



Richards never believed the hype

After 50-plus years, Rolling Stones guitarist still all about the music. **PG 2**



'The Bitter End' for live music venues? Owners fear for the future of their clubs, way of life. **PG 2**



AP; NETFLIX

This combination of photos shows Gillian Anderson, portraying Margaret Thatcher in a scene from the fourth season of "The Crown," right, and Margaret Thatcher in Scarborough, England, on March 18, 1989. Season four premieres on Sunday.

An uncanny 'Iron Lady'

Gillian Anderson portrays Margaret Thatcher in new season of 'The Crown'

BY LYNN ELBER | The Associated Press

Gillian Anderson's portrayal of British political leader Margaret Thatcher in "The Crown" was built step by step, from distinctive voice to helmet-hair wig to padded wardrobe.

Olivia Colman, who as Queen Elizabeth II goes coif to coif with Thatcher, found Anderson's

Thatcher so uncanny that it was "quite scary." The U.K.'s first female prime minister and Conservative Party leader died at 87 in 2013.

"Sitting opposite her, especially with the light behind her a bit, it was" — at which point the Oscar-winning Colman paused, shivering dramatically and widening her eyes — "like she was there."

"It was like having a ghost around," concurred Helena Bonham Carter, who plays Princess Margaret, the queen's sister, in the drama's 10-episode fourth season out Sunday on Netflix.

Anderson is so arresting as Thatcher that even cynical late-night hosts became giddy fans when she was on as a guest. "I'm already giving you the Emmy

for this," Jimmy Kimmel said, asking if she'd called President-elect Joe Biden with official congrats. Stephen Colbert saluted her performance as "extraordinary."

The actor, who gained fame and awards for "The X-Files," is Chicago-born but spent her childhood in Britain. She's made England her home for nearly two decades, appearing on a variety of TV shows and the London stage.

While she moves easily between the accents of her native and adopted countries, Anderson worked at evoking Thatcher's cadence and mannerisms with

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COMMENTARY

'Lights of Baltimore' illuminates city's history, problems

From the very first words and images that appear on-screen in the documentary "Lights of Baltimore," you know you are in the hands of a skilled filmmaker with some poetry in her soul.

"When I arrived in Baltimore, I saw its beauty, its strength, and its pain," director-producer Sabrina Bouarour writes on-screen during the film's opening. "I wanted to hear its voices."

After beginning with images that provide view-



David Zurawik
Z on TV

ers with a sense of crossing a bridge and entering Baltimore, Bouarour takes her audience back in time to what looks to be the 1960s with a clip from a promotional film touting the city as the nation's second busiest seaport and its sixth largest city, with more than 1.5 million residents.

It's a city "growing faster than New York, Chicago, Philadelphia, Cleveland and most other big cities in America today," the narrator says. "This is the real Baltimore."

Beyond the old-timey boosterism tone of the

narrator's voice, the sense of energy and optimism in the archival video is painful to hear in these deeply troubled days of decline.

Bouarour quickly offers viewers the actual sound of pain in modern-day Baltimore as she cuts from the promotional message to the viral video of Freddie Gray being arrested in 2015. It includes audio of a woman screaming at the police officers who are dragging a handcuffed Gray to a van: "That boy's leg looks broke. His leg's broke, and y'all dragging him like that."

And then come the anguished screams of Gray himself as he is put into the van.

In an email to The Sun,



KARL MERTON FERRON/BALTIMORE SUN

Banks of lights are illuminated beneath the City Hall dome where television crews work during an uprising following the death of resident Freddie Gray in 2015 after he was taken into police custody.

Bouarour described the 83-minute documentary as "a portrait of Baltimore in the aftermath of the 2015

uprising, digging into the history of the city. ... It asks: What has changed in Baltimore since 1968?"

Bouarour, a French filmmaker with a Ph.D. from the Sorbonne, is too deep a filmmaker for easy or one-dimensional answers. Obviously, as the archival clip shows, there has been great decline from the post-World War II city on the rise to the Baltimore of decline today. But Bouarour goes deep in tracking currents of change as well as lack of change from the time of the riot in 1968 to the uprising of 2015. And she does it not only with her camera, but also by listening like an ethnographer to some of the people in the city working for social justice, more diverse

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Fatherhood shapes script about mom-to-be

Woman gaslit by her in-laws in male writers' 'Kindred'

By Sonaiya Kelley
Los Angeles Times

With the gaslighting thriller "Kindred," writer-director Joe Marcantonio paints a portrait of an expectant mother manipulated to the brink of insanity by her late boyfriend's family.

Although the film centers on the experiences of a pregnant woman, the writing was heavily informed by the experiences of the male writers.

While working on the first draft of the script with co-writer Jason McColgan, Marcantonio and his wife were preparing for the arrival of their second child. Although they had planned for a home birth, the baby was more than two weeks late. "The doctors kept trying to force us to go into the hospital to have a C-section," he recalled. "We woke up the day before they were going to force us to come in and my wife went into labor right then and there. We basically delivered my daughter ourselves on the bedroom floor. So that was quite a traumatic thing to go through."

At the same time, McColgan was having the opposite problem. "His wife was having twins, and they were born super premature," said Marcantonio. "Like if it'd been a couple of weeks earlier, they wouldn't have made it. They were in the hospital for two months in incubators. So the weird position that we were both in really fed into the themes of what was going on in the film."

"Kindred" stars Tamara Lawrance as Charlotte, a young woman with no worldly attachments who becomes unexpectedly pregnant and forced to carry the baby to term.



Tamara Lawrance stars as Charlotte in "Kindred," which was written by Joe Marcantonio and Jason McColgan. IFC MIDNIGHT

She has no designs on being a mother, but after the tragic death of her boyfriend, she is taken in by his overbearing mother Margaret (Fiona Shaw) and stepbrother Thomas (Jack Lowden), who have completely inserted themselves into her pregnancy.

The film draws obvious comparison to "Rosemary's Baby," and while Marcantonio admits it was on his mind during the writing process, he says "Kindred" was influenced more by films like Alfred Hitchcock's "Notorious" and Sean Durkin's "Martha Marcy May Marlene."

"There's a lot of my personal experience of having kids in the film," said Marcantonio of his feature debut. "I found having one kid quite a tricky thing to transition into. And I found having two kids (even harder). I know people say that dads can get postnatal depression. I don't know if I'd label it that way, but I definitely found it a very

difficult thing to adjust to mentally for a whole ton of reasons. I think that played a massive part in the writing of the film."

"You don't hear about it a lot, but a lot of people really struggle with having children," said Lawrance. "Some people always regret it, actually. I found some forums online of parents talking about how much they regret their kids, even to this day."

"When we first found out we were having a kid, it's not that I wasn't excited about it," Marcantonio clarified. "But, and it's quite hard to admit, there's a little part of one's brain that does go, '... My life is going to change beyond all recognition.' In movies, people find out they're pregnant, and it's like this big celebratory moment. There's always that overwhelming rush of love that the parent immediately feels when seeing the baby for the first time. But that really wasn't the case for me."

The premise of the story first came to Marcantonio 10 years ago, originally imagined from Margaret's perspective. "It was an idea I almost immediately rejected because at the time, I could only really see it from the family's point of view," he said. "And it felt like it was going to be a grisly horror number, and I'm not really into that kind of thing. So I just kind of left it in my ideas folder."

Years later, while attending a prenatal baby class in preparation for his first child, he met producer Dominic Norris, whom he went on to collaborate with on the 2017 short "Red Light." After that experience, the pair set their sights on making a feature.

"All of a sudden, this idea that I had kept for 10 years suddenly jumped out at me because I was now a parent — my perception of what the story could be was completely different," said Marcantonio. "Now all of a sudden, I saw

it as an opportunity to tell it from the girl's point of view and to make it more of a suspenseful gaslighting film rather than a kind of schlocky, lock-a-girl-up movie."

The idea to approach Shaw for the role of Margaret was floated by casting director Alice Searby. "I didn't think she'd do it," Marcantonio said. "But we asked her, and she wanted to meet for tea. ... She was kind of into it after the meeting, and then she invited me around to her house for tea a couple weeks later. We had a really nice couple of hours chatting it through and then she was in."

"If anybody asks you to do a film, it's always a compliment," said Shaw. "... We talked about the script a lot. He was very interested in anything any of the actors had to say about character. But I believe that character is situational. The situation is accurate, the charac-

ter emerges. So I was very taken with it."

Although Lawrance's identity as a Black woman brings an added shade of symbolism to the story, Marcantonio insists any message about race is unintentional. "We purposely never mentioned race or any kind of ethnicity at all in the writing," he said. "We just wanted to cast someone who was good for the part. And really genuinely not for any kind of 'woke' reason, it was just that I thought it (made the story) more interesting."

"I was always super honest with Tamara that I cast her because she was the best actress we saw, not that she was the best Black actress we saw," he added. "And I know as a white middle-class dude, it feels kind of like an eggshell thing to talk about. But I am aware that she is a wonderful, talented, Black woman who I admire very much. And I didn't want to deny her of her Blackness. I wanted to give her the opportunity for that to be part of the story she was telling. It's not my position to say that it doesn't matter because it's part of who she is as a person."

"I think it's really interesting the undertones and overtones of being Black in that environment," said Lawrance. "But I think what's interesting about Charlotte is that she's chosen to be there — she's chosen to run away from community and familiarity. There's obviously an argument (to be made) for the reasons she's treated a certain way and not believed. There's definitely resonances between being a Black person in a white institution and recognizing that something is unfair or unjust about the situation, even if you can't quite put your finger on it. There's a parallel between that and the experience of many Black people around the world."

ZURAWIK

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artistic expression, historical analysis, policing, law enforcement and the legal system.

In answer to the question of what has or hasn't changed in Baltimore since 1968, Elizabeth M. Nix, an associate professor of history at the University of Baltimore says, "If you go back to the Kerner Commission, which was the government report that the federal government wrote ... trying to figure out why so many cities were erupting in the '60s, the commission lists the number one reason as police behavior. Number two is inadequate housing, and number three is insufficient education. So, those conditions still exist."

Michael Greenberger, professor at the University of Maryland Law School, says, "The problems that lead to the kind of social unrest we saw in the streets of Baltimore are unique to

Baltimore. They're unique to Baltimore in the sense that the whole social fabric has deteriorated. So, you not only have problems with the police department, the schools are in very poor shape. The ability to provide health care is in very poor shape. The ability to have affordable housing is in very poor shape. So, what we're seeing in Baltimore is not just a community-police problem, but a problem with the entire social fabric of services provided by the City of Baltimore."

Bouarour doesn't favor academics, as many documentary filmmakers do, in her work, however. In fact, even though she interviews across the civic spectrum, from law enforcement officials to those bitterly denouncing police abuse of citizens, she seems most interested in hearing what social activists, community organizers, street performers and artists have to say.

Kevin Moore, the man who shot the video of Gray's arrest, laments the way Baltimore authorities

use technology to turn certain neighborhoods into de facto surveillance states in Baltimore.

"You don't have any privacy," Moore says. "You see those little bulbs everywhere you go," he says of the CCTV cameras. "It's like a huge jail cell. A huge prison is what this is minus the bars and the gates ... A huge prison, because the minute I come out of my house, I'm constantly being monitored. Everywhere I go. Everything I do, I'm constantly being monitored. Just like over at the prison yard."

Dimitri Reeves, a performer shown dancing in the streets during the uprising, provides some of the most thoughtful words and poetic images with his ballet-meets-breakdown moves.

"I was trying to bring peace in a moment of devastation," he says. "I said to myself, 'What can I do? I want to help. I want to do something unique, different while bringing positive vibes.' So, I thought, 'Let me

just go down there and dance.' The street is a stage. It's our stage."

Bouarour is wise enough to give plenty of a camera time to Reeves' dancing, capturing the way it embodies the energy, power and aspiration of the streets.

Her camera point of view is mostly from the streets up. And there is a political statement in that, showing an empathy, if not solidarity, with the community members. That point of view also offers a harsh critique of the police helicopters that always seem to be hovering overhead, reducing citizens below to faceless, depersonalized ant-like figures on the street.

But there is also an aesthetic statement involved in shooting from the streets up as she is often using the sky as part of the background, a canvas against which to place some of the harsher, decaying images of Baltimore, wrapping the gray city of grit in a cleaner, kinder, brighter light. I can

think of no other filmmaker who used the sky that way with Baltimore.

Even as the film offers its own distinct visual interpretation of Baltimore, it explores the battle over imagery of the city and the politics involved in different interpretations, framing and narratives from law enforcement authorities, citizens seeking social change and the media.

"I arrived in Baltimore in 2013 as a visiting scholar at Johns Hopkins University while beginning my Ph.D. in film studies at the Sorbonne University," Bouarour wrote in a director's statement accompanying the documentary. "Fascinated by the city, I stayed ... I wanted to explore the city images and dig into its local archives. I became fascinated by the colors of its murals that beautify decaying buildings. I met street artists who wanted to change their city, discovered the city's local art scene, its jazz history, its Club Music. I came to love Baltimore's sound during

the summer. It's fireflies, its quirkiness, its mystery. I started diving into its past to better understand its present."

The film, she writes, "is the result of five years of questioning a city I came to call home."

I am glad she came, questioned and recorded the answers she found with such power and poetry.

The film, which debuts virtually at the St. Louis International Film Festival will be available to view for free at www.cinema-stlouis.org/sliff/lights-baltimore from Nov. 16 to Nov. 22. There will also be a screening followed by an interview with the Bouarour on Nov. 19. The screening is at 7 p.m., the Q&A at 8:30 p.m. Both are sponsored by John Hopkins Film and Media Studies Program. To screen the film, go to: [watch.eventive.org/2020sliff/play/5f7e86b7b97aab004c581746/](https://www.eventive.org/2020sliff/play/5f7e86b7b97aab004c581746/). To join the Q&A: <https://zoom.us/join/80G9RPOYaXWTzix6Y35cPjQk.x>.

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film and audio recordings as guides. The actor said she didn't bring "massive preconceptions" to the role because her family moved back to America from Britain in 1979, the year Thatcher took office.

"Normally, when working on either a historical character or literary character, I find that it's good to start from a blank slate anyway," Anderson said. "It was helpful to have less to wipe away."

Then came the wig and wardrobe fittings and make-up tests, which she called "a fun part" of the process but more involved

than it might seem for the creative team involved.

"Everybody is deciding and discussing which particular hair color it (the wig) was going to be and whether there's going to be more than one wig in the season," she said. Model No. 1 required a makeover after it flunked its screen test, with "huge chunks" of hair pulled out so that it didn't appear to be "too much of a helmet," Anderson said.

A bonus of Thatcher's addition to "The Crown": unexpectedly comedic moments involving her and the queen, including a scene in which the prime minister who became known as "the Iron Lady" executes a curtsy verging on Monty Python-esque.

Oxford-educated but with middle-class roots, Thatcher is portrayed as ill-equipped to meet the Windsor standard for fitting behavior. While she gets scant royal help, the future and well-born Princess Diana (Emma Corrin) passes with "flying colors," as cast member Tobias Menzies puts it.

"It is a very ingrained English thing that we use class to put people in their places," said Menzies, who plays Prince Philip. Thatcher's treatment is perhaps "the royal family at their least beguiling," he suggested.

As depicted in "The Crown," the queen and Thatcher had something in common other than being less than a year apart in age:

A shared distrust of women in authority, themselves exempted.

"Even though it's an extraordinary moment in history, and certainly in British history," Anderson noted, Thatcher appointed only one female cabinet member in her 11-year tenure.

An exchange between Elizabeth and Thatcher on the subject plays as biting satire as crafted by series creator and writer Peter Morgan (Anderson's off-screen partner).

"I'm assuming no women" will get a cabinet post, the queen says to the newly elected Thatcher. Certainly not, the politician replies, and only in part because there are no "suitable candidates."



Gillian Anderson portrays Margaret Thatcher in a scene from "The Crown." Season four premieres on Sunday.

"I have found women in general tend not to be suited to high office. They become too emotional," she says.

Elizabeth's confident

reply: "I doubt you'll have that trouble with me."

AP Entertainment Writer Hilary Fox in London contributed to this report.