

Trump's Travel Ban Fallout | Movie Booze: The New Popcorn | Tuxes in Time for the Oscars

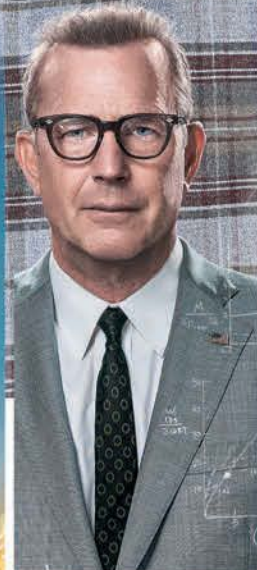
THE Hollywood REPORTER

February 10, 2017

GONE, GIRLS

The definitive oral history of a show that began as
'the worst pitch you've ever read' (see it yourself inside!)
as HBO's seminal comedy starts its final season and
LENA DUNHAM and Co. spill on the (very NSFW) sex scenes, those
racism charges and what the 'voice of her generation' does next

Clockwise from left: Jemima Kirke,
Alex Karpovsky, Allison Williams,
Dunham, Adam Driver, Zosia Mamet
and Andrew Rannells were
photographed in Brooklyn.



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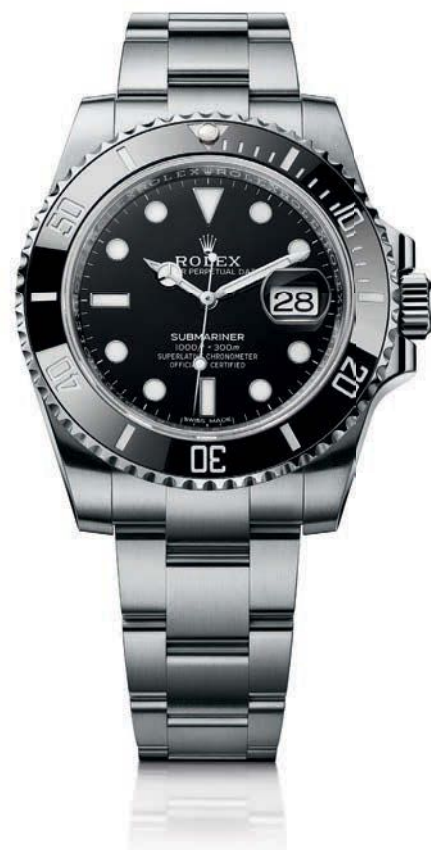

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Clockwise from top left: Alfie Woodard, John Cho, Matt Bomer and Margaret Qualley were photographed in *THR*'s Sundance lounge at Sky Strada in Park City. For exclusive interviews from the lounge, go to THR.com/video.

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ON THE COVER

Clockwise from left: Jemima Kirke, Alex Karpovsky, Allison Williams, Lena Dunham, Adam Driver, Zosia Mamet and Andrew Rannells were photographed July 23 by Miller Mobley at Ruby Bird Studio in Brooklyn. To learn what the *Girls* actors love most about their characters, go to THR.com/video.

Photographed by **Austin Hargrave**



14 ACADEMY AWARD[®] NOMINATIONS
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LionsgateAwards.com

Hollywood and Silicon Valley parents are booking family trips to exotic locales — like Marlon Brando's private island in French Polynesia — five to 10 years ahead of time.

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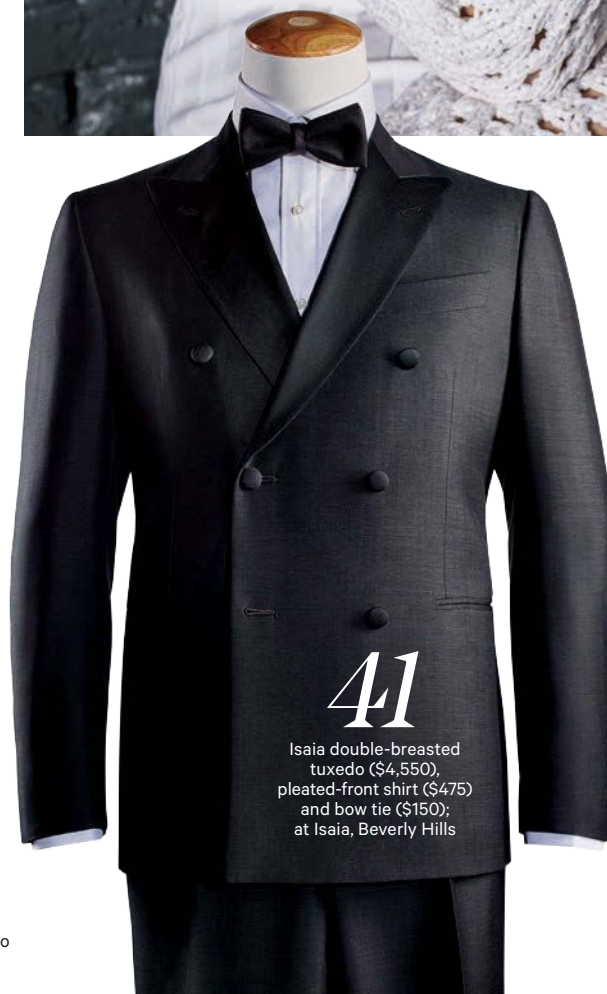
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CORRECTIONS A tweet attributed to Christopher Nolan was from a parody Twitter account; Mark Ruffalo will not appear in *Justice League*; Viola Davis was nominated for an Oscar for *The Help* (THR 2/3).



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"When I look at my body, I'm like, 'I'm a lead of a TV show?'" says Keller, photographed Jan. 10 at Warwick in Hollywood. Hear why Keller thinks *Legion* is a unique television series at THR.com/video.



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Isaia double-breasted tuxedo (\$4,550), pleated-front shirt (\$475) and bow tie (\$150); at Isaia, Beverly Hills

Keller photographed by **Emily Berl**

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Film
Cocktails and Candy
 How booze is boosting theater profits p. 14

↑ **Moguls**
Sony Woes
 Kaz Hirai's options after a \$1 billion write-down p. 20

Heat Index



Tim Cook
 The Apple CEO's sales of iPhones surge during the holidays as earnings blow past investor projections and Apple Music subs tick up.



Ben Affleck
 He backs out of directing a Batman stand-alone film after his *Live by Night* proves an epic flop that will lose tens of millions for Warner Bros.



Pedro Almodóvar
 The Spanish director and five-time Palme d'Or nominee is tapped as jury president of the 70th Cannes Film Festival, which kicks off May 11.



Travis Kalanick
 The Uber CEO faces a #deleteuber backlash over his friendly remarks about President Trump and the company operating at JFK during a taxi strike.

Showbiz Stocks

↑ **\$110.65 (+2.2%)**
DISNEY (DIS)
 Shares of the entertainment giant continue to rally, and in January the company became the Dow Jones average's top winner with a 6.2 percent gain.

↓ **\$28.35 (-1.2%)**
DISCOVERY (DISCA)
 The cable giant's stock price declined amid tense talks with European pay TV giant Sky over a new contract that threatened to see a blackout of Discovery channels such as TLC and Animal Planet. Both sides came to a preliminary agreement on Jan. 31.

Jan. 25-31

The Report



Trump's Immigration Ban: The Hollywood Fallout

As outrage hits the streets and stars speak out, the impact on everything from TV's pilot season to foreign press tours is starting to be felt. Warns one lawyer: 'Production companies are vetting talent'

BY ASHLEY CULLINS

Hollywood Under Trump

Hollywood was built by immigrants — mostly Jews whose families emigrated from eastern Europe — and long has thrived on the infusion of fresh talent and consumers from around the world. So the industry is struggling to grapple with the impact of President Donald Trump's Jan. 27 executive order temporarily banning immigration to the U.S. from seven mostly-Muslim countries — even as most entertainment moguls have remained silent on the issue.

"I am a Muslim," said Ali in his emotional speech at the SAG Awards.



The ban, which impacts most immigrants and visitors from Iran, Iraq, Libya, Somalia, Sudan, Syria and Yemen, came just as the TV industry's pilot season was getting underway. The annual production crunch sees hundreds of foreign actors travel to Los Angeles and New York for meetings and casting sessions, often on expedited visas. Studios and talent agencies declined to comment, but privately, many say they are evaluating how the so-called Muslim ban and expected visa delays for all foreign nationals will impact decisions on pilots and series pickups this spring. "Production companies are vetting talent to see if they could face a possible bar," says Richard Tashjian, an immigration attorney who works with Sony and CAA. "Past that, there is no contingency plan if the bar is expanded."

In the meantime, creatives are speaking out. Film and TV writer-producers Joss Whedon, Dan Harmon and Danny Zuker

↑ Protests at LAX airport (above) and New York's JFK drew thousands, including Hollywood stars and creatives.

were part of a thousands-strong protest of the ban at LAX on Jan. 28. Actress Cynthia Nixon joined a similar demonstration at JFK in New York. The SAG Awards on Jan. 29 became a pulpit for stars including *Moonlight*'s Mahershala Ali, *Veep*'s Julia Louis-



Mettelsiefen

Dreyfus and *Stranger Things*' David Harbour to speak out. Oscar-nominated Iranian director Asghar Farhadi (*The Salesman*) and his star Taraneh Alishahi announced Jan. 29 they will boycott the Academy Awards. Marcel Mettelsiefen, director of the Oscar-nominated doc short *Watani: My Homeland*, about a Syrian family, will attend the Oscars but says of Trump's ban, "This is very dangerous." Director Orlando von Einsiedel and producer Joanna Natasegara were planning on taking two subjects

The Report

Behind the Headlines

of their Oscar-nominated documentary short *The White Helmets* — about rescue workers in Syria — as their guests to the Feb. 26 ceremony. Due to the Trump ban, the subjects can't attend.

The ban also affects anyone already in the U.S. on a temporary visa who leaves. So those planning to promote a film internationally may want to skip the tour. And Trump has asked his administration for a list of countries that fail to turn over requested immigration information. Those face a presidential proclamation barring the entry of their foreign nationals.

Immigration attorney **Joe Adams** says the looming threat that people from Pakistan, Indonesia or Egypt soon could be banned may make studios hesitant to hire talent from those nations. "Often a production will be focused on a key member of the above-the-line talent," notes Adams. "If that person is now no longer allowed in the U.S., or if you think maybe in the future that person may not be allowed — if with the stroke of a pen you can bar people — what does that do to a production?"

Immigration attorneys also are expecting increased scrutiny



↑ Farhadi (left) says he won't attend the Oscars in solidarity with those banned, as Nixon joined protests at JFK airport.

on certain types of visas, including those used most often by the film, TV and music industries. Entertainers typically use O visas, groups use P visas and nontalent (such as foreign financiers traveling for business meetings) use B visas. Those visas usually are sponsored by talent agencies, networks or studios with whom the person works.



Natasegara



Von Einsiedel

Tashjian says there already has been a two- to three-week lag in receiving an O-1 visa for those applying in London. "I had a production that decided to move from the U.S. to Canada because of visa delays," he says.

"So we've lost 100 U.S. crew jobs in New Orleans."

The recent suspension of the visa interview waiver program only will exacerbate that problem, he says. "Previously, in-person interviews were waived for a wide variety of visa renewals," adds Tashjian. "Now, all those seeking

a non-immigrant visa will need to have an interview. This will cause backlogs in processing visas as embassies and consulates will need to adjust staffing."

For those in need of a quick turnaround, immigration attorney **David Hirson** recommends contacting local consulates for an expedited appointment. "They take one or two appointments a day, which they don't talk about," he says. Make the case clearly and concisely, he adds, limiting the arguments for urgency to a short list of bullet points.

Adams says at least one client, a British company that employs talent from across the globe, is thinking about abandoning its U.S. offices. "The world market for the top talent is competitive," he says. "If we can't attract top talent, we lose as a country."

Meanwhile, America's loss could be Canada's gain. The country's tech companies are lobbying to assist visa-seekers who can't get into the U.S. in an effort to poach talent — and it wouldn't be surprising if

Hollywood's neighbors to the north decided to do the same. But while Netflix, Amazon, Facebook and other technology companies have voiced strong opposition to Trump's immigration policies, most top entertainment execs have remained silent, preferring to speak via a bland MPAA statement. The one exception is 21st Century Fox, whose leaders, **James** and **Lachlan Murdoch**, issued a companywide memo Jan. 30 saying they value "the unique perspective offered by our many people who came to the U.S. in search of the opportunity for unfettered self-expression."

At the same time, Disney CEO **Bob Iger**, a member of Trump's strategic and policy advisory committee, has been criticized by corporate watchdog group SumUp for failing to speak out against the immigrant ban and being "complicit in the Trump administration's cruel and un-American policies." **THR**

Oscar Nominee: 'What's the Point of This?'

Gianfranco Rosi, the writer, director and producer of the acclaimed migrant refugee doc *Fire at Sea*, weighs in on Trump's controversial travel ban **BY ARISTON ANDERSON**

Italian documentarian **Gianfranco Rosi** arrived at LAX on Jan. 28 just as crowds were gathering to protest President **Donald Trump's** travel ban on seven predominantly Muslim countries.



Rosi

After checking in at his hotel, Rosi, 52, whose harrowing refugee documentary *Fire at Sea* is nominated for a best feature documentary Oscar (he says he will attend the ceremony), promptly returned to the airport to join the protest. He spoke to **THR** about the implications of Trump's controversial executive order.

You attended the travel ban protest at LAX?
Yes, I went to see the presence of so many

people, so many young lawyers, [it] was amazing. It makes a big difference that so many people are responding and not being passive. This is the moment in history where the majority cannot be silent anymore. The whole world is escaping from responsibility, from history, because we constantly hear the voices of intolerance and of fear.

How did you feel when you heard about Trump's executive order?

What's the point of this? An exploitation of fear? Each person has to ask, "What is my position on this tragedy?" My film doesn't give answers, but it forces you to think about questions that suddenly we all have to answer.



Rosi's film shows how an influx of migrant refugees affected a small Sicilian island.

Do you think Trump would watch *Fire at Sea*? (Laughs.) No. It's the same in Italy. All the "tough guys" won't sit down to watch my film. They don't have the patience. And they don't have the human compassion to watch this film. But what I hope my film can do is create an awareness. If I have 10 people coming out and saying, "What can I do?" then it's worth making this film.



"WE'RE ALL A LOT MORE COMPLICATED THAN WE'VE ASSUMED."

-KATIE COURIC



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Drink Up! Booze Is the New Popcorn

A *Fifty Shades* cocktail? It's happening, as more movie theaters install bars to pad profits and states (except New York?!) relax old liquor laws **BY PAMELA MCCLINTOCK**

The drinking song “99 Bottles of Beer” has nothing on **Dan Aykroyd's** Crystal Head Vodka — at least at AMC Theatres. By Aykroyd's count, the cinema chain has sold 110,000 special *Ghostbusters* cocktails since last summer using the vodka, part of a campaign by AMC to boost earnings by hundreds of millions of dollars with increased alcohol sales. “It's been amazing,” says Aykroyd. “Overall, they've bought 7,200 bottles from us.”

Forget popcorn and Milk Duds. Booze is the next step in cinemas' fight against flagging attendance. For decades, local and state laws

prevented movie chains from offering alcoholic beverages in regular auditoriums. Only dine-in theaters could offer booze by securing a restaurant liquor license, while some high-end cinemas — including the Landmark and ArcLight in L.A. — offered beer and wine in designated 21-and-over auditoriums. During the past two years, 32 states have relaxed their laws, allowing theaters to serve alcohol in any auditorium.

“It is the fastest-growing amenity in our industry,” says **George Patterson**, senior vp food and beverage at AMC. “Dollar for

dollar, alcohol doesn't cannibalize candy, soda or popcorn. If I put a bar in, I can almost guarantee my food and beverage revenue will go up. Over 70 percent of our guests are over the age of 21.”

When Patterson joined AMC six years ago, only six locations offered spirits. By the end of 2016, 178 had lounges and bars. Of those, 150 were stand-alone bars not paired with a dine-in component. Exhibitors don't release revenue numbers from alcohol sales, but AMC — the nation's largest chain and market leader in this arena — estimates the average customer spends \$4.81 on concessions. That figure rises by 30 cents in locations with a bar. The markup means huge profit margins: At the AMC Santa Monica 7, a glass of Clos du Bois chardonnay runs \$14, compared with \$11.99 for a bottle at BevMo.

Regal Theatres isn't far behind AMC, with 175 locations serving spirits. And about 100 Cinemark theaters serve alcohol.

Concessions, long the biggest profit center for movie houses, are becoming more important as attendance numbers remain flat or decline. In 2015, AMC's food and beverage revenue hit about \$910 million, a 41 percent uptick from 2010 (\$647 million). Those 2015 revenue numbers are even sweeter considering the cost of concessions was just \$129 million. Regal also reported increased food and beverage revenue of about \$910,000 in 2015, compared with \$724,000 in 2010.

But one of the biggest moviegoing markets still is dry: New York. Since 1934, a provision of the state's constitution has banned the sale of alcohol in movie theaters thanks to the

lobbying efforts of Broadway theaters. Dine-in cinemas, such as the new iPac in Manhattan's Seaport neighborhood, are the only exception. That soon could change. On Jan. 20, Gov. **Andrew Cuomo** inserted a provision in his budget allowing the sale of liquor in theaters. “When you go to see *Hamilton*, you can buy a glass of beer or sip on a glass of wine, but if you go to a regular movie theater, you're out of luck,” explains **William Crowley** of the New York State Liquor Authority. “We license places like Madison Square Garden and Yankee Stadium. Even Chuck E. Cheese has a liquor license. Movie theaters are a little pinched right now and have invested a lot in seats, screens and sound.”

Theater owners are trying to remove a stipulation in Cuomo's proposal that would prohibit the sale of alcohol to anyone seeing a movie rated PG or G, something no other state has done when loosening its laws. “We've never had one incident involving alcohol,” says iPac chief **Hamid Hashemi**. His colleagues at other circuits insist the same and proffer that on average, a customer buys just one drink per visit.

AMC's latest campaign is to partner with Hollywood studios on themed drinks, some from celebrity liquor brands by Aykroyd, **P. Diddy** and **Justin Timberlake**. AMC and Cinemark will sell a *Fifty Shades* cocktail over Valentine's Day weekend, when Universal opens *Fifty Shades Darker*. “We'll be offering an espresso martini and a darker marguerite,” says Cinemark executive vp food and beverage **Phillip Couch**. “If you aren't in this space, then you are not providing the experience some people want.” **THR**

\$32 for a Movie Ticket (Includes 'Free' Popcorn)

The most expensive movie ticket in the U.S. can be found at the new iPac Fulton Market in New York, where prices on weekends hit \$32 for



iPac seats are the priciest.

a premium-plus reclining seat with a plush blanket and pillow — and a bag of free popcorn. “People are willing to pay because they like to be pampered,”

says iPac CEO **Hamid Hashemi** about the luxury dine-in theater chain with 15 locations, including in L.A.'s Westwood area (\$29 for a premium seat).

Other top ticket prices include the Imax AMC Lincoln Square (\$28.24). That more than triples the country's average ticket price of \$8.65. — P.M.

Illustration by **Mark Matcho**

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SUPPORTING ROLE**
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**ACTOR IN A
SUPPORTING ROLE**
LUCAS HEDGES

CAPTAIN FANTASTIC

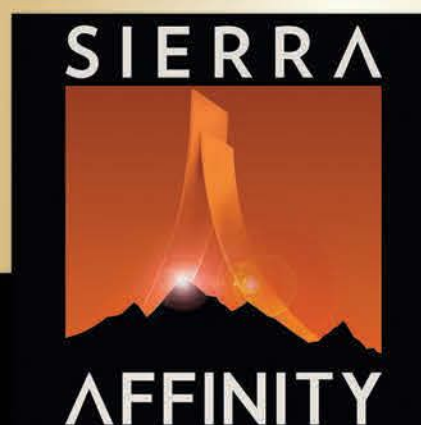
**ACTOR IN A
LEADING ROLE**
VIGGO MORTENSEN

HELL OR HIGH WATER

BEST PICTURE
ORIGINAL SCREENPLAY
TAYLOR SHERIDAN

**ACTOR IN A
SUPPORTING ROLE**
JEFF BRIDGES

FILM EDITING
JAKE ROBERTS



The Report

Behind the Headlines

Box Office

	Domestic	International	Total		
Gross	Cume	% Chg	Gross	Cume	

1. **Split** UNIVERSAL
25.7 77.4⁽²⁾ -36% | 14.8^{*31} 23.7 101.1
↓ Even successful horror pics can drop 60 percent in their second weekend. M. Night Shyamalan's *Split* is an exception and marks his best hold since *Sixth Sense* (3 percent) in 1999.



2. **A Dog's Purpose** UNIVERSAL
18.2 18.2⁽²⁾ - | 3.7^{*8} 5 23.2

3. **Hidden Figures** FOX
14 10.4⁽⁶⁾ -11% | 1.5^{*11} 2.5 106.5

4. **Resident Evil: The Final Chapter** SONY
13.6 13.6⁽¹⁾ - | 28.3^{*44} 64.5 78.1

5. **La La Land** LIONSGATE
12.2 106.7⁽⁸⁾ +45% | 23.5^{*73} 117.1 223.8

6. **xXx: Return of Xander Cage** PAR
8.6 33.8⁽²⁾ -57% | 2.4^{*62} 89 122.8

7. **Sing** UNIVERSAL
6.4 257.6⁽⁶⁾ -29% | 23.7^{*61} 207.8 465.4

8. **Rogue One** DISNEY
5.3 520.2⁽²⁾ -27% | 3.8^{*32} 510 1,038

9. **Monster Trucks** PARAMOUNT
4.2 28.2⁽³⁾ -41% | 2.6^{*26} 22.7 50.9

10. **Gold** THE WEINSTEIN CO.
3.5 3.5⁽¹⁾ - | N/A N/A 3.5

↓ *Gold* is Matthew McConaughey's third straight box-office dud (live action) after *The Sea of Trees* and *Free State of Jones*. It also is his lowest wide opening in a lead role.



11. **Patriots Day** LIONSGATE
2.8 28.3⁽⁶⁾ -52% | N/A 3.7 32

12. **The Founder** THE WEINSTEIN CO.
2.6 7.4⁽²⁾ -23% | N/A 5.1 12.5

13. **Moana** DISNEY
2.5 240⁽¹⁰⁾ -8% | 9.1^{*35} 293 533.2

14. **Lion** THE WEINSTEIN CO.
2.3 19.7⁽¹⁰⁾ +33% | 5.7^{*10} 21.1 40.8
↓ The Dev Patel starrer profited nicely from an Oscar best picture nomination, scoring the best theater average (\$4,085) of any fellow contender save for *Hidden Figures* (\$4,179).



15. **Manchester by the Sea** ROADSIDE
2 41.6⁽¹¹⁾ +117% | 1.1^{*10} 8.6 50.2

Broadcast TV

18-49	Audience
Live+7	Live+7

1. **This Is Us** NBC
5.0 | 15.8M

2. **Modern Family** ABC
4.0 | 11.5M

3. **The Simpsons** FOX
3.1 | 7.5M

4. **The Bachelor** ABC
3.0 | 8.6M

5. **Black-ish** ABC
2.9 | 8.5M

6. **The Goldbergs** ABC
2.7 | 8.6M

7. **Criminal Minds** CBS
2.5 | 10.9M

7. **Law & Order: SVU** NBC
2.5 | 9.0M

7. **Chicago P.D.** NBC
2.5 | 10.4M

10. **The Middle** ABC
2.4 | 9.0M

↓ The little comedy that could, which caters to an oft-neglected geographic group of Americans referenced in the title, gets an early season-nine renewal after its successful move to Tuesdays.



10. **Speechless** ABC
2.4 | 7.4M

11. **American Housewife** ABC
2.2 | 7.7M

12. **The Blacklist** NBC
2.1 | 9.7M

12. **The Mick** FOX
2.1 | 5.1M

12. **Chicago Med** NBC
2.1 | 10.1M

Cable TV

Viewership
Live+3

1. **Vikings** HISTORY
4.0M

2. **Haves and the Have Nots** OWN
3.3M

3. **The Librarians** TNT
2.8M

4. **Six** HISTORY
2.8M

↓ Good news for the A+E-owned net. Its new military drama launches to strong (but not quite *Vikings* level) ratings — adding a 51 percent audience boost after premiere night.



5. **Taboo** FX
2.6M

6. **Shooter** USA
2.5M

7. **Homeland** SHOWTIME
2.3M

8. **Nashville** CMT
2.1M

9. **Colony** USA
1.9M

10. **Too Close to Home** TLC
1.6M

One to Watch



The New Edition Story BET
The Viacom net's music miniseries is an unprecedented hit, averaging 4.1 million live viewers and a 1.9 rating in the key demo over three nights.

"Please see my movie ..."



A Dog's New Purpose: Avoid Overseas Curse

Asia and the Middle East (where pooches are seen as taboo) may prove troublesome for the PR-plagued family pic

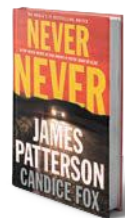
BY TATIANA SIEGEL

Dog movies famously are a tough sell overseas. Pooch ownership is frowned upon or outlawed everywhere from China (the Communist Party views it as elitist) to the Middle East (the Koran forbids people from keeping dogs inside the home). And in some Asian countries, dog consumption is common. Still, Universal is hoping overseas ticket sales can boost *A Dog's Purpose*, which opened Jan. 27 to a decent \$18.2 million but likely was hurt by a leaked video showing a dog shoved into a water tank. As the **Lasse Hallstrom**-helmed film is unleashed in 20 territories, the initial results are promising. On Jan. 27, *Dog's Purpose* opened in Latin America and overperformed everywhere but Brazil. The film earned \$3.4 million in seven territories, outgrossing 2008's *Marley & Me* in the same countries. **Bill Johnson**, who produced Hallstrom's previous canine movie (2009's *Hachi: A Dog's Tale*), says the rap on pup pics is incorrect: "If you look back at the history of dog movies, they usually work." But Warner Bros.' 2015 film *Max* earned 97 percent of its gross domestically, and 2008's *Beverly Hills Chihuahua* and 2009's *Hotel for Dogs* did about two-thirds of their robust business in the U.S. Still, Universal will expand *Dog's Purpose*, which bows Feb. 3 in Argentina, Panama and Venezuela. Amblin will release the film in China and the Middle East via Alibaba and Italia, and perhaps China will save the day: Dog ownership actually has increased rapidly there, with more than 62 million companions registered nationwide in 2016. From a box-office standpoint, that's nothing to bark at. **THR**

Closer Look

Top 10 Best-Selling Books

James Patterson hits No. 1 with *Never Never*



The thriller was released Jan. 16.

- | | |
|---|--------|
| 1. Never Never PATTERSON, C. FOX | 27,564 |
| 2. Hidden Figures M.L. SHETTERLY | 24,369 |
| 3. A Dog's Purpose W. BRUCE CAMERON | 22,980 |
| 4. Man Called Ove FREDRIK BACKMAN | 21,779 |
| 5. Carve the Mark VERONICA ROTH | 19,484 |
| 6. 3 Days in Jan. B. BAIER, C. WHITNEY | 19,477 |
| 7. Milk and Honey RUPY KAUR | 18,847 |
| 8. Double Down JEFF KINNEY | 18,457 |
| 9. Hillbilly Elegy J.D. VANCE | 18,278 |
| 10. The Apartment DANIELLE STEEL | 17,852 |

Nielsen BookScan for week ending Jan. 22

Source: comScore; box-office estimates in \$ millions () Weekends in release; *Territories; Broadcast: Source: Nielsen, Live+7, week of Jan. 9; Cable TV: Source: Nielsen, Live+3, week of Jan. 16



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-Joe McGovern, ENTERTAINMENT WEEKLY

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-A.O. Scott, THE NEW YORK TIMES

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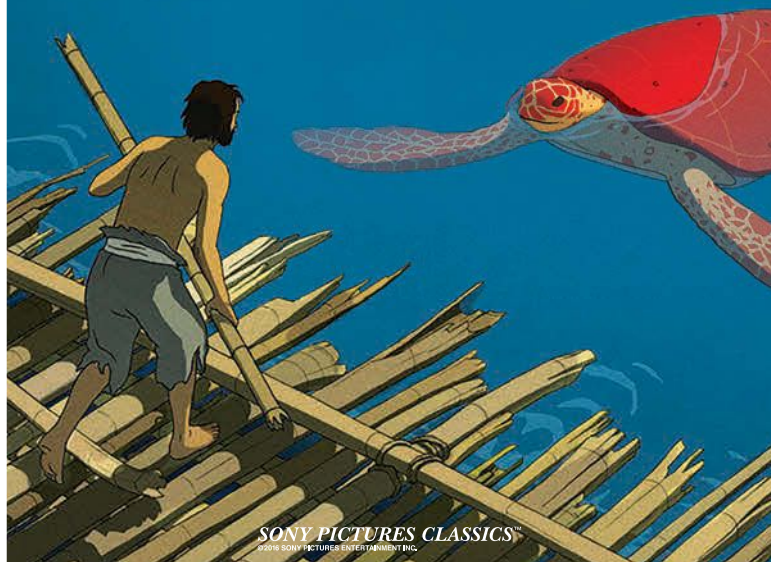
-Kenneth Turan, LOS ANGELES TIMES



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FEINBERG FORECAST

AWARDS SEASON 2017

Maybe awards don't amount to a hill of beans in this crazy world, but don't tell that to the producers, editors and actors who just handed out their trophies By Scott Feinberg

BEST PICTURE



↑ La La Land
Awards groups are crying “Encore!” as the Producers Guild gave *La La Land* its top film prize, the American Cinema Editors named it best-edited comedy, and the SAG Awards feted **Emma Stone**. Plus, it crossed \$225 million in worldwide box office.



↓ Moonlight
Missing out on the SAG ensemble award (to *Hidden Figures*) and the best drama ACE Eddie Award (to *Arrival*), for which it was favored, means that the critically lauded drama has missed two opportunities to steal a bit of the spotlight from its rival *La La Land*.



↑ Hidden Figures
Riding a wave of popularity, the fact-based drama triumphed at the SAG Awards, where it became the best motion picture cast winner, with its three stars — **Taraji P. Henson, Octavia Spencer** and **Janelle Monáe** (above) — receiving thunderous applause.

SUPPORTING ACTOR



↑ Mahershala Ali
Moonlight
Proclaiming the fact that he is a Muslim, Ali delivered an eloquent acceptance at the SAG Awards, where he was named best supporting actor, and he returned to the stage as part of the winning *Hidden Figures* ensemble.



↓ Jeff Bridges
Hell or High Water
Some predicted the veteran Oscar winner (for 2009's *Crazy Heart*) would be the category's frontrunner, but he's now the underdog after losing at the Globes (to **Aaron Taylor-Johnson**) and Critics' Choice and SAG Awards (to Ali).

FOREIGN-LANGUAGE FILM

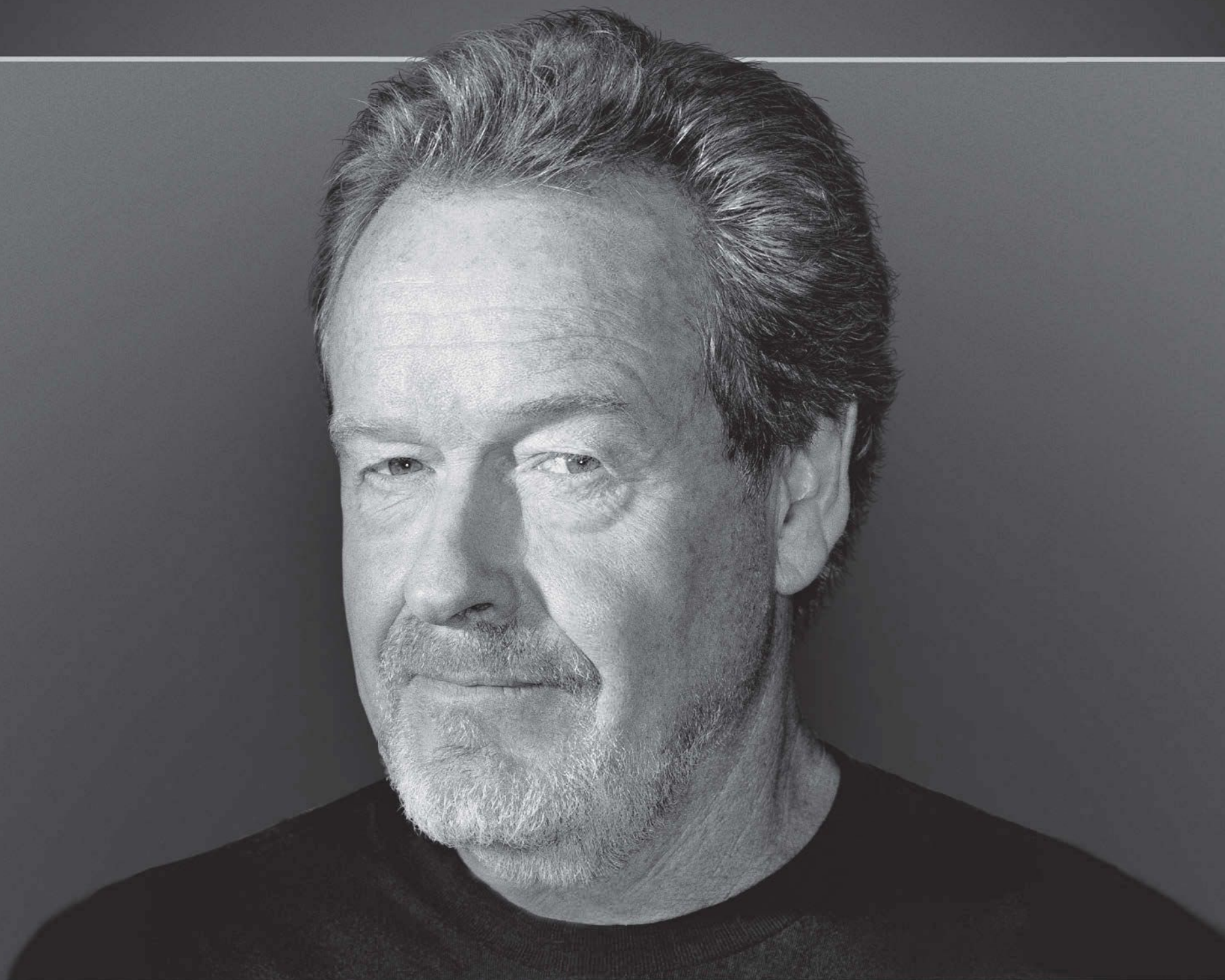


↑ The Salesman
Iranian director **Asghar Farhadi** issued a forceful statement announcing he will not attend the Oscars because of **President Trump's** “unjust” travel ban, which he condemned. Academy members are likely to lend him support by voting for his latest movie.



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RIDLEY SCOTT



ON RECEIVING THE
DGA LIFETIME ACHIEVEMENT AWARD

7 Days of DEALS

Who's inking on the dotted line this week

SONY'S BILLION-DOLLAR WRITE-DOWN: A CLEAN SLATE OR MEGADEAL BAIT?

Deal
of the
Week



Hirai

Sony Corp.'s nearly \$1 billion write-down on its film division might be more than an accounting maneuver designed to clean up the company's books. Some analysts believe the Jan. 30 move may portend a transformative deal in its future.

The \$962 million charge basically allows the Tokyo-based giant to take a financial hit — all at once — that accounts for projected profit shortfalls on everything from its acquisition of Columbia Pictures in 1989 to the decline in the home video market. It follows a warning in June that its film division, hurt by such disappointments as *Ghostbusters* and *Inferno*, could suffer more losses in 2017. And the latest disclosure came just weeks after Sony Pictures Entertainment CEO **Michael Lynton** revealed he'll step down after 13 years to focus on his duties on the Snapchat board.

Getting a clean slate may allow Sony Corp. CEO **Kazuo Hirai** to better explore options for the struggling studio, which in 2016 ranked fifth out of the six majors in box-office market share. Rumors have been swirling for years that he is looking for an opportunity to unlock value from

the entertainment division through a deal that may include an outright sale, a partnership or even spinning off SPE in a public offering. There have been whispers in Hollywood that Hirai thinks the entertainment unit is worth about \$20 billion (though a recent research note issued by Wunderlich Securities pegged the value at closer to \$13 billion).

To be sure, Hirai was clear that he has no intention of unloading the company despite a drumbeat of deal speculation that CBS CEO **Leslie Moonves** or a number of well-heeled Chinese bidders might be interested. "Make no mistake; Sony Corp.'s commitment to SPE remains unchanged," he told employees in a Jan. 30 letter. "Sony Corp. sees SPE as a very important part of Sony Group and will continue to invest to achieve long-term growth and increased profits in this space." And Hirai plans to take an office at Sony's Culver City lot to help oversee a leadership transition, with a new CEO to be named within six months.

A former Sony top executive tells *THR* he thinks the write-down is more about "a reset" of the studio. He points to Hirai spending more time at SPE's offices as a way to help improve the unit's performance and get its finances (and moviemaking) back on track. That's even more important as the studio relaunches perhaps its most important franchise with the July 7 release of *Spider-Man: Homecoming*.

Either way, the chatter over one of Hollywood's big six studios has piqued interest in both Hollywood and Wall Street. "The timing of the write-down is interesting," notes Welch Capital Partners analyst **Daniel Ernst**. "I was always in favor of listing a minority stake, but I still doubt they have that on the table, let alone an actual sale — but never say never."

— GEORG SZALAI AND GAVIN J. BLAIR



Sony is pinning many of its hopes for 2017 on the reboot of its *Spider-Man* franchise.

NBA Shoots (and Scores?) With Ads on Uniforms

Big
Deal

Shortly before legendary Boston Celtics executive **Red Auerbach** died in 2006, he OK'd the addition of a dance squad, making his team the last in the league to do so. "You've got to pay the bills," he told Celtics owner **Wyc Grousbeck**.

A decade later, the team has gone from holdout to innovator, becoming just the third franchise (along with the Sacramento Kings and Philadelphia 76ers) to agree to add a small 2.5-by-2.5-inch advertising patch to its uniform as part of a three-year trial beginning next season.

The NBA is the first of the big four professional leagues to allow ads on uniforms. NBA commissioner **Adam Silver** has compared the move to the settling of the American West, calling it "manifest destiny"



Silver

at 2016's All-Star Game. Financial terms weren't disclosed, but reports put Boston's fee at about \$7 million per season, near the upper end of the estimated \$2 million to \$10 million per-

team range. Overall, the league hopes to raise \$100 million to \$150 million a year with jersey ads, split 50-50 between individual teams and a league-wide revenue-sharing pool. European soccer, where uniform ads are well established, dwarfs the NBA fees; Manchester United gets \$80 million a year for the Chevrolet logo on its jersey.

USC professor **David Carter**, who heads the university's Sports Business Institute, predicts the other leagues will be watching the experiment closely and that in a few years the practice will be commonplace.

The real dispute, he says, will be between leagues and their star players: "One of the areas of pushback may be from players promoting competing brands. You've got to make sure the players and the union realize that they are going to share in the revenue, and it's not going to be a drag on individual players' opportunity to make money from endorsements." — ANDY LEWIS



"I like free money," said Celtics guard Terry Rozier of his team's deal to put the General Electric logo on its jerseys.



Patton

FILM

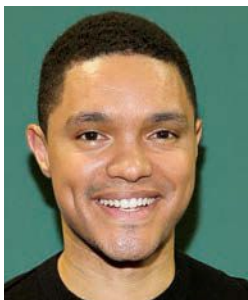
Moonlight's **Naomie Harris** (WME, the U.K.'s **Tavistock Wood**, *Untitled*, *Ziffren Brittenham*) will join Dwayne Johnson in New Line's *Rampage*.

Stranger Things breakout **Millie Bobby Brown** (WME, *Affirmative*, *Hansen Jacobson*) has joined Legendary's *Godzilla* sequel.

Room star **Jacob Tremblay** (UTA, Canada's **Play**, *Jackoway Tyerman*) has joined Shane Black's *Predator* reboot.

Dominic West (WME, the U.K.'s **Tavistock Wood**) will play Lara Croft's father in MGM and Warner Bros.' *Tomb Raider* reboot.

Universal has won a bidding war for Rowan Athale's Trump-like dystopic script *Little America*, with Michael Bay on board to produce.



Noah



Brown



Tremblay



Harris

10 FILMS

Big Number

Acquisitions by Netflix at 2017's Sundance festival as of Jan. 29, more than any other distributor (Amazon came in second, with four).



Kelley



This *Is Us* star Moore's new home sits on an acre-plus hilltop lot.

James Ponsoldt (UTA, Brillstein, Frankfurt Kurnit) is attached to direct a sci-fi feature based on short story *Inconstant Moon*, set up at Fox 2000 by Shawn Levy's 21 Laps.

Rapper **Trinidad James** (UTA) will join Anna Kendrick in Universal's *Pitch Perfect 3*.

Emilia Clarke (CAA, the U.K.'s **Emptage Hallett**) will star in a Fox 2000 and Temple Hill romance based on 2015 Korean film *The Beauty Inside*.

Jane Curtin (ICM, Ziffren Brittenham) and **Richard E. Grant** (the U.K.'s **A.R.G.**) will join Melissa McCarthy in Fox Searchlight's *Can You Ever Forgive Me?*

King Arthur scribe **Joby Harold** (CAA, Bloom Hergott) will do a page-one rewrite of Warner Bros./DC's *The Flash* stand-alone.

Ethan Hawke (CAA, MGMT, George Sheanshang) and **Noomi Rapace** (CAA, Magnolia, Sweden's **INDIO**, Hirsch

Wallerstein) will star in real-life bank hostage drama *Stockholm*.

Samuel Goldwyn Films and **AMBI Group** will partner to release psychological thriller *Lavender* in the U.S.

Adam Shankman (UTA, Bloom Hergott) will direct Kate Beckinsale in the adaptation of 2012 novel *The Chocolate Money*.

Actor **Max Minghella** (CAA, Anonymous, Jackoway Tyerman) will make his directorial debut with *Teen Spirit*, produced by Interscope and Automatik.

Viola Davis (CAA, Lasher, Lichter Grossman) and **Julia Roberts** (CAA, Hirsch Wallerstein) will star in Amblin's adaptation of Jodi Picoult's *Small Great Things*.

TELEVISION
Oprah Winfrey (WME) will join CBS' *60 Minutes* as a special contributor.

The Vampire Diaries' **Nathalie Kelley** (Burststein, Jackoway

Tyerman) will star in The CW's *Dynasty* reboot from Josh Schwartz and Stephanie Savage.

Gina Rodriguez's **I Can and I Will Productions** (APA, Primary Wave) has signed an overall deal with CBS TV Studios.

Paula Patton (CAA, Primary Wave, Sloane Offer) will star in ABC's straight-to-series drama *Somewhere Between*.

Bryan Singer (WME, Bloom Hergott) will direct Matt Nix's untitled *X-Men* pilot for Fox.

World Series-winning Chicago Cubs catcher **David Ross** (Sports One) is joining ESPN as an MLB analyst.

Gabriel Iglesias (CAA, Arsonhouse, Hirsch Wallerstein) is attached to star in an ABC comedy from executive producer Ryan Seacrest.

Fargo alum **Bokeem Woodbine** (Gersh, Jackoway Tyerman)

will recur on the second season of WGN America's *Underground*.

Search Party's **Brandon Micheal Hall** (Paradigm) will star in ABC's untitled comedy pilot from *Hamilton's* Daveed Diggs.

Michael Jackson's daughter, **Paris Jackson** (Stiefel), will make her acting debut on Fox's *Star*.

ABC has renewed *The Middle* for a ninth season. ... **Fox** has renewed *So You Think You Can Dance* for a 14th season. ... **NBC** has renewed freshman comedy *The Good Place*. ... **OWN** has ordered new Tyler Perry comedy *The Paynes* to series and added more episodes to the producer's *The Haves and the Have Nots* and *If Loving You Is Wrong*. ... **TNT** has renewed *The Librarians* for a fourth season. ... **Freeform** has ordered additional episodes of *Young & Hungry*.

DIGITAL
Amazon has renewed *Mozart in the Jungle* for a fourth season and *Red Oaks* for a third and final season.

Jeffrey Katzenberg has raised close to \$600 million for his new media investment and operations venture WndrCo.

The Last Panthers' **Tahar Rahim** (UTA, France's Adequat) will star as an FBI agent in Hulu's *The*

Looming Tower, based on Lawrence Wright's Pulitzer-winning 9/11 exposé.

UTA and **Softbank** have invested in Radish, which distributes short-form, serialized fiction through its mobile app.

Netflix has won a bidding war for spec *The Eggplant Emoji*, to be produced by Red Hour Films' Ben Stiller and Nicky Weinstock and the *Workaholics* creators.

Matthew Goode (CAA, the U.K.'s **Dalzell and Beresford**) will play Lord Snowdon on season two of Netflix's *The Crown*.

Trevor Noah (CAA, Levity, Morris Yorn) will premiere his next stand-up special, *Trevor Noah: Afraid of the Dark*, on Feb. 21 on Netflix.

THEATER
Clive Owen (CAA, Hirsch Wallerstein) will star in Julie Taymor's revival of David Henry Hwang's *M. Butterfly* on Broadway.

Bryan Cranston (UTA) will make his U.K. stage debut as Howard Beale in Lee Hall's *Network* adaptation.

Fox Stage Productions and **Rocket Ent.** are partnering for a *Devil Wears Prada* musical from Elton John and Paul Rudnick.

BRANDING
Frances Bean Cobain, daughter of Kurt Cobain



Shirley MacLaine, who stars in the Sundance comedy *The Last Word*, has left ICM for CAA.

Demian Bichir and *Supergirl's* **Chyler Leigh** have signed with PRStudio USA.

NHL star **P.K. Subban**, who captained an All-Star team on Jan. 29, has signed with WME.

Artist **Alex Israel** has signed with CAA.

Speechless' **Mason Cook** has signed with East 2 West Collective for PR.

and Courtney Love, is the face of Marc Jacobs' spring 2017 campaign.

Fiji Water will be the official water of the 2017 Grammys.

BOOKS
Black Mask Studios has signed a three-comic deal with *We Can Never Go Home* writer Patrick Kindlon.

REAL ESTATE
Mandy Moore (Compass) has bought a midcentury modern-style house in Pasadena for \$2.56 million.

Los Angeles Lakers co-owner **Jim Buss** (White Sand) has purchased an ocean-view lot in Dana Point for \$2.915 million.



Rights Available! Hot new material with Hollywood appeal

BY ANDY LEWIS AND REBECCA FORD

A Hope More Powerful Than the Sea (FLATIRON)

BY **Melissa Fleming** AGENCY CAA

The timing for this late January release is opportune. Fleming, chief spokesperson for the United Nations High Commissioner for Refugees, tells the true story of a teenage Syrian girl who survived violent revolt, smugglers and a shipwreck to make it to safety.

"To Obama With Love, and Hate, and Desperation" (THE NEW YORK TIMES MAGAZINE)

BY **Jeanne Marie Laskas** AGENCY CAA

This inside look at how President Obama's White House staff sifted through 10,000 letters a day over eight years provides an unfiltered glimpse at the nation's dreams, struggles and hopes.



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About Town

People, Places, Preoccupations

NEXT BIG THING

Food Truck to *Fargo*: Now a Marvel Star

Rachel Keller takes on superpowers in Noah Hawley's new X-Men drama *Legion* on FX
By Bryn Elise Sandberg • Photographed by Emily Berl

When Rachel Keller got the call that she'd been cast in season two of *Fargo*, she was working three jobs — nannying, hostessing and serving juice at a food truck in Los Angeles. She promptly quit all three to play the femme fatale in Noah Hawley's Emmy-winning limited series. "When the role came in my inbox, I thought, 'That would be perfect for me.' I had the accent in my back pocket — the mahhhm's and dayyyud's," says the Minnesota native. Now, Keller, who lives with her 74-year-old grandma in the Valley, is trading that Midwestern accent for superpowers in Hawley's hotly anticipated X-Men drama, *Legion*, debuting Feb. 8 on FX.

"A friend told me that Noah was making a new show, and I was jealous there were going to be other actors working with him," says the Carnegie Mellon drama school grad. A few weeks later, he asked her to audition. That Keller's interest in comics starts and ends with *Calvin and Hobbes* didn't pose an issue for Hawley, who encouraged his actors not to read the Marvel source material. "We weren't realizing a story that was pre-existing," explains Keller, "we were more adapting a character."

Starring opposite *Downton Abbey* alum Dan Stevens in the mind-bending thriller, Keller — who can next be seen in indie A+ with Emily Mortimer and Finn Wittrock — plays a scrappy, optimistic woman with mysterious abilities. "When I look at my body, I'm like, 'I'm a lead of a TV show?'" says Keller, who's more girl-next-door than rail-thin starlet. "To have a man in the business say, 'Come along just as you are,' is really an incredible thing." **THR**

"[*Legion*'s Syd Barrett] is another really complicated young woman: a girl who wants her independence but is falling in love," says Keller, photographed Jan. 10 at Warwick in Hollywood.

Styling by Megan Gray Altuzarra dress, Rebecca de Ravenel earrings.

VITAL STATS

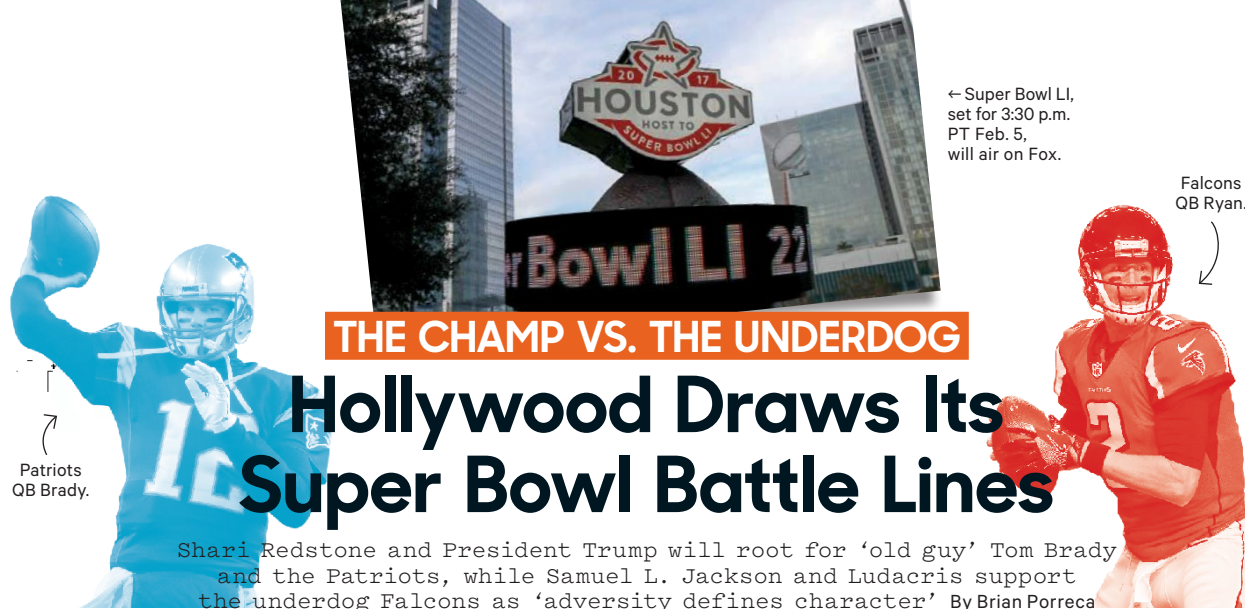
AGE 25

BORN St. Paul, Minn.

BIG BREAK FX's *Fargo*

REPS WME and
Suskin Management

Hear Keller's thoughts on reuniting with her *Fargo* director Hawley at THR.COM/VIDEO



THE CHAMP VS. THE UNDERDOG

Hollywood Draws Its Super Bowl Battle Lines

Shari Redstone and President Trump will root for 'old guy' Tom Brady and the Patriots, while Samuel L. Jackson and Ludacris support the underdog Falcons as 'adversity defines character' By Brian Porreca

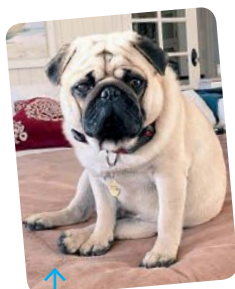
Go Pats!



Redstone



Chiklis



"Brady loves TB pug!" says Chiklis of his pup, named for the QB.

Super Bowl LI will see the New England Patriots vying for their fifth championship title and the Atlanta Falcons fighting to win their first at Houston's NRG Stadium on Feb. 5. Hollywood seems to love a winner: Viacom's **Shari Redstone**, a Patriots season-ticket holder since 1986, will head to Houston to cheer on her team, which is favored to win by three. "Great leaders, great passion and great energy — it's all about the team!" she tells *THR* of the Pats' winning formula. Fellow partisan and former Paramount vice chair **Rob Moore** adds: "They are willing to not follow the book. They are willing to take risks." *The Talk* co-host **Julie Chen's** husband, CBS chairman **Leslie Moonves**, is trying to persuade her to attend, but she'd rather watch from her couch. "**Tom Brady** has reached this point in his career where if you love him or hate him, you have to tip your hat to him," says Chen. "Now, we are kind of rooting for the 'old guy.'" **Michael Chiklis**, who named his pug after Brady, admires the QB's "dignity in the face of all that hate," he says. "Have you ever heard Tom Brady disparage another player, coach, reporter, person, no matter what they may have said about him? No, you haven't, and you never will." The Pats also have **Ben Affleck**, **Mark Wahlberg**, **Matt Damon**, **Chris Evans**, **Elizabeth Banks** and, yes, Brady friend **President Trump** in their corner. They're up against Falcons die-hards **Usher**, **Glen Powell** ("I'll be wearing a **Julio Jones** jersey and doing dirty bird from the grill all day"), **Anna Camp**, **Samuel L. Jackson** and Atlanta native **Ludacris**, who lauds QB **Matt Ryan's** focus. "I've built a career off of being the underdog, and I love that everyone is discounting us and underestimating our power," he says. "Adversity defines character." *THR*

Go Falcons!



Ludacris



Camp



Powell



Jackson



1



3

Where Insiders Will Kick Back Before Kickoff

Art After Dark

Feb. 3, 9 p.m.

Lady Gaga takes the stage for this year's halftime show, but 2016 headliner **Bruno Mars** stars in this sold-out gig at Houston's Club Nomadic, also featuring **DJ Khaled**.

ESPN the Party

Feb. 3, 10 p.m.

For this invite-only bash, a 65,000-square-foot space will be transformed with more than 1,000 LED tubes and moving lights, a live muralist, **Fergie** and, again, **DJ Khaled**.

Big Game Big Give

Feb. 4, 6:30 p.m.

Josh Brolin hosts and **David Schwimmer** emcees at the annual benefit (\$1.6 million was raised in 2016) at a private home. **Common** will perform at the afterparty.

Taste of the NFL

Feb. 4, 7 p.m.

The University of Houston hosts this event to fight hunger where NFL teams partner with chefs from across the country to prepare tastings and pour wine for 3,000.

The Maxim Party

Feb. 4, 8 p.m.

It's a three-fer for **DJ Khaled**, who'll perform at Smart Financial Centre along with **Travis Scott** for the likes of **Anthony Anderson** and **Keegan-Michael Key**.

Super Saturday Night

Feb. 4, 11 p.m.

Chrissy Teigen and **Michael Strahan** are among those slated to watch **Taylor Swift** at the DirecTV Now event at Club Nomadic presented by AT&T.



A rendering of ESPN's multilevel party space.

Watch out," jokes a woman who declines to give her name but says she lives in Bell Gardens, Calif. "I'm about to deface some private property." She's referring to the Trump National Golf Club sign — on an oceanfront bluff in sunny Palos Verdes, 25 miles south of L.A. — whose adjacent shrubbery a few minutes earlier was sprinkled with a shirtless jogger's urine. Whipping out a deep berry lipstick, she strikes out the Trump name and scribbles "puto" as a friend snaps iPhone photos. "Yeah, he's a pussy," she says. "This isn't a political statement; this is a human statement."

1 Lipstick graffiti was applied to the Trump National Golf Club sign in Palos Verdes on Jan. 29.

2 The artist printed "puto" above Trump's crossed-out name. "Yeah, he's a pussy," she said. **3** Stephon showed his middle-fingered disdain for Trump's policies.

4 Yossef photographed his daughter Layla.

Amid the national demonstrations is a quieter resistance movement as visitors head to his Palos Verdes golf club not to play but to take protest selfies, urinate on his sign and graffiti with lipstick By Peter Flax

Stephen, who says he lives in Palos Verdes, drove here with his friend **Jade**. "It's only been a week and he's done so much bad stuff," he says. "Still, I don't think he'll ever build the wall."

Later, a father-daughter pair nervously walks up. "When you discriminate against a whole race or religion, it's as pure as bigotry can get," declares **Yossef**, who's visiting from Ohio and says he's an American citizen of Lebanese descent. His daughter, who lives in Hermosa Beach, poses in front

After offering a statement, I ask if it's his job to erase the lipstick. "No," he responds flatly. "That's someone else's problem."

Washington, D.C.

Hundreds gathered outside Trump's D.C. hotel Jan. 29 to protest the president's so-called Muslim ban.

Yes, I Did Say That!

A look at who's saying what in entertainment
Compiled by Brian Porreca



"To the dude who said I don't belong in America, I started a fundraising page for Syrian Refugees in your name."

KAL PENN

The *Harold & Kumar* actor, responding to a person on Twitter who told him, "You don't belong in this country you f---ing joke." The fundraising page had raised \$745,706 of its \$800,000 goal as of Jan. 30.

"It's like looking through a SAG portfolio."

DREW BARRYMORE

The *Santa Clarita Diet* actress, on the industry-exclusive dating app Raya. "If you wanna date an actor or musician," she added, "they're all on Raya."

"It's going to be a prom for the nerds not invited to nerd prom."

SAMANTHA BEE

The *Full Frontal* star, revealing she will host a counter-event to the White House Correspondents' Association shindig on April 29 called "Not the White House Correspondents' Dinner," which will air on TBS.

"The romantic idea of meeting your person and having a storybook family life — that doesn't really exist for me."

MICHELLE WILLIAMS

The actress, who has an 11-year-old daughter with the late Heath Ledger, on being a single mom.



"I've made a million bad movies."

KRISTEN STEWART

The *Twilight* star and *Come Swim* director, on enjoying her greater control as helmer than actress.

"Like many of you, I'm concerned."

MARK ZUCKERBERG

The Facebook CEO, speaking out against President Trump's executive order banning immigration from seven mostly Muslim countries.



"We got this bed for a big dog, and it's a real mattress, but it's perfect for a baby."

MILLA JOVOVICH

The *Resident Evil* star, revealing how she and her husband, director Paul W.S. Anderson, have their 20-month-old sleep in a bed designed for a dog.

"It is not an appropriate metaphor. I was wrong."

IDINA MENZEL

The singer, apologizing for saying that Meshell Ndegeocello's album *Bitter* "is so good it makes me want to slit my wrists."

WINONA GOES VIRAL AT THE SAGS



Judging by the GIFs bouncing around social media, Winona Ryder was the big winner at the SAG Awards. While *Stranger Things* won best TV drama ensemble, she cycled through more expressions than an emoji keyboard. "#Wow," tweeted Mia Farrow of the much-memed performance.





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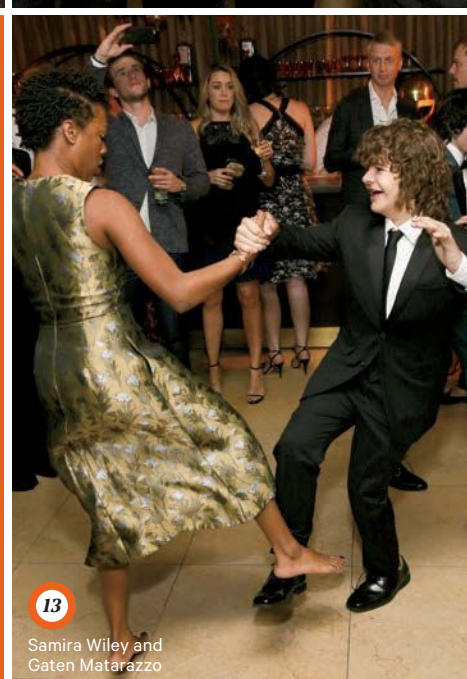
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About Town

The Red Carpet

23rd SAG Awards

Los Angeles, Jan. 29



28th PGA Awards

Beverly Hills, Jan. 28



4
Ross (left) and Matt Duffer



5
Lily Collins



6
Colin Firth and Nicole Kidman

Party Crawler

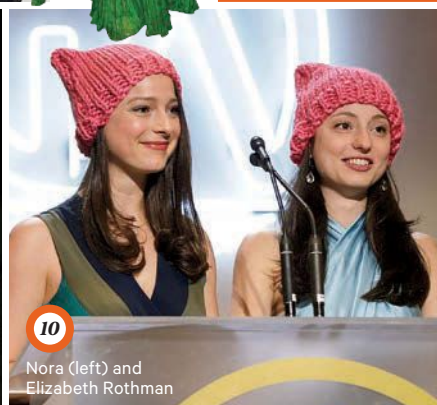
#NoMuslimBan at the SAG Awards

The 23rd Screen Actors Guild Awards likely won't be remembered as back-patting business as usual. Many of the winners — among them Life Achievement Award honoree **Lily Tomlin (3)**, **Julia Louis-Dreyfus (3)**, **Denzel Washington (3)**, **Emma Stone (2)**, **Taraji P. Henson (1)**, **Mahershala Ali (1)**, **Sarah Paulson (14)** and **David Harbour** — took to the Shrine Auditorium stage to denounce President **Donald Trump's** controversial immigration policy. On the flip side, the show also featured messages of unity. The evening's big ensemble win went to *Hidden Figures* as Henson gave an impassioned speech touching on the awards' political atmosphere: "When we come together as a human race, we win. Love wins. Every time." The Weinstein Co. and Netflix's *Sunset Tower* afterparty presented by Audi and Absolut Elyx saw winning casts from *The Crown (12)*, *Stranger Things (8)* and *Orange Is the New Black* party it up on the dance floor.

— CHRIS GARDNER



9
Paula Wagner and Rick Nicita



10
Nora (left) and Elizabeth Rothman



11
Jessica Harper and Tom Rothman

67th ACE Eddie Awards

Beverly Hills, Jan. 27



15
Thelma Schoonmaker and Martin Scorsese



16
J.J. Abrams



17
Jeff Garlin



18
Jordan Horowitz (left) and Tom Cross



19
Thomas Schlamme and Janet Ashikaga

Pink Hats at PGAs

The buzz at the Beverly Hilton for the Producers Guild Awards was all politics as **Norman Lear**, **Irwin Winkler** and **Tom Rothman (11)** were among those honored. The last was lovingly roasted by his two daughters (10), who wore pink beanies at the podium in tribute to the Women's Marches and were applauded for their statement.

— RAMONA SAVISS

Cut to the Eddies

"I wrote tonight's speech without an editor, so it will be long and rambling," joked American Cinema Editors' Filmmaker of the Year **J.J. Abrams (16)** at the Beverly Hilton. Career honors went to *Seinfeld* editor **Janet Ashikaga (19)** and **Martin Scorsese's (15)** longtime editor **Thelma Schoonmaker (15)**.

— CAROLYN GIARDINA



ROAR's Ward (left) and WME's Ward created the Wrong Will Ward Awards for the confused.

Rambling Reporter

By Chris Gardner

Will the Real Will Ward Please Stand Up? (Oh, You're Both Real)

Hollywood, take note: There are two **Will Wards**. ROAR's Will Ward, 46, is a founding partner of the management-production company where he reps the **Hemsworths** (**Chris**, **Luke** and **Liam**), while WME's Will Ward, 37, is co-head of the agency's endorsements group, handling brand deals for such clients as **Charlize Theron** and **Ryan Reynolds**. "We get so many of each other's calls and emails," says WME's Ward, because industry offices have both numbers. "One time my phone rings and it's [UTA agent] **Louise Ward**, his wife, saying, 'I'm running late from work, can you pick up the kids?'" adds WME's Ward, whose British accent tips off callers that they've got the wrong Will. ROAR's Ward adds that at the recent Sundance Film Festival, he got a text about a closed deal meant for the other Ward, and not one involving their shared client, **Liam Hemsworth**: "We have a gentleman's agreement that if it's proprietary information, we just forward it along without looking."



Pakzad and Brunetti at the PGAs.

Brunetti's Frenemy, the PGAs

Late last year, **Dana Brunetti** had a public battle with the Producers Guild when the organization denied him a producer mark on

Fifty Shades Darker. Striking out with a "vengeance," Brunetti posted Instagram statements in which he slammed the guild as a "joke" for "screwing me over." Brunetti eventually received the mark after he won on appeal. On Jan. 28 at the PGA Awards at The Beverly Hilton, Brunetti, joined by girlfriend **Alexandra Pakzad** and nominated for Netflix's *House of Cards*, told *THR*: "I'm here to make amends. [The rules] need to be adapted for guys like me who

have their boots on the ground." The peace was brief: Brunetti exited shortly after, posting on Instagram: "Left an hour in when there had only been 2 awards presented and the politics were absurd. The Hollywood bubble needs to be popped."

Emile Hirsch's Past May Have Haunted Him at Paramount

Casting choices for the TNT series *The Alienist* caused turmoil at Paramount TV, sources tell *THR*. **Emile Hirsch** was close to locking down a key role in the adaptation overseen by **Amy Powell**, president of Paramount Television and Digital Entertainment. Hirsch was sentenced to 15 days in jail in 2015 for assaulting Paramount



Hirsch

vp **Dani Bernfeld** at Tao Nightclub during Sundance. At the time, Bernfeld's boss was, yes, Powell. (Bernfeld since has exited the studio.) The fact that Hirsch was close to being employed at Bernfeld's former home caused some to speak out against his hiring. It's unclear why Hirsch's deal didn't close for the series, due to begin production shortly in Budapest with **Daniel Bruhl**, **Luke Evans** and **Dakota Fanning**. Paramount had no comment.

Meryl vs. Mixed Martial Arts

When **Meryl Streep** accepted her Cecil B. DeMille Award at the Golden Globes on Jan. 8, she took a not-so-subtle jab at two

sports: "Hollywood is crawling with outsiders and foreigners, and if we kick them all out, you'll have nothing to watch but football and mixed martial arts." Coincidentally, SMASH Global, a producer of luxury events that feature MMA fighters, will host a pre-Oscar Fight Gala on Feb. 23. The private black-tie charity gala will benefit anti-bullying while featuring a four-course dinner around a cage that will contain five live fights at the Taglyan Complex in Hollywood. Founder **Steve "Hulk Smash" Orosco** says the sport is not without artistry: "When I'm in that cage, there are so many elements at play: the artistry of my movement ... and the performance for the spectators. Like Meryl Streep said, 'We let you feel what we do.'" *THR*



Streep

TRIBUTES

John Hurt 1940-2017

Natalie Portman on the beloved British actor, who had 'every right to have an attitude, but he was just interested in learning'

John was very, very kind, very easy to work with. [In *Jackie*, in which Hurt plays the priest who counsels Jackie Kennedy], we were shooting in cold weather, doing difficult, very long takes, where he had a lot of dialogue. He was doing an Irish accent and would just come up with things on his own between takes, and Pablo [Larrain, our director] would say, "That's better than what we have, just say that." He had so much experience, he had every right to have an attitude, but he was just interested in learning and trying something new. It's crazy, but hopefully at the moment, people will be revisiting *1984* and *V for Vendetta*, among his incredible body of work.



Hurt

Emmanuelle Riva 1927-2017

Isabelle Huppert remembers her Oscar-nominated co-star in Michael Haneke's *Amour*: 'She was like a diamond for me, very sharp, extremely bright'

Emmanuelle once told me the journey of her life, which was quite amazing. She was born in Vosges, a countryside village in the east of France. She was meant to be a seamstress, but she went to Paris, was discovered by Alain Resnais and landed her breakthrough role in his film *Hiroshima mon amour*. She never submitted to any of the usual codes of the life of an actress; she was pure and strong. For each role, she would create her own world for herself, and she would carry something so undefinable that you could call it poetry. You understood so many feelings by her behavior and by the way she just was — she was so touching and moving, sometimes even to tears.



Riva

Got tips? Email rambling@thr.com

Power Dining



Theron



Semel

Producer **Bruce Cohen** stopped by Bedford & Burns. WME's **Steve Rabineau** and ICM's **John Burnham** sat at different tables. ... At Mr Chow, **Bob Daly** dined with **Jake Bloom**. **Terry Semel** sat with **Jim Berkus**. Producer **Chad Oman** shared a meal with **Danny Greenberg** and **Jason Spitz**. **Molly Madden**, **Sela Ward** and **Linda Bell Blue** were in separately. ... **Charlize Theron** was at Kismet. ... Gotham Group's **Stacey Lubliner** and **Molly Shannon** met at Farmshop. ... **Sam Smith** ate at E.P. & L.P. ... **Kumail Nanjiani** and his writer-producer wife, **Emily V. Gordon**, brunchd at Messhall Kitchen.



HOT NEW RESTAURANT

Maestro

The Quick Pitch Old Town Pasadena welcomes a contemporary small-scale, big-on-ambition meditation on elevated Mexican cuisine. Beet with goat cheese salad is sweetened with pineapple. Skirt steak arrives with a poblano puree. For dessert, a corn cake features cilantro ice cream. Try the scotch horchata. **The Inside Dish** A free-range chicken molé with eggplant and queso fresco — seen at most tables — is plated in the shape of Mexico, a choice that reads as much political as aesthetic. **110 E. Union St.** — GARY BAUM

Hitched, Hatched, Hired

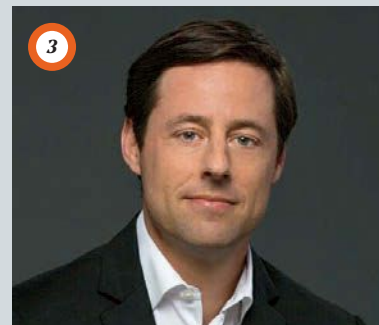
Inside the industry's celebrations and news



1



2



3

Births

Paul Telegdy, president of the alternative and reality group at NBC Entertainment, and his wife, actress and artist **Lauren Telegdy**, welcomed son **Winston Henry James Telegdy** on Jan. 6 at Providence St. John's Medical Center in Santa Monica.

1 Winston Henry James
2 Hale
3 Sisgold

Skydance Media promoted **Jesse Sisgold** to president and COO on Jan. 26.

MediaMonks appointed **Kelly Kandle** to virtual reality executive producer on Jan. 24.

Patrick Ross Dempsey was named GM of The Culver Studios on Jan. 25.



Roberts

Brittainy Roberts was promoted to vp casting at Fox Broadcasting Co. on Jan. 30.

Jon Weisman joined Showtime Networks as vp corporate public relations Jan. 30.

Lucky 8 TV named **Bruce Robertson** executive vp creative strategy and named **Zach Perkins** and **Rachael Profiloski** directors of development Jan. 20.

Deaths

Mike Connors, who played the good-guy private detective on the long-running CBS series *Mannix*, died Jan. 26 of leukemia in Encino. He was 91.

Frank Tidy, the British cinematographer who shot Ridley Scott's *The Duellists* and five films for director Andrew Davis, died Jan. 27 in Kent, England. He was 84.

Robert Ellis Miller, who directed such films as *The Heart Is a Lonely Hunter* and *Reuben, Reuben*, died Jan. 27 in Woodland Hills. He was 89.

Barbara Hale, who played the steadfast secretary Della Street on the legendary TV courtroom drama *Perry Mason*, died Jan. 26 in Sherman Oaks. She was 94.

Richard Portman, the Oscar-winning sound man who worked on *The Deer Hunter*, *Star Wars*, *The Godfather* and *Nashville*, died Jan. 28 in Tallahassee, Fla. He was 82.

Mary Webster, who starred in *The Delicate Delinquent* and *Master of the World*, died Jan. 23 in Dallas. She was 81.

Drummer **Butch Trucks**, one of the founding members of The Allman Brothers Band, died Jan. 24 in West Palm Beach, Fla. He was 69.

To submit, send email to hth@thr.com

The Business

Executive Suite



Jordan Levin

The NFL's content chief talks Lady Gaga's Super Bowl halftime show, TV ratings woes and why the Viacom decline is 'criminal'

By Marisa Guthrie

role in June 2015 with a mandate to build out the NFL's content offerings. His vast portfolio includes the league's digital properties, NFL Films, cable's NFL Network (which has 400 employees and is in 72 million homes) and such event franchises as the Super Bowl halftime show and NFL Honors. *THR* caught up with Levin at NFL headquarters in New York, where he discussed the election-sapped season, the future of *Thursday Night Football* and whom he'd like to poach from another network.

The NFL says it hasn't told Lady Gaga not to mention Trump. What guidance has the league given her?

Our working relationship with her has been nothing but one of consummate professionalism. She sang the national anthem for us last year, completely killed it. Our game and the Super Bowl itself is not just a sporting event. So we want to always make sure that they see the opportunity the way we do.

Halftime shows have been rife with controversy, from Janet Jackson's "wardrobe malfunction" to M.I.A.'s middle finger to Beyoncé's homage last year to the Black Panthers ... Audiences are always going to have preconceived impressions of a performer. That's outside of our control. What's important to us

An up-and-down NFL season culminates Feb. 5 with Fox's coverage of Super Bowl LI. The game is the largest U.S. television event, surpassing 100 million viewers every year since 2010. But this time, one of the last truly communal viewing experiences in a fragmented media landscape comes as the country is divided about the presidency of Donald Trump. Jordan Levin, the NFL's chief content officer who oversees the halftime show, says he isn't worried that headliner Lady Gaga, who campaigned for Hillary Clinton and protested at Trump Tower on election night, will create a Super Bowl controversy. "True artists understand that they have the power to not only make a

↑ "As our industry becomes managed more and more by business men and women, the real value that gets created is by passionate, creative executives who go with their gut," says Levin, who was photographed Jan. 25 at the NFL's Manhattan headquarters.

RÉSUMÉ

CURRENT TITLE

Chief content officer,
NFL Media

PREVIOUS JOB

Executive vp, Xbox
Entertainment Studios;
co-founder, Generate;
CEO, The WB

BIG HIT

Developing iconic series
including *Buffy the Vampire Slayer*, *Gilmore Girls* and *Dawson's Creek*
while at The WB
from 1994 to 2004.

lasting impression on their legacy but also to do something as inclusive as possible," he says.

Based at NFL Network's offices in Culver City, Levin, 49, grew up in Chicago and Houston; he remains a Bears fan, though he's now a Los Angeles Rams season-ticket holder. His career has been defined by an entrepreneurial bent. He ran The WB network during its '90s heyday of *Dawson's Creek* and *Buffy the Vampire Slayer* and operated digital-content studio Generate. In 2014, he was given the reins at Xbox Studios, but Microsoft shuttered the studio a mere 10 months later.

A married father of two daughters, ages 21 and 14, and an 18-year-old son, Levin joined the league in a newly created



Photographed by Allison Michael Orenstein

is to celebrate the broader themes and our commonality. Shrewd artists understand it's a unique, once-in-a-lifetime opportunity to create an impression that is ideally respectful of the audience.

NFL Network finished 2016 as the No. 2 sports network among viewers 18-to-49 and 18-to-34. Is the goal to someday pass ESPN? That's a challenge. What is surprising to me about the network, and it really speaks to the power of this game, is that we are the No. 2 sports network with [only] eight exclusive NFL games and another eight simulcast games. We have preseason games, but a lot of them are not live. And we have two college bowl games and some high school games. At other networks, half of their schedule is live game programming.

You put Thursday games on Twitter. Was it successful? Will we see games there next season? The NFL is the only league that still considers broadcast television to be an anchor to its strategy, and I think that's one of the reasons the NFL is as successful as it's been. But it also has recognized the shifts in consumer behavior, being led by younger consumers, and that you need to be able to reach those audiences on their terms.

Game ratings this season were down. What's your take as to why? Post-election, the decline is 1 percent. It's basically flat.

[Pre-election, it was 14 percent, excluding *Thursday Night Football*.] Given the forces of gravity on our business, that's a good place to be. Throughout the season, we saw consumption up significantly, triple digits on the streams, on mobile, on our partners' streams, on our own platform.

In general, the league has embraced streaming in a way it hadn't before. What changed? You can't stick your head in the sand, and our job is to create the best viewing experience for the fan, whether they're watching on a TV or on a connected device or in a stadium. So we are experimenting with everything from commercial breaks to sponsorship integration to making the game more fan-friendly.

Commercials can be interminable, to the point where people just want to turn off the TV ...

Yeah. We're looking at and experimenting with not only the length of the pods for breaks but also the number of breaks. We're looking at creating breaks that have content within them. We did that on the Christmas Eve game between the Texans and the Bengals in partnership with CBS.

Which personalities and sports shows do you think get it right? One show that is very entertaining, very insightful and very authentic is *Inside the NBA* on TNT. Shaquille O'Neal and Kenny [Smith] and Charles [Barkley]

and Ernie [Johnson] are great together, and that sets a high bar for the industry. In terms of football talent, I think Charles Tillman [the former Bears and Panthers cornerback] is fantastic. We have been fortunate enough to be able to work with him, but I am envious that Fox has him in studio. Charissa [Thompson] does a great job on [*Fox NFL Kickoff*]. That's a hard job, to be host and manage a lot of big personalities and draw the best out of them without making it about you but [still] having a point of view. We're developing a lot of really strong female talent. We brought in Jane Slater, who used to be on the Longhorn Network. We have a young woman named Colleen Wolfe who started doing work for us in digital and has become one of the alternate hosts for *Total Access*.

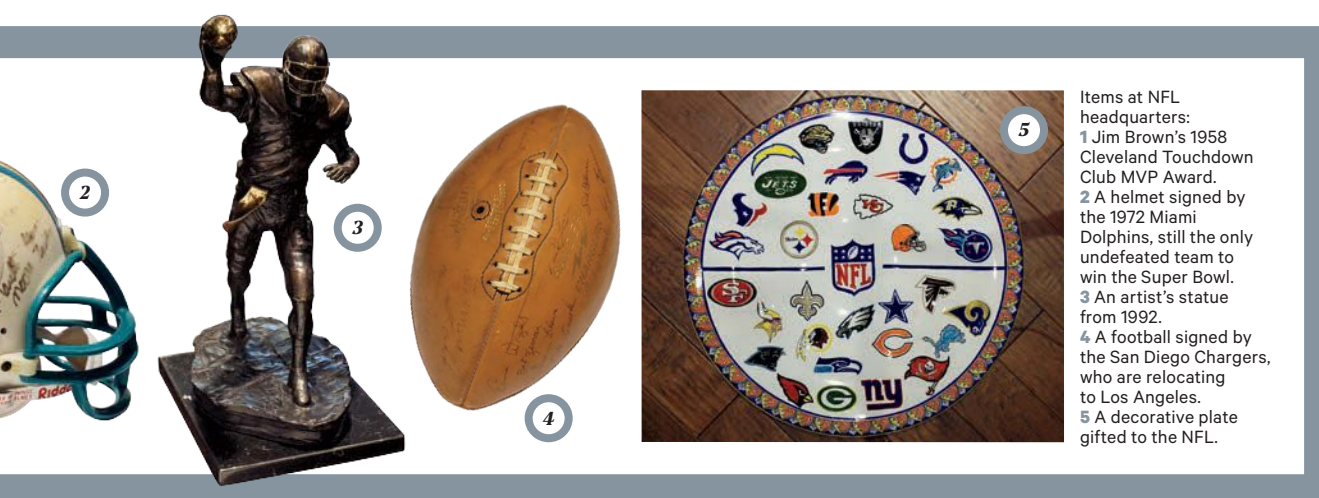
Women still are not, for the most part, in the booth. They're relegated to the sidelines. That'll start changing. While there have been a few trolls, Jessica Mendoza — the softball player who is doing baseball coverage for ESPN — she's great. And while there may be some pushback among older purists, my son, who is 18 and a baseball fan, loves her. So I think it's a generational shift.

After years of having no NFL team, L.A. will now have the Rams as well as the Chargers, but there seems to be an enthusiasm gap.

There are a lot of distractions in Los Angeles. I bought season tickets, and my family was excited to go each and every week. To see the Coliseum have as many people attend those games was pretty amazing, especially considering the facilities are certainly not modern. The plans for the new stadium [in Inglewood] are breathtaking. When that gets built, I think the enthusiasm is going to be really tangible.

You ran The WB before it became The CW. Will The CW be a linear network in five years? That's a good question. I think so, but obviously their business model is built on windowing content and having those partnerships with streaming services. We'll see whether they start to develop more of a direct-to-consumer relationship or continue to work through partners. I think a lot of content, similar to what we do with the games, is going to be about trying to provide it in different windows across different platforms with different partners.

You worked very closely with the original executive team at MTV, which is now in turmoil. It's sad. There was an incredibly talented team at MTV who were very passionate about what they did. I think Doug Herzog [who stepped down in January] is one of the great programmers. Kent Alterman at Comedy Central is fantastic. Judy McGrath and Van Toffler are legends. Obviously, Tom Freston was a visionary. And to see the resources of that company essentially drained for personal gain is criminal. My 14-year-old daughter stumbled on my DVD box set of *Beavis and Butt-Head*, and she loved it. My Beavis and Butt-Head impersonations started to come back, much to the chagrin of my wife. And I think it is a reminder that as our industry becomes managed by business people, the real value is created by passionate creative executives who go with their gut. **TJR**



Items at NFL headquarters:
1 Jim Brown's 1958 Cleveland Touchdown Club MVP Award.
2 A helmet signed by the 1972 Miami Dolphins, still the only undefeated team to win the Super Bowl.
3 An artist's statue from 1992.
4 A football signed by the San Diego Chargers, who are relocating to Los Angeles.
5 A decorative plate gifted to the NFL.

A Legendary Game of Musical Chairs

Thomas Tull's ouster by Wanda could trigger a domino effect of executive moves across Hollywood as several studios may be impacted, and one person — ousted Fox film chief Jim Gianopulos — sits at the center of the speculation **By Kim Masters**

It's hard to read the tea leaves when the brew is swirling in the cup. Such is the current state of instability in Hollywood, leading to speculation among insiders about who will move where. With a caveat that there is a lot of informed guesswork going on, it's time to handicap the game of mogul musical chairs.

The person most interestingly situated might be former 20th Century Fox film studio chairman Jim Gianopulos. As *THR* reported Jan. 19, China's Dalian Wanda Group has been courting him to run Legendary Entertainment in the wake of CEO Thomas Tull's ouster, with a promise to build a full-service studio — eventually. The question is, does Gianopulos

end up taking the Legendary job or does he hold out for other possible options, say at Sony Pictures or Warner Bros., that might be more appealing if they materialize?

While Gianopulos, 65, naturally declined to comment, many in Hollywood think his eyes are wide open to the unknowns involved in taking the helm at Legendary, including questions about Wanda's ability to build the company — for which it paid a reported \$3.5 billion in early 2016 — into a full-fledged studio almost from the ground up.

One prominent producer says there is speculation in China's business community that Wanda, which previously was thwarted in plans to use Legendary as bait for a public offering there, may be looking to try again, perhaps this time in Hong Kong, where rules are less restrictive but the potential rewards are not as rich. (So far, Wanda has sent no signal of such a plan.)

Certainly, the Legendary job could prove very lucrative for Gianopulos. And it is likely that he would want an opportunity to turn Legendary into a real

studio, probably with a new (less tarnished) name. Having been ousted as chairman of Fox in June, Gianopulos undoubtedly is eager to prove that the Murdochs — Rupert and sons Lachlan and James — made a mistake in letting him go. The ideal script would be a version of Alan Horn's fairy tale outcome: Having been pushed out at Warners, Horn was hired to run the Disney film studio, now the envy of the business.

A best-case scenario could be similar to Wanda's 2012 purchase of AMC Entertainment, the U.S.' largest theater chain, which has been followed by billions of dollars in investment and mergers to pursue a growth strategy. But even if Wanda fully intends to back Gianopulos' most soaring ambitions, a top executive at a major studio believes there could be obstacles. "The Chinese government is starting to crack down on capital outflow," says this



Tull's exit from Legendary Entertainment came after disappointments *Warcraft* and *The Great Wall*.

Illustration by **Bartosz Kosowski**

person, adding that given antagonistic rhetoric coming from the Trump administration, “we may be about to have a trade war.” So far, says another source, major multinational players have not seen any increased difficulty getting money out of China.

But Gianopulos also is likely to be wary because he’s familiar with the frustrations sometimes experienced by Hollywood executives who have done business with Chinese companies — miscommunications and misunderstandings as to what constitutes an agreement and whether money will be delivered as expected.

Meanwhile, churn in the industry means other interesting opportunities may be out there. Gianopulos could be a candidate for a top job at Sony Pictures, which announced the departure of Sony Entertainment CEO Michael Lynton on Jan. 13, two weeks before it revealed a \$962 million write-down at its film division. At minimum, a reshuffling of the executive ranks seems likely to follow. Several industry insiders think Sony — despite repeated denials — may be prepared to sell at least a stake in its entertainment operations. Sony Corp. chairman Kaz Hirai may recognize that it will be challenging for his entertainment operations to stand alone in a world where size matters.

One prospective buyer is said to be CBS Corp. Sony would have to cede total control to CBS chairman Leslie Moonves, of course, but it seems reasonable to speculate that Moonves could pitch a strong team of executives for the troubled film studio, including not only Gianopulos but Legendary vice chairman Mary Parent, who has a key-man clause and would be free to exit following the ouster of company founder Tull. Sources say Parent would remain at Legendary should Gianopulos take the helm, but otherwise? Don’t count on it. With Sony having been through a number of, shall we say, extreme executives over the years, from Jon Peters to Amy Pascal to current film chief Tom Rothman, perhaps a Moonves-Gianopulos-Parent package would appeal

to Hirai. If so, a big question is whether Sony would put such an inflated valuation on Sony Pictures that a deal is impossible.

Then there’s Time Warner. Gianopulos also is seen as a contender for a role at Warner Bros. when (and if) AT&T’s planned acquisition of the parent company gets federal approval. Peter Chernin — once Gianopulos’ boss at Fox — has strong connections to AT&T and is considered likely to wield considerable influence if and when the \$85 billion deal goes through — though there is no predicting what might happen in a Trump administration, especially with CNN provoking the president by reporting the news.

With neither Sony nor Time Warner a sure thing, a job running Legendary could be the bird in hand. But it hardly is in

Godzilla, which grossed \$529 million worldwide. It also has stakes in major hits that Tull helped finance, including Universal’s *Jurassic World*, and the right to invest in sequels. (Tull did far better as a financier than as a producer.) “Is Legendary a finished product? Absolutely not,” says a source close to the company. “It’s a platform on which something can be built.”

For now, Legendary sources say the company has financing to move forward, but it appears to be enough only to cover perhaps two or three movies a year. And Legendary’s pipeline is not exactly bursting. It has wrapped production on *Kong: Skull Island*, set for March 10 (and it has plans to make a *Godzilla* sequel and a third *Godzilla-meets-Kong* film at Warners). It is in production

and David Geffen can attest. “There’s a reason why there are so few major studios,” says Christopher Spicer, an attorney at Akin Gump who has packaged several China deals. “It’s famously hard and requires an enormous capital commitment.” And what always has been hard is becoming ever harder.

If Wanda builds Legendary into a major, it also could run into regulatory challenges given its ownership of AMC. Since the Supreme Court’s landmark 1948 ruling, studios have been forbidden from owning their own cinemas on antitrust grounds. But in November, Wang told *THR* that the business has changed. “If you look at the U.S. landscape now, a lot of the cinema chains are already investing in the production of movies,” he said. “So maybe



fine feather. Wanda pushed Tull out Jan. 17 following major write-downs and a disappointment in *Warcraft*, which grossed \$434 million worldwide. Wanda had hoped *The Great Wall* would be a global, cross-cultural hit, but sources say it failed to perform up to expectations in China, and the outlook in the U.S. is not considered good. (The Zhang Yimou film, starring Matt Damon, opens here Feb. 17.) Industry sources say Wanda believed *Great Wall* could gross \$370 million in China only to see it stall at \$167 million. An individual close to Legendary maintains the company’s internal projection was \$150 million to \$200 million, adding “the talk of it being a failure [in China] is a fiction.”

Legendary has a library of its homegrown films, most of which didn’t perform well, including *Blackhat* and *Seventh Son*. Its biggest hit was the 2014

on a *Pacific Rim* sequel, TV producer Steven S. DeKnight’s feature film debut. Parent is trying to make a deal to get Dwayne Johnson to star in an action movie called *Skyscraper* and to launch an adaptation of the sci-fi novel *Dune*, with Denis Villeneuve (*Arrival*) directing.

A source close to Wanda says the company’s leadership wants Legendary to produce more prestige projects, becoming less identified with the megabudget monster flicks and fanboy fare that Tull favored. At a gala in L.A. in November, Wanda’s chairman Wang Jianlin spoke out against the reliance on sequels, remakes and effects-heavy spectacles, saying, “We have to make Hollywood go back to storytelling.”

Building a new studio without a significant library is a goal that has evaded even the most seasoned players, as Jeffrey Katzenberg, Steven Spielberg

the case won’t have the same application if we acquire a studio today.” If forced to divest holdings, he said, “we will respect the law and choose what to give up.”

Says Lindsay Conner, an attorney at Manatt with China experience: “It’s an issue they would have to work though, and it’s not clear how it would come out. I think everyone is waiting to see how the Trump administration will view both the Hollywood-China relationship and antitrust law.”

Given the tricky lay of the land, industry insiders are watching to see whether Gianopulos opts for what appears to be a real opening at Legendary or waits for another offer that might never materialize. “Is Jim patient or does he take it?” asks a top studio executive. “If I were him, I’d be patient.”

Patrick Brzeski contributed to this report.



#OscarsSoWhite #OscarsSoMale

A year after the glaring lack of racial diversity, the Academy has put the spotlight on another problem — the shocking absence of women behind the camera **By Stephen Galloway**

As hundreds of thousands of people swarmed through the streets of Washington, D.C., on Jan. 21, and millions more took part in the Women's March across the country, one culprit in the war against women got away scot-free: Hollywood.

Well, almost. A solitary demonstrator was spotted hoisting a sign in downtown Los Angeles, urging "More Women Directors!" That may have drawn titters on Twitter, but her point was dead-on.

Where were the behind-the-scenes women in the Oscar noms this year? Whatever advances people of color made were not matched across gender lines. There wasn't a single female director nominee, and only one woman got nominated for writing — *Hidden Figures*' Allison Schroeder. And in the cinematography category, all the nominees were men, just as they have been every year since DPs started collecting Oscars.

A Women's Media Center analysis finds that women constituted only 20 percent of the nonacting nominations (37 out of 152 nominees). Women's best category? Documentary shorts, with 50 percent of the nominees.

After #OscarsSoWhite, is it time for #OscarsSoMale?

It would be wrong to say there wasn't some progress. Several women earned producing nominations: Adele Romanski and Dede Gardner (*Moonlight*), Donna Gigliotti and Jenno Topping (*Hidden Figures*), Kimberly Steward and Lauren Beck (*Manchester by the Sea*), Carla Hacken and Julie Yorn (*Hell or High Water*) and Angie Fielder (*Lion*). That's nine out of the 30 producers nominated by the Academy — a record. Still, that number needs an asterisk, given how many more nominees there were for best picture (nine) compared with a few years ago (when there were only five).

I wish I could say this imbalance comes as a surprise. But it was obvious as early as September that awards season wasn't looking good for women.

Each year, at the beginning of fall, when my colleagues and I start putting together *THR*'s film roundtables, we look at the lay of the land. If the dearth of actors of color in Oscar contention was striking last year, the absence of women behind the camera was just as bad this year.

Among directors, Mira Nair (*Queen of Katwe*) was the only woman who had a slim chance of being nominated, even though seven years have passed since Kathryn Bigelow became the first woman to win a directing Oscar

for *The Hurt Locker*. Among writers, Rebecca Miller (*Maggie's Plan*) and Schroeder (who co-wrote *Hidden Figures* with Theodore Melfi) were the only realistic contenders.

Both Schroeder and Nair joined the *THR* roundtables, along with Charlotte Bruus Christensen on the Cinematography Roundtable (*Fences*, *The Girl on the Train*) and Kirsten Johnson (*Cameraperson*) on the Documentary Roundtable. Schroeder alone received a nomination.

Anecdotal evidence is backed up by statistics. Women made up a mere 7 percent of all directors on the top 250 box-office films of 2016. That's a 2 percent decline from 2015, according to San Diego State University's Center for the Study of Women in Television and Film, which compiles the figures annually.

Among those top box-office films, women made up 13 percent of the writers, 17 percent of the executive producers, 24 percent of the producers, 17 percent of the editors and 5 percent of the cinematographers.

They had 17 percent of all the key nonacting roles on those films, which again represented a drop of two points from 2015.

I don't blame the Academy for this. Too often, the organization gets bashed for problems created by the business at large. It's at the downstream end of a long river that springs up inside executive suites and flows all the way through the offices of presidents of production, development executives and physical production chiefs, then on past the producers and unit production managers who control each movie shoot, before ever reaching the Academy.

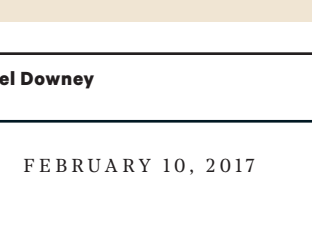
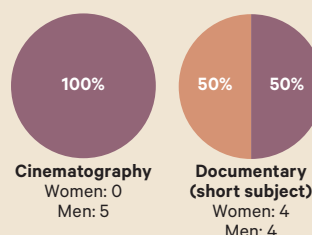
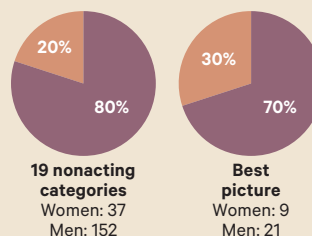
No single person in Hollywood can shoulder the blame for all this. But unless each individual accepts some of it, nothing will change.

Only when everyone takes responsibility will we finally be able to say goodbye to both #OscarsSoWhite and #OscarsSoMale. **THR**

The Academy's 2017 Nominations Gap

Outside of the four acting races, there rarely is parity for women

■ MEN ■ WOMEN



Source: Women's Media Center

Illustration by **Daniel Downey**



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FINANCIAL
INCENTIVES



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—PHILIP FLEISHMAN, *The Girlfriend Experience*, Principal & Executive Producer



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Disney Toons in a Doc

To tell the story of Owen Suskind, an autistic boy who found his voice through the studio's classics, Roger Ross Williams turned to original animation By Carolyn Giardina

In his new Oscar-nominated documentary, *Life, Animated*, director Roger Ross Williams, 43, faced a unique challenge. The film recounts the singular story of Owen Suskind, an autistic boy who learned to speak by mimicking the characters in Disney animated movies. Williams — an Oscar winner for the 2010 short doc *Music for Prudence* and a member of the Academy's board of directors — had access to home footage shot by Owen's father, journalist Ron Suskind, and he conducted new interviews with Owen, now a young man, as he ventured out into the world. But how would he dramatize the role that animated films played in Owen's imagination?

Williams' solution was to employ animation itself, even though he'd never worked in the medium. With the help of Disney exec Sean Bailey, he secured the right to use extensive clips from the Disney films. But he needed something more. So he turned to the Paris-based Mac Guff design studio (separate from the Mac Guff animation operation that Illumination Entertainment acquired in 2011), which created line drawings of

↑ Suskind (inset) imagines a world in which he teams up with famous Disney cartoon sidekicks, including *The Jungle Book*'s Baloo the bear.

the young Owen that were used to fill in his backstory as well as an original, 6-minute animated sequence called *The Land of the Lost Sidekicks*. It's a story that Owen invented in which he imagines a boy teaming with all the Disney sidekicks with whom he identifies — from *The Little Mermaid*'s Sebastian to *Aladdin*'s Iago — to battle monsters and establish their own identities.

"The idea is you are immersed in Owen's head," Williams explains. "The characters had to be drawn as if they came from Owen's hand, slightly

imperfect but beautiful. It was Owen's interpretation of the characters, so they couldn't be too much like Disney. And the world had to be immersive, rich, beautiful and colorful." Adds Mac Guff animation supervisor Mathieu Betard: "We took the iconic characters and tried to make them as graphic and simple as possible. We also had to make their looks work together, since the characters are from different Disney movies. They had to support Owen's story." **THR**



Williams



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Double the Drama

As worn by awards season's dashing gents from Tom Hiddleston to Tom Ford, two sets of buttons are back on tuxedos **By Carol McColgin**

Photographed by **Joseph Shin**

How High-Net-Worth Families Do Vacation (Hint: They Plan Years and Years Ahead)

For parents worth \$30 million-plus, it's about unique educational opportunities (that 'also help with Ivy League applications'). Heck, the kids might even fly coach as a learning experience! **By Kathryn Romeyn**



Illustration by **Zohar Lazar**

For high-profile and high-net-worth families, almost nothing is out of reach — except spontaneous vacations. There are five-star suites and impossible tables to snag, helicopters to confirm and schedules to juggle (board meetings, film shoots, school breaks). Planning years out is a necessity, says **Michael Albanese**, founder of L.A.-based luxury travel service Element Lifestyle: “For the ultra-high-net-worth client, it’s a prudent way to maximize precious free time while offering an authentic life experience.” Little wonder, then, that the latest trend among exclusive concierges is planning family vacations five to 10 years ahead for the Hollywood and Silicon Valley elite.

Jaclyn Sienna India, CEO of bespoke luxury travel service Sienna Charles, has seen a spike in the demand for long-term travel planning, industrywide and among her clients — powerful, self-made types with a net worth of \$30 million or more, including a number of producers, directors, major actors and actresses (who require non-disclosure agreements). “We plan with their children’s ages in mind,” explains India. “The families travel in the summer, at Thanksgiving, Christmas or Hanukkah and look at three-, four-, five- and up to 10-year plans, taking into account seasonality, safety and the education plan.” It helps that her clients already think this way, she says: “These are type-A personalities, so they have school calendars down pat for the next four years.”

That’s not the only reason timing is essential. “If you take a 3-year-old to Spain, it’s not going to stick with them,” says **Steve Sims**, founder of executive concierge service TheBluefish, whose clientele includes a number of “Hollywood faces,” studio execs and film financiers. “But at 8 or 9, they’ll notice the difference in culture and language and the different way you handle things.” When choosing a younger child’s first overseas trip, India considers the visceral pleasures of Italy as an ideal starting point. “A gondola ride in Venice, gladiator tour, pasta-making? They can

understand culture from that perspective,” she says. As kids age, they can graduate to Japan and Israel, then, down the line, Southeast Asia and African safaris.

The popular notion that parents have “16 summers” with their kid before he or she leaves the nest doesn’t apply to travel, says Sims. In reality, he says, parents have six to eight summers between when a child becomes old enough for an immersive journey and when he or she becomes immersed in a device. Bigger families may even have a smaller window, says India: “If the kids are 10, 12 and 15, the family only has three years to see as much as they can” together before the eldest leaves for college.

One of her clients — a producer with multiple big-budget film-franchise credits who’s married with three boys, ages 3, 13 and 15 — wanted to “properly plan at least one big trip a year with the family to see different aspects of the world and the people around us.” The family has vacations booked to Scotland (this year), China and Hong Kong (2018), South Africa and Botswana (2019) and Patagonia and the Galapagos Islands (2020), with each trip designed, he says, to “build on the last and the kids’ education.” Curriculums often come into play, says India, who has sent a family with kids learning Roman history to Italy and another whose teenagers were studying Mandarin to China.



AGES 8-10

"A lot of times parents and kids this age like to surf, so Mukul Resort in Nicaragua is great," says travel concierge India. Instructors give lessons on Mukul's private beach break (from \$400 a night).



AGES 11-14

A camel ride at Four Seasons Marrakech (from \$485) is part of a \$135,000 Sienna Charles Morocco trip for a family of five that includes a tom-tom-drum-making workshop.

Some of Sims' clients even have arranged eight-month world tours with their teens and a private teacher. One Emmy- and Oscar-winning screenwriter did this across Europe with his 11-, 12- and 18-year-olds. "With kids and the pace of life, it's comforting to know I have certain experiences locked in and won't miss or overlook them," he says.

Albanese sees the wealthy elite placing a higher value on meaningful, highly personalized experiences than status destinations. India agrees: "Experience is the new luxury. Getting a perspective that a normal person can't buy — that's what they're looking to spend their money on." With Sims, such experiences might include working alongside Michelin-star Spanish chefs in their gardens and kitchens; guided after-hours or closed-door tours at the Uffizi, Gucci Museum and Dante's cathedral in Florence; or diving to the Titanic in a submersible, which he just booked for a father-daughter for 2018. Breakfast atop the Arc de Triomphe; hands-on panda encounters in Chengdu, China; embedding with a tribe in remote Ethiopia; and dining with the **Hermes** family in Paris are a few of the bespoke experiences India has arranged. Albanese's itineraries include private visits to Maison Guerlain to make perfume and luxe three-week trips on the Trans-Siberian Railroad. He also has had the Sistine Chapel and Louvre closed down — in July — for private visits and secured

an intimate dinner with three-Michelin-star chef **Eric Ripert**. Adds Sims: "People don't care how much your watch is, they care about the two weeks spent in **Salvatore Ferragamo's** Tuscan home, speaking with his family." Five-star pampering can include a philanthropic component, such as an archaeological dig or school visit, says Sims, who notes, "It also helps with the kids' Ivy League applications."

Naturally, with this type of client, cost tends to be an afterthought. Concierge services typically charge retainers or annual membership fees that start at \$5,000, and clients spend anywhere from \$40,000 to a few million dollars on a single getaway. Adjoining rooms for a family of four or five easily can reach \$20,000 a night. And high-net-worth clients invariably fly private or first class as they are accustomed to doing, though they will sometimes have their children fly coach for the experience — depending, says India, on "what they want to show their kids as far as wealth." Sample destinations for three different age groups include:

AGES 8 TO 10

Ideal itinerary ITALY

Other destinations Spain, Hawaii, Mexico, Nicaragua

Sienna Charles offers a 17-day tour of Italy that begins in Tuscany at Castiglion del Bosco, where antique Fiats are on hand for a winery drive. From the seaside Hotel Il Pellicano, families tour the Tuscan archipelago by boat. In Rome, a private Underground Layers tour unlocks the city's archaeological secrets, and a Behind Palatial Doors tour provides a look inside typically off-limits historic palaces. The trip concludes in Puglia at the Borgo Egnazia hotel with bicycling around the countryside and along the Adriatic, a boat trip to sea caves and exploring a pre-Roman cave system, plus a burrata-making lesson with a local artisan. **\$125,000 for a family of six; siennacharles.com**

AGES 11 TO 14

Ideal itinerary INDIA

Other destinations Japan, China, Morocco, Peru, Israel

Element Lifestyle's 12 days in India begins in Delhi with a special visit to a gurdwara

(a Sikh temple), a private kids' cooking demo and a visit to the Taj Mahal. Families then take game drives at Ranthambore National Park. A sunrise hot air balloon trip and painting elephants with traditional Indian designs come later, along with a camel ride and an exploration of a rural Rajasthani village, a Kathakali dance performance and a houseboat tour of "Venice of the East," in Kerala's backwaters. Opulent accommodations include The Imperial hotel in New Delhi, three Oberoi properties and former Maharajas' residences such as the Rambagh Palace in Jaipur. **\$100,000 for a family of four; elementlifestyle.com**

AGES 15 TO 18

Ideal itinerary SOUTH AFRICA

Other destinations Thailand Australia/New Zealand, French Polynesia

The ultimate 12-day South African safari begins with a private flight from Johannesburg to Singita Ebony Lodge in the Sabi Sands Game Reserve for safari trips (walking, mountain-biking or by Land Rover) with a personal guide to see big cats, and then on to Singita Sweni Lodge for more wildlife viewing. Fly to Franschoek to explore the Cape Winelands, visit Butterfly World and encounter eagles and cheetahs. Then to Cape Town, staying in the One&Only, for kayaking past an African penguin colony and touring the peninsula. **\$46,000 for a family of four (airfare not included); elementlifestyle.com** **VIR**

AGES 15-18

"With young adults, it's more about quality time together," says India, who books clients at the ultraluxe The Brando on Marlon Brando's private island in French Polynesia (from \$1,880 a night).



It's Endgame Days for Awards Show Skin

Procrastinators and late breakout nominees still can shine on the red carpet with facials that use everything from advanced tech to ancient practices **By Kathryn Romeyn**

So you might not have planned as meticulously as **Harold Lancer's** clients — of which about 32 were nominees and winners during the last awards season — who began their skin-care show prep three months out. As of mid-October, the Beverly Hills derm already had three potential best actors get in touch for the 2017 awards campaigns. Average spend per season: \$5,000 to \$10,000. Says Lancer, "Appearance matters because it helps the entire mood of the person under pressure."

Now it's more like three weeks out to Movies' Biggest Night. And as traumatic as it may look on **Gwyneth Paltrow's** or **Michael Phelps'** back, cupping — an ancient Asian inflammation-fighting practice beloved by stars from Hollywood to the Hamptons — has moved to the face and is one of the most popular anti-aging treatments among The Spa on Rodeo's awards-season-focused clientele (12 sessions for \$400; thespaonrodeo.com).

At Santa Monica's Beauty Park, nurse **Jamie Sherrill** — beauty guru to studio heads' wives and Oscar winners — uses small glass cups for mild suction and to drain the lymph nodes, getting "rid of any sign of a jowl and fight[ing] inflammation for a perfect profile or over-the-shoulder photo moment," she says. "The facial muscles work as hard as the rest of the muscles, so facial cupping can help alleviate the effects of stress." It also provides a youthful look without risking loss of volume as with a radio frequency machine or heated laser. Sherrill recommends it two days before an awards show in case of redness (\$200, or \$75 add-on to any facial; beautyparkspa.com).

Facial cupping is a great antidote to the "many late nights" of festivals and awards campaigns, says Venice-based esthetician **Kat Rudu**. Her treatment — which **Kate Beckinsale** says "is like sending your face on vacation, finding it a boyfriend and buying it a really great dinner" — incorporates



Rudu's Jewel Serum oil, so the heated, soft silicone cups glide easily without leaving bruises (\$130-plus for a 30-minute treatment; katrudu.com).

MORE LAST-MINUTE OPTIONS

Four 2016 Oscar nominees had the Intraceuticals Oxygen Facial at the Spa at Four Seasons L.A., which deeply hydrates, softens fine lines and brightens the skin tone (\$275). ... **Taraji P. Henson** stopped in to Kate Somerville (a go-to for **Lily James**, **Anna Kendrick** and **Elizabeth Olsen**) the day before the Emmys for the

Ultimate Kate, during which her skin was infused with hyaluronic acid and oxygen and exposed to LED light for an enhanced glow (\$385; 323-655-7546). ... **Julianne Moore's** and **Rachel Weisz's** facialist **Joanna Vargas** worked with several best actress nominees to get them photo-ready using various tech: "LED reduces inflammation, microcurrent stimulates the lymph while hiding the tired in your eyes, and radio frequency maintains insane levels of elasticity when you feel depleted" (\$550 with Vargas; joannavargas.com). **THR**

Who's That in Hollywood Plastic Surgeons' Waiting Rooms?

There's a season for everything, including when L.A.'s wealthiest tribes — A-listers, studio heads, Gulf royalty — get nipped and tucked **By Samantha Reed**

For less invasive procedures, right before awards season is when L.A. plastic surgeons' and beauty pros' appointment books are packed with talent. "If I were an accountant, this is tax season for me," says nurse **Jamie Sherrill**. For Beverly Hills moms and other locals, "cosmetic maintenance is as periodic as therapy sessions," says **Christine Chiu**, who runs the office of her husband, Beverly Hills surgeon **Gabriel Chiu**.

JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
"Established TV actors have procedures done during traditional pilot season, January through April, which also preps them for filming and sweeps," says Chiu.	For studio execs, winter break is the ideal time for any type of procedure as they can recover outside of the office.	Actors wait until March for extensive procedures, when awards-season red carpets are over, and they can prep for L.A.'s other favorite season — bikini season.	"Singles will have surgery in the late winter and spring to get ready for summer," says Chiu.	"Moms have surgeries in summer and winter breaks," says Chiu.	"As soon as Ramadan is over, that's when [Middle East clients] come to L.A. because it's just so hot there," says plastic surgeon Jason Diamond , who says he sees "hundreds" of Gulf patients from June to August. "That's a huge time for them to have their procedures."
JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
"International Asian clients like to escape from the heat of their home countries by visiting Beverly Hills during the summer months, especially if they have children who go to college in the U.S.," notes Chiu. "Their visit would coincide with the kids' college breaks." Dermatologist Jason Emer adds that early fall also is a common time for Asian clients seeking such procedures as skin lightening and peels after summer's tans.				"Right after Thanksgiving is really busy" for talent, says Sherrill, who specializes in fillers and Botox. "Instead of 'Black Friday,' we call it 'Black and Bruised Friday.'"	

Illustration by **Laurene Boglio**



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The WORST PITCH

Styling by Shannon Adducci & Michael Fisher On Rannels; David Hart suit, The Kooples shirt, Paul Smith tie, Tie Bar pocket square, Christian Louboutin shoes. On Driver: Ermenegildo Zegna suit, Allen Edmonds shoes. On Dunham: LPA dress, Aquazzura shoes, Graziella Gems and Dana Rebecca Designs rings, Anita Ko and Mizuki earrings. On Karpovsky: Robert James suit, Ermenegildo Zegna shoes. On Williams: Valentino dress, Paul Andrew shoes, Graziella Gems necklace, bracelet and earrings. On Mamet: Gucci dress, Paul Andrew shoes, Sylva et Cie ring. On Kirke: Preen by Thornton Bregazzi dress, Paul Andrew shoes, Joseph DuMouchelle necklace and earrings.

Says *Girls* producer Apatow: "HBO said, 'If this is in the show, we could lose our license.' We were like, 'Oh my God, we've actually found the line at HBO.'" From left: Andrew Rannels, Adam Driver, Lena Dunham, Alex Karpovsky, Allison Williams, Zosia Mamet and Jemima Kirke were photographed on July 23, 2016, in Greenpoint, Brooklyn.



You've EVER READ'

As *Girls* enters its final season, *THR* presents an oral (and other orifices) history of HBO's **GROUNDBREAKING COMEDY**, from Lena Dunham's 'horrifying' pitch to casting Adam Driver ('I thought it would be fun to play someone who does **MORALLY QUESTIONABLE** things') to breaking the ultimate **TV TABOO** with a 'conclusion shot' (conditioner and Cetaphil, actually) seen 'round the world

By **LACEY ROSE** | Photographed by **MILLER MOBLEY**



Turns OUT

Lena Dunham's introductory line in that very first episode of *Girls* — "I'm the voice of my generation ... or at least a voice of a generation" — couldn't have been more on the nose.

Over the past half-decade, Dunham's millennial dramedy chronicling the lives of four 20-something women in New York has

on more than one occasion seized the pop cultural conversation and steered it into areas that sometimes made even HBO uncomfortable. True, it never was an audience magnet — a typical season grossed between 4 million and 5 million weekly viewers — but it made up for that in buzz as it pushed the boundaries of casual nudity, gender identification and sexual mores and ignited controversies over everything from race to rape. With the series coming to an end with 10 final episodes beginning Feb. 12, HBO programming chief Casey Bloys jokes, "Lena Dunham single-handedly created the think piece industry."

Dunham was all of 23 when she sold *Girls* to HBO with a page-and-a-half-long pitch that included nary a character nor a plot. Her only calling card? *Tiny Furniture*, a \$50,000 indie film about a young woman who moves back home after college that Dunham wrote, directed and starred in, alongside her real-life friends and family. But the movie, which won the narrative film prize at the 2010 South by Southwest Film Festival, had some very big fans, including HBO's then-entertainment president Sue Naegle and producer Judd Apatow.

After *Tiny Furniture*, Dunham had been pursued by independent studios looking to hook up for her next project. "Everyone was like, 'There's a YA novel that you might be good to adapt,'" she recalls. HBO in many ways was an unlikely place for the fledgling filmmaker to land. The premium cable channel had been better known for investing in bold-faced names — and for creating content for baby boomers rather than cable-cutting millennials. But Naegle and her then-27-year-old associate Kathleen McCaffrey had a hunch that a voice like Dunham's could speak to an audience — and perhaps a generation.

Now, with *Girls* set to conclude, the cast — led by Dunham, 30, along with stars Jemima Kirke, 31 (as free spirit Jessa), Allison Williams, 28 (uptight Marnie), Zosia Mamet, 28 (earnest Shoshanna) and breakout Adam Driver, 33 (elusive Adam) — as well as executive producers Apatow and Jenni Konner, a cadre of executives and others reflect on six seasons that began with what Dunham describes as "the worst pitch you've ever read."

The pilot episode, which *THR*'s television critic Tim Goodman called "a brilliant gem," premiered April 15, 2012.



● 'PRETENTIOUS AND HORRIFYING'

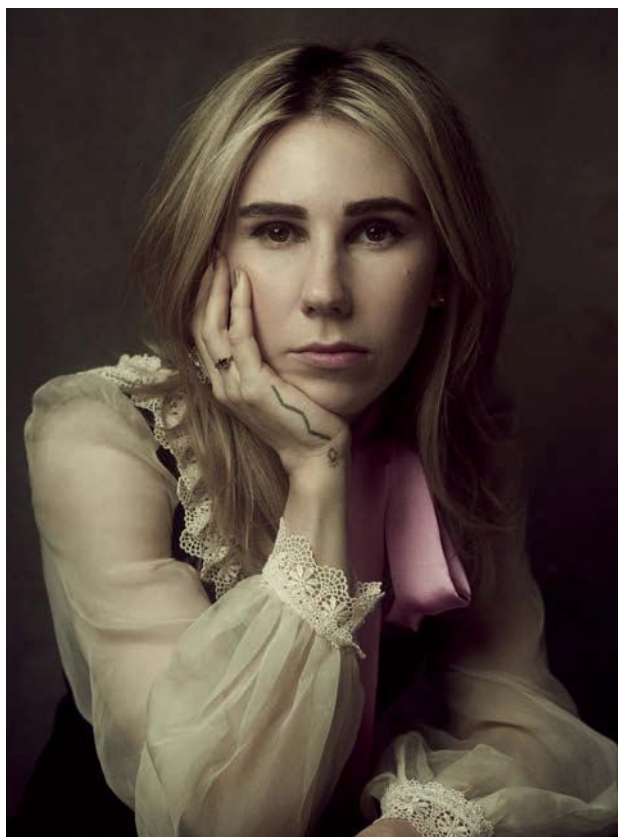
LENA DUNHAM, CREATOR-STAR (HANNAH) I wrote HBO this one sheet. [See page 54.] It was like a tone poem about millennial life. It doesn't mention a character, doesn't mention a plot. "They're everything, they're nothing, they're everywhere, they're nowhere." I mean, it's the worst pitch you've ever read — pretentious and horrifying — but I remember writing it, sitting on the floor listening to Tegan and Sara in my underwear, being like, "I'm a genius."

CASEY BLOYS, FORMER HBO COMEDY HEAD (NOW PROGRAMMING PRESIDENT) There wasn't a formal pitch, but because of *Tiny Furniture*, we all felt we had this very good blueprint for what a show might be.

KATHLEEN MCCAFFREY, FORMER HBO CREATIVE ASSOCIATE (NOW VP PROGRAMMING) I was a creative associate, the bottom of the barrel, but I knew I didn't want Lena to leave our meeting.



Karpovsky



Mamet



Kirke

She was 23, I was 27. I turned to Sue and said, “I want to buy something from that girl.” Sue didn’t even flinch. “Great, call UTA.”

SUE NAEGLER, FORMER HBO ENTERTAINMENT PRESIDENT

There had never been a show that had skewed that young or that had been about people that age at HBO. The feeling had been that the HBO viewer was much older and more affluent and that they wanted to see shows about their experience — plus, people who were Lena’s age can’t afford HBO, so what’s the point? So the biggest hurdle was wrapping people’s heads around the idea of doing a show about this demographic.

JENNI KONNER, SHOWRUNNER Lena was looking for a showrunner, and at that point I had broken up with my writing partner, and I was trying to figure out what I was going to do.

NAEGLER I felt very strongly that we should try to find Lena a great female mentor and really try to keep the experience in that point of view without the influence of a guy.

DUNHAM Sue really, for lack of a better word, cock-blocked a bunch of male producers.

KONNER There was Scott Rudin, there was John Leshner, there were others ...

DUNHAM I’d never been pursued like that by anybody in my f—in’ life. ... I was getting calls as if I had been friends with these producers since I was born and was betraying them. People ask what happens to young female directors when they come to Hollywood. The first people who support them feel this incredible sense of entitlement. I mean, I’m sure there are 10 people in town right now going, “I had dinner with Damien Chazelle, and he told me about the idea for *La La Land*, then he just walked away?!” Maybe it happens to everyone. I just think it’s probably a little worse for women, or the bullying is worse. Or maybe men are just better at going, “F— you”? But I blame misogyny for everything. I remember I’d have conversations with these [male] producers, and they’d compliment the movie but for the wrong reasons, and then they’d give me suggestions. I was in a meeting where a guy was literally like, “You could do a whole episode about when the girls sync their periods.” I was horrified.

JUDD APATOW, EXECUTIVE PRODUCER I was given *Tiny Furniture* by my agents, and I loved it. The more I learned, the more shocking it became: how young Lena was, the fact that the budget was \$50K. ... So I sent her an email [see page 57] telling her how much I loved it, and I said, “If you want somebody to help screw up your career, give me a call.”

DUNHAM I was incredibly excited to get Judd’s email. I had gone to see [his movie] *Funny People* at midnight the night it came out. But there was no part of me that actually thought he was going to come in, roll up his sleeves and push the process along. And I was trained by my mother to think that men come in and f— things up.



Dunham

KONNER Sue had been one of Judd’s agents when she was at UTA, and she loves Judd, but she called me and said, “Are you sure you want this?” Which is unheard of — the head of a network saying, “Maybe we’re going to walk away from a huge name producer.”

NAEGLER As much as I loved Judd, in the beginning I was like, “Oh no, no, no, no. Here’s another high-profile guy. But I trusted him. And Jenni, who had worked with him [on *Undeclared*], felt so comfortable with him.

KONNER Judd was the one who came up with Hannah getting cut off by her parents, which was huge for the show. Before we shot

anything, Judd and I flew in, and the three of us sat around pitching jokes and talking about stuff. I just remember Lena going, “This is so much fun. Is this what TV writing is?”

● FINDING THEIR GIRLS (AND ADAM DRIVER)

JENNIFER EUSTON, CASTING DIRECTOR It was 2010, and I’d done one or two network shows and did not have good experiences. Then Kathleen McCaffrey called and said: “I have this script. It’s Lena Dunham, and Judd’s attached.” I’d seen *Tiny Furniture*, and I’d worked with Judd, but I told her, “I’m not doing TV.” She kept

Hear the castmembers recall their first meetings and favorite memories from the show at THR.COM/VIDEO

The Pitch: 'I've Never Seen Them on TV'

Dunham's original memo to HBO was short on characters and plot yet still got a nearly instant green light

Sex and the City depicted women who had mastered their careers and were now being driven crazy by the tick of their biological clocks. Gossip Girl is about losing your virginity and gaining popularity, in a world where no one is old enough to vote or has to worry about making a living. But between adolescence and adulthood is an uncomfortable middle-ground, when women are ejected from college and into a world with neither glamour nor structure. The resulting period of flux is heartbreaking and hilarious and way too human. It's humbling and it's sexy and it's ripe for laughs.

Products of the recession, these girls are overeducated and underemployed, sure that they're too smart for their positions as assistants, nannies, and waitresses but not necessarily motivated enough to prove it (or even do their jobs well enough to advance). They have that mix of know-it-all entitlement and scathing self-deprecation that is the mark of all great Jewish comedians and many 24-year-old women with liberal arts degrees.

They have varying degrees of ambition, but have been raised to achieve. They know they want to be successful long before they know what they want to be successful at.

They're the last children of baby boomers, and the first generation to have moms who know how to text message ["HAVE U HAD AN HPV VACCINE YET? DO U HAVE HPV? LUV, MOM"] These moms probably enjoyed more swinging sex lives in their twenties than their daughters could ever dream of.

They've been on Ritalin since they were twelve and on birth control since they were fifteen (even if they didn't start having sex until college).

They're just as likely to sleep with their 40-year-old boss as they are to make out like eighth graders with a 20-year-old they meet at a loft party.

They're not looking for romantic partners with money or clout. Just guys who make them feel thin, funny, or superior.

Some of their boyfriends have turned out to be gay. Others have turned out to be Republicans (these girls aren't necessarily political, but they want to make sure abortions are a possibility. Always. After all, who can remember condoms every time).

They still text at least one of these said exes when they're drunk or sad.

They've been raised to fuck unapologetically and then apologize for it.

Grad school is their fall-back plan.

They are the Facebook generation, and ironically enough they are isolated by all

They are the Facebook generation, and ironically enough they are isolated by all the connectivity available to them (and prone to Facebook stalking and drunk-IMing and booty calls via Twitter and deciphering text messages like they're ancient hieroglyphs and blogging pictures of all the food they eat).

They are navigating the transition out of college-level codependence on their girlfriends, but will still call to announce that they got their period or saw a man masturbating on the subway or saw a man who looks sort of like a kid they went to camp with (could it be him? And if so, is he on Facebook?)

They're beautiful and maddening. They're self-aware and self-obsessed. They're your girlfriends and daughters and sisters and employees. They're my friends and I've never seen them on TV.

hassling me; she had me sit down with Lena, and eventually she just wore me down.

APATOW We used a few people from *Tiny Furniture*. I was always a big proponent of Alex Karpovsky [the nebbishy Ray] as my personal way in, and Lena wanted to have [her childhood friend] Jemima Kirke play Jessa.

JEMIMA KIRKE (JESSA) I said no a couple of times. I was working as a painter at the time. Honestly, it was the money [that convinced me]. I was 24 and about to have a baby, so I was vulnerable, and the contract was *very* long. (Laughs.)

ALLISON WILLIAMS (MARNIE) I had just moved to L.A. from New York very dramatically after I graduated from college. I came in to audition, and we improvised a scene where I braided Lena's hair, which was ... dirty.

DUNHAM I called Allison before we cast her, and I asked her how she felt about nudity. She said, "I don't want to do nudity." I was like, "We have to get back to you. I'm gonna be naked, people are gonna be naked — that's a big part of what this show is." She told us she wasn't scared of sex, she just didn't want to show her vagina, her nipples or her butt — and she never did.

WILLIAMS So instead, they bent me over a counter with someone's face to my butt. [Marnie's music partner and love interest Desi performs analingus during season four.] It's funny because my character actually had the vast majority of sex on the show, but it just doesn't stick to me. People are like, "So you've never had sex in the show, have you?" I'm like, what do I have to do? I've literally had someone in my butt." (Laughs.) And with that scene, the headlines were all, "Brian Williams' daughter gets her salad tossed." Well, no, not to reveal too much, but that is definitely not something I'm interested in, and it's definitely never happened to me in real life. But the media often decides when to believe us as characters and when to just portray us as ourselves.

EUSTON Shoshanna wasn't supposed to be a series regular. The story was about three girls in New York, but Zosia [Mamet] put herself on tape, and everyone just fell in love with her.

ZOSIA MAMET (SHOSHANNA) I was in upstate New York shooting a movie, which was a piece of shit, and I was in the costume truck when my agent called and goes, "You got it, and they want to make you a series regular."

ADAM DRIVER (ADAM) I was doing a play at the time, so I was feeling very self-righteous. I thought that that was what I should be doing, and TV was for evil people, and I didn't want to be part of any system or corporation. (Laughs.) But because it was HBO, it seemed different. And then the writing was so good, and I thought it would be fun to play someone who does these things that are morally questionable.

EUSTON I remember begging Adam to even come in. It's funny because for two or three years before *Girls*, I had brought Adam Driver in for everything. Even things that weren't



Rannells

right — comedies like *Cop Out* or the T.J. Miller part in the *Yogi Berra* movie — because I just wanted him to be seen. He was *that* talented. But he never got anything because he's not conventionally handsome. Then [after the second season] I saw his Gap model campaign and was like, "Are you f—ing kidding me? I couldn't get him arrested before *Girls*."

● 'TOO SPECIFIC, TOO LOCAL, TOO WHATEVER'

ALEX KARPOVSKY (RAY) We showed the first three episodes at South by Southwest right before it premiered on HBO, and we had no idea how it would play. We'd shot the whole season already, and I remember having all of these concerns that it might be too specific, too local, too whatever. But there we were in a 1,200-person theater, and it killed.

BLOYS Then the reviews started coming in, and they were universally great.

RICHARD SHEPARD, DIRECTOR Every other day, *The New York Times* was figuring out a way to get



Williams

Girls into an article — even if it was a sports story, they'd shove a *Girls* reference in it to appear to be hip.

BLOYS It evolved into think pieces about what this show means about women, about Brooklyn, about sex, about race. It did exactly what you want a show to do, which is to start a cultural conversation. I suppose you could say it started a cultural argument, but I'll take it.

DUNHAM The race stuff blew up first. [The series was criticized for having an all-white cast.] The second night we aired was the first time I met my boyfriend [musician Jack Antonoff]; we were on a blind date. I had been metabolizing the criticism all week, and I made a really, really dumb joke that I'm perfectly fine to repeat now 'cause I was f—in' 25. I said, "No one would be calling me a racist if they knew how badly I wanted to f— Drake." He said, "Don't say that in public; that's not going to help you." I just didn't get it. I was like, "I have the three most annoying white friends, and I'm making a TV show about it."

KONNER I knew [the lack of diversity] would be an issue, but I didn't think the criticism would be at the level it was ...

DUNHAM ... Or that the conversation about race would turn into a conversation about racism.

KONNER But at the time, we were so focused on the struggle of women and the fact that we'd gotten four women on TV.

1 Donald Glover guested as Hannah's Republican boyfriend in season two; though many assumed his casting was in response to the diversity backlash, he had been given the role before the controversy arose. 2 After leaving the show ahead of season three, Abbott's Charlie returned as a heroin addict in season five.



DUNHAM We had four *real* women who weren't famous. I remember Jemima going, "I just had a baby, and I have two different-sized boobs, and I've got a huge butt right now because I'm f—in' breast feeding and *I'm* the hot girl."

BLOYS We knew we were doing something that was provocative, but I was still surprised [by the criticism]. There was the diversity stuff, the charges of nepotism [all four lead actresses have famous parents in the arts and media world, including Dunham, whose mom is a renowned photographer], which never made sense. ... I think some of it had to do with the fact that Lena represented a new generation breaking through, and that can be unsettling for people, especially because she was a woman and she was someone who was comfortable not being a rail-thin actress.

DUNHAM My dad likes to joke that I was the kid who annoyed everyone in the third grade — it's almost like that's the way I'm used to being. Everyone was irritated in the third grade, and everyone's irritated now.

● 'COULD YOU START WRITING ME OUT?'

KONNER We came back for the second season, and we shot the first scene outside. It was the first time really that we'd had paparazzi, and there was a whole wall of them. At one point, we had to ask them to stop shooting because all of the clicking was affecting our sound.

DUNHAM I think we were so confused by what was happening, especially Jemima, that we couldn't remember our lines.

KIRKE I was a bit oblivious to the show's success, maybe even on purpose because I was trying to deny that this would happen, and if it did happen, then I'd be impervious to it and my life would stay the same. I just put blinders on and said no any time my agents even opened their mouths. I saw it a little bit as an assault. I went to Lena [ahead of season two] and said, "Could you start writing me out?"

DUNHAM She didn't understand that she had a contract for six years. I was like, "You're on the poster." I think Jemima was scared. She thought it was gonna be like *Tiny Furniture*, where it was us messing around and then we got some nice attention at a party. I remember





Driver

she and Zosia went to the flea market together, and Jemima was like, “No one would stop talking to us.”

KONNER Honestly, until the third or fourth season, Jemima wouldn’t even refer to herself as an actor. She called herself a painter. So it

“It showed that I could do much edgier work and that I wasn’t afraid of things,” says Appleby of guesting on *Girls*.



was about getting her to admit that she was good at it and that she enjoyed it.

DUNHAM I remember hanging up with her that day and thinking, “Oh my God, I convinced my friend to do this and I’m the one who told Jenni and Judd it would be fine.” It was horrible. But then she was like, “You don’t have to write me out immediately. Maybe it happens over the next few seasons.” And then the conversation just ended.

KONNER It was different with Chris Abbott [who played Marnie’s longtime boyfriend, Charlie]. He was a recurring character. We wanted to make him a regular, and we were trying to close that deal [for season three], and he had a lot of questions, a lot of issues, and we kept sitting down with him — we’d go have drinks and have a good time, and he’d say, “OK, I’ll do it,” and then the lawyers would come back and be like, “He’s not doing it.”

DUNHAM At the time, I was like, “How the f— could you leave this show?” But he felt playing this Brooklyn hipster pansy wasn’t accurately expressing his background or his worldview, and he felt limited. [Abbott returned for a stand-alone episode during season five.]

KONNER We had a very big arc for him.

DUNHAM He decided not to come back four days before our table read for the third season. I didn’t sleep for 72 hours — we were rewriting, rewriting, rewriting. We had the table read, and then I remember going up to our office and weeping because we had tried to fix it, but there just wasn’t enough time. It was the first time it just hadn’t felt easy.

● ‘WHAT IF HE LOSES HIS ERECTION?’

APATOW From the beginning, we were aware that what we were doing was sexually provocative, and that’s what made it interesting and new and fun. Lena wanted to reveal something that is normally hidden — so often you’re not talking about a giant part of most people’s lives because people don’t want to portray it on film — and that opened up tons of stories that you’re usually not able to tell. But then we had a scene with a conclusion shot ...

DUNHAM It was actually cum arcing through a shot.

APATOW And HBO said, “If this is in the show, we could lose our license.” We were like, “Oh my God, we’ve actually found the line at HBO.”

NAEGLE In HBO’s defense, it was like a fire hose!

KONNER Mike Lombardo [then-president of programming] came to us and said, “You don’t need it,” and we thought, “You pussies.” But when Mike fought us on stuff, which wasn’t often, he was always right. I remember being on the phone with him and Sue, and we were talking about the scene in season two where Elijah [a gay character played by out actor Andrew Rannells] has sex with Marnie. Mike just couldn’t get his brain around it, and we were like, “This is what young people do; sexuality is fluid, you gotta trust us.” And Sue said, “What if he loses his erection?” And he goes, “Yeah, that could work.”

ANDREW RANNELLS (ELIJAH) That’s still the closest my penis has ever been to a vagina. (*Laughs.*)

DUNHAM We ended up getting our cum shot — it was conditioner and Cetaphil, by the way — it was just with Adam and Shiri Appleby instead. [Appleby guested as Adam’s girlfriend in four episodes in season four that featured a disturbingly rough sex scene.]

KONNER When people watched that scene and said, “Is that rape?” I was surprised. To me, that was a fully consensual bummer of a sex scene. But that was one where people got upset, and I was thrilled for the feedback because it was really thoughtful and emotional — it wasn’t just this knee-jerk, “Oh, we did something else that pissed people off.”

SHIRI APPLEBY, GUEST STAR I never saw it as rape. That was never a conversation. I remember one of the executives on set while we were prepping said, “Are you really comfortable doing this?” And in my head I was like, “What part is he referring to?”

DUNHAM Not to make this too personal, but the show is very much based on my experiences, and at that point I hadn’t publicly talked about being sexually assaulted. But my thought when people had that reaction was like, “Oh, I’ve been raped, and that’s not what it feels like.” Then people were like, “How can you redeem Adam after that?” And I’m like, “That scene was very much based on an interaction I had with someone whom I continued to feel very loving feelings toward for a long time after that because human sexuality is so complicated.”

RICHARD PLEPLER, HBO CEO Listen, “your own mother-in-law” survey with this show has been a lot of fun. (Laughs.) But I remember back in the days of *Sex and the City* — and I was more in that demo then than I am in this demo now — people would say to me,



1 *Girls* picked up a Golden Globe for its first season.
2 Dunham, flanked by her producers Apatow and Konner.

“Do women really talk like that?” And I’d say, “Yeah!” And it happened again with *Girls*. People are saying, “Is that really a part of the tenor of this generation?” And I think the answer is yes. Of course, nothing’s monolithic, so I’m sure there are people who watched this show who didn’t see a reflection of them or their lifestyle, but there were millions and millions of people who did.

● SAYING GOODBYE — FOR NOW

KONNER We had always said the show would be five seasons, and during the fourth season, Mike and Casey came to talk to us, and they said, “Don’t you think you have, like, one more season in you?” And we said, “Yeah, probably, let’s do six.”

BLOYS Six seasons felt right. It’s bittersweet to end any show, but everyone agreed this was the right place to leave Hannah.

DUNHAM Once we knew that we had 20 episodes

left [split over seasons five and six], we were like this bullet train. And we’d been talking about the end for so long. I mean, before the show even premiered, Jenni and I lay in bed after our South by Southwest screening talking on the phone about the characters’ whole lives. We were literally like, “She’ll probably die this way.”

KONNER When it came to shooting [the final season], we ended up going way long. So honestly, we were stoked to be done but also heartbroken.

DUNHAM We were so f—in’ tired by the end.

MAMET It was tricky because we shot the final season in a slightly jumbled way. I wrapped on the same day as *Jemima*, but it was six weeks before the show wrapped. The normal feeling of ending something — which is usually in the air and in the essence of everything you’re doing — wasn’t there, but I still cried in silence the whole way home.

DUNHAM For the last shot, Jenni was directing, and I wasn’t wearing pants ...

KONNER ... Shocker, by the way. (Laughter.)

DUNHAM I looked up at the trees and smelled the air, and it was one of those moments where I was like, “I want to remember exactly what this was.” Then Jenni called cut, and literally men in their 60s were weeping. It was really special, and since I hated both high school and college, I was like, “Oh, that must be what it felt like when people were sad.”

MAMET None of us expected this show to do what it did, and it has absolutely elevated all of us in a huge way, but I think it’s still much harder for a woman than a man. The success that Adam has had is indicative [in films such as *Star Wars*] — that’s no slight to his talent and his ability, but Allison and I are still fighting tooth and nail for any part we get, and we both have to fight very hard for any part that is different in any way from our role on *Girls*.

DUNHAM Look, Adam is something unusual that Hollywood was waiting for, and he has “movie star” written all over his face in both an

‘It Would Be Fun to Meet You’

Judd Apatow wrote Dunham this fan email after seeing *Tiny Furniture*

Lena,

I just watched your movie. It was beautiful and hilarious. I laughed really hard, which is rare (because my funny bone is so burnt out), and I cried, which is not rare.

I have many questions to ask you. I knew nothing about your film, or you or anything when I put it in. A few people slipped it to me on DVD and said they thought I would like it. I liken it to two experiences I have had. One was when I was slipped *Bottlerocket* in ’95, and the other was when I was slipped *Foot Fist Way*.

I didn’t even know you wrote it and directed it till it was over. Should I be doing more research before I start watching something? I probably would have liked it less if I knew that because then envy would have set in.

Anyway — every once in a long while you see something with no preconceived notions and you have a wonderful, pure experience. Owen Wilson took me to see *Slingblade* at the New York film festival and I had no idea what we were walking into and it was a filmgoing experience I will never forget.

I had that with your film. It was so personal in the way that I try to be but I never find the balls to write about the sex I had in a pipe. I am about to start writing my new film and it reminded me to have courage and to not worry about what anyone thinks — just share. That becomes harder to do when people know who you are.

When I was 23 I had no talent. I was just a bad stand-up comic. What you have done is stunning and I can’t imagine where you go from here. I am sure you will do amazing things.

If you ever have time to chat, it would be

If you ever have time to chat, it would be fun to meet you and if you ever need a producer who can make you enough money to fuck up your pure creative process and your mental health, please let me know.

Or just teach me how to make a film on that budget. Seriously.

Congratulations!
Judd (Apatow)

P.S. I related a little too much to Alex possibly.

old-fashioned and a modern way. But I do think that — and I experience it, too — it can be harder for people to separate female TV characters from the actors playing them.

DRIVER I still think that TV is evil. (Laughs.) But I’d do it again with the right thing.

DUNHAM What’s next for me? I love writing my stupid books, and Jenni and I have [our newsletter] *Lenny* and a bunch of feature ideas, but we’re giving ourselves the gift of a little time.

KONNER We feel like no one necessarily needs to hear from us right now. But if someone wants to do the [*Girls*] movie, we’ll do it.

DUNHAM Oh, we’re doing the movie. I’d just want to leave enough space so that we are finding them in a super different place than we left them. But if HBO paid for two *Sex and the City* ones, they’d better pay for one of ours.

KONNER I think the movie studio paid for those.

DUNHAM Oh, we may have more trouble with that ... **THIS**

**BERLIN
FILM
FESTIVAL
2017**

Dealmaking in the Age of Trump

Thanks to the recent sea change in global politics, insiders say international buyers and sellers are more cautious than ever. Says one: 'Everyone is feeling the ripple effect'
By Scott Roxborough



Last year, George Clooney and Steven Soderbergh set the Berlin film market alight with hot star-studded projects *Suburbicon* and *Logan Lucky* (both now in production), but Berlin in 2017 looks decidedly chilly. International distributors have become more risk-averse, and political uncertainty — thank you, President Trump — is likely to make things worse.

"It's not a cyclical aberration, this is the new normal," says Paul Hanson of Convert Media, whose Berlin slate includes *Ophelia*, a retelling of Shakespeare's *Hamlet* that stars Daisy Ridley and Naomi Watts. "The business is less frothy, people are becoming more judicious in what they buy, and everyone is feeling the ripple effect."

Adds Russell Levine of Route One Entertainment, producer of Sundance hit *Landline*, "The foreign sales market is very volatile."

Barring last-minute additions, art house films will be attracting most of the buzz at the European Film Market (Feb. 9 to 17) — with these 13 titles likely to lead the pack.



Murphy



Hunt



Schoenaerts



Rabe

Anna and the Apocalypse

THE BUZZ It's a comedy musical about a girl (rising British star Ella Hunt) who has to fight — and sing — her way through a zombie invasion. What's not to like?

STATUS Shooting
INTERNATIONAL SALES AMP International
DOMESTIC SALES XYZ Films

The Art of Hearing Heartbeats

THE BUZZ This is an adaptation of Jan-Philipp Sendker's global best-seller about a woman trying to unravel the mystery of her New Yorker father's connection to a Burmese woman.

STATUS Development
INTERNATIONAL SALES Wild Bunch

The Chocolate Money

THE BUZZ *Rock of Ages* helmer Adam Shankman is set to direct Kate Beckinsale as chocolate heiress Babs Ballentyne in this adaptation of an Ashley Prentice Norton best-seller.

STATUS Preproduction
INTERNATIONAL SALES Cornerstone Films

City of Ghosts

THE BUZZ The latest doc from Oscar-nominated Matthew Heineman (*Cartel Land*) follows a group of citizen journalists who use their reporting to push back against ISIS.

STATUS Completed
INTERNATIONAL SALES Cinetic Media

BERLIN AFTER DARK: CLUBBING, CUISINE, CONFECTIONS

Treat yourself to a Unicorn Forest (that's a cocktail, not an indie title)

Radio — The Label Bar

Frankfurter Allee 23

Vienna's cult Radio bar brings its unique blend of comfort and kitsch to Berlin. This combination bar, cafe and mini-club has its own fashion line as well as an in-house DJ and an electronic music label. The homemade cocktails — like the \$7 Einhornwald (Unicorn Forest), a mix of gin, rose, OJ and elderberries — already are legendary.

Pasticceria Mangiarte →

Danziger Strasse 23

The name says it all: Mangi and Arte: Eating and Art. This Italian confectionery is just the spot to indulge after a 12-hour slog through the film market. From the sweet — pasticcini, melt-in-your mouth cornetti and cannoli — to the heartier, but no less delicious, focaccia and panini, the pastries are a labor of love.



The Delinquent Season

THE BUZZ A domestic drama about two couples whose suburban and marital bliss are put to the test, it stars Cillian Murphy, Andrew Scott (who plays Moriarty in the BBC's *Sherlock*), Eva Birthistle and Catherine Walker.

STATUS Postproduction

INTERNATIONAL SALES Protagonist Pictures

The Hero

THE BUZZ Hot off a Sundance sale to The Orchard, Brett Haley's drama, which stars Sam Elliott as an aging Western film star diagnosed with cancer, already is generating early Oscar talk.

STATUS Completed

INTERNATIONAL SALES Gersh

Lost in London

THE BUZZ Woody Harrelson's directorial debut is an experimental event movie simultaneously shot and broadcast live on Jan. 19 that co-stars Owen Wilson and Willie Nelson.

STATUS Completed

INTERNATIONAL SALES Bloom

DOMESTIC SALES CAA

The Other Side of Hope

THE BUZZ Finnish auteur Aki Kaurismäki makes his debut in competition in Berlin with this story of a Syrian refugee who crosses paths with a Finnish traveling salesman. This is the director's follow-up to his 2011 sleeper hit *Le Havre*.

STATUS Completed

INTERNATIONAL SALES The Match Factory

The Promise

THE BUZZ Directed by Oscar winner Terry George (*Hotel Rwanda*) this story of a love triangle set in the final days of the Ottoman

empire comes with star power in the form of Oscar Isaac, French-Canadian Charlotte Le Bon and Christian Bale.

STATUS Completed

INTERNATIONAL SALES Sierra/Affinity

Radegund

THE BUZZ Terrence Malick's latest, about Franz Jägerstätter, a conscientious objector under Hitler's Third Reich, stars August Diehl (*Inglourious Basterds*) and Matthias Schoenaerts.

STATUS Postproduction

INTERNATIONAL SALES Mister Smith Entertainment

Return to Montauk

THE BUZZ The adaptation of Colm Toibin's novel, starring Stellan Skarsgård and Nina Hoss, already is being hailed as a comeback for Volker Schlöndorff, the director of 1979's Oscar-winning German foreign-language film *The Tin Drum*.

STATUS Completed

INTERNATIONAL SALES Gaumont

Stockholm

THE BUZZ Ethan Hawke and Noomi Rapace star in this drama from *Born to Be Blue* helmer Robert Budreau about the real-life 1973 kidnapping that gave rise to the term "Stockholm Syndrome," in which hostages form an intense bond with their captors.

STATUS Preproduction

INTERNATIONAL SALES Sierra/Affinity

We're Just Married

THE BUZZ Lily Rabe, Sam Rockwell and *The Mindy Project*'s Chris Messina star in this 1970s-set tale of a romantic triangle, a long-in-development project from *Albert Nobbs* helmer Rodrigo Garcia.

STATUS Preproduction

INTERNATIONAL SALES The Exchange

Einsunternull ←

Hannoversche Strasse 1

Berlin's latest high-end culinary experiment already has developed a following for its experimental menu, which offers strictly locally sourced, seasonal fare that tilts toward vegetarian (no small feat in meat-loving Berlin) and includes impressive wine pairings. While dinner is on the pricey side for Berlin — a six- to 10-course meal runs 77 euros to 117 euros (\$82 to \$125), plus wine — those with a less-generous expense account should try the lunch menu, where a three-course meal starts at 29 euros (\$31). — S.R.



THE FILM THAT PREDICTED THE BERLIN TERROR ATTACK

German star Ken Duken makes his directorial debut with a thriller that comes frighteningly close to reality

A terrorist hijacks a car outside Berlin, forcing the driver to take him to the center of the city, where, in the middle of Christmas celebrations, he plans to carry out a brutal attack.

What reads like the news report of the Dec. 19 attack on the Berlin Christmas market actually is the plot of *Berlin Falling*, a film shot in the German capital in 2015 that recently finished postproduction. The movie is the directorial debut of actor Ken Duken, a major German TV star who's best known in the U.S. for a supporting role in *Inglourious Basterds*. Duken stars as Frank, the hapless driver of the hijacked car. Tom Wlaschiha, known to *Game of Thrones* fans as the face-shifting assassin Jaqen H'ghar, plays Andreas, his tormentor.

Duken came up with the idea for a thriller centered on a Berlin terror attack nearly two years ago and developed the script with Christoph Mille and Norbert Kneissl.

"My goal with the film wasn't ideological, looking at one group or the other," Duken tells *THR*. "I was more interested in this climate of fear that we have in Germany now and what it can lead to."

The timing of *Berlin Falling* is as astonishing as it is unnerving. In one poignant scene, Frank and Andreas drive by the very Christmas market at Breitscheidplatz in Berlin where 2016's terrorist attack took place. In an uncanny case of synchronicity, Duken first screened the movie for cast and crew on the night of the attack. They watched at Filmkunst 66, a cinema just a few blocks away. "As we walked out of the theater, people told us, 'There's been a terrorist attack at Breitscheidplatz,'" says Duken. "We couldn't believe it. Then we took out our phones and thought, 'Oh no.' When we made the movie, we were ahead of events. Sadly, events caught up with us."

As for how the real-life attack will affect the Berlinale, police spokesman Winfrid Wenzel tells *THR* that attendees can expect a range of new measures, including stricter controls on vehicle access to venues, longer waiting times and more extensive bag checks. But Wenzel took pains to reassure visitors that while Berlin "is on high alert," they should not expect the sort of omnipresent, almost militaristic approach to security seen in Cannes in May.

"There's always, as we say in police speak, 'an abstract threat,'" he says. "But the festival venues are easier to protect than is the case with other events in the city. The Berlinale does not have the symbolic importance [for Islamic terrorists] of, say, the Brandenburg Gate or, as we saw in Breitscheidplatz, a Christian church during a Christmas celebration." — S.R.



Top: The scene following the Dec. 19 terror attack in Berlin. Above: Wlaschiha (left) and Duken in *Berlin Falling*.

HOPE: ART BY COURTESY OF BERLIN FESTIVAL; PROLOGUE: COURTESY OF OPEN ROAD FILMS; THE OSCAR FALLING: COURTESY OF WOLFFRACSON; EINS UNTER NULL: BENE BISS; MANDARINE: ENAMORATED; THE MINDY PROJECT: MURPHY; LOTUS: LOTUS; IMAGES: HUNT; DAVID M. BENNETT/GETTY IMAGES; FOR DONNA: SCHÖNAERTS; ANTHONY HARVEY/GETTY IMAGES; RABE: GREGG DEGUIRE/WIREIMAGE





1 Breslin (left) and Styler on the set of *Freak Show*. 2 Lawther as a trans teen who aspires to be his high school's homecoming queen.



HOW TRUMP INSPIRED TRUDIE STYLER: 'THE FILM IS ABOUT BULLYING'

Sting's better half borrows the president's campaign slogan for a timely look at a trans teen who challenges cultural stereotypes in red state America By Alex Ritman

It's unlikely Donald Trump has much interest in any of the films making their world premiere in Berlin.

But there's a prominent line in one title from the Generation sidebar — an adaptation of an LGBT YA novel, no less — that may grab the attention of the new U.S. president.

Trump's White House bid was very much in its infancy when Trudie Styler began developing her directorial debut, *Freak Show*, based on James St. James' award-winning book of the same name, about a cross-dressing teen from a liberal corner of Connecticut who is dropped into an ultra-conservative high school in red

state America. Counting Drew Barrymore as an exec producer and Oscar-winning cinematographer Dante Spinotti as part of her creative team, Styler says Trump barely was on her radar when the film was in its earliest stages.

"He was just a rather appalling twinkle, but an amusing one at that point, running as a candidate," says the actress, producer and wife of Sting. But Trump did prove something of an inspiration for the role of Lynette, the head cheerleader, queen bee and all-around mean girl, played by Abigail Breslin. Lynette is the chief rival to protagonist Billy Bloom, played by *The Imitation Game*'s Alex Lawther, who decides to

run for homecoming queen in a bid to change the hateful mindsets of his peers.

Trump may have looked like a joke at the time, but his slogan rather suited Breslin's antagonist. "So we picked up on this mantra and put it in the script," says Styler.

As such, the slogan "Make America Great Again" will be bellowing from the Berlinale cinemas speakers this year during the *Freak Show* screening (possibly a full year before it's heard again at the fest when Alex Gibney, Laura Poitras or someone similar unveils the inevitable feature doc about Trump's rise to power).

But away from all things Trump, thankfully, the themes in *Freak Show* — which will be on offer at the Berlin market via CAA — largely can be considered universal, says Styler, 63.

"The film really is about bullying," she says, adding that she herself was bullied as a child and teen after being left with facial scars following a car accident. "Some of the scenes really resonated with me on a personal level."

And it was this that led her toward her first stint as director after more than two decades producing.

"We actually had a director on board, but there was a conflict," she says. "So I rather cheekily asked the producers if I could interview for the role of director. I felt I had something to say, so I met them all, presented my vision and off we went."

UBER? NEIN! 4 ESSENTIAL APPS FOR SURVIVING BERLIN

You can forget about catching an Uber in Berlin. The car-hailing service has been banned in Germany following a 2015 court ruling that found it violated regulations requiring all transport companies to use licensed drivers. But don't worry, there's a workaround. Indeed, the German capital, which styles itself as the Silicon Valley of Germany, has a number of efficient apps to transform even a first-timer into a bona fide Berliner.



My Taxi Essentially an Uber clone, My Taxi lets you request a driver, track his or her progress and pay via your smartphone. The main difference: All the cars are licensed taxis, not private vehicles. For a cheaper alternative, try Allygator, a shared shuttle service designed for Berlin clubbers trying to get home after a night of indulgence. It charges just a few cents a mile for transport throughout the city.



Find Your Food Truck As its name suggests, this foodie essential provides a comprehensive guide to enjoying Berlin's growing army of hipster food trucks. The app lists truck locations, opening dates and times, includes photos of the day's menu and lets you make lists of your favorites to track them down later.



Durst More of a specialist app, this guide to late-night kiosks

and corner stores (what the locals call *spati*) ensures you'll never waste time looking for a one-for-the-road beer, cigarettes (this is Europe, after all) or a midnight snack.



Qfriend.co One for the clubbers, this site, active only on Berlin weekends, provides live updates of events throughout the city, crucially noting line lengths and wait times for the current hotspots. —S.R.



T2 Trainspotting: What Took So Long?

After 20 years, the creative team behind the druggy cult hit is hoping to reclaim its '90s mojo with a sequel, but only after patching up a major falling out between star and director. Says Ewan McGregor: 'F— it, enough is enough' By Alex Ritman



In mid-2015, actor Ewan McGregor randomly bumped into director Danny Boyle in a London restaurant. Coincidentally, it was the day before Boyle was to head to Edinburgh on a recon mission that would decide the fate of the much discussed sequel to *Trainspotting* — which is getting the gala treatment in Berlin (at 10 p.m. on Feb. 10 at the Palast). It had been almost two decades since production wrapped on the original, a film that would come to define the '90s era of “Cool Britannia” and catapult both McGregor and Boyle into stardom. Several earlier attempts to bring to life Irvine Welsh’s follow-up book, *Porno*, never made it past the script stage. So it was decided that if Renton, Begbie, Sick Boy and Spud were ever to return to the big screen, it was now or never.

“When Irvine wrote *Porno* in 2002, John [Hodge, screenwriter] had a go, and did a very faithful adaptation. But it just didn’t feel like it was right,” admits Boyle. “I didn’t even send it to the actors, because I knew they wouldn’t do it.” So Boyle, Hodge, Welsh and producer Andrew Macdonald, the creative team from the first film, had “one last go” and traveled to Edinburgh, living together in a house near the city’s famed castle (McGregor says Welsh referred to it as a “*Big Brother* house”). Over the course of a week, the four went over the unproduced scripts, *Porno* and Welsh’s later books set in the *Trainspotting* universe. They spent time with the locals, went to “a lot of football games” and even took up boxing together (at a gym whose reformed soccer hooligan owner, Bradley Welsh, ended up landing a role in the

sequel). “You just discuss the shit and say stupid things and say clever things. We didn’t come up with any solutions,” says Boyle. “But out of that, chemistry happens, and John went away and came back with this script. As soon as I read it, I knew that it was right.”

The new script, reuniting the four central characters as they deal with middle age and regret, combines elements of *Porno*, but with the book published 15 years ago and feeling a little dated, it also contained Hodge’s own more contemporary creations (including a revised take on McGregor’s now iconic “Choose Life” speech).

Of course, this time there weren’t any issues over licensing. Back in the '90s, Welsh admits he was “so f—ing naive” as a first-time author that he accidentally sold the *Trainspotting* rights to the wrong person, believing him to be Boyle’s producer. Rather fortunately, the aspiring producer graciously transferred them back; otherwise one of the most celebrated British films of all time might have looked somewhat different. “He could have played hardball, but was incredibly saintly about it,” admits Welsh.

But even with a killer script, the wheels of *Trainspotting 2* — or *T2 Trainspotting* as it became named (a title Hodge came up with

1 From left: Boyle, McGregor and Welsh on the set of *Trainspotting*. 2 Boyle (far left) on set with McGregor, Ewan Bremner, Jonny Lee Miller, Kevin McKidd and Robert Carlyle. 3 Kelly Macdonald and McGregor in the first film. 4 From left: McGregor, Boyle and actor-director Peter Mullen in a deleted scene. 5 From left: Miller, McGregor and Bremner in *T2*.

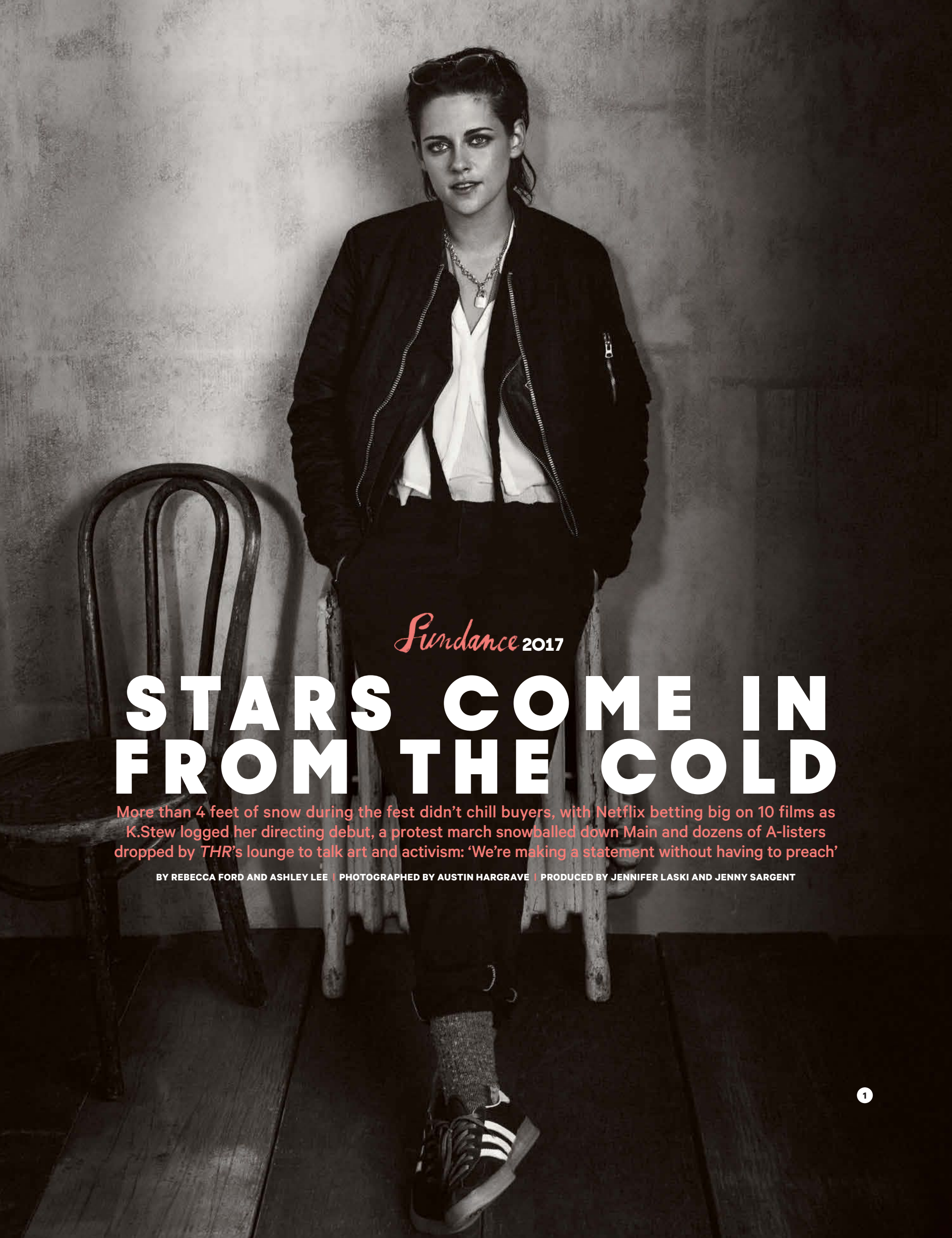
as a joke aimed at *Terminator 2*) — wouldn’t have moved an inch without its lead actor.

McGregor was just 23 when he first was cast as Renton, a role he wanted so badly, he even contemplated trying the film’s central narcotic. “I thought, ‘How can I play a heroin addict without having taken heroin?’” he tells *THR*. “And I thought I’d do it with Danny. Also, John, our writer, is a doctor, so he could probably get us some and administer it so we didn’t die.” (McGregor changed his mind after meeting recovering addicts in Glasgow and realizing it’d be “hugely disrespectful.”)

But having made their first three films together (*Trainspotting* sits between 1994’s *Shallow Grave* and 1997’s *A Life Less Ordinary*), the love affair between McGregor and Boyle fell apart when the lead in the director’s big-budget adaptation of *The Beach*, a role McGregor had been led to believe was his, went to Leonardo DiCaprio. McGregor and Boyle didn’t speak for more than a decade.

Thankfully, when Boyle embarked on the Edinburgh fact-finding mission, the hatchet already had been buried. “I started thinking, ‘Ah, f— it, enough is enough,’” says McGregor. “And I wanted to work with Danny again. He was my first director and always set the bar so high in terms of what to expect from a director as an actor. I missed it. And being on set with him again was like, ‘Oh, it’s so nice.’” **THR**





Sundance 2017

STARS COME IN FROM THE COLD

More than 4 feet of snow during the fest didn't chill buyers, with Netflix betting big on 10 films as K.Stew logged her directing debut, a protest march snowballed down Main and dozens of A-listers dropped by *THR*'s lounge to talk art and activism: 'We're making a statement without having to preach'

BY REBECCA FORD AND ASHLEY LEE | PHOTOGRAPHED BY AUSTIN HARGRAVE | PRODUCED BY JENNIFER LASKI AND JENNY SARGENT



1 | Kristen Stewart | *Come Swim*
The *Twilight* actress made her directorial debut with the short film *Come Swim*, created as part of Refinery 29's female-focused Shatterbox Anthology and to be released on its site (and aired on TV partner TNT) later in 2017. "I was always really enamored by the process," she says of directing. "It took me some time, but this is what I've always wanted to do." She next plans to make a short film on gun control.

2 | From left: Miguel Arteta, Salma Hayek, Chloe Sevigny, Jay Duplass and John Lithgow | *Beatriz at Dinner*
Arteta's film, bought by Roadside Attractions and FilmNation, stars Hayek as a holistic therapist who joins a dysfunctional family's dinner party. Says Lithgow, "It's one of those scripts that catches fire as you read it."

3 | Mary J. Blige | *Mudbound*
The singer-actress stars with Carey Mulligan, Jason Mitchell and Garrett Hedlund in Dee Rees' post-World War II Southern drama, one of the festival's most buzzed-about films that Netflix bought the day after the festival wrapped.

4 | Armie Hammer | *Call Me by Your Name*
Sony Pictures Classics fell for Luca Guadagnino's gay love story starring Hammer and Timothee Chalamet days before Sundance kicked off, scooping up worldwide rights for north of \$6 million.

5 | Elle Fanning | *Sidney Hall*
Fanning stars opposite Logan Lerman in writer-director Shawn Christensen's film about a writer who is escalated to stardom with his first novel.

★ U.S. DRAMATIC SPECIAL JURY AWARD FOR BEST CINEMATOGRAPHY

6 | From left: Alexandre Moors, Tye Sheridan and Jack Huston | *Yellow Birds*
"We were pushing deeper into Morocco than some of our producers would like," says Moors of shooting his war drama. "I was seeking to bring those actors into a place that would isolate them."



★ THE AUDIENCE AWARD: U.S. DRAMATIC
1 | Lakeith Stanfield | *Crown Heights*, *The Incredible Jessica James*
 The Atlanta actor was a triple threat at Sundance: He stars opposite Jessica Williams in *The Incredible Jessica James*, plays a man wrongfully convicted of murder in true story *Crown Heights* (which won the audience award) and appears in Jordan Peele's horror film *Get Out* (which debuted as a surprise screening).

★ U.S. GRAND JURY PRIZE: DRAMATIC
2 | Elijah Wood | *I Don't Feel at Home in This World Anymore*
 Wood and Melanie Lynskey star in Macon Blair's drama that took the fest's top prize, the U.S. Grand Jury Prize for a dramatic film.

★ THE WALDO SALT SCREENWRITING AWARD: U.S. DRAMATIC
3 | From left: Billy Magnussen, O'Shea Jackson Jr., Pom Klementieff, Aubrey Plaza, Elizabeth Olsen, Matt Spicer | *Ingrid Goes West*
 New distribution company Neon (launched by Tom Quinn and Tim League) made its first Sundance purchase: \$3 million for Spicer's movie about a woman obsessed with a social media star.

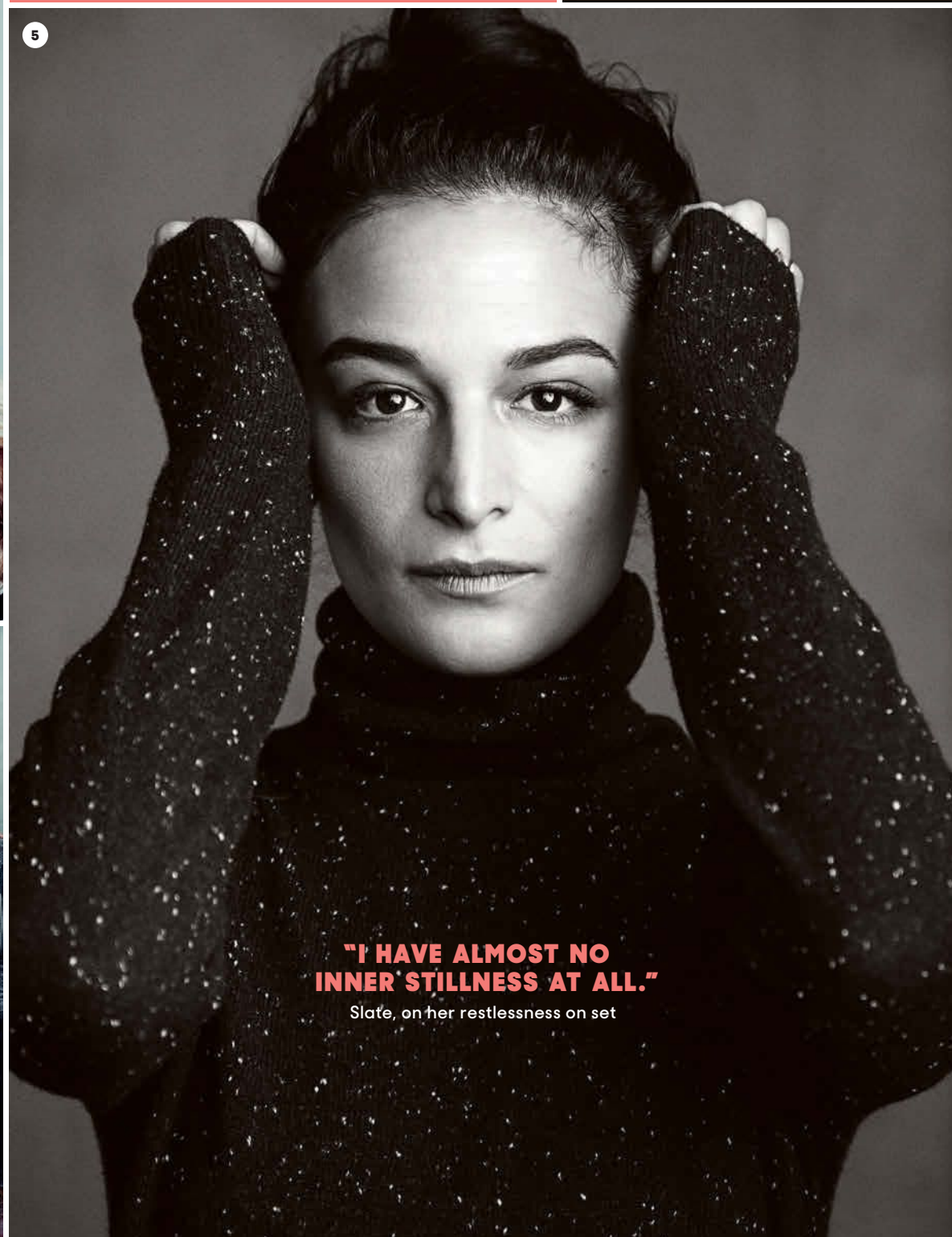
4 | Kumail Nanjiani and Emily V. Gordon | *The Big Sick*
 Nanjiani and wife Gordon's real-life love story landed one of the fest's biggest deals when Amazon bought it for \$12 million.

5 | Jenny Slate | *The Polka King*
 Slate reunited with her *Obvious Child* director Gillian Robespierre for *Landline* (which Amazon bought for \$3 million) and appeared opposite Jack Black in the comedy *Polka King*.

6 | From left: Olivia Cooke, Anya Taylor-Joy, Cory Finley | *Thoroughbred*
 "The idea of these two women manipulating each other through dialogue was something I really wanted to do," says Taylor-Joy of Finley's psychological drama, which Focus bought for \$5 million.

7 | Common | *Burning Sands*
 "We're making a statement without having to preach — you're just telling a story," says Common, an EP on the Netflix drama *Burning Sands*.

8 | From left: Lois Smith, Jon Hamm, Geena Davis, Tim Robbins | *Marjorie Prime*
 A hologram of Hamm debuted at the party for the sci-fi drama (starring Smith as a woman who bonds with a hologram of her dead husband).



"I HAVE ALMOST NO INNER STILLNESS AT ALL."

Slate, on her restlessness on set



PHOTOGRAPHED AT SKY STRADA IN PARK CITY. PHOTO ASSISTANT: WES HARGRAVE. VIDEO: TEAM STEPHANIE FISCHETTE. LAELA ZADEH, JESSICA ROYMAK, RYAN HERALY, HARRY BUERKLE, WES MCLEAN, DARIN EATON, PHIL YANG, PABLO TEYSIER-VERGER, TESS COMET, CLAIRE WILEY, NICK MILLER, SHANNON RUNYON, MAX HOREHLED.

Watch the best moments from our Sundance lounge at THR.COM/VIDEO



An American New Wave?

Snubs for Clint, Scorsese, Stone and Spielberg make way for a generation whose collective voice is emerging

By Stephen Galloway

A funny thing happened on the way to this year's Oscars: A whole swath of veteran directors dropped out of contention, and a fresh batch of filmmakers stepped in to take their place.

Overlooked were such heavyweights as Oliver Stone, Martin Scorsese, Robert Zemeckis, Clint Eastwood and Steven Spielberg — each a giant with a new film in theaters (respectively, *Snowden*, *Silence*, *Allied*, *Sully* and *The BFG*). Instead, the Academy named four first-time directing nominees — Damien Chazelle (*La La Land*), Barry Jenkins (*Moonlight*), Denis Villeneuve (*Arrival*) and Kenneth Lonergan (*Manchester by the Sea*) — and one veteran, Mel Gibson (*Hacksaw Ridge*).

Think this is just a quirk? The Directors Guild of America was even more extreme when it unveiled its feature nominees. Of the five, only Garth Davis (*Lion*) had been nominated for an earlier DGA award, and that was in television, not film.

What this suggests is not simply a bias toward youth in an industry that often has proved ageist as well as sexist, but also possibly a seismic shift, as the filmmakers who came of age in the 1970s and 1980s begin to pass the baton to the next generation.

Every year the Oscar nominees seem to

include a few fresh faces. But this is the first year in recent times that the Academy has highlighted so much new talent — men (no women, alas) who largely are at the beginning of their careers and certainly at the beginning of their Academy experience.

In 2016, Alejandro G. Iñárritu (*The Revenant*) was the only director previously nominated in this category, but among his rival contenders, George Miller (*Mad Max: Fury Road*) was a four-time nominee in other categories (who had won for 2006's best animated feature, *Happy Feet*), while Tom McCarthy (*Spotlight*) had drawn acclaim for work including 2003's *The Station Agent* and 2009's *Up*.

These men were older than the current directing frontrunners: *La La Land*'s Chazelle, 32, and *Moonlight*'s Jenkins, 37. (Villeneuve is 49; Lonergan, 54; and Gibson, 61.) Perhaps it's this broad span of ages that makes it so difficult to create a unified theory about their work and makes it premature to define them as an American New Wave. But groups always seem to coalesce more clearly in retrospect.

It took years before the term "neorealism" took hold with such postwar Italian filmmakers as Federico Fellini, Vittorio De Sica, Roberto Rossellini and Luchino Visconti. Similarly, it was a while before observers

defined Francois Truffaut, Jean-Luc Godard and their peers as the French New Wave.

These directors seem even more different from one another today than they did at the time, and many went in very separate directions as their careers advanced. But, at least for a while, they represented a similar ethos: The Italians all were governed by a desire to focus on Italy's real-life problems, the French by a rejection of the cinema that came before them and a belief in the director as auteur.

The last American wave, if there was one, emerged in the late 1970s and 1980s and was centered on filmmakers who, by and large, were defined by their film school experience or relationships, even if they never went to film school themselves. Unlike the older artists they admired, Spielberg, George Lucas, Brian De Palma and their brethren seemed to think through the camera, so that the medium did indeed become the message; theater and the written word belonged to another era.

Their sheer joy in film contrasted with the generation immediately before theirs, an anti-authoritarian group that had come of age in the 1960s and early 1970s, and that reacted viscerally to a crumbling studio system, as well as a society still dealing with the trauma of the Vietnam War. Their dark



vision showed up in such pictures as 1971's *The French Connection*, 1972's *The Godfather* and 1979's *Being There*. If this older group tilted at windmills, the younger group embraced them. Audience-friendly stories, with big and bold narratives, were the order of the day, social critique be damned.

Which of those two patterns of thinking will mark the current Oscar nominees is hard to tell. Indeed, what's most striking about the new directors is just how different they seem from one another.

As much as *La La Land* appears to be an homage to Old Hollywood (and Jacques Demy's *The Umbrellas of Cherbourg*), with its return to the musical format, so *Moonlight* is a rejection of Hollywood convention, with its unusual structure, characters and themes that would have been inimical to the Hollywood of old — even to the Hollywood of just a few years ago.

It may be that these filmmakers' simultaneous emergence is pure coincidence, and that the idea of an American New Wave is merely an outsider's construct. Or it may be that they are emissaries of deeper change.

In the late 1960s, the arrival of directors such as Mike Nichols (*The Graduate*) and Arthur Penn (*Bonnie and Clyde*) heralded the collapse of the studio system and paved the way for a bold and radical group of directors, the likes of whom never have been seen since.

Perhaps Jenkins, Chazelle and their peers are in the vanguard of a brilliant new generation to come. Or perhaps they are simply dazzling originals whose very originality sets them apart from any group. **THR**

1 *La La Land*'s Chazelle (left, with star Ryan Gosling) also is nominated in the original screenplay category. He was nominated for his adapted screenplay of 2014's *Whiplash*.

2 Jenkins (left, with director of photography James Laxton on the set of *Moonlight*) also is nominated for the film's adapted screenplay. **3** Amy Adams with *Arrival* director Villeneuve. His 2015 film *Sicario* had three Oscar nominations. **4** Casey Affleck (left) with *Manchester by the Sea* helmer Lonergan, who also is nominated for original screenplay. **5** Gibson (right) on the set of *Hacksaw Ridge*. He previously won a directing Oscar for 1995's *Braveheart*.

HOW 5 NOMINEES 'STARTED DREAMING OF BEING A FILMMAKER'

Oscar has these classics to thank — from *Cinderella* to *Star Wars* — for inspiring this year's helmers BY CRAIG TOMASHOFF

DAMIEN CHAZELLE

LA LA LAND

"My dad was obsessed with music, so there was always a lot of jazz playing. Those [musicians] were the heroes in the house. But he had no interest in movies, really. I think the first movie I saw [when I was 2 or 3] was *Cinderella*, and it happened to be on TV. That's what I'm told, at least. I just sat and watched that over and over again. And I became one of those kids that very early on was glued to that experience of being just completely transported. So it started with the Disney movies I saw when I was at that age."



Cinderella

MEL GIBSON

HACKSAW RIDGE

"I didn't go to a big dark room of public dreaming [as a child]. I had a lot of brothers and sisters, and no one took us to the cinema, so my cinema experience was at home on a little black-and-white TV with one channel. And you just digested whatever came along. The 1970s for film just knocked my socks off. When I was a teenager, I'd go see the [Roman] Polanski films and the [Francis Ford] Coppola films and the ones by Don Siegel. I remember watching [Elia Kazan's] *On the Waterfront*, and it blew my socks off."



On the Waterfront

BARRY JENKINS

MOONLIGHT

"Like any kid, I went to the movies on the weekend to see the blockbusters. But then I saw *Chungking Express*. I really liked how unique director Wong Kar-wai's voice was in that film. He opened my eyes for the first time to the possibilities of what movies could be. His movie didn't really influence my work with *Moonlight*, but it did affect my moviemaking in general. Another major influence later in my career was David Fincher's *The Social Network*. He took a story I assumed I knew and told it in an unexpected way."



Chungking Express

KENNETH LONERGAN

MANCHESTER BY THE SEA

"I always loved movies but never thought I'd direct one. My father used to take my brother and me to the movies every Sunday, and this was back when there were a lot of revival houses in New York. So I got to see everything, from *To Have and Have Not* to *Casablanca* to *Serpico* to *One Flew Over the Cuckoo's Nest* to *The Godfather*. I was just watching [Sidney Lumet's] *Dog Day Afternoon*, which I've probably seen more than 50 times, and every time, I see something in the directing that blows me away."



Dog Day Afternoon

DENIS VILLENEUVE

ARRIVAL

"At 10, I dreamed of being both a knight and an astronaut, and [George Lucas'] *Star Wars* seemed to be the combination of both. I went to see it with my father and brother. We arrived late. The theater was very dark; C-3PO had been captured by the Jawas. We'd missed 20 minutes. Before I saw the movie again several months later, I had to imagine the beginning. I dreamt about those 20 minutes for a long time. That is when I lost my passion for medieval times and space travel and started dreaming of being a filmmaker."



Star Wars

'So Close to What I Imagined, Yet Also Better'

Nominated writers reveal how their words changed from the laptop to the big screen, as *La La Land* lost an 'amazing' scene and a *Hidden Figures* character's move from one-upmanship to forgiveness left everyone on the set in tears

By Craig Tomashoff

ORIGINAL



HELL OR HIGH WATER

Taylor Sheridan

JENNY ANN

So you go get a warrant and come after the money I'll be using to keep a roof over my daughter's head.

"The scene with Katy Mixon and Jeff Bridges in the diner, where the authorities want to confiscate a tip Katy got, became so much more than I ever pictured it being. That's largely because of the emotion Katy brought to the dynamic between her and Jeff. I saw her as an angrier character, more defiant. She brought it to another level, so it felt more like a mother protecting something for her kids. She added a layer of depth to the moment I hadn't expected. I admit, I'd be alarmed if a scene unfolded exactly as I expected it to. I like being overwhelmed by moments I hadn't thought of."

20TH CENTURY WOMEN

Mike Mills

"All along the way with my films, I'm kind of hoping for surprises. The best example in *20th Century Women* is probably the scene at the end, where the actors are dancing in a hotel room. I'd scripted the scene so it'd be them just watching TV together. However, we'd all been dancing a lot during the rehearsal process. One time in the house they were just goofing around dancing arm in arm. How could I not put that in? I wasn't sure what I was going to do until everyone started coming into the room for that last scene. Greta Gerwig came in first, and I asked her, 'Which ending should I do, watching TV or dancing?' I wanted to do the dancing but was afraid it'd seem schmaltzy or sentimental or cheesy. Greta told me I had to do the dancing. I love that that's what we did."

MANCHESTER BY THE SEA

Kenneth Lonergan

"There were a couple of scenes I liked in the script but didn't shoot. One was a final flashback where Lee's [Casey Affleck] whole family goes whale watching, which would have been a very different movie from what you see now. But there was a weather problem that delayed shooting, and then it became impossible to get everyone back. I would have pressed for a reshoot if I felt the movie didn't work without it. I'd had that different ending in mind for a long time, but when we couldn't shoot it, I realized the ending we had seemed to be right on the money."



LA LA LAND

Damien Chazelle

"The scene I loved as a writer was one between Emma [Stone's] and Rosemarie [DeWitt's] characters in a diner. It happens at the top of the 'Fall' [section of the film], and it's basically a conversation about dreams and the choices you make to achieve those dreams. It's this wonderful moment of them bonding over their own sacrifices, or rather, their own realities. They are such talented and powerful actors, and it was amazing to see them really hone in on the feelings of that scene. As a writer, it broke my heart to lose it. I just loved it, and even as a director, it was the last scene I cut."

- 1 Mixon and Bridges in *Hell or High Water*.
- 2 Adams in *Arrival*.
- 3 Lucas Hedges (left) and Affleck in *Manchester by the Sea*.
- 4 Spencer (left) and Dunst in *Hidden Figures*.
- 5 Kidman in *Lion*.
- 6 Harris in *Moonlight*.

ADAPTED

ARRIVAL

Eric Heisserer

LOUISE

Come back to me.

"I have occasional panic attacks in the middle of seeing movies I've written, where some voice in my head says, 'They're saying the words I wrote! I can't believe what I'm hearing because I just made those words up.' So I was surprised that after just the first few minutes of watching *Arrival*, I was able to relax and breathe easier because of the way Amy [Adams] made my words so much better, especially her character's reaction when a nurse takes her newborn daughter away. The line I'd written was, 'Come back to me.' Then, 15 years later, we see her say the same thing as her daughter is dying. She instantly seemed to wear this character like an old, comfortable sweater, I think because of her own experiences as a mother. I'd not had that particular experience before, where everything that happened on camera was so close to what I imagined, yet was also better."



2

HIDDEN FIGURES

Theodore Melfi (nominated with Allison Schroeder)

VIVIAN

You know, Dorothy, despite what you may think, I have nothing against y'all.

DOROTHY

I know. I know you probably believe that.



4

"The moment that turned out to be far different from what I thought it'd be was the scene in the bathroom between Octavia Spencer and Kirsten Dunst. Our purpose in writing it was to show what happens when the bathrooms are desegregated. You've got a black woman and a white woman who have been at odds, meeting in that setting at NASA. What I hadn't expected was the line at the end of that scene, where Kirsten says, 'You know, Dorothy, despite what you may think, I have nothing against y'all.' Then Octavia says, 'I know. I know you probably believe that.' I didn't realize how powerful that line was until the last take. We'd done it six times, and Octavia was playing it like she was one-upping Kirsten. For some reason, I said, 'I don't know ... maybe she should forgive her with that line.' We saw her try that on the seventh take, and suddenly, we knew that was the moment we needed to show, because most racist and sexist people don't even know they are. I was jubilant. Octavia and Kirsten had tears in their eyes."

FENCES

Constanza Romero Wilson (widow of posthumously nominated August Wilson)

"When Troy [Denzel Washington] finds out about his mistress' death, on the stage, that scene was in the backyard. Denzel [who directed the movie] moved it inside the house, but it worked, especially when Rose [Viola Davis] leaves. I wondered how Troy would speak to her. Denzel's decision was to have him open the window and do it, with a storm going on. Troy is being answered by the lightning. I'd go as far as to say it's as if he's being answered by the gods. I was stunned by that."

LION Luke Davies

SUE

We could have had children. We chose you.



5

"A pivotal scene was when Nicole Kidman's character says to her adopted son, Saroo [Dev Patel], 'We could have had children. We chose you.' That scene touches on universal love. I'd never been touched by adoption, so I saw *Lion* as a mythic tale of reunification with a long-lost mother. I wasn't prepared for how emotionally submerged I'd get in the way Nicole delivered her dialogue. You can never picture how it'll turn out as you write. Then your script goes to an actor with a rich tapestry of life like Nicole. Her history of adopting children transformed what I'd written into the beautiful thing that art is supposed to be."

MOONLIGHT Tarell Alvin McCraney (nominated with Barry Jenkins)

"My play *In Moonlight Black Boys Look Blue* was written during a time of uncertainty. I was 22, had lost my mother and was looking to see if I could pen some fading memories. [Director] Barry Jenkins preserved the intent of my scenes, particularly when Black [Trevante Rhodes] visits Paula [Naomie Harris] in rehab. That was based on the experience of visiting my mother while she received treatment. What I could not have foreseen was the characters' resolution to love each other regardless, their fierce ability to look past their history and still see love. Yet there was Naomie trembling apologetically while fumbling to ignite a cigarette, and the gentle and sturdy hand of Trevante helping when she cannot. Those actors and their amazing director found that gift for us."



6

Reviews

Television



Santa Clarita Diet

Drew Barrymore charms as a suburban mom turned zombie in Netflix's uneven but addictive new horror-comedy series co-starring Timothy Olyphant **By Daniel J. Fienberg**

AIRDATE
Friday, Feb. 3
(Netflix)

CAST
Drew Barrymore,
Timothy Olyphant,
Liv Hewson,
Skyler Gisondo,
Ricardo Chavira,
Richard T. Jones

CREATOR
Victor Fresco

Boasting the star power of Drew Barrymore and Timothy Olyphant, Netflix's new series *Santa Clarita Diet* dips into — what else? — the zombie genre to explore, with increasingly entertaining if occasionally repetitive results, themes of suburban ennui and marital complacency.

The show hails from Victor Fresco (ABC's *Better Off Ted*), whose gift for treating the absurd as mundane is on full display. The plot revolves around Sheila (Barrymore) and Joel (Olyphant),

long-married high school sweethearts and moderately successful realtors who are enjoying a comfortable if routine existence in the eponymous community north of Los Angeles. Sheila wishes she could be more impulsive; Joel wishes he could be more confrontational. Their teenage daughter Abby (Liv Hewson) wishes she could have a car to get away from Santa Clarita.

Then Sheila turns into a zombie.

When *Santa Clarita Diet* initially was announced, Netflix kept

Barrymore sinks her teeth into her new role as a woman whose life is upended when she suddenly transforms into a ravenous zombie.

that part of the plot a secret, so when early promotional material featured Barrymore noshing on human flesh, there was a widespread "Wait. *That's* what this show is about?" response.

There's no real point in being coy about "the twist," because Sheila's abrupt transformation occurs early on in the pilot — probably too early. The series wants to shock you with the difference between Sheila and Joel's life before she becomes a zombie and after, but our only real sense of their "before" life comes from them complaining about it for the first 10 minutes. Working in a half-hour format, *Santa Clarita Diet* leaves little time for buildup. The show races off as Joel and Sheila are forced to adapt to their new circumstances, which include Sheila's dramatically changed eating needs and the challenges of satisfying them when law enforcement figures — Ricardo Chavira's Dan and Richard T. Jones' Rick — live on either side of the central couple.

Santa Clarita Diet isn't one of those "Oh, it's a romance that also happens to have zombies" cop-outs. This is every bit a zombie show, even if the exact nature of the "disease" only is hinted at and much of the mythology behind it has been reduced to mantras like, "Being undead frees us to be who we wanted to be." I guess the thinking is that you've got to save something for season two; indeed, the first season's 10 episodes that were sent to critics feel very much like a beginning.

With its first two episodes directed by *Zombieland* helmer Ruben Fleischer, the series is buoyed in large part by the guileless glee Barrymore expresses at her new lifestyle. Because of her feeding routines, Sheila frequently is bathed in blood, covered in intestines or gnawing at exsanguinated limbs; *Santa Clarita Diet* features more body disposal scenes than Showtime's

Dexter — and that's saying a lot.

Fresco and the writers balance the gross-out gags with verbal punchlines, many of which aim to juxtapose Sheila's feral behavior with Joel's more mundane spousal grievances. It's not quite as sitcom-hacky as Sheila saying, "How dare you leave the toilet seat up?" and Joel responding, "Well, how dare you eat people?" — but it's sometimes close, and just to make sure you never forget the dueling genres at play here (horror and comedy), one of the two main characters periodically says something like, "I know we have to kill somebody today, but we have to be parents every day!" Every episode could have had two or three minutes of such redundant banter trimmed.

The main draw is the fine chemistry between Barrymore and Olyphant. Barrymore is playing more to type, blending sweetness and neuroses and having a ball with all the swearing

and gore as Sheila's id takes over. Olyphant has, in many ways, the greater challenge; he's a naturally intense actor playing a character repeatedly described as wimpy and indecisive. The performance may register as slightly off in early episodes, but it grows on you and makes more and more sense as the story unfolds.

The series hangs on the believable warmth between the two leads, but I would have loved to see *Santa Clarita Diet* explore the provocative metaphor — hinted at, but never fully pursued — of living with a zombie as caring for a loved one of diminished capacity; think Michael Haneke's *Amour* with a twist.

On the positive side, because she isn't being kept in the dark about what's going on, Abby is way less dopey than your typical TV teen, and Hewson impressively holds her own, both with her onscreen parents and with Skyler Gisondo as the nerdy boy

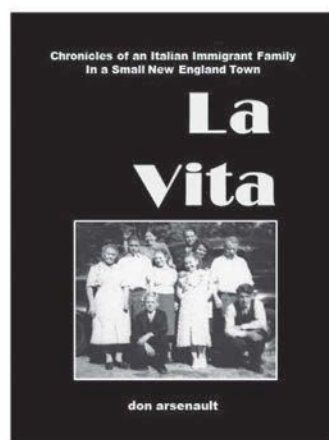
next door. Subplots revolving around her are, at times, fresher and more amusing than the flashier central story. There's also sharp, amusing supporting work from the reliable likes of Mary Elizabeth Ellis and Thomas Lennon as a neighbor and high school principal, respectively.

There are comedies that make a complicated tone or a wacky high concept seem effortless, and

Santa Clarita Diet is not one of them. There's a sense of exertion in the show's mix of mirth and morbidity, which occasionally buries some of Fresco's cleverer dialogue and forces the stars to play the same strained beats over and over. But like zombies themselves, the series is relentless, and by the end of 10 episodes, you'll likely find yourself falling victim to its crude charms. **THR**



Olyphant adjusts to life as a zombie's husband.



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by don arsenault



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Backlot

A Final Look at the Industry

Awards & Festivals



1 Schlamme on the set of the LGBT miniseries *When We Rise*. 2 “We were passionate about the work,” says the helmer of working with Sorkin on *The West Wing* (right, during the early years of the show).



‘Whoever Reads This, Write That Show’ Legend Tommy Schlamme says TV needs a new *West Wing* now

By Michael O’Connell

Nine-time Emmy winner **Tommy Schlamme**, renowned for collaborations with **Aaron Sorkin** on *Sports Night* and *The West Wing*, has been making TV since his big break in 1986 — the ABC movie *Can a Guy Say No?* “If you got an *Afterschool Special*, you were on your way,” recalls Schlamme, 66. With two hours of **Dustin Lance Black**’s ABC miniseries *When We Rise* (premiering Feb. 27) and the **John Singleton** FX drama *Snowfall* later in 2017, the helmer, producer and DGA negotiator, who’ll receive his guild’s Robert B. Aldrich Award for service Feb. 3, spoke with *THR* about nurturing diverse talent — and why Trump’s White House probably is nothing like *The West Wing*’s President Bartlet’s.

There’s a lot of dialogue about filling fewer directors’ chairs with white men. Do you see real change? I’m an eternal optimist, so I do believe we’re at a tipping point. Even in this last wave of DGA negotiations, when we met with all the studio executives, they were talking about it in a different way. I’m doing a new show for FX, [*Snowfall*,] and I think **John Landgraf** is a perfect example of people leading that charge. They’re not mandating

it in any way. What they are saying is, “If you want to take a chance on someone, we’ll support you in that.” The truth of it is, directors don’t hire directors. Producers do. I’m lucky enough to be in a position where I also produce television.

Are any of the directors you’ve hired on *Snowfall* new to TV? We have 10 directors, and 70 percent happen to be diverse voices — of which four are first-time

directors. It’s been an incredibly joyous experience. I am watching fresh voices tell stories in different ways, and I get to keep learning and growing.

Do you have any interest in directing NBC’s live production of Aaron’s play *A Few Good Men*? I actually did *ER*’s live episode. And I think that makes saying no very easy. (*Laughs.*) I had an incredible time doing it. At that time, it was a big throwback. It

hadn’t been done for 20 years. It was as close as I’ll get to being in the Super Bowl — all of this pressure in one moment. Aaron, as a playwright, is probably thrilled, but it’s not a discussion we’ve had. I leave it in the hands of others at this point.

What do you think might be the equivalent of your show’s walk-and-talk in Trump’s *West Wing*? Honestly, I don’t have any idea what this guy’s White House is going to be like. None. If **Mike Pence** was president, I’d know that White House. It would be a contemporary version of **Richard Nixon**’s. The closest [for Trump] that I can think of is maybe *The Fountainhead*.

Do you think there’s room for a *West Wing* reboot on TV right now? Those Washington-esque, political shows are pretty different now. *House of Cards*, which I admire, is pretty different than the valentine to public service that was underneath *The West Wing*. The pain for me in our world today is the lack of belief in an institution I so strongly believe in — the American government. Does it have its faults? Yeah, sure. But we’ve so demonized anyone who says they’re in politics. That’s what I think, as much as anything, that Trump exploited. I wish somebody did emerge, a young Aaron Sorkin, with a way to tell stories, out of this mud, that celebrate public service. Whoever reads this, write that show. **THR**

HOW THE DGA IS CELEBRATING ITS OWN



RIDLEY SCOTT
The Oscar-nominated director and producer will receive the Lifetime Achievement Award.



JAY D. ROTH
The outgoing DGA executive director is the third-ever Presidents Award honoree.



MARIE CANTIN
The Frank Capra Award will go to the production veteran (*Collateral*, *A Night at the Roxbury*).



Garcia recovered from severe burns only to face cancer in *Charged*.

SANTA BARBARA SPOTLIGHTS 'FILMS WITH THEMES AFFECTING ALL OF US'

A story of suffering and redemption opens the 32nd annual fest as stars make their annual awards-season pilgrimage By Chris Lee

The inspirational documentary set to kick off the 32nd annual Santa Barbara Film Festival on Feb. 1 showcases a shocking predicament representing an extreme of human suffering: The world premiere feature, *Charged*, follows outdoorsman/chef **Eduardo Garcia**, who endured a near-fatal jolt of electricity after touching a dead bear that had fallen across a live power line in the hills of Montana. The TV personality had his hand amputated, suffered burn trauma and lost several ribs to his recovery process — only later to be diagnosed with testicular cancer and put through chemotherapy. But throughout his ordeal, viewers see Garcia gain a deeper appreciation for life and make peace with his troubled past.

With its themes of uplift and overcoming adversity, the doc sets the festival's tone, notes fest director **Roger Durling**. "There's a lot of uncertainty in the country right now," he says. "So we actively sought out films with themes affecting all of us." The event's 125 feature films this year include 45 documentaries tackling such subjects as environmentalism (*Island Earth*), feminist freedom fighters in Tunisia (*Revolution in Four Seasons*) and insect-eating as a sustainable food solution (*The Gateway Bug*). "This a volatile time in the world," says programming director **Michael Albright**, "so the films we are focusing on and that are being submitted are reflecting those conflicts."

Montana filmmaker **Phillip Baribeau** (behind the 2015 doc *Unbranded*) raised \$165,000 toward *Charged*'s budget through a Kickstarter campaign. He hopes audiences will be inspired by Garcia's journey from near

death to self-acceptance. "Maybe there's a piece they can reflect on in their own lives," says Baribeau. "Looking at what this guy got thrown at him — practically dying and then going through chemotherapy, while keeping a smile on his face, hiking in the hills — maybe they can take a positive look at the challenges in their own lives and realize they can get through it." **THR**



Baribeau

Santa Barbara Film Festival
Feb. 1-11
Santa Barbara

15 OSCAR CONTENDERS TAKE FEST HONORS

Denzel Washington (*Fences*)
Maltin Modern Master Award, Feb. 2

Emma Stone and Ryan Gosling (*La La Land*)
Outstanding Performers of the Year Award, Feb. 3

Naomie Harris (*Moonlight*), Dev Patel (*Lion*) and 6 others
Virtuosos Award, Feb. 4

Casey Affleck and Michelle Williams (*Manchester by the Sea*)
Cinema Vanguard Award, Feb. 5

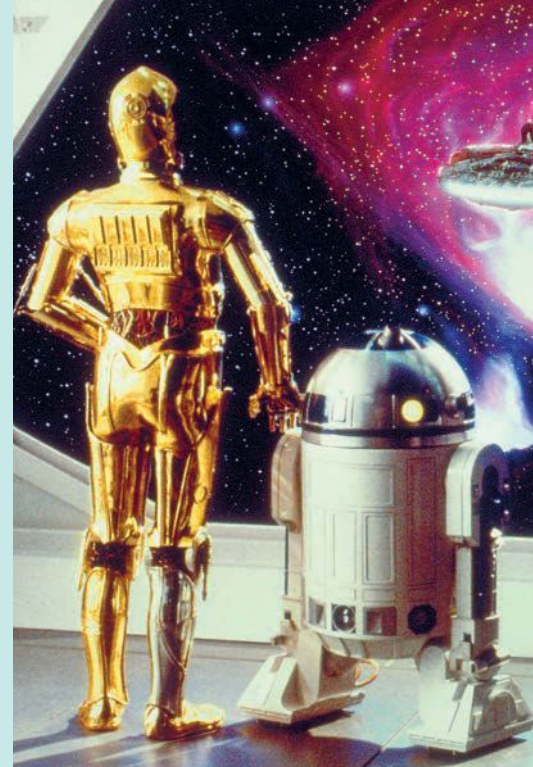
Isabelle Huppert (*Elle*)
Montecito Award, Feb. 8

Jeff Bridges (*Hell or High Water*)
American Riviera Award, Feb. 9

A VFX Jedi Master

For him, it all began with *Star Wars*

By Carolyn Giardina



Ken Ralston — this year's Visual Effects Society Lifetime Achievement Award honoree — boasts a résumé that includes some of the most influential films in the history of the VFX industry. At 63, he has five Academy Awards, including a special achievement Oscar for *Star Wars: Episode VI — Return of the Jedi* and visual effects Oscars for his work on *Forrest Gump*, *Death Becomes Her*, *Who Framed Roger Rabbit* and *Cocoon*. He's an alum of Industrial Light + Magic, where his additional credits include the *Back to the Future* trilogy, and he now serves as senior VFX supervisor and creative head at Sony Pictures Imageworks, for whom he has contributed to films from *The Polar Express* to *Alice in Wonderland*.

What was the biggest challenge you encountered on the first three *Star Wars* films?

When I look back at that time

— we were in Van Nuys on the first one in an industrial space — it was such a rag-tag situation getting the work out of there.

I look back on it with so much fondness. A lot of us were novices. The space battles in *Jedi* were hard ... to get the flexibility in the camera movement to help tell the story. It was very difficult to put together with separate elements and make it all look as if it was part of the same image.

What is most memorable about *Who Framed Roger Rabbit*?

One of the great cartoon directors the film paid homage to was **Tex Avery**, and I knew Tex when I first started in the business at Cascade Pictures in Hollywood. I got to know him and actually work with him — plus, I love the great old cartoons. On *Roger Rabbit*, we pushed the process of combining animation and live

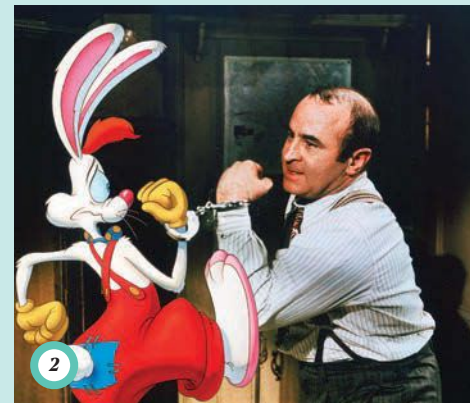


Ralston

VES Awards
Feb. 7
Beverly Hilton
Victoria Alonso
VES Visionary Award



1 Ralston introduced Tom Hanks' *Forrest Gump* (left) to JFK in the 1995 Oscar best picture winner.
2 In 1988, he pitted Hoskins against Roger Rabbit.





How close is the industry to creating CG humans that perform and appear genuinely real? There have been advancements, but my concern is to do that is monstrously difficult and costs a huge amount of time and money. We are so familiar as a human species with each other — our inflections, all the little subtleties in your face and body language. And if you don't put that all into a CG human figure, the audience will immediately see that something's wrong. It's a very complicated trick to pull off. **THR**

THE HOLLYWOOD REPORTER 71 FEBRUARY 10, 2017



1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993

In the 1980s, Donald Trump Tried to Topple the NFL

Perhaps Donald Trump's most creative innovation as a United States Football League team owner was having Andy Warhol choose its cheerleaders. In 1983, the future president, then 37, paid \$9 million for the New Jersey Generals — part of a startup league seeking to become a springtime alternative to the NFL. "The only reason Donald bought a USFL team is he wanted an NFL team and was not invited into their exclusive club," says Mandalay Sports Media co-chairman Mike Tollin, who made a documentary on the USFL. To generate publicity, Trump held a cheerleader competition in Manhattan's Trump Tower basement with a jury that included impressionistic painter LeRoy Neiman, opera

singer Beverly Sills and Warhol, who watched dozens of young women strut to Michael Jackson's "Billie Jean." Warhol had met Trump two years earlier at a birthday party for attorney Roy Cohn, and Trump visited his Factory. The artist, who in his *Diaries* calls Trump "a butch guy," created on spec eight 50-by-42-inch black-and-silver silk screens of Trump Tower for the building's lobby, then still under construction. But the collaboration did not go well. "It was a mistake to do so many," Warhol wrote. (Trump also wanted the paintings in pink and orange.) "I think Trump's sort of cheap though. I get that feeling." Trump didn't buy them, and two now belong to the Andy Warhol Museum in Pittsburgh. As for the USFL, it didn't fare much better,

only lasting three years. A plan that Trump favored was to move its season from spring to autumn, try to force a merger with the NFL and, if that failed, have Cohn file a \$1.32 billion anti-trust lawsuit against the dominant league. In a baroque way, it both worked perfectly and failed disastrously: The USFL won the lawsuit, but the jury awarded just \$1 in damages

↑ Trump (right) and New Jersey Generals coach Walt Michaels at Giants Stadium in 1983.

(which Trump called "a moral victory"). The USFL folded, and the \$3.76 settlement check (it included interest and triple damages for the anti-trust aspect) from the NFL, which is holding its 51st Super Bowl in Houston on Feb. 5, never has been cashed.

— BILL HIGGINS

LEGAL NOTES

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The kickoff of a court trial between the **National Football League** and the **United States Football League** in connection with **ABC**, **CBS** and **NBC** TV coverage of games is about to happen in New York. The \$440 million complaint by the USFL alleges antitrust practices by the NFL that shut them out of two years worth of

counterfeit cassettes. ... **Big Apple Industrial Building** in New York is the target of a \$100 million complaint filed by **Procter & Gamble** that alleges the building company concealed the real cost of a real estate project. **P&G** had entered into a deal with **Big Apple** to build a studio to house its soaps. "As the World Turns" and



KEYNOTE PRESENTATION

Hear from leading industry veteran **Roy Salter**, senior advisor of **FTI Consulting**, whose analysis and forecasts influence entertainment's top executives.



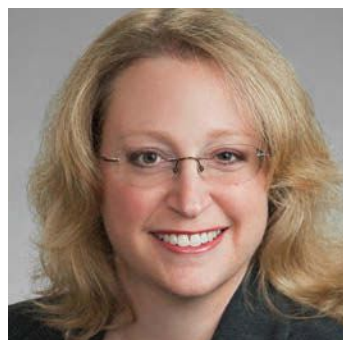
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