

CROOKES

MAGAZINE

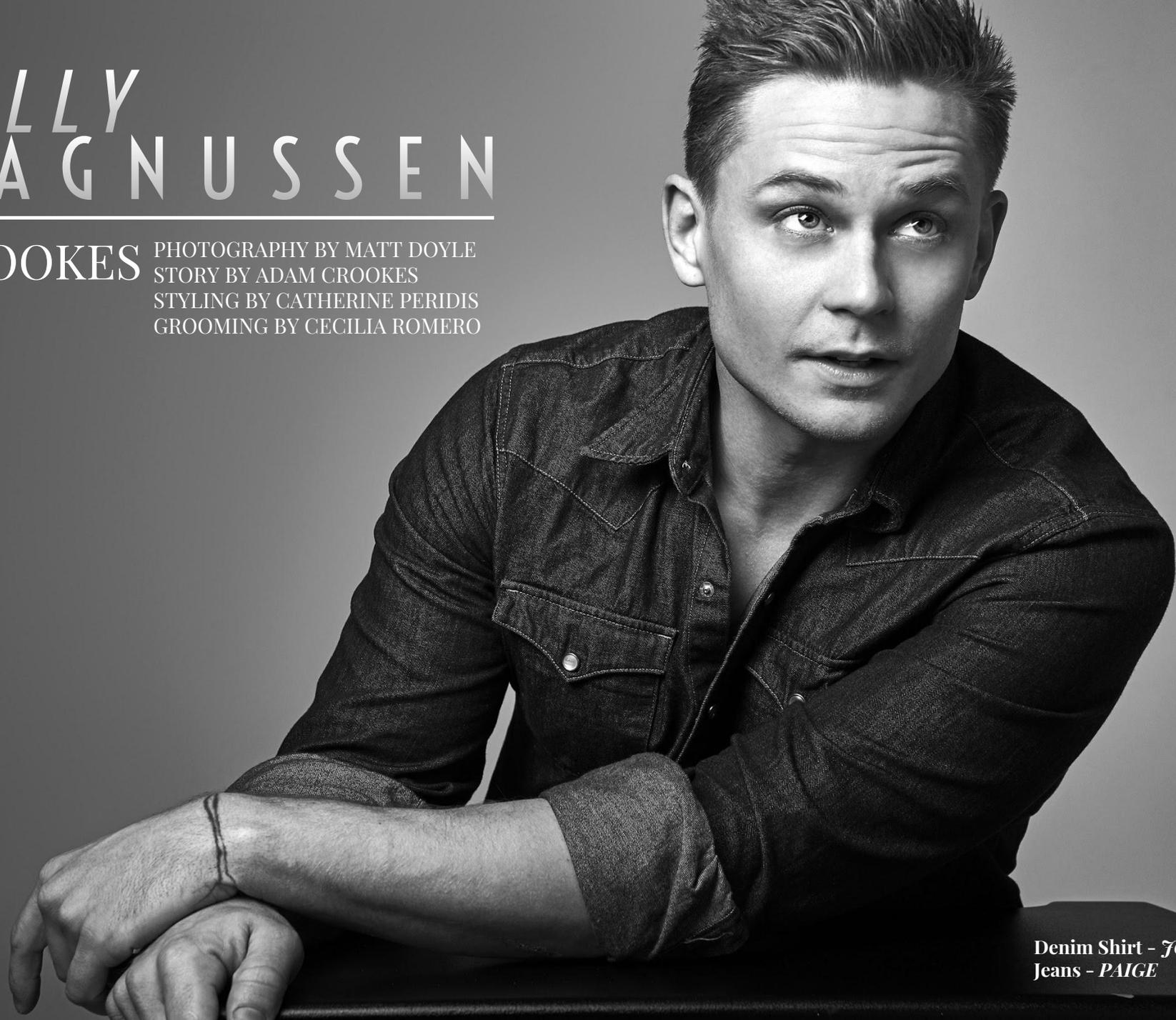
BILLY
MAGNUSSEN



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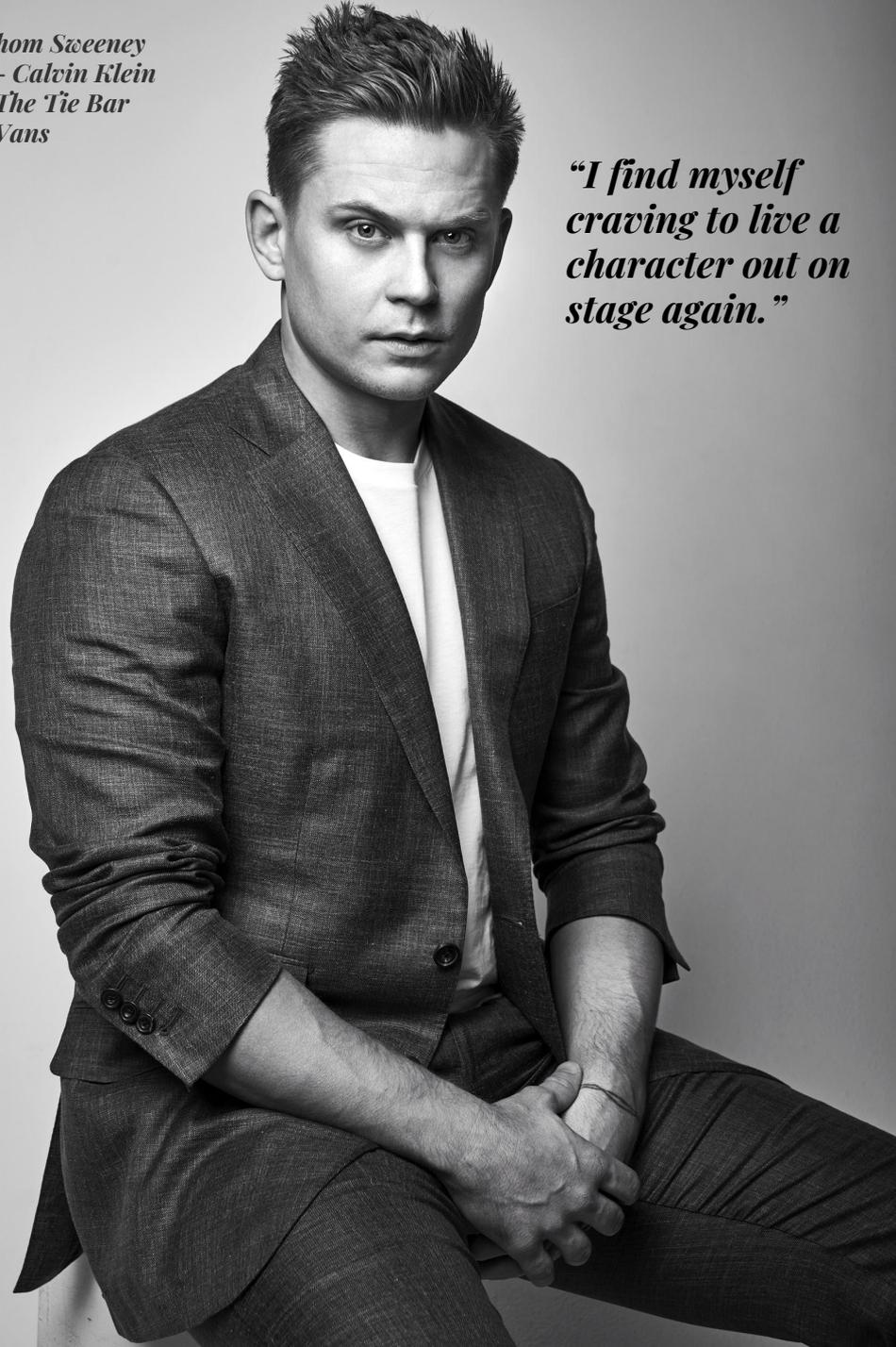
CROOKES

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GROOMING BY CECILIA ROMERO



Denim Shirt - *JCrew*
Jeans - *PAIGE*

Suit - Thom Sweeney
T-Shirt - Calvin Klein
Socks - The Tie Bar
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“I find myself craving to live a character out on stage again.”

THE MAGNETISM OF MAGNUSSEN

With renowned photographer Matt Doyle, **BILLY MAGNUSSEN** - a New York-native - took part in a photoshoot on a December winter's day in the city for CROOKES Magazine. Having now been immersed in the acting world for a decade, Billy has steadily steered an impressive and diverse range of roles in film, television and on the stage - that have become increasingly more high-profile as the years have gone on. “Each project is a building block. A different lesson is learned through each project, and I would be cheating myself if I didn't honor each part equally.” A rarity in the industry, Magnussen is achieving success in all three mediums. But whilst he would probably be best recognised for his work on the big screen (with performances in ‘Into The Woods’, ‘The Big Short’ & ‘Bridge Of Spies’), his roles on the stage have bought him the most acclaim. In 2013, Billy was nominated at the prestigious Tony Awards for Best Featured Actor In A Play for his role in ‘Vanya and Sonia and Masha and Spike’, for which he played Spike. When I asked Billy about his experiences

on the stage, he was quick to exclaim his love of performing at theatres: “I find myself craving to live a character out on stage again. To just eat up and breath every human emotion within two acts and an intermission. Theatre is so challenging, but after a show, that bow, honor, gratitude, love - it is worth everything.”

Magnussen's last performance on stage was back in 2014, in a critically acclaimed off-broadway production of ‘Sex with Strangers’ alongside Anna Gunn, directed by David Schwimmer at the Second Stage Theatre - for which he received praise for his ‘quirky comic lines’ and his ‘bouncy magnetism’. This magnetism has not gone anywhere in the most recent years, with his focus having been on film



“Receiving the opportunity to play, dream and imagine again is spectacular gift.”

and television roles - most notably in the Academy Award winning ‘Bridge Of Spies’ and the Academy Award nominated ‘Into The Woods’, as well as the Emmy winning shows ‘Black Mirror’ and ‘Boardwalk Empire’. I asked Billy if he had a dream role - to which he replied: “Every role I get is a dream role. Receiving the opportunity to play, dream and imagine again is spectacular gift. To be working as an actor is an honor.”

On the 29 December, Netflix dropped the entire season of the award winning anthology series ‘Black Mirror’. Every season, there inevitably seems to be one particular episode that gets every talking - and this year - that episode was the Star Trek-inspired nightmare ‘USS Callister’ starring Billy Magnussen. “This gentleman knows what’s going down” Magnussen said speaking of the show creator Charlie Brooker. “Are you asking me to play a space alien villain? Where do I sign?”. Billy also pointed out to me that he starred alongside Chris Pine (who plays the leading role in the most recent Star Trek films) in ‘Into The Woods’ only a few years ago, “Live long and prosper” he exclaimed. I asked him what would be his alternative title for ‘USS Callister’, to which he replied

“Play Nice” - referencing the antagonist’s alter-ego that is inflicted upon those stuck in the Star Trek-themed virtual reality - including Billy’s character.

This February, Magnussen is heading back to the big screen as part of an ensemble cast in the mystery thriller comedy ‘Game Night’. In this hilarious comedy, Billy will star alongside Jason Bateman, Rachel McAdams and Jesse Plemons - who he recently worked with before in ‘Black Mirror’. “I have to say, I gained a friend with that guy [Plemons]. He has a hardworking Texan heart. If he tells you he beat me at a game of pool, he is lying and he still owes me twenty bucks.” The story follows a group of friends who meet regularly for their game night, and one night they find themselves investigating an actual murder mystery. I asked Billy when he last had a Game Night - “Just rocked out a Game Weekend up in Wyoming.” Naturally intrigued as to what games he played, I asked exactly that - “There are too many I love: ‘Betrayal at House on the Hill’ - a lot of rules, but worth the stories, ‘Cranium’ - I’ve never yelled so much, ‘Running Charades’ - you can skip the gym that day and ‘Credit Card Roulette’ - you don’t want to lose.”



Then in March, Magnussen will be starring in satirical thriller ‘The Oath’. Set in a near-future America in which citizens are required to take a loyalty oath — follows a man trying to make it through the Thanksgiving holiday without destroying his family. “To work with Ike Barinholtz and Tiffany Haddish, who are hilariously badass gracious people, was such a pleasure. I laughed and enjoyed myself so much making that film with them.”

Another project we’ll get to Billy in later this year will be Netflix’s ‘Maniac’ with Academy Award Nominee Jonah Hill and Academy Award Winner Emma Stone. “I got the role because I think I have one of the best and hardworking management teams out there. Thank you Dara Gordon, Esther Chang, Hanley Baxter and Charles Bodner. Cary Fukunaga and Patrick Somerville [Director and Writer respectively] made a crazy playground to play on. I truly cannot wait to see it myself.”

It’s a busy year for Billy and his team, but he shows no signs of slowing down, with a role next year in Guy Ritchie’s highly-anticipated live-action reimagining of ‘Aladdin’. I asked him what audiences can expect from the film, to which he simply replied: “To be surprised”. For my last question, I was interested to know who Billy Magnussen is keen to work with: “Dreamers - Damien Chazelle, Steve McQueen, JJ Abrams.”

‘Game Night’ starring Billy Magnussen hits cinemas 23 February



A photograph of two young people, a woman and a man, standing in a desert-like environment. The woman on the left has blonde hair and is wearing a floral dress, holding a black hat. The man on the right has dark hair and is wearing a colorful floral shirt and blue jeans. They are facing each other as if in conversation. The background shows dry vegetation and a clear sky.

“THE END OF THE F***ING WORLD”
EXCLUSIVE INTERVIEW with
ALEX LAWThER & JESSICA BARDEN

ALEX LAWThER AND JESSICA BARDEN are a force to be reckoned with in this critically acclaimed Netflix comedy - 'THE END OF THE F***ING WORLD'. Lawther is currently regarded as one of the most promising young talents on screen, with roles in 'Black Mirror' and 'The Imitation Game', his diversity as an actor is award-worthy. In this 8-part black comedy, Alex plays the character

of James - a disturbed teenager who believes that he is a psychopath. James becomes acquainted Alyssa - a rebellious schoolgirl of the same age - whom he plots to kill whilst embarking on a roadtrip with her. Alyssa is played by Jessica Barden, who like Alex, has been taking the screen by storm with roles in 'Penny Dreadful' and 'Vera', Barden brings real presence in every scene,

as the 'says it as it is', not to be messed with, teenager. I spoke to them both about their brilliant new show.

AC: How did you initially react to the title of the project?

ALEX LAWThER: I think the title for me was explained by Chuck Foreman at the end of his comic, something along the lines of “of



course it's not the end of the world, they're teenagers". And reading that made sense of the stakes for Alyssa and James. Everything is do or die for them, literally. Everything is big, everything is important, everything is the end of the fucking world. And that's a fun thing to play.

JESSICA BARDEN: I thought the title was

really cool due to it being so shocking. I think it is the perfect title to represent the show, it tells you straight away that the show is going to be quite fearless.

Did you read the comic before filming? How long did it take you?

ALEX: I read Chuck's comic in a day before one of the first readthroughs. But the world

we were playing in was Charlie Covell's, and to me her James and Alyssa live in a sort of parallel British universe to that, and I felt it made sense to put my attention on tell the story she had written above all.

JESSICA: I was sent this script about 6 years ago, so I read the comics before they were put together as one whole book. I found



“THE END OF THE F*ING WORLD”**
is now streaming globally on Netflix

some and also my friend had some as he has been a fan of the comics for years. I don't find comics take me long to read which is why I like them.

What was your favourite line from the script?

ALEX: In Episode 6, at the petrol station. “It's a Glock 17MB. Ambidextrous magazine catch. Recoil operated. 19 rounds.” And then knowing in Alyssa's head, in her voiceover, she was responding with “Yes James!”, which Jess had written all over her face.

JESSICA: I loved everything I have to say! Charlie is such a brilliant writer, every line was so well thought over by her but at the same time she somehow managed to make it throw away, I feel

like this is very true to how young people speak. She created a rhythm with her dialogue on the page and those scripts are always my favourite ones to act.

What would your alternative title for the show be?

ALEX: “Not waving but drowning.” I think that sounds sort of catchy. It doesn't have anything to do with the show, not really,

other than poetically, maybe, but I love Stevie Smith and I think she'd get why Alyssa and James would steal a car and jump town.

JESSICA: I think a good alternative title would be “Bye Marvin”.

Was there any improvisation at points?

ALEX: Not in the sense that we were making up lines as we went. There is a strict rhythm to this piece of Charlie's writing, and if you start trying to naturalise it with ‘uhms’, and ‘ahs’, I found for me that messed it up. And James is not a man of many words. He seemed on paper, especially in the first half the series, to be allow himself to operate only in a painfully small box. A “yeah” or an “ok” is about as much as he can often muster.



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Raps biggest threesome is back with more triplet flows, plenty of ad-libs, and muddled trap beats on the lengthy *Culture II*. Migos is a rap trio hailing from Georgia. They've been around for a bit, but made it huge last year with a string of massive features and singles paired with their album *Culture*. After a crazy 2017, Migos looks intent to arrange 2018 in a similarly grand fashion, however, *Culture II* may not cut it this time around. Migos have seemed to go with a "keep going until you get it right" mentality on this album which is quite interesting. There's no problem with that necessarily, you've gotta get it right, right? This album is lengthy though. 24 tracks, 105 minutes (1Hr 45mins), there's a lot here. The big problem is that the less stellar tracks on this album crowd out the shining tracks. They knock down the highs of the great tracks like, for example, "Notice Me" or "Motorsport". After I listened to this album a few times through I promptly made a condensed playlist of the 12 or so best songs off *Culture II* and that is now how I consume this album.

Anyways, aside from that gripe, the album isn't all that bad. I can really vibe to, I can really enjoy, a great deal of their work here. The triplet flows are catchy as always, the beats are lowkey and booming. "Narcos" is another standout cut, the chemistry with the beat, which in itself is a more unique one

from this album, is perfect here. "Motorsport" is of course another standout as it features both Nicki Minaj and Cardi B, both delightfully excellent at their trade. Finally, "Made Men" is a standout with its more groove centered, R&B infused beat taking from a 90s rap playbook. There are other enjoyable cuts but these would be my three standouts of the two dozen tracks here.

If you're a old school hip-hop head, be aware that this album is *very* different than an *Illmatic* or an *All Eyez on Me*. This album is stylistic, not insanely technical or massively lyrical. It should be noted that the lyrics on this album are thoroughly, relatively, not impressive. Not at all really. Neither is the flow they love to use, the ever so polarizing triplet flow. This particular flow is slightly overdone here. It would be nice if Offset, Quavo, or Takeoff would switch it up a bit more. As it is on many, not all, but many modern opuses, this album is much more about the look and the sound. Don't look or think too much deeper. If you want something modern and political, I'd recommend "DNA." (Or any of Kendrick Lamar's *DAMN*.) over "Too Much Jewelry" (Off this album) any day.

Overall, *Culture II* is charming and enjoyable, but not as much so as last year's *Culture*. The project is a bit longer than it needs to be. This project has its fair share of potential hits and likeable songs, but it's not as powerful when compared to their last album. Give *Culture II* a listen, what do you think of it?



MIGOS

Culture II

ALBUM

REVIEW

By

JARED BERKOMPAS



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KIRAN SONIA SAWAR has been busier than ever this year. With roles in the BAFTA nominated 'Murdered By My Father', 'Good Karma Hospital' and FOX's 'Legends' - Kiran ends the year with perhaps her most high-profile role yet, in Netflix's 'Black Mirror'. The sci-fi anthology series explores twisted, high-tech realities where humanity's greatest innovations and darkest instincts collide. "Memories can be subjective" Kiran Sonia Sawar's character utters in 'Crocodile'. Kiran's character is trying to get to the bottom of a crash in which a vehicle hit a pedestrian, by using a machine to help access people's memories. Starring alongside her is BAFTA nominated actress - Andrea Riseborough ('Battle Of The Sexes', 'Birdman') and Andrew Gower ('Outlander'). With vast contrasts between the themes of each episode, 'Crocodile' presents itself as a mystery thriller set in Iceland.

AC: If you could give 'Black Mirror: Crocodile' an alternative title, what would it be?

Kiran Sonia Sawar: I really couldn't but if I had to: "wanna spend a month in Iceland and call it work?"

What was it like working alongside Andrea Riseborough? It was an incredible experience working alongside Andrea - she's a very experienced actress at the top of her game so I learnt a lot watching her work. She's a kind and generous

actress on set and someone whose body of work I had always admired so it was a real privilege to get to work with her.

Without giving anything away, how has 'Black Mirror' challenged you as an actor? The environment itself was very challenging - we filmed in Iceland and so the weather was a massive issue and unpredictable. One minute it would be sunny then heavy snow would just start falling. The art department had a nightmare trying to keep windows and driveways clear of snow and rain! The episode deals with memories and a device that can access your raw impressions of events so I had a lot of science papers and books to get my head around and that specificity of scientific detail I haven't had to do before for a role.

Were you a fan of the show prior? I've always been a massive fan of the show - it's one of a kind and Charlie and Annabel create such exciting content in each episode. I actually binge-watched the last series when I was severely jet-lagged and Trump's presidency was being announced just as I finished - I had to wake up my flatmates at 5am because I couldn't work out what was real and what wasn't, I felt like I was in an episode/nightmare.

'Black Mirror' Season 4 is streaming now on Netflix globally.



KIRAN SONIA SAWAR

Photo by Arnaldur Halidorrson / Netflix
Interview with Adam Crookes

High St
Brooklyn
Bridge

St
n



The festive season is open us and Netflix is offering an alternative to family movies. How about 'Black Mirror'? A dark twisted anthology series that consists of six standalone stories all set in different worlds, focusing on the advanced technology within them. **ANDREW GOWER** is starring alongside Andrea Riseborough ('Battle Of The Sexes', 'Birdman') in the third episode ('Crocodile') of the upcoming season.

AC: What was it like filming in Iceland for 'Black Mirror'? Had you been there before?

ANDREW GOWER: I'd visited Iceland for a weekend prior to landing 'Black Mirror'. Filming there was very special. The landscape definitely plays a huge role in our film. I was sad to leave and very reluctant to leave and return to London.

How much of 'Black Mirror' had you seen before this? Do you have a favorite episode?

I'm rather non-committal with the whole Netflix subscription...as I don't think I'd leave my house if I subscribed! So unfortunately I'd only seen the one episode - 'Be Right Back' (Season 2) with Hayley Atwell and Domhnall Gleeson. Which I thought was pretty extraordinary.

What was it like working alongside Andrea Riseborough?

It was wonderful to film alongside Andrea. It made for a very exciting set to be on.

How would you describe the tone of the episode?

I'm yet to see the episode as whole...but from what I remember it's a real thriller of a script and very exciting that it's lead by two strong female characters.

Looking back across your career so far, do you have a particular favorite genre?

Looking back I definitely have favourite worlds or stories that I've had to pleasure to be apart of. But I'll be honest, I haven't boxed any of my jobs into particular genres. Though the whole dystopian future genre is definitely striking a chord with me at the moment and the mirror it holds up to our own society. Pretty terrifying.

If you could portray anyone in a biopic, who would it be and why? If I had the choice of anyone...I'd love to have a crack at John Lennon. I'm a scouser, I love my music, the Merseybeat scene and well personally I don't think his story has been cracked yet. I would also like to see more of my city on people's screens.



ANDREW GOWER

Photo by Arnaldur Halidorsson / Netflix
Interview with Adam Crookes



7 THE NEXT STOP IS

oscar

Huggo Line

Diplomatic Immunity

DRAKE

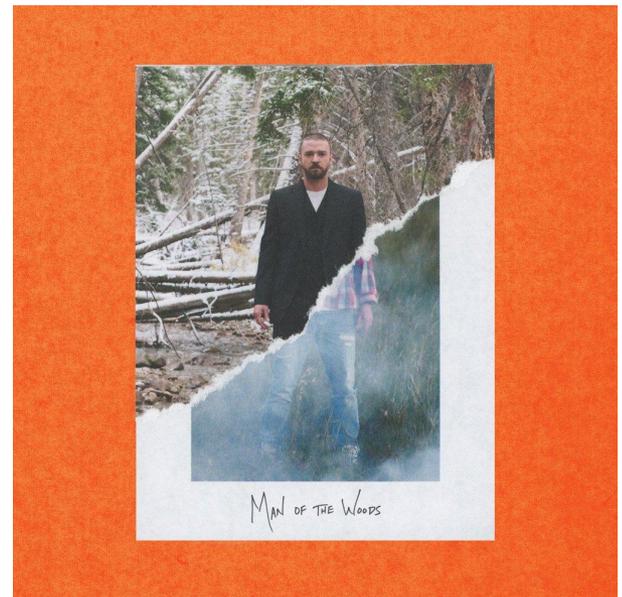
Six god is back, thank god. Off the Mini-EP “*Scary Hours*”, “*Diplomatic Immunity*” is a lyrical rap song, not much else. I love this side of Drake. He’s cool over the beat with lines like “2010 was when I lost my halo / 2017 I lost a J. Lo”. I have confidently contributed at least half of this song’s 22 Million current streams on Spotify at the time of writing this. While “*God’s Plan*” off this EP is a better single, “*Diplomatic Immunity*” is a solid deep cut that I’ll be enjoying for years to come.



Filthy

JUSTIN TIMBERLAKE

JT is coming at us with essentially a “*Sexyback*” V2. “*Filthy*” is unique. “*Filthy*” is straight up funky with a smooth bassline. Justin croons just as smoothly with intent over the instruments on this song. Out of the three cuts he’s released at the time of writing this off of his upcoming album “*Man of the Woods*” this is by far my favorite. It’s a fun and wonderful song. This music video is sweet, there’s robots. I hope he sings this at the Superbowl.





Heaven

JULIA MICHAELS

Off of the upcoming Fifty Shades of Grey soundtrack, (there's another?) "*Heaven*" is a semi-creepy sounding, hypnotic track. Julia Michaels' voice is so good, I must say. Her tone is unique and instantly recognizable, at least for me. The xylophone (is it one?) in this track adds a creepy atmosphere. I don't usually enjoy songs written for movies but this one is quite the contrast. Nice work Julia.



Just The Same

CHARLOTTE LAWRENCE

Charlotte Lawrence is a newer, smaller artist. Also, she's only 17! I wanted to shine a spotlight on "*Just The Same*" because it's a smooth R&B infused Pop track with keyboards very Frank Ocean-esque. The muted guitar on this song adds a unique touch. Charlotte's vocals are very full. She sounds a lot older than her actual age. I could easily see this song, or her work, getting big this year.





GEORGINA CAMPBELL
The BAFTA winning actress
talks all-things 'Black Mirror'

"It's quite fulfilling sometimes to tell a self-contained story in just an hour or so."



GEORGINA CAMPBELL is consistently landing back-to-back roles in hard-hitting television. From 'Broadchurch' and 'One Of Us' to the upcoming 'Black Mirror' and 'Krypton', Campbell has been tackling the parts of complex catalysts, offering a forcible presence in scenes, whilst pushing the story forward. This all comes after her triumph at the BAFTAs in 2015 - where Campbell won Best Actress for her leading role in 'Murdered By My Boyfriend'. Netflix's 'Black Mirror's has huge international appeal and recent Emmy appreciation, meaning that Georgina's upcoming episode - in which she plays the lead role - is about to reach a global audience.

With success at the beginning of Campbell's career, I was intrigued to know what kind of effect this has had on her work since.

AC: Has your BAFTA win a few years ago made you more confident as an actor?

Georgina Campbell: I think it has had two effects, one is definitely confidence and a feeling of acceptance from the

industry. On the other hand I'd say it sometimes makes me feel nervous as I feel like I've set myself very high expectations. I'm a lot more critical of my work now which is a positive as well as sometimes maybe a bit of a negative.

'Black Mirror' originally aired on Channel 4, with each standalone episode exploring a different take on techno-paranoia in the modern world. Now on Netflix, the anthology show has garnered an international audience along with a cult following. Coming into a show that already has a heavy level of prominence, I was keen to know how much Georgina knew about 'Black Mirror' when signing on.

How much of 'Black Mirror' had you seen before being a part in 'Hang The DJ'? What was your favourite episode?

I had seen every single episode since day one of its release on Channel 4. I'm a huge Charlie Brooker fan, I think he's absolutely hilarious and has such a brilliant mind on him. I really loved "Be Right Back" I thought it was such a very



truthful portrayal of grief, I think Domhnall Gleeson and Hayley Atwell are vastly talented actors. To be honest it's hard to actually pick a favourite, all the episodes are so fantastic in their own right.

In this episode, Georgina plays a user of an advanced dating system, that maps out a series of relationships for her character in advance.

Each episode has its own tone with some being darker than others, how would you describe the tone of the episode that you're starring in? The tone of our episode is a little lighter, a moment of relief I think within the series. It's definitely humorous and has real heart, I'm so excited to see it and see what the audience response is to it!

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'Black Mirror' is now streaming on Netflix globally.







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