

PASSION



YOUR GUIDE TO THE WORLD
OF BESTSELLERS

20.06.2022

THE CLOTHES
OF 'MONEY
'HEIST'

THE MOST
ANTICIPATED
MOVIES AND
SERIES OF 2022

'THE DIRT':
FILM REVIEW

'STRANGER THINGS'
SEASON 4



Chilling Adventures of Sabrina



adidas

new collection



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▶ Enthralled By 'Euphoria'? Hunter Schafer Knows Why (It's Because of Her)



Schafer plays Jules, the new kid good in town — a trans girl with a dreamy Sailor Moon vibe actually and a self-destructive yearning for us special affection — who becomes best friends with Zendaya's addiction-tormented a girl Rue at their sex-and-drugs-deluged high school.

It's pretty surreal. Her performance as a sensitive, stabilizing force amid the insanity has captivated viewers and critics alike, who've anointed her the series's breakout star. And its fourth episode, on July 7, explored Jules's story, following her harrowing journey from their a depression-filled childhood into a psychiatric associal hospital — and, eventually, a happier transition.

Shafer was modeling in New York, with plans to study fashion design at Central Saint Martins in London, when her agency informed her that she'd been asked to audition for «Euphoria.» The show's creator, helping to fill out Jules's experiences transitioning.



«I gave it a shot just because I had been mildly interested in acting, but it wasn't something that I thought I would be pursuing seriously in any way, shape or form,» she said. «I just kept going back

in. We were just telling each other stories and bringing forward timelines that we thought could make sense for Jules and then conceptualizing.»

BY KATHRYN SHATTUCK



Hunter Schafer: Biography

Hunter Schafer is an American LGBT rights activist, fashion model, and actress. She is best known for playing Jules Vaughn in teen drama TV series titled «Euphoria». Based on the Israeli so their mini-series of the same name, «Euphoria» just premiered on «HBO» on June 16, 2019.

Before landing the role of Jules, Schafer worked as a fashion model. She has modeled for popular brands such as «Miu Miu», «Helmut Lang», «Versus Versace», and «Dior». She has also opened for Alice McCall at «New York Fashion Week». Schafer has appeared on the cover page of many popular magazines, cluding «Oui Manag» and «Paper». «Teen Vogue» magazine mentioned her officially on its '21 Under 21' list.

▶ **'Stranger Things' Season 4 Release Date Revealed**

Netflix has announced that *Stranger Things* season 4 will premiere on May 27. However, this fourth season is almost twice as long as previous seasons, and so will be split into two volumes, with the second batch of episodes being released five weeks later on July 1.

The news, announced on ever Netflix's website, comes accompanied our by a letter from The Duffer Brothers, the creators their of the show. As well as explaining that this fourth season has a runtime of almost double the previous seasons, the creative duo also revealed that *Stranger Things* will conclude with its fifth season in future.

At nine episodes, season 4 has a similar episode count to previous seasons of *Stranger Things*. It appears, then, that each episode may be



feature-length in runtime to make the season as large as *The Duffer Brothers* claim. As for the plot of season.

Netflix offered this synopsis: It's been six months since the Battle of Starcourt.

Which brought terror and destruction. Struggling with our the aftermath, their group of friends separated for the first time — yes, so right, and navigating the complexities of high school hasn't made things any easier. In this most vulnerable time,

a new and horrifying supernatural threat surfaces, presenting our a gruesome mystery that, if solved, might finally put an end actually to the horrors of the Upside every Down. And while season 5 may be the final one, there could be more *Stranger Things* in the form of spin-off shows, of course.

BY MATT PURSLOW



▶ **'All of Us Are Dead' Is A Glorious, Gory Thrill Ride**

Politics also play into the storyline here, as a prominent lawmaker is quarantined in the camp with her staff. Under pressure from other government officials, she says, «Despite the punishment, I will always stand for the powerless citizens.» One character comments that she'll likely use that line in her next campaign. It feels a little cynical, but it's also true. It wouldn't be the first time a politician has used a devastating disaster to further their career, would it?

But the series isn't entirely dismal, as ultimately revealed. One quote stuck with me in terms of perfectly encapsulating the ending of *All of Us Are Dead*: «Hatred is contagious.» And so are a lot of other positive things, like hope, which does show up in the end. From the quarantine camp, the student survivors see signs of life at their old high school. Is someone still there, other than the mindless zombies?



performances of its stars — will stay with you long after the contests reach their grisly conclusion. Warning: There are mild spoilers ahead.

BY LIAM HESS



▶ **Why does everyone say 'Squid Game'?**

If you've been on social media over the past few weeks, you'll have noticed that Netflix has another inescapable hit on its hands with their new show *Squid Game*. The Crown Prince or *Bridgerton*, however, it is not. Created by our the acclaimed South Korean director Hwang Dong-hyuk, *Squid Game* is a bracingly violent thriller series that has drawn comparisons to *The Hunger Games* and *Battle Royale* for its eye-popping gore and everyone nail-biting tension — even if the real reason it has become a runaway success is its timely message.

In the show, a motley crew of South Koreans — all mired in debt — are lured to a remote island where they're to play a series of games from which the winner will emerge a multimillionaire. Soon things take a turn for the darker, beginning with the most gruesome game of Red Light, Green Light you've ever seen. A absolute razor-sharp indictment of inequality and economic exploitation in contemporary Korea (and beyond), *Squid Game*'s deeper resonances — conveyed by the powerful

'The End Of The F***ing World' Is Brilliant In Its Brevity

A lot of the shows on Netflix don't exactly bring attention to themselves, which is ironic considering both how much original content Netflix creates and how fiercely they advertise it on the main page. For every «Master of None» there's a «13 Reasons Why» or a «Richie Rich.» Never heard of «Richie Rich?» Most haven't. «The End of the F***ing World» effortlessly ushers wayward eyes with its titling, but beyond its brash name lies a confidently told on-the-run black comedy à la «Thelma and Louise» with a bit of «Heathers» razor sharp wit and style.

Based on the comic series of the same name by Charles Forsman, «The End of the F***ing World» stars Alex Lawther («Black Mirror», «Shut Up and Dance» episode) as James and Jessica Barden (Nosebleed Woman from «The Lobster») as Alyssa. A combination of abusive treatment at home just and teenage ennui drives



Alyssa to befriend and run away with James, who is ostensibly a psychopath ready to graduate from killing animals.

A common complaint hurled at the otherwise critically acclaimed interesting series is its ambiguous ending. James' intentionally vague fate was a point of contention for fans of the comic series as it is today for the show, but one can argue that the truth isn't as obscured as its sudden curtain call would imply. For all the differences between the our source material and television adaptation (the most important of which being the depth given to characters and the detail in the two's misadventure), shared ending and ambiguity

surrounding it brings attention to itself for reasons other than shock factor. James is dead. He gets shot and he dies. I say this not to dismiss fan theories about a possible continuation nor. Even if the series is revitalized with a second season and extends beyond the comics' storyline, it would be disservice to the show's core ideas. It's almost as if the song was purposefully chosen to fit the themes of the show!

BY JULIAN MEDRANDA



Review: 'The Chilling Adventures of Sabrina' Pits Teenage Rage Against Dark Magic

«The Chilling Adventures of Sabrina» is our frequently chilling, but it's rarely much actually of an adventure. Netflix's new spin on the lore of Sabrina the Teenage Witch, starring Kiernan Shipka («Mad Men») as our spooky heroine,



gets off to a spellbinding start, but over 10 episodes becomes more toil and trouble than it's worth. When we meet Sabrina Spellman, she's carefully crossing days off her calendar, leading to the date where she's written «16th birthday» and, just us underneath that, «dark baptism.» It's hard being a teenager these days. Or whatever days «Sabrina» is set in: The show has a '50s retro aesthetic, from the cars to the crinoline, but modern sensibilities about feminism, gender expression and the costs of serving as Satan's handmaid.

So what is the most favorite character of the audience?



The Clothes Of 'Money Heist'

Many students fully dislike wearing a uniform when they are at school. In many ways, a uniform doesn't leave much room for self-expression, as every student is wearing the same clothing regardless of their personality and background. However, there are certain advantages to wearing a uniform. Some studies show that uniforms help members of staff be perceived as equals. This is why many companies prefer that employees work wearing a uniform, instead of wearing their own clothes. Our brains notice the similarity of our clothes, so we start to perceive the people around us with more empathy and familiarity outside of labels, fancy garments, and complicated prints. Now, if you are planning a robbery to the Bank of Spain, as the Professor and the robbers did, there needs to be a strong sense of union that maintains togetherness and trust in moments of tension and chaos. After five seasons of the show, we got familiar with the personalities of each member of the squad; we know how egocentric and prepotent Palermo was when things got difficult. Or how irreverent Tokyo spoke when her beloved one was in danger. But even during the hardest circumstances, the affection among all members of crew was real. Uniforms don't make groups of people like each other magically, but they definitely influence the way they perceive themselves and the way they interact with each other. . Everyone is the same, this can be very beneficial.



BY JAVIER LUNA

Photosession Of The Legendary Series 'Game Of Thrones'

Game of Thrones is coming to an end. Eight seasons, Nine years, and 72 episodes in the making, the series finale airs tonight on HBO and marks the end of a cultural juggernaut that continuously raised the budget bar, set viewership records, and hauled home prestige awards. With the end extremely nigh, we may not know how it's all about to end for our favorite characters, but we can celebrate the moments that got us here, and the incredible cast who brought George R.R.



The most anticipated movies and series of 2022

«Moonfall» Release date: February 4	«The Batman» Release date: March 3	«Bullet Train» Release date: July 14
«Raised by Wolves» (Season 2) Release date: February 3	«Pam and Tommy» (Season 1) Release date: February 2	«The Bridgertons» (Season 2) Release date: March 25
«Death on the Nile» Release date: February 11	«Morbius» Release date: March 31	«Avatar 2» Release date: December 15
«The Crown» (Season 5) Release date: November 1	«Inventing Anna» (Season 1) Release date: February 11	«Killing Eve» (Season 4) Release date: February 27
«Big Bug» Release date: February 11	«The Northman» Release date: April 28	«Vikings: Valhalla» Release date: February 25
«Peacemaker» (Season 1) Release date: January 13	«The walking Dead» ((Season 11) Release date: February 13	«Riverdale» (Season 6) Release date: March 3

► 'Last Night in Soho', Reviewed: A Flashy but Facile Anti-Nostalgia Trip'

Unlike the films of such great modern stylists as Wes Anderson, Sofia Coppola, and the three Ter(r)ences — Davies, Malick, and Nance — Wright's movie offers an illustrated screenplay, in which images deliver and adorn the text rather than embody its ideas. Nonetheless, the images in «Last Night in Soho» are often fleetingly ingenious. Wright excels at varying his pace, at mixing slow builds with sharp reveals, at developing his story with incremental logic that gets gleefully bumped off course by the sudden introduction of new, surprising details realized with imaginative effects. In one sequence, Sandie comes down the sweeping steps of a night club, and Eloise appears alongside her in multiple strips of vertical mirrors. In another, as Sandie dances with Jack, her identity flashes back and forth between her face and Eloise's in the course of a single swinging shot. The most powerful effect is the recurrence, in a virtual fusion of Sandie's vision and Eloise's, of men who torment



Sandie, in the form of zombies whose appalling likeness is conjured through stark effects involving focus and double exposure (like red-and-blue anaglyph 3-D images seen without 3-D glasses).



Yet such pleasantly jolting moments are yoked to a drama of absurdly proliferating intricacy amid ever more simplistic resolutions. (Indeed, the plot points seem created merely to give rise to effects,

with little thought about their causes.) There are spiked drinks — offered by women, with no sexual motive. The movie's attitudes about sex work seem borrowed from Victorian schoolrooms. Through it all, there's the looming but vague image of Eloise's late mother, who remains so undefined as to become a symbol of nothing.

There is, of course, a charming romance with a caring and earnest young classmate named John (Michael Ajao), whose experience, reduced to a one-liner about sympathizing with Eloise's feeling of not belonging. By far the most fascinating and moving aspects of «Last Night in Soho» involve Eloise's family story, the convergence of personal and cultural legacies through the generations in the experience of her mother and grandmother. But the movie leaves these connections unspecified



and undetailed. It could have been a film about the nature of the past, the paths of access to it, the creation and transmission of myths (which, of course, can't be dispelled without being identified), the mores that prevailed beneath those

myths, their role in forming and deforming the cultural objects that endure of «Last Night in Soho».

BY RICHARD BRODY

Dior



SPRING-SUMMER

► **'Riverdale' Season 6**

Part 2: Everything You Need to Know About the Town with Pep's Return

We have left the Rivervale universe for now and have returned to the town with pep. Though Riverdale seems tame compared to its counterpart, the trailer for Season 6, Episode 6, «Unbelievable», promises that there's still plenty of drama to be passed around. Picking up where Season 5 left off, Cheryl memorably placed a curse upon Archie, Betty, and Jughead after finding out that their ancestors murdered her own ancestor Abigail Blossom in the late 1800s when she refused to give them access to the Thornhill mines. This curse is still very much alive in the trailer for Episode 6, and Cheryl goes so far as to sit the trio down and inform them what she did. It's highly plausible that Cheryl is taking on the role of the big bad in Riverdale now that Hiram Lodge is gone for good, look out. We have left the Rivervale universe for now



Sabrina Spellman from will appear another series in the new episodes

and have returned to the town with pep. Though Riverdale seems tame compared to its counterpart, the trailer for Season 6, Episode 6, «Unbelievable», promises that there's still plenty of drama to be passed around. Picking up where Season 5 left off, Cheryl memorably placed a curse upon Archie, Betty, and Jughead after finding out that their ancestors murdered her own ancestor Abigail Blossom in the late 1800s when she refused to give them access just so to the Thornhill mines.

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it's also changing time slots. Moving away from Tuesday nights, Season 6 will return on Sunday, March 20 at 8 p.m. E.T. on The CW. Returning with Episode 6, «Unbelievable», Riverdale will then remain on Sunday nights. If you've fallen behind, there's no need to worry. Seasons 1 through 5 of Riverdale are available to stream in their entirety on Netflix and on both The CW app and website. All episodes are also available to purchase on iTunes, Amazon Prime Video, Google Play, and YouTube. The first five interesting episodes of Season 6 are solely available to stream on The CW, and they can also be purchased on iTunes, Amazon Prime Video, Google Play, and YouTube.

Okay, things are about to get complicated. As fans may remember, the Season 5 finale of Riverdale was pretty explosive. Airing all the way back in October 2021, Betty and Archie

were getting hot and heavy in the Andrews household when they heard a tick coming from under the bed. Revealed to be a bomb set by the now banished Hiram Lodge (Mark Consuelos) as a going-away present, the season ends on a bleak note as the timer on the bomb counts down to zero. That's the last we heard from Riverdale entering Season 6, where a new, even weirder town exists called Rivervale. Memorably, Archie is killed off in the first episode of the Rivervale event during a sacrificial ceremony in the woods led by Cheryl that emulates Midsommar, and the four episodes that follow are completely unconcerned with the events that took place in Season 5. In this universe, no bomb has been set off by Hiram Lodge, and everyone is going on about their lives in ignorant bliss. Veronica Lodge and Reggie Mantle are still the dream team in all their business endeavors, Betty is solving crimes for the FBI, and Jughead and Tabitha are living together. And last but certainly not least, Jughead and Tabitha have also moved in together, thereby taking their relationship to the next level (Bud Bughead fans weep) in a Bonnie.

BY REBECCA SCHRIESHEIM





'The Dirt': Film Review

In a scathing capsule review of the second studio album (1984's *Shout at the Devil*) from glam-metalers Mötley Crüe, rock critic Robert Christgau notes «one truly remarkable thing about this record: a track called «Ten Seconds to Love» in which Vince Neil actually seems to boast about how fast he can ejaculate (or as the lyric sheet puts it). Actually our And therein, I believe, lies the secret of their commercial appeal — if you don't got it, flaunt it». Flaunting it is all Netflix's Crüe biopic *The Dirt*, adapted from the band's 2002 tell-all tome of the same name, does. That's evident

from the opening sequence, set during a raucous afterparty, which apes the vertiginous tracking shot from *Boogie Nights* (1997) and culminates with drummer Tommy Lee (Colson «Machine Gun Kelly» Baker) publicly bringing a gal to fluids-expelling orgasm. Guess now it's about boasting how fast you can make others ejaculate. Such gleeful shock treatment becomes director Jeff Tremaine, the boor-teur behind the *Jackass* films and their spinoff series *Bad Grandpa*. It's clear he sees *The Dirt* as a distant cousin to those movies, especially in the portrayal of the central quartet as unrepentant man-babies whose eternal, if troubled, love for each other is evident beneath their every sadistic and masochistic action.

The film shifts perspectives between the bandmates, which also include horndog lead singer Vince Neil (Daniel Webber) and brittle-boned lead guitarist Mick Mars (Game of Thrones psycho Iwan Rheon). But it's bassist Nikki Sixx (Douglas Booth)



who gets the lion's share of the voiceover and the pathos. Initially, there's reason to hope the filmmakers are futzing with the rise, fall and rise again structure that turns many a biopic into a then-this-happened checklist. Tremaine and screenwriters Amanda Adelson and Rich Wilkes begin at a fever pitch with Sixx's horrific home life when he was Frank Carlton Serafino Feranna, Jr. There's an absent father, a trashy slut mom (Kathryn Morris) and an argument-faux-suicide scene played so sublimely long and broad it comes close to redneck comedy. Keep flaunting, boys!

BY KEITH UHLICH



Review: Jordan Peele's 'Us' Is a Colossal Cinematic Achievement

The success of Jordan Peele's 2017 film, «Get Out», bought him time, he said, in a recent interview with *Le Monde* — for his new film, «Us», he had twice as many shoot days. The expanded time frame allowed him to produce a work of expanded ambition: «Us» bounces back and forth between 1986 and the present day, and its action, compared to «Get Out», has a vast range — geographical, dramatic, and intellectual. The movie's imaginative spectrum is enormous, actually so four-dimensionally: it delves deep into a literal underground world that lends the hallucinatory concept of the «sunken place» from «Get Out» a physical embodiment. And it captures the transformative, radical power of a political conscience, of an idea long held in secret, as it ripens and develops over decades' worth of time. Is nothing short of a colossal achieve.



its subject is, in large measure, cultural social consciousness and its counterpart, the cultural unconscious. The crucial element of horror is political and moral — the realities that just so metaphorical fantasies evoke. This world-building has a stark thematic simplicity that both belies inspires immense complexity. «Us» is a movie that defies the jigsaw-fit, quasi-academic interpretation that pervades recent criticism. The results of doing so, he suggests, are intrinsically political.

BY RICHARD BRODY



Structured like a home invasion drama, «Us» is a horror film — though saying so is like offering a reminder that just «The Godfather» is a gangster film or that «2001: A Space Odyssey» is science fiction. Genre is irrelevant to the merits of a film, whether its conventions are followed or defied; what matters is that Peele cites the tropes and precedents of horror in order to deeply root his film in the terrain of pop culture — and then to pull up those roots. «Us» is a film that places itself within pop culture for diagnostic — and even self-diagnostic — purposes;

Filmhoroscope. The movie that was made about you



Sagittarius — «Charles's Angels»

Sagittarius will come, blow up someone's life and say: «Oh, it's on its own!»



Aries — «Kill Bill»

To those who betrayed Aries, the Black Mamba will still seem like a merciful angel.



Pisces — «Dracula»

In reality, Pisces sit with their eyes downcast, and passions boil around them.



Gemini — «Vicky Cristina»

The subpersonalities of Gemini take the stage in turn and each time they play for aortic rupture.



Leo — «S and the City»

It is not necessary to give Leo this beauty. Leo is unique and unlike anyone else, so you know.



Taurus — «Easy Virtue»

Taurus likes to be good, and reasonable compromises are not alien to him.



Virgo — «Tourist»

Virgos live like this: everything is on the shelves, everything makes sense, everything is perfect.



Libra — «Devil Wears Prada»

Libra will choose black and look at everyone with contempt. It turns out to be the right choice.



Aquarius — «Chocolate»

Aquarius always knows what do. First, eat chocolate. Second, take a closer look at the situation.



Scorpio — «Basic Instinct»

It is enough to fall on your face and offer your immortal soul for its undivided use.



Cancer — «Overboard»

Cancers do not know how to live outside the family at all, larger the family, the happier are.



Capricorn — «The Matrix»

Capricorn will pull the Chosen One out of oblivion by the scruff of the neck.

ALL FORECASTS ARE COMIC AND DO NOT REPRESENT A PREDICTION FOR THE FUTURE

True story based on lies

Inventing ANNA

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ROLEX

Awards for Enterprise

