

Day 7  
TIME



# The Economist

How China sells to the West

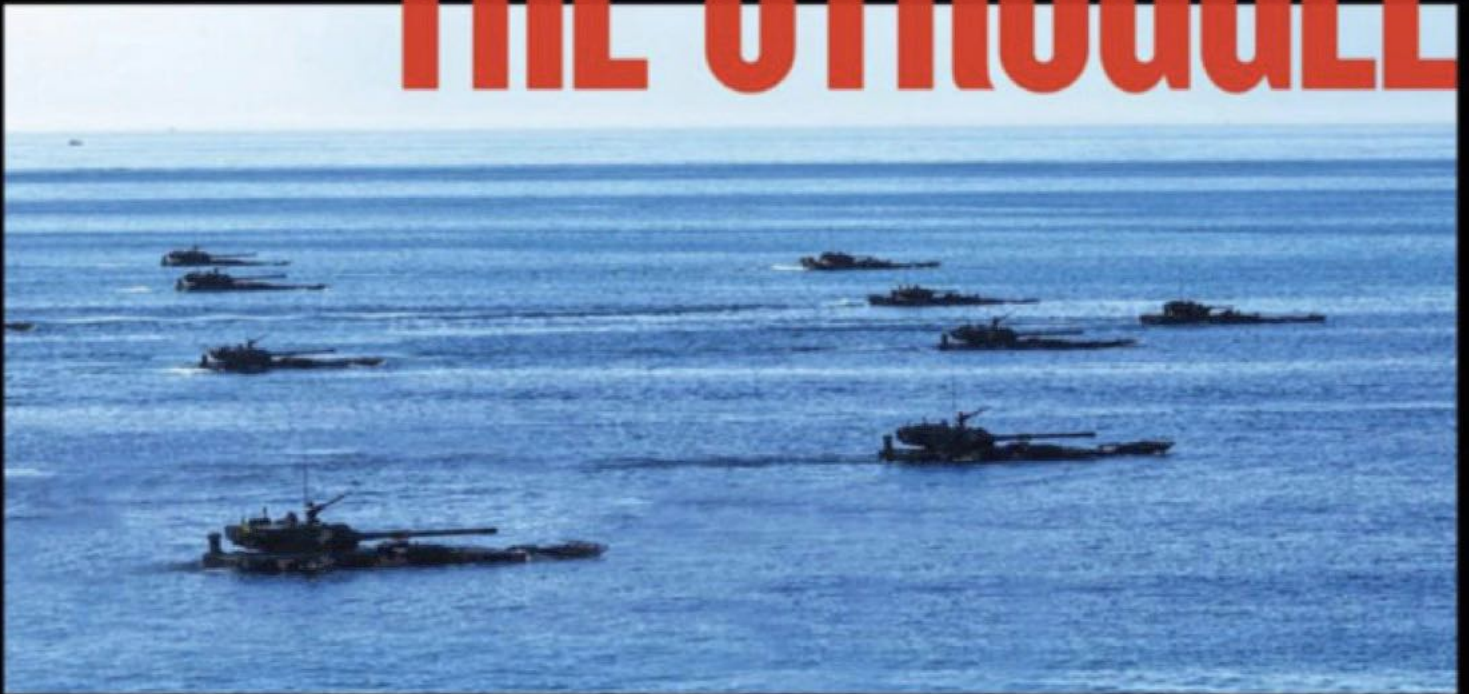
The rich world's employment miracle

Biden and the Democrats' bench

War at the Oscars

MARCH 11TH-17TH 2023

# THE STRUGGLE



# Day 7

W—- women

D\_\_\_\_\_dullards

Help\_\_\_\_\_

\_\_\_\_\_one's wings

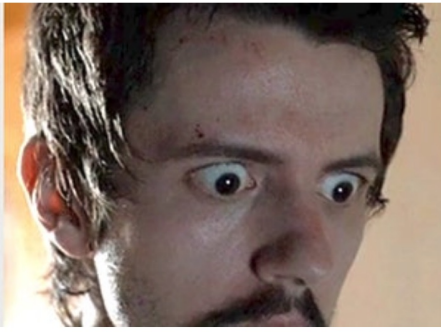
Turn the \_\_\_\_\_

\_\_\_\_\_the market

———on one's heels

Standard-bearer=b\_\_\_\_\_



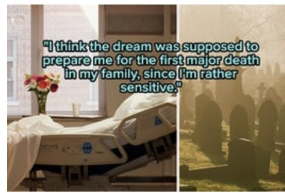


# 18 People Who Faced Their Imminent Death Head-On And Lived To Tell The Tale



Shopping • 11 hrs ago

27 Things From Amazon With



Buzz

People Who Have Had



Celebrity • 11 hrs ago

At This Year's Oscars, Some

## Top Posts



Jamie Lee Curtis's Oscar Win Has Sparked Backlash, And People Are Not Holding Back



Hugh Grant Was Super Rude To Ashley Graham During The Oscars Pre-Show, And I'm Screaming For Her



Florence Pugh Wore An, Um, Interesting Dress To The Oscars, And Everyone's Making The Same Joke

Start with  
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## Trending

1



Celebrity

Angela Bassett Has Gone Viral After Refusing To Hide Her Disappointment When She Lost The Best Supporting Actress Oscar To Jamie Lee Curtis

2



Internet Finds • 9 hrs ago

My Literal Pea-Sized Brain Is Completely Blown After Seeing These 20 Absolutely Incredible Pictures For The Very First Time This Week



The New York Times

<https://www.nytimes.com> › 2020/01/31 › business › media ⋮

## The Future of BuzzFeed: Win or LOL? - The New York Times

Nov 19, 2563 BE — But under Mr. Smith, BuzzFeed News was a two-time Pulitzer finalist and a **winner of a National Magazine Award**, a George Polk Prize and several ...



BuzzFeed

<https://www.buzzfeed.com> › lol ⋮

## LOL - BuzzFeed

This AI **Quiz Will** Write A Rom-Com About You In, Like, Less Than 30 Seconds. This Valentine's day, get ready for a new kind of love story where YOU get to be the ...

## People also ask ⋮

What does BuzzFeed do? ^

BuzzFeed, Inc. U.S. Originally known for online quizzes **"listicles"**, and pop culture articles, the company has grown into a global media and technology company, **providing coverage on a variety of topics including politics, DIY, animals, and business.**



## 20 Cringey And 9 Funny Things Celebrities Did At The Beginning Of The Pandemic That Are Wild To Look Back On Now

It's weird looking back three years later, but I think all celebrities learned it's just sometimes better not to post.

Matt Stopera



## Everyone Has An Icky, Icky, Icky, Icky, Icky Ick — Find Out What Yours Reallyyyy Is

Don't be offended, love you all!

Maggie



## 28 Tweets By Women That Made Me LITERALLY Laugh My Ass Off This Month (Like, I Laughed So Hard My Butt Actually Said "Sayonara!" And Fell Off My Body)

"I'm not arguing with anyone who has their own picture as their lock screen. I stepped out of line and I apologize." —@jaxajueny

Alice Lahoda • 12 hours ago



## Here's How Different Famous 30-Year-Olds Of The Past 80 Years Look Compared To Famous 30-Year-Olds Today

30 just looked cooler 40 years ago, but it could also have something to do with the black and white pictures because everyone looks cooler in black and white.



## A Pic Of Someone Eating A Rack Of Ribs On A Flight Is Going Viral, And Now I Want To Know Where You Stand On Eating These 32 Foods On A Flight

You got to be real, real bold to even think about doing that.



Matt Stopera



## This Might Sound Wild, But I Can Guess Your Birth Month Based On Your Cookie Preferences

Pumpkin cookie = October vibes! ✨



Kate



## 21 Tweets By Women That Are So, So, So, So, Soooooo Outrageously Hilarious

"does anyone know a good divorce lawyer? my husband asked what I was reading and I said, 'a room of one's own' and he replied, 'I actually prefer rooms with two or three zones'" — @BrotiGupta



Alice Lahoda



## "No One Else In The World Does It": People Are Sharing The Telltale Signs That Someone Is American, And Some Of These Are Painfully Accurate

"To quote a Latvian woman I met on my trip: 'You hear Americans coming like the thunder.'"



Hannah Loewentheil



## 17 Unintentionally Creepy Images That Scared The Ever Living Heck Out Of People

"Every morning at 11 a.m. or so, a 'window man' shows up and scares the heck out of me. (It's actually my neighbor's chimney)."

 Crystal Ro



## LGBTQ People Shared Their "Baby Gay" Pictures With Us, And If These Pictures Don't Make Your Day, Nothing Will

Because the signs were everywhere.

 Matt Stopera



## 50 Pictures Of Things Xennials And Gen X'ers Haven't Thought About In 30 Years, But That Will Immediately Transport Them Back To Their Elementary School Days On Sight

Put on your Reebok Club Cs, pack a snack into your favorite cartoon lunchbox, and get ready for a trip back down memory lane.



## Build A Cafeteria Lunch Tray And We'll Reveal Which Clique You Belong In

It turns out what they said was true. You are what you eat!

 Sarah Aspler

# "Everything Everywhere All At Once" Won Big At The Oscars And It's Sparking A Backlash

Critics complain that the Oscar-winning movie is too sincere — but the maximalist plot and unflinching earnestness are what make the film so moving.



**Izzy Ampil**  
BuzzFeed News Reporter

The day before the Oscars, *Everything Everywhere All at Once* codirector Daniel Kwan prepared devoted fans for gracious disappointment: “No movie deserves to sweep,” he tweeted, “no matter how good it is.” Still, *Everything* swept. It won seven of the 11 awards it was nominated for, including all the major categories it ran in.

No movie can get this popular without attracting the confusion, suspicion, or even downright rage of people who don’t get it or who look down on it. As *Everything* comes out on top of a monthslong campaign for Oscar glory, those feelings have reached a fever pitch. But perhaps the most interesting complaint some critics have made about the movie is that it is overly sentimental, so emotionally tidy as to be vacuous.

**14** [VERB 动词] 轻松赢得(竞选等); If a person or group sweeps an election or sweeps to victory, they win the election easily. [V n] [V to n] [V n to n] [V-ing]

//...a man who's promised to make radical changes to benefit the poor has swept the election...

承诺彻底改善贫困人口状况的候选人轻松赢得了选举。

In both republics, centre-right parties swept to power.

两个共和国的中右派政党都轻而易举地夺取了政权。

//...voters nostalgic for the free-spending policies of the 1980s swept his Socialists back to power.

选民们很怀念 20 世纪 80 年代的自由支出政策，这使得社会党人轻松重夺政权。

//...a sweeping victory.

一场大胜

**20** [PHRASE 短语] 使一见倾心;把...一下子迷住;

If someone sweeps you off your feet, you fall in love with them very quickly because you find them very attractive or exciting. to sweep the board » see: board

[V inflects]

I was swept off my feet. I had always dreamed of being an officer's wife.

我被迷得神魂颠倒，一直梦想着成为官太太。

About 9,640 results (0.35 seconds)

## Top stories :

The Guardian

How did Everything Everywhere All At Once sweep the Oscars?

17 hours ago



USA Today

'Everything Everywhere' historic Oscars sweep: I finally feel seen

1 day ago



SheThePeople

<https://www.shethepeople.tv> › film-theatre › everythin...

## Everything Everywhere All At Once OTT Release

15 hours ago — **Everything Everywhere All At Once Sweep Oscars**, Now To Release On OTT  
· Priya Prakash · March 13, 2023.

GQ

<https://www.gq.com> › Culture › Oscars

## 'Everything Everywhere All At Once' Swept the 2023 Oscars - GQ

1 day ago — ... especially after her win at the Screen Actors Guild Awards, which proved to be a precursor to **Everything Everywhere All At Once's sweep**.



sweep meaning in oscar



All

Images

News

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More

About 8,210,000 results (0.49 seconds)



Collider

<https://collider.com> › Movie Features

## Why Only Three Movies Have Ever Swept the Oscars - Collider

Oct 1, 2564 BE — Due to the myriad of challenges in the awards race, only three films in 93 years of the Academy Awards have performed a "clean sweep," winning ...



The Guardian

<https://www.theguardian.com> › film › mar › everythin...

## What Everything Everywhere All At Once's Oscars win means ...

13 hours ago — It was a **small but meaningful gesture infused with respect**: yes, the movie doesn't take itself too seriously, veering often into the manic and ...

<https://www.theguardian.com> › film › mar › how-did-...

## How did Everything Everywhere All At Once sweep the Oscars?

17 hours ago — **A combination of old fashioned star power and zeitgeisty marketing captured Oscar voters (and audiences) across the board.**



"everything everywhere all at one stole hearts"



IGN

<https://www.ign.com> › articles › everything-everywhe...

## Everything Everywhere All at Once's Ke Huy Quan Stole the ...

15 hours ago — Ke Huy Quan won more than Best Supporting Actor at the Oscars last night as he also won the **hearts of everyone** who watched his acceptance ...



Yahoo

<https://www.yahoo.com> › entertainment › ways-everyt...

## All the Ways Everything Everywhere All at Once Made Oscars ...

1 day ago — **Everything Everywhere All at Once stole our hearts** and made us fall in love with laundry and taxes—and now it has made Oscars history.

**19** [PHRASE 短语] 在(比赛中)大获全胜;横扫; **If you make a clean sweep of something such as a series of games or tournaments, you win them all.** [PHR n]

//...the first club to make a clean sweep of all three trophies.  
第一个将3项杯赛奖杯悉数收入囊中的俱乐部。



Vulture

[https://www.vulture.com › no\\_more\\_oscar\\_sweep](https://www.vulture.com/no_more_oscar_sweep) ⋮

## What Ever Happened to the Oscar Sweep? - Vulture

Mar 5, 2553 BE — The last film to pull off a sweep of all top five categories — **Best Picture, Best Director, Best Screenplay, Best Actor, Best Actress** — was ...



Wikipedia

[https://en.wikipedia.org › wiki › List\\_of\\_Academy\\_A...](https://en.wikipedia.org/wiki/List_of_Academy_Awards_records) ⋮

## List of Academy Award records - Wikipedia

This list of Academy Award records is current as of the 95th Academy Awards nominations, ...

**Largest sweep (winning awards in every nominated category):** 11.

[Most awards or nominations](#) · [Miscellaneous records](#) · [Oscar speeches](#)

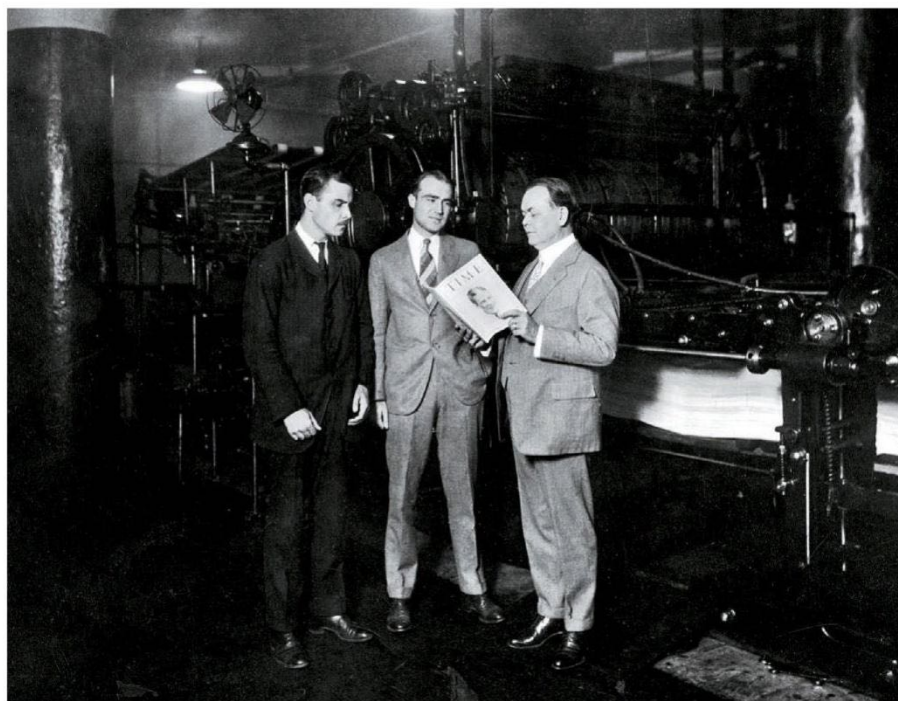


Wilmington Star-News

[https://www.starnewsonline.com › movies › 2004/03/01](https://www.starnewsonline.com/movies/2004/03/01) ⋮

## 'Lord of the Rings' sweeps Oscars - Wilmington Star-News

Mar 1, 2547 BE — LOS ANGELES (AP) - "The Lord of the Rings: The Return of the King" swept to a record-tying 11 Academy Awards on Sunday, including best ...



**TIME LEADERS THEN AND NOW.** At left: Briton Hadden, left, and Luce, center, showing off the magazine to an Ohio politician; at right, clockwise from top left: CMO Sadé Muhammad, Felsenthal, COO Ian Orefice, creative director D.W. Pine, director of photography Katherine Pomerantz, Sibley, and chief HR officer Ali Hernandez

## The March of TIME

THIS ISSUE IS, FOR ALL OF US AT TIME, AN EXTRA-ordinarily special one. Publishing 100 years since our brand came to life as a 32-page weekly, it is a marker of constancy and change. Constancy in our unwavering commitment to trusted journalism that tells the world's story through the people who shape it. Change in so many ways, but most important in the stories themselves and the ways we tell them.

One measure of the distance of 10 decades: On the cover of that March 3, 1923, issue: “Uncle Joe” Cannon, the then 86-year-old retiring Speaker of the House who, as TIME put it, “represents the Old Guard in the very flower of its maturity.” A century later in this issue, our focus is on leaders disrupting the Old Guard: TIME’s 2023 Women of the Year, a now annual franchise amending the record of a magazine that at its outset was explicitly for “busy men.” Today, of course, we tell these and all of our stories not only in print but also across all of our digital, video, and social platforms to an audience of more than 100 million people around the world, by far the largest in our history.

**TIME’S CO-FOUNDER HENRY LUCE** saw business as an exercise in foresight, and the company he launched was from the start an innovator. Out of TIME’s pages sprang numerous new businesses and brands, from *Fortune* and *Sports Illustrated* to, decades later, *People* and HBO. TIME itself evolved from print to documentaries and feature films even in its earliest days, winning an Oscar in 1937 for a news series known as *The March of TIME*. Long before the internet, it pioneered now ubiquitous formats, from the news brief (the original prospectus decreed that no article could be longer than 400 words) to quizzes and memes. It changed the American vocabulary itself, bringing into the lexicon words like *tycoon* and *pundit*.

As we begin our second century, that spirit of innovation and disruption inspires us every day. At this moment of massive transformation in our industry and the world we cover, we are more committed than ever before to ensuring that our company and our journalism thrive in the decades to come. In the coming months as we implement the future-forward plan we call TIME 3.0, you’ll see deepened focus and new experiences on our digital platforms; incredible new films from our TIME Studios division, which has produced dozens of documentaries and specials for nearly every major streaming platform since its launch three years ago; amazing live events all over the world, including one in Los Angeles to celebrate the TIME Women of the Year on International Women’s Day, March 8; and much more.

It seems fitting that, looking back at the first magazine of 1923, one rubric has made it through the full century to today: the Milestones column, which marks historic moments in the world. As we reach our own Milestone, we are honored by the continued trust of our customers and of those whose stories we are privileged to tell. We are grateful to our TIME colleagues who bring these stories to life; to TIME’s owners, Marc and Lynne Benioff; and to our audiences around the world for their support of our work and our mission. To quote Lynne, “If it’s history, it’s in TIME, and if it’s in TIME, it’s history.” Thank you for being part of ours.

Jessica Sibley,  
CEO  
@JSIBO

Edward Felsenthal,  
EDITOR-IN-CHIEF  
@EFELSENTHAL

## 5 ways to find happiness on your own

BY ANGELA HAUPT

FORGET EVERYTHING YOU'VE heard about being single—starting with the assumption that it means ready to mingle. The marriage rate has been decreasing for decades, and more people than ever before are living solo: nearly 40% of adults in the U.S. are unpartnered, up from 29% in 1990, according to the Pew Research Center. About half aren't interested in dating or a relationship.

Evidence suggests that people in romantic relationships tend to be happier and have greater life satisfaction than singles, but—as with all relationships—it's complicated. Research has found, for instance, that people in unhappy marriages have equal or worse health outcomes compared with those who were never married. Another important caveat: the singles who have the hardest time with their relationship status tend to be divorced people. Widowhood is also associated with worse mental health.

Researchers are only beginning to understand how singlehood affects health and happiness, and the solo life comes with surprising perks, says Bella DePaulo, a (happily single) social psychologist. “Once I realized that single was who I really was, and that was never going to change, it was wonderful,” she says.

As the new science of singlehood crystallizes, here are some of the most intriguing lessons researchers have uncovered about how to pursue a fulfilling, meaningful, and psychologically rich solo life.



### 1. Identify the upsides

Long-term singles tend to have certain values in common, like cherishing “**freedom, independence, and even creativity and nonconformity** more than others,” says Elyakim Kislev, a researcher at the Hebrew University of Jerusalem and author of books including *Happy Singlehood*. In one study, hundreds of unpartnered men and women rated having more time for themselves, being able to focus on their goals, and not having anyone else dictate their actions as the top perks of a solo life.

### 2. Don't rush to couple up

People who focus on what they don't have “often find themselves miserable,” Kislev says. His research indicates that the more someone wants a relationship, the less satisfied they'll be with their single life. It's key to **find ways to enjoy your current relationship status**. Even if you eventually want to couple up, take stock of the benefits

of singleness. Engaging in hobbies and self-care activities can boost self-esteem and overall life satisfaction, he says. So can a sense of purpose, achieved perhaps by volunteering or pursuing a passion.

### 3. Tend to your friends

Those in relationships often turn inward to their partners and families. As a result, “coupled people, especially men, may lose their friends over time and find themselves lonely later in life,” Kislev says. Singles, on the other hand, typically have stronger social ties, a key to happiness. Research suggests **those without a partner usually have more friends** and are more likely to support and visit their parents and siblings.

### 4. Embrace a healthy sex life

People in relationships tend to have more sex

than singles, says Geoff MacDonald, a psychology professor at the University of Toronto. But his research finds that the extent to which single people are happy with their sex lives predicts their satisfaction with their relationship status. **Those with higher sexual satisfaction tend to report less desire to marry** and hold stronger beliefs that singletons can be happy.

### 5. Ignore any stigma

Many people continue to see singlehood as a transitory stage on the way to a romantic relationship—and as “a second-best option or a failure to find a partner,” Kislev says. If you're single but worried about what others think, “**live your single life fully, joyfully, and unapologetically**,” says DePaulo. “People who try to stigmatize you are the ones who should be embarrassed—not you.”





## The Leadership Brief By Eliana Dockterman

CORRESPONDENT

SINCE TAKING OVER AS CEO OF THE Academy of Motion Picture Arts and Sciences last July, Bill Kramer has been putting out fires. The Academy is still dealing with the fallout of Will Smith's slapping Oscars host Chris Rock. And in January, a celebrity-backed campaign that some accused of violating Academy rules powered Andrea Riseborough to a surprise Best Actress nomination for her performance in the little-seen *To Leslie*, boxing out two Black actors who had been considered contenders, Viola Davis and Danielle Deadwyler. The Academy launched an investigation but decided not to rescind Riseborough's nomination. Kramer spoke to TIME about the controversies and adding a "crisis team" for the big night.

**Academy President Janet Yang recently said that the response to the slap was inadequate. What would an adequate response have looked like?** Let's hope something

like this never happens again—but we could have moved more quickly. And I'm not just talking about the night of the show. This is really our response after the show, and how we spoke about it, and how we talked to Will and Chris, and our members.

**Are there any measures being put in place this year for surprises?** We

have a whole crisis team, something we've never had before. We've run many scenarios. So it is our hope that we will be prepared for anything that we may not anticipate right now.

**I can't conceive what coming up with scenarios looks like.** Because of last year, we've opened our minds to the many things that can happen. But these crisis plans—the crisis communication teams and structures we have in place—allow us to say this is the group that we have to gather very quickly. Obviously depending on the specifics of the crisis, and let's hope something

**'We have a whole crisis team... We've run many scenarios.'**

—BILL KRAMER,  
ACADEMY CEO



*Will Smith shocked more than Chris Rock at the 2022 Oscars*

doesn't happen and we never have to use these, but we already have frameworks in place that we can modify.

**You recently issued a statement about Andrea Riseborough. Do you expect similar social-media-fueled campaigns to spring up next year?**



I think social media is a space where, if used properly and used in an ethical, kind, fair way, is a great leveler. I think it can be a good thing. We just need to put some guardrails around that.

**Speaking of equity, *The Woman King* was snubbed. Director Gina Prince-Bythewood has talked about—and maybe you've read... I had lunch with her two days ago.**

**She said white actors can launch campaigns that rely on social connections in Hollywood in a way that many Black women and women of color cannot. What should the Academy's role be in making sure that campaigning is equal for everyone?**

In our industry there is sometimes a resistance to looking at certain roles and genres as being award-worthy. As an Academy, we work very hard to ensure that our members see and engage with them. To Gina's point about not a lot of people wanting to see *The Woman King* because [Academy members] didn't think it was "the sort of film that they should be considering," we need to break down those barriers. The film was remarkable. It was a critical success. It was a commercial success. For the same reason *Top Gun: Maverick* is being considered a Best Picture candidate, *The Woman King* should be in that conversation, as well as many others. It's critical for us. I hate that this happened. But I think we all want to see this as a silver-lining moment and do something about it.



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# 100 Years

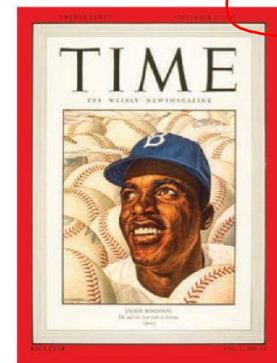
A century-long tradition began March 3, 1923, with the first issue of TIME. Ten decades later—and counting—we're still covering the world's news through the stories of the people who shaped those events. To mark TIME's centennial, we're looking back at some of our most influential moments, all framed by the cover's red border—and looking ahead to the stories that the events of tomorrow may bring.

Find more at [time.com/100-years](http://time.com/100-years)

# of TIME

## Breaking barriers Sept. 22, 1947

By Spike Lee



*IMHO*  
IN MY UNHUMBLE opinion, Jackie Robinson is the greatest American in history/herstory. I met him only once. It was in his later years, at a Long Island University

basketball game, which was played at what used to be the Paramount Theatre, where Frank Sinatra sang to thousands of Bobby Soxers, at the corner of DeKalb and Flatbush, across the street from Junior's cheesecake, in the People's Republic of Brooklyn, New York.

During halftime, my Father pushed me toward Jackie, whose head was full of gray. At first I couldn't believe this man was the great Jackie Robinson. I went up to him and said, "My name is Spike Lee and I know who you are." His big hand swallowed mine. Jackie said, "Young fella, do you play baseball?" I answered, "Yes, sir." Jackie said, "What position?" I quickly answered, "Second base." "So did I!" Jackie shot back. After that, my Father taught me how Branch Rickey signed Jackie to the beloved Brooklyn Dodgers, breaking baseball's color barrier.

"Dem Bums" were the favorite team for Black Folks, even the ones who didn't know about baseball. They said their prayers every night on bended knee that Jackie would get a hit. They knew a lot—maybe everything—was riding on this. The advancement of The Negro Race. No African American had more pressure on him/her to succeed than Jackie. OK, you may throw President Barack Obama in there, but if Jackie had failed "the Great Experiment," would Obama be the First Black President? Jackie's failure would have set Black Folks back for many generations afterwards. Martin Luther King Jr. said himself, "without him I would never have been able to do what I did." He was a Sit-Inner before Sit-Ins. A Freedom Rider before Freedom Rides.

## FROM THE VAULT



### GLAMOUR SHOT

A 1935 photograph of Jean Harlow, whom TIME called "the foremost U.S. embodiment of sex appeal," was such a departure from the norm that some readers were scandalized. "Movie stars' faces are all right in the movie magazines, in pictures, and in their proper place," one wrote in, "but not on the front cover of TIME."

## 1927

### YEAR THE RED BORDER FIRST APPEARED

TIME's editors tried both green and orange to add some color to the cover, before landing on the red border for which TIME is still known. The border debuted on the Jan. 3, 1927, cover alongside a charcoal portrait by S.J. Woolf of British politician Leopold Charles Maurice Stennett Amery—and has appeared on almost every issue since.



Aisha pictured in Maryland in February 2023

## A new life Aug. 9, 2010

By Angelina Jolie



BIBI AISHA WAS 12 WHEN her father forced her to marry a Taliban fighter. She fled abuse at his hands, only to find herself captive once again. She recalls the terrible night she was taken up a mountain and tied hand and foot while her husband and other Taliban

members discussed whether she deserved to be mutilated or executed. They cut off Aisha's nose and ears and left her to die, but she somehow found the strength to find help. "A power walked with me that night," she told me. Appearing on the cover of TIME for a story about the stakes of war in Afghanistan for women led to a new home in America. During years of painful reconstructive surgery, she learned to read, write, and speak English. Today, the picture she is proudest of is on her driver's license. But Afghanistan remains in her thoughts: "No one is safe with the Taliban." She spoke to me from Maryland, where she is studying to become a nurse.

**I've been fortunate to meet extraordinary women like you, who have really shaped a lot of who I am and what I believe about**

**life. Many people don't know your story. Can you tell us about it?** My father arranged a so-called marriage for me. And I got married to someone in the Taliban, and lived with them for almost five years. And they abused me every day. I didn't have any rights. I decided to run away, so I went to my neighbors' house. The police took them away, and took me too. I didn't have any choice except to go back and live with the Taliban. So I was happy to stay in jail. I stayed for five months. No one was beating me,

and I had good food. Then my so-called father-in-law came and bribed the police and took me. I begged the police to let me stay. But I didn't have another choice. I went with them. And then my so-called husband came by and took me to the mountains. They tied my hands and my feet. And they cut my first ear, and then another ear and

then my nose. And then he said, "We don't care about you. We want to leave you here to die." I walked. I went to my uncle's house and he didn't want to open the door to me. But something was powering me that night. I knocked on doors and told my story. I decided that I wanted to survive. I went to an American hospital and did my treatment for 2½ months, and

### A WARNING

In a letter to readers, TIME noted that editors had consulted psychologists about this cover's potential impact on people who saw it.

they treated me like a family member. They saved my life. Someone in America accepted my case and said they would do my surgery. I spent nine months in a shelter. I had no idea what would happen to me. And suddenly TIME magazine came to me and took my picture. They opened the door for me.

**You were brave in showing your wonderful self to the world, and what was done to you. Now, after the withdrawal from Afghanistan, the same people who harmed you are in charge. All that we learned and are outraged about, we know is happening every day.** It's really hard for me. I put myself in the shoes of an Afghanistan woman. They had freedom for 20 years, and then suddenly they shut down everything for them. And they don't have any rights.

**It's clear that those who block women from education do so because they're full of fear.** When you don't have an education, you cannot do anything in your life. My teacher said, "When you learn mathematics and algebra, you're slapping the Taliban in the face." That made me so happy. The most important thing you can do is to educate women so they can help themselves.

**You've experienced cruelty in your life. But it sounds like there are many people in your life now who want to protect you because they love you so much.** When I came to Maryland and met my adoptive parents, I didn't tell my whole story to them. They just accepted me. I am surrounded by so many good people.

**I have a feeling you're going to keep learning your whole life.** This is my goal. I want to become a nurse to help people. I've had 31 surgeries, which means I have a lot of experience in the medical world. I want to help people who are hurting and say to them, if I could get through my darkest hours, you can.

*Jolie is a contributing editor at TIME*

## 'Dear Mr. Luce ...' Jan. 3, 1964

By Martin Luther King Jr.



"In 1963," Martin Luther King Jr. once told TIME, "the civil rights issue was impressed on the nation in a way that nothing else before had been able to do." In recognition of King's role in that change, the magazine named him Man of the Year. In a Jan. 16, 1964, letter to TIME co-founder

Henry Luce, King explained what that designation meant to him—and to the movement:

Dear Mr. Luce:

I am deeply honored that your staff and editorial board saw fit to name me as your 37th Man of the Year.

In light of the unprecedented peaks of drama, history and tragedy that characterized the year 1963, I must say that it is with a deep sense of humility that I thank you for so naming me, realizing that there are so many others who justly and deservedly should be accorded such a tribute. I would like to think that this is indeed an honor not to be coveted by me personally, but rather one to be shared by the millions of courageous people who have been caught up in the gallant spirit of the entire freedom movement, even to offering their bodies as personal sacrifices to achieve the human dignity we all seek. This, then, I consider a high tribute to this disciplined legion of nonviolent participants who are working so untiringly to bring the American dream into reality.

Permit me also to congratulate TIME upon its inclusion in the article of many of the Negro professionals who have achieved success in numerous areas of the main stream of America that ordinarily might go unnoticed by TIME's large audience of readers. This image of the Negro is certainly one that many of us like to see carried in the pages of our national periodicals, for it does much to help grind away the granite-like notions that have obtained for so long that the Negro is not able to take his place in all fields of endeavor and that he is lazy, shiftless and without ambition ...

Again may I say thanks for the honor you have bestowed upon me and my constituents in the civil rights struggle. It will long be remembered in association with a year that has carved for itself a uniqueness in history.

Sincerely yours,  
Martin Luther King, Jr.

FROM THE VAULT

# 16 in.

SIZE OF THE  
'ENDANGERED  
EARTH' GLOBE

When TIME decided to name a Planet of the Year for 1988, rather than a Person, the artist Christo was commissioned to craft a cover image. He wrapped a globe in polyethylene and rope, and then drove more than 350 miles to find the perfect setting in which to take a photograph of it. "The result—*Wrapped Globe 1988*—is a fitting symbol," the issue noted, "of earth's vulnerability to man's reckless ways."



THE REAL THING

For a 1950 story on Coca-Cola, the editors hoped CEO Robert Woodruff would appear on the cover. He retorted that the bottle mattered more than he did—resulting in this illustration by Boris Artzybasheff, the artist behind more than 200 iconic covers.

## FROM THE VAULT



### THE RED X

The May 7, 1945, issue was already being printed when news broke that Adolf Hitler was dead. Fortunately, TIME already had a portrait of the Nazi leader ready, and sent it to the printers with instructions to put a red X over the face. It was the first cover with the bold symbol, which has since been used five times.

# 148

### LENGTH, IN FEET, OF THE 'RESILIENCE OF UKRAINE' PHOTO

For the March 28, 2022, cover, French artist JR created an interactive portrait of a 5-year-old Ukrainian refugee named Valeriia, using a giant print of an image by photographer Artem Iurchenko. JR, his team, and hundreds of volunteers unfurled it in front of the National Opera in Lviv, as a drone took a picture from above.

## All in the family May 21, 2012

MOST TIME COVERS FEATURE people already accustomed to the harsh glare of fame. Others depict those caught up in situations not of their own choosing. But occasionally, a regular person wanders unwittingly into the red border, because his or her life and the news briefly overlap. Such was the case in 2012 when Jamie Lynne Grumet and her son Aram appeared next to the question ARE YOU MOM ENOUGH?

Grumet and her son were doing something they did every day, usually around nap time: nursing. Aram was 3, older (and taller) than most breastfeeding American kids, but Grumet, who was herself breastfed until she was 6, was an advocate of the attachment-parenting theories of Dr. Bill Sears—which include allowing kids to set their own weaning timelines, and which were the subject of the cover story. “Aram was getting sleepy, so he was just standing there nursing while they were kind of pulling my hair back,” recalls Grumet, of the moment photographer Martin Schoeller snapped a shot. “It wasn’t necessarily something we were posing for. It wasn’t something that was unnatural either. It was just how we were.”

The combination of the unconventional pose, Aram’s size, and the provocative cover line caused an uproar. “I saw it in the media before I got to see it on the cover,” says Grumet, who lives in California. “People who were awake before I was were sending videos of all the news outlets that were covering it.” She was shocked at how much attention it got, not all of it positive. “It’s just such an abnormal human experience, having this much attention on you, and it’s not necessarily healthy,” she says. “It was really interesting, but that the focus was on me was scary. I felt really vulnerable.”

The cover had been the subject of considerable disagreement within TIME’s staff, with some calling it



Grumet, right, with her son Aram, now 14, at home in February

sensationalized and others saying it accurately captured the pressure mothers were under. Outside TIME’s walls, the cover was fodder for comedians, parenting experts, and a legion of letters to the editor. Thousands of people emailed Grumet, ranging from Dr. Sears to Alanis Morissette, who wrote the introduction and the foreword, respectively, for an attachment-parenting book Grumet

wrote in 2019. After meeting other advocates at her media appearances, she became involved in clean-water and refugee causes, working in Europe, Asia, and sub-Saharan Africa. She traveled a lot, she thinks now, partly to prove a point—that attachment parenting didn’t lead to clingy kids. Her feelings about the cover have changed over the years. “I was worried at the time that it had done more damage than

helped—but it didn’t,” she says. “Attachment parenting has been a lot more normalized the past 10 years, and so has breastfeeding.”

As for Aram, now 14, he remembers little of the shoot, and almost none of the brouhaha that followed. He recalls his appearance on the *Today* show as “a room full of cameras.” The cover hangs on the wall of his bedroom alongside paintings by his grandmother. His friends don’t ask about it, but if they did, he’d be happy to explain. “I’m proud of it. I like it,” he says. “I just see myself and my mom. It makes me feel happy that my mom helped people, like, nurse their children in public, so they didn’t feel awkward or nervous.” —BELINDA LUSCOMBE



# Your big moment Dec. 25, 2006

By Richard Stengel



TIME's choice for Person of the Year is kept under wraps even inside the newsroom. So it was only a few weeks before my first POY closed that I told a larger group of colleagues that the choice for 2006

was "You"—user-generated content. The cover would have reflective Mylar on it so readers could see themselves. The idea was that in the age of emerging social media, content creators were changing the world. At that meeting, a writer with a well-deserved reputation as a contrarian said to me, "You know you're going to be mocked for this." I respected his candor, but I shrugged it off.

Well, he wasn't wrong. The New York Daily News wrote that it was one of the 10 most controversial POY covers in history, right up there next to Stalin and Hitler. Jon Stewart held up a picture of me holding the cover and mimicked me looking in the mirror. Frank Rich in the New York Times called it a "stunt" and said it might sink TIME. Countless college seniors wrote at the end of their résumés, "TIME Person of the Year, 2006." That still makes me laugh.

But think about it: This was 2006, not long after Facebook launched. MySpace was huge. YouTube was a year old. Twitter, Instagram, and Snapchat didn't exist. It was the start of a revolution that has made user-generated content the foundation of the world's media. Instead of the few creating for the many, the many now create for one another. The idea was and still is a radical one. If I got anything wrong, it was in not anticipating the downside of this new information calculus, the rise of hate speech and disinformation, and how a democratized system could be used against the very idea of democracy. I still think that the benefits outweigh the costs—and that the future of the media still depends on, well, You.

Stengel, a former editor of TIME, is the author of *Information Wars: How We Lost the Global Battle Against Disinformation*



## 'It was about my community' June 9, 2014

WHEN TIME ASKED LAVERNE COX TO BE the magazine's first out transgender cover subject, for a story about the fight for trans civil rights, she didn't hesitate. After rising to fame in 2013 for her role on Netflix's *Orange Is the New Black*—for which she would become the first out trans person nominated for a Prime-time Emmy in an acting category—she knew she had to seize her time in the spotlight. "When the TIME cover came along, it was in the context of me trying to use this moment to mean something. It wasn't about me—it was about my community."

Looking back on that story nearly a decade later, it's clear we're in a different era—one in which news stories about trans issues don't spend as much real estate on definitions and history, but readers' increased literacy has paralleled more troubling developments. "In 2023, we are at the height of the backlash against trans visibility. We have way more people who are educated about trans folks, but there's also been a rigorous misinformation media machine," says Cox. "The backlash is ferocious. It's genocidal."

Since that cover, Cox has furthered her acting career with roles in *Promising Young Woman* and *Inventing Anna*. She executive-produced a 2020 Netflix documentary, *Disclosure*, about trans representation in Hollywood. And her role as an activist remains at the forefront. "Transgender people just want to exist," she says. "Even in the face of the propaganda and the bills trying to banish our existence, we've managed to find each other." —MOISES MENDEZ II

### FROM THE VAULT

# 2

## LICHTENSTEIN COVERS IN 1968

As the May 24, 1968, cover subject, Bobby Kennedy became one of the few real people ever portrayed by modern-art icon Roy Lichtenstein, TIME noted in a letter to readers in that issue. The artist said he admired RFK's "pop-heroic proportions as part of a legend." When Kennedy was assassinated just two weeks later, TIME turned again to Lichtenstein—this time for a cover on "The Gun in America."



## SELF-PORTRAIT

For the July 30, 1965, cover on Marc Chagall, the artist agreed to do a self-portrait, going through almost a dozen drafts before settling on one. When the painting and interviews were done, he declared the experience "one of the great events of my life."

# CATE *Blanchett*

## EMBODYING COMPLEXITY

BY STEPHANIE  
ZACHAREK

WHEN CATE BLANCHETT WAS AROUND 5, she wrote a miniessay—saved for years by her mother and unearthed serendipitously during a recent move—envisioning her possible future as an adult: “When I grow up, I would like to be a man. I would still love my family. But I could light a fire and go to work. And when I’m bored being a man, I think I’ll just be me.”

Blanchett tells this story over tea in Los Angeles, amused by the kid logic behind it. Yet all those half-fanciful, half-practical dreams have come true for her, at least figuratively. She has played a man—more than one, in fact—in movies like Julian Rosefeldt’s dazzling 2015 *Manifesto* and (as the puckish troubadour Bob Dylan) in Todd Haynes’ 2007 *I’m Not There*. Though she seems to take on projects without a lull, in conversation it’s evident that even when traveling—she lives with her family in England—her thoughts stay close to home. A teenage son who’s looking at universities, a husband, Andrew Upton, with whom she runs the production company Dirty Films: family is her inner orbit, maybe even the sturdy gravitational pull that makes her work possible. And if you think she can’t light a fire—well, just look at her.

For her role in Todd Field’s *Tár* as a top-class composer and conductor who negotiates the world on her own terms, Blanchett has been



nominated for an Academy Award for Best Actress (her seventh nomination, and if she wins, her third Oscar). Blanchett’s Lydia Tár isn’t for you if you believe fictional characters, particularly women, ought to be role models. She’s gay, but that doesn’t make her nice. She achieves her overscale ambitions, but not without running roughshod over the women around her. Still, she’s magnificent.

Blanchett, 53, is drawn to multishaded characters who don’t court our approval—an all-time favorite is Ibsen’s compulsive manipulator Hedda Gabler, whom she’s played onstage—but Lydia Tár, in all her self-destructive glory and compelling unlikability, is like no one else we’ve ever seen onscreen. “We’re all imperfect creatures. And sometimes we don’t want to look at the unthinking, unintentional, inexplicable, ambiguous sides of being female,” Blanchett says. “We are brave, we are noble, we are generous, we are collaborative. But we are also the dark side of that, because women are complex beings.” You can’t hide from the truth of yourself, and that’s the very human side of Lydia Tár: “We know more about her than she knows about herself.”

A SLITHERY-SHREWD FEMME FATALE psychiatrist in *Nightmare Alley*, a 1950s mother who risks everything for another woman’s love in *Carol*, the murdered Irish journalist Veronica Guerin in the film of the same name—Blanchett’s roles speak to her preference for teasing nuance even from characters



we think we've figured out. And in person, taking on the perhaps more challenging job of talking about herself, she poses multiple questions on the way to formulating her answers, often looping back to link a previous thought with a new one. Her movie-star presence is mildly daunting: Her short, sun-blond ponytail gives her the air of a punk ballerina. Sitting across a table from her, you realize that the special-effects glow radiating from her elf sage character Galadriel in Peter Jackson's *Lord of the Rings* trilogy was really just a minor, not-very-necessary enhancement.

But then, her capacity for delight reminds you that she really is of this earth. She talks about a recently discovered hobby, turning ceramic pots on a wheel, confessing that what she mostly does is center the clay and begin the shaping, only to scoop up the half-formed object and begin again. And she cracks up when, halfway through a somewhat glam photo shoot, she realizes that her black stretch pants have been on backward the entire time. "I think this is the bum part!" she says, pointing to two misguided bubbles of fabric pooching out from her hip bones.

Back-to-front pants are the least of anyone's problems, Blanchett knows. The world has been open to her in a way it has not been to others, her work ethic notwithstanding. Sometimes a childhood is marked by grief, and Blanchett's was: her father died suddenly, with no life insurance, when she was 10. Her mother and grandmother raised her and her

*Blanchett  
plays the  
magnificent yet  
reprehensible  
Lydia Tár*

**'WE'RE ALL  
IMPERFECT  
CREATURES.'**

two siblings on their own. But she speaks of her childhood circumstances only glancingly, fully aware of her advantages, including those that come simply with being born a white Australian. In 2012, she was horrified when her home country decided to shunt processing of refugees and asylum seekers offshore, to Manus and Nauru, and the shame of it spurred her to action. She has been a U.N. Goodwill Ambassador since 2016, working with the organization's refugee agency, the UNHCR, to raise awareness—and funds—to aid refugees worldwide. In the field, she is most struck by the plight of children. "You think, People have to see this, and they have to hear these people's stories."

**BLANCHETT IS AWARE**, too, that one global problem connects to another, and yet another. The climate crisis, she says, is one of the biggest challenges we face as a species, and she's alarmed by the amount of waste she sees in her line of work in particular. From 2007 to 2012, she and Upton ran the prestigious Sydney Theatre Company, and Blanchett takes great pride in how they repurposed sets and got the whole company involved in conserving resources. She'd like to make similar changes in the film industry. Why send a team of location scouts when you can make do with one or two? Why not meet virtually instead of traveling? Blanchett is eager to connect as many dots as possible, knowing that changes in one area force us to see the whole with greater clarity. "When people talk about gender parity, when they talk about exclusion and inclusion, they always look at the cultural institutions in this country first," she says. "So it's upon us to make those changes."

It's also incumbent upon those institutions—and upon us all—to listen, especially when we've made mistakes or failed to act with enough urgency. "It's so important to see where people are coming from," she says. "We're all in the act of becoming. Life is a constant act of changing and evolving."

At the heart of that evolution is creativity, which demands building on past experience but also being perpetually open to change. "Writers are constantly recycling ideas," she says. "You can't say there's an actor alive today who hasn't been influenced by Liv Ullman or Bette Davis or Joan Crawford." And even as we draw energy from the women who have come before us, she says, we have a responsibility to all those who will come after us. This is part of what it means to light a fire, and to go to work. But the underpinning of it all is to be oneself.

# AYISHA *Siddiq*

## DEFENDER OF THE PLANET

BY KYLA MANDEL

WHEN AYISHA SIDDIQA TALKS ABOUT poetry, her face lights up. For the 24-year-old Pakistani human-rights and climate defender, poetry represents hope—a way to bring humanity back into the staid, high-level conversations that increasingly occupy her time. At the annual U.N. climate conference in Egypt in November, she shared an original poem titled “So Much About Your Sustainability, My People Are Dying” as an unvarnished rebuke of leaders’ failure to act on climate change—the effects of which were made clear by Pakistan’s deadly floods last summer.

Her mission is deeply personal. At 14, Siddiq realized how unsafe the environment can be after witnessing the illness and death—including of her grandparents—that came from her community’s polluted river water. At 16, she experienced another awakening as she became aware of the link between human rights and climate change. Growing up in a matriarchal, tribal community in eastern Pakistan helped shape her outlook. “I was raised with the idea that the earth is a living being, that she gives life to you and in return, you have a responsibility,” she says. “And I think we, collectively, have come to a point where we are ignoring the cries of earth mother.” These realities and values motivate Siddiq to use her voice to uplift the vulnerable and hold polluters to account.

In 2020, Siddiq co-founded Polluters Out, a global youth activist coalition, and helped launch the Fossil Free University, an activism training course. Now, she’s working to set up a youth climate-justice fund to better distribute philanthropic funding to grassroots activists around the world. And as a research fellow for the Climate Litigation Accelerator project at New York University’s Center for Human Rights and Global Justice, she’s helping to create a system of support that breaks down silos between intergovernmental leaders and local activists, as well as pushing to integrate the rights of humans and nature alike into climate law. “This work is definitely intergenerational,” she says. “I am young now. Tomorrow, I won’t be. I absolutely love working with people younger than me to pass on this knowledge so that the chain never breaks.”

RAPINOE: IRA L. BLACK—CORBIS/GETTY IMAGES

PHOTOGRAPH BY JOSEFINA SANTOS FOR TIME



# *Megan Rapinoe*

## CHAMPION OF EQUAL PAY

BY SEAN GREGORY

For Megan Rapinoe, reminders of dark moments from the U.S. women’s soccer team’s protracted fight for equal pay pop up from time to time. In February, when Rapinoe walked into the locker room at Toyota Stadium in Dallas for the SheBelieves Cup, her mind immediately flashed back to the same tournament in March 2020, when she and her teammates wore their warm-up jerseys inside out to hide the U.S. Soccer Federation crest. They were protesting U.S. Soccer’s court filing, which argued that the women did not perform jobs requiring “equal skill, effort and responsibility under similar working conditions” compared with the players on the men’s team.

Those difficult times are now behind her. In September, the women’s and men’s teams signed historic collective-bargaining agreements guaranteeing identical pay structures for national team appearances and tournament victories, revenue sharing, and

equitable distribution of World Cup prize money. “It’s a huge step forward to continue to build the sport,” says Rapinoe, who won the Golden Ball award for the top player at the 2019 World Cup in France. The most visible and outspoken member of the back-to-back World Cup-winning team, Rapinoe led a movement that’s been adopted by players in other countries including Canada and Spain and has inspired women across fields to demand equal pay.

Rapinoe, 37, will play in her final World Cup this summer in Australia and New Zealand. “I’m all for longevity, but we don’t need to drag it,” she says. Worldwide, investment is growing in the women’s game, threatening U.S. supremacy. While she likely won’t be a starter down under, the U.S. may need her late-game punch. “I want our team to feel confident and swaggy and be exactly who we are,” Rapinoe says. “But ultimately, I want to win. That sh-t’s fun.”

# VERÓNICA *Cruz Sánchez*

STANDING UP TO ABORTION BANS  
BY CIARA NUGENT

**F**OR VERÓNICA CRUZ SÁNCHEZ, THE PAST year has felt like traveling back in time. Since 2000, Cruz's feminist activist network, Las Libres, has transformed the experience of getting an abortion in Guanajuato, a deeply conservative Mexican state that had criminalized abortion in almost all circumstances. Cruz and her colleagues have worked to distribute misoprostol, a WHO-approved abortion pill, across Guanajuato, helping women feel confident in its safety, and inspiring similar networks in other Mexican states. But north of the border, the mood is more tense. "In the U.S., the women we see are terrified," Cruz says. "They have very little knowledge about the pills."

Over the past 18 months, Cruz, a pragmatic, fast-talking 52-year-old who has campaigned for social-justice organizations since she was a teen, has expanded Las Libres into the U.S. After the Texas legislature passed a near total abortion ban in May 2021, she received a flood of messages from Americans asking how to help affected women. Interest also surged after *Roe v. Wade* was overturned in June 2022. Las Libres now counts around 300 volunteers in the U.S., who have so far assisted some 10,000 women.

It helps that abortion pills are readily available nearby: just a week after the Texas law went into effect, a ruling from Mexico's supreme court on Sept. 7, 2022, decriminalized abortion in the entire country, establishing a constitutional right to the procedure. (Las Libres is still working in Mexico to inform harder-to-reach Indigenous and rural women about their rights.) It was "gratifying," Cruz says, to see Mexican politicians supporting the ruling. "For 20 years they told me I was crazy, and now they're repeating my words."

Many might worry about the risk of defying laws like the one in Texas, which targets anyone who "aids and abets" abortions. But Cruz isn't afraid, she says, noting that media visibility may have helped her avoid legal problems before. And, she adds, the idea of being arrested for helping women get medical care drives her. "When people tell me I'm crazy to risk arrest, it makes me angry. What I'm doing is the only reasonable thing to do."

ONO: ISSEI KATO—REUTERS

PHOTOGRAPH BY KHOLOD EID FOR TIME



## *Makiko Ono*

ASCENDING CEO  
BY CHARLIE CAMPBELL

You don't rise to the top of Japan's most venerable whiskey company without the occasional hangover. So it's no surprise that Makiko Ono—who on March 24 becomes CEO of Suntory Beverages and Food, part of a conglomerate best known for producing Jim Beam and Maker's Mark—has advice on a post-liberation restorative. "When I was younger, energy drinks," she says.

A more stubborn headache is getting women into the upper echelons of business. Worth some \$10.4 billion, Suntory is the most valuable company under female leadership in Japan, where less than 1% of the top stratum of listed firms have a woman as CEO. Women occupy only 8% of board seats at Japanese public companies, compared with 26% in the U.S. and 45% in France. Though Japan boasts the world's third largest economy, it ranked 116 out of 146 countries in the 2022 World Economic Forum gender-gap report.

It's a problem that Ono, 62, is determined to address internally at Suntory. After she takes over, four of the company's nine board directors will be female; Suntory aims for 30% of managers to be women by 2030, compared with just 13% today. "We are committed to designing a career path to promote women to management positions," says Ono.

Ono, who is single, admits that she probably wouldn't have reached her leadership role had she chosen to raise a family—but says women in the company no longer have to make such a stark choice. "Now 100% of our female employees who gave birth return to work," she says.

It's a new culture that she's proud to have helped forge, hoping others will take heed. Asked if she has a message for young women trying to build their careers, she is clear: "When opportunity comes, just give it a try. Take on challenges with an open mind." —With reporting by Mayako Shibata/Tokyo



# ANIELLE *Franco*

BOOSTING  
RACIAL  
EQUALITY

BY CIARA NUGENT

**A**NIELLE FRANCO, BRAZIL'S RACIAL EQUALITY Minister, never planned to be a politician. That was her sister's thing. Five years older than Anielle, Marielle was passionate, decisive, and a born activist. In her campaigning for Rio de Janeiro's Black and LGBTQ communities, she would "act first and worry later," Franco recalls. "I was more timid. Because I had my sister there as a leader, I stayed on the sidelines."

That changed in March 2018. A year after taking a seat on Rio's city council, Marielle was assassinated—in retaliation, her colleagues believe, for her activism against police violence, racism, and corruption. The search for justice thrust Anielle, then 33, into the national spotlight. A competitive volleyball player and English teacher, she pivoted to full-time activism, launching a nonprofit in her sis-

ter's name, at a time when far-right President Jair Bolsonaro, elected in late 2018, was taking a hammer to the human-rights agenda in Brazil. Her tragic family story, warm personality, and deft use of social media turned the once reserved Franco into an unlikely leader in Brazil's Black-rights movement.

Now 38—the same age Marielle was when she died—Franco finds herself in a much more prominent position than her sister might have imagined, with a real shot at advancing their dream of a fairer Brazil. Franco took office in January as Minister for Racial Equality after leftist Luiz Inácio Lula da Silva defeated Bolsonaro in October elections. Her task is to make sure Lula's government delivers on his promise of equality for Black and Indigenous Brazilians.

The stakes are high. Police killings hit record levels during Bolsonaro's presidency as



## Angela Bassett

### INSIGHTFUL ACTOR

BY MAHITA GAJANAN

Angela Bassett, fresh out of grad school in the '80s, intended to be a star. When she got an agent—a big deal for any actor early in their career—the man she was dating at the time tried to tell her it was thanks to his influence and largesse rather than her own abilities. “I refused to buy into what was underneath that,” Bassett, 64, says. “If anyone tried to make me believe that it was because of them and not my own talent, effort, perseverance, I wasn’t going to accept that.”

The relationship ended, and Bassett flourished. Onscreen and onstage, her range is dizzying. As Tina Turner in the 1993 film *What’s Love Got to Do With It*, sinking herself into the story of “a Southern girl who conquered the world of music,” Bassett fully embodied the spirit of the Queen of Rock ‘n’ Roll—and earned her first Academy Award nomination for Best Actress. Almost 30 years later, following turns in films like *Waiting to Exhale*,

*Notorious*, and *Akeelah and the Bee*, Bassett is making Oscars history after playing another kind of royal, the Queen Mother of Wakanda in *Black Panther: Wakanda Forever*, snagging Marvel’s first acting nomination. “It has been really exciting. And very, very hectic,” Bassett says of awards season. “I’m just using it as an exercise to remain chill in the middle of a whirlwind.”

As Queen Ramonda in *Black Panther*, Bassett portrays a mother grieving the loss of her son while trying to figure out how to lead her people. She says her experience playing characters that embody so many things at once has helped her realize it’s OK not to be everything to everyone all the time. “Women are called upon to be wives, sisters, friends, mothers, community leaders, activists, and we have it in our core ~~to be these things~~,” she says. “~~But it’s important to give to yourself first~~, and then you have more to share with the world.”

MICHAEL ROWE—GETTY IMAGES



# OLENA *Shevchenko*

MOVEMENT BUILDER

BY DAYANA SARKISOVA

ON AN APRIL 2022 AFTERNOON, NEARLY two months into the war in Ukraine, Olena Shevchenko's altruism was met with brutality. As she unloaded supplies from Poland to be distributed around a war-torn Kyiv, a man caught her off guard. Attacking her with pepper spray, he screamed, "Pervert, get out of our city!"

Shevchenko, 40, is no stranger to this kind of hostility. Since she co-founded the Kyiv-based nonprofit Insight in 2017 to support women and LGBTQI communities, she's become one of the most recognizable advocates in Ukraine, and has been attacked seven times in the past five years. Before the war, her initiatives were often met with resistance; nowadays, she finds getting people to understand her mission is even more complicated.

"Why are you talking just about women? Why not men? Why not everybody?" she says, outlining the arguments she regularly encounters. The reality, she says, is that these communities are especially vulnerable during the war: LGBTQI people face fierce discrimination from fellow Ukrainians; most humanitarian aid doesn't account for those with disabilities; and "the level of sexual violence during the war—you can't imagine."

Shevchenko and her colleagues have pivoted their efforts to fundraising—acquiring everything from first-aid kits to hormones for transgender people. She estimates that in 2022, they collected more than \$400,000 from various donors and campaigns.

Shevchenko says that conservative groups in Ukraine often accuse LGBTQI people of fleeing, claiming "they are not protecting the country, they are not helping here in Ukraine." Her goal is therefore to show that these communities are very active "on different front lines. Not just military ones, but in other spheres."

The gender stereotypes she's worked tirelessly to combat over the years have also taken on another dimension during the conflict. Women have assumed a variety of roles in war efforts outside the home, including volunteer work and military service. "It's a daily fight," she says. "You need to remind people that women are not people who just need to give birth to new soldiers and take care of our heroes."

PHOTOGRAPH BY DINA LITOVSKY FOR TIME

# QUINTA *Brunson*

A+ TALENT

BY LAURA ZORNOSA

QUINTA BRUNSON DOES WHAT SHE DOES—currently, creating, executive-producing, co-writing, and starring in the comedy series *Abbott Elementary*—for everyday people, taking inspiration for the characters from teachers in her own life. The showrunner’s mother, Norma Jean Brunson, was a teacher for 40 years in the Philadelphia school district where *Abbott* is set. And the woman who gave the fictional school its name, Joyce Abbott, was Brunson’s sixth-grade teacher, who recently retired after 25 years.

The mockumentary’s satirical yet loving portrayal of teachers, janitors, principals, and parents trying to make ends meet at an underfunded public school is a homage to their real counterparts everywhere. Reflecting the diversity of West Philadelphia, the sitcom’s teachers include a queer man; an Italian divorcée; and Brunson’s buoyant yet bumbling Janine Teagues, who just wants her second-graders to have a fair shot. “All people have the ability to be both powerful and fragile,” Brunson says. “Showing that helps to create more equality.”

*Abbott Elementary* has been a smash hit, drawing praise from critics and viewers alike. The show, recently renewed for a third season, picked up seven comedy-series Emmy nominations and three wins this year: Best Writing, Best Casting, and Best Supporting Actress (for Sheryl Lee Ralph in her role as Janine’s wise mentor Barbara Howard).

Brunson, 33, attributes much of the show’s success, and the development of its characters, to her writers’ room, which is **staffed** primarily by women. “We hear each other out on what we think makes these characters layered,” she says. “Everyone’s open to taking the lead and taking charge on these stories.”

As a rising leader in Hollywood, she hopes she’s setting an example for Black children everywhere, showing them that they can achieve their goals, no matter where they come from. And for fans of the show, she wants to underscore the value of school communities. “Through Janine and the rest of the characters, I hope to be able to help people love themselves a little bit more,” she says. “And give themselves grace and appreciate the hardworking people in their lives.”

BRUNSON SOURCE PHOTO: GETTY IMAGES; ALI: DAN BELEIU

PHOTOGRAPH BY MICHAEL ROWE



## *Ramla Ali*

FIGHTING FOR REFUGEES

BY SEAN GREGORY

Going into a Feb. 4 junior featherweight bout in New York City, Ramla Ali, the professional boxer, fashion model, and philanthropist who represented Somalia at the Tokyo Olympics, felt less than her best. She had been coughing all week. Her warm-up left her fatigued. After Round 2, she returned to her corner—and felt pain in her chest. She tried to stay positive. “But inside,” Ali says, “I was dying.”

Ali, 33, won the 10-round battle against Australia’s Avril Mathie in a unanimous decision that kept her undefeated as a pro. After the fight, she was diagnosed with a viral respiratory infection and a partially collapsed lung caused by pneumonia. Such a performance in the face of adversity **bodes well** for her chances to ascend the fight ranks. “My next aim is to become a world champion,” says Ali. “And I’ll stop at nothing to achieve it.”

A title would help raise Ali’s profile, and call more attention

to her work outside the ring. In 2018, she started Sisters Club, a nonprofit that offers boxing lessons to women who don’t usually enjoy access to the sport: those from ethnic or religious minority backgrounds, as well as survivors of domestic abuse. Sisters Club has expanded to four locations in London, opened a branch in Los Angeles, and will soon add another one in Fort Worth.

Ali is also a UNICEF U.K. ambassador. When she was a toddler, her family fled Somalia and was granted asylum in Britain. Before the pandemic, she visited the Za’atari refugee camp in Jordan, and she plans to make similar trips this year, hoping to **destigmatize** what it means to be a refugee. “Just the other day I saw somebody put on their Instagram, ‘I’ve been eating like a war refugee all weekend,’” Ali says. “It’s quite offensive. It’s important for me to show that refugees are human beings as well.”

# PHOEBE *Bridgers*

SINGING  
TRUTH

BY ANNABEL  
GUTTERMAN

SHE COULD SEE THEM FROM HER PERCH onstage: a kid and their parents, getting up to leave. It happened at a concert in Florida last year—one of many where Phoebe Bridgers took a moment between songs to share her opinion that abortion is health care. Five years since she launched her career, Bridgers, 28, has a dedicated base of fans who she thinks of as being like-minded; sometimes, speaking out on the issues that matter to her can feel like adding more noise to an echo chamber. But then there are moments like this, when she watches a young person walk away from her, led by adults who probably don't like her music any more than they like her message. And that's when she recognizes that her voice has power. "I hope it makes a difference," says the singer-songwriter. "I hope those parents are going to lose the battle with that kid's opinions and belief systems."

Bridgers believes that if you care about something, it's your responsibility to defend it. The day after the draft decision in *Dobbs v. Jackson Women's Health Organization* was leaked, Bridgers posted on Twitter that she'd had an abortion in October 2021 and included a link to a list of funds accepting donations. When *Roe v. Wade* was officially overturned the next month, she led a crowd of thousands at the Glastonbury Festival in a chant of "F-ck the Supreme Court." This directness was nothing new for Bridgers, who

has used her platform to speak out against politicians she disagrees with, call for police abolition, and show support for trans rights. The day of the 2020 presidential election, she tweeted a promise to cover "Iris" by the Goo Goo Dolls if Donald Trump lost. After Joe Biden's win was confirmed, she dropped the track, which she recorded with Maggie Rogers, and directed all proceeds toward Stacey Abrams' voting-rights organization.

Since then, Bridgers has catapulted to indie-rock stardom. In 2021, she was nominated for four Grammys, including Best New Artist. That year, she kicked off the world tour for her 2020 album *Punisher*. She's also been leading her record label, Saddest Factory Records, boosting the careers of artists like MUNA and Claud. At the end of March, she'll release a new album, *The Record*, with boygenius, the supergroup formed by Bridgers, Julien Baker, and Lucy Dacus. And in May, she'll join Taylor Swift for 12 stops on the stadium tour that broke Ticketmaster. "I try not to think about it that hard or I'll freak out," she says.

**BRIDGERS' ALBUMS PROVIDE** a cathartic soundtrack to those coming of age in a world that so often feels like it's falling apart. Through haunting songs that range from mellow to explosive, she nails the strange and specific sadness that accompanies living in an overwhelming time—and the toll that takes on a person's mental health.

While her songs speak to universal feelings about love, loss, and growing up, they are also deeply personal. She has described her breakthrough single "Motion Sickness" off her debut album *Stranger in the Alps* as being about her relationship with former partner and collaborator Ryan Adams, with the gutting opening lines, "I hate you for what you did/ And I miss you like a little kid." In 2019, she told the *New York Times* that Adams was "obsessive and emotionally abusive." (Adams told the *Times* it was a "brief, consensual fling.")

That relationship had a formative impact on her art, and speaks to her ability to take the challenges of life and hold them up to the light. "Strangely, well, not strangely—life is complex—Ryan Adams sent me a really long email once about how I needed to write the truth, because it's the only thing that's interesting about me," Bridgers says. The advice was mind-blowing to her at the time and, she says, changed her life. Her creative process involves mining the secrets she keeps from even herself, to powerful effect. "The more honest I am," she says, "the world just keeps opening up for me."



# Time Off



## IN THE SHALLOW

BY JUDY BERMAN

Amazon's *Daisy Jones & the Six* adaptation is the latest rock-'n'-roll saga to paint a superficial portrait of musical genius

INSIDE

A NEW CHAPTER IN THE  
ROCKY FRANCHISE

IDRIS ELBA TAKES ANOTHER  
RUN AT LUTHER

YOUR PRE-OSCARS  
WATCH LIST



Fogg and friend:  
fins for life

#### REVIEW

### FISHING FOR MEANING

We live in such rushed and anxious times that most of us probably spend more energy worrying about the imperiled environment than we do savoring its beauty. *Blueback*, adapted by director Robert Connolly from a novel by Tim Winton, is a gentle, gorgeously filmed story about a fraught relationship between a mother and daughter, and the cause that unites them. The setting, alluring by itself, is the Western Australian coast, its waters teeming with lustrous striped fish and undulating plant life.

Abby (Mia Wasikowska) is a marine biologist who's called home to that coast when her mother Dora suffers a serious stroke. The story of how Abby found her life's calling unfolds in flashback, focusing largely on her teenage years (where she's played by newcomer Ilsa Fogg). During that period, Dora (a feisty Radha Mitchell) is focused dually on preserving endangered coastal waters and instilling in her daughter a love of the natural world.

The living, swimming metaphor for that world is a wild blue groper, a mighty, long-lived fish with oversized cartoon lips and a plaintive expression, discovered by Dora and Abby when the latter is still a child, just learning to dive into the waters near her home. Abby christens this noble creature Blueback, and her connection with him through the years anchors a story that's as gently compelling as the allure of sun-warmed water—but also as urgent as a ticking clock. —S.Z.

#### REVIEW

### A tortured detective, a devious villain, and a coat to die for

IT'S HARD TO LOVE A MAN WHO'S so obsessed with his work he can't leave it at the office. But it helps if he's played by Idris Elba. In *Luther: The Fallen Sun*, a movie stand-alone adapted from the TV series, Elba's London detective John Luther hops on a case that might spell the end for him, given his history of getting a bit too cozy with the criminals he's investigating (though you don't need to have seen the show to get the gist).

A twisted mastermind (played by Andy Serkis in a truly terrifying wig that swerves around his pate like a curled-up forest animal) is close to finalizing a horrific plan that involves cyberblackmail, kidnapping and teenagers locked in dank cages—you know, the usual grim TV-detective folderol. But Luther is sniffing a little too close to this pungent scheme. A quick phone call to the right people and the perpetually self-tortured and not 100% moral Luther is unceremoniously whisked behind bars, which

seems to suit plenty of his colleagues just fine, including Cynthia Erivo's Odette Raine, who rises in the ranks with his removal. Will Luther bust out in time to stop the sicko villain and stand boldly atop a tall building, his supple but manly tweed coat swirling around him in the wind?

Sometimes *The Fallen Sun*—directed by Jamie Payne and written by the show's creator, Neil Cross—is genuinely creepy in its brooding vision of all the ways an evil genius might manipulate our preoccupation with staring at screens. Other times, it's just eyeroll-inducing. You could build a drinking game around the number of times one imperiled teen calls out “Mooommm!” even as her poor mother is doing her damndest to save her. But the mere presence of Elba's Luther, with his haunted gaze, his voice as plush as the finest antique Persian carpet, is enough to keep *The Fallen Sun* from sinking. On him, troubled in tweed is a good look. —S.Z.



Elba in action: tonight there's gonna be a jailbreak

## Great Oscar nominees to watch now

Eight worthy films and performances to check out before the awards ceremony on March 12

BY STEPHANIE ZACHAREK

### INTERNATIONAL FEATURE

## The Quiet Girl

Set in 1980s rural Ireland, Colm Bairéad's understated drama about a withdrawn young girl (Catherine Clinch) who blossoms when she's sent off to spend a summer with kindly relatives is one of this year's gently glittering gems.



### ANIMATED FEATURE

## Marcel the Shell With Shoes On

Dean Fleischer-Camp uses the story of a lonely mollusk named Marcel (voiced by Jenny Slate) to fashion a gentle meditation on the importance of community and the ways in which loss can sometimes open a door to unexpected joy.

### DOCUMENTARY FEATURE

## All the Beauty and the Bloodshed

Laura Poitras' extraordinary documentary follows artist and activist Nan Goldin in her tireless—and ultimately successful—fight to bring down the Sackler family, long-time patrons of the arts whose fortunes were amassed largely from highly addictive opioids.



### SUPPORTING ACTOR

## Brian Tyree Henry

In Lila Neugebauer's *Causeway*, Henry plays an auto mechanic who befriends a recovering veteran (Jennifer Lawrence) even as he struggles with his own repressed trauma. This is an incandescent performance, muscular and delicate at once.

### SUPPORTING ACTRESS

## Hong Chau

Terrific performances can make a not-so-great movie more than worthwhile. Hong Chau's superb turn in Darren Aronofsky's well-intentioned but drab drama *The Whale* is a case in point: she brings spiky empathy to her role as a frustrated caregiver doing her best to save the life of Brendan Fraser's reclusive, morbidly obese English professor.



### COSTUME DESIGN

## Mrs. Harris Goes to Paris

This jubilant story of a cleaning lady in 1950s London (Lesley Manville) who falls in love with, and saves up to buy, a Dior original is pure pleasure. The dreamy—and historically accurate—costumes by Jenny Beavan are the crowning touch.



### ACTOR

## Paul Mescal

In Scottish director Charlotte Wells' quietly stunning debut feature *Aftersun*, Mescal gives a performance of shattering beauty as a young father trying to corral his own demons during a holiday getaway with his preteen daughter (Frankie Corio).

### INTERNATIONAL FEATURE

## EO

At 84, Polish filmmaker Jerzy Skolimowski has become something of an overnight sensation with *EO*, a tender but unsparing parable about the cruelty and kindness of humans as seen through the eyes of a onetime circus donkey.



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