moments in history that many may have never known. Even the lengthiest episodes—some of which run as long as five hours—have narration enthralling enough to blow your mind.

**RECOMMENDED EPISODE**  
*Prophets of Doom*

### YOU MUST REMEMBER THIS



Hollywood has a past filled with secrets and scandals. Host Karina Longworth dives deep into Tinseltown's first century, sharing forgotten stories of rivalries, abuses of power, and murder. It's enough to make TMZ blush.

**RECOMMENDED EPISODE**  
*Six Degrees of Joan Crawford series*

### IN OUR TIME

An oldie but definitely a goodie, BBC Radio 4's longtime show is a legend on its own. Covering a wide range of topics—from the ice ages to the Salem witch trials—host Melvyn Bragg has an enthusiasm that makes you wish he'd helped you get through AP History class.

**RECOMMENDED EPISODE** *Cleopatra*



## IF YOU'RE IN NEED OF A LAUGH...

### HOW DID THIS GET MADE?

Comedians Paul Scheer, June Diane Raphael, and Jason Mantzoukas are the brains behind the clever idea of finding the joy in watching a bad movie. As Upright Citizens Brigade alums, the trio will have you in tears from laughing so hard over their retelling of the most outrageous big-screen scenes.

**RECOMMENDED EPISODE**  
*Furious 7: LIVE*

### MY DAD WROTE A PORN



The concept is as audacious as it sounds: Host Jamie Morton reads a chapter from an erotic book his father has written. Joined by two friends, the cohosts can barely get through a paragraph without shuddering or snickering—and the same goes for the listener.

**RECOMMENDED EPISODE**  
*The Job Interview*

### NERDIST PODCAST



The setting is simple: Comedian/TV host Chris Hardwick talks about anything and everything with his

two friends Jonah Ray and Matt Mira. The conversation never feels forced, and Hardwick's knack for asking just the right questions leaves you learning some pretty cool things about the celeb guest.

**RECOMMENDED EPISODE** *Tom Hanks*



WINFREY: JB LACROIX/WIREIMAGE; STRAYED: ALLEN BEREZOVSKI/WIREIMAGE; YOU MUST REMEMBER THIS: TEDDY BLANKS; HARDWICK: JASON LAVERIS/FILMMAGIC



# Books

## ▶ BETWEEN THE LINES

**Trump Bump** In the “alternative facts” era, sales of classic dystopian novels are soaring: George Orwell’s *1984*, Margaret Atwood’s *The Handmaid’s Tale*, and Sinclair Lewis’ *It Can’t Happen Here* have all become Amazon best-sellers.

EDITED BY **TINA JORDAN** @EWTinaJordan

### NEW IN PAPERBACK

## BOLD TALES FOR COLD NIGHTS

Escape the winter blues with these stellar stories, now in paperback.

BY ISABELLA BIEDENHARN & TINA JORDAN

1

### MOTHERING SUNDAY

GRAHAM SWIFT

Swift, a master of very British, very literary fiction, fits an astonishing amount of feeling into this love story set on a single day in 1924.

2

### CURE

JO MARCHANT

Research-heavy but never dull, this revelatory work about the mind-body connection explains how the brain can affect physical healing.

3

### DARK MONEY

JANE MAYER

An EW Best Book of 2016, *Dark Money* shows how the billionaire Koch brothers have redefined politics by funneling millions into their pet causes.

4

### SLICE HARVESTER

COLIN ATROPY HAGENDORF

A mission to review every slice of cheese pizza in Manhattan becomes an unexpected way out of a dark mental place in this delicious memoir.





5

### TENDER

BELINDA McKEON

Set in 1990s Dublin, McKeon's immersive coming-of-age college novel explores the friendship between Catherine, who's new to big-city life, and James, who's wrestling with his sexuality.

6

### SKELETON CREW

STEPHEN KING

This reissued 1985 short-story collection from the master of modern horror will make you even more wary of supermarkets, attics, cars, lakes—basically, life itself. Enjoy!

7

### THE CROOKED HOUSE

CHRISTOBEL KENT

In Kent's menace-laden psychological thriller, a young woman returns to the village where the rest of her family was slaughtered years ago—and soon some very bad things begin to happen.

8

### RISE OF THE ROCKET GIRLS

NATHALIA HOLT

If *Hidden Figures* has you itching to learn more about the women who worked in the space program, pick up Holt's lively, immensely readable history.

9

### THE SYMPATHIZER

VIET THANH NGUYEN

Nguyen's Pulitzer Prize-winning chronicle of a half-Vietnamese, half-French double agent is both a riveting spy novel and a study in identity.

10

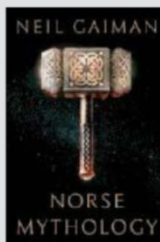
### FORTY THIEVES

THOMAS PERRY

With a rat-a-tat plot that's as violent as a video-game, Perry follows two couples—one a pair of ex-LAPD officers and the other assassins-for-hire—who work opposite sides of the same case.



### 3 QUESTIONS FOR



## NEIL GAIMAN

The author—who's been threading Norse myths through his work, including *The Sandman* and *American Gods*, for more than 30 years—has published a modern retelling of his favorites.

BY NIVEA SERRAO

1

>

#### Why put a fresh spin on these myths?

Mythologies tell us about being human. They are glorious, they are timeless. They *need* to be retold. It's like I'm a musician looking at fantastic old folk songs and doing a covers album, trying to get them to sound contemporary using electric guitars. I'm saying, "Here are the stories. I have polished them, and I am now handing them to the world."

2

>

#### Why did you give the tales—especially the dialogue—a current-day spin?

Dialogue can make stories feel dated. So I thought, "Let's make them talk as if they exist right now." If in 80 years some kid picks up *Norse Mythology* and goes, "We really need a contemporary version of this—it's so weird and old-fashioned," that would be fine by me. When you're retelling stories, you're retelling them for *your* people.

3

>

#### Your famous "Make Good Art" speech, which you gave at the University of the Arts in 2012, seems very relevant in this political climate.

One of the things most heartening for me is that every time there is a calamitous event, my Twitter feed floods with people saying, "What Neil said at times like this is 'Make good art.'" It's easy to think art can be a distraction. I don't think it is. It's a lifeline.



# BEST NEW BOOKS

YOUR COMPLETE GUIDE TO WHAT'S IN STORES NOW

EW

MORE ON  
EW.COMFor reviews, author  
interviews, and pub-  
lishing news, head  
to [ew.com/books](http://ew.com/books)

EW	
FICTION	<b>A</b> <b>LINCOLN IN THE BARDO</b>   By George Saunders • <b>NOVEL</b> <b>E C A</b> Saunders' first novel—set over the course of a single night in a graveyard—is a beautiful meditation on death and grief told through the story of Abraham Lincoln's beloved son Willie, who died at age 11.
	<b>A-</b> <b>THE ANIMATORS</b>   By Kayla Rae Whitaker • <b>NOVEL</b> <b>E C A</b> Mel Vaught and Sharon Kisses, creative partners and best friends, turn their childhood traumas and rural upbringings into cult-favorite animated cartoons. But before long, the blinding light of fame and unyielding pressures of creativity start to chip away at their once-solid foundation. 
	<b>A-</b> <b>CARAVAL</b>   By Stephanie Garber • <b>YOUNG ADULT</b> <b>E C A</b> <i>The Hunger Games</i> meets <i>The Night Circus</i> in this tale of two sisters enmeshed in a deadly magical game.
	<b>A-</b> <b>SIX FOUR</b>   By Hideo Yokoyama • <b>POLICE PROCEDURAL</b> <b>E C A</b> In this measured and elegant translation from Japanese, two kidnapping-for-ransom cases—one cold, one new—collide.
	<b>B+</b> <b>PACHINKO</b>   By Min Jin Lee • <b>FAMILY SAGA</b> <b>E C A</b> The epic story of one Korean family unspools over generations as the shame of an unplanned pregnancy forces a young woman to flee the country.
	<b>B+</b> <b>A SEPARATION</b>   By Katie Kitamura • <b>THRILLER</b> <b>E A</b> No one knows that our unnamed protagonist has separated from her husband—so when he goes missing on a trip to Greece, she is sent to a strange, wildfire-ravaged village to search for him. Narrating in an eerily calm, almost passive tone, she reflects on marriage, intimacy, and identity. 
NONFICTION	<b>A-</b> <b>CANNIBALISM</b>   By Bill Schutt • <b>SCIENCE</b> <b>E C A</b> Butterflies, toads, bears, and humans all eat each other—and as Schutt explains, this grotesque phenomenon is more natural than we think.
	<b>B+</b> <b>ILLUSION OF JUSTICE</b>   By Jerome F. Buting • <b>NONFICTION</b> <b>E C A</b> As Steven Avery's co-counsel, Buting became a household name to fans of Netflix's <i>Making a Murderer</i> . Here the attorney delves into both his experience on that high-profile case and the larger failings of the U.S. justice system.
	<b>B+</b> <b>THIS CLOSE TO HAPPY</b>   By Daphne Merkin • <b>MEMOIR</b> <b>E C A</b> Through vivid descriptions and sparkling insights, Merkin shows what it's like to live with debilitating clinical depression.
	<b>B-</b> <b>ISABELLA OF CASTILE</b>   By Giles Tremlett • <b>BIOGRAPHY</b> <b>E A</b> If you're enjoying <i>Victoria</i> on PBS, you'll like Tremlett's juicy history of Queen Isabella of Castile, who ascended the Spanish throne in 1474 at 23. 
SHORT STORIES	<b>A-</b> <b>HOMESICK FOR ANOTHER WORLD</b> <b>E C A</b> By Ottessa Moshfegh • <b>COLLECTION</b> The author of the 2015 thriller <i>Eileen</i> returns with a deliciously unsettling collection of dark short stories.
	<b>B</b> <b>DIFFICULT WOMEN</b> <b>E A</b> By Roxane Gay • <b>COLLECTION</b> Take a break from reading our favorite <i>Bad Feminist</i> 's excellent tweets and revel in the complicated—and yes, quite difficult—women of these tales. 

KEY **E** = E-BOOK **C** = CD **A** = AUDIBLE

## The Hate U Give

BY Angie Thomas | PAGES 450

GENRE YA

REVIEW BY Leah Greenblatt @Leahbats

“WHEN I WAS 12, MY PARENTS had two talks with me,” narrator Starr Carter recalls early on in Angie Thomas’ smart, unflinching, and fiercely topical coming-of-age novel. “One was the usual birds and bees.” The second? What to do if she is pulled over by a police officer: “Keep your hands visible. Don’t make any sudden moves. Only speak when they speak to you.”

By 16, Starr is used to that kind of dissonance; it’s something she confronts every day, toggling between the bleak realities of black life in Garden Heights and the leafy privilege of Williamson, a private prep school located approximately 45 minutes and a thousand light-years away. At home, she’s the wry, tough-talking girl who teases her brothers, obsesses over Air Jordans, and fills in shifts at the convenience store her dad, once a gangland legend, has turned into a neighborhood anchor. At school, she speaks fluent Hogwarts and claims a favorite Jonas brother, carefully editing herself for any stray trace of slang or back talk that might give someone a reason to call her “ghetto.”

But when her childhood best friend is fatally shot during a routine traffic stop,

his life bleeding out on the pavement as she looks on helplessly from the passenger seat, the chasm between her two worlds only grows. Sitting in the school cafeteria with her classmates just days after Khalil's death, she thinks numbly, "I hope none of them asks me about my spring break. They went to Taipei, the Bahamas, Harry Potter World. I stayed in the hood and saw a cop kill my friend." And when the case becomes a national flash point, the breach only grows, forcing hard choices on both sides: If she testifies will it actually bring justice for Khalil, or only reopen a still-raw wound and send her further into herself?

*The Hate U Give* arrives with the kind of frenzied hype—more than a dozen publishing houses battled for the manuscript; the film rights have already been sold—that can easily sink a first-time novelist. But Thomas delivers with supreme style and self-assurance, cannily balancing pointed examinations of gun violence, racial profiling, and political activism with the everyday concerns of ordinary teen-dom (boys, clothes, the profound embarrassment of watching your parents make out). And she takes care to give the reader real people, not merely props in a modern morality play: Skin color doesn't dictate character any more than a badge does, and choices aren't strictly good or bad, they're just a consequence of living. *Hate* engages in a crucial and strenuously current conversation, but it also touches a more universal pulse—digging beneath hashtags and headlines to craft a portrait of culture and community and young womanhood that feels as fresh and necessary as Starr's indelible voice. **A-** **E C A**

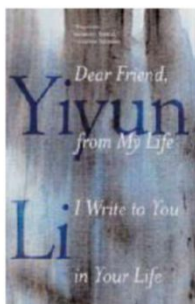


THOMAS: ANISSA HIDOUK

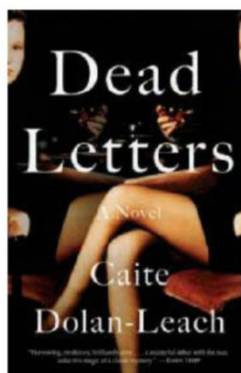
## Dear Friend, From My Life I Write to You in Your Life

BY Yiyun Li | PAGES 208 | GENRE Memoir

REVIEW BY Leah Greenblatt @Leahbats



▶ **EVERY WRITER IS A READER FIRST, AND** *Dear Friend* is Li's haunted, luminous love letter to the words that shaped her—from the flowery Chinese verse of her youth to the brilliant parade of poets, novelists, and Danish existentialists who helped see her through multiple hospitalizations for depression. (The heart wants what it wants; sometimes all it can stand is Kierkegaard.) Her own prose is both lovely and opaque, fitfully illuminating a radiant landscape of the personal and profound. **B+** **E**



## The Pie-Chart Review!

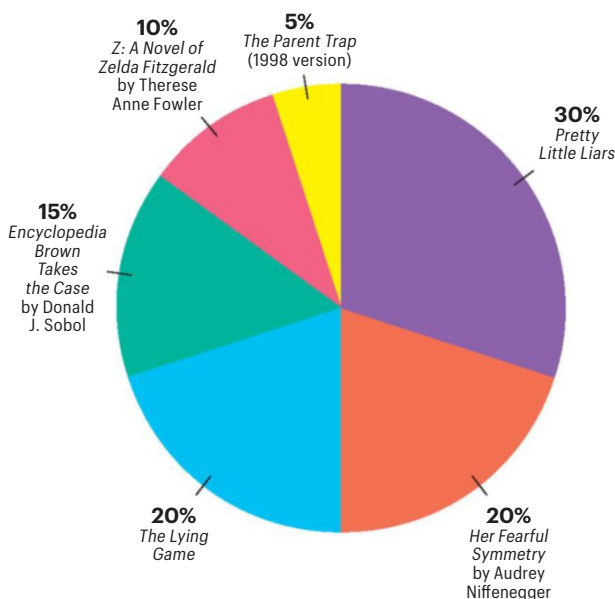
When you describe a book to a friend, you often need to compare it to other things. So we're here to help.

**TITLE** *Dead Letters* | **BY** Caite Dolan-Leach

**PAGES** 332 | **GENRE** Novel

**REVIEW BY** Isabella Biedenbarn @isabella324

Ava can hardly believe it when she hears that her estranged twin, Zelda, has died in a fire—and then cryptic posthumous emails from her sister begin flooding her inbox. **B+**





# Stage

EDITED BY **ERIK FORREST JACKSON** @MrErikJackson



## What's Next for *Hamilton's* Breakout Stars?

*Eleven Tony awards, more than \$162 million in grosses, and international acclaim have put these American actors firmly on the map. Now they're starting their next revolutions, leading the charge on stage and screens big and small—work!*

BY ISABELLA BIEDENHARN, JESSICA DERSCHOWITZ, AND MARC SNETIKER

JOAN MARCUS

## ▶ BEHIND THE CURTAIN

**Halfway to EGOT Status** *The Color Purple's* Cynthia

Erivo nabbed a Grammy for Best Musical Theater

Album. Will the Tony winner next earn that *O* for playing

Harriet Tubman in a just-announced biopic?



### LESLIE ODOM JR.

**ROLE IN HAMILTON** Aaron Burr

**NEXT UP** *Murder on the Orient Express*

Where does one go after playing the showstopping, duel-winning Aaron Burr, sir? Across the pond. Seven months after exiting *Hamilton*, the Tony award winner is now in London, shooting a role in a new film take on *Murder on the Orient Express* (out Nov. 22), costarring Judi Dench, Johnny Depp, and Josh Gad. “[Director Kenneth Branagh] runs the set kind of like we’re a little theater troupe,” Odom says. “I really went from one pinch-me experience to the next.”

Post-*Hamilton* life has seen the release of a second album (a Christmas set, which followed a June collection of standards) and a series of concerts, with an even more anticipated project ahead: Odom, 35, and his wife, actress Nicolette Robinson, are expecting their first child this spring.

And though he’s no longer playing Burr, the role has left an indelible impression. “The experience of doing that show, with those people, and the way we connected with the audience,” says the actor, trailing off. “If nothing like that ever happens again, it’ll be enough.”

### CHRISTOPHER JACKSON

**ROLE IN HAMILTON** George Washington

**NEXT UP** Continuing on *Bull*

There’s no rest for former presidents. Even before exiting the musical in November (how apropos!), the man who played George Washington was already on TV and in movie theaters, if only via his voice in the latter case.

Jackson, 41, was the singing voice of the title character’s father in Disney’s hit *Moana*—working again with Lin-Manuel Miranda, after *Hamilton* and *In the Heights*. “That’s like the crown jewel of the most incredible year I’ve ever had,” he says. “The fact that one of my boys is an Oscar-nominated songwriter and I got to sing in the movie... I’m gonna have to work really, really hard to top that.”



Jackson also juggled his Broadway schedule simultaneously with shoots for CBS’ legal drama *Bull* (above, with costar Michael Weatherly), on which he swapped Washington’s uniform for the fashion-forward duds of his stylist character, Chunk Palmer. And though *Hamilton* now features a new administration, this modern major general still hears theater’s siren call, admitting, “I miss being on stage, to be sure.”

### RENÉE ELISE GOLDSBERRY

**ROLE IN HAMILTON** Angelica Schuyler

**NEXT UP** *The Immortal Life of Henrietta Lacks*, *Altered Carbon*



Spirited, strong-willed Angelica is the one who says she’ll tell Thomas Jefferson to “include women in the sequel”—and the woman who won a Tony award for playing her is continuing that sentiment post-*Hamilton*. After departing the show in September, Goldsberry, 46, took on another real-life figure, playing the title character in the HBO movie *The Immortal Life of Henrietta Lacks* (April 22). “I found myself playing another extremely important woman in history that nobody really knew about,” she says. “Henrietta was not a very wealthy woman like Angelica Schuyler, but her legacy is undeniable.”

The actress’ league of extraordinary ladies continues with Netflix’s upcoming sci-fi series *Altered Carbon*, on which she plays a revolutionary in a futuristic world. But when it comes to expressing all her gratitude for her time in the Broadway juggernaut, the actress will never be satisfied. “Sometimes you have to move on from something to really be able to unpack it all,” says Goldsberry. “I know that I’ll spend the rest of my life processing it and finding new things to be grateful for.”





## PHILLIPA SOO

**ROLE IN HAMILTON** Eliza Hamilton

**NEXT UP** *Amélie*, a New Musical

Does any character in *Hamilton* suffer as much as Eliza? Every night, in the role she originated, Soo had to learn about her husband Alexander's scandalous affair, endure her teenage son's death from a duel, and then watch Alexander succumb to the same fate. "The amount of energy I had to spend living in Eliza's world really weighed on me after a while," Soo admits.

The portrayal earned her a Tony nod, but when she left the show in July, Soo, 26, was happy to move on to something sunnier: the lead in the new Broadway musical based on the 2001 film *Amélie*. Beginning previews March 9 (and costarring Adam Chanler-Berat, above), the show follows a shy but mischievous waitress who strives to improve others' lives through small kindnesses. "It's just light, lovely, and joyful," Soo says. "I don't have to sob at the end of the show—and I don't have to wear a corset!"

Even more appealing? The chance to develop another musical from its nascent stage. Says Soo, "After two years running in a show, it's nice to be back in the creative process again."



## DAVEED DIGGS

**ROLE IN HAMILTON** Marquis de Lafayette and Thomas Jefferson

**NEXT UP** Continuing on *black-ish*, plus *Wonder* and *Tour de Pharmacy*

After playing both friend and foil to Alexander Hamilton—as the French-accented, fast-rapping Marquis de Lafayette in Act 1, then a swaggering Thomas Jefferson in Act 2—it was perhaps destined that Diggs, 35, would follow that onstage multitasking with several overlapping projects.

The Tony winner is returning for more of ABC's *black-ish* after first appearing on the show as a guest star last fall, and he'll also be seen alongside Julia Roberts in the feature film *Wonder* (out Nov. 17) and with Andy Samberg in the upcoming HBO sports-doping mockumentary *Tour de Pharmacy*. "Working on that set was like nothing else I've ever

experienced," he says of his time on *Tour*. "They never [stopped rolling], and any idea that was funny was fair game."

Diggs is also delving into work behind the camera, executive-producing a pilot for ABC about a rapper-turned-mayor. To him, it's akin to his music-making process—where every influence on his life could be a source of inspiration—and he says he enjoys learning the ropes. "Producing has been yet another crash course. I feel like my whole life's been like, 'S---, I've never done that before'—and then pretending that I know what I'm doing. This is another one of those things."

As he and other *Hamilton* alums pursue opportunities outside the Richard Rodgers Theatre, the bonds between those cast members have endured. "Everybody in that cast is a pretty close friend of mine now," says Diggs. "I think those relationships are probably the most important thing that I took with me. That's the real joy of this thing."



## LIN-MANUEL MIRANDA

**ROLE IN HAMILTON** Alexander Hamilton!

**NEXT UP** *Mary Poppins Returns*

"I'm out of *Hamilton* things to give you," the show's 37-year-old creator joked to EW after December's release of *The Hamilton Mixtape*—and between playing a dancing lamplighter in Disney's *Mary Poppins Returns*, adapting fantasy trilogy *The Kingkiller Chronicle* for film and TV, and performing his nominated *Moana* song at the Oscars, he's too busy to be lying.



ADVERTISEMENT

# IN FOCUS

BY ENTERTAINMENT WEEKLY



## WE DO BUTTER BETTER

Everyone needs more butter in their life. Try our classic flavors: Butter, Homestyle and Movie Theater Butter. Still need more butter? Try our Extra Butter.

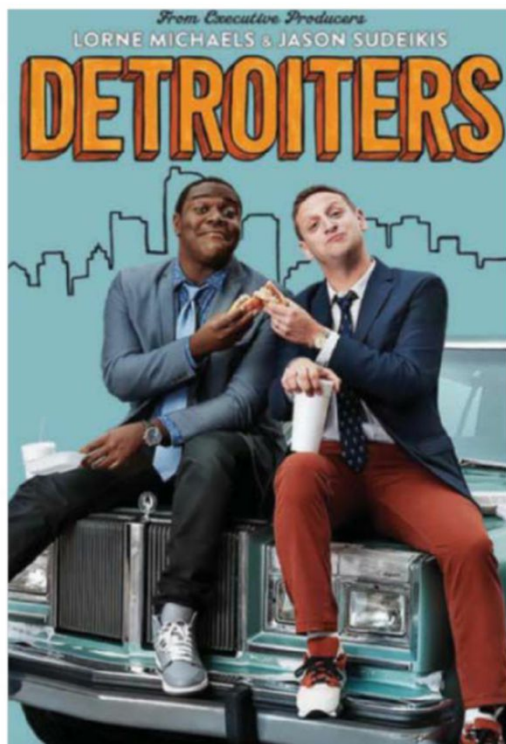
Learn more at [popsecret.com](http://popsecret.com)

## Entertainment FRONT ROW

### GRAB A SEAT IN ENTERTAINMENT WEEKLY'S FRONT ROW PANEL

Share your feedback with our editors and help keep Entertainment Weekly in-the-know on the pop culture you love. Also, get amazing insider perks such as giveaways and prizes, exclusive first looks at upcoming TV shows and movies, access to one-of-a-kind events, and so much more!

Join now [EntertainmentWeeklyFrontRow.com/Join](http://EntertainmentWeeklyFrontRow.com/Join)



COMEDY CENTRAL + Entertainment

INVITE YOU AND A GUEST  
TO AN EXCLUSIVE SCREENING OF

DETROITERS

STARRING

*Sam Richardson and Tim Robinson*

Followed by a Q&A with Sam Richardson and Tim Robinson

**MONDAY, FEBRUARY 27**

COCKTAILS AND LIGHT BITES 6PM | SHOWTIME 7PM

**TIME INC. STUDIOS**

225 LIBERTY ST, NEW YORK, NY

RSVP to [screening@EW.com](mailto:screening@EW.com)

*Please bring a valid ID for check-in.*

Admittance on a first-come, first-served basis. RSVP DOES NOT GUARANTEE ADMISSION, 21+ only, please bring a valid ID for check in. By entering this event, you agree that we and our licensees may use your name, photograph, likeness, performance, and voice for any purpose in all media in perpetuity, without restrictions or compensation to you. If you do not wish to be subject to the foregoing, do not attend this event.

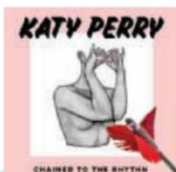


# The Bullseye

BY MARC SNETIKER @MarcSnetiker



Cee-3PLo



Katy Perry is chained to the rhythm! (Rhythm, if you need help, blink twice.)



Internationally renowned human rights lawyer Amal Clooney, actor husband expecting twins.

When you dress me like this! And when you pose me like that! I just have to admit that it's all coming back to me no-o-ow.



Our 1995 self is VERY excited about this photo.



After five years gushing over *Girls*, let's hear it for the Boys.



Smart, beautiful lawyer to star in spin-off of addictive TV show.

Let's make this easy: Adele, you get custody of the monarchy on Tuesdays, Thursdays, and every other weekend.



Nick Cannon to depart *America's Got Talent*, leaving the show with roughly the exact same amount of talent.



Flashback alert! *The O.C.* ended 10 years ago—11, if you're Mischa Barton.



Unbreakable! \*unless you're a car window

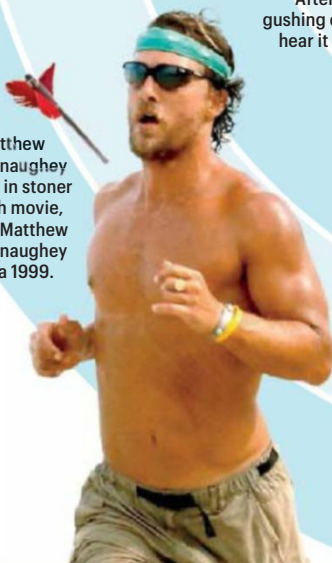


Smart, beautiful lawyer to star in new season of addictive TV show.



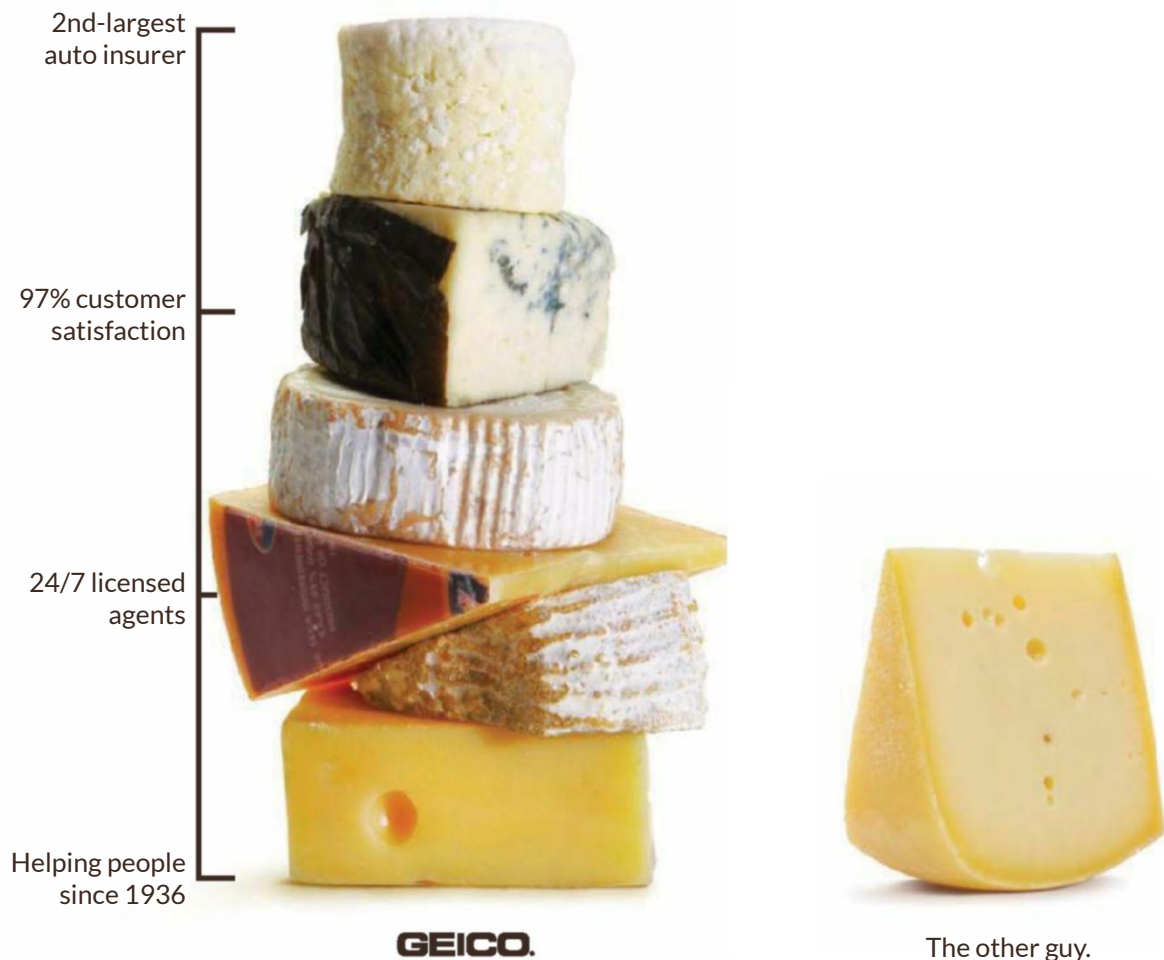
It takes two to make an amazing Target ad.

Matthew McConaughey to star in stoner beach movie, a.k.a. Matthew McConaughey circa 1999.



American Crime Story: Macarena?

CEELO GREEN: JOHN SHARPER/REIMAGE; CANNON: ART STREIBER/ABC; THE GOOD WIFE: JUSTIN STEPHENS/CBS; THE BACHELOR: MITCH HAASETH/ABC; CARLY RAE JENSEN AND LIL YACHTY: RACHEL MURRAY/GETTY IMAGES FOR TARGET; JOHN TRAWOLTA AND LADY GAGA: CHRISTOPHER POLK/GETTY IMAGES FOR INTERSCOPE; ADELE: JON KOPPEL/GETTY IMAGES; BEYONCÉ: FREDERICK M. BROWN/GETTY IMAGES; MCCONNAUGHEY: GUSTAVO CABALLERO/GETTY IMAGES; GIRLS (FROM TOP): MARK SCHAEFER/HBO (2); CRAIG BLANKENHORN/HBO; MELISSA LETHBRIDGE AND BRANDY: MARC FLORES/GETTY IMAGES FOR SMITHSONIAN; GELINE DION: FRANK HARRISON/GETTY IMAGES; AMAL AND GEORGE CLOONEY: MIKE COPPOLA/GETTY IMAGES FOR 100 LIVES



# The choice is yours, and it's simple.

Why settle for one type of cheese when there are a whole variety of flavors?

The same goes for car insurance. Why go with a company that offers just a low price when GEICO could save you hundreds and give you so much more? You could enjoy satisfying professional service, 24/7, from a company that's made it their business to help people since 1936. This winning combination has helped GEICO to become the 2nd-largest private passenger auto insurer in the nation.

Make the smart choice. Get your free quote from GEICO today.

# GEICO®

geico.com | 1-800-947-AUTO | Local Office

Some discounts, coverages, payment plans and features are not available in all states or all GEICO companies. Customer satisfaction based on an independent study conducted by Alan Newman Research, 2015. GEICO is the second-largest private passenger auto insurer in the United States according to the 2014 A.M. Best market share report, published April 2015. GEICO is a registered service mark of Government Employees Insurance Company, Washington, D.C. 20076; a Berkshire Hathaway Inc. subsidiary. © 2016 GEICO



CLIVE STANDEN

JENNIFER BEALS

PROTECT  
WHAT'S  
YOURS

# TAKEN

SERIES  
PREMIERE

**FEB 27** | **MONDAYS 10/9c**



**NBC**

AFTER THE VOICE