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**THE AUTHOR OF GONE GIRL =**  
**ONE AMAZING NEW SERIES**

JULY 6, 2018  
#1520

# Entertainment WEEKLY



EXCLUSIVE



# Breaking Bad

REUNION

**BRYAN CRANSTON & CO.** revisit high times from the beloved meth drama, which lives on through **BETTER CALL SAUL**  
BY DAN SNIERSON

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**SLEEPLESS IN SEATTLE TURNS 25**  
Why Parker Posey was cut and other great **UNTOLD STORIES**

Anna Gunn, Bryan Cranston, Aaron Paul, and Bob Odenkirk



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Bryan Cranston, Aaron Paul, Vince Gilligan, and more favorites from the acclaimed meth drama reunite.

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With a new album, *The Now Now*, animated-supergroup mastermind Damon Albarn delves into life, love, and Idaho.

BY LEAH GREENBLATT

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### **Evangeline Lilly**

The *Lost* actress takes flight as Hope van Dyne (a.k.a. the Wasp) in *Ant-Man and the Wasp*.

BY CLARK COLLIS

## ON THE COVER

Anna Gunn, Bryan Cranston, Aaron Paul, and Bob Odenkirk photographed exclusively for EW by Dan Winters

PRODUCTION: TRICIA SHERMAN/BAUIE PRODUCTIONS; GUNN'S PAUL'S STYLING: ANNIE JAGGER/THE ONLY AGENCY; CRANSTON'S, ODENKIRK'S STYLING: MICHAEL FISHER/THE WALL GROUP; GUNN'S HAIR: AVIVA/STARWORKS GROUP; MAKEUP: LITHA VASQUEZ/PAT MCGRATH LABS; DRESS: LELA ROSE; JEWELRY: JAGGER AND CO.; CRANSTON'S GROOMING: ROSIE JANE/BYROSIEJANE.COM; SHIRT: FREEMAN'S SPORTING CLUB; JEANS: LOUIS VUITTON; BLAZER: APC; SHOES: CHURCH'S; PAUL'S GROOMING: DANIELE PIERSONS/ART DEPARTMENT; HAIR: JEREMIAH SAMUEL/MARTINEZSAMUELSALON.COM; JACKET, RAG & BONE; JEANS: J-BRAND; T-SHIRT: JOHN VARVATOS; ODENKIRK'S GROOMING: SYDNEY SOLLOD/THE WALL GROUP; SHIRT, JEANS: JAMES PERSE; JACKET: MARYLAND VINTAGE; PROP STYLING: ED MURPHY/CONSOLIDATED SOUP



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Breaking Bad's iconic pink teddy bear

For a cast portrait gallery and more reunion coverage, visit [ew.com/breakingbadreunion](http://ew.com/breakingbadreunion)

# Sound Bites

## TWEET OF THE WEEK



**Stephen Colbert**  
@stephenathome

One thing I know for sure: no one on the right side of history has ever had to nitpick what the definition of "cage" is. —Weighing in on children being detained at the border

**"[A] *Quiet Place* is the first film to scare black people outta talking in movie theaters."**

—Tiffany Haddish, during her monologue, at the MTV Movie & TV Awards

**"If I don't make it back, remember... you're the one who made me come here."**

—Owen (Chris Pratt), making Claire (Bryce Dallas Howard) feel guilty, in *Jurassic World: Fallen Kingdom*

**"I could never hurt you, Dolores. I'll protect you until the day I die."**

—Teddy (James Marsden), declaring his allegiance before shooting himself, on *Westworld*

**"I cry watching *This Is Us*."**

—Shades (Theo Rossi), arguing that having a soft side doesn't make you a snitch, on *Marvel's Luke Cage*

**"I'm not the only offensive character—everyone is offensive."**

—Tammé (Kia Stevens), a.k.a. Welfare Queen, defending her wrestling name, on *GLOW*

**"He's way too confident to be broke, right?"**

—Nuri (Michele Weaver), asking about Yasir (Will Catlett), on *Love Is* \_\_\_

**"I just thought maybe, you know, you might need a kidney someday."**

—Billy (Denis Leary), reuniting with his estranged son, on *Animal Kingdom*

COLBERT: TAYLOR HILL/GETTY IMAGES; HADDISH: KEVIN WINTER/GETTY IMAGES; WESTWORLD: JOHN P. JOHNSON/HBO; MARVEL'S LUKE CAGE: CARA HOWE/NETFLIX; JURASSIC WORLD: FALLEN KINGDOM; GLOW: ERICA PARISE/NETFLIX; ANIMAL KINGDOM: EDDY CHEN/NTI; LOVE IS: RICHARD DUCREER/WARNER BROS. ENTERTAINMENT INC.



# SNOWFALL

7.19 **FX** FEARLESS  
THURS 10

# The Must List

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



*Movies*

## WHITNEY

The diva gets the deep-dive treatment in this detailed documentary (out July 6). If you loved the artist but were concerned for the person, make sure to bring tissues—you will get so emotional. (See our interview with the director and Houston's sister-in-law on page 34.)

## 4 THINGS WE LEARNED

EW's Sarah Rodman breaks down a few key beats from the eye-opening doc

**Houston was straight-up not a Paula Abdul fan (and some shade is thrown Janet Jackson's way, too).**

Video from the early '90s shows Houston fretting over the attention given to the dance-centric styles of Abdul and Jackson.

**She and Michael Jackson enjoyed hangouts marked by companionable silence.**

As solo stars unable to lead ordinary lives, the pair felt a kinship.

**The drug use that would haunt Houston began in her teens.**

Family and friends say she tragically began trying marijuana and cocaine at a young age.

**She learned her iconic arrangement of "The Star-Spangled Banner" after one listen.**

According to veteran bandleader Rickey Minor, she was just *that* good.



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# 2

TV

## GLOW



The ladies' wrestling romp returns sharper, funnier, and deeper in its superb second season, building out its talented ensemble and enriching the fraught central dynamic between leads Ruth (Alison Brie) and Debbie (Betty Gilpin). We've got no qualms about slinking back into this ring. (Netflix, June 29)



# 3

Music

## BEYONCÉ AND JAY-Z

EVERYTHING IS LOVE

The queen and king of hip-hop broke the internet once again with the surprise drop of the Carters' long-rumored collaboration, a liberating vibe record and high-art explosion (the Mona Lisa cameos in one video filmed at the Louvre) that feels like the mic-drop culmination of a powerful and personal narrative trilogy set up by her *Lemonade* and his *4:44*.



"I hadn't been this excited since Hanks showed up for *The Da Vinci Code*. And no, I would say on the whole I don't get starstruck—I mean, I live in the Louvre. But when we heard Beyoncé was coming, we were all basically waving our arms like lunatics, especially Venus de Milo. My first thought was of all the NDAs Bey must have made everyone sign to pull this off—that's high-security, even for me, and I've literally spent forever behind bulletproof glass.

Anyway, when Beyoncé *did* finally get here, it really just felt like an old friend coming home. Not many people can have their work be truly considered art, but Beyoncé's brilliance is wholly singular in culture today. And look, I don't mean to "Who is she?" *Starry Night*, but I'm *the* most beloved painting of all time, so I definitely felt the significance of a meeting between the two most famous people in the world. Jay-Z was there too, I heard."



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ANT-MAN AND THE WASP STUDY GUIDE

1. ENTOMOLOGY

2. I COULD NEVER BE YOUR WOMAN

3. LOST SEASON 1

4. HONEY, I SHRUNK THE KIDS



TV

# NAILED IT! + CLAWS

Which nail-named summer show is right for you? Netflix's *Nailed It!* showcases amateur bakers who hilariously fail at food design; TNT's *Claws* follows Niecy Nash and a glam ring of drug runners in a Florida nail salon. They couldn't be more different, and yet both second-season shows are perfectly delicious and ridiculous, and worthy of your guilty-pleasure time while you're waiting for that top coat to dry...be it on your fingertips or your fondant.

## WHO SAID IT?! *A bad chef who means well? Or a criminal manicurist who means business?*

1

"She hasn't burned down the house yet, but I guess there's still some time for that."

2

"You got this, okay? Right now you are at a barbecue in Hyannisport and all the Kennedys are there, even the s---ty ones."

3

"Potato, tomato, you gotta listen up!"

4

"This experience has made me question every life decision I've ever made. Like, should I have gone to college? Was it a good idea?"

5

"This looks like a unicorn fell down... from a very high place."

6

"I can't be moving no cocaine!"

ANSWER KEY 1 NAILED IT! | 2 CLAWS | 3 CLAWS | 4 NAILED IT! | 5 NAILED IT! | 6 CLAWS

NAILED IT!: NETFLIX (2); CLAWS: TBS



# 6



Music

## FLORENCE + THE MACHINE

HIGH AS HOPE

The dog days were almost a decade ago, but the ethereal Florence Welch is still spine-chilling in an eccentric new bundle of distinctively anthemic tracks that'll have you, too, cooing haikus up to the sky.



# 5

Movies

## SORRY TO BOTHER YOU

Leave it to writer-director Boots Riley to concoct an utterly bizarre alternate-reality Oakland in which a black telemarketer (Lakeith Stanfield) adopts a “white voice” (David Cross) to ascend the corporate ladder. With style, Riley weaves a searing, timely take on capitalism, media consumption, and what it means to be black in America today. Come for Armie Hammer’s maniac CEO, stay for Tessa Thompson’s scathing statement earrings. (*July 6*)

I RECOGNIZE YOU...

The film’s surreally funny stars are all plucked straight from your TV



**LAKEITH STANFIELD**  
*Atlanta*



**TESSA THOMPSON**  
*Westworld*



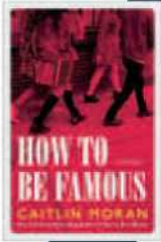
**JERMAINE FOWLER**  
*Superior Donuts*



**OMARI HARDWICK**  
*Power*



**STEVEN YEUN**  
*The Walking Dead (R.I.P.)*



Books

# HOW TO BE FAMOUS

by Caitlin Moran

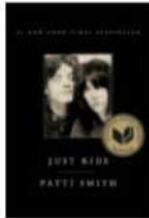
Moran's semiautobiographical tale of a young writer finding her way in the mid-'90s London rock scene pops and fizzes with the energy of those Cool Britannia times—but her smart, nervy take on female selfhood and sexuality feels bracingly of now.

## ROCK ON

Three essential female music memoirs to read next

### JUST KIDS Patti Smith

Smith's dazzling 2010 chronicle of a vanished era of New York bohemia won the influential rocker a well-deserved National Book Award for Nonfiction.



### CLOTHES, CLOTHES, CLOTHES. MUSIC, MUSIC, MUSIC. BOYS, BOYS, BOYS Viv Albertine

Albertine's band the Slits put her at the wild, anarchic center of '70s punk—and luckily, she lived to tell.



### HUNGER MAKES ME A MODERN GIRL Carrie Brownstein

The *Portlandia* star's writing delivers the same electric, intimate energy that she also brought to riot-grrrl heroes Sleater-Kinney.



Music

# DRAKE

SCORPION

The Canadian rapper's 2018 has already endured more ups and downs than a CN Tower elevator, but with his potent fifth studio album, *Scorpion*, rap's shining star looks to ride the rest of the year on a high note.



(RANKED BY DRAKE-NESS)

### "God's Plan" music video

Drake handed out cash to fans in Miami, took a beachside joyride on a golf cart, and crashed a local university to hang with students. *Very Drake.*



### A *Degrassi* reunion

Drake ignited Twitter by wrangling his old *Degrassi* pals for a surprise cast get-together in his video for "I'm Upset."



### The stars of "Nice for What"

Drizzy hit up his most famous contacts—Olivia Wilde, Issa Rae, Tiffany Haddish, and more—for a glitzy dance party.



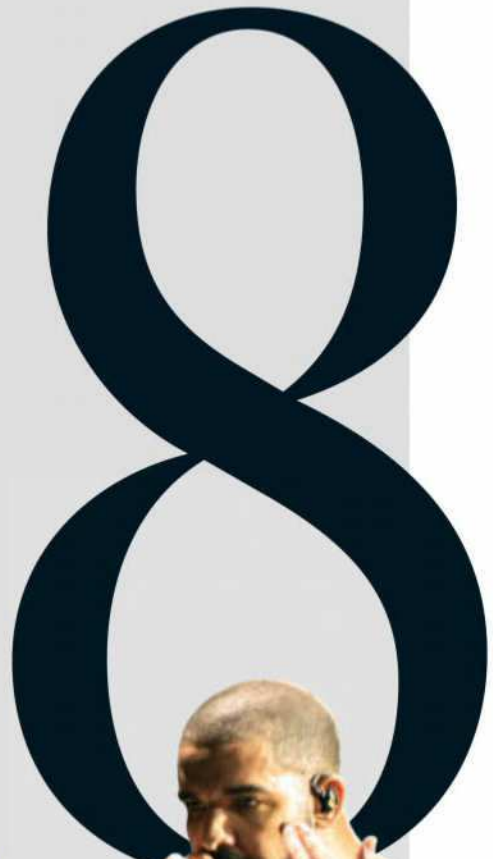
### Drake vs. Pusha-T

Rapper Pusha-T called Drake out for using a ghostwriter; Drake responded with a nonchalant dis track, then sent an invoice for helping Pusha sell more records.



### Drake vs. Pusha-T (part 2)

Pusha hit back by releasing a brutal song, "The Story of Adidon," with its ire directly aimed at Drake's friends and family. *Not a happy Drake.*



DRAKE: GETTY IMAGES (6)

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# 9

*Comics*

## BATMAN #50

**Holy Batrimony!** After a big proposal last June, Batman and Catwoman's wedding day finally arrives in the epic, emotional *Batman* #50. Writer Tom King joins forces with an all-star lineup of classic Bat-artists to craft a wedding issue that reflects on the iconic couple's past while also setting up the journey to come. (On sale July 4)



# 10



*Movies*

## SICARIO: DAY OF THE SOLDADO

With his furrowed brows and rugged facade, it's hard to imagine a soft side to Benicio Del Toro's gruff, deadly hitman Alejandro. But in Stefano Sollima's sequel to 2015's surprise hit *Sicario*, Alejandro faces his painful past as he rescues a teenage cartel princess he himself helped kidnap. The film is a tense, bloody romp set against the desert backdrop of the U.S.-Mexico border. (June 29)

### sicario (n.)

Webster's defines *sicario* as, well, nothing. In Spanish, the word means "hitman." In English: "that Emily Blunt movie I meant to see."



## BATMAN'S LITTLE BAT BOOK

Here's the dish on the Caped Crusader's five most famous lovers



### CATWOMAN

Selina Kyle has remained an integral romantic part of Batman's life over his 79-year comic history. In fact, the recent *Batman Annual* #2 pictured the duo growing old together in the distant future.



### WONDER WOMAN

Bruce Wayne and Diana Prince shared a kiss in the early aughts but ultimately decided to remain friends. However, the animated *Justice League* series frequently played with Wonder-Bat's will-they-won't-they dynamic.



### TALIA AL GHUL

The daughter of one of Batman's greatest foes (Ra's al Ghul) is a deadly assassin as well as the mother of Batman's son, Damian (who would eventually grow up to become the fifth Robin).



### BATGIRL

While Barbara Gordon and Batman's relationship is mostly platonic in the comics, it turned controversially romantic on screen when the pair had sex in Bruce Timm's infamous adaptation of *The Killing Joke*.



### RACHEL DAWES

Never forget that Katie Holmes and Maggie Gyllenhaal both played Bruce-Wayne's childhood best friend-turned-now-deceased love interest in Christopher Nolan's beloved film trilogy.



BATMAN #50: MIKEL JANINI/DC ENTERTAINMENT; PEIFFER: ZADE ROSENTHAL/WARNER BROS.; WONDER WOMAN: EVERETT COLLECTION; TALIA AL GHUL: DC COMICS/WARNER BROS.; BATGIRL: DC COMICS/WARNER BROS.; RACHEL DAWES: WARNER BROS.; SICARIO: DAY OF THE SOLDADO: RICHARD FREEMAN JR. SMPSP/SONY PICTURES



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# The Show Must Go On

Three weeks after canceling its hit revival, ABC greenlights a new series that still centers on the Conner family—but without their controversial matriarch. **BY LYNETTE RICE**

# I

IN HER ONE AND ONLY INTERVIEW SINCE *Roseanne* was canceled in May, Roseanne Barr admitted she made herself a “hate magnet” after posting a racist tweet about former Obama aide Valerie Jarrett. “I lost everything, and I regretted it before I lost everything,” she told author and radio host Rabbi Shmuley Boteach on a June 24 podcast. “And I said to God, ‘I know I’ve done wrong. I’m going to accept what the consequences are.’”

The consequences came, all right, and in a markedly unprecedented way: Three weeks after ABC announced it had yanked TV’s No. 2 comedy, the network decided to revive the revival without its star. This fall, *The Conners* will occupy *Roseanne*’s old 8 p.m. slot on Tuesdays and pick up after a “sudden turn of events” forces the family to “face the daily struggles of life in Lanford in a way they never have before,” according to ABC. The rest of the original cast members who returned for the critically lauded 10th season—John Goodman (Dan), Laurie Metcalf (Jackie), Sara Gilbert (Darlene), Lecy Goranson (Becky), and Michael Fishman (D.J.)—will



participate in the new iteration, but no word on how Barr’s absence will be addressed.

“We have received a tremendous amount of support from fans of our show, and it’s clear that these characters not only have a place in our hearts, but in the hearts and homes of our audience,” the cast shared in a joint statement. “We are so happy to have the opportunity to return with the cast and crew to continue to share those stories through love and laughter.”

In a particularly bruising postscript, ABC said Barr would have no financial or creative involvement in the spin-off. But that doesn’t mean she will walk away empty-handed: The actress made sure to note in a statement that ABC and Carsey-Werner had to pony up cash to make her go away. “I agreed to the settlement in order that 200 jobs of beloved cast and crew could be saved, and I

↑  
Sara Gilbert,  
Jayden Rey,  
Michael  
Fishman, and  
Laurie Metcalf

wish the best for everyone involved,” said Barr, who’s been an executive producer on the sitcom since its original run on ABC in the late ’80s and ’90s. (Matt Williams, who wrote the 1988 pilot, remains the creator of the series.)

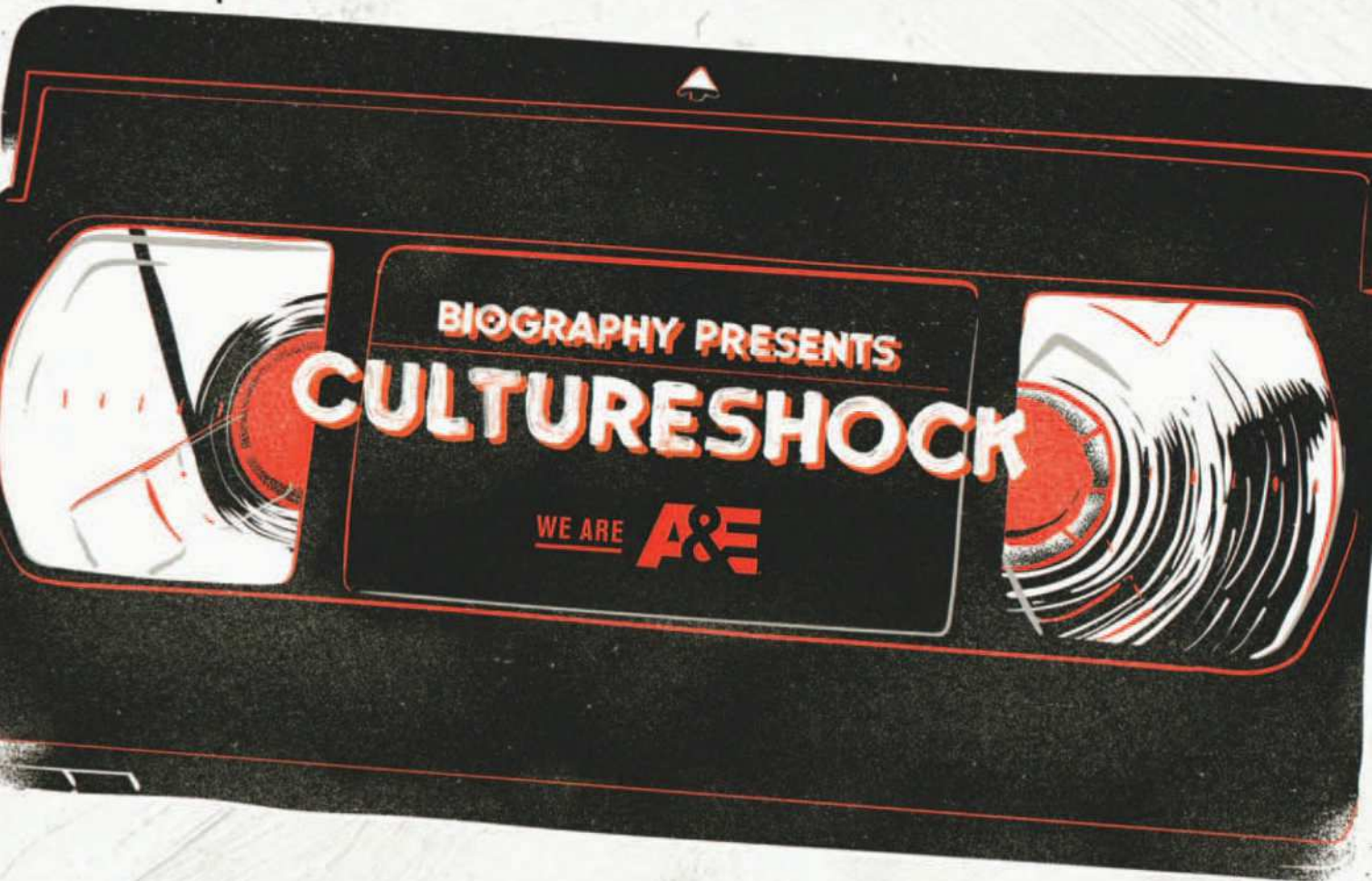
The test now is whether ABC can lure back the 17.6 million weekly viewers who tuned in last season. Corporate empathy expert Geoff Zoeckler of Miami University suggests the spin-off could backfire, since “ABC’s action may come across like a punishment to Roseanne Barr.” Barr’s ardent fans, meanwhile, see her as the poster child for Hollywood hypocrisy by arguing that Samantha Bee—who recently slung an expletive at Ivanka Trump—got to stay at TBS. For now, though, Barr is done with playing the victim. “When ABC hired me, they asked me to get off Twitter, ‘cause I’m always saying things,” she said in the podcast interview, released on Rabbi Shmuley’s SoundCloud page. “I’m just so sorry that I was so unclear and stupid.”



←  
Roseanne  
Barr



THE MOMENTS THAT CHANGED CULTURE FOREVER



*THE RISE OF TRASH TV*

**JULY 9**

*FREAKS AND GEEKS:  
THE DOCUMENTARY*

**JULY 16**

# Good Time



BREAKING

# Bad

PHOTOGRAPHS BY

DAN WINTERS

INSTAGRAM

@danwintersphoto

Ten years after rewriting the rules of TV drama, the cast and creator of *Breaking Bad* reunite to reminisce about their classic chemistry.

WRITTEN BY

DAN SNIERSON

TWITTER

@dansnierson



Giancarlo Esposito, Aaron Paul, Betsy Brandt, Anna Gunn, Dean Norris, Jonathan Banks, Bob Odenkirk, Vince Gilligan, Bryan Cranston, and RJ Mitte photographed exclusively for EW

# Times

PAGE

EW.COM 17



# “Man,

that thing is a *beast*,” marvels Aaron Paul. ¶ “I can’t believe this thing still runs,” seconds Vince Gilligan. ¶ “It’s like a talisman,” offers Bryan Cranston.

“There are so many things that start coming back to you just looking at it. Sweat and toil and pain.... We spent so many hours just dealing with this machine.” ¶ “It really is a home away from home,” says Paul. “I haven’t been in there in such a long time. Should we go in?” ¶ The two stars and the creator of *Breaking Bad*—AMC’s 2008–2013 series about a terminally ill chemistry teacher (Cranston) who pairs up with a wastoid ex-student (Paul) to create an unlikely drug empire—climb into the raggedy RV that hosted many lucrative cooks in Albuquerque and now rests on the Sony lot in L.A. Cruising down meth memory lane, the trio riff nostalgic on the bullet holes in the door, the



**BRYAN CRANSTON**  
**WALTER WHITE**

**NOW**

*Cranston executive-produces Sneaky Pete, SuperMansion, Electric Dreams, and The Dangerous Book for Boys, and, having just headlined the London stage production of Network, will star in the film The One and Only Ivan.*

Funyuns left on the floor, how Paul stole the ignition from the junkyard-flattened RV replica, and that painful last day of shooting.

“I was sitting right here,” says Paul, near a well-worn seat. “Rian Johnson was directing the final moments, but he asked Vince to call ‘Cut!’ on the very last take we ever did. Bryan and I were just looking at each other like, ‘Is this it? Are we going to do another take?’ Because I wanted to keep going...”

“There was such apprehension coming up to knowing ‘It’s the last day! The last scene! The last setup! The last take!’” agrees Cranston. “You’re just like, ‘Ugghhh!!! No!!!’ You didn’t want it to end.”

Alas, after 62 harrowing episodes, the neo-Western crime drama rode off into the night, leaving behind a 99.1 percent pure legacy of white-knuckled, blackhearted transformation. The low-rated cult gem mesmerized critics, eventually exploded into a zeitgeist sensation, and claimed back-to-back drama-series Emmys. (Cranston won four Emmys for his role, while Paul snagged three for his.) Fans still utter the charged catchphrases (“I am the one who knocks!”) and dissect the revolutionary series that tracked the radical metamorphosis of its main character, as Walter White devolved from a flaccid family man into the hideous Heisenberg.

But now, it’s truly time to exclaim, “Yeah, bitch!” as the cast reunites to celebrate the 10th anniversary and relive those good ol’ *Bad* days. (They’ll re-reconvene on July 19 at a Comic-Con panel, alongside prequel *Better Call Saul*, which was co-created by Gilligan.) Let’s get cooking with a roundtable discussion featuring Cranston, Paul, and their creative kingpin, Gilligan, who open up about how it all started, how it all ended, and whether *Saul* might call Walt and Jesse.

**The series has been decorated with so much praise, it’s easy to forget the odds stacked against a show about a terminally ill middle-aged man cooking meth. How aware were you that what you were attempting to do—having your protagonist dramatically change—was radical for TV?**

**VINCE GILLIGAN** I realized that in most shows, the characters maintained their characteristics throughout the life of the series. I was very desirous of creating a show where the

## BREAKING GLAD

*Behind the scenes of the feel-good reunion*

**When the *Breaking Bad* cast gathered for an EW shoot, no one was treading lightly. There were eager smiles and joyful tears (some shed by Betsy Brandt as she hugged Dean Norris), giving the affair a family-reunion feel. Aaron Paul even introduced his old friends to his new daughter via FaceTime.**

**The occasion teemed with jokes and jabs—many from Jonathan Banks. “The f---ing glare is killing me!” he quipped while posing behind a seated (and bald-headed) Norris. Meanwhile, Brandt approached Vince Gilligan with unfinished business. “I know I always told you that I was happy with the way Marie’s story ended, but I lied,” she deadpanned. “I wanted Marie to shoot someone.” “We talked about her shooting a UPS man!” Gilligan exclaimed.**

**There was a smaller but no less important reunion that day, between chap and chapeau. When Cranston was handed his porkpie hat, he dropped into *Hamlet*-soliloquy mode and mourned, “Alas, poor Heisenberg, I knew him well.” As he studied the brim and reunited the hat with his head, for a moment—make that a day—everything was gloriously *Bad* again.**

*For more photos and reunion coverage, visit [ew.com/breakingbadreunion](http://ew.com/breakingbadreunion)*

main character changed. I didn’t think of it in terms of being groundbreaking; I mainly worried that because it was a different take on the structure of a show, it would make it harder to get made.... The meth thing was the elephant in the parlor. I remember thinking, “This thing’s never going to fly because the main character cooks meth and we’re supposed to root for him to some degree. We’re going to get all kinds of static from folks who think this is a bad message to be putting out to the world.” These guys [*points at Cranston and Paul*] and AMC and Sony seemed less overtly worried about it than I was.

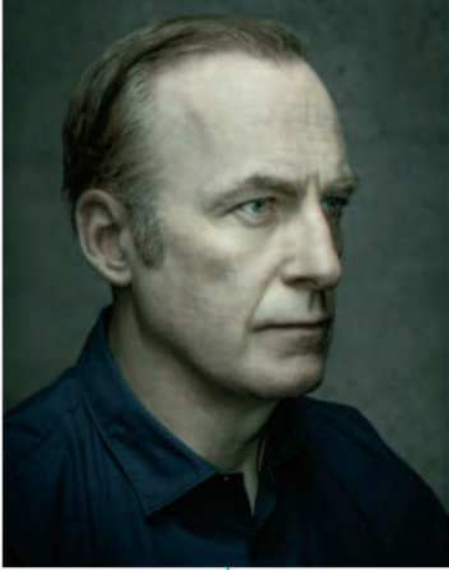
**AARON PAUL** I remember reading things: “Shame on Sony, shame on AMC for greenlighting a show that’s glamorizing the cooking and selling of meth.”

**GILLIGAN** It’s pretty impossible to glamorize meth. We didn’t tilt it one way—we just showed it the way it is.

**BRYAN CRANSTON** I remember having discussions when we were ready to promote it. We all came to an idea: “We’ll talk about what the show is really about. It’s about this man’s decision-making.” But we never had to use it. It just dissipated because the critics and fans saw what the show was about and were sympathetic to these characters.

**The pilot was filmed 11 years ago. What’s the first memory that pops into your head about shooting it?**

**PAUL** Bryan in his underwear, holding the gun out, standing in the middle of a dirty road in the desert.



**BOB ODENKIRK** on  
**SAUL GOODMAN**

To slip into Walt's slippery lawyer, Odenkirk channeled larger-than-life film producer Robert Evans. "The first script, I had so much dialogue, I thought, 'How am I going to make this entertaining to listen to?'" he says. "Well, that guy is really entertaining, so let's see if I can steal some of the fun, strange cadences and the lyricism in his voice." A garish pinkie ring helped too: "The ways in which it was a foreign thing put me in a different person's body."

Thanks to that hilarious hucksterism, *Breaking Bad* put the veteran comedian in a different person's career. "There was a massive, screeching turning of a corner," he sums up. "However good I was, I was 10 times better because of that writing—and it got me *Fargo* and *Nebraska*."

It also begat *Better Call Saul*, though he "basically backed off every time" creators Vince Gilligan and Peter Gould pitched the idea. "My first question was 'How do you make him likable?'" he says. The trio did create a sympathetic fellow out of Saul (né Jimmy McGill)—proof: the actor's three Emmy noms for the role—but as season 4 nears (Aug. 6), Odenkirk feels an inevitable dread. "I'm having to confront the fact that he is becoming Saul, and I don't like Saul," he says. "If he was my friend, I would say, 'Don't go that route.'"

**NOW**

Besides fronting *Saul* and voicing a character in *Incredibles 2*, Odenkirk will star in the big-screen thriller *Nobody*.

**CRANSTON** I had the green shirt on, and it looks like I'm naked with the shirt out if I don't tuck it a little bit. So we tucked the shirt slightly so that you can see the tighty-whities.... The thing that I remember most is how sick he was [from the flu]. [*Points at Gilligan*]

**PAUL** Violently ill.

**CRANSTON** We shut down production for several days.

**GILLIGAN** It was not a reaction to the acting. [*All laugh.*] One of the firefighters was an extra. He walks over to me—and at that point I was out of it—and I feel someone take my hand and he's checking my pulse,

and he says, "All right, you're going home." It was probably the first time in history that an extra kicked the director off the set.

**There are many iconic pivotal moments on the series, from Walt watching Jane (Krysten Ritter) die to Hank (Dean Norris) confronting Walt. What's one that people don't talk about enough?**

**CRANSTON** What strikes me first is the death of innocents. Whenever there was an innocent that was taken—the kid on the motorcycle, the street-corner kid—anytime that there is collateral damage to what we were doing, that's what was really painful.

**PAUL** For me, all that. Sympathy for Skyler.

**GILLIGAN** That's got to be my answer, too.

**PAUL** Why did our audience not sympathize with this poor woman? Granted, she is the thorn in Walter's side, and everyone's rooting for Walter to succeed, but my God. I really felt for Anna [Gunn], because she's just such a beautiful human inside and out, and played Skyler in such a fierce way, and people just *dragged* her character the most.

**GILLIGAN** I figured Walt would be the one that'd be hard for people to sympathize with. Suddenly we're hearing this animus toward Skyler. To this day, it confounds me. Anna Gunn gave such a brilliant performance. We never tried for sympathy or lack of sympathy; we let the chips fall where they may. I would change that if I had a magic wand.

**In "Ozymandias," it's electric and tragic when Walt gives up Jesse to the neo-Nazis and then levels him by saying: "I watched Jane die." Where does that rank among the show's gut-punch moments?**

**PAUL** That's in the top five, for sure. It's just an evil stab in the back.... That moment of Jesse finding out what Walt did was a moment that I really wanted to happen. I felt that Jesse deserved to know what happened, how evil this man truly can be. But the moment I read it, my heart was ripped out, and I thought to myself, "God. No, maybe he doesn't need to know this. Why does he need to know this?" I was really surprised by my reaction to it.

**CRANSTON** Walt telling Jesse felt unnecessary. It was difficult to reconcile that. I had to figure out a way to make that make sense for Walt to be able to do it. He's



**AARON PAUL**  
**JESSE PINKMAN**

**NOW**

Paul is starring in the films *Welcome Home*, *The Parts You Lose*, and *The Burning Woman*, as well as on Apple's upcoming true-crime drama series *Are You Sleeping*.



**JONATHAN BANKS** *on*  
**MIKE EHRMANTRAUT**

• Banks was always fascinated by the humane design flaw in Gus Fring's laconic fixer, who, like Gus, was killed by Walt. "He's a hard-ass whose real downfall is his softness," he says. "There's a side of him that's good that eventually destroys him. Whether he acts on it, he has a sympathy for the underdog, for the vulnerable." There's one question that still haunts Banks: "Who was Mike in love with? If that person came out of the past and just touched him on the shoulder, he would almost collapse under that kind of gentleness."

**NOW**

*Banks is back as Mike on Better Call Saul, voices roles in Incredibles 2 and Skylanders Academy, and is starring in the film Redbad.*



**DEAN NORRIS** *on*  
**HANK SCHRADER**

• The swaggering DEA agent was flush with shock when he discovered the truth about Walt whilst on the throne, reading an inscription in *Leaves of Grass*. "The brilliance of the writing is that it wasn't the way you thought it'd be," says Norris. "He decides to take a s---. In his brother-in-law's house. He goes all the way to their personal bathroom and randomly finds this thing that puts it all together." Fans still parrot back to him Hank's quotable gems ("I said Cheetos, not Fritos!"), but even more so, "I always get pictures sent to me: 'Is it a rock or is it a mineral?'" says Norris.

**NOW**

*Fresh off Death Wish and Beirut, the Claws star will return to the big screen in The Hustle.*



**GIANCARLO ESPOSITO** *on*  
**GUS FRING**

• In shaping one of TV's most fearsome and fastidious villains, meth kingpin/model citizen Gustavo Fring, Esposito sought to "harness the calm," drawing on influences ranging from *Miami Vice's* Lieutenant Castillo to a yogi. "I wanted to make Gus more of an observer than anything else," he says, "and I wanted to make him completely unreadable, whether he's got good news or bad news." Witness his favorite moment, the high-dread scene of "Box Cutter," which culminated in a startling throat slit. "Much of acting is to be able to say without words, and in 'Box Cutter' I certainly had that opportunity," he says. "In that silence of vocality, there is so much being said."

**NOW**

*Esposito plays Gus on Better Call Saul, serves as the narrator of Dear White People, and will star in the films The Gift and Live as well as on the Cinemax drama series Jett.*

transformed into a man who is much more impulsive, ego-driven, and emotionally susceptible than when we first met him.... This was pure ego. He wanted to *drive* that into him for what he felt was betrayal.

**GILLIGAN** That one was a subject of a lot of debate, because we said to ourselves, "Does he need to know?" There's an alternate universe of *Breaking Bad* where Hank never finds out [that Walt is Heisenberg] and where Jesse never finds out about Jane, and it *could* work. It just felt wrong to us that they never have that knowledge—as awful, as hurtful, as it is.

**At the end of the finale, Jesse has a gun on Walt and notices that he's mortally wounded. He ultimately denies Walt's request to shoot him: "Do**

BANKS: MAURY PHILLIPS/GETTY IMAGES; NORRIS: DIMITRIOS KAMBOURIS/GETTY IMAGES; ESPOSITO: C. FLANIGAN/FILMMAGIC



**ANNA GUNN** on  
**SKYLER WHITE**

Gunn was intrigued by Skyler's savvy—see: her role-playing with the IRS—as well as her resolve when her moral compass began to falter. “She felt like she could control what was going on by doing this and by taking this action,” she says. “As she started to lose her way, she couldn’t maintain some higher ground, saying, ‘Look at the horrible things you’re doing.’... She was struggling with that herself.” While she calls her *Bad* experience “transformative and incredible,” the fan vitriol directed at her as Skyler opposed meth-lord husband Walt stung Gunn, prompting her to pen a 2013 *New York Times* op-ed about it. “It wasn’t a pleasant thing to go through, but it was fascinating,” says Gunn, who won two Emmys for her role. “I realized, this is not about me, and it’s really not about Skyler. It’s about the way people are connecting to him. It’s about the way people hold on to older ideas of what a woman or wife should be.” Time has evolved fan perspective: “There’s been such a shift happening in society and in our consciousness that it’s landing more strongly now. What she had to go through connected with women in a very deep way.”

**NOW**

Gunn stars in the film *You Can Choose Your Family* and next will shoot a yet-to-be-announced movie.

**it yourself.” How much of that was a final effort to Walt, and how much was Jesse not wanting any more blood on his hands?**

**GILLIGAN** As the first fan of the series, I didn’t want to see Jesse shoot Walt. So all of us writers got together and said, “Why doesn’t he shoot the son of a bitch? He’s got a million good reasons to do it.” Then we thought, “If Walt’s wounded, I could believe that Jesse would rather him suffer.” But Jesse, at heart, is not a murderer. One of the terrible things

about the story is that he became a killer on several occasions to save his partner.... Also, he’s done taking orders from Walter White. He’s not taking any more requests here.

**PAUL** We always talked about that: *Who is going to survive this? Jesse? Walt? Who’s going to kill the other?...* I don’t think, deep down, Jesse is a ruthless killer. I don’t think he wanted anything to do with this. He just wants to get as far away from Walt, as far away from all of this bloodshed, as possible.

**CRANSTON** It was saying goodbye as actors and as characters, and it’s that profound. It was perfect the way [Vince] ended it—

**PAUL** Perfect.

**CRANSTON** —and that Walt died in the arms of the things that he loved, his chemistry, and that you got away. [*Gestures to Paul*] You’re happy, but you’re also distraught. It was such a beautiful image to see three, four, five different emotions just vomiting out of you! We saw the goodness of that character, and that’s what the audience was left with. While my character came to a justifiable end, an honest end, what we were also left with, in a very delicate way, is a sense of hope.

**You’ve both said you’d be open to appearing on *Better Call Saul*. As the show inches closer to the *Bad* timeline, is that something you’re more inclined to do?**

**PAUL** I trust in Vince. It would have to have a purpose, and whether he decides to find that purpose, I don’t know. If he does, I’m happy to jump on board.

**CRANSTON** He takes such meticulous care of his characters and story—and he changed our lives. “Yes” is the answer. Even if it’s just a brush-by... Something as minuscule as that could be very interesting in the fabric of the whole thing.

**GILLIGAN** I desperately want to see both of them on *Better Call Saul*. Peter [Gould, cocreator] wants it, the writers do, the actors do. But it wouldn’t feel as satisfying if it was just a cameo or an Alfred Hitchcock walk-through. I think we waited long enough. We damn well better have a good reason for them to show up.... I just hope we figure it out, because I’ve got to hear “Yeah, bitch!” one more time.



Watch the full episode of **Entertainment Weekly Cast Reunions: Breaking Bad** streaming now on **PeopleTV.com**, or download the **PeopleTV app** on your favorite mobile or connected TV device



**BETSY BRANDT** on  
**MARIE SCHRADER**

• Brandt praises season 1’s Walt intervention as the tone setter for Hank’s well-meaning, sticky-fingered, purple-loving wife: “I saw the future of the show in the way that scene was written. It crystallized every character. She believes in what’s right, and she thought, ‘It’s not our decision to make. Even if my sister’s going to be pissed at me and everyone’s going to disagree and think I’m crazy, I’m going to side with this guy.’” Among the *Bad* props she took? The boy-on-pig tchotchke that Marie swiped. “I thought about asking to get it legit, but I thought ‘she’ should steal it.”

**NOW**

Brandt stars on CBS’ *Life in Pieces* and in the movie *We the Coyotes*.



**RJ MITTE** on  
**WALT JR.**

• How did Mitte approach playing the sweet-souled teen who has cerebral palsy? “It wasn’t about creating a disabled character; it was about creating an able-bodied character,” says the actor, who has a milder form of CP. “As we evolve, our normality changes, and that’s what I was trying to create with Walt Jr.—a normality of life.” Early on, Mitte did wish death on Flynn. “I thought they were going to kill me off for a second,” he says. “And I thought, ‘Walt Jr. should be brutally murdered. That’d be a good scene.’ Then I realized, financially it wouldn’t be good for me.”

**NOW**

Look for Mitte in the films *Standing Up for Sunny*, *River Runs Red*, and *All the Little Things We Kill*.

(OPENING SPREAD) PRODUCER: TRICIA SHERMAN/BAUVE PRODUCTIONS; ESPOSITO STYLING: NATALIE OGURA; PAUL: BRANDT, NORRIS, GUNN, DAVIS, GILLIGAN, MITTE STYLING: ANNIE JAGGER/THE ONLY AGENCY; CRANSTON, OENIKER STYLING: MICHAEL FISHER/THE WALL GROUP; ESPOSITO GROOMING: AMBER GREEN; JEANS: ACNE STUDIOS; VEST: GEORGE JUTTI; SHIRT: JEREMY SAMUEL; MARIETTA: SAMUEL; SHALON: GROOMING; DANIEL: PIERSON/ART DEPARTMENT; JACKEE: FAO & BONE; JEANS: JEREMY SAMUEL; JOHN VAVAYTO: BOOTS: VINAPEE; STARBUCKS GROUP: MAKEUP: LITHA VASQUEZ/PAT MCGARH LABS; DRESS: LILA ROSE; JEWELRY: JASGER AND CO.; BANKS JACKET: JOHN VAVAYTO; JEANS: VINCE; SHIRT: GOOD LIFE; BOOTS: FINE ODEKOR; GROOMING: SYDNEY SULLO/D/THE WALL GROUP; SHIRT: JEANS: JAMES PERSE; JACKET: VINCE; SHIRT: BELSHI; JEANS: HANE DENIM; BOOTS: FINE; PROP STYLISH: ED MURPHY/CONSIDERED SOUP; PROPS: SONY; PHOTOGRAPHER: JAMES BRYAN; ARCHIVES & COLLECTIONS: BRANDT; DAVID ONOFF/PAIROCK; MOWELL/ANNGETTY IMAGES; MITTE: ANDREA PEZZI/CONSIDERED SOUP; IMAGES: MITTE: ANDREA PEZZI/CONSIDERED SOUP; IMAGES: MITTE: ANDREA PEZZI/CONSIDERED SOUP





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# TRUE GRIT

*SHARP OBJECTS* STAR **AMY ADAMS**  
AND AUTHOR **GILLIAN FLYNN**  
GET TO THE POINT ABOUT HBO'S  
*DARK NEW DRAMA*

BY SHIRLEY LI  
@SHIRKLEXP



Gillian Flynn and Amy Adams photographed on June 7, 2018, in the Roku Portrait Studio at the ATX Television Fest in Austin

#### AMY ADAMS HASN'T BEEN ON A

TV series since 2006. Fear kept her away, thanks to a graveyard of canceled work. "I was really scared to come back," the five-time Oscar nominee admits.

But the idea of playing Camille Preaker—the antiheroine of HBO's Jean-Marc Vallée-directed adaptation of *Gone Girl* author (and former EW critic) Gillian Flynn's disturbing first novel, *Sharp Objects* (July 8 at 9 p.m.)—scared her even more. Camille is a hard-drinking journalist with a painful past, a toxic relationship with her emotionally abusive mother, Adora (Patricia Clarkson), and a tendency to self-harm as a coping mechanism. Though she's escaped her suffocating hometown, she's forced to return after landing an assignment about a serial killer.

Adams, 43, couldn't resist the part—and Flynn is beyond grateful. "I really trusted Camille with her," the author, 47, says. That trust was evident when the pair sat down to chat with EW.

#### Amy, you were wary of doing TV. What about *Sharp Objects* made it the right project?

**AMY ADAMS** I've always been a fan of her work. [Gestures toward



*Flynn*] I read all of her books before they even approached me about being in it.

**GILLIAN FLYNN** She was a little bit of a stalker. [*Laughs*]

**ADAMS** [*In a high-pitched voice*] I, like, followed her online! Sent her a lot of letters! Clippings of my toenails! [*Laughs*] No, I'm kidding. This was a wonderful opportunity to explore one of Gillian's beautiful, nonheroic heroines. Sometimes we only play women as heroic, and it's nice to see somebody who's heroic but completely flawed and imperfect. It has to be strange [*turns to Flynn*]—I know you've adapted your books [for film], but doing it in television, did it feel different?

**FLYNN** Yeah, even though it was the smallest of my novels, what I worried about, with doing it as a film, was losing that character study. To me, *Sharp Objects* was a character study hidden inside of a mystery. It was as much of a who-is-she as a whodunit.

#### So, who is she?

**FLYNN** When I was writing Camille, I poured a lot of my emotions into her. I think all women carry with them a propensity for self-destruction, and I certainly

did, particularly when I was writing it. She has a line: "I don't want to be here, and it's not even enough that I don't want to be here, I want to not have ever existed." Knowing what that felt like, I was able to tap into that piece of Camille's demons. But also, the other parts of Camille—the resiliency, the ability to bounce back...those were all character traits that I keyed into when I was writing Camille. That girl with *grit*. [*To Adams*] What did you find in her that let you build her?

**ADAMS** It's that exact same thing. That line [you mentioned] always gets me, and when her boss says she's a "soft touch." That even with all her sadness, her darkness, her pain, there's something in her heart that still is soft and available.

**FLYNN** She's the ultimate empath. **ADAMS** I loved the idea of familial violence, and how we pass down dysfunction. Being a mom, that was something I've explored, like, "What am I unintentionally passing to my daughter? What have I taught her about her role in the world as a woman?" But I'm very different from Adora, so I'm not worried about that particular thing.

**FLYNN** [*Laughs*] Yeah, I wrote that before I had kids, and now, reading it again is especially affecting. It's like this dark valentine I sent to myself in the future from when I was, like, 30.

#### What was the biggest challenge to bringing Camille's story to life?

**ADAMS** There are scenes with Camille and Adora [in which] I'd often be left very nauseated. [*Pauses*] It was a really strange feeling as an actress. You want to control your response, but Camille, in those moments, is so reactive because she doesn't know how to be in control. So, to sit there and just be a receptacle...*oof*. It would leave me feeling really, *really* sad.

**FLYNN** As an actor, do you have methods to pull out of that?

**ADAMS** Usually. [*Laughs*] I always find that if I haven't cried in a scene, and I leave and cry on my own, then I've done something right. Most of the time in life, people don't do their

crying in front of other people. But yeah, Patricia's very powerful in those scenes, and Camille keeps going to the well, hoping to pull up something other than poisoned water. It's heartbreaking... Anyway! [*To Flynn*] You?

**FLYNN** I'm a Method-actor writer. I have this basement office, and if I was writing a draining [scene], I'd bring this black cloud up with me. So my friend had this plaque [made] that says "Leave the Crazy Downstairs," which is a really useful plaque!

**ADAMS** [*Laughs*] I like that.

**FLYNN** Now, about 15 minutes before the end of my workday, I'll watch Donald O'Connor dance or put on Bruno Mars and "Uptown Funk," which makes me happy. [*Starts dancing*]

**ADAMS** Wow. [*Mimics Flynn's moves*] We need to go dancing.

#### Before you do, what makes this specific, dark story resonate?

**FLYNN** Right now, it's important to talk about women and violence, women in anger—what it looks like, what it feels like.

**ADAMS** Yeah, and from a female writer. Women's stories told by women are so important. We have a female showrunner, three female leads. And Jean-Marc, [*laughs*] he's *not* a woman, but he has a sensitivity that allows him to allow female characters to be truthful yet vulnerable.

**FLYNN** When I sold this book in 2006, no one wanted it. They said men don't like to read about women, and women don't like women like *this* woman. We've come a long way, but it's important to have this vocabulary. It's dangerous to pretend women don't have anger.



( Top )  
Amy Adams and Chris Messina



( Bottom )  
Patricia Clarkson, Eliza Scanlen, and Adams

# DAMONDA



The virtual Gorillaz:  
Noodle, Ace, 2D,  
and Russel

# WZ

## With an intimate new album, the **GORILLAZ** mastermind explores life, love, and Idaho

BY LEAH GREENBLATT  
@Leahbats

**D**amon Albarn has a unicorn horn. Not actually welded to his forehead, but in his possession. It is long and ivory and has a sort of mystical *Lord of the Rings* heft to it; he acquired it by obscure means in Iceland—the country where, as he helpfully points out, “Tolkien was actually imagining it all from, those sagas in his stories. Not New Zealand, you know.”

There may be other supernatural treasures hidden in the dim corners of Albarn’s West London studio, a comfortable, cave-like space strewn with dusty rugs and power cords. After all, he’s been to a lot of far-flung places this year: Mali, Paraguay, the wooded wilds of America (but more on that later). Several months ago, he even marked his 50th birthday in Colombia. And after nearly three decades of fame, the frontman for ’90s Britpop gods Blur and literal avatar of cool—his animated supergroup Gorillaz holds the Guinness

World Record for Most Successful Virtual Band—is as busy as he’s ever been.

“I’ve made two records this year: the Gorillaz, and a new one with [side project] the Good, the Bad & the Queen,” he says, before correcting himself. “Three, actually. There’s also a collaboration I did with artists in South Africa.” It’s this sixth Gorillaz outing, though, that has fans feeling greedy. Optimistically called *The Now Now*, it follows fast on the heels of 2017’s *Humanz*—much faster, in fact, than the group’s usual pace.

That’s due in part to a sharp curb on the collective’s habitually epic guest list; past releases featured everyone from Lou Reed and De La Soul to Grace Jones, Pusha-T, and the late actor Dennis Hopper. This time, only three friends made the cut: Snoop Dogg, house producer Jamie Principle, and 75-year-old guitar legend George Benson. And they knocked it all out in less than a month.

The muse came, Albarn says, “from all over the place, really. But mainly, it’s songs written from the tops of buildings or on buses in America.” The plaintive, pretty electronic ballad “Idaho” emerged after a brief break between tour dates last fall: “Two days up in the mountains in this very beautiful place, very disconnected, almost like a land that time forgot. I’ve visited the States a lot, but it’s the first time I actually stopped and paused in the great vast wilderness that is America. I couldn’t get enough of it.” (Despite their lodgings, which he describes with a laugh as “a little bit *The Shining*, a little bit *Get Out*.”)

There are also tracks called “Kansas” and

“Hollywood” as well as “Souk Eye,” a reference to a nasty infection he picked up while rooting through a marketplace in Marrakech. But the names, he admits, aren’t always a clue to their contents: “Sometimes my GarageBand titles just stay. I know where the words came from, but I can’t remember why.”

The group will be testing the new material on the road all summer throughout Europe and Asia, before landing Stateside in a series of dates set to wrap with an inaugural U.S. edition of their Demon Dayz Festival Oct. 20 in L.A. And Albarn probably won’t stop playing the social provocateur in interviews, both at home and abroad. He’s been an outspoken critic of Brexit’s fear-based rhetoric (“It’s wrong, it’s insane, for the old to dictate the future of the young”), but he also admits to a deep distrust of the current music-industry model, with its algorithms, ego trips, and ouroboros-like pursuit of everything viral. (Though he does have a soft spot for recent internet exploder Childish Gambino, a.k.a. Donald Glover: “I’ve actually met him, and I would hate him if I couldn’t beat him at table tennis, because I couldn’t cope with how great he is at everything else.”)

In the meantime, the singer will continue to chase his own elusive Shangri-la on stage and in the studio. “I’m permanently dissatisfied, period, with what I do,” he says. “I have little glimpses when I’m making something, but then that moment ends. Am I ever gonna really find it, whatever it is? I don’t know.” Fifty years of searching have brought him this far; here’s to the next half century. ♦



Gorillaz co-creators Damon Albarn and Jamie Hewlett



# Sting

## Like

a...



In Marvel's **ANT-MAN AND THE WASP** (out July 6),  
**EVANGELINE LILLY** finally gets her chance to soar.

By  
**CLARK COLLIS**  
[@clarkcollis](#)

**H**ow did *Ant-Man and the Wasp* star Evangeline Lilly find out her character Hope van Dyne (a.k.a. the Wasp) would be the first female superhero to have her name in the title of a Marvel Cinematic Universe film? It's a story with a sting—but not in the tail.

“Originally, the Wasp was going to be introduced in *Captain America: Civil War*,” says the actress, 38, whose character was forced to stand by while Paul Rudd’s Scott Lang had all the shrinking-superhero fun in 2015’s

*Ant-Man*. “I was secretly like, ‘Hmm, okay, I guess the Wasp isn’t going to get an origins film.’” Then she received the call from producers telling her that the Wasp was pulled from *Civil War* in order to spread her wings in a longer format. “I got sent, as a surprise, an email with the title card. And that was how I found out I would be the first billed female superhero in the MCU—out of f---ing 20 films!”

In director Peyton Reed’s new movie, van Dyne, her scientist father Hank Pym (Michael Douglas), and Lang



Evangeline Lilly, Michael Douglas, and Paul Rudd van up

**BREAKING BIG**

# Hannah John-Kamen

**WHY YOU KNOW HER**

The actress' credits include *Black Mirror*, *Ready Player One*, and the Syfy show *Killjoys*, whose fourth season premieres July 20 (10 p.m.).

**WHY YOU WILL KNOW HER**

*John-Kamen plays the villain Ghost, who is able to move through solid matter, in *Ant-Man and the Wasp*.*

attempt to rescue Hope's long-lost mother Janet (Michelle Pfeiffer) from the mysterious dimension known as the Quantum Realm. The Wasp proves her superhero butt-kicking bona fides by physically tackling an array of baddies, including Ghost (Hannah John-Kamen), who has the power to move through solid matter. But Lilly insists she has no interest in a solo Wasp film. "I don't want to do a superhero movie without Paul," she says. "Ant-Man makes the Wasp sing and vice versa." Well, there is one superhero film the *Lost* and *Hobbit* actress might be prepared to make without Rudd. "I would love to see a movie that was all of the female MCU superheroes in an Avengers film together," says Lilly. "That seems very cool to me."

everybody was so nice. There were no dicks in the MCU, and I was shocked.

**I refuse to believe you can have 45 actors and there not be a dick among them.**

[Laughs] I know! It just seems ridiculous.

**The president of ABC Entertainment, Channing Dungey, said that while there have not been any discussions about a revival of *Lost*, it is something that's on a list of "Wouldn't that be great if...?" Would you consider returning to that universe?**

There's a rumor every year that they are going to reboot *Lost*. The thing about reboots and remakes is that I don't like them in general, period. I want people to leave *Star Wars* alone! I did love *Rogue One*, as an aside. But for the most part I don't usually love them. I feel like it's just tainting something that's precious. I've said I don't want to do things in the past and I've done them—you know, never say never—but sitting where I am today, my assumption is no.

**Okay, same question but for the *Lord of the Rings* TV show, which is definitely being made.**

Yeah, I heard about that. I mean, how much water can you pull from this stone? It just feels like, Come on! But again, that's just my perception, because I'm not big on sequels. The thing about Tolkien's world, though, is that it was such an enormous breadth of material that he did create in the same world, so it was maybe one of the few places where I could say, I think maybe there is enough source material to do more and more and more. So, maybe there's an exception there. Would I go back to it? I don't know. Nobody's talked to me about it. ♦

**It's a big deal that this is the first MCU film to have the name of a female superhero in the title. But it's almost as noteworthy that gender is not really mentioned in the movie at all.**

Isn't that wonderful? Yeah, we don't talk about "Oh, how amazing, she's female and she's capable." There's none of that. If anything, there's sort of a sweet, stereotypical, bumbling male element to Ant-Man, which is of course lovable and charming. But the focus isn't really on gender at all.

**If I hear you correctly, you're saying the Wasp could beat Ant-Man in a fight.**

[Laughs] Well, it depends—is he giant? If Ant-Man was giant, I'm not sure the Wasp could beat him. [But] it would be a pretty fair fight.

**You've said that you suggested Michelle Pfeiffer play your mother back when you were making the first *Ant-Man*. How instrumental were you in her getting the role?**

When we were first shooting *Ant-Man* and there is so much reference to my mother, I started contemplating who would I like to play that character. I said, "I would

kill to have Michelle play my mom." Three years later, we get to making this film, and Peyton calls me to tell me the incredible news that Michelle Pfeiffer will in fact be playing my mother. I tell him, "Oh my God, that's who I asked for!" And he said, "Really?" Like, nobody was listening! I'd like to just believe I made it happen. I manifested Michelle into my life.

**There are plenty of comedic moments in the movie. Who was the biggest giggler on set?**

[Laughs] Me. By a stretch, me. Paul is too busy being funny to giggle. Michael [Peña, who plays Lang's friend Luis] is too busy being funny. I mean, they're just funny people. And Michael Douglas is not a giggler, nor is Michelle Pfeiffer, so that would definitely be me.

**At the same time you made *Ant-Man and the Wasp*, you were also shooting *Avengers 4*. What was that experience like?**

Working on *Avengers 4* was one of the highlights of my career. It felt like it was a moment in filmmaking history. I was surrounded by, you know, 45 movie stars. But the most amazing thing was that everybody was so likable,

Hannah John-Kamen spent the Atlanta shoot of *Ant-Man and the Wasp* clad in the tight—and sweltering—suit of Ghost, a mysterious character intent on thwarting the titular heroes at every turn. "But Marvel makes sure the actors are kept hydrated and cool," says the British actress, 28. "They had one tube with cold water connected to this crop top. It kind of made my back feel like it was peeing itself."

In the comics, Ghost is depicted as a man, which allowed John-Kamen to essentially create a new character. "I went, 'Well, great,'" she says. "'Let's start from scratch!'" John-Kamen had sci-fi cred even before joining the MCU. She plays a space bounty hunter on Syfy's *Killjoys* and appeared in Steven Spielberg's *Ready Player One*. "We'd sing show tunes in between takes. *Singin' in the Rain, Guys and Dolls*. It was very fun," she says of the latter. (Speaking of singing, John-Kamen also starred in the Spice Girls-inspired musical *Viva Forever!* on the West End in 2012.)

She's currently shooting season 5 of *Killjoys*. "I think we've added some swear words," she says. "It's our last season, so what the hell?"



PREVIOUS SPREAD: ZOEY GROSSMAN; THIS PAGE: ANTI-MAN AND THE WASP: © MARVEL STUDIOS 2018; JOHN-KAMEN: SAMIR HUSSEIN/WIREIMAGE



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# Movies

Edited By | KATIE HASTY @KATIEHASTY



↑ Benicio Del Toro looks out near the Mexican border

## Sicario: Day of the Soldado

### STARRING

Benicio Del Toro, Josh Brolin

### DIRECTED BY

Stefano Sollima

### RATING

R

### LENGTH

2 hrs., 3 mins.

### REVIEW BY

Darren Franich @DarrenFranich



THE AMERICAN BORDER POLICY IS CAGED CHILDREN screaming. We need a sober conversation. Or, oppositely, here's *Sicario: Day of the Soldado*, which opens with the border patrol stopping undocumented immigrants from Mexico. One crosser mumbles an Islamic prayer—and blows himself up. More suicide bombs follow. In a zero dark black site someplace Middle Eastern, U.S. government agent Matt Graver (Josh Brolin,

unpurple) counterattacks with enhanced interrogation: He skips the waterboarding and goes straight to exploding his prisoner's family to torture him into coughing up intel. The trail leads to the cartels, so it's a Vast Foreigner Conspiracy. The agency allows Matt to declare war on everyone. His strategy: We're America, Bitch.

The first *Sicario* starred Emily Blunt as a naive FBI agent spiraling through borderland ultraviolence. It was an austere, well-photographed, phony piece of crap, in love with its own demonic swagger. The breakout was Benicio Del Toro's hitman Alejandro, who looked whimsical and melancholy and so damn awesome killing people. Del Toro is one of the great presences of our age. His magnetism was

## REEL NEWS

- **Fit for a King** *Jurassic World: Fallen Kingdom* opened to an estimated \$150 million domestically.
- **Beyond Queens** Tom Holland has announced that the Spider-Man sequel will be titled *Spider-Man: Far From Home*.

dangerous. Alejandro, a tormented bad man, made anyone good look boring.

This sequel banishes Blunt, and her blunt outrage. It's a bit better, a lot dumber. The new tone's set early. Alejandro assassinates a cartel functionary in broad daylight. He's wearing a mask, but only so he can take it off, a flourish like David Caruso and his sunglasses. He executes the man, firing his gun exactly 417 times. So *Sicario 2* is junk, but it's stylish junk. Director Stefano Solima has worked in Italian crime thrillers, and he brings a run-and-gun humanity to this, suggesting complexities of border society where the first film defaulted to moody hellscapery. Matt and Alejandro kidnap a drug heiress (Isabela Moner), whose survival becomes a five-ring geopolitical circus. And we meet Miguel (Elijah Rodriguez), a Mexican-American teen with a future in the people-smuggling trade. Newcomer Rodriguez is powerful, simmering, a bit sad—Benicio-esque, in a word.

The riotous first act gives way to sensitivity, complicating the initial terror. But Taylor Sheridan's script can't get away from hyperbole. A nameless president is evoked, hilariously. Moner gets a spiky intro, but her character's reduced to a symbol of Alejandro's moral code. Miguel's story requires plot twists, one dumb, one ludicrous. Del Toro's still great, and his quiet toughness makes this pulp feel like poetry. But the climactic pyrotechnics reduce his character into a franchise. *Day of the Soldado* is our generation's *Rambo: First Blood Part II*, a half-mad sequel transforming a traumatized political parable into a fantasy of all-American murder gods. **B**

**DID YOU LOVE SICARIO: DAY OF THE SOLDADO?** You might also like *Cartel Land* (2015) and *Drug War* (2013).

## BENICIO DEL TORO'S ROLE RECALL

In a conversation with EW, the actor reflects on the movies that made him



### LICENSE TO KILL 1989

"For the first time, I could go home and say, 'I'm working and getting paid.'"



### THE USUAL SUSPECTS 1995

"We didn't expect it to do well. Suddenly we were in an Oscar-nominated movie."



### FEAR AND LOATHING IN LAS VEGAS 1998

"That movie started me reading and getting to know Hunter S. Thompson."



### TRAFFIC 2000

"Winning an Oscar was good for business, good for the soul, and good for showing off."



↑ Ant-Man greets a boat

## Ant-Man and the Wasp

**STARRING** Paul Rudd, Evangeline Lilly

**DIRECTED BY** Peyton Reed | **RATING** PG-13

**LENGTH** 1 hr., 58 mins.

**REVIEW BY** Darren Franich @DarrenFranich

▶ AFTER I SAW *ANT-MAN AND THE WASP*, I tried to remember if I'd seen *Ant-Man and the Wasp*. This is one of those Marvel products peddling comedic detachment as a narrative strategy. Scientists say science stuff—quantum realm, quantum entanglement—and then Scott (Paul Rudd) will deadpan that everyone's saying "quantum" too much: The whole movie's like that, self-aware enough to self-deprecate but too lazy to just be good. It's like spending two hours watching memes about an *Ant-Man* trailer.

Every Marvel franchise has its peculiar tropes, and I guess *Ant-Man's* is the Digital-Botox Prologue. "What if Michael Douglas and Michelle Pfeiffer were boring in the 1980s?" is a brutal way to start a movie, and Pfeiffer mostly disappears, as she's less a character than a plot point to pursue. In the present, Avenger-adjacent Scott is under house arrest because something something Sokovia Accords. He dodges the law to help Hope (Evangeline Lilly), the new Wasp, rescue Pfeiffer's OG Wasp from the Quantum Realm. There's marginal fun on the sidelines. Walton Goggins plays a gleeful criminal; Michael Peña's Luis remains a fast-talking delight. They have a big scene together that's as good as anything Marvel's ever done. But as space-phasing Ghost, Hannah John-Kamen is the blandest villain since that time Thor punched elves. All the costumes look like expensive fitted athleisure. Which makes sense, as *Ant-Man and the Wasp* is working too hard to look unconvincingly relaxed. **C+**

# Whitney: Many Sides of a Star

With dozens of interviews and access to never-before-seen footage and photos, the captivating new documentary *Whitney* (out July 6) from Oscar-winning filmmaker Kevin Macdonald illuminates Whitney Houston's beautiful voice and complicated story. **BY SARAH RODMAN**



↑ Whitney Houston embraces her father, John Houston, in 1991

**"YOU CAN'T GIVE A DIRECTOR** the keys to a vault and tell them not to look in it." That's how Pat Houston, Whitney Houston's sister-in-law, explains making peace with the most painful passages in the new documentary *Whitney*. With the support of Whitney's estate, that director, Kevin Macdonald (*One Day in September*), peered deep inside. The result is a gripping film that chronicles the music icon's triumphs on stage and screen, as well as the troubles that lurked outside the spotlight, many of which had roots in her youth.

Whitney was 48 years old when she was found drowned in her Beverly Hills hotel-room tub with cocaine in her system in 2012.

"Her story is at once simple and inordinately complex," says Macdonald, who sees similarities between the singer's life (and early demise) and the lives of Michael Jackson and Prince. To outline that dichotomy of Whitney's story, Macdonald interviewed the singer's friends, family, associates, and collaborators (including ex-husband Bobby Brown and *The Bodyguard* costar Kevin Costner).

What Macdonald took away from it all was the sense that Whitney "never really knew who her *real* self was." Groomed for stardom at a young age—first by her mom, Cissy, and then by record mogul Clive Davis—Whitney had an identity crisis, according to the director. There was the global star and then there was "Nippy," the nickname used by those closest to her. "She knew brilliantly what the image was that she had to play, she knew *this is what people want*," he says. "She didn't know Nippy."

Part of Houston's inner turmoil may have stemmed from what is the most disturbing assertion in the film: Whitney and her brother Gary—Pat's husband—were molested as children by their cousin, singer Dee Dee Warwick (sister to Dionne Warwick), who died in 2008. It was Pat who informed Cissy and Dionne of that detail, before they saw the film. "It was probably one of the hardest things I've ever had to do in my life," Pat says. "It was very unbearable for them to hear."

But ultimately, Pat was satisfied with *Whitney*. "You know about her music, the accolades, and the career, but you didn't really know her story. Is it a cautionary tale? I believe so, yes."



← Pat Houston; Kevin Macdonald

## HOUSTON ON FILM

Acclaimed as a singer, Houston also made a mark on screen with that voice—and her acting chops. **BY SARAH RODMAN**



**THE BODYGUARD** (1992)  
RACHEL MARRON

Her wary pop-star character fell for her protector (Kevin Costner) and pledged—on the boffo soundtrack—to always love him.



**THE PREACHER'S WIFE** (1996)  
JULIA BIGGS

As the title character in this remake, Houston raised the roof in the church choir and skated with an angel (Denzel Washington).



**WAITING TO EXHALE** (1995)  
SAVANNAH JACKSON

As the impatient "other woman" in her man's (Dennis Haysbert) life, she realized she should not be saving all her love for him.



**SPARKLE** (2012)  
EMMA ANDERSON

Houston co-produced this labor-of-love remake and starred as a mom to singing sisters. It was released posthumously.

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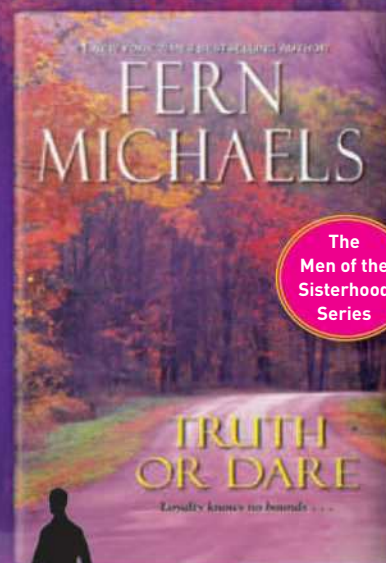
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# HOW TO SURVIVE THE PURGE

With sci-fi-horror prequel *The First Purge* out July 4, we rewatched the first three *Purge* movies to find out how you can keep safe on a night when even murder is legal.

BY CLARK COLLIS



## BE RICH

Starting with 2013's *The Purge*, it's clear that *Purge Night* is mostly a way to kill the poor. So, be rich! (Our tip: Open a creepy-mask factory.)



## GET OFF THE STREETS

People get killed indoors on *Purge Night*, but the situation is worse outside thanks to snipers, booby traps, and—look out for that burning bus!



## WIN AN ELECTION

It's illegal to kill a government official...until 2016's *The Purge: Election Year*, so as to imperil an anti-*Purge* political candidate.



## DO WHATEVER FRANK GRILLO DOES

In terms of onscreen *Purge* survival time, the star of 2014's *The Purge: Anarchy* and *The Purge: Election Year* is the current champ.



↑ Lakeith Stanfield and Armie Hammer

## Sorry to Bother You

**STARRING** Lakeith Stanfield, Tessa Thompson, Armie Hammer

**DIRECTED BY** Boots Riley | **RATING** R

**LENGTH** 1 hr., 45 mins. | **REVIEW BY** Chris Nashawaty @ChrisNashawaty

▶ EXPLODING WITH INFECTIOUS ORIGINALITY, BOOTS RILEY'S *Sorry to Bother You* may be the most wonderfully bizarre film of 2018.

It might be a bit unfair to compare the Bay Area rapper-turned-filmmaker to other directors when he's so clearly on his own trip, but if you dig the handmade surrealism of Spike Jonze and Michel Gondry or the anti-establishment weirdness of *Repo Man*, then this one is undoubtedly for you.

*Atlanta*'s Lakeith Stanfield stars as a down-on-his-luck Oakland striver named Cassius Green who takes an entry-level job as a telemarketer to scrape together enough money to live in his uncle's garage with his performance-artist girlfriend, Detroit (a luminous Tessa Thompson). But rather than getting stuck in another dead-end gig, Cassius immediately vaults to the top of the ladder after adopting a "white voice" (courtesy of David Cross) on the phone. Soon, he's anointed as a "power caller," riding a golden elevator up to the corporate penthouse, where he cozies up to the backslapping, sarong-wearing CEO (a deliriously tongue-in-cheek Armie Hammer).

Cassius' newfound success and the ridiculous perks that come with it lead to an existential crisis, pitting his keeping-it-real black identity against his bougie new whitewashed one. And Stanfield, with his dazed, deadpan delivery, invites you into the absurdity of his can't-win dilemma. If all of this sounds... *odd*, then I've done my job. Still, it pales next to the wiggly, WTF flights-of-fancy detours Riley has up his Marxist merry-prankster sleeve. *Sorry to Bother You* is a timely, scalpel-sharp social satire with big laughs and even bigger ideas—probably a few more ideas than it can juggle. But when you're taking as many daredevil risks as Riley is, you deserve the benefit of the doubt. **A-**

# Sleepless in Seattle's Missing Posey

As **Sleepless in Seattle** celebrates its 25th anniversary, EW exclusively reveals **Parker Posey's** deleted scene from the rom-com classic. **BY DANA SCHWARTZ**

**LIKE MOST ROMANTIC COMEDIES,** *Sleepless in Seattle* stars two characters who seem destined to be together. Unlike most rom-coms, the two spend almost the entire film without ever meeting or speaking face-to-face. "It was my dream from the minute I optioned the script that it would be Tom and Meg," producer Gary Foster says of Tom Hanks and Meg Ryan, who starred as Sam and Annie. "They're both so unique and appealing; we could sustain the time apart."

It's during that time apart that Parker Posey could've entered the mix. Early in the film, Sam's precocious son, Jonah, persuades his dad to talk on a radio show about how much he misses his late wife, who died from cancer. Women across the country fall in love with the sensitive widower, including Posey's Lulu. In a scene left on the cutting-room floor—one of a few that can be seen on the new 25th-anniversary release of the *Sleepless* Blu-ray—Lulu comes to Sam's door,

flanked by two friends, while father and son are preparing a holiday dinner. "We heard you on the radio last night," she purrs. "It was so sad I almost died." Lulu invites Sam out to

a little get-together they're having, promising him that "we never, ever go to sleep." Sam returns to cooking dinner with his son, singing a made-up song about destroying Jonah's radio. "The deleted scene shows Tom playful—he's one of the great improvisers," Foster says.

Cutting Posey's scene for time was "heartbreaking," as writer-director Nora Ephron "fell madly in love with her." Ephron, though, later cast Posey in *You've Got Mail* as Patricia, the uptight book publisher engaged to Hanks' Joe, losing him, yet again, to Meg Ryan.

Even without Posey, *Sleepless* gave us iconic lines ("What do they call it when everything intersects?" "The Bermuda Triangle.") and the most romantic Empire State Building scene since *An Affair to Remember*—but that shoot was almost lost too. "We

were originally denied access to the building," says Foster. He recalls that Ephron "believed that within two phone calls, you can get to anyone," which included the owner of the Empire State Building, American businesswoman Leona Helmsley, who was actually in jail at the time of production. Ephron was able to get in touch with her publicist, who appealed to Helmsley directly. "We got six hours [to shoot] and not a second more."

Twenty-five years after its release, *Sleepless in Seattle* remains a standout entry for both Hanks and Ryan, establishing them as the royal couple of the rom-com genre. "Nora Ephron set out to make something timeless," Foster says. "People do believe people are fated to meet." And lucky for us, that fated meeting was on the Observation Deck of the Empire State Building.



↑ Tom Hanks opens the door to Parker Posey and friends in *Sleepless in Seattle*

HOLLYWOOD'S  
GREATEST  
UNTOLD  
STORIES

↓ Parker Posey in *You've Got Mail*



“IT WAS SO SAD I ALMOST DIED.”

—PARKER POSEY AS LULU IN A SCENE CUT FROM SLEEPLESS IN SEATTLE

# Leave No Trace

**STARRING** Ben Foster, Thomasin McKenzie

**DIRECTED BY** Debra Granik

**RATING** PG | **LENGTH** 1 hr., 49 mins.

**REVIEW BY** Chris Nashawaty @ChrisNashawaty

IT'S BEEN EIGHT YEARS SINCE Debra Granik made her unflinching breakout, *Winter's Bone*. But it turns out that the follow-up, *Leave No Trace*, was worth the wait. It's a slower (at times probably too slow) and more contemplative movie than its predecessor, but it's no less haunting, thanks to unshakable performances from Ben Foster and Thomasin McKenzie. The two actors play a father and daughter who live on the margins of society, foraging and squatting in the woods outside Portland, Ore. They make occasional trips into town to buy groceries and visit a VA hospital, where Foster's combat veteran Will receives meds for PTSD, which he then sells to the homeless in a tent city. Unlike those poor souls, Will's off-the-grid existence is a choice—he wants nothing to do with the outside world. After the pair are nearly separated by social services, they find refuge in a woody commune in Washington State, where McKenzie's Tom realizes she wants to finally put down some roots. Granik doesn't spell out the connection between these characters. She doesn't have to. You *feel* it. Will and Tom's fraying bond is as inevitable as that between any parent and child. But when things finally come to a head, the moment arrives with a quiet grace. **B+**



↑ Thomasin McKenzie and Ben Foster

# NOW PLAYING

Your complete guide to films in theaters this week



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## ACTION

### JURASSIC WORLD: FALLEN KINGDOM

Directed by J.A. Bayona

Starring Chris Pratt, Bryce Dallas Howard

W

The less you try to dissect it, the more you'll enjoy it. **B+**

### SUPERFLY | Directed by Director X.

Starring Trevor Jackson, Jason Mitchell, Lex Scott Davis

W

A supersmooth Atlanta coke dealer (Trevor Jackson) looks to orchestrate one last score before getting out of the game for good in this stylish but empty update of the 1972 Ron O'Neal blaxploitation classic. **C+**

## DRAMEDIES AND ROM-COMS

### SET IT UP | Directed by Claire Scanlon

Starring Lucy Liu, Taye Diggs, Zoey Deutch, Glen Powell

N

It achieves the highest honor for a streaming rom-com: It's perfect to watch while eating takeout food on your couch and drinking wine that's been in your fridge too long. **B**

### BOUNDARIES | Directed by Shana Feste

Starring Vera Farmiga, Christopher Plummer, Bobby Cannavale

L

A strong cast is mostly squandered in this road-trip dramedy about a freewheeling, weed-dealing grandpa, his estranged daughter, and a trunk full of contraband. **B-**

### THE YEAR OF SPECTACULAR MEN

Directed by Lea Thompson

Starring Madelyn Deutch, Zoey Deutch

L

The story flails when it reaches for deeper emotional resonance, but as a shiny-bright artifact of how-I-spent-my-summer family bonding, *Year* is tart, breezy fun. **B**

## BIOGRAPHIES

### WOMAN WALKS AHEAD | Directed by Susanna White

Starring Jessica Chastain, Sam Rockwell

L

Chastain stars as a 19th-century painter who forged an unlikely kinship with her famous subject, *Sitting Bull*; it's beautifully shot but never quite transcends its white-savior tropes—even as it works hard to acknowledge them. **B**

### CATCHER WAS A SPY | Directed by Ben Lewin

Starring Paul Rudd, Paul Giamatti, Connie Nielsen

L

A WWII-set true story about a closeted major-league baseball player-turned-government assassin gets a disappointingly mild treatment. Rudd almost saves it. Almost. **C+**

### GOTTI | Directed by Kevin Connolly

Starring John Travolta, Kelly Preston, Spencer Rocco Lofranco

L

Decked out in natty suits and garish pinkie rings, John Travolta scowls and barks as New York's infamous Teflon Don, John Gotti. Travolta gives it his all, which is a lot. But he's the only thing in this dud worth a damn. **C**



LEAVE NO TRACE: SCOTT GREEN/LEICHER STREET; SUPERFLY: BOB MAHONEY/SONY; SET IT UP: K.C. BAILEY/NETFLIX; BOUNDARIES: LINDSAY ELLIOTT/SONY PICTURES CLASSICS; WOMAN WALKS AHEAD: RICHARD FOREMAN/A24; THE CATCHER WAS A SPY: DUSAN MARTINCOVIC/FCC FILMS



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# TV

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LOOK

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JULIA ROBERTS IS A

## HOMECOMING QUEEN

EW has a first look at the Academy Award winner in Amazon's new psychological thriller from *Mr. Robot*'s Sam Esmail.

BY TIM STACK

**ON THE SAME BACKLOT WHERE** Alfred Hitchcock shot *Psycho*, another psychological thriller is being made. But this time the heroine isn't a blonde but a brunette—specifically, Julia Roberts. An adaptation of the podcast *Homecoming*, the series—produced by Amazon and Universal Cable Productions and debuting this fall on Amazon Prime

Video—finds Roberts playing Heidi, a Homecoming Transition Support Center caseworker who helps recently returned soldier Walter (*Shots Fired*'s Stephan James) transition to everyday life after deployment. But as the pair get closer, Heidi begins to realize that Homecoming has much more nefarious motives than simply helping these soldiers.

“To me, there’s something about these old-school thrillers,” says *Mr. Robot* creator Sam Esmail, who executive produces and directs all of *Homecoming*'s first 10 episodes. “I’m talking about the Hitchcock thrillers where it was just about people and not about CGI. It wasn’t about spectacle, but about flawed people doing flawed things and going

down a road you didn’t think you were gonna go down, and being surprised at every turn. That is what we hope this show does.”

The podcast, which was a radio play created by Eli Horowitz and Micah Bloomberg and featured the voices of Catherine Keener and Oscar Isaac, debuted in November 2016 to critical acclaim and obsessed fans,

## LOGLINES

- **Fox & Friends** Russell Crowe will play Fox News founder Roger Ailes in a Showtime limited series.
- **Get on Your Feet** Gloria Estefan has been cast as the baby sister (and archnemesis) of Rita Moreno's character on Netflix's *One Day at a Time*.

including Roberts. After UCP optioned the rights, Roberts picked it to be her TV-series debut. "Julia sorta raised her hand," remembers Esmail. "We set a meeting, we talked, I fanboyed a little bit because I'm a huge Julia Roberts fan, and she came on board." *Homecoming* features a starry cast, including Bobby Cannavale as Heidi's boss Colin and Oscar-winner Sissy Spacek as her mother; at its core, though, the series is about the relationship between Heidi and Walter and their therapy scenes. Esmail was adamant about keeping the therapy scenes simple, but also maintaining the half-hour run time of each episode. Explains Esmail, "I didn't want to

compromise those scenes and add 'pyrotechnics' to expand into a one-hour show."

Yet there will be some major twists in store for fans of the source material, including some new characters and a new ending for season 1 (*Homecoming* was given a two-season order by Amazon). "You don't want to mess up something you made that was working, but, at the same time, you don't want it to be a bland repetition of the same thing," explains Bloomberg. Adds Horowitz: "The hope is that even for someone who totally knows the podcast, you're never going to be sure which things you're getting or which things are changing." Sounds a lot like Heidi's journey.

↓ (From top) Julia Roberts and Stephan James; Sam Esmail and Bobby Cannavale



↑ Kristin Chenoweth in her killer new role

## Trial & Error: Lady, Killer

DATE Premieres July 19 | TIME 9 p.m.

NETWORK NBC

REVIEW BY Kristen Baldwin @KristenGBaldwin

▶ ONE OF THE BLESSINGS OF THE PEAK-TV ERA IS THE WAY it loosens conventions, allowing pockets of weirdness to flourish. Packed with wordplay, physical comedy, visual gags, and meticulously crafted lowbrow humor, NBC's mockumentary *Trial & Error* is a worthy entry into the silly-smart comedy subgenre that brought us everything from *Airplane!* to *30 Rock*.

This season, inexperienced New York attorney Josh Segal (Nicholas D'Agosto) returns to East Peck, S.C., to defend wealthy heiress Lavinia Peck-Foster (Kristin Chenoweth), who's charged with murdering her husband. As he was when he defended an eccentric widower (John Lithgow) in season 1, Josh is saddled with an unqualified legal team—including assistant Anne Flatch (the deftly daffy Sherri Shepherd)—and facing off against an ambitious ADA (and his screwball-comedy love interest), Carol Anne Keane (Jayma Mays). But the case is secondary to the giddy shenanigans of the East Peck residents, who are called Peckers, as in, "You can't become a Pecker—you have to have Pecker in you."

It takes commitment and precision to make comedy this stupid work so brilliantly, and *Error*'s cast is wonderfully capable. It's a joy to spend time in East Peck, a town where once a year locals wait anxiously to see if Mickey Moose will see his breath, because, as Anne explains, "it tells us how many Saturdays we have in a month." If you miss *Parks and Recreation* and haven't visited East Peck yet, drop on by—you just might like having a little Pecker in you. **B+**



# Changing Suits

After the departures of Meghan Markle and Patrick J. Adams, *Suits* star **Sarah Rafferty**, 45, dishes on season 8 of her USA legal drama (July 18 at 9 p.m.)—and the royal wedding!

BY CHANCELLOR AGARD

### What was it like coming back for the new season without Patrick and Meghan there?

We really miss them, but the show feels like they're still there in a lot of ways [because] we invoke their characters a lot. I was excited coming back for season 8 because Donna gets to have scenes with Robert Zane [Wendell Pierce]. I can't believe in as many years as we've been on the air, I haven't had any scenes with Rachel's dad. We bond over our mutual love of Rachel early on in the season and start a new relationship.

### Speaking of Robert, how's the firm adjusting to the merger?

It's a lot of trying to figure out what the new power dynamic is going to be. There's new energy in the firm, and the balance of power has been shaken up. It still remains to be seen how those chips are going to fall. It's really exciting. It also echoes what's going on for us going into our eighth season, because we have these new characters coming in—and characters we've known who are moving up to having more time with us—and it gives the show a fresh start while at the same time really remaining true to itself.

### The past few seasons have been about Donna figuring out what she wants out of life. What's she dealing with this season?

When we left season 7, it seemed like Donna and Harvey [Gabriel Macht] had really ironed out their conflict, a conflict that came out of her kissing him. She seems pretty clear about how she felt about it moving forward. When we come back, we see them as solid partners moving into this new dynamic and, [professionally,] she's just trying to figure out how to marry the new guard with the old guard and guide the firm through that.

### What's your fondest memory of attending the Royal Wedding with the *Suits* cast in May?

I just thought it was so special that so many of us were there together with our families, and we got to share in this experience together. It was really wonderful for the whole *Suits* family.



Rafferty's *fascinating* husband Santtu Seppälä at Meghan Markle's wedding to Prince Harry in the U.K. May 19

## Harlots

DATE Premieres July 11 | TIME Streaming

NETWORK Hulu

REVIEW BY Darren Franich @DarrenFranich

▶ *THE HANDMAID'S TALE* IS INARGUABLY ONE of the great modern TV success stories, a dystopian sensation that snagged all the big Emmy awards that Netflix never seems to win. But Hulu's still hunting for a follow-up—something more recent than *The Good Wife* pilot to recommend as the *Handmaid's* end credits roll. This sophomore drama *should* be the ideal companion as another tale of strong women in dire days. To be more specific, Samantha Morton and Lesley Manville play dueling madams in 18th-century brothels, making power moves in the gutters and parlours of Georgian London. Manville and Morton are majestic performers, but season 1 of *Harlots* came and went last year without making a ripple.

The new season won't bring more eyeballs, I fear. Morton's Margaret Wells and Manville's Lydia Quigley are still circling each other. Quigley is joined by Margaret's daughter Charlotte (Jessica Brown Findlay), who has her own plans for Quigley's downfall. That puts her in the orbit of the wonderfully named Isabella Fitzwilliam, the Marquess of Blayne, a socialite played by Liv Tyler, who brings chilly restraint to a story that needs fire. For a costume drama, *Harlots* aims for ecstatic stylistics with its Easter-egg pigments and a percussive rock-tinged soundtrack. But it's an awkward balance—the cheeky sex-positive soap, the sensitive underclass struggle—and the show moves like it's balancing a gigantic wig on its head. "I'm waiting for my moment," Charlotte says in episode 2. I think you missed it, milady. *Harlots* has a kind heart, but no pulse. **C**

↓ Lesley Manville and Liv Tyler wig out



SUITS: SHANE MAHOOD/USA NETWORK; SEPPALA AND RAFFERTY: AFGIPETTY IMAGES; MAHER: JUSTIN STEPHENS/HBO; REAL TIME WITH BILL MAHER: JANET VAN HAN/HBO

# Real Talk With Bill Maher

The often *Politically Incorrect* comedian and *Real Time* host—whose HBO stand-up special **Bill Maher: Live From Oklahoma** premieres July 7 at 11 p.m.—holds nothing back while dissecting our current highly politicized culture. BY JAMES HIBBERD

It's probably not a surprise that half of *Live From Oklahoma*—Bill Maher's 11th stand-up special for HBO—is focused on savaging one person: President Trump. The special's other half, however, is perhaps unexpected. "It's much more personal than I've been in my stand-up specials for quite a long time," says Maher, 62. "I was finally ready to talk about topics like aging, and sex, and children—stuff like that." Here, the provocative *Real Time* host sounds off on some controversial topics.

## ON TRUMP'S POLITICAL FUTURE

He's not going anywhere. Not even because of an election. That's what people have to start wrapping their minds around. People are way behind the curve on this. He's leaving when he wants to leave. He's already got 52 percent of Republicans saying that they would be okay if the next election was canceled. They could easily get that number up to 80 percent once they get Fox News on the page. [People say,] "The president is not above the law." Yes, he is. Especially this one. The Constitution is not particularly helpful with this, and then when you have a guy like Trump who doesn't care about the Constitution, it makes it

even worse. If you think he's not above the law, next time a cop pulls you over, tell him you're pardoning yourself and don't have to answer a subpoena.

## ON WHETHER HIS FRIEND ROSEANNE BARR CAN EVER RETURN TO HOLLYWOOD

No. She should enjoy her macadamia farm. Look, part of the reason I was sympathetic to her—although,

of course, not to what she wrote, which was abhorrent—but we've all known for 30 years that she is mentally...problematic? She was in a horrible car accident when she was a teen and has never been completely the same since. That issue has never gone away, and never will go away. [Networks] know if they hire her again, it'll just happen again. You can get Roseanne to say, "I'll never do it

again," but you can't get the other six personalities to agree.

## ON HIS ADVICE FOR LIBERALS

Certainly vote, and hope that Putin is not counting the votes this time. A block on Trump's legislative abilities by electing a Democratic congress would be helpful. And the other thing liberals can do is don't make it so easy to hate them. The political correctness bulls---, you know? If Matt Damon says, "I think we can all agree a pat on the ass is different than rape or child molestation" and there's a big liberal backlash to perhaps the most uncontroversial statement I've ever read, that's when gettable voters in the middle say to themselves, "Yeah, Trump is crazy, but you people are crazy too. At least he's fun."

## ON PEOPLE WHO FIND HIS COMMENTS OFFENSIVE

Politically incorrect is not what I'm going for—it just happens to be that way when you tell the truth. Nobody is off limits, and everybody has to understand that no joke is completely fair.



↓  
Bill Maher gets to the point with Louie Anderson and Geraldo Rivera on *Real Time*



# What to Watch

A handy guide to solve your daily TV dilemmas\*

By | SHIRLEY LI @SHIRKLESXP



Everyone will be talking about it tomorrow



## MONDAY JULY 2

### The Bachelorette

8-10PM | ABC

A few more weeks remain until the hometown dates, which means Bachelorette Becca really needs to do the you-know-what and eliminate some of her guy-testants. Will former pro football player Colton, um, score a touchdown? Will sales rep Blake, uhh, seal the deal? Will banker Jason, oh boy, break the bank? Forget it: We'll leave the bad puns to whoever pens the date cards.

## TUESDAY JULY 3



### HARD CASES

### The Last Defense

10-11PM | ABC

The docuseries about death-row convicts ends its dive into Darlie Routier, who was sentenced for murdering her sons. Next up: Julius Jones, who was imprisoned for a carjacking murder.



It's okay to let these build up on your DVR

### The Rape of Recy Taylor

9-10:30PM | STARZ

For a young black mother brutally assaulted by six armed white men, there was no justice in Abbeville, Ala., circa 1944. But this passionate, uneven doc (and Oprah's name-check at this year's Golden Globes) fights hard to tell her truth. **B+**

—Leah Greenblatt



### Season Premiere Bizarre Foods

9-10PM |

TRAVEL CHANNEL

Andrew Zimmern opens his 12th season on the Pony Express Trail with elk tongue, jackrabbit, and more "bizarre" eats. "Food is great," the chef/writer says. "Food with a story that people...can relate to is even better." We're all (boar) ears. —Gerrad Hall



Devour it all at once

### Elementary

STREAMING | CBS, CBS ALL ACCESS, HULU

The crime drama, currently in its sixth season, is as strong as ever, thanks to consistently captivating performances from leads Jonny Lee Miller and Lucy Liu as Sherlock Holmes and Joan Watson, respectively. Before watching this week's (Liu-directed) episode (July 2, 10 p.m.), featuring the return of John Noble as Sherlock's father, revisit season 1's 12th hour (titled "M."), EP Rob Doherty's pick for the perfect entry point into the series aside from the pilot. "It's one of the most important episodes," he says. "The relationship [between Sherlock and Joan] really solidifies in a special way." In other words, your next binge is afoot.



HARD CASE: LINCOLN SQUARE PRODUCTIONS; THE RAPE OF RECY TAYLOR: STARZ; BIZARRE FOODS WITH ANDREW ZIMMERN: JULIE DENNIS; BOND HENS(S)COVEN; ELEMENTARY: JEFF WINKIN/CBS



PEOPLE MAGAZINE INVESTIGATES: CULTS

## THAT'S WHEN I FINALLY REALIZE, NO, WE JUST HAVE TO GO."

—JULIE EDWARDS, ACMTTC survivor, after allegedly being told to "get rid" of her son by abusive and militant cult leaders Deborah and Jim Green (Monday, July 2, 9–10 p.m.; ID)



### WEDNESDAY JULY 4

LOVE SO SENSATIONAL

#### Macy's 4th of July Fireworks Spectacular

8-10PM | NBC

The United States of...*American Ninja Warrior?* Hosts Akbar Gbajabiamila and Matt Iseman unite for the patriotic broadcast featuring Blake Shelton, Ricky Martin, and Kelly Clarkson.

"We're proud to be Americans and to be celebrating the Fourth of July with everyone," Iseman says. —Joe Longo

### THU JULY 5

#### Marvel's Cloak & Dagger

8-9PM | FREEFORM

Both our heroes set out on dangerous quests: Tyrone aims to get closer to Detective Connors, while Tandy poses as an intern at Roxxon. We're guessing she didn't include "Can make cool glowing knives" on her résumé...

### FRIDAY JULY 6

Season Premiere

#### Anne With an E

STREAMING | NETFLIX

Season 2 of this take on *Anne of Green Gables* offers more of the same: superb visual vistas; darkly gothic plotlines that show a baffling disregard for the homespun charm of L.M. Montgomery's books. C+ —Maureen Lee Lenker



BUT FIRST...

#### Big Brother

9-10PM | CBS

The series may be debuting in a new time slot, but the house party continues with the same high jinks—as well as the season's first veto competition, which will surely put all of the Houseguests (and the Chenbot) on edge. Whatever happens, it can't possibly be more dramatic than that time in the fifth season when one contestant revealed she was actually two, with her twin sister... Or can it?



#### Marlon

9-10PM | NBC

It's homecoming weekend at Howell University for Marlon, Stevie, Yvette, and Ashley! Time to get back into the school spirit, hang out with today's youths, and, at least for Stevie, join an exclusive fraternity once and for all. Clearly, getting older doesn't mean getting any wiser.

Series Finale

#### 12 Monkeys

9-11PM | SYFY

The *12 Monkeys* series finale is "so epic," star Aaron Stanford (James Cole) says, that it's basically a movie. Hence the two-part ender, where Cole & Co. battle the Witness one last time as Cole races to figure out how to save future mankind.

"Everything pays off in the end. There was a reason for everything," teases Stanford. "I was satisfied, and I think the audience will all be satisfied as well."

—Gerrad Hall



WORSHIP HIM—NO, THE OTHER HIM

#### Lucifer

STREAMING | HULU

Rejoice! Netflix has saved from eternal damnation the underrated comic-book show about the devil (Tom Ellis) solving crimes with an LAPD detective! To prepare for season 4, co-showrunners Joe Henderson and Ildy Modrovich recommend watching the pilot; the season 2 three-parter "Stewardess Interruptus," "Love Handles," and "A Good Day to Die"; and season 3's last two episodes, which helped "reinvent the show for season 4," says Henderson. —Chancellor Agard



Season Premiere

#### Somebody Feed Phil

STREAMING | NETFLIX

*Everybody Loves Raymond* co-creator Phil Rosenthal returns to travel the world and muse about food. (This season's destinations: Buenos Aires, Ireland, and more.) So, yes, it's safe to say that somebody does end up feeding Phil. Who knew?

CLARKSON: JEFF KRAVITZ/FILMMAGIC; ANNE WITH AN E & SOMEBODY FEED PHIL: NETFLIX; CHEN: BILL INGOSHITA/CBS; LUGNER: FOX

## What to Watch

# DEER DIARY

A timeline of films to fawn over



Everyone will be talking about it tomorrow

**SAT JULY 7**

**HAIL TO THE MISCHIEF**

**Bill Maher: Live From Oklahoma**  
10-11PM | HBO

The comedian's 11th HBO solo special will broadcast live from Tulsa, a city that for one night will be considered an *un-safe* space—but only for regular Maher target Donald Trump.

**SUNDAY JULY 8**

**Evel Live**  
8-11PM | HISTORY

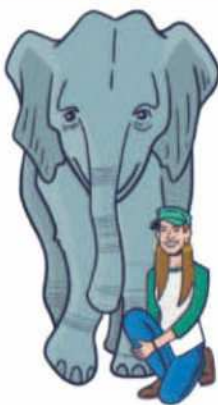
It was obvious Evel Knievel was “living every day to the fullest” the one time Travis Pastrana met him. Now the motorsports pro will attempt (live!) three of the legend's most dangerous Las Vegas feats: jump over 52 cars (“the easiest one to miss”); jump over 16 Greyhound buses (“the highest probability of catastrophic failure”); jump over Caesars Palace fountain (“the most challenging”). —Gerrad Hall



It's okay to let these build up on your DVR

**Dodo Heroes**  
9-10PM | ANIMAL PLANET

In its fifth episode, this uplifting docu-series about people working to save animals from around the world spotlights a sanctuary in Thailand dedicated to rescuing and rehabilitating elephants. You'll laugh, you'll cry, and you'll want to rewatch *Dumbo* ASAP.



**Sharp Objects**  
9-10PM | HBO

In this alluring Southern fantasia, Amy Adams plays Camille, a booze-inhaling reporter investigating a dead-girl problem in her small hometown. The mystery's a slow burn, but Adams is a ravaged delight, soaking angry ghosts with vodka and rage. Patricia Clarkson plays her mom, doing *Suthuhn belle* with a dollop of matriarchal femme fatale, and Eliza Scanlen is the discovery of the summer as her rebellious teen half sister. **B+**  
—Darren Franich



Devour it all at once

**I'm Dying Up Here**  
STREAMING | SHOWTIME, AMAZON

Transport yourself to the '70s comedy scene with this series ahead of its second season finale (July 8, 10 p.m.), which star Melissa Leo teases “will be full of fire and blame and accusation and love.” The drama about comics trying against all odds—and personal demons—to make it in the world of stand-up has a stable of strong characters to appeal to everyone, but Leo notes that couples seem to particularly enjoy watching. So, where should you begin? “Episode 1, season 1 is the place to start, as with any good binge-watching one would do,” Leo advises.  
—Jillian Sederholm



BAMBI: GTV ARCHIVE/REX/SHUTTERSTOCK; THE YEARLING: MOVIE STORE/REX/SHUTTERSTOCK; THE DEER HUNTER: EVERETT; THE KILLING OF A SACRED DEER: ATUSHI NISHIJIMA/A24; MAHER: JANET VAN HORN/HBO; EVEL LIVE: CHRIS TEDESCO; SHARP OBJECTS: ANNE MARIE FOX/HBO; I'M DYING UP HERE: LACEY TERRELL/SHOWTIME



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# Music

Edited By | ALEX SUSKIND @ALEXSUSKIND



## TRENT REZNOR

The final record in a trilogy, *Bad Witch* (out now) sees Nine Inch Nails navigating harsh truths in a new world. The industrial-rock icon gives us the details.

BY ALEX SUSKIND

**When *Add Violence*, the second EP in the trilogy, came out last year, you said you didn't know what the last project in the series was going to sound like. How did *Bad Witch* take shape?**

The original idea was to split this big album into three chunks. The first [EP] had its own momentum. *Add Violence* was much harder to actually execute. It was a difficult record to mix. We then played some shows right after *Add Violence* and everyone felt good. We felt we'd go right into the studio and capture that momentum and turn it into this last piece.



RAMONA ROSALES/AUGUST IMAGE

## NOTEWORTHY

- **King Balvin** Reggaeton star J Balvin passed Drake for the title of Spotify's most streamed artist.
- **J.K. Swiftie** Taylor Swift hung out with *Harry Potter* author J.K. Rowling during a U.K. tour stop.

Unexpectedly, we bogged down in quicksand. A lot of the music felt like posturing. I think leading to a point of frustration snapped us into the breakthrough that we needed, which was, forget about what we thought it might be and let's try some things that would be exciting and risky to do. That kind of mental trickery is what it took to get things on track.

### Was incorporating saxophone part of that risk taking?

It was part of the "There's no bad ideas, so let's try some things." Picking up the sax put me in the mindset of, let's create a collage of sound that was reminiscent of the first Psychedelic Furs album—stuff that didn't feel polished.

### On this release, there seem to be competing voices navigating dual visions of our current era. On "Ahead of Ourselves," you say, "Why try change when you know you can't?" And then on "S--- Mirror," it's "New times, mutation, feels alright."

All of these EPs started out with the same question, which is "Where is my place in the world today?" And I'm asking myself that question as someone who's getting older and looks at a world that, day by day, feels increasingly unfamiliar. Is that aging? I feel a lot differently about things than I did when I was 20. Thank God. But the way I feel about them isn't as terrifying to me as I thought it would be when I was 20. Your perspective does change.

I think we're in a f---ed up situation where the world is off axis. Originally, [*Bad Witch*] was going to be an even more extreme version of *Add Violence*.

And what it wound up being was a much more pessimistic [message] where we're not living in a simulation—at our core, [humans] are just an accident, and when fully realized we will just exterminate ourselves. And I do feel that way to some degree in real life. Take the promise of technology. Where's that gotten us, really?

### You were an early adopter of technology and its uses, especially Twitter. Does the way it's being used now disappoint you?

[Call drops... Reznor calls back two minutes later.]

### Trent?

That was technology trying to stop me so I wouldn't answer. [Laughs]

### The machines became self-aware.

As an early adopter of social networks, [it] seemed like a great opportunity to engage fans in a way you never had before. I'm disappointed to see what it's turned into. My take-away from a platform like Twitter is to disengage as much as I possibly can, aside from using it as a marketing tool. The thought of having any sort of discourse or conversation—it's hard to make any point without being jumped on from all angles.



### But you did tweet about Childish Gambino's "This Is America" recently.

That was heartfelt. I got goose bumps [watching that video] and thought, "Man, thank God somebody's doing something interesting." It's nice to see the bar raised.

### Now that you've completed this trilogy, do you feel any closer to figuring out how we fit into this new world? Or are you further away from it?

Now that I've figured it all out...

### Basically, I'm asking you for the secret of life.

This has been something I stumbled onto when I first started writing music. I wrote a few terrible songs because I was trying to be like somebody else. And then I realized the only thing I could speak [on] with authority was something I actually knew about because it came from an honest place.

Someone asked me, "Why are you making albums and touring? Is it for the same reasons you did years ago?" With the industry in disarray, we're not making any money from putting albums out. But the other side of that is freedom. I'm not worried about charts, I'm not worried about trying to appeal to playlists on radio stations. I just want to make the most challenging music I can. The kind of music we're playing, I don't see anybody else doing that sort of thing. And I think there's an appetite for it, and it feels like it has purpose and intent. And okay, that's a pretty good reason to do it. It's a good reason to be in the studio and try things that don't feel comfortable because when it does turn out well, I feel a little bit better about myself.



## THE PLAYBACK

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

BY SARAH RODMAN



**GUNS N' ROSES**  
APPETITE FOR DESTRUCTION:  
LOCKED N' LOADED EDITION | Geffen/UMe

This reissue of one of rock's sharpest debuts offers several configurations, from a single remastered disc to a sprawling set with an orgy of unreleased tracks, covers, tchotchkes, and more. The question for GN'R fans is not if, but which one.



**BRUCE SPRINGSTEEN**  
THE ALBUM  
COLLECTION VOL. 2.  
1987-1996 | Columbia

A little touch-up (remastering) and a little paint (a spiffy 60-page book) make this limited-edition collection—which includes the new-to-vinyl *Blood Brothers* EP—of the Boss' arguably unfairly less-heralded period worthy for any Bruce completist.

# Books

Edited By | KEVIN P. SULLIVAN @KPSULL



↑ Ta-Nehisi Coates depicts Captain America confronting his country's failures



## A NEW CAPTAIN AMERICA

Best-selling author **Ta-Nehisi Coates** picks up the shield as the writer of Steve Rogers' next adventure, a complex examination of the hero and his country.

BY CHRISTIAN HOLUB

**OVER THE PAST FEW YEARS, TA-NEHISI** Coates has proved himself one of the most vital American writers. Between his essays about the living legacy of racism and his award-winning book *Between the World and Me*, Coates has radically interrogated common assumptions about the American dream. That makes him a fascinating choice to write Marvel's new *Captain America* comic (the first issue,

**BETWEEN  
THE  
LINES**

- **Cultural Collection** America Ferrera will edit *American Like Me*, a book of essays on living between cultures.
- **Science for Kids** Neil deGrasse Tyson's *Astrophysics for People in a Hurry* is getting a young readers' version.

illustrated by Leinil Yu, hits stores July 4).

Invariably draped in the stars and stripes of his flag, Cap is often used as a punching personification of the USA—for good or bad—but Coates doesn't intend to use the comic as his political soapbox. Instead, the writer says he's most interested in finding connectivity between himself and the character. "My job as a writer is to get into Cap's head, not to put myself as Ta-Nehisi Coates behind the shield," Coates says. "Steve is not from West Baltimore, Steve's dad was not a Black Panther, so there can be very little use in writing as though that were true. This is a chance to go back in time and envision myself as this kid, subjecting myself to this super-soldier process but remembering deep inside that once I was that weak kid."

Coates is taking on Cap at a turbulent point in the character's history. The 2017 Marvel event series *Secret Empire* saw an alternate version of Steve Rogers take over the world as an authoritarian dictator. Now that the real Cap is back, having deposed his fascist doppelgänger, he'll be fighting on behalf of people who saw him as the literal face of evil. If Cap's heroism has always been fueled

by his memories of being weak, it will now also be tinged by the knowledge of how easily his power and image can be corrupted. "How does the world feel about Steve?" Coates says. "Who trusts him to be Captain America now? It's an existential crisis."

As iconic comics artist Alex Ross (who will be painting several covers for the series) points out, Cap has been reckoning with the political zeitgeist of his day since his very beginnings. "That's actually been the history of the character," Ross says. "In the '60s, the attitude of Cap was not just the man-out-of-time thing, but that he was experiencing PTSD before it even had a name. Even in 1941, when he first appeared as that flag-clad hero, he's punching Hitler before we joined the Allies. Coates is joining in a legacy that should be a good fit for him."

Though Coates is keeping specifics under wraps, a short preview issue teases Cap wrestling with America's recent failures and his own. An enigmatic blond woman derisively refers to him as "captain of nothing," while Cap looks on at Hydra supporters clashing with anti-fascists dressed in black. "This will be an exploration of what it means to be Captain America in a time when people are questioning what America itself is," Coates says.

“  
**WHO TRUSTS HIM TO BE CAPTAIN AMERICA NOW? IT'S AN EXISTENTIAL CRISIS.**”

—TA-NEHISI COATES



→ Exclusive interiors from the first issue of Coates' *Captain America* reboot, out July 4

**3 CAPTAIN AMERICA COMICS TO READ FIRST**

These classics will get you up to speed on Cap's history.

BY CHRISTIAN HOLUB



**CAPTAIN AMERICA AND THE FALCON: SECRET EMPIRE**  
1974

A political conspiracy makes Cap question everything about America.



**CAPTAIN AMERICA: WINTER SOLDIER VOL. 1**  
2004

Cap's long-lost partner Bucky returns in the worst way imaginable.

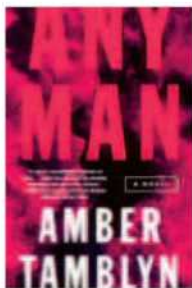


**SECRET EMPIRE**  
2017

Cap shockingly goes from being the embodiment of freedom to the face of fascism.

# Flipping the Gender Script

In her prescient debut novel, *Any Man*, **Amber Tamblyn** depicts a group of men who've been sexually assaulted by the same woman—raising compelling questions about gender, power, and #MeToo. **BY DAVID CANFIELD**



**WALKING HER DOG** on a mid-May morning, Amber Tamblyn is reflecting on “I’m Done With Not Being Believed,” an op-ed she wrote for *The New York Times* last September. The

piece alleged that actor James Woods flirted with a then-16-year-old Tamblyn at a restaurant—and that, when he learned Tamblyn’s age, he responded, “Even better.” Woods, via Twitter, had called Tamblyn’s story “a lie,” which only enhanced its resonance. “I went to some party with my husband, and all these women—network executives, heads of studios, actresses I’d never met—were coming up to me almost in tears,” Tamblyn recalls. “For them, not being believed has always been part of the zeitgeist.”

Weeks after the op-ed’s publication, the #MeToo movement would begin shaking the industry to its core, a reckoning for its mistreatment of women. Over the next year, Tamblyn would emerge among social media’s most prominent #MeToo voices. Now the actress-writer is turning to a new medium to deliver her message: fiction. Her debut novel, *Any Man*, feels explicitly made for this cultural moment. Blending prose with poetry, it gives voice to the victims of a serial rapist as they wrestle with

trauma and fend off a media frenzy hungry for sound bites. The book, Tamblyn notes, was in development years before #MeToo. “Just because the movement itself happened six months ago doesn’t mean [a lot of us] haven’t been feeling it for, like, 600 years,” she says. “It’s the same reason why I wrote about [James Woods]: It’s *been* there.” But as far as getting attention goes, the timing is serendipitous for Tamblyn—a chance to contribute to a vital ongoing conversation in a bold new way.

Indeed, *Any Man* provocatively subverts expectations: The book’s victims are all men; the predator is a woman named Maude. “I wanted to degender the conversation around sexual assault,” Tamblyn says. She depicts men as vulnerable, emotional beings in a way that pop culture rarely does, while also nodding to the way women tend to be “mythologized.” She explores the role of media in transmitting dominant (and problematic) narratives about abuse and power. No one in the story eludes complicity: “The novel for me really felt, even as I was writing it, like an indictment of our culture—including

myself and most readers—for how we are either complicit or complacent when it comes to the culture of rape.”

There’s a beating heart to *Any Man*—it’s the empathy with which Tamblyn, also a published poet, draws her characters that renders the book so politically potent. The first man featured, Donald, is loosely



**SEXUAL ASSAULT KNOWS NO RACE, IT KNOWS NO GENDER—IT KNOWS NOTHING, AND EVERYONE PROCESSES IT IN A DIFFERENT WAY.”**

—AMBER TAMBLYN





## AMBER'S ESSENTIAL #METOO READS



**AN UNTAMED STATE**  
ROXANE GAY

"[Gay's] novel follows a woman who's kidnapped in Haiti and her struggle to survive in the face of extreme violence and sexual assault. It is a breathtaking, inspired read that will leave you feeling fueled for any fight this world throws your way."



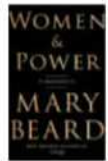
**YOUR SILENCE WILL NOT PROTECT YOU**  
AUDRE LORDE

"These essays on silencing—ranging from LGBTQ rights to women's physical bodies to the erasure of black women's stories—should be mandatory reading for anyone in need of fresh perspective. (So, literally all of us.)"



**TODAY I AM A BOOK**  
xTx

"The very short stories in this collection pierce with potent language and unique style. xTx's work not only draws you in with its raw offering, it holds you there, tight, never letting go. Never fading from your memory."



**WOMEN & POWER**  
MARY BEARD

"When we talk about #MeToo and sexual misconduct, we're not just talking about sex; we're talking about power. Beard reveals the origins of these conversations, tracing the silencing of women back to the Roman Empire and beyond."



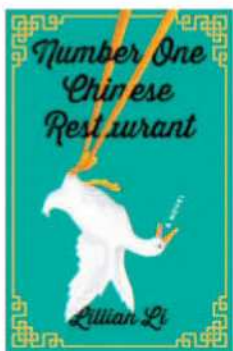
**THE BOOK OF LIGHT**  
LUCILLE CLIFTON

"Clifton's poems in this book give some of the most astounding imagery and emotional charge I've ever read in a poetry book. She's the master of the single line, able to convey complex emotions and thoughts in a way that many cannot."

inspired by Emily Doe, from the trial of Stanford student Brock Turner, who was found guilty of felony sexual assault; we bear witness to the character's "fracturing," the aftermath of a life-changing and nationally dissected trauma. But no two experiences are the same. "Sexual assault knows no race, it knows no gender—it knows nothing, and everyone processes it in a different way," Tambllyn says. Cleverly, she also gender-flips the pervasive culture of victim-blaming; in *Any Man*, it's male-centric questions like "Why are men getting drunk at bars instead of being at home with their wives?" and "How could he possibly get raped if he had an

erection?" being asked of victims. "It's akin to what women hear all the time," she says.

*Any Man* likely won't be as widely read as Tambllyn's Twitter feed; it can't generate viral clips the way the TV series and films sharply commenting on #MeToo can and do. But Tambllyn believes that fiction can reach people and provoke thought. "Our minds are powerful—when you're there alone by yourself, absorbing information, you can't open your mouth and disagree," she says. "You can't get in an argument with someone about the way that they think." Rather, she continues, the book inspires a different response—one that's essential to the movement's longevity: "You have to listen."



## Number One Chinese Restaurant

BY Lillian Li

PAGES 288 | GENRE Fiction

REVIEW BY David Canfield @davidcanfield97

▶ LILLIAN LI UNDERSTANDS THE appeal of a busy restaurant—the overheated kitchen inflaming tension, the cramped dining room cornering patrons into squabbles. From the first scene, a performance of “Happy Birthday” by waiters who can’t quite “find the tune,” Li’s crackling debut novel explores the disorienting routine of the Beijing Duck House. Hot oil splashes. Orders are botched. Waiters disappear. And familiar bonds form: secret lovers, rivaling siblings, lifelong friends.

*Number One Chinese Restaurant* centers on the Duck House’s owner, Jimmy, the son of proud immigrants who hopes to ditch the business he inherited. His ambitions throw those in his orbit into chaos—and put his family legacy on the line. Li goes right into the action but is tentative about how to navigate it; the pacing starts out as frantic as the restaurant, struggling to establish a consistent tone around chunks of exposition. But stick with it: Li’s talent for human tragedy grows more evident by the page. Her characters—Nan, the venerable restaurant manager on the brink of disaster, especially—come alive, and her erratic plotting consolidates, leading to a cogent finale. By the climax, Li generously realizes the dreams, the regrets, and the resilience of a family holding on to its American dream, hoping it doesn’t slip away. **B**



# Younger and Wiser



Former EW executive editor **Jeff Giles** is back with *The Brink of Darkness*, the second book in his romantic fantasy series. Here he reveals why he loves writing for young audiences—and about chosen families. **BY AJA HOGGATT**

**You had a long career as a journalist, including at EW. Why turn to YA?**

[EW] was very good at covering young-adult fiction from the very beginning, both when the books and the adaptations came out. You just see the incredible passion there is in that readership and what an inclusive, empathetic community it is. The first time I came up with an idea, it just happened to be something that made sense as a young-adult novel. Now I’ve spent a couple years getting to know [it], and the community is just fantastic.

**YA’s readership is undoubtedly unique.**

Absolutely! Going to a book convention as a YA novelist, you’ll never again doubt that young people care about reading. You’ve got 500 of them sitting in front of you who’ve read more books in the past year than you’ve read in 10 years, and that’s a great feeling. Especially when we’re constantly reading that [young adults] don’t read anymore and they’re only on Snapchat.

**This is book 2 in the Edge of Everything series. How’d you start it?**

The first book is mostly about Zoe, who lives in Montana. She’s grieving

her dad and some very close friends she’s lost. The first book is really about her trying desperately to save this guy, X, because in some ways it’s easier to help someone else with their pain than to confront your own.... So I knew the second book had to be the story of X.

**X lives in hell; he searches for his mom in a lot of the book. Was family a big theme for you?**

There’s a hopefully exciting fantastical plot, but relationships are what I care about more than anything else. X, even in the underworld, makes a family out of virtually nothing. It’s an important theme. Every family is as good as any other family.

**How did you approach expanding this world?**

The biggest challenge about writing a world that’s basically hell is you need to have sympathetic characters. I knew that X was going to be in prison there, but it would be too upsetting and depressing to read a book where everyone is horrific. There had to be people that’d care about him, and there had to be people that we’d care about. How do you create characters who legitimately deserve to be in hell but you still feel something for? That was tough, but obviously what I came up with was: They have to acknowledge what they did, to admit what they did, and to be desperate to atone for what they did.

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 USA TO CPS (SEE DMN 5074.3.2). NON-POSTAL AND MILITARY FACILITIES: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, P.O. BOX 62720, TAMPA, FL 33662-2120. FOR CUSTOMER SERVICE CALL 1-800-374-6800, 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. 4010776. GST 888381621R0001. ©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. ◆◆◆◆◆







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THIS WEEK'S  
HITS &  
MISSES

# The Bullseye

The only way *Gotti* could be a hit is if somebody ordered one on it.

BY MARC SNETIKER @MarcSnetiker

Puzzle solved: You can't spell "Westworld finale" without WTF.



Marvel reportedly moves ahead with *Black Widow* movie—just one teensy infinity war too late.



This photo of Linda Hamilton in the new *Terminator* just made us confess all our past and future sins.



The *Jerry Springer Show* stopping production after 4,000 episodes. Everyone, raise a chair for a toast.



Look, if *Harry Potter* were meant to cross over with *Glee*, J.K. Rowling would have given Hogwarts a theater department years ago.



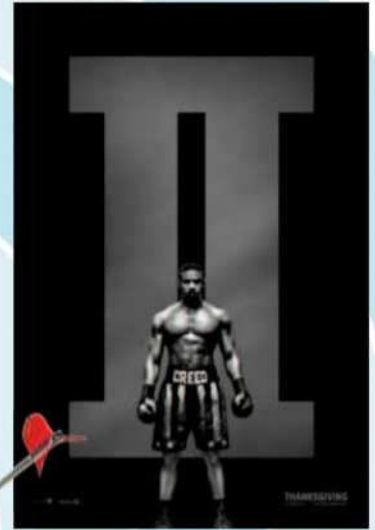
We're thinking exactly what you're thinking (how are they going to write off the couch?!).



Without Evangeline Lilly, *Ant-Man* would be lost.



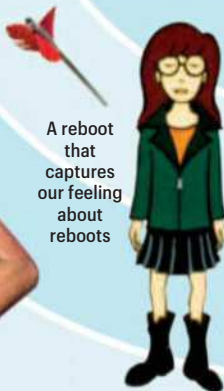
For once, a *Game of Thrones* wedding with no casualties!



*Creed*: The poster says 2, but his pack says 6.



Drag star Miss Vanjie releases new single "I'm Vanjie," bringing the total number of things we know about her to still 1.



A reboot that captures our feeling about reboots



How nice it is to watch a show where the worst thing that can happen is a genocide sponge being too rich.



The last time American voters were all on the same page



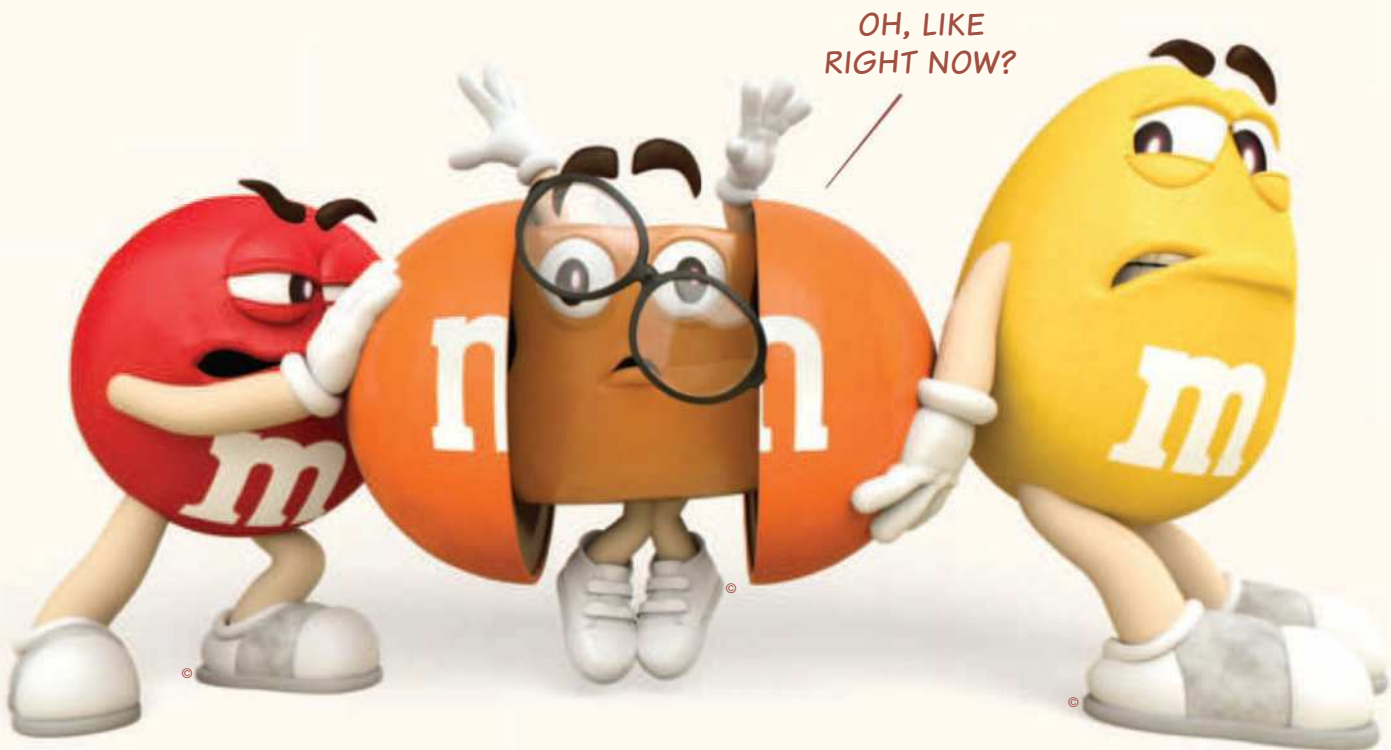
Early *Big Brother* prediction: If Rockstar wins, she's almost maybe definitely buying a magic school bus.

The World's Ugliest Dog of 2018 is Zsa Zsa, who scored a 9 in promenade and a perfect 10 in slapping cops.



WESTWORLD: JOHN F. JOHNSON/HBO; EMMA WATSON: DAVID CROTTY/PATRICK MCMULLAN/GETTY IMAGES; CHORD OVERSTREET: PRESLEY ANN/GETTY IMAGES; ROSE LESLIE: JANE BARLOW/PA IMAGES/GETTY IMAGES; KIT HARRINGTON: MARK MILAN/GO  
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