

PLUS 

Stephen King's New Book!

(READ AN EXCERPT INSIDE)

Entertainment

MAY 25, 2018 #1515

★ ★ ★
LADIES AND GENTLEMEN—
LET'S GET READY TO RUMBLE!
IT'S TIME FOR THE
NEW SEASON OF

Alison Brie and Betty Gilpin

GLOW

BENEATH THE GLITTER AND SPANDEX LIES ONE OF TV'S FUNNIEST—AND MOST FEMINIST—SHOWS.

by SARA VILKOMERSON

EXCLUSIVE
★
FIRST
LOOK


ARRESTED DEVELOPMENT GETS ANU START! A PREVIEW OF SEASON 5.



▲ Here, Debbie Allen poses with 13 of the 52-person all-female *Real Beauty Productions* cast and crew. According to research done by the University of Southern California, when women are behind the camera—more women and their stories end up in front of the camera.



“

I think it's really important to develop women's self-esteem, amplify their voices, celebrate them, and know their power.”

-Debbie Allen
Director
Real Beauty Productions

Dove


Real
Beauty
Productions

Contents

FEATURES

20
GLOW

The Gorgeous Ladies of Wrestling return to the ring for round 2—and they're forces to be reckoned with.

BY SARA VILKOMERSON

26
Arrested Development

The Bluth family is back, and greedier than ever, for a fifth season of the cult hit.

BY DAN SNIERSON

32
Rainbow Edwards-Barris

The real-life inspiration behind *black-ish*'s matriarch (Tracee Ellis Ross) talks about her new parenting book.

BY DAVID CANFIELD

34
Stephen King

Get a terrifying taste of *The Outsider*, King's new novel about the murder of an 11-year-old boy, with this exclusive (and chilling!) excerpt.

NEWS AND COLUMNS

4

Sound Bites

8

The Must List

18

News

More than 25 shows have been canceled in recent weeks, but don't fret, there's still a ton of stellar TV to watch!

68

The Bullseye

REVIEWS

40

Movies

48

TV

60

Music

64

Books

ON THE COVER

Alison Brie and Betty Gilpin photographed exclusively for EW by Joe Pugliese on Jan. 24, 2018, in Los Angeles

COSTUMES: BETH MORGAN;
HAIR: THERESA RIVERS;
MAKEUP: LANA HOROCHOWSKI;
PRODUCTION: STEPHANIE WEED/LIZ LANG PRODUCTION

GLOW's Kia Stevens

EMMY AND GOLDEN GLOBE AWARD WINNER

LAURA DERN

“★★★★★...”

LAURA DERN IS ABSOLUTELY EXTRAORDINARY”

– THE GUARDIAN

“AN IMMENSE, BRAVE & GENUINELY EARTH-SHAKING SELF-PORTRAIT”

– INDIEWIRE

“UNFLINCHING & UNAPOLOGETIC”

– ELLE

“JENNIFER FOX’S *THE TALE* IS A POWERFUL MOVIE THAT DEMANDS ATTENTION”

– DEADLINE

“DEVASTATINGLY RAW”

– ENTERTAINMENT WEEKLY

“THOUGHT-PROVOKING & THOROUGHLY COMPELLING”

– THE HOLLYWOOD REPORTER

“A LANDMARK ADVANCE IN THE FIELD OF CINEMATIC MEMOIR”

– VARIETY

Our past is always present.

THE TALE

AN HBO FILM BASED ON A TRUE STORY

MAY 26
AT 10PM

HBO

OR STREAM IT ON **HBO NOW**

© 2019 Home Box Office, Inc. All Rights Reserved. HBO and related services are trademarks and service marks of Home Box Office, Inc.

THE WEEK'S
BEST

Sound Bites



TWEET OF THE WEEK

"I don't even need human John anymore"
@chrissyteigen
celebrating husband John Legend becoming the new voice of Google Assistant

"You broke into the wrong house."

—Shaun (Gabrielle Union), declaring victory over her home intruders, in *Breaking In*

"When you're a new mom on maternity leave, it's like *The Walking Dead*. You just gotta hook up with a crew to survive."

—Ali Wong, performing stand-up for her Netflix special, in *Hard Knock Wife*

"I mean, I think I know how to speak Great Britain."

—Snooki, revealing her foreign-language skills, on *Jersey Shore Family Vacation*

"You're like the Tiger Woods of being a husband. What he was to golf, not what he was to being a husband."

—Jake (Andy Samberg), complimenting Terry (Terry Crews), on *Brooklyn Nine-Nine*

"You should never tell a psychopath they are a psychopath. It upsets them."

—Villanelle (Jodie Comer), sharing a tip on how to deal with hired assassins, on *Killing Eve*

"It hasn't been this hard to say goodbye to a house since Hugh Laurie died."

—Tandy (Will Forte), departing the group's Mexican mansion, on *The Last Man on Earth*

"Are we supposed to clap at a memorial?"

—Cookie (Taraji P. Henson), reacting to a performance at Shyne's (Xzibit) funeral, on *Empire*

"I mean, she was really good."

—Lucious (Terrence Howard), who was behind Shyne's death

"It's a comedy, so all you have to do is talk really loud and fast. Anyone can do it!"

—Sally (Sarah Goldberg), selling Barry (Bill Hader) on their next production, on *Barry*

UNION: PAUL SARRIS/UNIVERSAL; WONG: KEN WORNER/NETFLIX; SNOOKI: MTV; SAMBERG: FOX; COMER: BBC AMERICA; FORTE: KEVIN ESTRADA/FOX; HENSON & HOWARD: CHUCK HOOPER/FOX (2); GOLDBERG: JOHN P. JOHNSON/HBO



**YOU ONLY LIVE ONCE,
BUT IF YOU DO IT RIGHT
ONCE IS ENOUGH.**

—MAE WEST

**CLIMB
ON**

Editor's Note

FOLLOW ME:
 @HenryGoldblatt
 @HenryGoldblatt



← (Prom far left) *This Is Us*'s Susan Kelechi Watson and Henry Goldblatt; and the cast of *Pose*

ENTERTAINMENT WEEKLY/PEOPLE
UPFRONTS PARTY
 NEW YORK CITY, MAY 14



↑ *Whiskey Cavalier*'s Scott Foley and *Splitting Up Together*'s Oliver Hudson



← Kristin Chenoweth and *Will & Grace*'s Debra Messing

↓ Jacob Tremblay not being adorable at all

UPFRONT AND COMING

ENTERTAINMENT WEEKLY AND OUR SISTER BRAND *People* hosted a party to celebrate the upfronts—that time of year when the TV networks descend on New York City to unveil their new shows for the fall and celebrate their existing hits. This year's event was a celebrity petting zoo of sorts, with stars including Sterling K. Brown, Mandy Moore, Anthony Anderson, and Scott Foley (his new series, *Whiskey Cavalier*, shoots in Prague!), as well as *Once Upon a Time*'s Josh Dallas, who toplines what looks like the most promising show (to me, anyway), *Manifest* on NBC. (It's an interesting take on *Lost*.) The night ended in a spectacular dance-off by the cast members of FX's new transgender-themed drama, *Pose*, which you'll soon be reading a lot more about in these pages. Special thanks to our presenting sponsor, Netflix; our DJ, MICK; and our host, the Bowery Hotel in NYC.

Henry

HENRY GOLDBLATT



↑ Josh Dallas, Ginnifer Goodwin, and Sterling K. Brown

→ Anthony Anderson and Mandy Moore



WATSON AND GOLDBLATT, CHENOWETH AND MESSING, FOLEY AND HUDSON, LARRY BUSACCA/GETTY IMAGES FOR ENTERTAINMENT WEEKLY & PEOPLE (3); CAST OF *POSE*, TREMBLAY, ANDERSON, MOORE, DIMITRIOS KAMBOURIS/GETTY IMAGES FOR ENTERTAINMENT WEEKLY & PEOPLE (4); DALLAS, GOODWIN, AND BROWN: JAMIE MCCARTHY/GETTY IMAGES

WE'RE
PUTTING
Caramel
INSIDE **m&m's**

OH, LIKE
RIGHT NOW?



WE'RE MAKING CARAMEL FUN

The Must List

THE **TOP 10** THINGS WE LOVE THIS WEEK Edited By | MARC SNETIKER @MARCNETIKER



ALL THE WAYS
BACKSTREET'S
BACK

BRIAN LITRELL & AJ MCLEAN

The two singers tell EW's Samantha Highfill how the larger-than-life band plans to celebrate 25 years of making music and playing games (with our hearts)

THE NEW SINGLE

"Don't Go Breaking My Heart" dropped May 17.

BRIAN LITRELL We've recorded maybe 12 songs, and this one just hit. It screams Backstreet Boys.

AJ MCLEAN To me, it sounds like if you were to mash up the Weeknd with the Bee Gees. It's reminiscent of old-school Backstreet Boys, like *Millennium* days, with a more modern twist.

Music

"DON'T GO BREAKING MY HEART"

BY BACKSTREET BOYS

No, you're not dreaming—the '90s band proves its musical mettle in 2018 with this catchy single (no relation to Elton John) that announces, triumphantly, that Backstreet's returned. All right?



BACKSTREET BOYS: KEITH GRIMMER/GETTY IMAGES (2); LITRELL: JEFF KRAVITZ/FILMMAGIC; MCLEAN: MINDY SMALL/FILMMAGIC

CONTINUED

THE NEW ALBUM

BSB's 10th studio album drops this fall.

McLEAN The album is slowly starting to take shape. There've been songs that are pop-country, songs that are straight urban R&B, songs that are borderline EDM. We're fans of all walks of music.

LITTRELL That was a great answer, AJ. I'm not even going to attempt that one.

THE VEGAS RESIDENCY

The Boys return to Sin City in July.

McLEAN Nine shows was the original deal, then we added nine more, and nine more, and then an additional 52. It's become a second home.

LITTRELL [Vegas is] a perfect fit for us. I hope we keep going, because it's a cool thing to be so close to fans, doing three shows a week.

THE TOUR

In March 2019, they hit the road.

McLEAN This tour will commemorate 25 years together. Obviously we're going to do the hits and then some stuff from our new album. We're going to try to knock it out of the park.

THE OTHER ALBUM?

Something special is planned for late 2018.

LITTRELL The fans might get two albums this year. You're going to get a 10th album with all-new material, and maybe a few surprises on another album—who knows? Never count the Backstreet Boys out.

TV

THE MIDDLE

After nine seasons of hilarious pratfalls and awkward family moments, *The Middle* comes to an end on ABC on May 22. We'll sure as hell miss the Heck family, but there's no better way to honor this endearingly average clan than to start all over again and begin rewatching one of the purest TV underdogs of the decade.



It's so insane to think the show would have a legacy, that I could be part of something that people will think about beyond this moment. If you think of your favorite finale and the feeling it evoked, I think [our finale] captured that. We had a party, then I went to the wardrobe station to take the Sue rejects. I spent hours going through all the clothes, and I took quite a bit. I didn't feel bad, because it wasn't special to anyone but me. It felt good."

—EDEN SHER, ON SAYING GOODBYE TO SUE HECK

3

Books

PRETEND I'M DEAD

by Jen Beagin

The author won a prestigious Whiting Award for her spiky first novel, a portrait of a young cleaning woman whose romance with a junkie—referred to, exclusively, as Mr. Disgusting—ends in tragedy. It's dark stuff, to be sure, but Beagin's prose is ultimately breezy and scathingly funny.





Music

"THIS IS AMERICA"

BY CHILDISH GAMBINO

Childish Gambino's new stand-alone single mixes gospel and trap to create a striking rumination about life in this country; however, the genre-blending track is immediately elevated by the provocative and bleak visuals of its Hiro

Murai-directed music video, which raises difficult questions about gun violence, black culture, and more. Donald Glover has definitely leveled up with this one.



DAMN, I WISH I WAS YOUR GLOVER

In 2011, *Community* star Donald Glover described himself as a "Renaissance man with a Hollywood buzz" on the Childish Gambino song "Not Going Back." Well, that buzzy hum has crescendoed into a loud, inescapable roar as Glover is everywhere right now. In addition to the viral "This Is America," Glover debuted the fun, *Off*

the Wall-reminiscent track "Saturday" when he served as a host and musical guest on *SNL* on May 5. While the stunning second season of his Emmy-winning FX comedy *Atlanta* concluded on May 10, its challenging episodes (including the award-worthy "Teddy Perkins") are still inciting conversation. He'll go full superhero

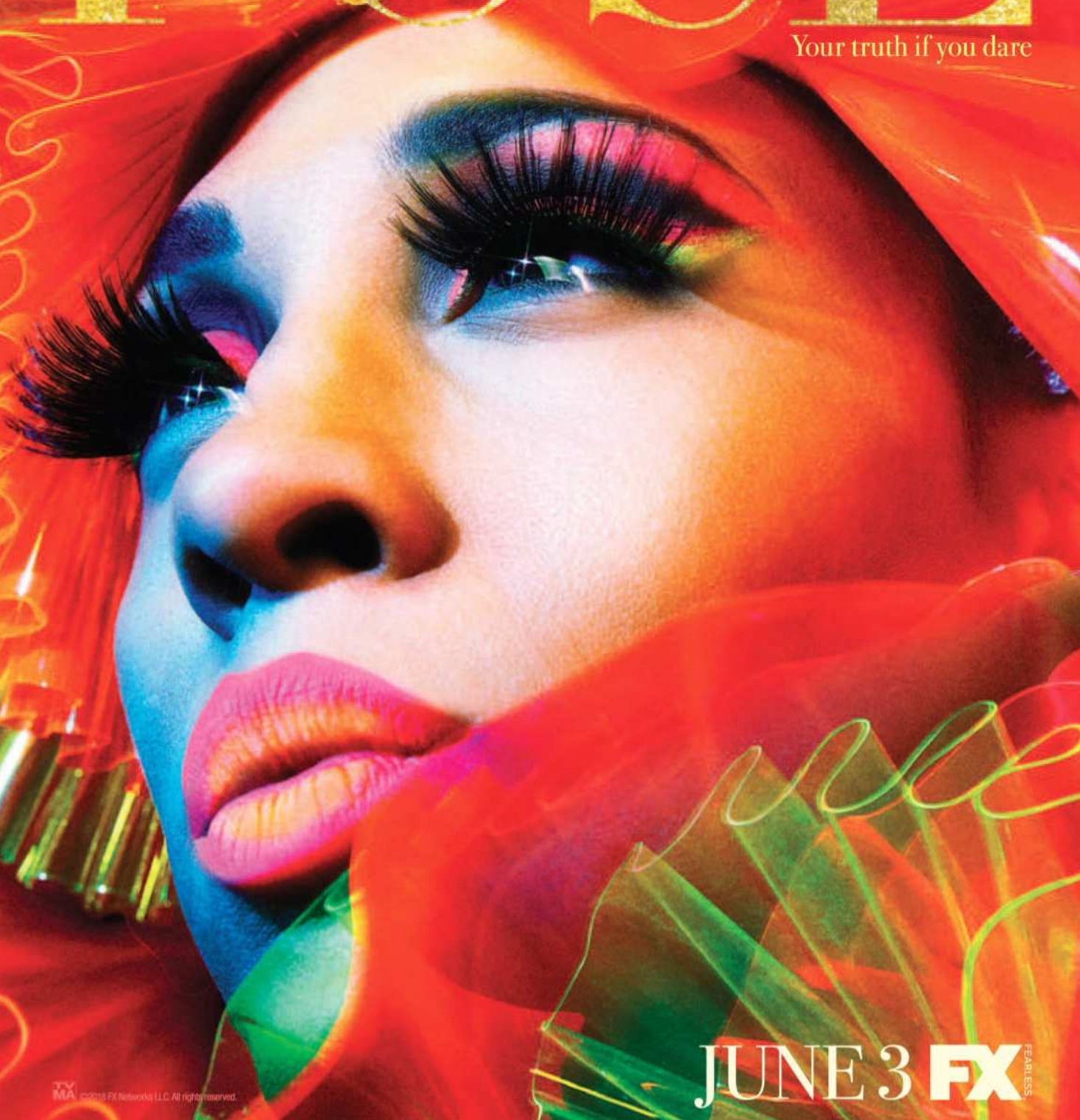
mode as Lando Calrissian in *Solo: A Star Wars Story* on May 25, and by September he'll embark on the 18-city *This Is America* tour. (Plus, don't forget that he's set to star—alongside Beyoncé!—in Disney's remake of *The Lion King* next year.) Yes, summer is sure on its way—but Glover season is already in full swing. —CHANCELLOR AGARD



POSE

A New
Kind of
Musical

Your truth if you dare



JUNE 3 **FX** FEARLESS

TV MA ©2019 FX Networks LLC. All rights reserved.



THE *by Tim Stack*
STACK!

REJECTED BOOK CLUB BOOKS

1. LES MISÉRABLES BY VICTOR HUGO

2. ELIXIR BY HILARY DUFF

3. KILLING JESUS BY BILL O'REILLY

4. RINNAVATION BY LISA RINNA



Books
THE HIGH SEASON

by Judy Blundell

We can't think of a better beach read to kick off the dog days. Blundell's adult debut has it all: glamorous Hamptons intrigue, cutting satire, and a woman scorned—struggling to keep her crumbling life together over one delectably unhinged summer.

HOW TO BUILD A BEACH READ (BLUNDELL'S 3 TIPS)

KEEP THE PLOT JUICY BUT NOT JUMBLED

"Twists and turns [should] come pretty often. One wall in my office was just made up of index cards, and Post-it notes, and color-coded Sharpies...the inside of my crazy brain!"

TAKE ADVANTAGE OF THE HEAT

"Everyone approaches summer in this way where they're going to turn a page in their life.... It's also a concentrated period of time for things to go wrong."

GET YOUR HERO TO A BREAKING POINT

"Good novels are always about bad choices."



TV

13 REASONS WHY

One of 2017's most controversial shows is back for a twisty second season as Hannah's story collides with the expanded lives of her classmates. Season 2 takes a minute to get going, but if you look past its overly instructive moments, you'll find plenty of reasons why it's ultimately a success. (*Netflix*)



Before high school student Hannah Baker committed suicide, she recorded 13 tapes chronicling the many people and events that led her down that path—and by the end of season 1, Hannah wouldn't be the only one affected: Cheerleader Jessica was

coming to terms with her sexual assault; tortured athlete Justin left town; loner photographer Tyler was collecting guns; and sheriff's son Alex shot himself. And then there's quiet protagonist Clay, still just trying to make sense of it all. Welcome to season 2.



Give in to lash temptation.
Our most addictive volume.
Feels so soft. Looks so dense.

NEW
total temptation™
MASCARA

Our formula glides on and builds with no overload.



BEFORE



AFTER

Infused with
coconut extract.



totaltemptation

MAYBELLINE
NEW YORK

totaltemptation

SIMULATION OF ACTUAL PRODUCT
RESULTS ON LASHES ENHANCED
WITH LASH INSERTS.

Maybelline.com

©2018 Maybelline LLC.

MAYBELLINE
MAKE IT HAPPEN™ NEW YORK



8

TV

VIDA

Two estranged sisters (Mishel Prada and Melissa Barrera) are pulled back to their East Los Angeles home for their mother's funeral on former *How to Get Away With Murder* writer Tanya Saracho's dazzling and unparalleled half-hour dramedy about family, gentrification, and Latino identity. (*Starz, Sundays, 8:30 p.m.*)

2001: A SPACE ODYSSEY: WARNER BROS.; NOLAN: VENTURELLI/WIREIMAGE; VIDA: ENICA PARISE/STARZ

7

Movies

2001: A SPACE ODYSSEY

HAL-elujah! Christopher Nolan may be the only working director qualified to reexamine Stanley Kubrick's 1968 sci-fi space masterpiece, which Nolan has carefully "unrestored" to its original photo format for an extraordinary theatrical rerelease unlike any other 50th anniversary. (Your move, *Funny Girl!*)

For someone who's never seen this film, why should they make a point to see it in this special format?

2001 is one of the most radical movies ever made. It broke all the rules for how films could tell a story, and it shows, more than any other film, that movies can be anything. What we're doing is putting it out there in its original 70mm photochemical analog glory to give audiences in 2018 the same experiences that audiences had in 1968.

When *Interstellar* came out, it was described as your personal *2001*—how did that feel?

It's daunting. You can't make a serious science-fiction film about journeying out into the universe that doesn't acknowledge the existence of *2001*. It was a process of not watching it for several years while working on *Interstellar*. But the wonderful thing about this project is that I got to watch the film again, and it was a joy to come back to it.

Which scenes most benefit from "unrestoration"?

The entire film is so much more heightened, the color particularly. There are things that appear to you in a revelatory way. I would have to point to the visual effects, though—they are so stunning, and that first shot where you see that revolving space station as "The Blue Danube" starts up, it gets me every time. It's remarkable. You cannot believe this film is 50 years old.



CHRISTOPHER NOLAN

The director geeks out about restoring *2001* to its 1968 roots.

BY PIYA SINHA-ROY



© 2018 glaceau. glaceau®, smartwater® and label are registered trademarks of glaceau.



power couple.

vapor-distilled for purity,
electrolytes for taste.



10

Movies

REVENGE

NOT TO BE
CONFUSED
WITH



Writer-director Coralie Fargeat's rape-revenge thriller calls "Time's Up" on the genre's more misogynistic tropes by declining to depict the initial crime that sets this juicy film into motion but devoting plenty of time to the ensuing retribution. Learn the name of actress Matilda Lutz, who unforgettably transforms from left-for-dead victim to vengeance-seeking angel of death.

Streaming

STEVE MARTIN AND MARTIN SHORT:

AN EVENING YOU WILL FORGET FOR THE REST OF YOUR LIFE

Dare you not to smile as the two comedy legends wax equal parts wise and wild in their marvelous Netflix special. Short is as frenzied as ever and Martin as classically cutting as they bring the belly laughs through song, showbiz memories (involving everyone from Elvis to Billy Crystal), and touching stories pulled from the course of two treasured—and far-from-over-yet—careers.



STAND-UP & DELIVER

Three other Netflix comedy specials to stream right now

▶ Ali Wong: Hard Knock Wife

In motherhood, the *American Housewife* scene-stealer finds a hilarious new world of topics for a sophomore special that rivals her exceptional 2016 debut, *Baby Cobra*.

▶ Tig Notaro: Happy to Be Here

The deadpan star of *One Mississippi* (R.I.P.) schools her audience in things like how to gaslight a party thrown by Ellen DeGeneres (who, coincidentally, also produced the special).

▶ John Mulaney: Kid Gorgeous at Radio City

Tackling aging and politics, the charming former *SNL* writer secures his status as one of today's top comedians with a brilliant stage turn at this New York landmark.

9



MAX
IRONS

WILLIAM
HURT

LEEM
LUBANY

MIRA
SORVINO

BRENDAN
FRASER

BOB
BALABAN

AN **AT&T** ORIGINAL

CONDOR

AUDIENCE
DIRECTV | DIRECTV
NOW | CH. 239



PREMIERES
JUNE 6
WEDS | 10PM ET

Your Ridiculously Early Fall TV Preview

Networks have canceled more than 25 shows in recent weeks. But while we have to say goodbye to some fan favorites (R.I.P. *Lucifer!*), there's still plenty to keep your DVR working overtime. **BY JAMES HIBBERD**

C

CLOSE CALLS DON'T COME MUCH CLOSER THAN THIS. THINGS went down to the wire this year as network execs waited until the last minute to decide the fate of many beloved shows before revealing their master plans for the 2018–19 season to advertisers this week—and at least two shows were outright resurrected after receiving fatal death blows.

First, Fox canceled *Brooklyn Nine-Nine* after five seasons, a decision the network says was made because of low ratings and a schedule that's getting tighter due to adding college football onto Thursdays in the fall. The level of outrage from Twitter took the industry by surprise, with *Hamilton* creator Lin-Manuel Miranda among those urging a reversal: "I only watch like 4 things, this is one of the things."

Executives at NBC, whose studio actually owns *Brooklyn*, took notice and moved quickly to snatch the comedy up for their mid-season schedule. "If we knew Andy Samberg was going to be cast in that show," NBC entertainment chairman Robert Greenblatt told reporters, "we never would have sold it to Fox."

But the rescue of *Brooklyn* wasn't nearly as shocking as Fox reviving *Last Man Standing*—a show that was dead for a full year



↑
(Clockwise from left)
Lil Rel Howery, Jay Hernandez, Andy Samberg, Nathan Fillion, Lauren Cohan, Tim Allen, *Charmed*'s Melonie Diaz, Madeleine Mantock, and Sarah Jeffery

after being axed by ABC. Fans mocked Fox for ditching the critical darling *Brooklyn* for the prosaic Tim Allen sitcom, but the numbers make sense. (*Standing* was averaging 8.3 million viewers to *Brooklyn*'s 2.7 million.) And then there's the whole *Roseanne* Effect, with Fox executives admitting ABC's ratings success with the revival was a factor in their decision, while downplaying Allen's conservative political beliefs. "Tim's personal politics are not a big feature of the show," noted Fox TV co-CEO Gary Newman.

And Fox had two other close calls of note: *Gotham* was expected to be a goner but snagged a shortened fifth (and final) season that will air next year and focus on Bruce Wayne becoming the Caped Crusader, while action-drama *Lethal Weapon* was in serious jeopardy until *American Pie* actor Seann William Scott signed on at the last minute to replace series star Clayne Crawford, who was



booted from the series in the wake of allegations of poor on-set behavior.

Other shows weren't so lucky. In addition to scores of canceled dramas (see sidebar), there were some high-profile titles in development that won't make it to air—such as CBS' *Cagney & Lacey* reboot starring Sarah Drew and Michelle Hurd, and The CW's *Supernatural* spin-off, the female ensemble *Wayward Sisters*. Then again, if this season has shown anything, it's that you can never count any show out.

Here is just a sampling of some of the new series that networks will be airing in the coming months:

THE ROOKIE (ABC)

Castle star Nathan Fillion returns to his former network to solve new crimes, this time as a 40-year-old man (if you say so, ABC!) who becomes the oldest rookie cop at the LAPD.

R.I.P. TV

You can cancel your season passes for these shows*

- 1 **9JKL** (CBS)
- 2 **ALEX, INC.** (ABC)
- 3 **THE BRAVE** (NBC)
- 4 **THE CROSSING** (ABC)
- 5 **DECEPTION** (ABC)
- 6 **DESIGNATED SURVIVOR** (ABC)
- 7 **THE EXORCIST** (FOX)
- 8 **GREAT NEWS** (NBC)
- 9 **KEVIN CAN WAIT** (CBS)
- 10 **THE LAST MAN ON EARTH** (FOX)
- 11 **LIVING BIBLICALLY** (CBS)
- 12 **LUCIFER** (FOX)
- 13 **LIFE SENTENCE** (THE CW)
- 14 **ME, MYSELF AND I** (CBS)
- 15 **MARVEL'S INHUMANS** (ABC)
- 16 **THE MICK** (FOX)
- 17 **THE NIGHT SHIFT** (NBC)
- 18 **RISE** (NBC)
- 19 **SCORPION** (CBS)
- 20 **SUPERIOR DONUTS** (CBS)
- 21 **TAKEN** (NBC)
- 22 **TEN DAYS IN THE VALLEY** (ABC)
- 23 **QUANTICO** (ABC)
- 24 **VALOR** (THE CW)
- 25 **WISDOM OF THE CROWD** (CBS)

THE PASSAGE (FOX)

After seven years in development—first as a feature film, then as a TV show—author Justin Cronin's postapocalyptic vampire horror drama will air midseason with Mark-Paul Gosselaar as an FBI agent trying to protect a 10-year-old girl (Saniyya Sidney) who has special powers.

CHARMED (THE CW)

The 1990s favorite is getting a woke-witches makeover from *Jane the Virgin* showrunner Jennie Snyder Urman that shifts the spell-casting to a college town where a trio of sisters are fighting demons and “toppling the patriarchy.”

MAGNUM P.I. (CBS)

CBS has a good track record for rebooting cop dramas (*Hawaii Five-O*, *S.W.A.T.*), and now Jay Hernandez (*Scandal*) will be climbing into the Ferrari for a reenvisioning of this 1980s classic.

MANIFEST (NBC)

“It's like *Lost* in reverse.” That's the pitch for this drama about a commercial plane that goes through heavy turbulence before its passengers (including *Once Upon a Time*'s Josh Dallas) discover four and a half years have suddenly passed.

WHISKEY CAVALIER (ABC)

The Walking Dead's Lauren Cohan comes to broadcast in this dramedy about a CIA badass who teams with Scott Foley's FBI agent (whose code name is—what else?—“Whiskey Cavalier”) to regularly save the world while navigating office politics.

REL (FOX)

Get Out comic relief Lil Rel Howery stars along with Sinbad in this semi-autobiographical comedy about a single professional rebuilding his life after a divorce. ♦

IT'S **GLOW**

TIME!

THE GORGEOUS
LADIES OF
WRESTLING

RETURN
TO THE
RING FOR
ROUND 2

BY SARA VILKOMERSON
@VILKOMERSON

PHOTOGRAPHS BY JOE PUGLIESE
@JOEPUG





The cast of *GLOW* photographed on the set exclusively for EW by Joe Pugliese on Jan. 24, 2018, in Los Angeles



Kia Stevens and Betty Gilpin

are desperately seeking the rights to. Says Flahive: “Madonna, if you are reading this, please know we are going to ask anyone who has ever run across you in the street to help us. We worship this song.”)

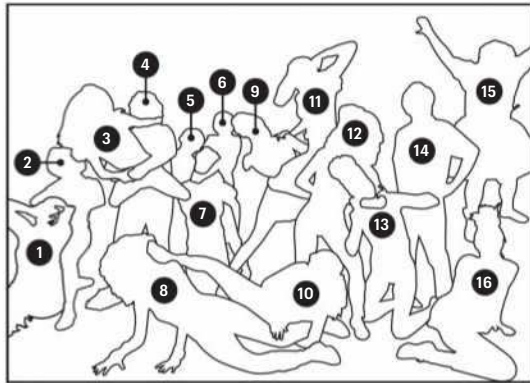
GLOW is a sneaky Trojan horse of a show. Ostensibly, it’s the fictionalized origin story of the Gorgeous Ladies of Wrestling, in which a band of misfits—led by Ruth (Alison Brie), a frustrated under-employed actress, and Debbie (Betty Gilpin), a former soap star in mid-existential crisis—learn the wrestling ropes under the gimlet eye of washed-up director Sam (Marc Maron). Its quick and quippy dialogue, slick synth soundtrack, and retro big shoulders and bigger hair, all packed into a half hour, lull one into thinking they’re watching a lighthearted comedy. But *GLOW* is also up to something else. In many respects it secretly shares common ground with *The Handmaid’s Tale*. Both are shows about women’s bodies and empowerment; both tell an urgent contemporary story set in a (granted, wildly different) genre setting. “When people say *GLOW* is hilarious, I’m like, ‘Oh, really? I feel like I’m ripping out my soul,’” says Gilpin. “I think of the cast of *The Handmaid’s Tale* and the cast of *GLOW* as two groups of women that live in all of us. Like, hey: I’ve got a team of Sylvia Plath cannibals and I’ve also got a team of feminist Muppet clowns, and this whole time I’ve just been pretending to be Marcia Brady zoning out at brunch.”



things. But the roomful of roughly 15 people—including Kohan, who serves as executive producer—engages in a lively back-and-forth until *GLOW*’s creators, Liz Flahive and Carly Mensch, have the quiet, final word. Every bit of minutiae on the ’80s-set series receives the same careful consideration—from the music to the clothes to ensuring that the wrestling moves are historically accurate—as Flahive and Mensch put the finishing touches on season 2, which premieres June 29.

“We are interested in the micro-details,” admits Mensch with a laugh later that afternoon, sitting alongside Flahive in her office. (Their current musical white whale is a certain Madonna classic they

GLOW, they definitely sweat the small stuff. All of the small stuff. Take, for example, an early-April scene at Jenji Kohan’s Tilted Productions offices in Los Angeles. The creative minds behind the Netflix dramedy are poring over an episode, laboring to pinpoint the precise second a high-pitched wail (from the period-appropriate Bronski Beat hit “Smalltown Boy”) should play. It’s not a particularly pivotal moment in the grand scheme of



KNOW YOUR GLOW!

Who are the Gorgeous Ladies of Wrestling? Meet the “faces” and the “heels.”

1. Marianna Palka
2. Shakira Barrera
3. Ellen Wong
4. Kia Stevens
5. Rebekka Johnson
6. Kimmy Gatewood
7. Gayle Rankin
8. Jackie Tohn
9. Kate Nash
10. Sunita Mani
11. Sydelle Noel
12. Betty Gilpin
13. Alison Brie
14. Marc Maron
15. Britney Young
16. Britt Baron

At a café in Silver Lake, Alison Brie and Marc Maron tease each other affectionately over lunch. “How much of that are you going to eat?” Maron asks Brie, helping himself to food off her plate. “I know her eating habits,” he says to EW with a grin. Their characters’ undefined relationship—is it romantic or a deeply connected platonic friendship?—one of the many pleasures of the first season, continues to be explored. “I believe Marc and I have

(PHOTO SHOOT) COSTUMES: BETH MORGAN, HAIR: THERAESA RIVERS; MAKEUP: LANA HOROCHOWSKI; PRODUCTION: STEPHANIE WEED/LIZ LANG PRODUCTION; (THIS PAGE) BETH DUBBER/NETFLIX; (OPPOSITE PAGE) ERICA PARISE/NETFLIX



Sydelle Noel and Britney Young

in each other's life. That adds magic and depth—even in our darkest places, we're always playing that we love each other so much."

This season the *GLOW* universe expands. Now that *GLOW*—the show within the show—has been picked up by late-night cable, there are even more challenges to hurdle. Debbie insists on becoming a producer, only to be thwarted by a boys' club; Ruth has a flirtation with a camera operator, much to Sam and Debbie's discomfort; one character has a sexual epiphany; another is a victim of a startlingly 2018-resonant sexual-harassment situation; and one of the wrestlers is injured in the ring.

"It's mind-blowing to me," says Maron. "Real s--- goes down on the screen, but it's tempered. Even the heaviest episodes don't get pulled down by the weight of the emotional darkness." Maron—previously best known for his stand-up and his podcast, *WTF*—appears to be relaxing into the mantle of Actor. In January, at the Screen Actors Guild Awards, where his work was recognized with an individual nomination and the series was up for best ensemble, he was understandably thrilled when Frances McDormand told him how much she loved his performance on *GLOW*. "I thought to myself, 'I kind of just won. I think I really *can* do this,'" he says with a laugh. "This season I was much more comfortable and tried to be more conscious of doing things like an actor would." He smiles. "I'm really just in awe of the whole thing—the process of it, and having the opportunity to see so many women working together. I'm not normally privy to that s---, you know?" Brie nods and, referring to the added resonance of a show such as *GLOW* during the #MeToo and Time's Up movements, adds: "I feel like with all these terrible stories coming out and reading about people's traumatic experiences, you catalog your own and decide what effect they had on you. But then you do look around our set, and it's the most welcoming, safe place to work. It

real chemistry, and the writers are super attuned to all the actors on the show and write to their strengths," says Brie. "But really, Ruth and Debbie is the will-they-or-won't-they of the show." The women—whose friendship came to a dramatic halt in the pilot when Debbie discovered that Ruth had slept with her husband—continue to dance gingerly toward rapprochement in season 2. "It's two steps forward and one mile back," Brie says. "Betty and I talk all the time that being on [the wrestling show] is important to Ruth and Debbie because they want to stay



LIBERTY BELLE
Betty Gilpin

feels...*nice* to be on a set like this while all this is happening. That starts with our female showrunners and our characters and us as actors. The women on the show really do take ownership of the set, and feel comfortable and powerful and not objectified. We're comfortable in our bodies, comfortable in our costumes, and comfortable with ourselves."

There is also some major meta mojo at work on *GLOW*. The series depicts a group of women coming together to learn to wrestle, and in the process learning about themselves, forming a tight and fierce bond. Behind the scenes this is every bit as

true. "The way society is set up, people think there's no way that 15 of us should be as close as we are," says Britney Young, who plays Carmen, a.k.a. Machu Picchu. "People think, 'There'll be so many cat-fights!' But there's none of that, there's so much love and support." Just like the start of the show's first season, the actresses attended a grueling monthlong wrestling boot camp to prepare for season 2. "It felt like we were coming back home," says Sydelle Noel, who plays tough stunt-woman-turned-wrestler Cherry. "This is a sisterhood. It's a family, and when we got back together, I think there was a sense of



(Top) Alison Brie as her heel alter ego, Zoya; (bottom) Gilpin and Brie twist and shout in the ring

relief." She knows it is an extraordinary set of circumstances for a TV show. "It could have been a nightmare," she says. "But we're friends. We text. We like each other. You have different women from different backgrounds and different ethnicities and body types. Liz and Carly, they look out for the show, they look out for the actors and for the people behind the scenes. No one is more or less important than anyone else."

During the actual wrestling, there's no slinking off to trailers in between takes—instead the cast tends to gather around to watch the action in the ring whether they are on camera or not. "There's a lot of times we call cut and the girls swarm the stage yelling," says Flahive. Adds Mensch: "Season 1, when they were happy with what they did in the ring, they would chant, *Never cut, never cut, always roll*. This season it just turned just into *Ho-ly s---. Ho-ly s---*," she says, laughing.

And for the actresses—much like their characters—learning to wrestle has been nothing short of life-changing, a new way

to think about their bodies after so much Hollywood-ingrained insecurity. “A lot of sets can feel like they’re more interested in the poodle side of things—like, let’s make you as poodle-y and porny and shiny as possible,” says Gilpin, pointing out that most actresses hide away parts of themselves that they fear don’t fit the model. “*GLOW* is really about getting that trapdoor open. The wrestling training rips that door right off its hinges! Like, don’t exercise to get thin, exercise to support your knees.”

She pauses. “I never thought about my knees as things to help me walk around. The last time I thought about knees was feeling knee shame when, years ago, I was in a short skirt and they had to touch up my purple and red and white Irish knees. And now I’m like, ‘Knees, thank you so much for 31 years of carrying me.’ Wrestling has changed the way I stand, it’s changed the way I walk around New York City. I’m using muscle groups that I’m supposed to, instead of doing, like, my Joey—from-*Dawson’s Creek* slump that I adopted when I was 12.”

The moves and the empowerment are real, and so too is the occasional injury. Gilpin, for example, attended the SAG Awards while still suffering from a concussion sustained during the filming of the season 2 finale. But under the careful supervision of professional wrestler Chavo Guerrero Jr. and stunt coordinator Shauna Duggins, the cast has learned to take some literal leaps of faith.

“Who you are in life is who you are in wrestling,” says Gilpin. “It’s so crazy! I’m hard on myself and want to take myself out of the game before the game takes it out of me—and that’s how I am in wrestling, too. Some people go too fast, and they’re like that in their life.” The rawness of wrestling, she adds, only aids the actors when it comes to emotional scenes that require heavy lifting: “It’s easy to transition from a body slam to a sobbing-at-the-sky scene.” The idea of following *GLOW* with a more typical Hollywood job feels impossible. “Oh, I can never go back,” says Gilpin with a laugh, talking about the kinds of scripts she’s used to receiving (“Bimbo Barbie or Connecticut Brunch Lady”) and the others



THE WOMEN ON THE SHOW REALLY DO TAKE OWNERSHIP OF THE SET, AND FEEL COMFORTABLE AND POWERFUL AND NOT OBJECTIFIED. WE’RE COMFORTABLE IN OUR BODIES, COMFORTABLE IN OUR COSTUMES, AND COMFORTABLE WITH OURSELVES.”

ALISON BRIE



where her role is simply to look pretty and roll her eyes with affectionate exasperation at the male lead. “Yeah, I don’t want to do that anymore.”

There’s no word yet on whether the series will get picked up for a third season, but Mensch and Flahive definitely have more stories to tell. “We want to really meet every person on the team,” says Flahive. And 2018 certainly feels like the perfect time for *GLOW*. Says Mensch: “When we were pitching it, we still thought Hillary Clinton was going to be president. Then it took on a different resonance and we took solace in our storytelling.” She smiles. “The opportunity is even bigger now that the times seem to need it.”





The stars of **ARRESTED DEVELOPMENT** and creator Mitch Hurwitz on reuniting after five years, a more traditional season 5 (which, yes, includes Jeffrey Tambor), and a missing banana stand.

BY DAN SNIERSON

A New

DEVELO



Jessica Walter,
Jeffrey Tambor,
David Cross, and
Will Arnett



PMENT

PAGE

27





IT'S AN

ABRUDLY PLEASANT MAY NIGHT IN L.A., AND MITCH HURWITZ IS SPENDING CINCO DE CUATRO—the holiest of *Arrested Development* holidays—the way he has spent every single day and night for the past four months: studying a triptych of monitors, stitching together footage from the zany-brainy comedy’s upcoming season, and hand-wringing laughs out of every frame.

“You can’t believe how many things you can put in a show after it’s shot,” he observes, his eyes glinting more mischief than fatigue. It pains the quip-smart creator on a molecular level to think that he might’ve left a joke on the table, which is why he is now manning an Avid machine in his home. After long days of supervising editing at a nearby postproduction facility, he holes up in his

daughters’ old playroom (where a Bluth’s Original Frozen Bananas poster hangs) until 3 a.m., rearranging a sequence of reaction shots of a suitcase (for a Tony Wonder gag) or sneaking another subtle look or line from Jason Bateman into a deeply nuanced, ultra-awkward run-in between smug man-of-reason Michael (Bateman) and his skittish earnest son, George-Michael (Michael Cera). Mitch Hurwitz doesn’t make *Arrested Development*—he lives and *bleeds* it.

“A lot of the people that have come across this process have totally looked at me like I was crazy,” he continues, shaving milliseconds from a pause by failed therapist-turned-failed actor Tobias (David Cross), who’s responding to dismissive Bluth matriarch Lucille (Jessica Walter). “It’s obsessiveness, and it’s just feeling really bad until it’s *funny*.” As Hurwitz scans scenes—including one in which delusional illusionist Gob (Will Arnett) tragically bungles a speech—he says with pride and amusement: “These people are not as bad as they seem. They don’t necessarily have good hearts, but a lot of their other organs are just *top-notch*.”

↑
Walter and
Jason
Bateman

(PREVIOUS SPREAD AND THIS SPREAD) SAIED ADAMI/NETFLIX (3)

This flagrantly flawed family of narcissistic ne'er-do-wells first won hearts, minds, and funny bones 15 years ago, and Hurwitz knows that fans await this next chapter with hopes almost as high as a Lucille jazz-handed scream of delight. After all, it's not every year that the saucy, subversive, Emmy-winning comedy offers up new episodes—more like every five or seven years. (“I’m surprised it came together this quickly,” deadpans Arnett.) Following a low-rated three-season run on Fox, *Arrested* burgeoned into cult legend, before Netflix revived it in 2013 with a fourth-season deconstructionist experiment that was wildly ambitious and innovative, yet fell short of many fans’ expectations as the Bluths spiraled off into disjointed individual journeys with few group gatherings. But now that the gang’s all back together again (including Jeffrey Tambor as George Bluth Sr.; more on that later), Hurwitz believes that this family reunion will feel more familiar, more...familiar. “I went back to a more traditional show, just because it seemed like the only other place to zig while everybody else was zagging,” he says. “What, am I going to tell the story backwards this time?”

The Bluths are indeed moving forward, but where these 16 new episodes (the first eight arrive May 29) find the clan circa 2015 might resonate in this bifurcated socio-political climate. “The Bluths forget but never forgive,” sums up Hurwitz. “You just carry around all this anger, but you don’t deal with it. And that is the starting point: Nobody has quite dealt with the mess they’ve made. It makes me think of what was going on with America. We’re all growing—we’re finally having an African-American president, we’re finally acknowledging transgender people and allowing gay marriage—and then it’s like, ‘No, let’s pretend none of that happened. Let’s just go back to what it was! It’s just easier!’ So that’s a big undercurrent in this.” He laughs. “Which is also funny, because it’s what the fans want: ‘Just go back! Make it great again!... Make *Arrested* Greedy Again!’”

WHEN WE LAST CAUGHT UP WITH THE BLUTH BUNCH, *cinco* Cinco de Cuatros ago, George-Michael over-emanipated himself by punching a deceitful Michael, and Buster (Tony Hale) was on the hook for the murder of Lucille’s

rival, Lucille 2 (Liza Minnelli), who’d vanished save for some bloody prints. Soon after the fourth season concluded, Hurwitz began gathering ideas for a fifth. In 2015 he reconvened the writers to brainstorm a new story revolving around the Bluth Company’s attempt to erect a wall on the U.S.–Mexico border. And then...presidential candidate Donald Trump announced his plan to build such a wall. “It’s like, ‘Well, now it looks like a really bad parody of Trump,’ when in fact it anticipated him,” says Hurwitz. That plot would be scaled back, though it’s winked at and factors into later episodes. (And if you think parallels won’t be drawn between the two entitled, legally troubled real estate families, you’ve made a huge mistake.)

Time slipped by, with everyone focused on other projects, yet the Bluths remained on the brain. “It’s this living entity that takes different forms, but it’s never really gone,” says Arnett, who recalls how *Arrested* story ideas would surface in the *Flaked* writers’ room, which included Hurwitz and *AD* executive producer Jim Vallely. “The truth is, we’re always on the verge of ‘about to do it.’” Suddenly, last summer, Balboa Towers finally reopened for residency. “Seeing that set rebuilt once again, down to the nails in the walls—it was surreal five years ago, and it was surreal now,” Walter says of her penthouse return. “It was quite overwhelming actually, because this show means *so* much to me. Capital S-O.”

Also overwhelming: coordinating the actors’ stuffed schedules. Kyle Mooney, who has a sizable guest role, was available only during *SNL* hiatus weeks, while all of Bateman’s scenes needed to be filmed before he departed for season 2 of *Ozark*. Similar to season 4, scenes were shot wildly out of sequence or written on the fly. Meanwhile, exiting *Scandal*, Portia de Rossi (who plays hypocritical socialite Lindsay) planned to step away from acting to focus on a new business, so the writers reduced a story line about her wallmongering congressional bid. Hurwitz was grateful to secure her for a limited time—“she always wanted to do it”—though it meant that Lindsay is featured less prominently than the others. “There was a level of limberness that one needs to bring every day when you’re doing this show,” says Bateman. “A different process would be a different writer, and no other writer would be as good for this show as [Mitch].”

Filming on season 5 ended in November with a relieved brow wipe—but also with uneasiness, as Tambor’s former assistant and a *Transparent* actress accused the actor of sexual harassment. “It was very jarring,” recalls Hale. “That was not my experience at all with him.” After a three-month Amazon investigation,

“THE BLUTHS DON’T HAVE GOOD HEARTS, BUT A LOT OF THEIR OTHER ORGANS ARE TOP-NOTCH.”
MITCH HURWITZ

→
Bateman
and Tony
Hale



Tambor, who won two Emmys as transgender woman Maura Pfefferman, was fired from *Transparent*. While Tambor conceded that he can be “volatile and ill-tempered”—in a recent interview with *The Hollywood Reporter*, he admitted to lashing out at Walter—he strongly denied the allegations in a November statement, saying: “I have never been a predator—ever. I am deeply sorry if any action of mine was ever misinterpreted by anyone as being sexually aggressive or if I ever offended or hurt anyone.”

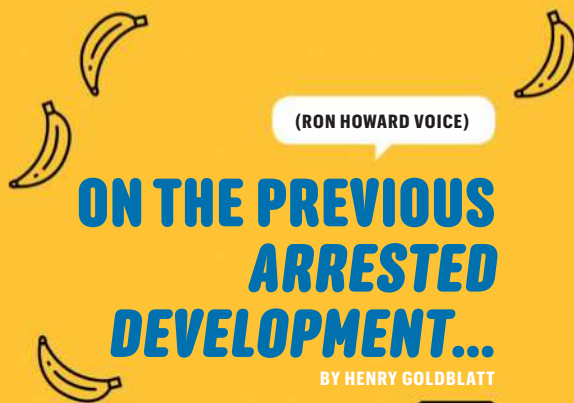
What would Netflix and *Arrested Development* do? After months of silence, Netflix announced in early May that Tambor would appear in season 5. Hurwitz tells EW that he discussed the accusations with the actor when they surfaced in November, and that “he was as surprised by it as I was.” He says, “Jeffrey has never evinced that kind of behavior,” adding that he hadn’t received any sexual-harassment complaints about Tambor from the *Arrested* cast and crew, and when he checked with Netflix and the show’s studio, 20th Century Fox Television, they hadn’t either. Hurwitz emphatically states that “we all stand with victims of sexual abuse,” and he acknowledges that Tambor—with whom he’s worked for 20 years and whom he considers a friend—can be “difficult” and “a grump.” That said, “Am I going to cut Jeffrey out of the show, based on allegations that he disputes, that Amazon hasn’t shared, and that we have never experienced any complaints about? No, of course I am not going to.... I’m going to support Jeffrey.”

Bateman, Arnett, and Hale expressed similar sentiments to EW, while Tambor declined to participate in this story. (Netflix also would not comment, but in a recent statement, chief content officer Ted Sarandos called Tambor “totally professional.”) Walter, his onscreen wife, says she is still “privately processing my feelings about the way I was treated by him,” referring to that season 5 outburst. She does note that she “never saw anything from him that crossed the line” in terms of sexual harassment. “I have great empathy for the courage of people who feel they have been harassed in any form speaking out—and sympathy for people who have been unjustly accused,” she says. “It’s a very difficult situation for everyone involved.”

REGRESSION IS ONE WORD HURWITZ USES TO DESCRIBE SEASON 5. HERE ARE THREE OTHERS: WHERE IS she? She (not her?) is vertigo sufferer/Buster luster Lucille Austero, a.k.a. Lucille 2, last seen lying on the stair-car stairs. A determined detective named Lieutenant Toddler (Rebecca Drysdale) is hot on the case, so Lucille 2 “better get back here, because Buster is the one paying the price for her disappearance,” says Hurwitz. Unfortunately, the loopy man-child is bad at clearing his name; in fact, he keeps



← Mitch Hurwitz with Arnett



pointing a finger at himself. Speaking of which, Buster’s missing-appendage saga takes a chilling turn when his government-experiment superhand melts, leaving him with its skeleton. “It was a well-built thing,” says Hale of the puppeteered contraption. “[But] I’d be doing a line and look down, and three fingers would fall off or five bolts would unscrew. Or I’d feel a jolt of electricity.”

In a slightly less shocking development, Gob has been reinstated as president of the Bluth Company. (“I guess he’s Don Jr.,” says Hurwitz. “They do line up pretty well.”) And after last season’s bizarre bedroom hookup, “Gob’s desire to understand his relationship with Tony Wonder [Ben Stiller] takes us to new heights,” hints Arnett.

Lucille will forge a relationship—perhaps romantic, perhaps not—with a lawyer-turned-surfer played by Dermot Mulroney, which will make Buster and George jealous. “She really evolves,” teases Walter. “There’s a humanity there.” Meanwhile, Michael (who’s teaching family self-defense classes, as in how to defend yourself from family members) longs to repair his relationship with George-Michael, which imploded over their romances with Rebel (Isla Fisher). “As much as he postures as the only goddamn smart one in this cage of monkeys, he’s just as dumb and as dysfunctional as the rest of them,” says Bateman. “He really gets exposed, though, when he’s around his son.”

Lindsay is prodded by Lucille into running for Congress, and her ex, Tobias, desperately tries to remain in the family, toiling as Lucille’s therapist. Slippery, testosterone-deficient George Sr. is secretly scheming ways to kill himself, while master-of-disguise-and-lies Maeby (Alia Shawkat) has a tight wig game and hides out in a retirement community.



1



2



3



4



5



6



7



8



9



10

1/ LINDSAY (PORTIA DE ROSSI)

Daughter Maeby has been secretly pimping out Lindsay to aspiring congressman Herbert Love (Terry Crews). When Love doesn't show up for a rally—vengeful Buster's robotic hand knocked him out—Lindsay embraces her inner Bluth (even though she was almost a Sitwell) and launches her own conservative congressional campaign.

2/ TOBIAS (DAVID CROSS)

The analrapist and now convicted sex offender (hey, he was only trying to see his daughter!) mounts his Fantastic Four musical at Cinco de Cuatro with as much success as you'd expect from an analrapist and now-convicted sex offender.

3/ LUCILLE (JESSICA WALTER)

She uses a part in Tobias' Fantastic Four musical as a Trojan horse to escape rehab so she can board a boat to flee her legal troubles. At Cinco de Cuatro, she runs into George Sr. and asks him for a divorce.

4/ GEORGE SR. (JEFFREY TAMBOR)

Bad news: The land he planned on selling to the U.S. government in order to build a Mexican

border wall is worthless. Worse news: He has the estrogen levels of a "very healthy woman in the throes of her menses." Note: This plot was brought to you by the year 2013, long before Donald Trump's wall or *Transparent*.

5/ GEORGE-MICHAEL (MICHAEL CERA)

Michael's son has taken a fake name—George Maharis—and created a fake company: Fake-block, privacy software that promises to scrub all traces of your existence from the internet. (In reality, the app is a mallet hitting a wood-block.) And in one of many *Arrested* plotlines ripped from Greek mythology, he and his dad are dating the same woman, Rebel Alley (Isla Fisher).

6/ MICHAEL (JASON BATEMAN)

Dating Rebel just like his son, except Michael knows the score while George-Michael doesn't. When George-Michael

finds out, he punches his dad. Michael's affection for Rebel doesn't stop him from propositioning Lucille Austero (a.k.a. Lucille 2) so that the Bluth patron will forgive a \$700,000 loan.

7/ BUSTER (TONY HALE)

The boy who put the boy in *Motherboy* confronts Lucille 2 for manipulating him into missing his mother's trial; later, he is arrested for her murder after security footage shows him next to her lifeless(?) body.

8/ MAEBY (ALIA SHAWKAT)

Maeby, who has repeatedly repeated her senior year of high school, meets Perfecto, who she believes is an undercover cop. Turns out he's 17 and his "badge" was for preventing bullying. In a plot twist involving Andy Richter, Maeby becomes a convicted sex offender, just like her dad.

9/ GOB (WILL ARNETT)

Ex-fiancée Ann (her?) tricks Gob into sleeping with his magician (sorry, illusionist) rival Tony Wonder (Ben Stiller). Some gay panic ensues.

10/ LUCILLE 2 (LIZA MINNELLI)

Splayed out and bloody on the Bluthmobile's stairs.

Lindsay (Portia de Rossi) shocks the vote



In other news, the Bluths give themselves a Family of the Year award, the banana stand has pulled a Lucille 2 and gone missing, and some non-maritime courtroom drama will introduce confused-yet-killer district attorney Lottie Dottie DA (Frances Conroy). Through much of these adventures, you'll see literal togetherness from the Bluths, one of the reasons that Walter calls this the best season yet. "I just made the show like we always did," says Hurwitz. "It usually began and ended with the family together."

So, is season 5 *the end*? While Hurwitz has seeds for more misadventures—"It flows so easily out of this cast, it's hard not to want to do more"—it may be another epic wait. "We've always been underdogs," he says. "Nobody ever got cocky, really. We're still just trying hard. So actually, the every-few-years thing works great for me, because it's hard to get a laugh through to that screen."

That may not sit well with the woman who doesn't care for the Sitwells. "I'll be too old in five more years," quips Walter. Bateman is open to a Bluth-ercise video: "It would be a combination of small muscle exercises that Michael knows how to do. Lot of shoulder lifts with his workbag—you can probably work your traps pretty well," he says. But Arnett is thinking bigger. And darker. "I like the idea that we're all working towards *Arrested Development: Last Bluth Standing*," he says. "Mitch has written out versions where each one of us is the last person, depending on who lasts the longest, and I predict it will be me. Yeah, I'm going to outlive everybody." Or at least that dove in Gob's jacket. ♦

ROSSI, CROSS, WALTER, TAMBOR, CERA, BATEMAN, HALE, SHAWKAT, ARNETT, SMALLZ AND RASKIND/NETFLIX (9); MINNELLI, ROBIN MARCHANT/WIREIMAGE; ARRESTED DEVELOPMENT, SAIED ADYANI/NETFLIX



Art **IMITATING** Strife

RAINBOW EDWARDS-BARRIS, WIFE OF *BLACK-ISH* CREATOR **KENYA BARRIS** (AND THE REAL-LIFE INSPIRATION FOR THE TV FAMILY'S MATRIARCH, PLAYED BY **TRACEE ELLIS ROSS**), DISHES ON HER NEW PARENTING BOOK—AND JUST HOW MUCH OF THE SHOW'S SEPARATION STORY LINE IS BASED ON TRUE EVENTS.

BY **DAVID CANFIELD** @DAVIDCANFIELD97

EDWARDS-BARRIS: ROYAL BINION



“AWKWARD.”

That’s the best way Rainbow Edwards-Barris can describe the first time she watched *black-ish*, the acclaimed sitcom her husband, Kenya Barris, created. Barris’ conception of the show was autobiographical—a black family navigating upper-middle-class American life—and four full seasons in, he still regularly mines his family’s actual experiences for plot. Watching intimate stories about their marriage and children play out on the screen, as if reflected in a fun-house mirror, often made for uncomfortable family viewing. But over the years, Edwards-Barris has chosen to use that discomfort to her benefit. “I started to say to my family, ‘Let’s make this a little bit more therapeutic for us,’” she says. “Now I’m really grateful to have this [show].”

ABC’s *black-ish* tends to tackle tough topics, from police brutality to use of the

N-word, and that’s provided Edwards-Barris with a starting place to engage in complex conversations with her six children, ages 1 to 18. It’s only natural that her new child-rearing guidebook, *Keeping Up With the Johnsons*, is written from the perspective of her fictional alter ego, Bow Johnson (Tracee Ellis Ross), who, like Edwards-Barris, is a doctor. Since so much of *black-ish* is taken from real life, its plots—even with the sitcom spin—resonate deeply: “When you take these real-life situations where life is happening every day, viewers feel like they know this family—because they can say they *are* this family.”

One such example: *black-ish* recently ended its fourth season with a harrowing portrait of Bow and Dre’s (Anthony Anderson) marriage nearly falling apart. Edwards-Barris clarifies that the story line isn’t reflective of her marriage right now but is rather an amalgamation of challenging moments from their past—and a necessary reminder that even the tightest unions can reach a breaking point. She told Barris as the separation plot was being considered, “I think you owe it to your viewers to show this.” It’s not often that Edwards-Barris weighs in on a story line, she assures, but here she felt compelled to maintain the spirit of the show, its essence of truth.

Ross’ Bow has moved increasingly to *black-ish*’s fore, even as Dre remains its central character. “Because so many of the stories are situations very exact to our life,” Edwards-Barris notes, “Kenya cannot help as a writer but to make the character of Bow more prominent [and] important.” An early season 4 episode explores Bow struggling with postpartum depression after the birth of her fifth child, Devante. Though told from Dre’s perspective, it’s handled with unflinching honesty and sensitivity. It’s also based—exactly—on Edwards-Barris’ experience. “It was a very scary time for all of us,” she reflects, before adding that she found it healing to see it depicted on *black-ish*. “We all go through so many of the same things, and [the episode] said, ‘You’re not alone.’”

Still, *black-ish* remains a series observed through the lens of a black family patriarch. It’s why *Keeping Up With the Johnsons* flips

the script, staying within the world of the show while shifting to the mom’s point of view. “Just like Kenya takes and shares these experiences that we’ve had, I really do the exact same thing,” Edwards-Barris explains. The book contains anecdotes you could easily imagine in a *black-ish* episode, as they comically blend imperfection with good intentions—Bow oblivious to the need for a nursing bra while breastfeeding, for instance—and they’re taken straight from Edwards-Barris’ life: “In writing the book, what I did is tell my story.”

With that simple mission, Edwards-Barris’ book has opened up a whole new world within the *black-ish* universe to explore. And as the show heads into its fifth season this fall, she expects the expansion to continue: “When you’re sharing your life, you can never run out of material.” ♦

(From top) Anthony Anderson and Tracee Ellis Ross on *black-ish*; Rainbow Edwards-Barris’ book



EXCLUSIVE EXCERPT

American CR

WITH A MYSTERY SURROUNDING THE GRUESOME MURDER OF AN

STEPHEN KING'S NEW NOVEL

TO BE SUMMER'S SPOOKIEST READ.



THE STORY

11-YEAR-OLD BOY,

THE OUTSIDER IS POISED



**AFTER THE ARREST
AT THE BASEBALL
FIELD THERE WAS
NO POSSIBILITY OF
RALPH PLAYING
THE GOOD COP IN A
GOOD COP/BAD COP
SCENARIO, SO HE
SIMPLY STOOD LEANING
AGAINST THE WALL
OF THE INTERVIEW
ROOM, LOOKING ON.**



HE WAS PREPARED FOR ANOTHER OF THOSE ACCUSING stares, but Terry only glanced at him briefly, and with no expression at all, before turning his attention to Bill Samuels, who had taken a seat in one of the three chairs on the other side of the table.

Studying Samuels now, Ralph began to get an idea of how he had risen so high so quickly. While the two of them were standing on the other side of the one-way glass, the DA had simply looked a bit young for the job. Now, facing Frankie Peterson's rapist and killer, he looked even younger, like a law office intern who had (due to some mixup, probably) landed this interview with a big-time perp. Even the little Alfalfa cowlick sticking up from the back of his head added to the role the man had slipped into: untried youth, just happy to be here. You can tell me anything, said those wide, interested eyes, because I'll believe it. This is my first time playing with the big boys, and I just don't know any better.

"Hello, Mr. Maitland," Samuels said. "I work in the county DA's office."

Good start, Ralph thought. *You are the county DA's office.*

"You're wasting your time," Terry said. "I'm not going to talk to you until my lawyer gets here. I will say that I see a sizeable wrongful arrest suit in your future."

"I understand that you're upset, in your position, anyone would be. Maybe we can iron it out right here. Can you just tell me where you were when the Peterson boy was killed? That was on last Tuesday afternoon. If you were somewhere else, then—"

"I was," Terry said, "but I intend to discuss that with my



Having gotten what he assumed was the last word, Samuels almost strutted to the door (Ralph guessed Terry's comment about the cowlick still rankled). Before he could open it, Terry said, "Hey, Ralph."

Ralph turned. Terry looked calm, which was extraordinary under the circumstances. Or maybe not. Sometimes the really cold ones, the sociopaths, found that calm after the initial shock, and buckled down for the long haul. Ralph had seen it before.

"I'm not going to discuss any of this until Howie gets here, but I want to tell you one thing."

"Go ahead." That was Samuels, trying not to sound eager, but his face fell at what Terry said next.

"Derek was the best drag bunter I ever had."

"Oh, no," Ralph said. He could hear the rage trembling in his voice, a kind of vibrato. "Don't go there. I don't want to hear my son's name come out of your mouth. Not tonight, not ever."

Terry nodded. "I can relate, because I never wanted to be arrested in front of my wife and daughters and a thousand other people, many of them my neighbors. So never mind what you don't want to hear. Just listen a minute. I think you owe me that for doing it the nasty way."

Ralph opened the door, but Samuels put a hand on his arm, shook his head, and raised his eyes slightly to the camera in the corner with its small red light. Ralph closed the door again and turned back to Terry, crossing his arms over his chest. He had an idea that Terry's idea of payback for the public arrest was going to hurt, but he knew Samuels was right. A suspect talking was always better than a suspect clamming up until his lawyer arrived. Because one thing had a way of leading to another.

Terry said, "Derek couldn't have been more than four-ten or -eleven back in Little League. I've seen him since—tried to get him to play for City last year, as a matter of fact—and he's grown six inches since then. He'll be taller than you by the time he graduates from high school, I bet."

lawyer before I discuss it with you. His name is Howard Gold. When he gets here, I'll want to talk to him privately. I assume that's my right? Since I'm presumed innocent until proven guilty?"

Quick recovery, Ralph thought. *A career criminal couldn't have done it better.*

"It is indeed," Samuels said. "But if you haven't done anything—"

"Don't try, Mr. Samuels. You didn't bring me here because you're a nice guy."

"Actually, I am," Samuels said earnestly. "If there's been a mistake, I'm as interested in getting it straightened out as you are."

"You have some hair sticking up in back," Terry said. "Might want to do something about that. It makes you look like Alfalfa in the old comedies I used to watch when I was a kid."

Ralph didn't even come close to laughing, but one corner of his mouth twitched. That he couldn't help.

Momentarily put off-balance, Samuels raised a hand to smooth down the cowlick. It laid flat for a moment, then sprang back up.

"Are you sure you don't want to clear this up?" Samuels leaned forward, his earnest expression suggesting that Terry was making a bad mistake.

"I'm sure," Terry said. "And I'm sure about the suit, too. I don't think there's a

settlement large enough to pay for what you sorry sons of bitches did tonight—not just to me, but to my wife and girls—but I intend to find out."

Samuels sat where he was for a moment longer—leaning forward, innocently hopeful eyes locked on Terry's—and then he stood up. The innocent look disappeared. "Okay. Fine. You can confer with your lawyer, Mr. Maitland, that's your right. No audio, no video, we'll even draw the curtain. If you two are quick about it, maybe we can get this squared away tonight. I've got an early tee time in the morning."

Terry looked as if he had misheard. "*Golf?*"

"Golf. It's a game where you try to knock the little ball into the cup. I'm not very good at it, but I'm *very* good at this game, Mr. Maitland. And as the estimable Mr. Gold will tell you, we can hold you here for forty-eight hours without charging you. It won't actually be that long. If we can't clarify this, we'll take you for arraignment bright and early on Monday morning. Your arrest will be statewide news by then, so there will be plenty of coverage. I'm sure the photographers will get your good side."



Stephen King's *The Outsider* will be out May 22

Ralph waited.

“He was a shrimp, but he was never afraid in the batter’s box. A lot of them are, but Derek would stand in even against the kids who’d wind up and fling the ball with no idea of where it was going. Got hit half a dozen times, but he never gave in.”

It was the truth. Ralph had seen the bruises after some of the games, when D peeled off his uniform: on the butt, on the thigh, on the arm, on the shoulder. Once there had been a perfect black and blue circle on the nape of his neck. Those hits had driven Jeanette crazy, and the batting helmet Derek wore didn’t comfort her; every time D stepped into the batter’s box, she had gripped Ralph’s arm almost hard enough to bring blood, afraid the kid would eventually take one between the eyes and wind up in a coma. Ralph assured her it wouldn’t happen, but he had been almost as glad as Jeannie was when Derek decided tennis was more his game. The balls were softer.

Terry leaned forward, actually smiling a little.

“A kid that short usually gets a lot of walks—as a matter of fact, that’s sort of what I was hoping for tonight, when I let Trevor Michaels bat for himself—but Derek wasn’t going to get cheated. He’d flail at just about anything—inside, outside, over his head or in the dirt. Some of the kids started calling him Whiffer Anderson, then one of them changed it to Swiffer, like the mop, and that stuck. At least for awhile.”

“Very interesting,” Samuels said, “but why don’t we talk about Frank Peterson, instead?”

Terry’s eyes remained fixed on Ralph.

“Long story short, when I saw he wouldn’t take a walk, I taught him to bunt. Lot of boys his age—ten, eleven—they won’t do it. They get the idea, but they don’t like dropping the bat over the plate, especially against a kid who can really bring it. They keep thinking about how much their fingers are going to hurt if they get hit with their bare hands out front like that. Not Derek, though. He had a yard of guts, your boy. Besides, he could really scoot down the line, and a lot of times when I sent him up to sacrifice, he ended up getting a base hit.”

Ralph didn’t nod or give any sign at all that he cared about this, but he knew what Terry was talking about. He had cheered plenty of those bunts, and had seen his kid fly down the line like his hair was on fire and his ass was catching.

“It was just a matter of teaching him the right bat angles,” Terry said, and held up his hands to demonstrate. They were still smudged with dirt, probably from throwing batting practice before tonight’s game. “Angle to the left, the ball squirts up the third base line. Angle to the right, first base line. Don’t shove the bat, most times that does nothing but send an easy pop-up to the pitcher, just give it a little nudge at the last split-second. He caught on fast. The kids stopped calling him Swiffer and gave him a new nickname. We’d have a runner on first or third late in the game and the other team knew he was going to lay one down—there was no faking, he’d drop the bat across the plate as soon as the pitcher went into his motion, and the kids on the bench would all be yelling ‘Push it, Derek, push it!’ Me and Gavin, too. And that was what they called him that whole last year, when we won the district. Push It Anderson. Did you know that?”

Ralph hadn’t, maybe because it was strictly a team thing. What he did know was that Derek had grown up a lot that summer.

“TERRY LOOKED CALM, WHICH WAS EXTRAORDINARY UNDER THE CIRCUMSTANCES. OR MAYBE NOT. SOMETIMES THE REALLY COLD ONES, THE SOCIOPATHS, FOUND THAT CALM AFTER THE INITIAL SHOCK, AND BUCKLED DOWN FOR THE LONG HAUL.”

He laughed more, and wanted to hang around after the games were over instead of just heading for the car with his head down and his glove dangling.

“He did most of it himself—practiced like a mother until he had it right—but I was the one who talked him into trying it.” He paused, then said, very softly, “And you do this to me. In front of everyone, you do this to me.”

Ralph felt his cheeks heat up. He opened his mouth to reply, but Samuels was escorting him out the door, almost pulling him along. He paused just long enough to say one thing over his shoulder. “Ralph didn’t do it to you, Maitland. Neither did I. You did it to yourself.”

Then the two of them were looking through the one-way glass again, and Samuels was asking if Ralph was all right.

“Fine,” Ralph said. His cheeks were still burning.

“Some of them are masters at getting under your skin. You know that, right?”

“Yes.”

“And you know he did this, right? I’ve never had a case sewn up so tight.”

Which bothers me, Ralph thought. *It didn’t before, but it does now. It shouldn’t, because Samuels is right, but it does.*

“Did you notice his hands?” Ralph asked. “When he was showing how he taught Derek to bunt, did you see his hands?”

“Yes. What about them?”

“No long pinky fingernail,” Ralph said. “Not on either hand.”

Samuels shrugged. “So he clipped it. Are you sure you’re all right?”

“Fine,” Ralph said. “I just—”

The door between the office area and the detention wing buzzed, then banged open. The man who came hurrying down the hallway was dressed in his Saturday night relaxing-at-home clothes—faded jeans and a TCU tee-shirt with SuperFrog hopping on the front—but the boxy briefcase he was carrying was all lawyer.

“Hello, Bill,” he said. “And hello to you, Detective Anderson. Would either of you like to tell me why you have arrested Flint City’s 2015 Man of the Year? Is it just a mistake, one we can perhaps smooth over, or have you lost your f---ing minds?”

Howard Gold had arrived. ♦



Noses On

Buy your Red Nose only at *Walgreens*

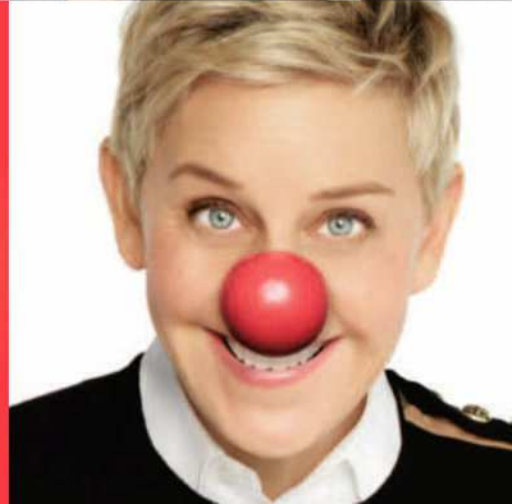


Hosted by CHRIS HARDWICK



**A night of fun.
A world of good.**

LIVE
THUR MAY 24
10/9c



Movies

Edited By | KATIE HASTY @KATIEHASTY



↑ Deadpool (Ryan Reynolds) feels the heat

Deadpool 2

STARRING

Ryan Reynolds, Morena Baccarin, Josh Brolin, Zazie Beetz, T.J. Miller

DIRECTED BY

David Leitch

RATING

R

LENGTH

1 hr., 59 mins.

REVIEW BY

Leah Greenblatt @Leahbats

DEADPOOL 2 MIGHT NOT BE EXACTLY THE SEQUEL WE need, but it feels like the one we deserve. If the first outing was a scrappy, self-referential riff on the noble tropes of superherodom, the second is all that again, squared: a mega dose of meta (or is it a meta dose of mega?) rolled in radioactive goo and stuffed inside a cinematic piñata of fourth-wall breaks, severed limbs, and *Yentl* jokes.

Ryan Reynolds returns as the titular scamp—once a

handsome Canadian human named Wade, now a heavily scarred vigilante whose altered genes have awakened the power to, among other things, constantly regenerate himself. But there are limits to what even he can fix. So when his happily-ever-after with longtime love Vanessa (Morena Baccarin) goes sideways, he returns to Xavier's School for Gifted Youngsters—and soon meets Russell (Julian Dennison), a lost and angry young mutant who literally burns for justice.

The dumpling-shaped Russell may or may not be the inaugural member of a new crew Wade has dubbed—in a generous nod to gender neutrality—X-Force. Auditions yield more hopefuls, including the acid-vomiting Zeitgeist (Bill Skarsgård, marginally less terrifying out of his *IT* clown paint); a friendly



PHOTOGRAPH (LEFT) BY FINLAY MACKAY

REEL NEWS

- **Infinity and Beyond** *Avengers: Infinity War* is the second-fastest film to earn \$500 million.
- **Cap Goes North** Chris Evans has joined *District 9* helmer Neill Blomkamp's natural-disaster drama, *Greenland*.

dad-bod passerby called Peter (*Catastrophe*'s brilliant Rob Delaney); and Domino (*Atlanta* star Zazie Beetz), whose special gift, she claims, is good luck. They'll need some to take on Cable (Josh Brolin, making his second Marvel-villain appearance this year after *Avengers: Infinity War*'s genocidal Thanos). Cable—a fierce, leathery slab of man granite with a bionic arm and a Nike-shaped scar under one eye—has come from the future to set perceived wrongs right. Which cannot stand, of course, without *Deadpool*'s permission. And that's about as much plot as any reviewer can prudently reveal.

What doesn't count as spoilers: Several characters, including Colossus, Negasonic Teenage Warhead, and Blind Al, are back (so is T.J. Miller's wry sidekick Weasel, though the actor's recent personal troubles have already gotten him nixed from the next installment). Rhett Reese and Paul Wernick also return as coscreenwriters, alongside Reynolds, though director Tim Miller has been replaced by David Leitch, a longtime stuntman who honed his wham-bam-on-a-budget style with last year's *Atomic Blonde*.

Blonde was deliberate pulp, but its fight scenes had a messy, bone-crunching veracity that *DP2* mostly trades in for chaotic cartoon violence. There's a numbing sameness to the casual bloodshed here that makes the viewer almost long for the relative calm of the first film's lengthy pop culture digressions. It's in *Deadpool*'s DNA to channel the wild id of a 12-year-old boy—a very clever one who happens to love boobs, Enya, and blowing stuff up. Which is dizzy fun for a while, like eating Twinkies on a Gravitron. Eventually, though, it just wears you out. **B**

DID YOU LOVE DEADPOOL 2? You might also like *Kick-Ass* (2010), *Zombieland* (2009), and *Hot Fuzz* (2007).



↑ *Deadpool 2*'s regular dude Peter, played by Rob Delaney

DEADPOOL 2 BURNING QUESTIONS

Screenwriters **Rhett Reese** and **Paul Wernick**—who co-wrote the sequel with star Ryan Reynolds—reveal intel about the unexpected cameos, Rob Delaney's breakout role, and if *Deadpool 3* will happen. **BY TIM STACK**

This movie has huge surprises and guest spots. How did you keep the secrets in this film without anything getting out?

PAUL WERNICK There's very few people who are in the inner circle. When we're writing the script, it's generally just Rhett, myself, and Ryan, and obviously [director] Dave Leitch was seeing pages as they were being written. Actors and agents never got sent scripts. It was always that you come into the office and read the script.

RHETT REESE We treat ourselves like spies behind enemy lines at all times. You do have to pretend like you're in the CIA.

One of the breakout new characters is X-Force candidate and regular dude Peter [Catastrophe's Rob Delaney]. Where did he come from?

WERNICK It's based on Rhett Reese himself.

REESE It was Ryan's idea to have somebody who didn't have any superpowers. Then we thought, "What if it's a truly average guy who works in payroll with a mustache and dockers?" We were talking about me playing the part, and thank God that never happened, because Rob Delaney is about 10,000 times better than I would have been.

At the end of the film, you set up X-Force. Will this be the same team in the Drew Goddard film?

REESE We gave Drew the pieces to play with, but I think he also has the freedom to drop characters and add new ones to X-Force. Whether it will be that existing six or seven that walk off at the end of our movie remains to be seen, but I think Cable, Domino, and *Deadpool* will definitely be there.

Ryan recently told EW that he didn't think there would be a Deadpool 3. What do you think?

REESE When the Fox executives read your interview, I think they all had a collective heart attack. *X-Force* will come next. The appetite for *Deadpool 3* is certainly there, but we all need to put our thinking caps on and talk about what sets it apart from *Iron Man 3* or *Spider-Man 3*. We'll likely find that.

WERNICK There may not be a *Deadpool 3*, but there will definitely be a *Deadpool 4*. [Laughs]

↓ Paul Wernick and Rhett Reese



FIRST
LOOK

BUILDING UP A BOY ERASED

In an exclusive reveal of **Joel Edgerton**'s adaptation of *Boy Erased: A Memoir*, the director-actor and **Nicole Kidman** explain their emotional approaches to a young man's real-life journey through gay-conversion therapy. **BY PIYA SINHA-ROY**

JOEL EDGERTON TELLS EW THAT HE'S always been fascinated by prisons, cults, and religious extremism. But what drew the Australian actor and director most to adapting *Boy Erased*—writer Garrard Conley's 2016 memoir about his time in gay-conversion therapy—was the opportunity to explore the author's relationship with his devoutly Christian parents.

"The film satisfies the dramatic and salacious stuff that interested me, but it also had an emotional resonance to it that I felt didn't just make it a dark and nihilistic story," Edgerton says. "Garrard's story is so full of redemption."

Boy Erased, in theaters Sept. 28, follows Conley's experience at Love in Action, a California-based Christian

ex-gay program that his Baptist parents sent him to after he was outed during his first year at college. Edgerton not only co-wrote and directed the film, he also costars as Victor Sykes, the head of Love in Action, a role based on former director John Smid.

To play the outed college student (renamed Jared Eamons), Edgerton tapped Lucas Hedges, who's fresh off critically acclaimed supporting roles in the award-winning films *Three Billboards Outside Ebbing, Missouri* and *Lady Bird*. "I find Lucas just to be a really beautiful blank canvas. There's a sensitivity to him in his observation in the world. There's a certain quiet nature that he can convey on screen," the filmmaker says of the 21-year-old actor.

Edgerton recruited two fellow Aussies, Nicole Kidman and Russell Crowe, to portray Jared's mom and dad, Nancy and Marshall Eamons, on this tumultuous

↓ (Top) Joel Edgerton; Nicole Kidman and Russell Crowe; (bottom) Théodore Pellerin and Lucas Hedges



journey (it also marks the first time the two Oscar-winning actors have costarred). Kidman and Crowe spent time with their real-life Conley counterparts to understand the nuances of their relationship with their gay son, whom they raised in Arkansas.

Kidman wanted to bring love rather than maliciousness to the role of Nancy. “The way in which she and her husband feel about putting [Jared] into conversion therapy, I wanted that to come from a place of a mother thinking it’s the right thing to do. Nothing that she did was vindictive, which is probably why they have such a strong relationship now.” At least forming a bond with Hedges came easily, as the actress describes how quickly they connected: “Obviously he’s pale-skinned and slightly redheaded, so that definitely warms me to him,” she says with a laugh.

Throughout his memoir, Conley often tries to understand why his parents made the decisions that they did. “He has a deep compassion for other people’s point of views,” Edgerton says. Conley details the close bond to his mother and his deep respect for his father, a car salesman who was about to be ordained as a Baptist minister when he discovered that his son is gay.

Marshall urged the filmmaker to present him on screen “in an honest way.... He was happy for me to show his inability to fully grasp his son,” Edgerton says.

There are some adjustments that Edgerton makes to Conley’s story for the big screen. He fleshes out the characters of some of the other boys in the program with Jared, including ones played by Canadian actor-filmmaker Xavier Dolan and singer Troye Sivan.

Edgerton says he hopes he’s conveyed each person in the film the way he says Conley did on the page, “with a lot of empathy and compassion.”

“My approach and treatment of this story was that there were no villains, that everyone thought they were doing the right thing.”



↑ Candice Bergen and Diane Keaton dine with their eyes

Book Club

STARRING Jane Fonda, Diane Keaton, Candice Bergen, Mary Steenburgen

DIRECTED BY Bill Holderman | **RATING** PG-13

LENGTH 1 hr., 44 mins. | **REVIEW BY** Leah Greenblatt @Leahbats

IN AN INDUSTRY THAT DEFINES “MATURE AUDIENCES” as anyone old enough to vote, a movie centered entirely on women over 65—a sex comedy, no less—feels like some kind of small Hollywood miracle. *Book Club* probably won’t go down as a career highlight for any of its stars; there are way too many Oscars and Emmys between them to pretend otherwise. But even a surfeit of boner jokes and Barbra Streisand-style Vaseline on the lens can’t ruin the novelty of watching four of the best actresses of their generation splash around in a film that actually lets them live, not just tastefully fossilize in some designated elder-citizen corner of the screen.

The monthly meet-up of the title is mostly an easy device to bring its four wildly different protagonists together: flinty federal judge Sharon (Candice Bergen), a confirmed cat-and-chardonnay divorcée; skittish widow Diane (Diane Keaton), devoted to her two grown daughters; bubbly chef Carol (Mary Steenburgen), desperate to reignite the spark with her taciturn husband; and winkily libertine Vivian (Jane Fonda), a cherry-haired hotelier who devours men like pillow mints.

Vivian’s the one, not surprisingly, who brings in *Fifty Shades of Grey* for the next group read—tapping E L James’ lead-foot prose and light bondage to steer the ladies toward their own sensual reawakenings. And so begins the vagina-and-Viagra punchline jamboree, some jokes tired (can a sad housecat ever not be a metaphor?) and some surprisingly sharp (a pretty great Werner Herzog nod). That’s also where the cavalcade of hopeful suitors and conflicted exes—Andy Garcia, Don Johnson, Richard Dreyfuss, and Ed Begley Jr. among them—come in, but they’re mostly just there to look handsome, awed, or bewildered. At heart *Book* is strictly a girls’ club: salty and silly and still crazy, after all these years. **B**



← Saoirse Ronan performs in more than one way in *On Chesil Beach*



Atonement Reunion on the Beach

Writer **Ian McEwan** and **Saoirse Ronan** have once again joined forces, more than 10 years after the actress earned an Oscar nomination for her performance in *Atonement*. In *On Chesil Beach*, McEwan adapted his own novel for the screen, another tale of sexual misunderstandings and tragic missteps. **BY MAUREEN LEE LENKER**

What attracts you to each other's work?

IAN MCEWAN Saoirse has a wonderful analytical intelligence. She also is a joy to write for because she is supreme at giving the full-on quality of an inner life. Movies do suffer from not being able to give you the inside of someone's head—Saoirse just turning away, saying nothing with a look, can do all that for you.

SAOIRSE RONAN One of the things that I'm really drawn to in his work is the delicacy. It always shows how easily a relationship or a connection can fizzle out or fade if you don't protect it; how one decision can completely alter someone's fate forever. The idea that a life can be that fragile is something we don't quite see enough of in film.

MCEWAN When I was writing the [*On Chesil Beach*] screenplay, it helped me to think of Saoirse delivering the lines. It was rather improbable because at that time she was about 16 or 17. But it was written for her—I really did type those words thinking Saoirse would speak them.

How does adapting your own novel change the process for you both?

MCEWAN I didn't want anyone else to adapt this particular story. I could see a thousand ways to make it more exploitative, semi-pornographic, or an oversentimentalized story.... I very much wanted to do it myself. Writers doing their own work tend to hug the shore a little. That is something one has to fight. I've done it enough times now to know when to head to shore and when to head out to open seas.

RONAN [It's fantastic] to have the person who's written it in the room with you and to know that if there needs to be any changes, you can just refer back to them and know that it will be authentic. There's no doubt there at all.

↓ Ronan was 13 when she earned an Oscar nomination for *Atonement*



Your characters Briony in *Atonement* and Florence in *On Chesil Beach* experience tragedy because of misunderstandings surrounding sex. Why is that a theme you each return to?

RONAN The experience of making *Atonement* was completely different because so much of the subject matter went over my head. I played a character who was on the outside looking in and made a conscious decision to alter the world that these people lived in, whereas for Florence this is completely out of her control. It was much more complex this time round because of the type of character I was playing.

MCEWAN Novelists have rediscovered a thousand times over that a sexual relationship becomes the kind of microcosm of all human affairs. The love affair becomes inevitably the central subject of so much literature. It is endlessly fascinating to us. Its permutations are infinite. If you think of literature as the exploration of the human condition, then the love affair becomes the field of play that best opens itself up to close, intimate, and tender analysis.

IAN MCEWAN ON SCREEN: HIS MOST MEMORABLE FILMS

Few writers rival the prizewinning novelist for sheer volume of adaptations. Here are four movies of his that stand out. **BY LEAH GREENBLATT**



ATONEMENT (2007)

Two lovers (Keira Knightley and James McAvoy) are torn apart by a family betrayal in this lush Oscar-winning drama.



THE CHILD IN TIME (2018)

Benedict Cumberbatch and Kelly Macdonald are both excellent as a couple coping with the disappearance of their daughter.



ENDURING LOVE (2004)

Daniel Craig and an unhinged Rhys Ifans are strangers brought together by a deadly hot-air-balloon accident.



THE GOOD SON (1993)

Macaulay Culkin goes full demon seed in this campy thriller, from an original screenplay that was later so altered McEwan disavowed it.

ON CHESIL BEACH: ROBERT VIG; ASKY/BLUESCKER STREET (2); ATONEMENT: ALEX BAILEY/FOCUS FEATURES (2); THE CHILD IN TIME: PINWOOD TELEVISION/SUNNYMARCH; TV/MASTERPIECE FOR BBC ONE; ENDURING LOVE: NICOLA DOWE; THE GOOD SON: MIKE ANSIN/20TH CENTURY FOX/KOBAL/REXUS/SHUTTERSTOCK

1948-2018

MARGOT KIDDER

The famed *Superman* actress died on May 13 at the age of 69. “She absolutely led an unapologetic life,” says Cara Wilder, a personal friend. “She had no qualms about being exactly who she was, saying things very much out loud wherever she was.” **BY CLARK COLLIS**



THE SUPERHERO MOVIE genre lost a genuine icon this week with the passing of Margot Kidder, who died in her sleep on May 13 at the age of 69. Cast as journalist Lois Lane opposite Christopher Reeve’s Clark Kent in Richard Donner’s 1978 blockbuster *Superman*, Kidder’s no-nonsense portrayal remains, for many, the definitive onscreen version of the

scribe, a role she would reprise in three sequels. At a time when special effects had barely achieved takeoff, she helped convince audiences that a man—and his love—could indeed fly.

But Kidder’s intensity and rat-a-tat way with dialogue weren’t limited to just superhero films. The Canadian-born actress starred in more than

130 big- and small-screen projects, including many horror movies, such as 1974’s *Black Christmas* and 1979’s original *The Amityville Horror*, a supposedly true tale whose based-on-real-events bonafides Kidder would later dismiss with typical straightforwardness as “hogwash.” She also appeared in Brian De Palma’s 1973 psychological thriller *Sisters* and 1975’s Robert Redford-starring *The Great Waldo Pepper*.

“She was a lioness. And lionesses, as you know, are the leaders, not the lion,” *The Red Maple Leaf* director Frank D’Angelo says of Kidder. In 1996, she suffered a much-publicized manic episode and would subsequently be diagnosed with bipolar disorder. Following the incident, she rapidly returned to work for two more decades of films and TV shows. These included Rob Zombie’s 2009 slasher sequel *Halloween II* and the superhero series *Smallville*, one of countless projects to benefit from the ever-growing interest in a genre Kidder had done so much to foster with her depiction of Lois Lane.

→ Margot Kidder and Christopher Reeve in *Superman IV: The Quest for Peace*



4 CLASSIC KIDDER CHARACTERS

The Canadian-American actress soared in more than 100 projects, with Superman and horror films headlining her arc.
BY KATIE HASTY

DANIELLE BRETON *SISTERS* (1973)

Kidder tallied up a number of genre film characters throughout her career, with Danielle chief among them in Brian De Palma’s cult classic.

BARB COARD *BLACK CHRISTMAS* (1974)

Foulmouthed and skeptical were the benchmarks of the actress’ fun role in this slasher.

LOIS LANE *SUPERMAN* (1978), *SUPERMAN II* (1981), *SUPERMAN III* (1983), *SUPERMAN IV: THE QUEST FOR PEACE* (1987)

Christopher Reeve’s caped superhero always got motivation from his beloved Lois Lane, as Kidder brought energy and earnestness to Lois.

KATHY LUTZ *THE AMITYVILLE HORROR* (1979)

She earned this lead role after breaking through in the mainstream as Lois, thus solidifying her place in horror history with the OG *Amityville* movie.



↑ Pope Francis blesses a believer

Pope Francis— A Man of His Word

STARRING Pope Francis

DIRECTED BY Wim Wenders

RATING PG | **LENGTH** 1 hr., 32 mins.

REVIEW BY Chris Nashawaty @ChrisNashawaty

▶ YOU NEEDN'T BE CATHOLIC TO find comfort in the message of Pope Francis. Nor do you need to be a believer to see that his progressive ideas and plainspoken delivery make him a different kind of messenger. In the inspiring new documentary *Pope Francis—A Man of His Word*, the humble priest from Buenos Aires comes down from the gilded altar of St. Peter's and speaks to the camera at eye level, addressing the challenges of the 21st century: family, poverty, social justice, the environment, and, yes, even the abuses of the church he represents. It's a refreshingly timely dialogue from an organization that's often been slow to step out of the past.

Directed by Wim Wenders and made with the full cooperation of the Vatican, the film isn't a biography of the man formerly known as Jorge Mario Bergoglio. Rather, it's an intimate and rare audience with a compassionate populist, tracing his spiritual relationship with his namesake, St. Francis of Assisi (another environmentally minded reformer), and tracking his travels across the globe, where he doesn't just seem to talk, he *listens*. Whether he's washing the feet of prisoners in America, visiting sick children in Africa, or praying with hurricane victims in Asia, Pope Francis doesn't merely preach empathy, responsibility, and accountability, he lives it. **A-**

NOW PLAYING

Your complete guide to films in theaters this week and next



MORE ON EW.COM
To read full reviews and interviews, head to ew.com/movies

LEADING LADIES

LIFE OF THE PARTY | Directed by Ben Falcone
Starring Melissa McCarthy, Gillian Jacobs, Molly Gordon **W**

Melissa McCarthy is a middle-aged mom heading back to school in this amiable but largely plotless farce—a vaguely movie-shaped casing designed to contain, more or less, her loopy one-woman-band brand of comedy. **B**

BREAKING IN | Directed by James McTeigue
Starring Gabrielle Union, Billy Burke, Richard Cabral **W**

Gabrielle Union shines as a mom trying to rescue her kids from home invaders, but the film never rises to her level. **C**

TERMINAL | Directed by Vaughn Stein
Starring Margot Robbie, Mike Myers, Simon Pegg **L**

Think of this stylish but soft-boiled Cockney crime catastrophe about a pair of dim hitmen (Dexter Fletcher and Max Irons), a femme fatale (Margot Robbie), and a buck-toothed janitor (Mike Myers) as *Sin City* lite. Very lite. **C-**

DRAMAS

SOLLERS POINT | Directed by Matthew Porterfield
Starring McCaul Lombardi, Jim Belushi, Tom Guiry **L**

McCaul Lombardi plays a drug dealer released from house arrest back onto the mean streets of Baltimore.

ANYTHING | Directed by Timothy McNeil
Starring John Carroll Lynch, Matt Bomer, Maura Tierney **L**

John Carroll Lynch brings tenderness and humanity to this otherwise clichéd love story, about a widower who moves to L.A. and befriends a trans sex worker (Matt Bomer). **B-**

FIRST REFORMED | Directed by Paul Schrader
Starring Amanda Seyfried, Ethan Hawke **L**

Director Paul Schrader revisits the bleak existential themes that fueled his scripts for *Taxi Driver* and *Rolling Thunder*, only this time he brings God into the picture as Ethan Hawke's small-town priest grapples with his faith. **B**

DOCUMENTARIES

THAT SUMMER | Directed by Göran Hugo Olsson
Starring Lee Radziwill, Edith Bouvier Beale, Peter Beard **L**

Culled from footage lost for more than 40 years, the eccentric, intimate *Summer* feels like a holy relic for fans of the Maysles brothers' cult 1975 documentary, *Grey Gardens*. **B+**

ROOM FOR REAL: THE LATE TEENAGE YEARS OF JEAN-MICHEL BASQUIAT
Directed by Sara Driver
Starring Jean-Michel Basquiat, Alexis Adler, Fab 5 Freddy **L**

This thoroughly narrow portrait of the young late artist can be, at times, as raw and unwieldy as its subject.



POPE FRANCIS—A MAN OF HIS WORD: FOCUS FEATURES; BREAKING IN: PAUL SARKIS/UNIVERSAL; TERMINAL: RILEY FILMS; ANYTHING: PALADIN; FIRST REFORMED: A24; ROOM FOR REAL: THE LATE TEENAGE YEARS OF JEAN-MICHEL BASQUIAT: ALEXIS ADLER/MAGNOLIA PICTURES

SPICE UP MOVIE NIGHT SNACKS!



PEP IT UP!®



TV

Edited By | PATRICK GOMEZ @PATRICKGOMEZLA



PUTTING UP A *GOOD FIGHT*

As season 2 of the CBS All Access drama *The Good Fight* draws to a close, **Darren Franich** reflects on the series' response to real-life political scandal and unrest in the Trump era

WHO WEEPS FOR THE NETWORK-TV lawyers? Once upon a time, Sam Waterston gave every last big speech on *Law & Order*, and David E. Kelley ruled with sexy lawyers (who were serious) and funny lawyers (who were sexy). Gone, gone. Dick Wolf's *Chicago* franchise couldn't make *Justice* cool. Even with Shonda Rhimes' backing, *For the People* isn't. On cable, that nice lady from *Suits* is leaving America to marry a rich foreigner.

CBS' *The Good Wife* was broadcast TV's last great legal drama. Its spin-off, *The Good Fight*, lives on CBS All Access (a service you must sign up for—now, so you can watch *Fight*). The revelatory second season has a snappy procedural pace: cases start-to-finished hourly, smart people saying smart words in smart clothes. It's also a stunning, avant-weird portrait of sanity in the age of Trump.

On *Fight*, lawyers are an endangered species. They're murdered, made obsolete by technology, left behind by the feeling that law is lawless. "I've spent the last six months in a haze of not knowing what was crazy and what was not," says Diane Lockhart (Christine Baranski) in the May 27 finale. It's an apt recap of the season. Co-creators Robert and Michelle King veer topical. The lawyers of Reddick, Boseman & Lockhart tackle the alt-right, social media, and sexual harassment. As an extension of what we must call the Goodverse, *Fight* regularly calls upon a vast cast of familiar-face judges and lawyers. That heightens the feeling of disruption when things turn Trumpward. Suddenly our Gore Vidal-quoting attorneys are

MCDONALD; LINDO; BARANSKI; NYAMBA; NYAMBA; CUSH; JUMBO; JUSTIN BARTHA; PATRICK ECCLES/INE/CBS (6); ROSE; LESLIE; JOE PUOLESE/CBS

LOG LINES

• **(Pod)Casting Couch** EW critic Kristen Baldwin, editor at large Lynette Rice, and editor in chief Henry Goldblatt have launched *Chasing Emmy*, a witty podcast about the Emmy Awards. (Available at your neighborhood podcast store)

discussing tawdry absurdities, Russian prostitutes, and golden showers. Amid farce, tragedy strikes: Senior partner Adrian Boseman (Delroy Lindo, a marvel of sharkish geniality) is shot. Amid tragedy, farce strikes: Recovered, Adrian joins a gun-violence task force—alongside an NRA advocate peddling bulletproof briefcases.

And amid all the glossy guests (see sidebar), Margo Martindale shined as a Democratic strategist seeking a law firm to pursue impeachment. Sounds like liberal escapism, but the episode turned into a cynical, ravenous political cartoon. Senior partner Liz Reddick-Lawrence (wry Audra McDonald) figured out why the DNC was auditioning their largely African-American firm. “They want us to be *street*,” she said—before playacting “Angry Black Woman” for the pleasure of the client.

The series treats liberal outrage as its own form of derangement, a cracked response to cracked times. This is partisan entertainment, I guess, if you think “being anti-white supremacist” is partisan. There are indulgent soap operatics—a marriage unravels on the witness stand, an attorney goes into labor in court—and the younger characters can feel underwritten, millennials bantering through romance plots. But season 2 has brilliantly situated 2018’s malaise as a TV-historic decay: the Lawyer Show as Rome, Burning. The finale references Stormy Daniels and *All the President’s Men*. It’s paranoid—and oddly cheerful. Our heroes can’t stop the fire, but they’ll make lovely music fiddling against the apocalypse.

BEST OF THE GUESTS

Season 2 featured a cavalcade of guest stars



MARGO MARTINDALE

Returned as her *Good Wife* character, Ruth Eastman. Guest Emmy, please!



ALAN ALDA

The TV legend was cleverly stunt-cast as a legal legend.



TIM MATHESON

A flirty bartender-activist who hates Trump? Diane can’t resist.



MICHAEL IAN BLACK

The comedy vet played a savvy campaign manager.



BLACKLIST BREADCRUMBS

Red’s Dead?!

NO, SERIOUSLY. *THE BLACKLIST* ENDED ITS FIFTH SEASON WITH A shocking twist: The fedora-wearing criminal mastermind (James Spader) we’ve been following for five seasons has only been posing as Raymond Reddington. The real one is dead, and has been for years—a twist the series has been building to since the beginning. “If you go back and look, you’ll see numerous examples of us working toward this big reveal,” says EP Jon Bokenkamp, who points out the clues the show’s left along the way. —NATALIE ABRAMS

“PILOT”
(SEASON 1, EPISODE 1)

“The impostor theory can be traced all the way back to the first time Red met Elizabeth Keen and told her, ‘I’m a criminal. Criminals are notorious liars. Everything about me is a lie.’”

“GENERAL LUDD”
(SEASON 1, EPISODE 8)

“Reddington and Liz were paying a visit to a plastic surgeon, Dr. Maltz [Andrew Dice Clay], when Red proclaimed, ‘What other secrets have you just given away? Who knows about the work I’ve had done?’”

“ANSLO GARRICK, PART 2”
(SEASON 1, EPISODE 10)

“Before Reddington vanished for a spell,

Liz asked Red point-blank, ‘Are you my father?’ He said, ‘No.’ This was the truth.”

“DR. JAMES COVINGTON”
(SEASON 2, EPISODE 3)

“When Red first laid eyes on his ex-wife, Naomi Hyland (Mary-Louise Parker), he said, ‘You look so different.’ To this she replied, ‘Not as different as you.’ From this we now know Naomi Hyland was married to the real Raymond Reddington. She knows that *this is not the real Reddington*. Naomi Hyland is one of the very few people in the history of our series who knows the truth. The lingering question: Why would she let him into her life?”

“MR. KAPLAN: CONCLUSION”
(SEASON 4, EPISODE 22)

“A frustrated Harold Cooper stole Red’s bloodstained shirt out of the FBI evidence locker, [which had been sealed for 30 years]. Of course, that blood confirmed that Red is Elizabeth Keen’s father. What the audience didn’t know is that the blood on that shirt belonged to the real Raymond Reddington.”

“MR. RALEIGH SINCLAIR III”
(SEASON 5, EPISODE 14)

“Liz asked Red, ‘You’ve gone to therapy?’ Red confidently boasted: ‘God, yes. Therapy helped me become an entirely different person.’”

MARTINDALE: MIREYA ACIERTO/GETTY IMAGES; ALDA: ANDREW TOOTH/FILMMAGIC; MATHESON: GREG DOHERTY/GETTY IMAGES; BLACK: JENNY ANDERSON/WIREIMAGE; SPADER: DAVID GIESBRECHT/NBC

ACT

With Me

STARS SHARE THEIR PERSONAL STORIES ABOUT GIVING BACK



SEAN HAYES HELPS FIGHT CHILD POVERTY

CHARITY

Red Nose Day (rednoseday.org)

WHAT THEY DO

As part of Comic Relief, which raises funds for those living in poverty, the campaign works to help impoverished children

WHY HE TOOK ACTION

NBC has partnered with the campaign since it launched in the U.S. in 2015. After *Will & Grace* returned last fall, Hayes was eager to get involved and will appear on *Hollywood Game Night* during a night of Red Nose Day-themed programming on May 24. "It was so great to lend our time to such an important cause and in such a fun way," says the actor, 47. "All you have to do is turn on the news to see the state of the world and know that children everywhere need our help."

WHY IT'S IMPORTANT

"Every single dollar goes to helping children around the world," Hayes says of the campaign, which has raised \$100 million and helped more than 8 million children over the past three years.

HOW YOU CAN HELP

Tune in to NBC's special night of programming, which will include fund-raising opportunities. Buy an official Red Nose at Walgreens—the proceeds go directly to charity while broadening awareness of the event itself. —Maureen Lee Lenker



FIRST LOOK

SHE-RA RETURNS!

The Princess of Power is back with a whole new look. Executive producer Noelle Stevenson (the creator behind *Nimona* and *Lumberjanes*) reimagine the classic 1980s animated series for today. **BY PATRICK GOMEZ**

NOELLE STEVENSON DIDN'T GROW

up watching *She-Ra: Princess of Power*, but she wishes she had. "I was always looking for the female characters in sci-fi and fantasy who were more than just the girlfriend," says the celebrated cartoonist, 26. "I love the female characters in *She-Ra*. There isn't another show quite like it."

The original *She-Ra*—which followed Princess Adora, the twin sister of Prince Adam (a.k.a. He-Man)—debuted in 1985, more than six years before Stevenson was born. But now she's executive-producing a reboot, *She-Ra and the Princesses of Power*, which will debut on Netflix later this year, featuring the voices

of *black-ish*'s Marcus Scribner, *Dancing With the Stars* champ Jordan Fisher, and *Young & Hungry*'s Aimee Carrero. "*She-Ra* was ahead of its time," says Stevenson. "I'm so excited to bring these stories of female power and love and friendship back now when it seems like we need them more than ever."



→ (Top right) Lorraine Toussaint, who voices Shadow Weaver; (right) the *She-Ra* cast

HAYES: RON BATZDORFF/NBC; SHE-RA: NETFLIX (2); TOUSSAINT: JESSE GRANT/GETTY IMAGES

THAT TV



WON'T PAY FOR ITSELF.

Switch to GEICO and save money for the things you love.

Maybe it's that glorious, curved-screen 4k beauty. Or the 12-26k Hz headphones you wear. High-tech is what you love – and it doesn't come cheap. So switch to GEICO, because you could save 15% or more on car insurance. And that would help make the things you love that much easier to get.

GEICO[®]
Auto • Home • Rent • Cycle • Boat

geico.com | 1-800-947-AUTO (2886) | local office

Some discounts, coverages, payment plans and features are not available in all states or all GEICO companies. Homeowners and renters coverages are written through non-affiliated insurance companies and are secured through the GEICO Insurance Agency, Inc. Boat and PWC coverages are underwritten by GEICO Marine Insurance Company. Motorcycle and ATV coverages are underwritten by GEICO Indemnity Company. Motorcycle insurance is not available in all states. GEICO is a registered service mark of Government Employees Insurance Company, Washington, D.C. 20076; a Berkshire Hathaway Inc. subsidiary. © 2017 GEICO



MICHELLE WOLF

Late-Night's New Leading Lady

After slaying at the White House Correspondents' Dinner, the *Daily Show* alum, 32, is launching a weekly series, **The Break With Michelle Wolf**, May 27 on Netflix. **BY LYNETTE RICE**

All this attention from the White House Correspondents' Dinner has been great for the launch of your Netflix show. Does it feel that way?

I think it's awesome! If people hated what I did at the dinner, they're really going to hate my show.

Did Netflix do their research before they greenlit the show?

I pitched the show to

Netflix. I think they knew exactly who they were getting.

What will the format be?

I call it topical stand-up. Instead of the standard setup-punchline

monologue jokes, I turn them into stand-up bits. It will look more like a stand-up special than straight-to-camera delivery. We're giving audience members little voting machines. I ask them questions and try



IT MADE ME CONFIDENT. IT'S FUN TO STAND IN A ROOM AND DELIVER THE JOKES YOU WANTED TO DELIVER."

—WOLF ON HOSTING THE WHCD



↑ Trevor Noah, Michelle Wolf, and Roy Wood Jr. on *The Daily Show With Trevor Noah*

to get their honest answers and opinions. And then I'll have a desk segment. I won't be interviewing anyone. It's more like me and a comedian ranting.

Will you address the WHCD in the first episode?

I think that I've talked about it as much as I'm going to talk about it. I don't really like to dwell. Hopefully, we can just keep doing that type of comedy but apply it to other things.

When will each episode drop?

We'll tape an episode on Thursday evening, and they will be released at 12:01 a.m. PT Sunday morning. I anticipate people will watch it Sunday mornings.

Do you have a role model in comedy?

I really admire Chris Rock. Clearly, he's one of the funniest humans to ever live. I opened for him for a portion of his last tour. It was inspiring to see someone work so

hard after so many years in the business.

How did your experience at the WHCD change you?

It made me confident. It's fun to stand in a room and deliver the jokes you wanted to deliver. Also, I wore a suit, and I totally understand now why people like suits. A nice-fitting suit makes you feel good about yourself.

Was there a particular call or email you received after the WHCD that made the whole experience worthwhile?

Every single comment warmed my heart a million times over, from my friends who are stand-ups to the Stephen Colberts and Dave Chappelles and David Lettermans. I always want to entertain my audience, but I also want other comics to like what I'm doing. You want approval from your peers.

Listening to you now, your voice isn't that high. Does the higher pitch only come out on stage, like a character?

No, it's just when I get louder. When I'm on the phone I always try not to hurt people's ears.



24/7 BRUCE.

AND SOMETIMES THAT IS NOT EVEN ENOUGH



E STREET RADIO
BRUCE SPRINGSTEEN 24/7


Take a deep dive into all things Bruce on E Street Radio. That includes digging in to his new box set on 'Live From E Street Nation' with hosts Dave Marsh and Jim Rotolo.

Listen to E Street Radio free now.
In your car, online and on the SiriusXM® app thru May 29.
Learn more at siriusxm.com

© 2018 Sirius XM Radio Inc. Sirius, XM, SiriusXM and all related marks and logos are trademarks of Sirius XM Radio Inc. All rights reserved.

SiriusXM



THE ALBUM COLLECTION VOL. 2, 1987-1996
5 STUDIO/LIVE ALBUMS + 2 EPS + 60 PAGE BOOK
INDIVIDUALLY NUMBERED. AVAILABLE NOW.  BRUCESPRINGSTEEN.NET

nd
it.
of
ys
m
pe
ut
ds
his
ar

tag
I
"DIT
Day

of
ter
so
m
T
n of
ch
Fu

his
ist
ess
5]

★
MEMORIAL
DAY
SPECIAL

Crunch Time

Treat your guests to a Memorial Day celebration to remember with this faux-fried (it's actually baked!) chicken sandwich from *MasterChef*'s **Gordon Ramsay**

INGREDIENTS

- ½ cup whole-wheat flour
- 1 tsp. sea salt, divided
- ¼ tsp. freshly ground black pepper, divided
- 1 cup buttermilk
- 4 tsp. paprika
- 2 tsp. garlic powder
- 2 tsp. onion powder or granulated onion
- 1 tsp. dried sage
- 6 cups puffed rice cereal
- 8 chicken tenderloins
- ½ cup plain whole-milk Greek yogurt
- ½ garlic clove, crushed
- 1 tsp. cider vinegar
- 4 whole-wheat buns
- 1 ripe avocado, peeled, pitted, and sliced
- 2 cups shredded iceberg lettuce
- Hot sauce (optional)

1 Preheat oven to 350°F. Stir together flour, ¼ tsp. of the salt, and ¼ tsp. of the pepper in a shallow bowl. In a separate shallow bowl, stir together buttermilk, paprika, garlic powder, onion powder, and sage. Place puffed rice cereal in another shallow bowl; crush lightly with hands so that the cereal is broken down slightly but not powdery.

2 Dredge chicken pieces, one at a time, in flour to coat; shake to remove excess. Dip in buttermilk, letting excess drip off. Dredge in puffed rice, pressing lightly to coat. Place chicken on a baking sheet. Bake in preheated oven until golden and cooked through, 25 to 30 minutes, turning halfway through cooking.

3 Meanwhile, in a small bowl, stir together yogurt, crushed garlic, vinegar, remaining ¼ tsp. salt, and

remaining ¼ tsp. pepper. Taste, and add more vinegar if needed.

4 Split buns; divide avocado slices among bottoms of buns and top with lettuce. Top lettuce with chicken and drizzle with yogurt mixture and, if desired, hot sauce. Replace bun tops and serve immediately.

MAKES 4
Active Time 20 mins.
Total Time 45 mins.

"The California 'Fried' Chicken Sandwich couldn't be easier to make," says Ramsay, "and your guests will never know they're actually eating well!"

Recipe adapted from Gordon Ramsay's Healthy, Lean & Fit, out September 2018.

Season 9 of MasterChef premieres May 30 at 8 p.m. on Fox.

YOUR SUMMER PLAYLIST, LITERALLY

Salute the season of sun with this party playlist of sizzling songs, all of which have the word *summer* in the title

- 1** "BROOKLYN IN THE SUMMER"
ALOE BLACC
- 2** "SUMMER"
CALVIN HARRIS
- 3** "SUMMERTIME SADNESS"
LANA DEL REY
- 4** "SUMMER LOVE"
JUSTIN TIMBERLAKE
- 5** "SUMMER GIRLS"
LFO
- 6** "SUMMERTIME"
DJ JAZZY JEFF & THE FRESH PRINCE
- 7** "I KNOW WHAT YOU DID LAST SUMMER"
SHAWN MENDES FEAT. CAMILA CABELLO
- 8** "COOL FOR THE SUMMER"
DEMI LOVATO



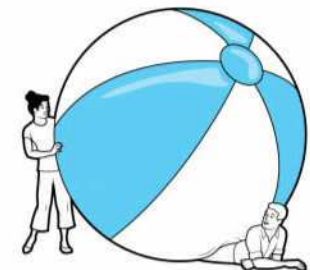
THE GREAT OUTDOORS

Taking the party outside makes space to be creative. **Jasmine Roth**, from HGTV's *Hidden Potential* (Tuesdays at 10 p.m.), shares her tips for brightening up a backyard bash.



DESIGN A DIY DRIVE-IN

"Hang a projection screen and use a mini projector to play old movies after dark," says Roth.



LET YOUR FRIENDS BE BALLERS

Toss around a nine-foot-diameter beach ball for guests to play with. "It makes for great pics!" she says.



BRANCH OUT WITH TREE STUMPS

"Buy timber at the lumberyard and saw it up," says Roth. "Paint the stumps and use as tables or seats."

PERFECTLY CURATED FOR THE
SNACKING
connoisseur

— SMALL —
PLATES

ITALIAN DRY SALAME
WITH NATURAL GOUDA CHEESE & TOASTED ROUNDS

16g
PROTEIN



HILLSHIRE[®]
— SNACKING —



HILLSHIRE[®]
— SNACKING —

A SNACK ABOVE
EXPLORE MORE FLAVORS

hillshiresnacking.com

What to Watch

A day-to-day guide to notable programs*

By | DANA SCHWARTZ @DANASCHWARTZZ



← Steve Martin and Martin Short

Steve Martin and Martin Short: An Evening You Will Forget for the Rest of Your Life

FRIDAY, MAY 25 | STREAMING | NETFLIX

One of the alternative titles for Steve Martin and Martin Short's stand-up comedy special? "*See Them Before They're Dead*," Martin says. The pair have been friends since starring as two of the Three Amigos in 1986. "We've known each other so long," says Short. "There's this natural ease of working together." *An Evening You Will Forget for the Rest of Your Life*—which toured in various live iterations for four years—is a mix of comedy and music. "Catherine O'Hara described it as a children's show for adults," Short shares. Adds Martin: "It's the result of four years of work on a show—honing, and trimming, and figuring out what sort of show we wanted to do. Then it was in such a shape that we really wanted to film it, and so now we can start working on a new show." As for their target audience? "People who are looking for a little intellect with their humor," Short says, before Martin chimes in with a "...should go somewhere else," to finish the sentence.

MONDAY MAY 21

Miss USA

8-10PM | FOX

Ladies from all 50 states (and the District of Columbia!) descend on Louisiana for an epic bachelorette party with their best smiles, gowns, and interview answers to compete for the crown (and sash!). "Diversity makes our country special, and this is a chance to celebrate that," says Nick Lachey. He's cohosting with wife Vanessa, who won Miss Teen USA 20 years ago. "I had to swallow and ask, 'Am I the old lady now?'" she says, laughing. At least her pageant experience means no winner-announcing mishaps à la Steve Harvey, right? "Well, I wasn't nervous about it until now!" —Ruth Kinane



MONDAY MAY 21 (cont.)

Season Premiere

Who Do You Think You Are?

9-11PM | TLC

Laverne Cox still gets goose bumps talking about her genealogical discoveries in this ancestry docuseries' two-hour premiere (Jon Cryer features in the first part). "Finding out my family history was about having a better understanding of how I came to be who I am," the *Orange Is the New Black* star says. Tracing her mother's roots, Cox follows a path of public records to pre-emanicipation days and a three-times great-grandfather whose life took a drastic turn after the end of slavery, not to mention a revelation that left her "empowered": "It felt consistent with who I am on a cellular level." —Gerrad Hall



MARTIN AND SHORT: NETFLIX; COX: DISCOVERY NETWORKS

MONDAY MAY 21 (cont.)

Season Finale Dancing With the Stars: Athletes

8-9PM | ABC

Who needs an Olympic medal when you can have a Mirrorball trophy? Ice skater and fan favorite Adam Rippon is the safe bet to take home the prize, assuming he can protect his kneecaps.

Season Finale American Idol

9-11PM | ABC

Judges Luke Bryan, Katy Perry, and Lionel Richie seek to answer the question: Is it really a comeback if no one actually noticed the show went away in the first place?



Running Wild With Bear Grylls

10-11PM | NBC

Game of Thrones star Lena Headey has no shame about getting dirty and running wild with Bear Grylls. "I like to do things that make me scared," says the actress. "Part of the fun is that all along you're thinking, 'Oh, f---.'" Headey's appearance on the show also provided her with a unique opportunity to impress her son—by facing her fear of spiders. "I thought, 'If I do the thing that he knows I'm terrified of, then I might get him to do his homework.'" **A total 180 from Cersei's mothering strategy.** —Derek Lawrence

TUESDAY MAY 22



Season Finale The Flash

8-9PM | THE CW

Barry Allen has to prevent DeVoe from destroying Earth with dark matter, but things could be worse for the DC hero: Did you see *Infinity War*? He could be in the Marvel Universe.

The Great American Read

8-10PM | PBS

Meredith Vieira takes viewers on a journey celebrating America's 100 favorite novels. The list includes *Catch-22*, *1984*, and *Fifty Shades of Grey*. Maybe that last one got in on some "number-in-the-title"-related affirmative action?

Series Finale The Middle

8:30-9:30PM | ABC

After 215 episodes and nine seasons, it's time for America to finally say goodbye to the Heck family. The title of the final episode says it all: It's been "A Heck of a Ride."

WE'RE NOT-WORTHY

Tig Notaro Happy to Be Here

STREAMING | NETFLIX

The stand-up tackles marriage, parenthood, and the thrill of being invited to an Ellen DeGeneres party. Our invite probably got lost in the mail, right, E?



WEDNESDAY MAY 23



Season Finale Survivor

8-10PM | CBS

"I liken this finale to a great boxing match," says Jeff Probst of *Survivor*'s 36th-season ender. "Those who are truly in it to win it go toe-to-toe." Not only that, but the host hints that this season's theme of cursed items will indeed factor into the final result. "There are still a handful of Ghost Island relics in play," says Probst. "The ability of these players to reverse the curse could be the difference between a million dollars and a seat on the jury." Speaking of the jury, may the curse of Chris Noble's rapping never be lifted. —Dalton Ross

Season Premiere Brother vs. Brother

9-10PM | HGTV

Jonathan and Drew Scott go head-to-head in a house-flipping competition, and presumably also a competition for who has the more dazzlingly white toothy smile. (Spoiler: It is always a tie.)



Season Finale Empire

8-9PM | FOX

Can *Empire* and the Lyons exist without *Empire*? That's the possibility facing the first family of music as Eddie (Forest Whitaker) seeks control of their company by blackmailing Lucious (Terrence Howard) over his involvement in the death of Shyne (Xzibit). "They really have a choice to make," showrunner Brett Mahoney teases of the season 4 finale. "Either save the empire or lose one of their own—what's more important? This choice between family and the empire forces the Lyons to reevaluate what is most important in their lives." My guess: crazy drama. —Derek Lawrence



What to Watch

THURSDAY MAY 24

Terrence Howard's Fright Club

8-9PM | FOX

The weirdness of this special—in which Terrence Howard “superfans” (!) head to a New Orleans mansion for a “filmed VIP experience” (!!) that turns out to be a haunted-swamp nightmare (!!!)—is something to be celebrated. Howard has a grand old time in the control room cackling at his victims’ terror, and while it’s a bit too camera-ready to be true (once a voodoo zombie strolls into the living room, shouldn’t someone realize they’re being punk’d?), *Fright Club* is surprisingly funny and unabashedly freaky.

B+ —Kristen Baldwin



Red Nose Day

8-11PM | NBC

Before *The Red Nose Day Special* pulls heartstrings at 10 p.m., NBC is delivering the laughs with an A-list edition of *Hollywood Game Night* (9 p.m.), all in the name of raising money for impoverished children. But the night kicks off with *American Ninja Warrior*, where cohost Akbar Gbajabamila finally gets in on the action. “I talk about it all the time as if it’s easy,” the former NFLer says, admitting he was actually “super nervous” before starting the course. “On a scale of 1 to 10, I thought it was going to be a 15, and once I started, it was about a 9.” —Gerrad Hall



FRIDAY MAY 25

Season Premiere My Last Days

8-9PM | THE CW

Jane the Virgin star Justin Baldoni hosts this docuseries about the courageous people defying the odds in their battles against terminal illness. So much for feeling productive for doing laundry last week.



Miniseries Debut

Picnic at Hanging Rock

STREAMING | AMAZON

Natalie Dormer stars as the headmistress of an Australian boarding school for girls in 1900 where four women mysteriously vanish on a day trip gone wrong. “The thing about Hester Appleyard is, she is not what she seems,” says the *Game of Thrones* alum of her character. “She has run to the other side of the world to reinvent herself, and as we journey on these six hours, her facade starts to slip, and you realize this woman is not who she says she is.”



SATURDAY MAY 26

The Tale

10PM-12AM | HBO

Revisiting a seventh-grade story she wrote called “The Tale” inspired Jennifer Fox to write and direct what she dubs “an investigation of memory,” merging fact and fiction to explore the complexities of her own childhood abuse. Laura Dern stars as Fox, who insisted her real name be used for believability. “As a survivor, I felt like you had to show what it really looks like,” she says. “It really is, in a very ordinary way, horror.” Fox notes the film’s release during the #MeToo era is a fortuitous one: “It probably would have gotten buried because it’s too strong and it’s too complex, but we are lucky that the doors are already open.” —Maureen Lee Lenker



SUNDAY MAY 27

Series Premiere The Break With Michelle Wolf

STREAMING | NETFLIX

Wolf had a star-making turn as the acid-tongued host of the White House Correspondents’ Dinner. Even though Sarah Huckabee Sanders probably won’t be watching, we will! What are the odds Wolf will be rocking a smoky eye?

Season Finale The Good Fight

STREAMING

CBS ALL ACCESS

Challenges continue to mount for the partners of Reddick, Boseman & Lockhart in Trump’s America. Diane clearly chose the wrong four years to quit microdosing.



Series Premiere

The Fourth Estate

7:30-9PM | SHOWTIME

Two-time Oscar-nominated documentary filmmaker Liz Garbus knew “journalism would be under attack” when Donald Trump took office. So she’s responding with *The Fourth Estate*, an edge-of-your-seat docuseries about *The New York Times* covering the “adrenaline-filled days” of the president’s first year in the White House. “We are not a comprehensive history of the political year,” she clarifies. Instead, Garbus just might be the media’s best weapon against “fake news.”

—Nick Romano

FURRY AND BLURRY

Finding Bigfoot

8-10PM | ANIMAL PLANET

Four researchers continue their mission to find proof of the mythological creature in the Pacific Northwest for their 100th episode. Quick question: What’s taking so long?

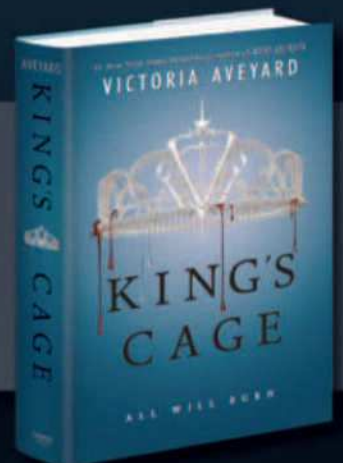
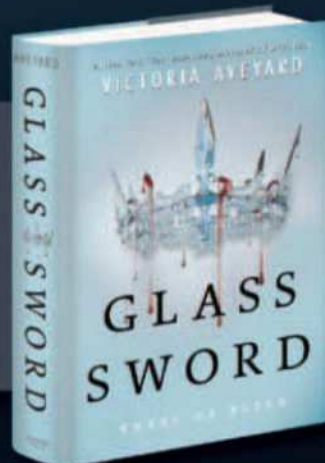


THE ELECTRIFYING CONCLUSION TO
THE #1 *NEW YORK TIMES* BESTSELLING
RED QUEEN SERIES



THE FINAL
BATTLE LINES
ARE DRAWN.
BUT VICTORY
COMES
AT A PRICE.

READ
THE SERIES
FROM THE
BEGINNING!



Music

Edited By | ALEX SUSKIND @ALEXSUSKIND

COURTNEY BARNETT WILL SEE YOU NOW

The Australian rocker is here to walk you through life's daily anxieties with her new LP, *Tell Me How You Really Feel* (out May 18). She chats with EW about the album, Carrie Fisher quotes, and teapots. **BY ALEX SUSKIND**

COURTNEY BARNETT'S "NAMELESS, Faceless" is an emotionally lacerating track about the threat some men pose to women. But when the 30-year-old artist wrote the single—which appears on her upcoming album, *Tell Me How You Really Feel*—she unknowingly quoted a legendary expert on the matter: Margaret Atwood.

"I didn't know who she was. I read it in a news article," says



NOTEWORTHY

- **Thinkin' About Tomorrow** Lindsey Buckingham said his sacking from Fleetwood Mac harms the band's legacy.
- **Aubrey & the Three Migos** Drake announced a summer tour with opener Migos.



KYLE

TITLE *Light of Mine*

LABEL Atlantic | **GENRE** Hip-hop

REVIEW BY Alex Suskind

▶ ON HIS 2016 MULTIPLATINUM single “iSpy,” KYLE (born Kyle Harvey) established himself as music’s newest happy-go-lucky MC (“I ain’t frown since ’06/I ain’t cried since ’01,” he rapped alongside Lil Yachty). But there’s more to the 25-year-old Ventura, Calif.-bred artist than just carefree, singsong rhymes. His major-label debut, *Light of Mine* (out May 18), continues the cheerful thread of “iSpy” while also exploring the aspirations and anguish that come with overnight success. He admits that money has put him in “a lot of awesome places” but hasn’t helped him achieve happiness (on “Zoom”). And he looks back on his rocky pre-celebrity days when he was “eating Wendy’s” and “still borrowing clothes” (on the 2 Chainz-and-Sophia Black-featuring “Ikuyo”)—all over beats that snap and pop like a jack-in-the-box. Meanwhile, a talented roster of guests—Khalid, Kehlani, Alessia Cara—steps in for quick assists. That many features on a debut might signal the work of an unfocused or underdeveloped artist, but on *Light of Mine* it’s the opposite. The assembled group isn’t here to prop up KYLE but to accentuate his sound, proving the young artist has more in his toolbox than just a one-off hit. **B-**

Barnett of her lyrical interpolation of the author’s famed sentiment that men are afraid women will laugh at them and women are afraid men will kill them.

But Barnett wouldn’t make the connection until it was time to sign off on the record’s lyrics and artwork. “It was kind of a backwards discovery, but it’s such a powerful line,” she says. “That’s why it stood out in the first place. It’s so strong, and it says so much with so little.” (FYI, she eventually began watching *The Handmaid’s Tale*.)

Like Atwood, Barnett has been praised for her clear-eyed approach to writing. She first exhibited it in the early 2010s with two critically acclaimed EPs—*I’ve Got a Friend Called Emily Ferris* and *How to Carve a Carrot Into a Rose*—and her brilliant full-length debut, 2015’s *Sometimes I Sit and Think, and Sometimes I Just Sit*.

Though the new record is her first solo LP in three years, Barnett has been busy—“I don’t really like complete downtime,” she says—making an album with Kurt Vile (*Lotta Sea Lice*), recording and touring with her partner (Jen Cloher), and covering INXS’ “Never Tear Us Apart” for an ad in support of same-sex unions. Barnett was with Cloher in Austin when their home country legalized gay marriage in 2017—something she was ecstatic about, despite the less-than-satisfying way the Australian government went about it.

“The process was negative and a bit insulting,” she says. “They decided to make it a public-opinion poll, which it just shouldn’t be. It opened a bit of a floodgate to homophobia and people feeling free to voice their opinions on someone else’s life.”

The hateful attitudes of strangers is something Barnett touches on in album opener “Hopefulness,” a song about “trying to be hopeful when you feel hopeless”: “Y’know what they say/No one’s born to hate/ We learn it somewhere along the way/Your vulnerability is stronger than it seems/Y’know it’s okay to have a bad day.” The song also includes a quote from another major pop culture figure, the late Carrie Fisher (though this time Barnett knew to whom she should attribute it). “I remember Meryl Streep said it” during the Golden Globes in 2017, Barnett says of the advice “Take your broken heart, make it into art.” “It’s such a powerful line. It tied in with a lot of the ideas I was playing with: turning that kind of negative energy into something positive.”

Her new album is drawn toward those everyday struggles—and the affirmation needed to combat them. That’s part of the reason you hear a teakettle boiling at the end of “Hopefulness”: “I’d watched *Eraserhead* while I was in the final stages of editing lyrics,” says Barnett. “I was slightly inspired by the sound design—the low rumbles and the dryness that constantly put you on edge. I was trying to capture that same feeling with the synths and keyboards.” So what does that have to do with tea? “The whistle on the kettle we boil in the morning stresses me out,” she says. “I was like, ‘Oh, I’ve got to get that in somewhere.’”

By the time the album closes with “Sunday Roast,” those early troubles have dissipated—at least until tomorrow: “Ignore that voice/It puts you down/You make your choice/I’m here for you/ It’s all the same to me.”



I THINK A LOT OF THE IMPORTANT STUFF, I GUESS, JUST STICKS IN MY HEAD. YOU KNOW IT’S GOOD IF IT KEEPS COMING BACK.”

—COURTNEY BARNETT





James Bay's *Electric Feel*

Three years after his debut, *Chaos and the Calm*, the English singer-songwriter is back with a new sound, a new style—and no hat in sight. **BY RUTH KINANE**



THE PLAYBACK

A rundown of notable box sets, compilations, and reissues.

BY SARAH RODMAN



OTIS REDDING
DOCK OF THE BAY SESSIONS | Rhino

This 12-track collection (out May 18 on CD, vinyl, and digitally) compiles previously released tunes—including “Hard to Handle” and the ageless title track—from the soul legend’s final sessions. A solid primer and a feeling of what could’ve been if Redding’s voice hadn’t been silenced so young.



JERRY GARCIA
BEFORE THE DEAD | Round Records

The latest from the seemingly bottomless vault of Grateful Dead-related music, this fascinating, painstakingly curated box (available on four CDs or in a limited-edition set of five LPs) documents Garcia’s bluegrass and folk roots. Even die-hard completists will find new treasures here.

Electric Light [out May 18] is sonically distinct from your first album. Was that intentional or did it just evolve that way?

Both. I wanted to throw myself off and paint my music in a different light—in a slightly corny way that ties into the title. But there are moments on the record that bridge the gap between the two albums, and that was just as intentional as [the song] “Wild Love” sounding different.

So, you chose “Wild Love” as the lead single because it’s so different from what we’d expect?

Yeah. For good or bad,

I wanted to rattle some cages and people’s perception of me as an artist.

Everyone loves to put pressure on the sophomore album. Did that change the way you approached it?

It’s fun for everyone else to overhype the pressure, but the songwriting process was just the same: me writing verse, chorus, verse, chorus, bridge, chorus. Still, the way that I colored these songs in was different: I did a lot of listening to other records whilst I was writing, and then stepping back and revisiting what I’d written.

What were some of those records?

Frank Ocean’s *Channel Orange*, different David Bowie moments, some Prince stuff, the Strokes’ *Is This It*, all of Lorde’s music. Blondie’s *Parallel Lines* was a big one too.

Did you go into this album thinking there’d be a cohesive theme?

I don’t like to define what the record is supposed to be before I make it. But after I wrote a lot of songs, I recognized it was mainly about unity. I was exploring the importance of humans being with one another in a physical capacity because we reach each other in all these high-tech ways now, and that distances us from each other.

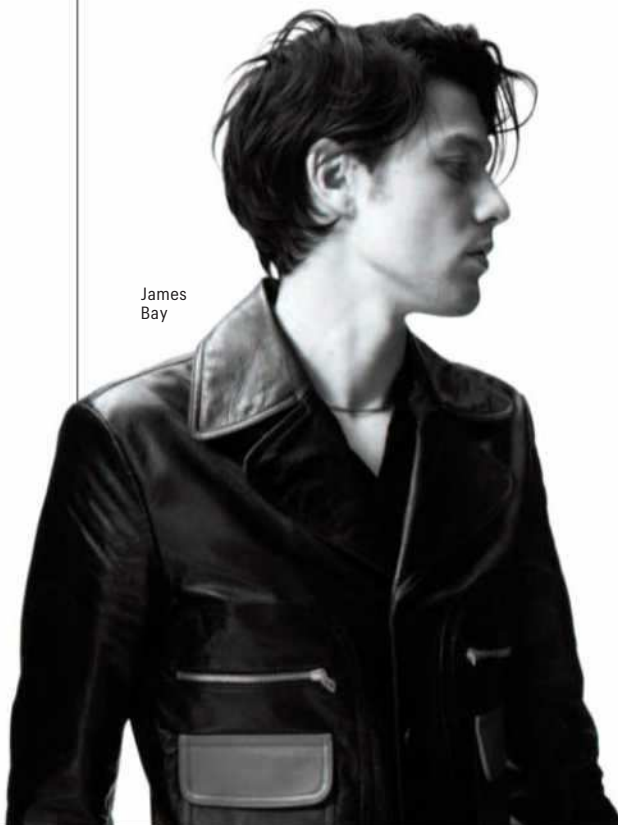
I have to mention the new haircut. Did you worry you’d end up like Samson when you chopped off your famed locks?

[Laughs] If anyone thinks my talent is in my hair, they’re listening to the wrong dude. I suppose in a small way it was nice to do it to say, “Look, I’m an artist and I have to evolve.” I’ll test myself and push my own boundaries because I trust my fans, and if we’re going to have an exciting relationship, then we need to push each other.

Like when you wore that great pink, sparkly shirt on *Saturday Night Live*?

I’ve been getting a lot of love for that shirt. You go on SNL and play a song called “Pink Lemonade,” you can’t really pass up the opportunity.

James Bay



SARAH PANDOSI

Kelly Clarkson, Mariah Carey, and Gwen Stefani



CHART FLASHBACK

2005

Come hollaback to the Hot 100, 13 years ago this week, when Gwen Stefani went bananas, Mariah pined, and the Peas got phunky. **BY LEAH GREENBLATT**

- 1 **GWEN STEFANI**
"HOLLABACK GIRL"
Pop quiz, chart nerds: "Hollaback" is (A) Gwen's response to Courtney Love calling her a cheerleader; (B) the only No. 1 to say "s---" 38 times; (C) B-A-N-A-N-A-S; or (D) all of the above. Plus pom-poms. (Pro tip: The answer is always D.) **A-**
- 2 **MARIAH CAREY**
"WE BELONG TOGETHER"
A song so massive, Mimi only outdid herself, longevity-wise, with "One Sweet Day." Also a prime video showcase for the intense eyebrow acting of the broody guy from *Prison Break*. **A-**
- 3 **CIARA FEAT. LUDACRIS**
"OH"
Basically a banging slo-mo listicle of every trifling shorty Ciara will never step to, which made exactly all of them desperate to change her mind. **B+**
- 4 **50 CENT**
"JUST A LIL BIT"
50 was the Motorola Razr of the mid-2000s, so sleek and hard to get. But on this one he just sounds like the creeper telling you he's cool to stop at third base and then boom! You're pregnant. **B**
- 5 **THE GAME FEAT. 50 CENT**
"HATE IT OR LOVE IT"
Even though they would spend most of the next decade in a tense Mega Shark vs. Giant Octopus standoff, Game and 50 still had this brief sweet moment of summer subwoofer domination. **A**

- 6 **THE BLACK EYED PEAS**
"DON'T PHUNK WITH MY HEART"
Fergie had another year before she blew up solo, so there was still time to rework a classic Lisa Lisa & Cult Jam hook and go along with will.i.am's arbitrary spell-check overrides. **C+**
- 7 **ROB THOMAS**
"LONELY NO MORE"
After the bonkers success of the Santana duet "Smooth," Rob cut off his Matchbox Twenty curls, tightened his pants, and got all Timberlake-adjacent, which actually worked pretty well for him. **B+**
- 8 **KELLY CLARKSON**
"SINCE U BEEN GONE"
Somewhere in the five stages of grief that follow a bad breakup—denial, anger, bargaining, depression, acceptance—comes a sixth and crucial step, Clarksoning. It's never the neighbors' favorite, but it is very cathartic. **A+**
- 9 **BOBBY VALENTINO**
"SLOW DOWN"
A seminal R&B jam about the Sophie's choice between hoping a girl will stay turned away from you so you can check out her butt and also really wanting to see what's up with her face. **B+**
- 10 **AKON**
"LONELY"
Remember how *everywhere* Akon used to be? Well it all started here, with a 1962 Bobby Vinton ballad jacked up to sad-chipmunk speed and a rain machine. **B**



STEPHEN MALKMUS SPARKLES

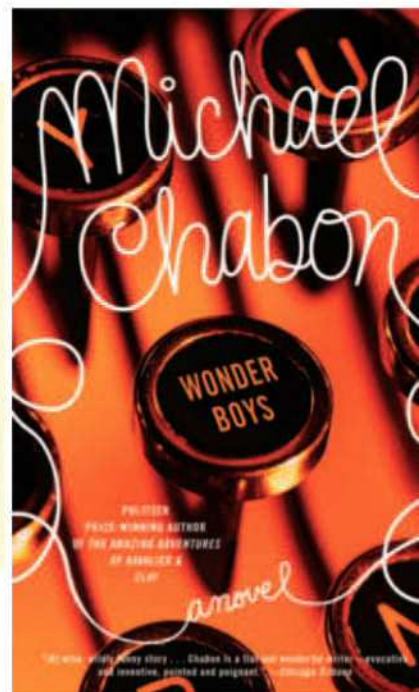
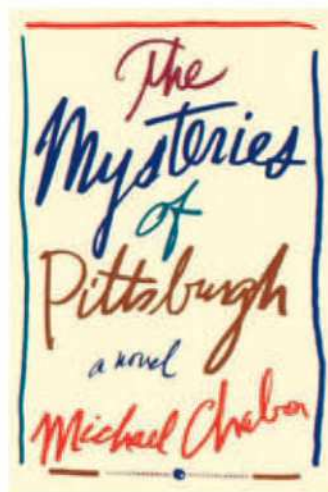
The Jicks frontman and consummate indie rocker tells EW how he chose the emphatically cheerful title for his group's new record, *Sparkle Hard*.

BY ALEX SUSKIND

"MY TITLES ARE DEFINITELY MORE CROWD-sourced. I write a lot of them, and I ask a certain cross section of people what they like best. I ask some people at the label, I ask some writer friends, I ask my wife (she generally doesn't like what I like), I ask the band—but they normally don't have hard opinions. In the end, we didn't want to sound too whiny for this age. We want to be kind of fun and declarative. It's our record, we get to tell you to 'sparkle hard.' We're not going to be kind of wishy-washy, we're not going to be Trump-y. It's easy to do a dark title now to match the times. In the end, we are just trying to pick the coolest and most fun title. Obviously [*Sparkle Hard*] is very meme-friendly. Though I did notice that there's a sex-positive sex club in London that has a night called that too. I hope that's not a copyright issue."

Books

Edited By | CLARISSA CRUZ @CLARISSANYC1



1
THE MYSTERIES OF PITTSBURGH
1988

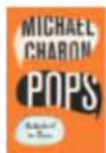
Chabon's first published novel features several themes he's returned to throughout his career—particularly, chosen families and absent fathers. He started writing *The Mysteries of Pittsburgh* at just 21 years old, telling the story of Art Bechstein, the son of a money launderer trying to go legit. "I was at that age where you start to leave the family you were born into," Chabon says. The novel was "very autobiographical" for him, with its estranged father-son dynamic—the first of many times that Chabon's own sense of abandonment (his father left home when he was 12) would filter into his work.

2
WONDER BOYS
1995

One of Chabon's more indelible characters, Grady Tripp, is an author suffering from writer's block while weathering a personal storm: His wife has walked out, and his girlfriend is newly pregnant. Grady wrestles with impending fatherhood and ultimately decides he isn't ready for it. Chabon completed *Wonder Boys* just before his wife, Ayelet Waldman, became pregnant with their first child. And he shared Grady's lack of parental vision. "You don't ever see Grady being a parent," Chabon explains. "Partly, I think that's because I wasn't ready to go there myself."

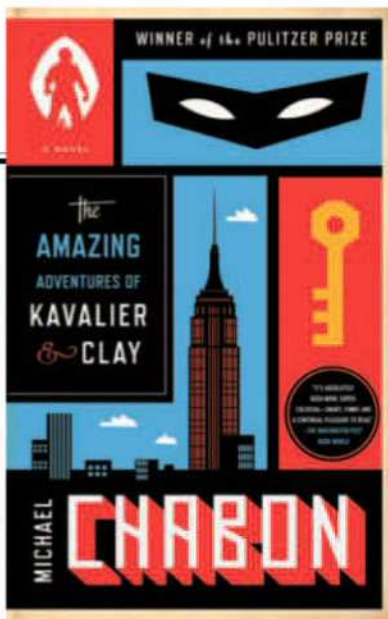
MICHAEL CHABON

MY BOOKS,
MY LIFE



The acclaimed best-selling novelist (and father of four) looks back at his biggest books through the prism of parenthood—just in time for the release of his new essay collection, **Pops: Fatherhood in Pieces**.

BY DAVID CANFIELD



3
THE AMAZING ADVENTURES OF KAVALIER & CLAY
 2000

In its latter half, the Pulitzer Prize-winning novel constructs a chosen family of Sammy, a gay man; Rosa, the wife of his Navy-serving creative partner; and Tommy, her young son. Chabon had become a father by the time he wrote *Kavalier & Clay*, and he drew heavily from his—and his wife’s—trials in parenthood. “Part of [how I] changed was my experience of seeing my wife as a mother—it was a close-up to everything,” he says. “The bar is so much higher for mothers. Watching my wife wrestle with that, I was able to try to approximate and begin to approach... some of that experience.”



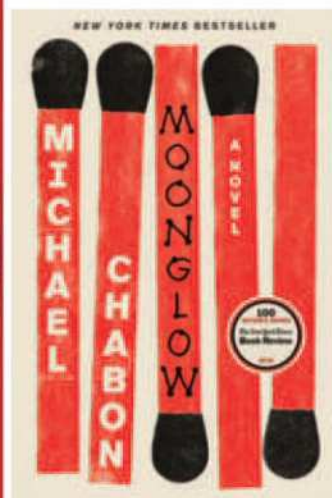
4
THE YIDDISH POLICEMEN'S UNION
 2007

Chabon had never mined personal material as painful as what he did here—surprising, given its sci-fi trappings. Detective Landsman’s marriage to Bina falls apart due to a shared trauma: the termination of a wanted pregnancy. Chabon went through the same thing with Waldman, and he found it strangely organic to integrate that grief into this “phantasmagoric, Yiddish-speaking, Alaskan murder-mystery.” As he learned, “genre fiction can actually be more conducive to allowing a writer to get at some really dark, raw emotion.”



5
TELEGRAPH AVENUE
 2012

This tale traces another legacy of absent fatherhood: Archy, the protagonist, reckons with his father’s abandonment and his own parental failings when his long-lost son resurfaces. But the theme’s recurrence in Chabon’s work is subconscious. The author calls it part of his “toolbox,” a motif inherent to his life that’s now part of his narrative arsenal. “Loss is the one thing I return to the most regularly,” Chabon says, referencing the golden age of comic books (*Kavalier & Clay*) and the Yiddish language. “And that sense of loss is so powerful that it can extend beyond absent fathers.”



6
MOONGLOW
 2016

Chabon describes the characters in *Moonglow*, a fictionalized account of the wild stories his grandfather shared before he died, as his “ultimate family of choice.” He explains: “I blew my chance to know my actual grandparents with the intimacy that I could get to know a fictional character. In [*Moonglow*], I invented a whole new family for myself and put myself into that family.” As such, it’s Chabon’s most personally intimate book to date, stuffed with his dreams and anxieties—guilt over failing his children, anger over losing his father. “I was fully projecting my own feelings,” he says. “In a way, it was almost like Method acting.”

BETWEEN THE LINES






- **More Archie** Scholastic will publish new books tied to the CW series *Riverdale*, including guides and novels.
- **Catch and Kill** Ronan Farrow is expanding his pivotal reporting on sexual abuse in a bombshell new book.



← Tobey Maguire and Michael Douglas (as Grady Tripp) in the film adaptation of *Wonder Boys*

THE PRINCESS DIARIES

Can't get enough of the royal wedding on May 19? Grab a Pimm's Cup and indulge in these biographies that range from deliciously gossipy to as prim and proper as the Queen. **BY MAUREEN LEE LENKER**

<p>DISHY TOME</p>	 <p>PRINCE HARRY: THE INSIDE STORY BY DUNCAN LARCOMBE</p>	 <p>AMERICAN PRINCESS BY LESLIE CARROLL</p>	 <p>HARRY: A BIOGRAPHY OF A PRINCE BY ANGELA LEVIN</p>	 <p>HARRY: LIFE, LOSS, LOVE BY KATIE NICHOLL</p>	 <p>MEGHAN: A HOLLYWOOD PRINCESS BY ANDREW MORTON</p>
<p>MEOW MOMENT</p>	<p>Royal insiders initially feared Meghan was fame-hungry and the whole relationship was a "publicity stunt."</p>	<p>Eugenie's and Beatrice's attire for Will and Kate's nuptials is compared to that of Cinderella's "beastly" stepsisters.</p>	<p>On Meghan's alma mater, Northwestern: "It is an extremely respectable university, and I doubt if Harry could get in."</p>	<p>Harry's first serious girlfriend, Chelsy Davy, ended their relationship by changing her Facebook status to "single."</p>	<p>Meghan reportedly returned her wedding and engagement rings to her first husband via registered mail.</p>
<p>BIGGEST REVEAL</p>	<p>Harry liked to prank the British press, including taking a paparazzi snap of author Lacombe at a nightclub urinal.</p>	<p>Meghan and Harry are 17th cousins, according to an American genealogical researcher.</p>	<p>Attending his nanny Tiggy's wedding in 1999, Harry swallowed a goldfish from the table decorations.</p>	<p>Harry met Cameron Diaz at a London gym. She asked for his number, but he "laughed it off, thinking she was joking."</p>	<p>Meghan starred in a high school production of <i>How the Grinch Stole Christmas</i>, with Scarlett Johansson in the chorus.</p>
<p>GOOEY DESCRIPTION OF MEGHAN AND HARRY'S LOVE</p>	<p>"There is a genuine sense with her by his side the best is yet to come."</p>	<p>At their engagement announcement, they are likened to "a pair of terrestrial swans in a mating dance."</p>	<p>"She beamed and looked up at him...with adoration in her eyes and a wondrous expression on her face."</p>	<p>The PDA-happy couple were given bunches of mistletoe by giddy staff for their first Christmas tree.</p>	<p>Their union is "the crowning symbolic achievement of the special relationship between a monarchy and a republic."</p>

DON'T MISS THE ALL-NEW ORIGINAL NOVELS BASED ON THE HIT TV SERIES!



Illustration by César Moreno

NOW AVAILABLE WHEREVER BOOKS ARE SOLD

LOOK FOR MORE ADVENTURES IN FALL 2018.



1930 - 2018

Remembering Tom Wolfe

The author of *The Bonfire of the Vanities* built his reputation as an intellectual provocateur and a journalism pioneer. **BY DAVID CANFIELD & STEPHAN LEE**

TOM WOLFE WAS A LITERARY GIANT. The author, who died May 14 in a New York City hospital at 88 years old, first made a name for himself as a reporter, helping coin the term New Journalism while working on a story for *Esquire* magazine in 1963. That led to his first book, an essay collection titled *The Kandy-Kolored Tangerine-Flake Streamline Baby*. But it was what came next, *The Electric Kool-Aid Acid Test*, a riveting account of the hippie Merry Pranksters band, that revealed Wolfe as a pioneer of immersive, narrative journalism, and it vaulted him to fame.

In 1979, Wolfe published *The Right Stuff*, his classic account of the early space program, and in the early '80s he set his sights on writing his first novel, only to run into nearly a year of writer's block. He pitched *Rolling Stone* editor Jann Wenner a work of fiction that would run in installments over the course of a year. After *Rolling Stone* published the excerpts, Wolfe spent two

additional years editing it into *The Bonfire of the Vanities*. A sweepingly satirical look at American life, the novel became a bona fide literary sensation.

Wolfe's work could be divisive. His 2004 novel, *I Am Charlotte Simmons*, about a coed's sexual experiences at an American university, won the *Literary Review's* annual Bad Sex in Fiction Award; his final book, the nonfiction tome *The Kingdom of Speech*, drew backlash for its critiques of Charles Darwin and Noam Chomsky. He was nothing if not provocative, commanding attention off the page as well: He traded public barbs with John Updike, Norman Mailer, and other legendary authors, and set himself apart sartorially, always appearing in a signature white suit, worn year-round with a homburg hat and two-tone shoes. A true original, Wolfe stayed defiantly himself to the end. Of his personal style, he once said, "It is much more effective to arrive at any situation as a man from Mars than to try to fit in."

THE ESSENTIAL WOLFE

He published more than a dozen works over his career, and these three will stand the test of time



The Electric Kool-Aid Acid Test

1968

A seminal work of New Journalism, this story of the Merry Pranksters remains among the most vital depictions of '60s counterculture.



The Right Stuff

1979

Wolfe's acclaimed best-selling story of the first American astronauts to conquer space was made into an Oscar-winning 1983 film.



The Bonfire of the Vanities

1987

The movie version flopped, but Wolfe's brilliant novel set in '80s New York still ranks among the decade's quintessential novels.

ENTERTAINMENT WEEKLY (ISSN 1049-0434) IS PUBLISHED THREE TIMES A MONTH EXCEPT FOR TWO ISSUES IN JANUARY, MAY, AND JULY AND FOUR ISSUES IN NOVEMBER BY ENTERTAINMENT WEEKLY INC., A SUBSIDIARY OF TIME INC. TIME INC. IS A WHOLLY OWNED SUBSIDIARY OF MEREDITH CORPORATION. PRINCIPAL OFFICE: 225 LIBERTY STREET, NEW YORK, NY 10281. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. POSTMASTER: PLEASE SEND ALL UAA TO CFS (SEE DMM 50734.5.2); NON POSTAL AND MILITARY FACILITIES: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, P.O. BOX 62120, TAMPA, FL 33662-2120. FOR CUSTOMER SERVICE CALL 1-800-274-6800, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBERSERVICES, OR WRITE US AT ENTERTAINMENT WEEKLY, P.O. BOX 62120, TAMPA, FL 33662-2120. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 40110178. GST 888381621R10001. ©2018 ENTERTAINMENT WEEKLY INC. ALL RIGHTS RESERVED. REPRODUCTION IN WHOLE OR IN PART WITHOUT PERMISSION IS PROHIBITED. ENTERTAINMENT WEEKLY, EW, CRITICAL MASS, LISTEN TO THIS, THE MUST LIST, AND THE SHAW REPORT ARE REGISTERED TRADEMARKS OF ENTERTAINMENT WEEKLY INC. JANUARY IS A TRADEMARK OF ENTERTAINMENT WEEKLY INC. SUBSCRIBERS: IF THE POSTAL AUTHORITIES ALERT US THAT YOUR MAGAZINE IS UNDELIVERABLE, WE HAVE NO FURTHER OBLIGATION UNLESS WE RECEIVE A CORRECTED ADDRESS WITHIN TWO YEARS. YOUR BANK MAY PROVIDE UPDATES TO THE CARD INFORMATION WE HAVE ON FILE. YOU MAY OPT OUT OF THIS SERVICE AT ANY TIME. MAILING LIST: WE MAKE A PORTION OF OUR MAILING LIST AVAILABLE TO REPUTABLE FIRMS. IF YOU WOULD PREFER THAT WE NOT INCLUDE YOUR NAME, PLEASE CALL OR WRITE US. PRINTED IN THE USA. ◆◆◆◆◆



WOLFE: MARK SELIGER; THE RIGHT STUFF, THE BONFIRE OF THE VANITIES: EVERETT COLLECTION (2)

THIS WEEK'S
HITS &
MISSES

The Bullseye

BY MARC SNETIKER @MarcSnetiker



It was and continues to be a very weird week for sculptures.



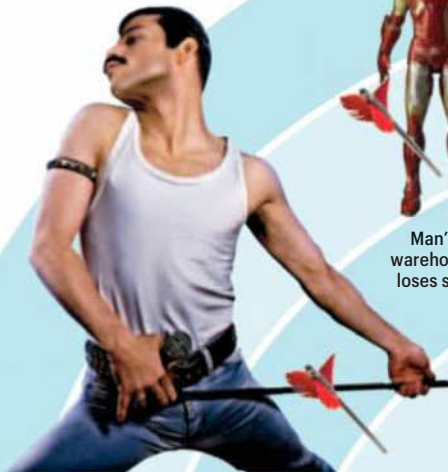
Congratulations to Meghan Trainor on her newest look, "Judy Jetson after LASIK."



After six years, Christina Aguilera is back with "Accelerate," a single that suggests she perhaps should have waited another four minutes and three seconds.



The new *Westworld* episode is hands down the most confusing one yet.



Man's warehouse loses suit



The second-most exciting thing to happen to a Queen this month



Bill & Ted 3 historical suggestions: William Shakespeare, Alexander Hamilton, Liz Phair's good stuff



Just like "Lady Marmalade" if "Lady Marmalade" had no chorus and every part was Mýa's



Busy Philipps lands E! late-night talk show, joining *The Good Doctor* as the only reason to stay up past 10.

Thank goodness for NBC's emergency responders.



Britney Spears musical rumored to be "like *Mamma Mia!*," which is a hell of a way of announcing that Christine Baranski is playing Jamie Lynn.



Principal photography was, of course, shot with the original Instagram filter, "Vaseline."



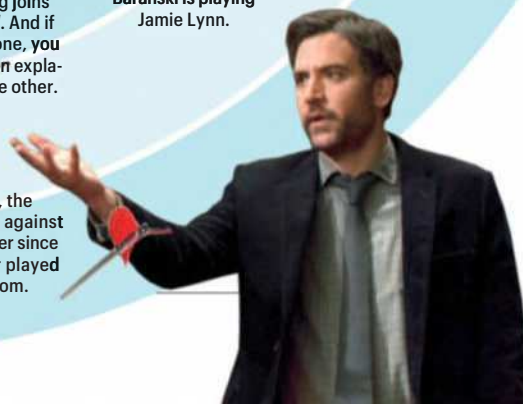
A single episode of *Riverdale* now covers more genres than Meryl Streep's IMDb.



Finally, they made a movie based on all those commercials!



Annette Bening joins *Captain Marvel*. And if you're a fan of one, you probably need an explanation about the other.



R.I.P. *Rise*, the biggest crime against musical theater since Gerard Butler played the Phantom.

JOAN COLLINS: DAVID M. BRIGG/GETTY IMAGES; MAX HARRY WINDSOR, MAX MEGHAN MARLE, KINNUVA/AVY TANG/GETTY IMAGES; BROOKLYN NINE NINE: ROBERT TRACHTENBERG/OX; BILL & TED: SEAN KELLY/ENTERTAINMENT WEEKLY; PHILIPPS: VIRGINIA SHERWOOD/ABC/UNIVERSAL/GETTY IMAGES; BOHEMIAN RAHAPSODY: NICK DELANEY/FOX; JON MAM 3: ZADE ROSENTHAL/MARVEL/Disney

MICHAEL B. JORDAN

MICHAEL SHANNON

FAHRENHEIT 451

KNOWLEDGE IS A DANGEROUS THING

AN HBO FILM
MAY 19
AT 8PM

HBO

OR STREAM IT ON **HBO NOW**



Beyond matching skin tone, fits skin's texture. **Now, our most diverse shades ever!**

115. Ivory

FITme!
MATTE+PORELESS
LIQUID FOUNDATION

40 diverse shades



Maybelline.com

#FITME

For a fit like Kemp's, try Fit Me!® Matte + Poreless Liquid Foundation in 115.
©2018 Maybelline LLC.

MAYBELLINE
MAKE IT HAPPEN™ NEW YORK