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October 31, 2018

MEGYN'S NEXT MOVE

Will anyone hire a radioactive anchor?

It's On!

Inside Oscar season's anything-goes race

The Producer Roundtable

WHY ARE STUNTPEOPLE DYING?



Nancy Dubuc **THE PLAN TO FIX VICE**

How the new CEO hopes to guide a digital pioneer through a changed media landscape (and out of a #MeToo scandal):
‘You can’t un-Vice Vice’

Plus

- 10 Digital Disrupters of 2018
- Silicon Beach office wars
- Logan Paul: ‘I hate being hated’

*October 19, 12:18 p.m.
Vice offices, Williamsburg*

From left: Vice staff
Katie Sharp, Michael
Bolen, Maggie Rummel,
Nancy Dubuc, Ciel
Hunter, Jacqueline Lin,
Darlene Demorizi
and Rachel Selvin



From left: Michael Bolen,
Maggie Rummel and Dubuc

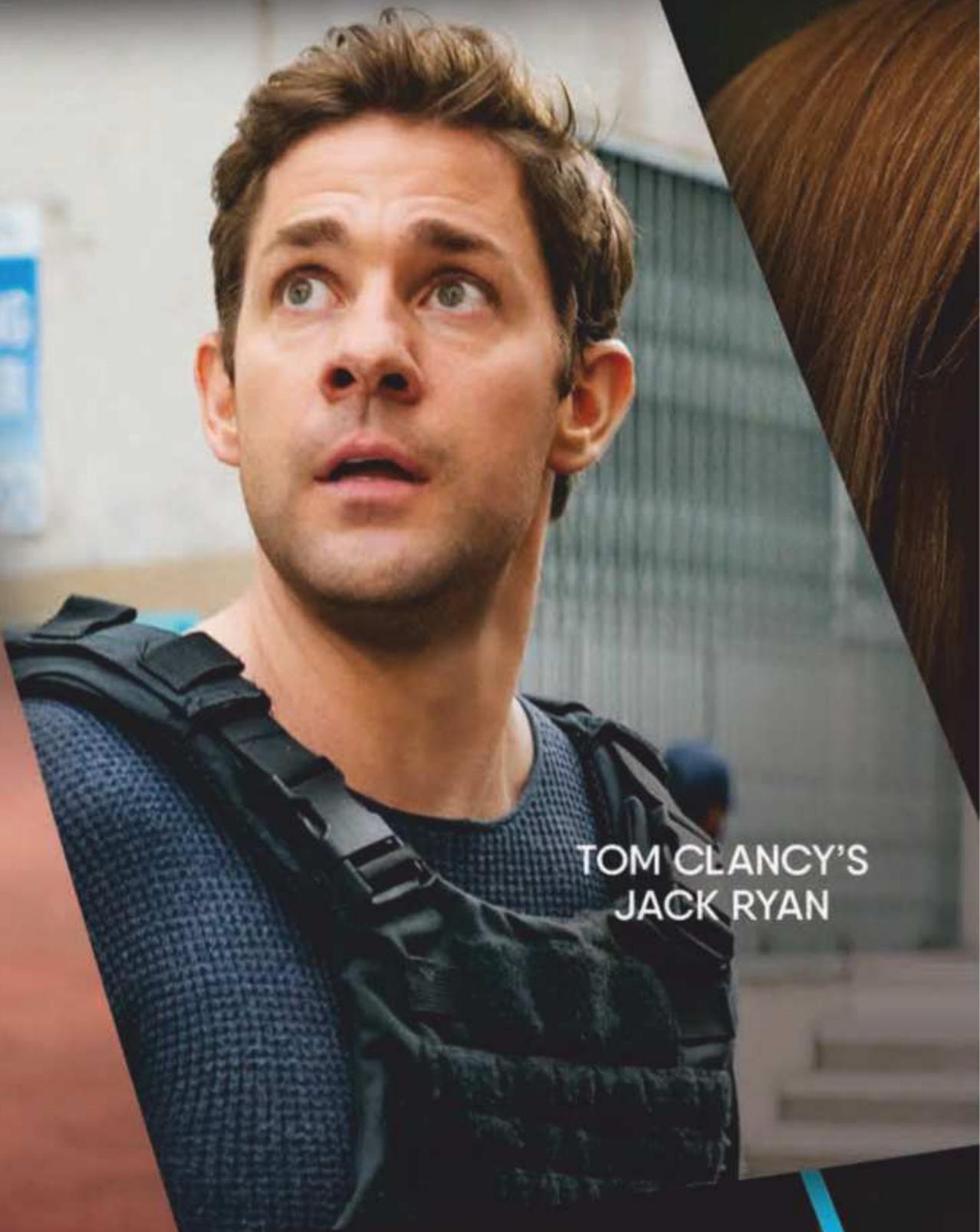
'My focus is squarely on Gen Z.'

— Nancy Dubuc



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prime video



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The awards race kicks off with a wide-open field — from arty *Roma* to hugely, ahem, *popular* superhero film *Black Panther*.

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Logan Paul
was photographed
Oct. 11 at the
Kim Sing Theatre
in L.A.

Stella McCartney
sweater, J Brand jeans.



On the cover: Nancy Dubuc was photographed by Meredith Jenks on Oct. 19 at Vice Media in Brooklyn.

Eileen Fisher jacket, Victoria Beckham sweater, Frame jeans, Jennifer Fisher earrings, Charlotte Olympia shoes.

Photographed by Christopher Patey

HERO. ICON. DISSENTER.

“MOVING.”

Kenneth Turan, *Los Angeles Times*

“LOVING AND
INFORMATIVE.”

The movie’s touch is light and its spirit buoyant, but there is no mistaking its seriousness or its passion.”

A.O. Scott, *The New York Times*

“ALL RISE FOR A
TRUE HEROINE!”

A fantastic, flat-out fierce film.”

Mara Reinstein, *Us*

“IT’S A ROUSING
ACTIVIST CRY”

for one of the year’s most significant issues: women’s rights.”

Anthony Kaufman, *Indiewire*

“UPLIFTING.”

Patrick Ryan, *USA TODAY*

“THRILLING.”

Jocelyn Noveck, *AP*

“A documentary tailor-made for the times we find ourselves living in.”

Anne Cohen, *REFINERY29*

“An eye-opening journey.”

David Ffear, *Rolling Stone*

“A fierce, funny tribute to the trailblazing justice.”

Leah Greenblatt, *Entertainment*

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From left: Producers Kevin Feige, Gabriela Rodriguez, Nina Jacobson, Ceci Dempsey, Paul Greengrass and Bill Gerber were photographed Oct. 15 at Quixote Studios in West Hollywood.



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After a rupture with NBC News, the star anchor considers her options (a return to Fox News isn't likely) as chairman Andy Lack struggles to contain the fallout.

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Brian Robbins was photographed Oct. 12 in his office on the Paramount lot in Hollywood.



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Hair and makeup artist Jan Sewell and Rami Malek on the set of *Bohemian Rhapsody*.

Producers photographed by **Meredith Jenks**



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Queen Chaos
 Behind Bryan Singer's
Bohemian firing p. 14

Deals
Cartoon Boom
 Why Netflix and CBS are
 launching ani studios p. 20

Heat Index



Drake
 Fueled by his appearance on
 Bad Bunny's "MIA," the
 rapper surpasses The Beatles
 to claim the crown for most
 Billboard Hot 100 top 10 hits
 in a year with 12.



Kevin Kay
 The Paramount Network
 chief, who oversaw its rebranding
 from Spike, is out after
 more than two decades with
 Viacom and is succeeded
 by Comedy Central president
 Kent Alterman.



Dan Houser
 The Rockstar Games
 co-founder launches Western
 epic *Red Dead Redemption 2*
 to \$725 million in retail sales in
 its first three days of release.



Louis C.K.
 The comic is greeted by
 protests (and later removed
 from a lineup) at his first
 advertised set at New York's
 Comedy Cellar, nearly a
 year after admitting to sexual
 misconduct.

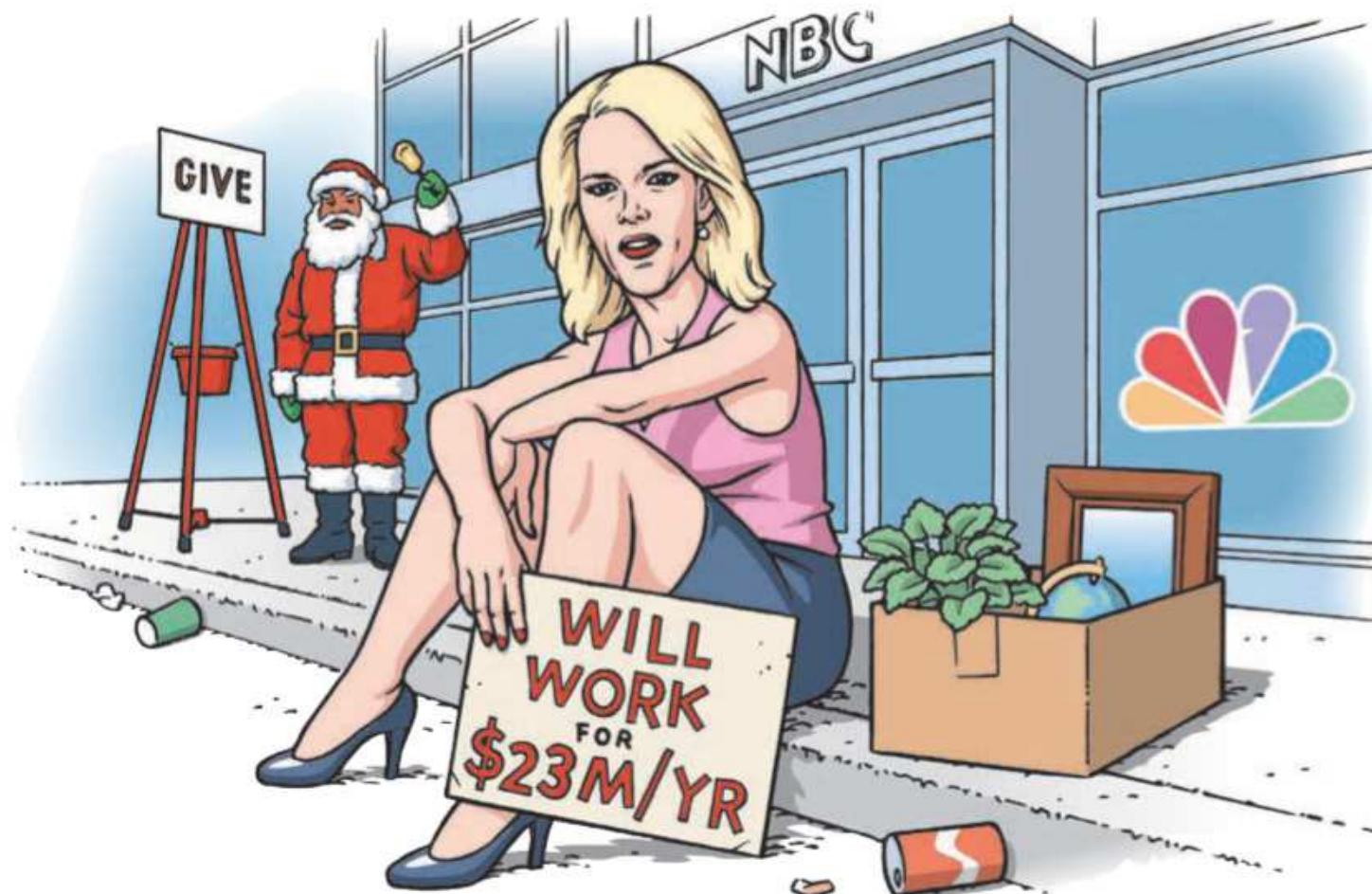
Showbiz Stocks

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TWITTER (TWTR)
 Strong ad sales help the
 platform grow its revenue
 29 percent to \$758 million
 in the most recent quarter.

↓ **\$66.16 (-21%)**
**WORLD WRESTLING
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 The firm sees soft sales and
 backlash after it refuses to
 cancel its Crown Jewel event
 in Saudi Arabia following the
 killing of Jamal Khashoggi.

The Report

Behind the Headlines



After an NBC News Fiasco, Where Does Megyn Kelly Go Now?

Today's \$69 million star anchor proved a bust even before her blackface scandal, but with some time off and a few smart moves, she may be able to reinvent herself: 'She needs to retreat a little'

BY MARISA GUTHRIE

It's easy to forget amid the uproar over her on-air comments endorsing blackface, but back in January 2017, landing **Megyn Kelly** was considered a coup for NBC News. Her three-year deal — worth a reported \$23 million annually — would weaken Fox News, where Kelly became one of the biggest stars in cable in part by challenging Republican newsmakers (including then-candidate **Donald Trump** on his history of misogyny). And it would allow NBC to launch a prime-time newsmagazine to challenge *60 Minutes* as well as upgrade an hour of the network's cash-cow *Today* franchise.

Now, as Kelly's 9 a.m. program ends in scandal and lower ratings than when she arrived, and as the onetime star broadcaster finalizes terms of her exit amid open criticism from

NBC News chairman **Andrew Lack** and her on-air colleagues, Kelly's personal brand has taken an enormous hit. But is she done as an A-list anchor?

"I don't think a mainstream network is going to go anywhere near her right now," says crisis PR expert **Eden Gillott Bowe**. "Because then it looks like they are endorsing her [statements]."

But that's "right now." Most industry observers and insiders polled by *THR* believe that Kelly, 47, will not land somewhere else immediately. That could be one reason why NBC lawyers did not press for a lengthy noncompete clause in her exit negotiations, according to sources.

But many believe Kelly can make a comeback if she plays her cards right. "She

needs to retreat a little," suggests one well-connected crisis PR executive. "If I were her, I'd write an op-ed. Start doing things on social [media] to build up an independent following. And then just wait."

There has been speculation that Kelly could return to Fox News; but the network threw cold water on that narrative with a statement professing extreme satisfaction with its current primetime lineup, which includes **Tucker Carlson**, **Sean Hannity** and **Laura Ingraham**. Still, Fox News, CNN or another network eventually could come around, especially as the 2020 election cycle kicks into high gear, though few expect her to command anything close to the eye-popping salary she secured at NBC News or the reported four-year,

Kareem on Kelly

NBC is complicit in her racism, and yes, she should be fired, writes *THR*'s contributor on p. 38.

Illustration by **Larry Jost**

Behind the Headlines

\$100 million contract **Rupert Murdoch** was willing to pay to keep her at Fox.

"Eric Bolling was fired from Fox News for sexting. You still see him being booked on CNN, commenting on the issues of the day," notes **Roland Martin**, who appeared on what would be the last episode of *Megyn Kelly Today* to discuss Kelly's remarks about blackface being "OK" as a Halloween costume when she was a kid. "I do think Megyn Kelly can come back from this, she can redeem herself. People make mistakes. The question is, do you learn from those mistakes?"

Kelly had lost a slew of bookings in the wake of the remarks, including the cast of *House of Cards*, director **Ron Howard** and actor **Gary Sinise**, whom Kelly has interviewed in connection with



Freedman

his work on behalf of wounded veterans. And she already had alienated a wide swath of Hollywood thanks to her habit of mining interviews for hot-button issues. (**Jane Fonda** and plastic surgery, for instance.)

But Kelly's blackface remarks (for which she apologized twice, once in an email to her staff and again on her program the next morning), while underscoring how ill-suited she was for the softer focus of morning TV, are only one factor in her prospects. And there is evidence that the viewing public may be primed to welcome her back to TV. Nearly half of Americans (45 percent, according to an exclusive *THR/Morning Consult* poll) believe the cancellation of *Megyn Kelly Today* was too harsh, while only 26 percent

say it was appropriate. There is a stark racial divide, as might be expected; 40 percent of African-Americans have a less favorable view of Kelly after her blackface comments, while 42 percent of white respondents said it made no difference.

The bigger issue for Kelly is that well before her flameout, both of her NBC shows were perceived as failures. *Sunday Night With Megyn Kelly* bowed in June

Sept. 2016-Sept. 2017 *Today's Take*

946,000
adults 25-54

2.75 million
viewers

Sept. 2017-Oct. 2018 *Megyn Kelly Today*

698,000
adults 25-54

2.38 million
viewers

Down
13.5%

Source: Nielsen Media Ratings

2017 with a timely sit-down with Russian President **Vladimir Putin** that was watched by a respectable 6 million viewers. But then Kelly interviewed Infowars conspiracy theorist **Alex Jones**. And while she pressed him on his abhorrent claims about the massacre of 20 children at Sandy Hook Elementary school, she never diligently explored the toxic gun control debate at the heart of Jones' "false flag" conspiracies. Jones preemptively leaked a pre-interview with Kelly during which she assured him she would not portray him as "some kind of bogeyman." And a picture of the duo in sunglasses smiling suggested an uncomfortable level of coziness. The primetime show was quietly pulled after eight episodes.

Then her *Today* hour — which was far more expensive than *Today's Take*, the show it replaced — shed nearly 400,000 viewers and dropped 26 percent among viewers in the critical 25-to-54 demo, according to Nielsen. The fact that black anchor **Tamron Hall**, who co-hosted *Today's Take* with **Al Roker**, had left NBC rather than accept a diminished role to make room for Kelly became another thread in Kelly's demise. In reality, daytime audiences skew female and African-American. And many within NBC News argued from the beginning that the steely Kelly was a poor fit at 9 a.m. "There wasn't a piece of research that suggested that Megyn Kelly had a warm bone in her body and could go from primetime to mornings," says one NBC News insider.

Indeed, Kelly's persona at Fox News was as a tell-it-like-it-is

About Those Megyn Kelly Projects ...

Showtime's planned Roger Ailes series is cutting a character based on the star anchor, but Lionsgate's Fox News film is already shooting (and sticking to the script) **BY TATIANA SIEGEL**

What to do when your film's real-life protagonist becomes embroiled in scandal? Sixteen days after Lionsgate picked up **Jay Roach**'s untitled film about the Fox News women who brought down **Roger Ailes** with their claims of sexual harassment, the project's central character, **Megyn Kelly**, was on her way out of NBC following her comments about blackface. Though the filmmakers have been calling the drama an ensemble piece, **Charlize Theron**, who plays Kelly, is top-billed and also a producer.

Production on the film began in Los Angeles on Oct. 22, three days before NBC canceled *Megyn Kelly Today*, leaving the filmmakers in an awkward position — move forward with a tarnished heroine or delay production by tweaking **Charles Randolph**'s script and refashioning Theron's Kelly into a roman à clef. The movie already dodged one bullet earlier in October when it was dropped by **Megan Ellison**'s Annapurna Pictures,

leaving the filmmakers scrambling to find a new distributor. On Oct. 9, Lionsgate stepped in to release the film, which also stars **Nicole Kidman**, **Margot Robbie** and **John Lithgow** (a source says the deal is not officially closed yet but is very near the finish line).

Meanwhile, Kelly is getting the boot from a competing project about Ailes' downfall. Sources say Kelly no longer will be featured in the untitled Showtime limited



Charlize Theron is portraying Megyn Kelly in Lionsgate's feature.

series from producer **Jason Blum**, based on **Gabriel Sherman**'s book *The Loudest Voice in the Room*. Her removal required minimal adjustments because, unlike in the Roach film, which plays up Kelly's role in Ailes' demise, she was a minor character in the eight-episode Showtime series, appearing in only a few scenes. Her character had not been cast yet (**Naomi Watts** will play **Gretchen Carlson**).

"Megyn Kelly was a peripheral participant in Ailes' downfall," says Sherman, who co-wrote the first episode with *Spotlight* writer **Tom McCarthy**. "It was Gretchen Carlson and her lawyer **Nancy Erika Smith** who drove the events that led to Ailes' ouster. ... By the time [Kelly] spoke to investigators, Ailes' fate had been sealed. Any dramatization that makes her a central character in Ailes' takedown is pure fiction."



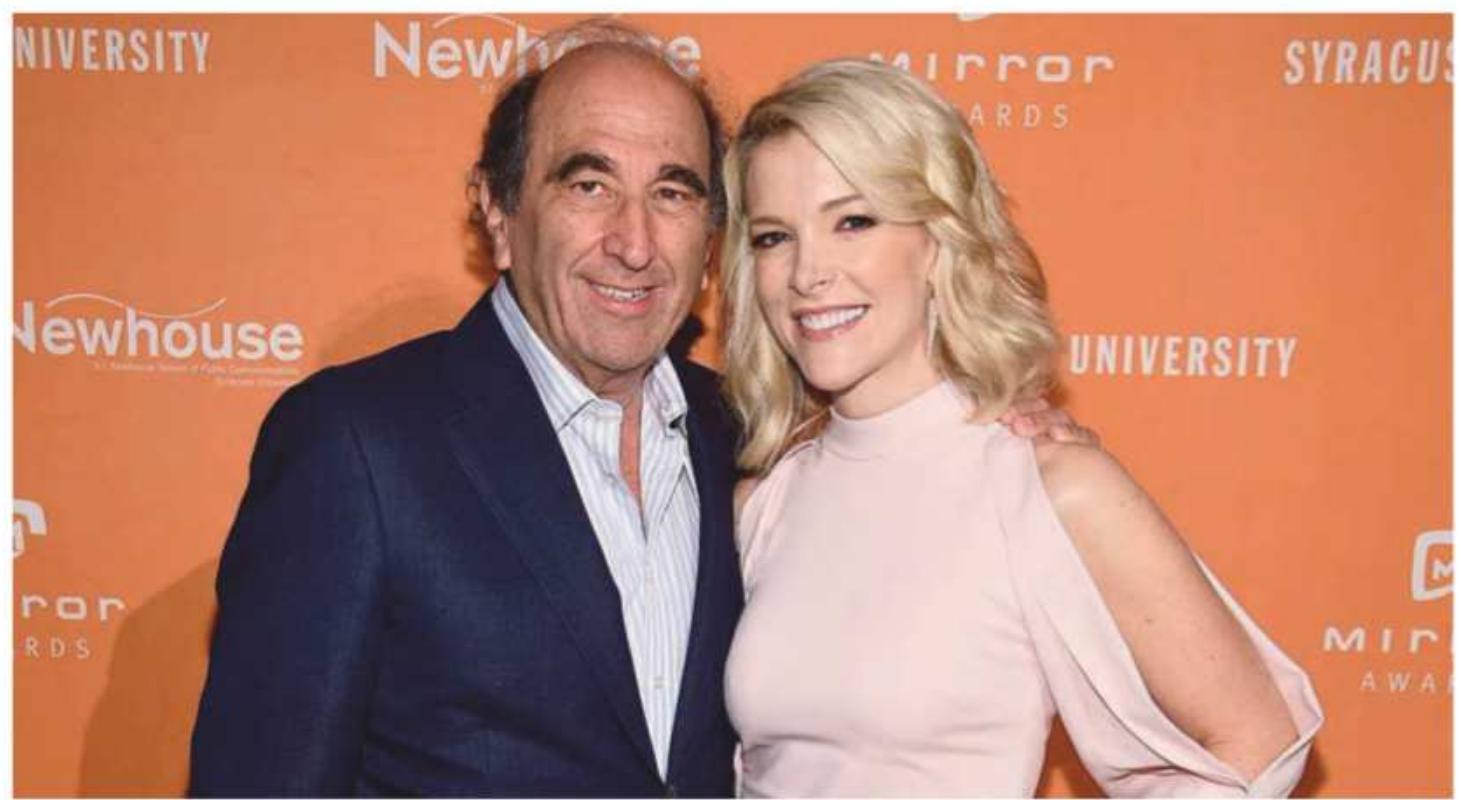
Kidman

maverick with a take-no-prisoners interview style. And it served her well, earning her accolades from liberals even if it likely alienated a portion of the older, white male audience for Fox.

But at NBC News, the attempt to refashion her as a daytime host led to awkward on-air moments and a rancorous rift between the anchor and her employer. Kelly's reporting on misconduct allegations at NBC, particularly those against ousted *Today* host **Matt Lauer**, did not go unnoticed by Lack, 71, while many of her colleagues were outraged when she extended an invitation to Lauer and his accusers for a joint interview on her show. To that end, one sticking point in her exit negotiations is that Kelly balked at signing an NDA. When her lawyer, **Bryan Freedman**, released a statement Oct. 30 denying a report that Kelly demanded a bigger payout than the remainder of her \$69 million contract, he also called out Lack: "This is clearly planted by NBC News to continue its mission to harm Megyn and gain some sort of leverage. It won't work. Andy Lack needs to stop."

If, or wherever, she lands, Kelly likely will focus on rebuilding her brand as a strong political interviewer and hard-news anchor, something she was said to be leaning toward at NBC even before the blackface scandal broke. "Megyn is good at what she does, but she has to understand who she actually is," says the PR exec. "She has a conservative female perspective, and that's not a bad place to be. The **Sheryl Sandbergs** of the world loved her because she was speaking up against Trump. And a lot of people thought that made her part of the club. But she was never part of the club." **THR**

NBC News chief Andrew Lack and Megyn Kelly.



Blame Andy Lack for Megyn's NBC Mess

The network news chairman's \$69 million bet on a celebrity journalist who came to prominence at Fox News was fundamentally flawed, writes the independent analyst

BY ANDREW TYNDALL

Guest Column

The hiring of **Megyn Kelly** by NBC News two years ago was a \$69 million gamble by the news division's chairman, **Andrew Lack**, on four separate propositions. Lack, it turns out, lived up to his last name, and his bet resulted in failure in all of those areas.

1 That star power of a celebrity journalist would increase ratings. A dozen years ago, CBS News threw its checkbook at **Katie Couric**. At the time, Couric was far more popular than Kelly was when she was hired from Fox News, yet Couric made no impact whatsoever on the evening newscast ratings race. If Katie could not do it, why on earth would Megyn be able to? Celebrity journalists come and go (look at the minimal change in audience numbers surrounding the recent departures of ABC's **Diane Sawyer** or NBC's **Matt Lauer** or CBS' **Charlie Rose**), but the size of news audiences shifts with the speed of molasses, not with a jolt of star power.

2 That NBC News' *Today* show would be improved by a single personality at its halfway point. NBC executives realized that the prestige of the *Today* brand was being under-exploited with just a two-hour time frame. The show's gradually changing logic — from hard news to household tips, from politics to pop culture — could be extended over a four-hour arc, culminating with *Kathie Lee & Hoda*, as ladies who lunched. This longer arc required an interchangeable team identity rather than the reliance on a pair of stars. So what did Kelly do when she arrived for her eponymous solo hour? She broke up that team spirit halfway through its arc.

3 That a hard-news weekly magazine is a viable format for broadcast television in primetime. The third miscalculation is nearly as old as NBC News itself. The history of the Peacock network's attempts to create a weekly hard newsmagazine that could rival *60 Minutes* is endlessly long and littered with failures. *Sunday Night With Megyn Kelly*, the show that introduced Kelly to NBC viewers in summer 2017, was doomed from the start. The perennial success of *60 Minutes* turns out to be the exception that proves the rule. Its previous rivals — *Dateline NBC* and *20/20* — have long since abandoned the magazine format for documentary-style true-crime re-enactment storytelling. These narratives are a cost-efficient use of a news division's talent and resources. They are a viable programming genre. However, they do not require a figurehead anchor who prides herself on her hard-edged questioning style and hard-to-obtain sit-downs with controversial interview guests.

4 That the skills of a Fox News star work in the mainstream media. The history of television journalism at the national level had always been that the various news divisions and cable channels were effectively in the same business. Many of the original famous names at Fox News — **Brit Hume, Chris Wallace, Greta Van Susteren** — learned their craft at the broadcast networks or CNN. The hiring of Kelly at NBC was the first time the reverse move had been tested on an anchor rather than a generic correspondent. In these polarized political times, it turns out that the two news ecosystems have drifted so far apart that the worldview required to thrive at Fox News no longer is transferable to the mainstream media. **THR**

Kelly spoke about blackface on *Today* on Oct. 23.



Behind the Headlines



Why Fox Gave Another Shot to Bryan Singer

'How many at-bats do you get?' asks one insider about a troubled filmmaker whose on-set chaos and odd behavior had concerned execs long before he was fired from *Bohemian Rhapsody*

BY KIM MASTERS

For executives who had worked with — and suffered through — **Bryan Singer**, the question was: Why? Why give him a shot at making *Bohemian Rhapsody* when the director had such an established reputation for causing chaos on set? What won the argument, sources say, was that this was Singer's passion project. Given his enthusiasm, taking a risk even on a deeply troubled talent might have led to rich rewards for 20th Century Fox.

But apparently, artistic rewards were not delivered in this case. Reviewers are praising **Rami Malek**'s portrayal of the late **Freddie Mercury**, but the movie is at just 55 percent fresh on Rotten Tomatoes at press time. Still, powered by **Queen** hits, the film looks to open strongly. And even before those numbers are in, **Avi Lerner**'s Millennium Films already is prepared to take another gamble on Singer, who is in talks to direct a *Red Sonja* reboot.



At center, Rami Malek stars as Queen singer Freddie Mercury in *Bohemian Rhapsody*.

Nevertheless, the price for Fox was high, at least in psychological costs. Not only did the studio have to take the extraordinary step of firing Singer with weeks left to shoot, but in the run-up to *Rhapsody*'s Nov. 2 opening in the U.S., Fox has been cringing in anticipation of an exposé of Singer's personal conduct in *Esquire*.

Reports of Singer's erratic behavior on set go back more than a decade, but Fox lived through some of the worst of it on 2016's *X-Men: Apocalypse*. While Singer, 53, had some good moments, one insider says, he was "emotionally very frail," often unprepared and late to set. If challenged about his behavior, he sometimes cried. Meanwhile, there were the usual distractions, this source says. Singer had visitors constantly coming and going — "People flying in and out of town, put up in hotels, all on his dime." Given all that, this person adds, "I was kind of shocked when they went forward with *Rhapsody*. How many at-bats do you get?"

Fox's decision to make the film begins with showman-producer **Graham King**, who had labored for years to bring Freddie Mercury to the big screen and had managed to win over the surviving members of the band if he could

secure the right director. Though some critics have argued that the film should have been dark and R-rated, King set out to make a PG-13 celebration of Queen that would not dwell on drugs and Mercury's 1991 death from AIDS.

King hadn't worked with Singer when they had a general meeting a couple of years ago. He wasn't exactly an X-Men buff, but when the conversation turned to Mercury, Singer's eyes lit up. After that, the director was obsessed with the project, calling and texting relentlessly. (While the film was in production in London, Singer's hotel room was covered wall to wall with images of Mercury.)

The surviving bandmembers were won over. And Malek was already keen to play Mercury; at one point, he recorded an impressive interview in character as the rock legend. Singer presented a strong pitch to Fox executives, who could imagine that maybe this time things would be different. Besides, Fox wouldn't be on the hook for the whole budget — in the \$55 million range — as it split the cost with New Regency.

Still, Fox chairman **Stacey Snider** had reservations based on what she'd heard about Singer's behavior on *Apocalypse* and other projects. Before



Fletcher

approving the deal, she and studio vice chairman **Emma Watts** sat down for a talk with Singer and King, according to multiple sources. Snider didn't mince words, telling Singer: Don't break the law. Show up to work every day. Failure to comply will bring consequences.

Snider's admonitions had no effect. "From the beginning, he was up to his old tricks," says a project insider. "He would shoot, he'd be exhausted, [cinematographer] **Tom Sigel** would shoot." (Sigel had shot in Singer's place on previous films.)

There was great tension on the set, caused in part by Singer's tardiness and absences. Malek, taking his seat in the makeup chair at 6:30 a.m., would find himself and other cast and crew waiting around for a director

whose work ethic fell short. **Tom Hollander**, who plays Queen manager **Jim Beach**, was said to be so upset with Singer that he quit the project briefly.

Tensions escalated into an on-set altercation between Singer and his star (by all accounts, one of the nicest actors in the business). With reports of a piece of electrical equipment thrown by Singer (though not at anyone), a complaint — apparently from Malek — prompted Fox to dispatch several execs to London. Singer's conduct was deemed not actionable. With principal photography about two-thirds done as the holidays approached, the studio hoped to power through.

But around Thanksgiving, Singer declared that he needed to return home — for several weeks. He asked the studio to pause the production. Snider admonished him not to get on a plane; he left anyway. "He said he was exhausted and something got thrown in that his mom was not well," says a source involved.

Production was shut down Dec. 1 and Snider fired him soon after. A studio source now notes that despite his claim at the time that he hadn't been permitted to care for "a gravely ill parent," Singer — whose 85-year-old mother lives in New Jersey — was in L.A. just days later.

Fox hired **Dexter Fletcher** to shoot the final couple of weeks. While the DGA has credited Singer as the director, Fox stripped him of producing credit.

Whatever happens with *Rhapsody* at the box office, was the harrowing experience worth it? One executive involved in the project says no. Still, this person says risks can be worth taking on even troubled talent: "There are artists we work with who are complex and raw in their behavior. Do we tolerate any of that kind of behavior going forward? I don't think Bryan is an interesting debate anymore. There are a bunch of other people who are."

But King remembers who launched this project, however troubled it turned out to be. "Bryan Singer got this movie greenlit for me," he says. "There's no doubt about it. For that, I'll always be grateful to him." **THR**



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Rolling Stone

“AN EMOTIONAL POWERHOUSE
TOO POWERFUL TO RESIST...
IMPOSSIBLE TO FORGET”

Beautiful Boy



Amber Heard and Jim Sturgess in *London Fields*, which has grossed just \$169,000 since its Oct. 26 release.

The Bizarre Backstory of A Near-Record Bomb

Amber Heard's *London Fields* is a disaster years in the making as producers sued, its star claimed she was exploited and its director secretly released multiple versions

BY ERIQ GARDNER

This is the story of a murder. It hasn't happened yet. But it will." So began the unreliable narrator in **Martin Amis'** celebrated 1989 novel *London Fields*. The passage also describes the Oct. 26 release of the film version, which has earned just \$169,000, a near-record worst for a wide release.

"I've read the reviews. I agree with them," says director **Mathew Cullen**, speaking for the first time about the failure of the film, which received a rare 0 percent on Rotten Tomatoes. He also reveals some extraordinary details, including how a convicted felon became involved and how there were actually multiple versions released in theaters.

In 2015, the \$8 million movie starring **Billy Bob Thornton** and **Amber Heard** enjoyed high expectations when it was set to screen at the Toronto Film Festival. But *London Fields* was pulled from the lineup as producer **Christopher Hanley** fought Cullen over money and final cut and the stars refused to promote it. Then came a flurry of lawsuits, including Cullen's allegation that his creative vision was hijacked, Heard's contention that racy scenes with a body double had exploited her sexually,

and Hanley's claim that directors, stars and agents had conspired to undermine the film.

London Fields spent the next two years in legal purgatory, until **Peter Hoffman**, founder of Seven Arts Pictures, attempted a rescue mission. Hoffman was convicted in 2015 of a movie credit tax fraud scheme in New Orleans and was sentenced to probation, but in August, an appeals court ruled that the judge had been too lenient under sentencing guidelines. He's now facing roughly 15 years in prison. But while dealing with his personal drama, Hoffman with his new company, Blazepoint, bought *London Fields* distribution rights and financed a new cut. According to court documents, Blazepoint invested \$2.4 million into *London Fields* and leveraged the debt to force the film's production company into administration, a type of bankruptcy in the U.K. The newly appointed administrator then set out to settle lingering litigation, essentially pulling back the Hanley-directed lawsuits. (A lawyer representing both Hoffman and Blazepoint declined comment.)



Cullen

Heard, for instance, reached a settlement just as she was about to testify in a judge-ordered deposition about whether her rocky relationship with **Johnny Depp** (who has a cameo in the movie) factored into the fuss over the film. Through the settlement, she was given veto power on nudity in the final cut. While Heard said in late October that she's happy *London Fields* is finally out and that the issues "are behind us now," Hanley is investigating whether she colluded with Hoffman to interfere with contracts, according to one insider.

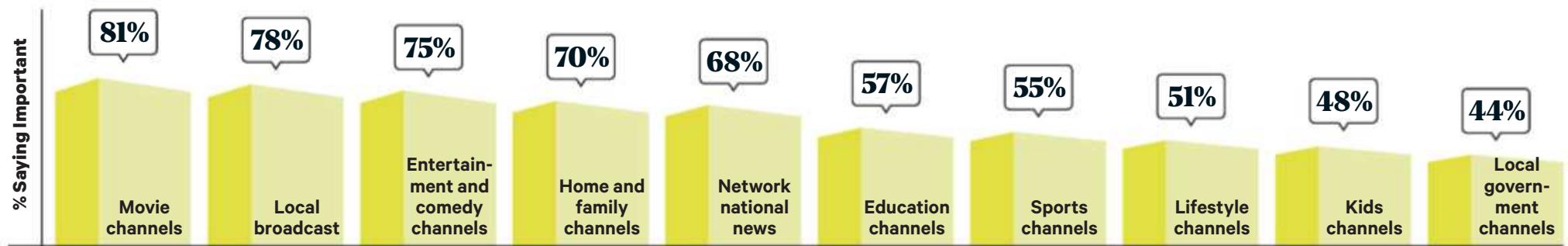
As for Cullen, the director traded contentious emails with Hoffman for months about the film. He invested his own money to finish sound mixing and to have his version rated by the MPAA. A few weeks before *London Fields* came out in the U.S., where it was distributed by GVN Releasing, Hoffman's cut debuted in Russia, where it earned scathing reviews. Cullen begged Hoffman to take it as a sign. That effort was unsuccessful, but in mid-October, a deal was worked out to allow Cullen's version to play in a select few theaters throughout the nation. That's not the cut being widely exhibited, nor is it the one screened to critics. Despite the odd arrangement to release multiple versions in theaters — and remarkably, Hanley assisting Cullen in achieving this while the two are still in court with each other — Blazepoint filed a new lawsuit against Cullen on Oct. 19 accusing him of slander.

Far from running from the movie, Cullen consciously chose to get murdered by critics. Now considering retiring from feature films, he says, "Under DGA rules, I could have used a pseudonym, but in that process, I wouldn't ever be allowed to talk about the film again and I wouldn't have had the ability to release my vision of the film." **THR**

THR/
Morning
Consult
Poll

Which TV Channels Do You Care About the Most?

Americans say movie and local broadcast stations are the most important part of their bundle



Source: The Hollywood Reporter/Morning Consult poll was conducted from Oct. 18 to Oct. 19 among a national sample of 2,201 adults with a margin of error of 2 percent.

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The Report

Behind the Headlines

Box Office

Gross	Domestic Cume	% Chg	International Gross	Cume	Total
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1. **Halloween** UNIVERSAL
31.4 126.1⁽²⁾ -59 | 26^{*62} 46 172.1

After 10 days, the sequel to the 1978 classic became the top-grossing R-rated horror pic of the year, and the sixth best of all time, not adjusted for inflation. The big question now: Can it match Blumhouse's *Get Out* globally (\$255.5 million)?



2. **A Star Is Born** WARNER BROS.
14 148.6⁽⁴⁾ -26 | 18.8^{*75} 106 254.6

3. **Venom** SONY
10.7 187.1⁽⁴⁾ -41 | 17.3^{*65} 321.1 509.2

4. **Goosebumps 2** SONY
7.3 38.1⁽³⁾ -25 | 10.3^{*41} 24.2 62.3

5. **Hunter Killer** LIONSGATE
6.7 6.7⁽¹⁾ - | 3.2^{*16} 4.1 10.8

6. **The Hate U Give** FOX
5.1 18.3⁽⁴⁾ -33 | 1.2^{*7} 1.3 19.6

7. **First Man** UNIVERSAL
4.9 37.8⁽³⁾ -42 | 6.3^{*51} 36.6 74.4

8. **Smallfoot** WARNER BROS.
4.8 72.6⁽⁵⁾ -28 | 18.5^{*75} 94.9 167.5

9. **Night School** UNIVERSAL
3.2 71.4⁽⁵⁾ -34 | 900K^{*24} 19.1 90.5

10. **Mid90s** A24
3 3.3⁽²⁾ +1055 | N/A N/A 3.3

Jonah Hill's helming debut impressed in its nationwide expansion. Playing in 1,206 theaters, the coming-of-age dramedy, about a posse of L.A. teenage skateboarders in the 1990s, hugely over-indexed — no shock — on the West Coast.



11. **The Old Man & the Gun** FOX SEARCHLIGHT
1.8 7.2⁽⁵⁾ -17 | N/A N/A 7.2

12. **Johnny English Strikes Again** UNIVERSAL
1.6 1.6⁽¹⁾ - | 7.1^{*65} 107.7 109.3

The third outing in Rowan Atkinson's British spy spoof series bombed in its U.S. debut, but a strong run overseas means Working Title should be OK financially. Domestically, the riff on James Bond will have trouble getting to \$5 million.



13. **Indivisible** PURE Flix
1.5 1.5⁽¹⁾ - | N/A N/A 1.5

14. **Bad Times at the El Royale** FOX
1.4 16.5⁽³⁾ -60 | 1.6^{*49} 10.5 27

15. **Free Solo** NATIONAL GEOGRAPHIC
1.1 5.2⁽⁵⁾ +4 | N/A N/A 5.2

Broadcast TV

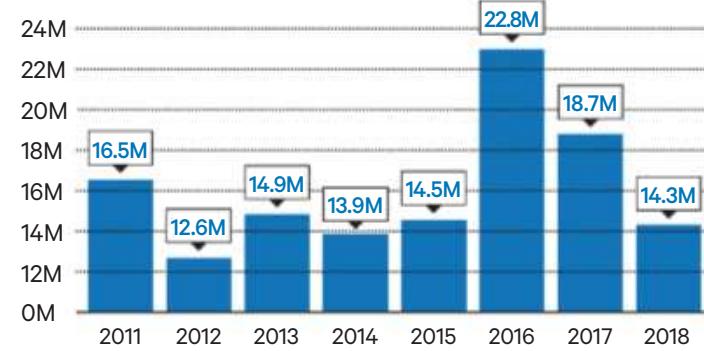
18-49 Live+3	Audience Live+3
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1. **CBS Sunday NFL** CBS
5.9 | 21M
2. **Sunday Night Football** NBC
5.1 | 16.1M
3. **This Is Us** NBC
3.4 | 12.7M
4. **Big Bang Theory** CBS
3.2 | 15.6M
5. **The Conners** ABC
3.0 | 12.9M
6. **Thursday Night Football** FOX
2.9 | 9.2M
7. **Manifest** NBC
2.8 | 12.4M
8. **60 Minutes** CBS
2.4 | 14.5M
9. **9-1-1** FOX
2.3 | 9M
10. **Young Sheldon** CBS
2.3 | 13.6M
11. **The Voice (Mon.)** NBC
2.3 | 11.5M
12. **Empire** FOX
2.2 | 6.7M
13. **New Amsterdam** NBC
2.1 | 10.1M
14. **The Good Doctor** ABC
2.0 | 10.9M
14. **The Voice (Tue.)** NBC
2.0 | 10.3M

Closer Look

World Series Ratings Whiff

Dodgers-Red Sox was least watched showdown since 2014



Source: Nielsen

Cable TV

Viewership Live+3

1. **The Walking Dead** AMC
7.4M
2. **American Horror Story** FX
4.4
3. **Mayans M.C.** FX
3.1M
4. **The Last Ship** TNT
2.2M
5. **Haves and Have Nots** OWN
2.1M
6. **Greenleaf** OWN
1.9M
7. **The Purge** USA
1.86M
8. **Shameless** SHOWTIME
1.7M
9. **South Park** COMEDY CENTRAL
1.45M
10. **Doctor Who** BBC
1.4M

- Thursday Night Football** FOX
2.9 | 9.2M
- Manifest** NBC
2.8 | 12.4M
- 60 Minutes** CBS
2.4 | 14.5M
- 9-1-1** FOX
2.3 | 9M
- Young Sheldon** CBS
2.3 | 13.6M
- The Voice (Mon.)** NBC
2.3 | 11.5M
- Empire** FOX
2.2 | 6.7M
- New Amsterdam** NBC
2.1 | 10.1M
- The Good Doctor** ABC
2.0 | 10.9M
- The Voice (Tue.)** NBC
2.0 | 10.3M



Outlander STARZ
The drama grew its same-day audience by nearly 40 percent last year. When the new season returns Nov. 4, can it keep up the momentum?

Billboard Hot 100

LAST WEEK	THIS WEEK	Song Title	Artist	IMPRINT/PROMOTION LABEL	WEEKS ON CHART
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1. **Girls Like You** 222/INTERSCOPE
Maroon 5 Feat. Cardi B 22
 2. **Sicko Mode** CACTUS JACK/GRAND HUSTLE/EPIC 12
Travis Scott
 3. **Lucid Dreams** GRADE A/INTERSCOPE 24
Juice WRLD
 4. **Happier** JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL 10
Marshmello & Bastille
 5. **Better Now** REPUBLIC 26
Post Malone
 6. **ZEZE** DOLLAZ N DEALZ/ATLANTIC 2
Kodak Black FEAT. TRAVIS SCOTT & OFFSET
 7. **Youngblood** ONE MODE/CAPITOL 21
5 Seconds of Summer
 8. **Drip Too Hard** YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL 6
Lil Baby & Gunna
 9. **Sunflower** REPUBLIC 1
Post Malone & Swae Lee
- Spider-Man: Into the Spider-Verse** Subtitled "Spider-Man: Into the Spider-Verse," it's the second Hot 100 top 10 from a *Spider-Man* soundtrack, after Chad Kroeger's "Hero," from *Music From and Inspired by Spider-Man*, hit No. 3 in 2002.

10. **Love Lies** FOX/RCA 36
Khalid & Normani

Billboard 200

LAST WEEK	THIS WEEK	Artist	Album	IMPRINT/DISTRIBUTION LABEL	WEEKS ON CHART
-----------	-----------	--------	-------	----------------------------	----------------

1. **Lady Gaga & Bradley Cooper** INTERSCOPE/IGA 3
A Star Is Born (Soundtrack)
It's the first theatrically released film soundtrack to spend its first three weeks at No. 1 since *Bad Boys II*, which logged its first four weeks atop the tally in 2003.
2. **Future & Juice WRLD** GRADE A/INTERSCOPE/FREEBANDZ/IGA/EPIC 1
Future & Juice WRLD Present ... WRLD ON DRUGS
3. **Greta Van Fleet** LAVA/REPUBLIC 1
Anthem of the Peaceful Army
4. **Disturbed** REPRISE/WARNER BROS. 1
Evolution
5. **Lil Wayne** YOUNG MONEY/REPUBLIC 4
Tha Carter V
6. **Lil Baby & Gunna** YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL 3
Drip Harder
7. **Drake** YOUNG MONEY/CASH MONEY/REPUBLIC 17
Scorpion
8. **Khalid** RIGHT HAND/RCA 1
Suncity
9. **Travis Scott** CACTUS JACK/GRAND HUSTLE/EPIC 12
Astroworld
10. **Post Malone** REPUBLIC 26
beerbongs & bentleys

BILLBOARD HOT 100: The week's most popular current songs across all genres, ranked by audience impressions, sales data and streaming activity by online music sources tracked by Nielsen Music.

BILLBOARD 200: The week's most popular albums across all genres, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums).

HALLOWEEN: RYAN REYNOLDS/UNIVERSAL PICTURES; JOHNNY GIESKE/FOCUS FEATURES; MID90S: TORN YELAND/24; CONNERS: ERIC RICANDES/ABC; DOCTOR WHO: BLACKAU/BBC; OUTLANDER: AIMEE SPINN/STARZ ENTERTAINMENT; STAR: PETER LINDBERGH/WARNER BROS.; SPIDER-MAN: COURTESY OF SONY PICTURES ANIMATION.

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Skirmishes Have Started as the Battle for Oscar Begins

But pace yourself: There's a long road ahead as hopefuls — from *Black Panther* to *First Man* — begin jockeying **By Scott Feinberg**

BEST PICTURE



A Quiet Place

Roma opened the Savannah Film Festival on Oct. 27, but the night's star power came from this horror pic's director-star John Krasinski and his wife/co-star Emily Blunt, who each accepted awards. It's all part of a campaign to encourage voters to recognize an elevated genre film as they did last year with *Get Out*.



First Man

Damien Chazelle's follow-up to *La La Land*, which may have been dinged by the American flag controversy that flared up before its release, had a disappointing third-place box office opening Oct. 12, and now, after its third weekend, is doing a slow fade, having grossed \$37.8 million domestically and \$37.5 million overseas.

DOCUMENTARY FEATURE



Free Solo

Elizabeth Chai Vasarhelyi and Jimmy Chin's nail-biter of a doc about climber Alex Honnold scored the most Critics' Choice Documentary Award noms (six), a best feature IDA Award nom and crossed the \$5 million mark at the box office in its fifth weekend.

FOREIGN-LANGUAGE FILM



Border (Sweden)

Ali Abbasi's fantasy film — Sweden's Oscar entry — scored the top prize at Cannes' Un Certain Regard and has steadily been working the festival circuit (from Telluride to New York). Opening Oct. 28 in the U.S., it pulled a solid \$74,000 from seven theaters.

COSTUME DESIGN



**Ruth E. Carter
Black Panther**

Two-time Oscar nominee Carter, whose layered work enriched Ryan Coogler's megablockbuster, has been selected to receive the Costume Designers Guild Awards' Career Achievement Award on Feb. 19.

SONG



**Bradley Cooper
A Star Is Born**

While he remains a frontrunner in a host of categories, he'll have to sit out best song since Warner Bros. is submitting three tunes for Oscar consideration on which *Lady Gaga* is a writer but none on which Cooper collaborated.



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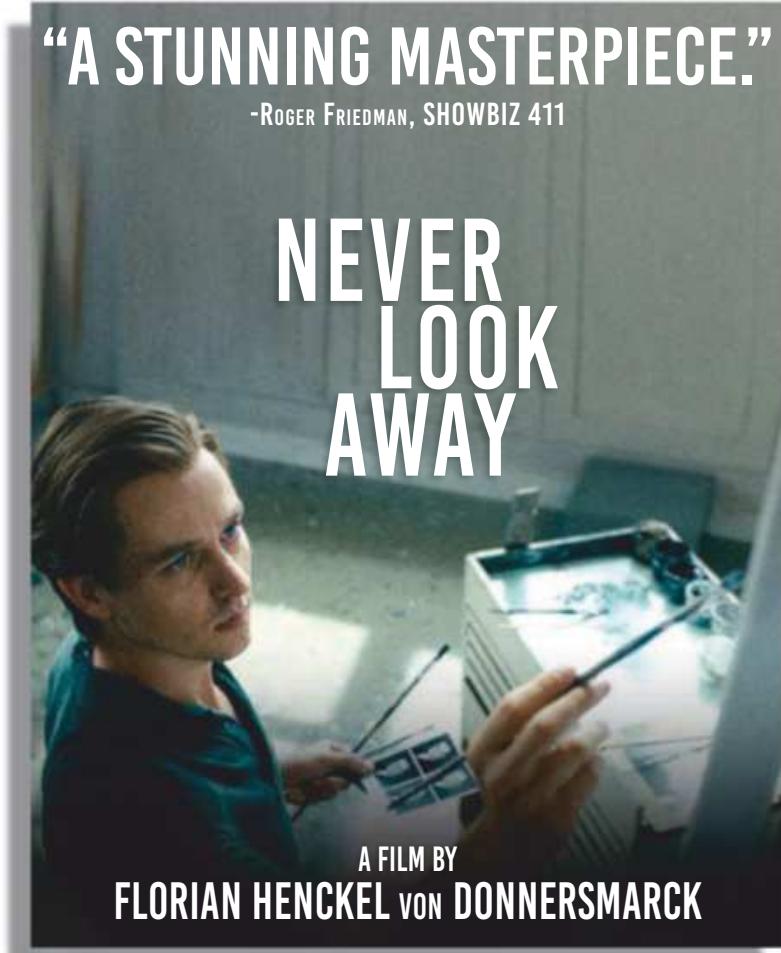
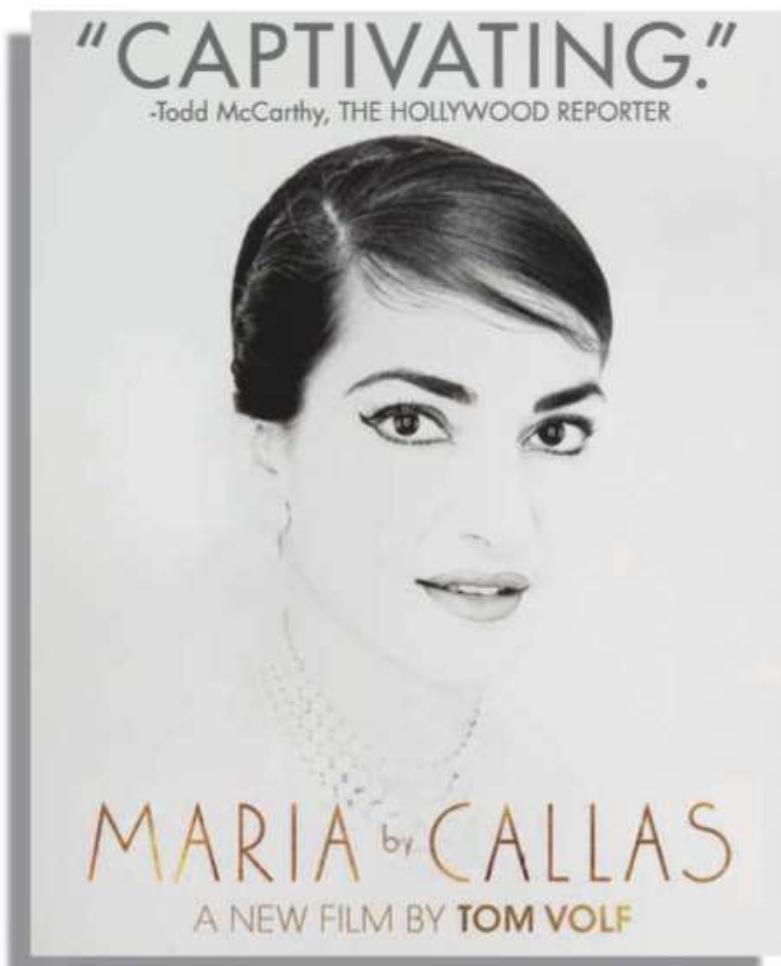
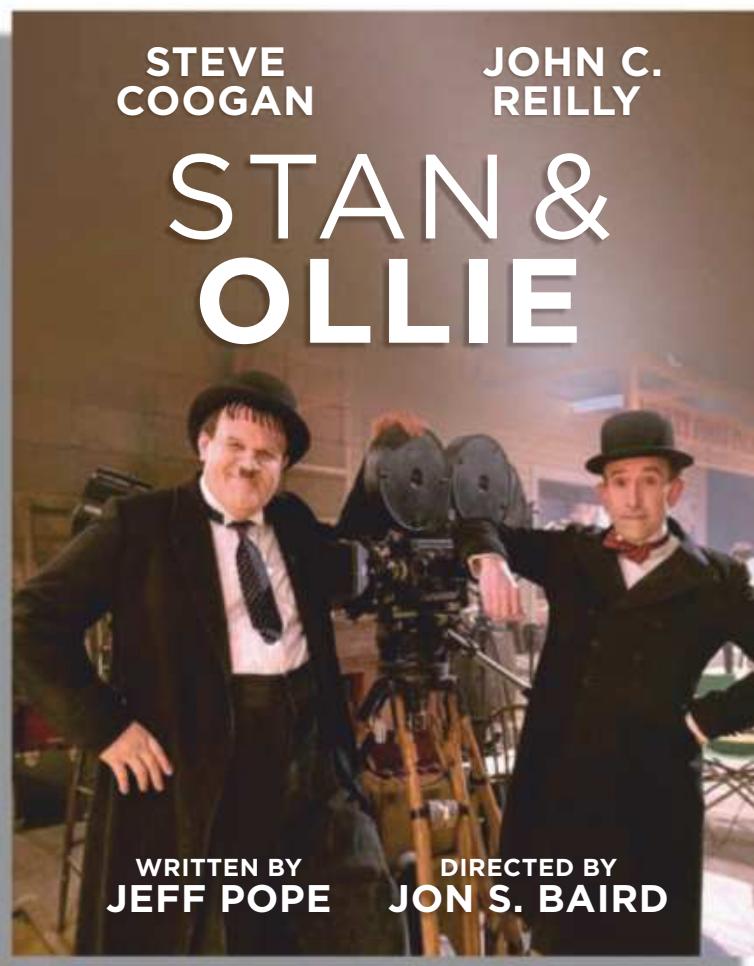
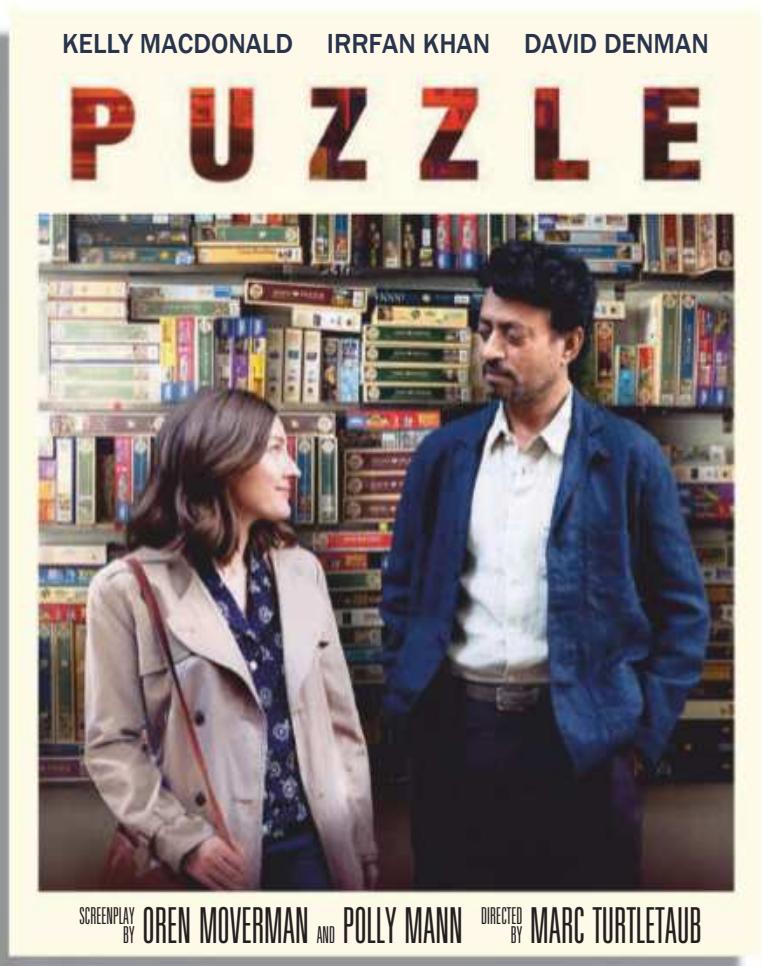
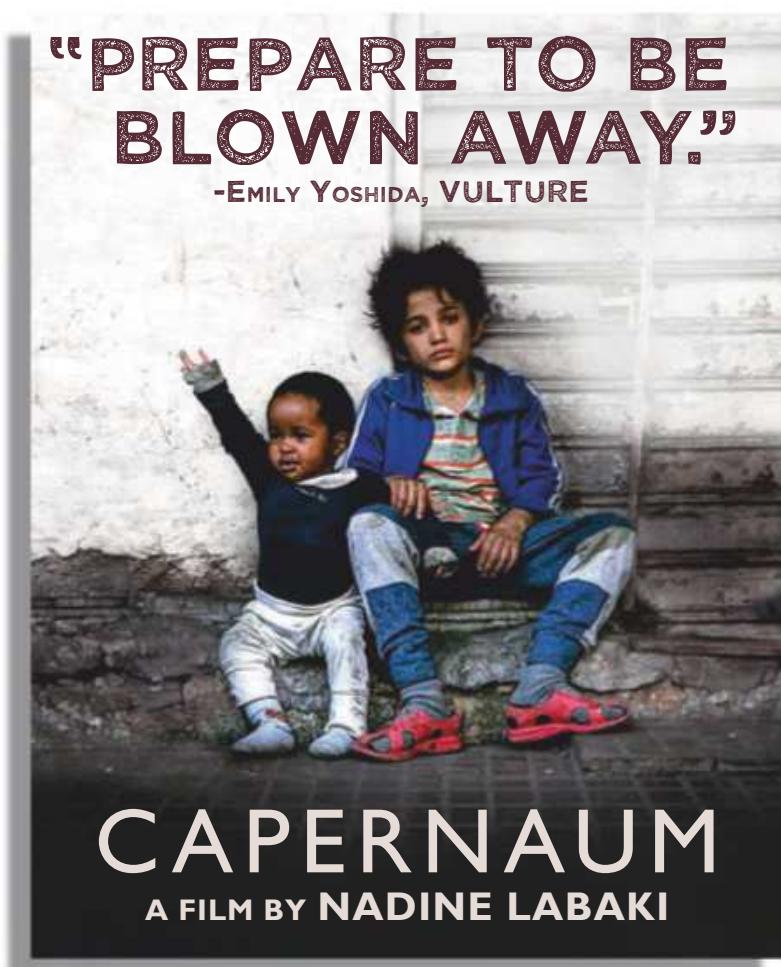
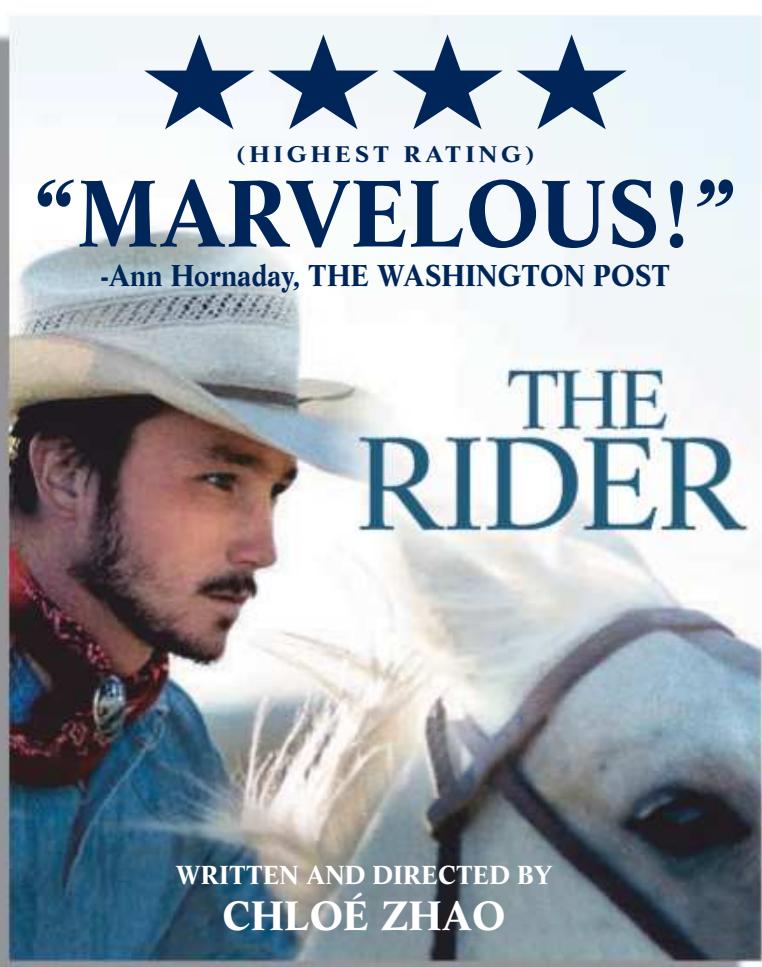
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7 Days of DEALS

Who's inking on the dotted line this week



TV'S ANIMATION BOOM SPARKS NEW STUDIOS AT NETFLIX AND CBS

Deal of the Week



Krentz

Netflix and CBS TV Studios are building up their own Toon Towns.

As adult animation continues to explode (more than 10 new series orders in 2018 to date), Netflix is launching an in-house studio to better monetize what can be hugely lucrative programming. As it has with live-action scripted, the streamer will scale back on outsourcing the costly process to animation companies like Bento Box, which is handling the recently ordered *Hoops*. Netflix's studio, say sources, will animate kids programming, originals and films, working with writers including **Alex Hirsch** (*Gravity Falls*) and **Shion Takeuchi** (*Disenchantment*) to create new projects.

CBS TV Studios, meanwhile, is launching production arm CBS Eye Animation as it enters the space with CBS All Access' *Star Trek: Lower Decks*. The **David Stapf**-run studio plans to expand its offerings with the help of former 20th TV and Cartoon Network animation exec **Katie Krentz**, who inked an overall deal there in January. Rather than turning away animation pitches, as it previously did, the goal is to sell content to streaming outlets, cable and, possibly, even CBS — which hasn't featured a primetime animated series in decades. Still undecided is whether CBS will handle the actual animation itself.

"You can do five animated shows for the price of one live-action drama," Krentz tells *THR*. "The hope



Netflix renewed *BoJack Horseman* for a sixth season Oct. 30.

is one of those animated shows pops and becomes a big success with not only viewers but also merchandising." Indeed, franchises like *The Simpsons* spawn multibillion-dollar empires that include video games, movies and theme park rides.

The push arrives as adult animated comedies — both originals (*BoJack Horseman*, *Paradise PD*, *Disenchantment*) and licensed fare (*Bob's Burgers*, *Rick and Morty*, *Family Guy*) — are among the most streamed series on platforms like Netflix and Hulu. In fact, the latter says its viewers are watching nearly 20 hours of adult animated series per month, with *Family Guy* and *Rick and Morty* the most watched combo of shows on Hulu in September.

Says Stapf, "Things tend to get replicated when they're successful." — LESLEY GOLDBERG

Tilda Swinton

FILM

Idris Elba (WME, the U.K.'s **Artists Partnership**) and **Tilda Swinton** (UTA, the U.K.'s **Hamilton Hodell**, **Peikoff Mahan**) are attached to star in George Miller's *Three Thousand Years of Longing*.

Chris Rock (ICM, **Untitled**, **Morris Yorn**) will direct Kevin Hart in Universal comedy *Co-Parenting*.

Allison Janney (Gersh, Thruline, Nelson Davis) and **Laura Dern** (CAA, **Untitled**) will star in Tate Taylor's *Breaking News in Yuba County* from AGC Studios and Jake Gyllenhaal's Nine Stories.

Anya Taylor-Joy (CAA, the U.K.'s **Troika**, **Felker**

Power to the People's Choice in Multiplatform Play

Big Deal

NBCUniversal will be making the most of its newly acquired awards show.

The TV giant hopes a cross-portfolio push for the People's Choice Awards, formerly owned by Procter & Gamble, will be a high note in a rough year for televised kudos. The 43-year-old populist celebration will air Nov. 11 simultaneously on E!, Syfy, USA, Bravo and Universo, plus E!'s 160 international territories. And at least four marquee advertisers have been secured since the parent company made the show a point of emphasis during its Rockefeller Center pitch to media buyers in May.

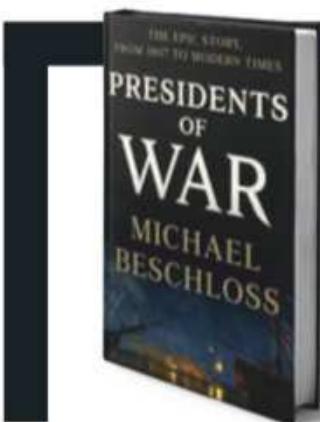


E! acquired the People's Choice Awards in April.

NBCUniversal's purchase, which is said to have cost a modest \$8 million to \$10 million, gives E! freedom to change the show to suit the celebrity-centric outlet without losing any of its brand recognition. (For its

final five years on CBS, the show averaged 8.2 million viewers and a 1.9 rating among adults 18-49.) "This show fits in perfectly with what [NBCUniversal CEO] **Steve Burke** says about owning not renting," says network executive producer of live events and E! executive vp marketing **Jen Neal**.

And even if it flops, that NBCUniversal owns People's Choice in perpetuity offers a cushion in the space. "We've built a huge business out of filming people walking through a parking lot, but we've never gone in the building," says E! president **Adam Stotsky**, who had long sought a tentpole event for his red carpet brand. "This is already a win for us." — MICHAEL O'CONNELL



Rights Available! Hot new books with Hollywood appeal

BY MIA GALUPPO

Presidents of War (CROWN PUBLISHING, OCT. 9)

BY **Michael Beschloss** AGENCY **ICM Partners**

For his latest, the noted nonfiction writer focuses on American presidents in wartime, pulling from 10 years of research. With renewed interest in American history thanks to projects like *Hamilton*, the inherently episodic story lends itself well to series.

The Infinite Pieces of Us (SKYSCAPE, NOV. 1)

BY **Rebekah Crane** AGENCY **UTA**

This YA road-trip story is reminiscent of releases like *Love, Simon* and *Paper Towns*. When Esther is moved to New Mexico by her stepfather in order to get away from a secret past, she finds a ragtag group of friends who prompt her to search for answers.

2M

Big Number

Daily active users that Snapchat lost in the third quarter, the company reported Oct. 25, sparking a stock slide.



Gigliotti



Carell



Cobain purchased the home in 2011 for \$1.8 million.

Toczek) will star as the title character in Working Title's adaptation of the Jane Austen novel *Emma*.

Girls Trip writer **Tracy Oliver** (ICM, Artists First, Myman Greenspan) will write a *Clueless* remake at Paramount with *GLOW* grad Marquita Robinson.

Rio director **Carlos Saldanha** (WME, Newhouse Porter) will direct TriStar's live-action adaptation of children's novel *The Phantom Tollbooth*.

Chris Pratt (UTA, Rise, Sloane Offer) will star in Warner Bros.' untitled action-thriller from Taylor Sheridan.

Destin Daniel Cretton (WME, Stone Genow) will direct an adaptation of graphic novel *The Sculptor* for Shawn Levy's 21 Laps and Warner Bros.

TELEVISION
Donna Gigliotti (Bloom Hegrott) will produce the 91st annual Oscars telecast for ABC, with director Glenn Weiss co-producing.



Rep Sheet

Harry Shum Jr. of *Crazy Rich Asians* and Freeform's *Shadowhunters* has signed with Paradigm.

Pitbull has left WME for UTA.

Into the Badlands creators **Alfred Gough** and **Miles Millar** have signed with WME.

Charmaine Bingwa, winner of 2018's Heath Ledger Scholarship in Australia, has signed with UTA and Artists First.



Tinashe

REPS CAA, CESD

WHY SHE MATTERS

The R&B singer, 25, who has worked with everyone from Chance the Rapper to Maroon 5, will make a transition to the screen, starring in Fox's next live event, *Rent*. Tinashe will play Mimi, the exotic dancer struggling with addiction, in Jonathan Larson's beloved musical. Vanessa Hudgens, Kiersey Clemons and Brandon Victor Dixon will also star.

Amy Poehler (WME, 3 Arts, Sloane Offer) will lead Fox animated series *Duncanville* from *The Simpsons* duo Mike and Julie Scully.

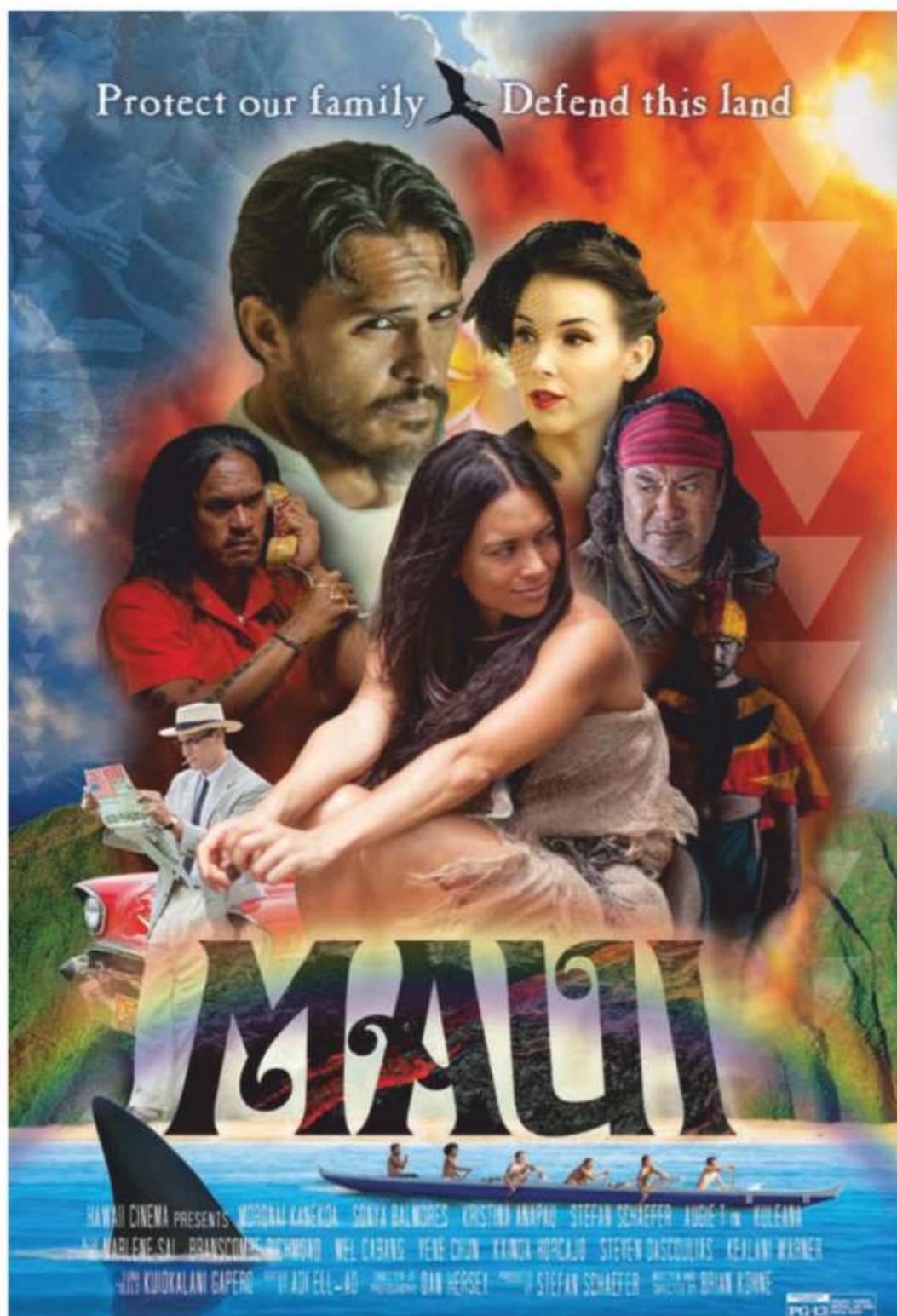
Jacobson) and **Billy Crudup** (CAA, Lighthouse) will join Apple's morning show drama starring Reese Witherspoon and Jennifer Aniston.

Netflix has renewed *Atypical* for a third season and *Disenchantment* for two more seasons.

REAL ESTATE

Frances Bean Cobain (*The Agency*) has sold a vintage Spanish bungalow in the Hollywood Hills for \$2.3 million.

Jeffrey Katzenberg's *Quibi* has set its headquarters at JH Snyder Company's Hollywood 959 property.
— COMPILED BY MIA GALUPPO AND REBECCA SUN



A FILM BY
Brian Kohne



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About Town

People, Places, Preoccupations



From left: Gary Foster, Jhakil Doyle and Greg Germann were photographed Oct. 19 at the Colden Avenue FlyawayHomes building in South L.A.

SOCIAL ACTION

How a For-Profit Developer Could Create a Hollywood Ending for Homelessness in L.A.

Greg Germann and Diane Keaton are among the industry backers of a unique housing partnership By Peter Kiefer

When *The Soloist* was released in 2009, the film, which starred

Robert Downey Jr. and **Jamie Foxx**, shined a much-needed spotlight on the intertwined issues of homelessness and mental health in Los Angeles. What no one could have predicted back then, including the movie's producer **Gary Foster**, is that nine years later, those challenges would crest into a full-blown humanitarian crisis.

Now Foster and other Hollywood activists — including **Diane Keaton** and *Grey's Anatomy's* **Greg Germann**, all supporters of social service agency The People Concern (TPC) — are celebrating

a milestone: Starting Nov. 1, 32 formerly homeless people will move into the first privately funded supportive housing facility forged from a partnership between TPC and for-profit developer FlyawayHomes.

With L.A.'s homeless population hovering around 60,000, housing a few dozen may seem trivial. But the \$3.6 million project, built from shipping containers on Colden Avenue in South L.A., could provide a road map for a long-term solution. "The time is now to stop talking about building housing and to start building housing," says Foster. As one of 61 equity holders in the project, he can expect about

a 5 percent return on his investment. By relying solely on private funding, the construction process avoids some requirements that can send costs soaring — most notably, the need to pay a prevailing wage. According to TPC, the project was built at a quarter of the price and in a quarter of the time it would take for an equivalent structure built with public funds. "These guys are like, 'Let's go, let's do this — we can build it in a year,'" says Foster. "It just made sense to me."

Residents will pay rent, much of which will be drawn from their Social Security disability, aided by a sizable contribution from the L.A. County Department of

Health Services. Case managers will be on site every day to provide counseling, addiction treatment and access to health and employment resources. It's these "wrap-around" services that have inspired Germann to devote the past two decades to the agency (TPC was formed in 2016 by the merger of Ocean Park Community Center and Lamp Community). "There is such a broad spectrum of what can hobble any community," Germann says. "You have to approach this systematically and holistically."

Ten percent of the chronically homeless population is considered "high acuity," according to TPC's **John Maceri**, but that

Photographed by **Damon Casarez**

People, Places,
Preoccupations

segment uses up nearly 50 percent of public resources, which is why the organization focuses on the labor-intensive needs of that group. "This is one of the biggest opportunities that L.A. has to offer in terms of helping the homeless," says **Jhakil Doyle**, who'll be the facility's on-site manager. Doyle, 27, spent two years as a child in a county-funded transitional housing facility with his single mother.

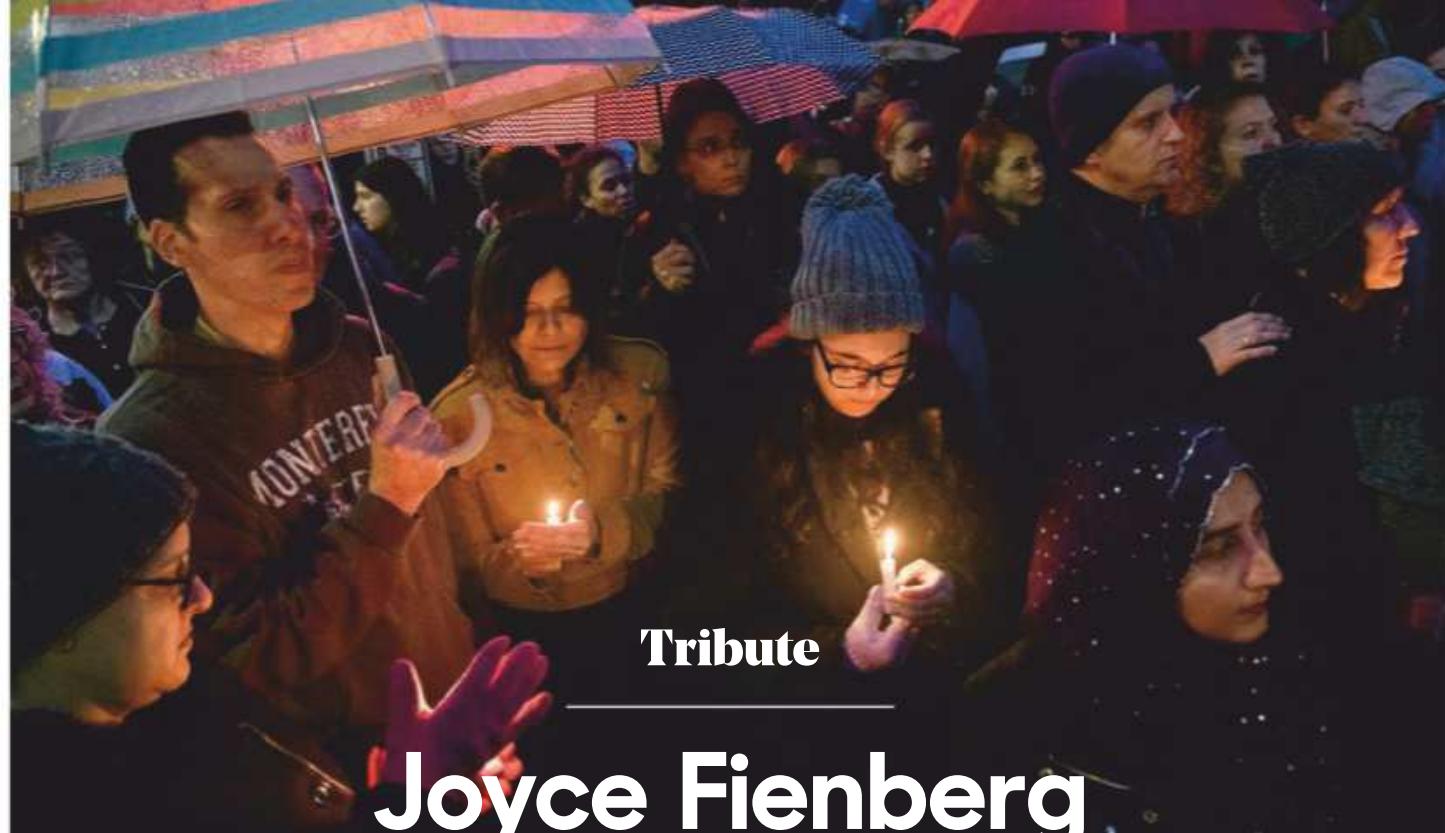
"Now, hopefully I'm able to provide some help," he says.

FlyawayHomes' debut comes at a particularly raw moment as frustration mounts over the slow rollout of funds from 2016's \$1.2 billion HHH ballot measure in L.A. Mayor **Eric Garcetti** recently faced a four-hour barrage of criticism from Venice Beach residents over his plan to open a bridge housing facility there. FlyawayHomes' next project (at 88th Street and Vermont Avenue) is financed and set to break ground, and the long-range plan is to build 450 sites, housing 20,000, by 2028 (in time for the Olympics). "People say this is such a huge, intractable problem and they don't know what to do," says Maceri. "We want to help create a different paradigm — a different model. The conversation is shifting because people see a way forward." **THR**



Keaton

→ Mourners gathered at a vigil Oct. 27 in Pittsburgh where 11 people were killed that day at the Tree of Life Synagogue.



Tribute

Joyce Fienberg 'SHE CAUGHT EVERYBODY AT THEIR BEST'

Among the 11 people killed by a gunman at Pittsburgh's Tree of Life Synagogue on Oct. 27 was the aunt of THR TV critic Daniel Fienberg, who writes about the tireless energy she devoted to celebrating and documenting the large family she loved

Nobody loved chronicling our family like my Auntie Joyce, a pursuit she followed from Michelin-starred restaurants to the savannas of Africa. Over the years, she transitioned from piles and piles of photographs to being able to pull out her laptop or iPad, with new technology allowing her devoted documentation of my late Uncle Steve, her sons and daughters-in-law, grandchildren, nieces and nephews to become literally limitless. She never went anywhere without her latest collection of happy memories to share, without a camera or a smartphone to accumulate the next memory.

Sometimes she'd set the dozens or hundreds or possibly thousands of images to music, sometimes she'd just narrate. Nobody had photo veto power with Auntie Joyce, but the occasional blinks or half-smiles would get lost in the blur of the slideshow and she somehow caught everybody at their best.

A couple of months ago, **THR**



J. Fienberg

needed a headshot from me and I didn't have anything I liked. The correct item turned out to be a close-up that Auntie Joyce captured at my cousins Tiffany and Selena's bat mitzvah party in Paris — exactly the sort of crowded, chaotic event that can get the best of a professional, but where Auntie Joyce shone because she was surrounded by dozens of her nearest and dearest (who had probably followed her legendary, highly detailed instructions and lengthy emails to get to the venue in the first place).

The picture ran in the magazine, and I don't think I ever told Auntie Joyce that she was officially a photographer for *The Hollywood Reporter*, an unexpected change of professional course from her decades as a researcher at the University of Pittsburgh. She definitely wouldn't have wanted to be credited or paid, but I wish I could have shown her that issue. **THR**



Toronto-born Joyce Fienberg, a mother of two and grandmother of six, was 75.

REAL-LIFE D.C. 'GRAVITAS' FOR HOUSE OF CARDS

It wasn't **Elizabeth Thorp**'s idea to get into acting — or politics — but she's becoming the first female U.S. secretary of defense on the final season of Netflix's *House of Cards*. In 2014, during her tenure as editor of *Capitol File*, a glossy pub for the D.C. glitterati, she was approached by *HoC* to audition for a small role.

"I just totally blew it," recalls Thorp, who nevertheless cemented a spot on the creative team's radar — reading for small parts over the next few years and, last May, getting cast as a member of Madam President



Thorp

Underwood's (**Robin Wright**) Cabinet. "Elizabeth has a different kind of gravitas," says **Frank Pugliese**, who co-runs the show with **Melissa James Gibson**. Adds star **Michael Kelly**, "When you have that chemistry with real people from that world — it lends authenticity." This wasn't Thorp's first encounter with Wright: She interviewed the star for a 2015 *Capitol File* story. "At the time, Robin said that D.C. was so much more corrupt than Hollywood, and I thought, 'No way' — I was a little protective," says Thorp. "But now I feel like she's 150 percent right. There's some really sketchy shit happening." — ADRIENNE WICHARD-EDDS



Robin Wright is the POTUS in *House of Cards*' final season.



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HOLLYWOOD
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ACTOR AWARD
John David Washington
BlacKkKlansman

HOLLYWOOD
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ACTRESS AWARD
Amandla Stenberg
The Hate U Give

NEW HOLLYWOOD
ACTRESS AWARD
Yalitza Aparicio
ROMA

HOLLYWOOD
ENSEMBLE AWARD
Green Book
Viggo Mortensen
Mahershala Ali
Linda Cardellini

HOLLYWOOD
BREAKOUT
ENSEMBLE AWARD
Crazy Rich Asians
Constance Wu
Henry Golding
Michelle Yeoh
Gemma Chan
Lisa Lu
Awkwafina
Ken Jeong
Sonoya Mizuno
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Jimmy O. Yang
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Remi Hii
Nico Santos

HOLLYWOOD
BREAKTHROUGH
DIRECTOR AWARD
Felix van Groeningen
Beautiful Boy

HOLLYWOOD
SCREENWRITER AWARD
Peter Farrelly
Nick Vallelonga
Brian Hayes Currie
Green Book

HOLLYWOOD
DOCUMENTARY AWARD
Believer
Award accepted by
Dan Reynolds

HOLLYWOOD
FILM AWARDS
Hollywood Animation Award
Incredibles 2
Directed by Brad Bird

Hollywood Cinematography Award
Matthew Libatique
A Star Is Born

Hollywood Film Composer Award
Justin Hurwitz
First Man

Hollywood Editor Award
Tom Cross
First Man

Hollywood Visual Effects Award
Dan Deleeuw
Kelly Port
Russell Earl
Dan Sudick
Avengers: Infinity War

Hollywood Sound Award
Erik Aadahl
Ethan Van der Ryn
Brandon Proctor
A Quiet Place

Hollywood Costume Design Award
Sandy Powell
The Favourite

Hollywood Make-Up and Hair Styling Award
Jenny Shircore
Sarah Kelly
Hannah Edwards
Mary Queen of Scots

Hollywood Production Design Award
Hannah Beachler
Black Panther

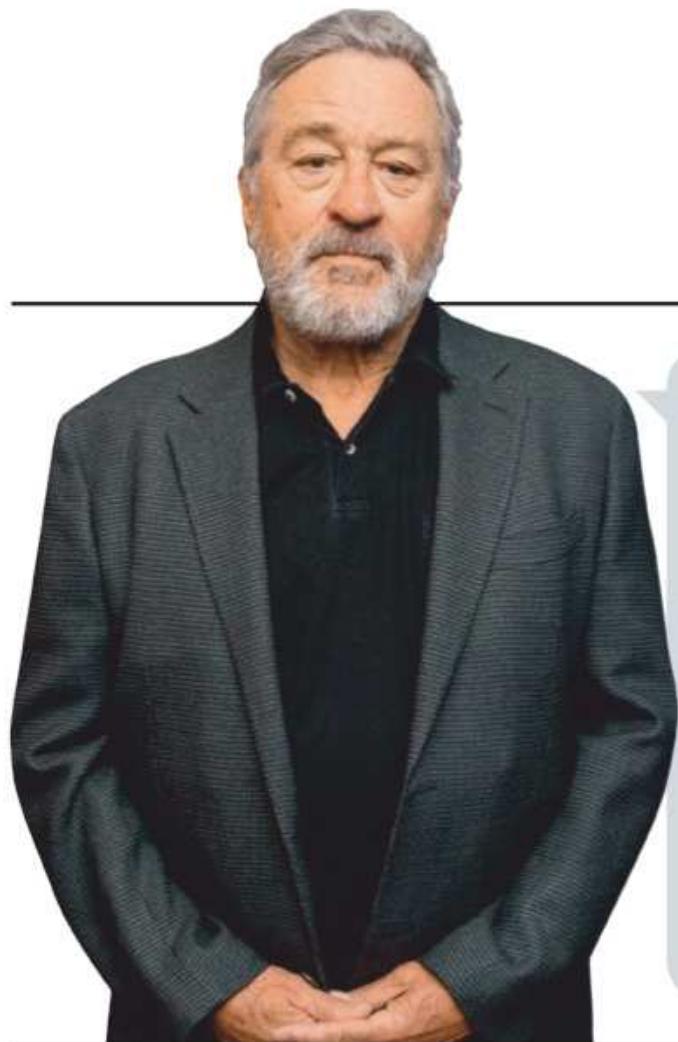
www.hollywoodawards.com



Yes, I Did Say That!

A look at who's saying what in entertainment

Compiled by Seth Abramovitch



"There's something more powerful than bombs, and that's your vote."

ROBERT DE NIRO

The actor, in a statement issued the day after his offices in Manhattan were found to be one of the recipients of more than a dozen mail bombs allegedly sent by Cesar Sayoc to critics of President Trump.

"Netflix's fundamental business model seems unsustainable."

ASWATH DAMODARAN

The New York University finance professor, expressing skepticism in *The New York Times* that the streaming giant, which is borrowing billions, has a sound financial strategy.

"I think those individuals probably know who they are."

SARAH HUCKABEE SANDERS

The White House press secretary, responding to a question about who in the media are Trump's "enemies of the people."

"Sometimes I'd go, 'Fuck yeah, I want to see that!'"

SARAH SILVERMAN

The comedian, telling Howard Stern that years ago she would allow her friend Louis C.K. — accused by several women of sexual misconduct — to masturbate in front of her. She later apologized for the comment.

"Some consider us overly permissive; others insist we are prudes."

CHARLES H. RIVKIN

The MPAA chairman, in a 46-page report offering a rare glimpse into the workings of the movie ratings board, issued on its 50th anniversary.

"This is the most unbelievable cover story since Blake Shelton won Sexiest Man Alive."

HASAN MINHAJ

The comedian, joking on his new Netflix show about the Saudi government's frequently changing explanation of journalist Jamal Khashoggi's killing.

"I've been keeping my mouth shut, because I just don't trust anything from that organization whatsoever."

SOPHIE GAYTER

The former *60 Minutes* staffer, who accused Charlie Rose of groping her in 2013, telling *The New York Times* why she refuses to cooperate with CBS' internal probe.

"We both have a lot of things in common that we like to talk about that generally annoy other people."

JILL SOLOWAY

The *Transparent* creator, revealing at a TimesTalk what she likes about new girlfriend Hannah Gadsby, the feminist comedian behind the hit Netflix special *Nanette*.

**FLASHBACK!
Did I
Really
Say
That?**



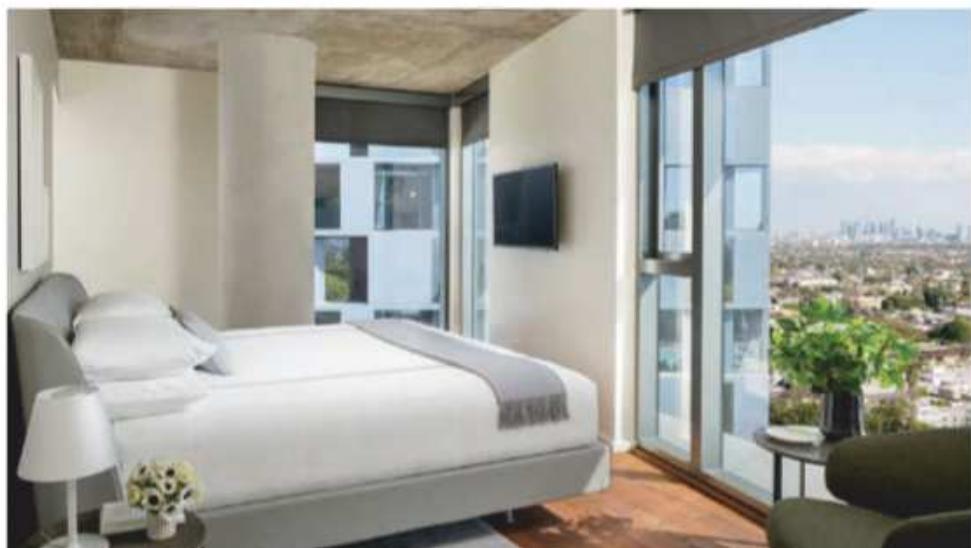
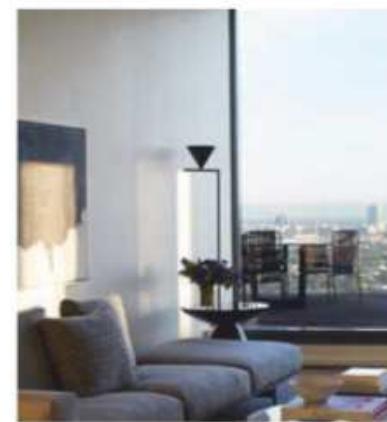
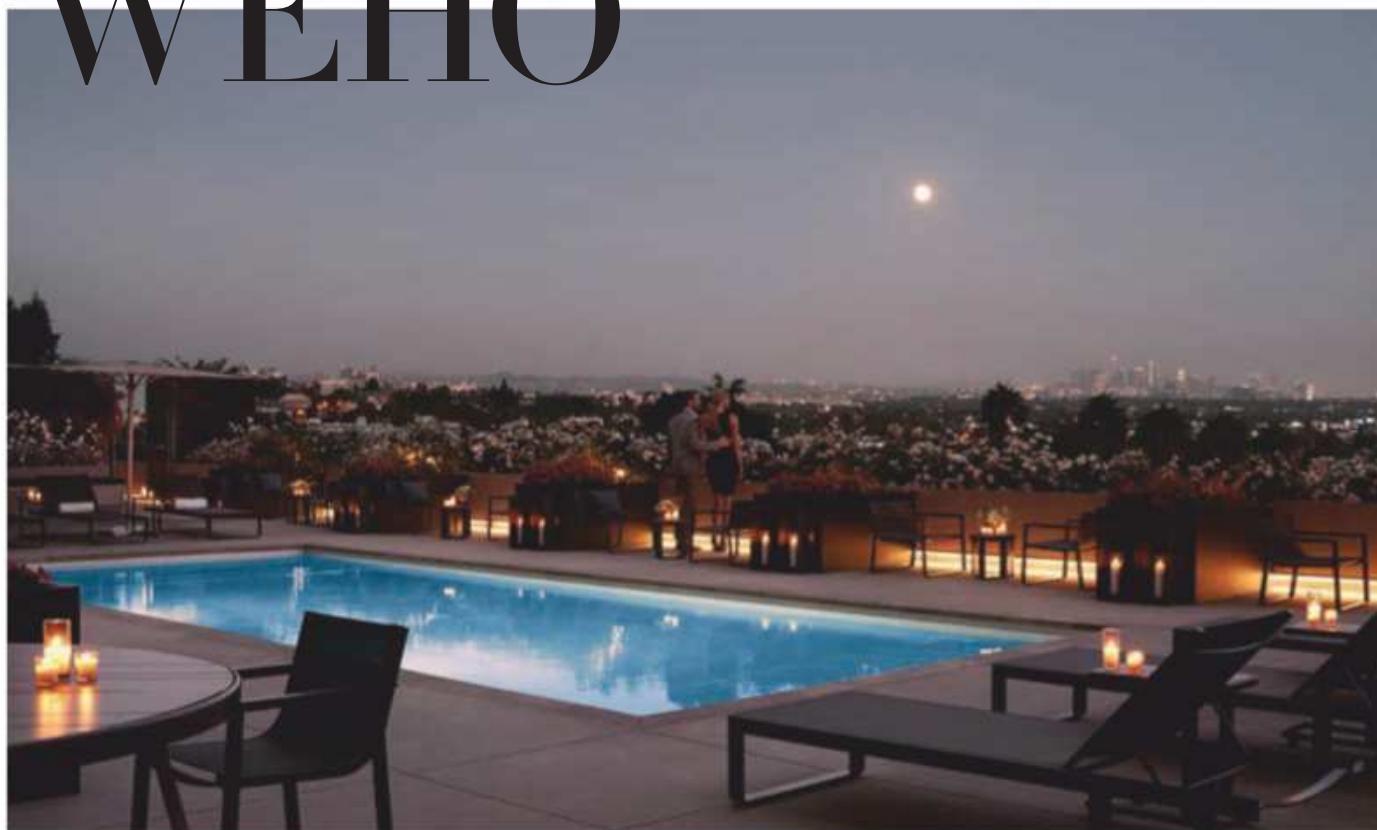
OCT. 9, 2006

"I'm not an actor anymore. I really don't imagine I'll do that again."

JAMIE LEE CURTIS

The actress, announcing on *Access Hollywood* that she was retiring from show business to focus "on my family." Her latest film, *Halloween*, has grossed \$172 million worldwide.

AT HOME IN WEHO



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About Town

The Red Carpet

Britannia Awards

Beverly Hills, Oct. 26



1 Cate Blanchett (left) and Viola Davis



3 Jon Favreau (left) and Kevin Feige



2 Emilia Clarke



8 From left: Elizabeth Blake-Thomas, Daniel Kaluuya, Isabella Blake-Thomas and BAFTA LA deputy chair Kathryn Busby

Election Fundraisers

Los Angeles and Nashville, Oct. 9-20



13 Casey Wasserman and wife Laura Wasserman



14 Tom Freston (left) and Brian Grazer at the California Candidates Victory Fund event



15 From left: Musicians Lucie Silvas, Amanda Shires and Jason Isbell

16 Sheryl Crow at WME and Endeavor Impact's Nashville event

Party Crawler

Brit Wit

"We're all fucked up," honoree **Cate Blanchett** (1) said from the Beverly Hilton podium before urging the crowd at the BAFTA Britannia Awards to "give the person beside you a hug." The evening also honored **Emilia Clarke** (2), **Steve McQueen** (9), **Damian Lewis** (7), **Kevin Feige** (3) and **Jim Carrey** (4). — JENNA MAROTTA

Big Bash Gala

Beverly Hills, Oct. 19



From left: Sony Pictures Entertainment's Tony Vinciguerra, Sherry Lansing and Dana Walden



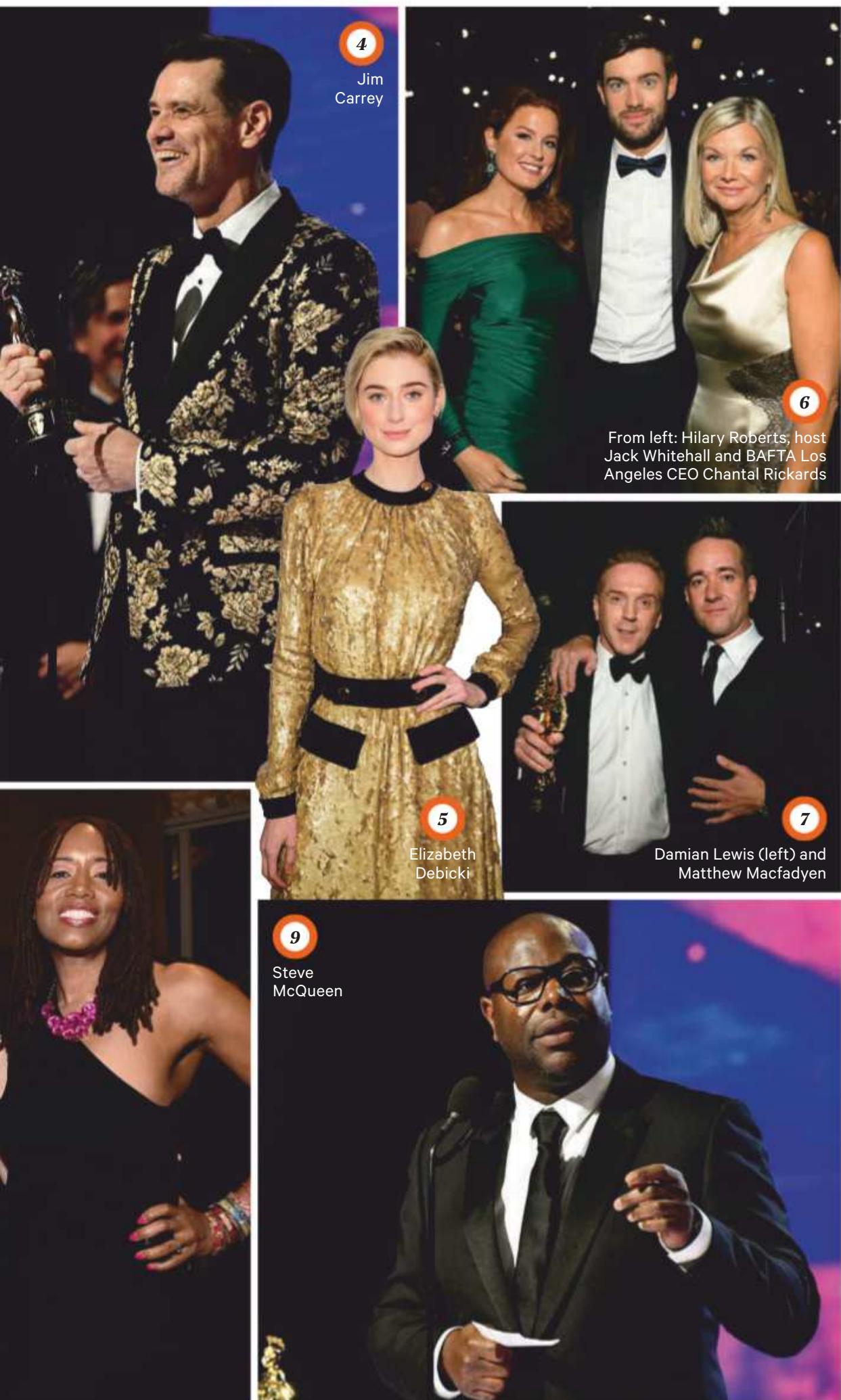
From left: BBBLSLA president and CEO Olivia Diaz-Lapham, Lori Greiner, THR's Stephen Galloway and BBBLSLA board chair Laura Lizer

\$1M for Kids at Risk

Big Brothers Big Sisters of Greater L.A. raised a record-breaking \$1 million at its Big Bash Beverly Hilton gala, honoring **Chris Silbermann**, **Michael B. Jordan**, **Shark Tank** star **Lori Greiner** (12) and L.A. Police Commission president **Steve Soboroff** (10). "You can't relate to what being underserved really means," Soboroff told *THR* of being a mentor. "You can't feel it. And that's what being a Big Brother allows you. It's a heart experience." — ALEX CRAMER

Political Parties

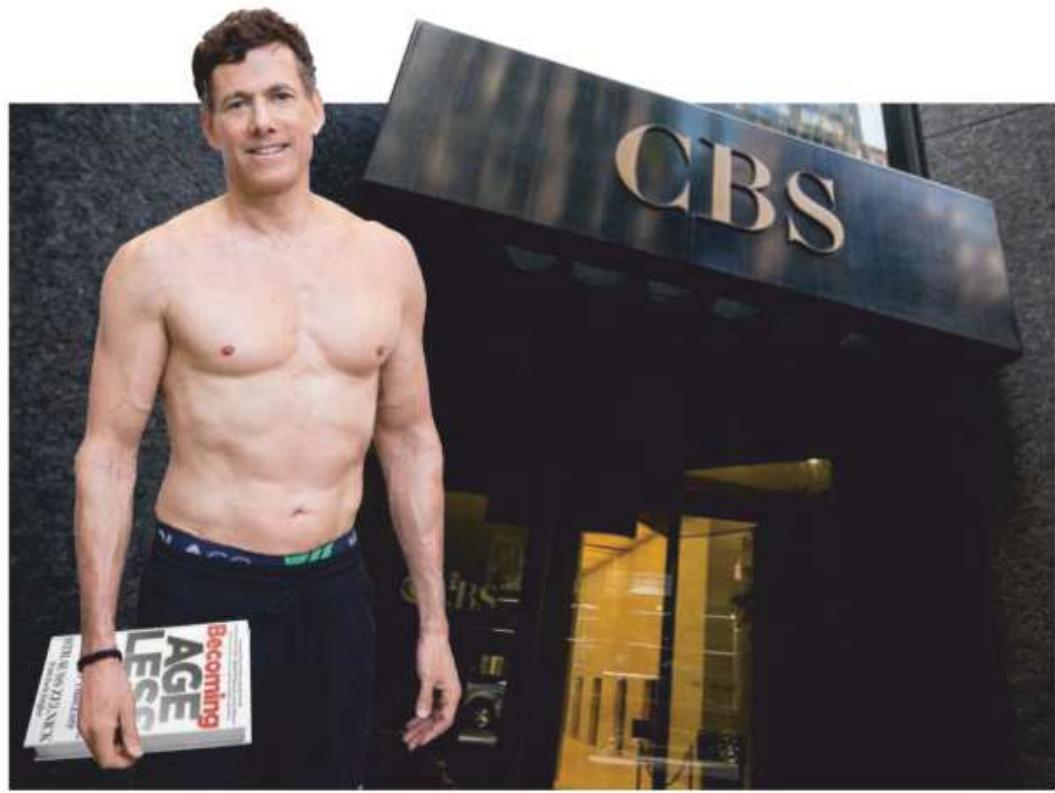
Hollywood rallied for the upcoming elections as ICM Partners hosted an Oct. 9 fundraiser for the Democratic Attorneys General Association; CAA's **Darnell Strom** and **Simon Kinberg** held an Oct. 14 fundraiser for Sen. **Cory Booker**; **Kenya Barris** (18) and UTA's **Jay Sures** (18) teamed up for a **Gavin Newsom** (18) for Governor LGBTQ party Oct. 15 at Sures' Brentwood home; **Laura and Casey Wasserman** (13) co-hosted an Oct. 16 event at their Beverly Hills home with **Laura Wasser**, **Dana** and **Matt Walden**, **Christie Hudlin**, **Laura Shell** and **Suzi Shuster Eisen**. The evening raised more than \$600,000 for the California Candidates Victory Fund. On Oct. 20, WME and Endeavor Impact hosted a concert and voter turnout rally at Nashville's Ascend Amphitheater, the brainchild of Endeavor's **Amos Buhai** and WME trainee **Marissa Smith**, an alum of Stoneman Douglas High in Parkland, Florida. — RAMONA SAVISS



BALCHETTI, KEVIN WINTER/GETTY IMAGES; FAVAROLI, DEBICKI, LEWIS, RICH FURY/GETTY IMAGES; CARREY, ROBERTS, MCQUEEN, BODDIFILM/MAGIC KALUYA, ALBERTO RODRIGUEZ/GETTY IMAGES; WILLIAMS, LEON BENNETT/GETTY IMAGES; WALDEN, GRENER, VINCE BUCCI/COURTESY OF BBBS; WASSERMAN, GRAZER, LILLY LAWRENCE/ABIMAGES; SILVAS, ERIKA GOLDING/GETTY IMAGES; SILBERMANN, CHARLOTTE BUEHLER BARRIS/COURTESY OF UTA.



From left: Rainbow Edwards-Barris, Kenya Barris, Jay Sures, Gavin Newsom and Karamo Brown



"America's fittest CEO," Strauss Zelnick, preaches a four-pronged approach to "an ageless life."

Rambling Reporter

By Chris Gardner

CBS' New Beefcake Board Chairman

Although **Strauss Zelnick**'s book, *Becoming Ageless: The Four Secrets to Looking and Feeling Younger Than Ever*, came out in September, now that the former 20th Century Fox COO has been named chairman of the CBS board of directors, insiders are poring over the wellness tome. Zelnick, 60, replacing **Richard Parsons**, 70, who is stepping down due to complications from cancer, also owns his nickname of "America's fittest CEO" with shirtless photos in the book that he notes are not retouched. Zelnick, who also shares that he's 6-foot-1 and 160 pounds with 8 percent body fat, says that in his late 30s, he began applying the same "rigor" that he does in his professional life to his workouts. As for the four secrets to an "ageless life"? Zelnick says they are fitness, nutrition, health and soul. He tells *THR*, "Try to move, eat a moderate diet, have some kind of spiritual life and go to the doctor."

Sam Esmail's Wonderfully Weird New Website

Sam Esmail — who tells *THR* that he's back in the writers room for *Mr. Robot*'s fourth and final season as well as *Homecoming*'s second season — is just as proud of another creation, his production company's EsmailCorp.com website. Users can scroll through many mind-bending images — including a centaur in a business suit, a shark plane and a praying

mantis — that begin in a corporate park and extend into space. The site "took about a year," says Esmail, 41. "When we were talking about it, there was the lame template. I was like, 'Guys, let's do something interesting,' and the web developers pitched right up my alley in terms of weirdness." Users must click on one of several oversized eyeballs for actual business info about upcoming projects (*American Radical* with Emmy winner **Rami Malek**; *Briarpatch* starring **Rosario Dawson**; an *Angelyne* project based on a *THR* article by **Gary Baum**) and intel like staff bios.

Ryan Kavanaugh Bids Adieu to Jonathan Club

Jonathan Club members can breathe a sigh of relief. **Ryan Kavanaugh**, the notorious ex-CEO of Relativity Media, will not be joining Santa Monica's vaunted private social club after all. *THR*



A small part of Sam Esmail's company site.

About Town

Heard Around Hollywood

reported in September that Kavanaugh was up for membership and was being supported in his bid by ex-William Morris CEO **Jim Wiatt**, a former Relativity board member. Not anymore. But what happened depends on whom you believe. An anonymous source says that Kavanaugh did not receive enough votes, while his rep counters that Kavanaugh withdrew his application before the voting even happened. Jonathan Club does not comment on its members or policies.

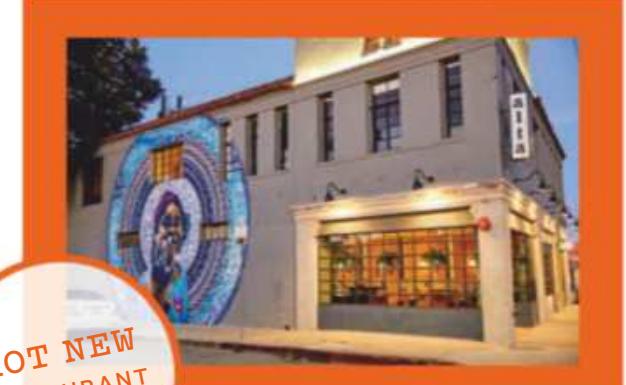
Why A Star Is Born Won't Compete for 2019 Grammys

As *A Star Is Born* shoots past \$250 million at the global box office, its soundtrack sits atop Billboard charts for the third consecutive week since dropping Oct. 5. A release date of only five days earlier would have made the 34-track album eligible for Grammy nominations, so why did the filmmakers hold out? Producer **Lynette Howell Taylor** tells *THR* that it was all about spoilers: "The soundtrack is the story of the film. There are multiple tracks that are sound bites from the film, and it was important to [director] **Bradley [Cooper]** that audiences experience the movie first, or at least alongside." The lone Grammy-eligible track is "Shallow," sung by Cooper and **Lady Gaga**, which made the cut by coming out Sept. 27. *THR*



Power Dining

Jeffrey Katzenberg and **Stacey Snider** rubbed elbows at Craig's ... **Peter Chernin** and **Bob Iger** had dinner at Toscana. ... **LeBron James** and **Fergie** were at Acai Nation in Brentwood, separately ... **Hayden Panettiere** checked out D'Amore's Pizza. ... **Bruno Mars** stopped by Crustacean Beverly Hills. ... **Chelsea Handler** was at The Abbey in West Hollywood. ... **Jennifer Lopez** and **Alex Rodriguez** dined at Avra Beverly Hills. ... In New York, **Kathie Lee Gifford** shared the room at Michael's with **Lawrence O'Donnell**, **Monica Crowley** and UTA's **Nancy Gates**.



Alta Adams

The Quick Pitch **Daniel Patterson** of San Francisco's three-Michelin-starred Coi makes his L.A. foray in a low key. Chef **Keith Corbin**, Patterson's protege, has built a menu of California soul food — black-eyed pea fritters, pig's foot salad, candied yam gratin, shrimp and grits — in a stylish, lively room on a graffitied stretch of West Adams for diners from Beverly Hills and Baldwin Hills alike. **The Inside Dish** Corbin and other staffers are alums of Patterson and **Roy Choi**'s recently closed Watts healthy fast-food concept, Locol. **5359 W. Adams Blvd.** — GARY BAUM



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1



2



1 Alie Rivier
and Jonny Gutman
2 Jessie James Swaden
3 James Karen

GM of alternative golf Oct. 23.

Deaths

Ntozake Shange, who wrote the celebrated play *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf*, died Oct. 27 in Bowie, Maryland, of stroke complications. She was 70.

Danny Leiner, who directed *Dude, Where's My Car?* and *Harold & Kumar Go to White Castle*, died Oct. 18 in Los Angeles of lung cancer. He was 57.

James Karen, the character actor seen in *Poltergeist*, *The China Syndrome*, *The Return of the Living Dead* and scores of other projects, died Oct. 23 in Los Angeles. He was 94.

Nicholas Korda, an Emmy-winning sound editor who worked on *E.T. the Extra-Terrestrial* and *Fatal Attraction* for the big screen, died Oct. 8 in Los Angeles of brain cancer. He was 73.

Hitched, Hatched, Hired

Inside the industry's celebrations and news

Weddings

Jonny Gutman, a scripted television agent at WME, married **Alie Rivier**, director of development at Full Fathom Five, on Oct. 6 in Brooklyn in front of 120 guests. The couple met in 2015 when Rivier was working at ABC Signature and tasked with obtaining a last-minute ticket to WME's Emmy party. Gutman delivered and she took him to drinks to thank him. They will honeymoon in Greece and Italy.

Entertainment events executive **Jordan Kaye** married Leor Ram in Seattle on Sept. 29 in front of 200 guests.

Births

Jonathan Swaden, a television agent at CAA, and husband James Bekier,

director of litigation services at BakerHostetler, welcomed daughter **Jessie James Swaden** on Oct. 15 at Riverside Community Hospital.

Congrats

David Nevins was elevated to CBS Corp. chief creative officer Oct. 18.

Adam Townsend was named executive vp and CFO at Showtime Networks on Oct. 19.



Oh

Skydance named **Jun Oh** head of theatrical and interactive business and legal affairs Oct. 22.

Lionsgate promoted **Agap Kapouranis** to

president of international television and digital distribution Oct. 17.



Hunter

Jamila Hunter was tapped president of television at Kenya Barris' Khalabo Ink Society on Oct. 25.

James Farrell was named head of international originals at Amazon Studios on Oct. 19; **Chris Castaldo** was tapped head of unscripted Oct. 22.

Discovery Channel named **Sean Boyle** senior vp development Oct. 23.

Kent Alterman, head of Bellator, TV Land and Comedy Central,

added oversight of Paramount Network after Kevin Kay exited Oct. 25.

Blumhouse Television tapped **Lisa Niedenthal** executive vp production, **Tevin Adelman** vp production, **Alexandra Perez** manager of production, **Anne Pedersen** senior vp business affairs and **Kyle Chalmers** vp development and original programming, and

Matt Farrell joined Golf Channel as

promoted **Sahar Vahedi** to director of development Oct. 23.

Tom Ara and **Robert Sherman** joined DLA Piper as co-chairs of its entertainment finance practice Oct. 25.

Nickelodeon tapped **Shauna Phelan** senior vp live-action scripted content Oct. 29.

Ribeiro

Hollywood Marketing Kudos

Ribeiro to host the 47th annual Clio event Nov. 15

The 47th annual Clio Entertainment Awards (THR is a partner) are set for Nov. 15 at the Dolby Theatre in Hollywood, with *America's Funniest Home Videos* host **Alfonso Ribeiro** serving as emcee. The show, launched in 1971 as the Key Art Awards to celebrate the best in film marketing, has expanded into TV, gaming and other arenas. Some 1,500 execs from across the entertainment spectrum will be there, with nominees including 20th Century Fox, Netflix and Sony Interactive.



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The Business

Creative Space

Brian Robbins

The child star turned exec on building Paramount Players from scratch, his new gig heading up Nickelodeon ("It's in my blood") and why *All That* deserves a reboot ("I would have never canceled it") **By Mia Galuppo**



Jim Gianopoulos lied to me," says Paramount Players founder Brian Robbins from his office on the lot's Redstone building. In early 2017, Robbins had left the successful digital company he founded, Awesomeness, after its majority stakeholder DreamWorks Animation was sold to Comcast. He was figuring out next steps when he was asked by Viacom CEO Bob Bakish to sit down with newly instated Paramount Pictures chief Gianopoulos to

discuss starting a studio label that would develop features with Viacom brands including MTV, BET and Nickelodeon. Robbins had an important question for Gianopoulos, who lived around the corner from him on L.A.'s Westside. "I said, 'Dude, how long does it take you to get to Paramount from Brentwood?' And he said it took 20 to 25. Total lie. It's 45 on a good day."

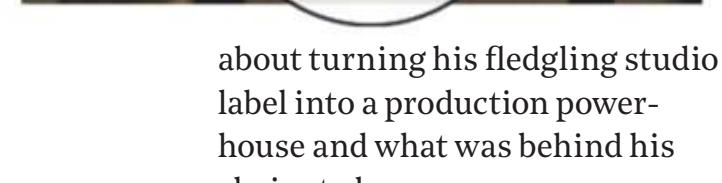
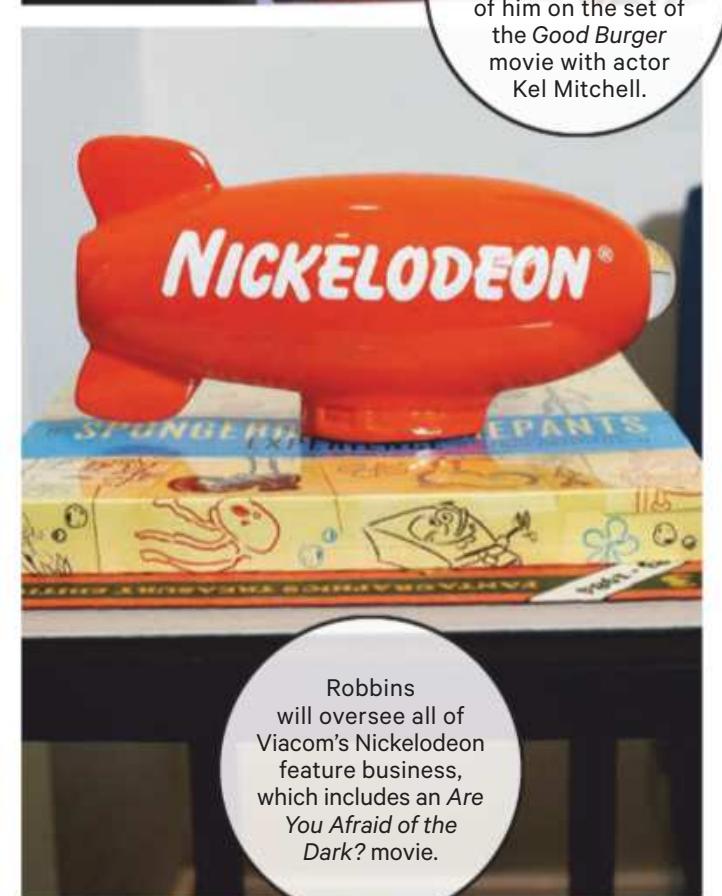
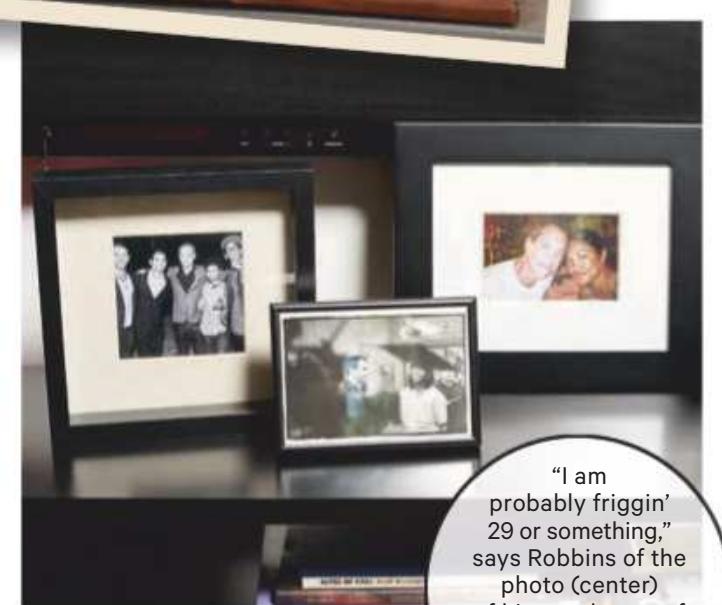
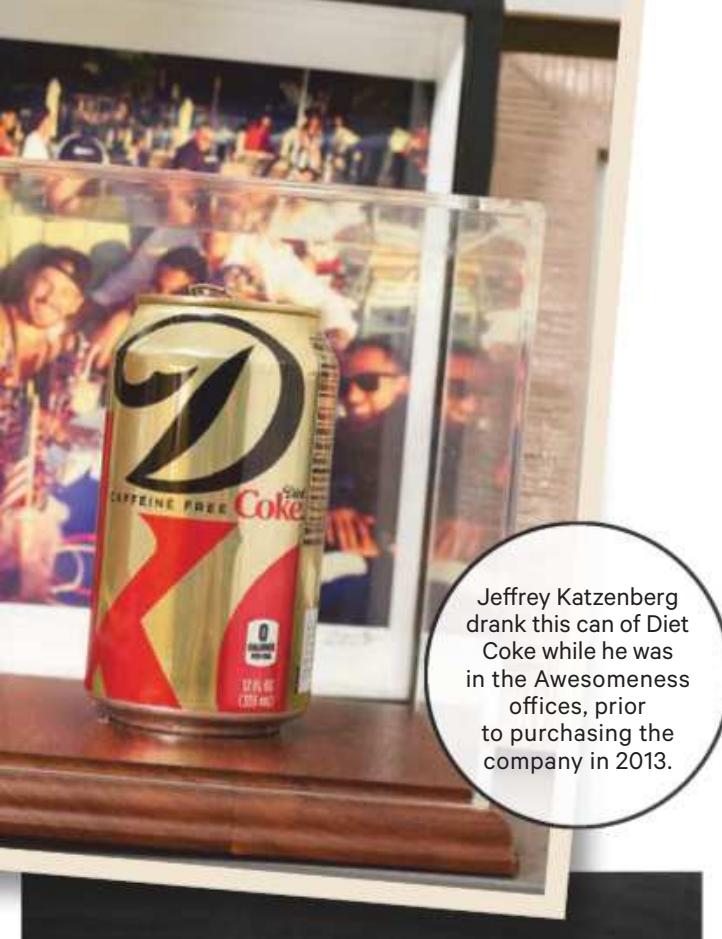
Robbins, 54, took the job (and purchased a house in the studio-adjacent neighborhood

of Hancock Park, where he has spent the past year remodeling). In that same year, he has put more than 20 movies into development — everything from a remake of the racy *Indecent Proposal* to a new live-action *Rugrats* movie. He has two features currently in production, including a live-action *Dora the Explorer*, two in post, and one — the Tiffany Haddish-starring *Nobody's Fool* — set to hit theaters Nov. 2. He finally made the move to Hancock Park at the

beginning of October, a week after the announcement that he would be heading to Burbank to head Viacom's struggling kids network, Nickelodeon, where he made his start as a producer and director on shows like *All That*.

Robbins, who began his Hollywood career as an actor on ABC's '80s sitcom *Head of the Class*, spoke to *THR* in mid-October

Photographed by Damon Casarez



about turning his fledgling studio label into a production powerhouse and what was behind his choice to leave.

What makes a Paramount Players movie?

I was trying to be diverse for the brands, so I was targeting the audiences of the brands. I was making a *Dora the Explorer* movie for Nickelodeon. *Nobody's Fool* and [director] Tyler [Perry] was for BET. The diversity of the slate comes from something Jim said

to me, which I'm stealing now for the rest of my life. He said, "We either have to make movies for everybody or you have to make a movie for somebody." So if that somebody is teen girls, make sure we make the best movie for teen girls; we could go really deep in that quadrant and you get *The Fault in Our Stars*. If you're going to make an African-American female movie, then you make *Girls Trip*. You could make more niche audience movies as long as they are broad in the niche.

You were in the digital space for so long with Awesomeness. Did you have any worries about coming back into a studio system?

Not at all. When I started Awesomeness, it was really a side project to my production company. I saw an opportunity to experiment. It wasn't like I woke up one day and said, "Oh, I'm going to build a digital company and it's going to go from no valuation to a billion dollars." No. It wasn't a master plan. It was never going to be my life's work. [Paramount Players] was the first job I've ever had. I've only ever worked for myself. So I looked at this as I did everything else in my career: I wanted to be entrepreneurial, and they set it up so I could be entrepreneurial.

Why were you putting films into development at such a frantic pace?

We didn't have any movies to begin with. We started a division from scratch but also the studio — Jim started probably two or three months before I did. So the truth of the matter is the cupboards were bare. We really had to just be entrepreneurial. And we also weren't the first stop in town. The reputation wasn't great, so Jim had to rebuild the executive team, and it was up to us to get some movies going. I told my guys, "Let's not develop to develop. Everything we develop, we should be thinking, 'That's a movie we are going to make.'" A lot of people in the movie business just buy stuff defensively, and I think we have only bought stuff that we're passionate about, which is why we got stuff going so fast.

RÉSUMÉ

CURRENT TITLE

President, Nickelodeon Group

PREVIOUS JOB

Founder and president, Paramount Players Founder, AwesomenessTV

BIG HIT

Selling AwesomenessTV to DreamWorks Animation in 2013 for as much as \$150 million.

Kenan & Kel and *The Amanda Show*, so I sort of have Nickelodeon in my blood. I really, really want the brand to win and succeed, and so I feel like it's almost weirdly my duty to go do this and try to bring it back and win.

What is the biggest obstacle facing kids programming right now?

(Slides his phone across the table.)

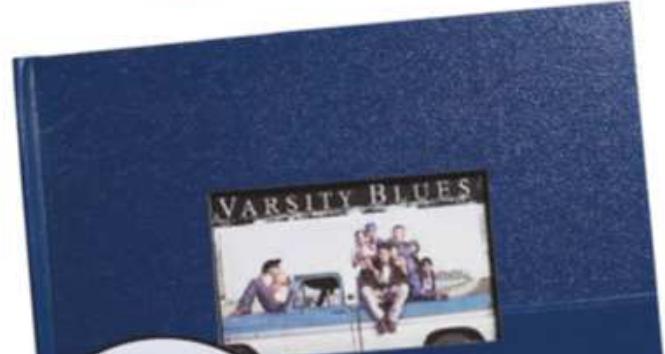
We live in an on-demand world, meaning it's not driven by Tuesday night at 8 o'clock anymore. If I'm a kid and I want to watch *SpongeBob*, I can get *SpongeBob* in a lot of different ways. You have a generation of kids who are the first generation to grow up with iPhones and connected devices and streaming services. You used to come home and it was either Nickelodeon or the Disney Channel and maybe Cartoon Network and that was it. But now there's all these other choices and games and mobile games and console games and Instagram.

You started your career at Nickelodeon. Are there any projects that you would like to see rebooted?

I was actually at *Saturday Night Live* this weekend in New York with Kenan Thompson, who grew up on *All That* and *Kenan & Kel*. It was my first time seeing him on the show and I really wanted to cry. I was so proud. I've known the kid since he's 14 years old. *All That* ran for 10 years. I would've never, ever, ever canceled the show. It should've been [Nickelodeon's] *Saturday Night Live*. *All That* was a very sophisticated show. Young humor, but the level of comedy on that show was sophisticated.

You could bring it back now.

Don't be surprised. Don't be surprised. **THR**



Early in his career, Robbins transitioned from actor to director, helming *Varsity Blues* and *Coach Carter* for MTV Films.



GUEST COLUMN | JORDAN LEVIN

Dear Big Tech, Don't Keep Your Talent in the Dark

Silicon Valley giants like Amazon, Apple and Facebook are spending billions on original programming to muscle their way into Hollywood, but these companies shouldn't be a black box to their creative partners, writes a top media executive

As Amazon, Apple and Facebook bulk up on streaming video and Netflix nears escape velocity fueled by \$10 billion in debt, there's a growing awareness that Hollywood is caught in the tractor beam of big tech. These companies have been a boon for the creative industry so far, catalyzing a content arms race resulting in a bubble for original content.

But as tech giants move further into Hollywood and the industry repositions itself in the over-the-top era, cautionary tales abound. AOL, Yahoo!, Microsoft — the latter of which I was intimately involved with for the blink of an eye as executive vp/GM of Xbox Entertainment Studios — all had dreams of disrupting entertainment. In June, Verizon shuttered its Go90 mobile video service as part of a shift away from content, a move that altered the trajectory of companies including Awesomeness, of which I was recently CEO (again short-lived).

The merging of Hollywood and tech is going to have to result in a blended common culture. Yet big tech is a black box for producers and creators, many of whom are deciding whether to sign deals with these companies or stick with traditional players. The rules of engagement are unclear, but it doesn't need to be that way. Here are a few sensible proposals for tech companies as they court A-list talent.

1 Explain your content strategy to partners.

Netflix, Amazon and Hulu rarely, if ever, share either the insights or performance metrics that inform decision-making. This makes it nearly impossible for content providers to understand why a series was ordered, renewed or even canceled. For many creators, it feels as though the goalposts keep on moving. Even more difficult is when a tech company comes calling for original content for a new entertainment service, but can't clearly explain the value proposition, or how it will work. Creators justifiably want to know where their shows

will live and how they will get seen. Worse yet is when the newly hired entertainment executives don't even know themselves. Some are unfortunately tasked with building a piece of the larger enterprise, without having been presented the full plan.

2 Be more transparent. As part of its quarterly earnings report on Oct. 16, Netflix singled out *To All the Boys I've Loved Before* as one of its "most viewed original films ever." It should be noted that we funded and produced that film all by ourselves at Awesomeness. We were fortunate that Netflix acquired it and marketed it brilliantly. But the ability of streamers to capture and structure data provides invaluable insights into audience behavior that I would

have coveted as both a network programmer and studio executive dependent upon ratings and research testing, and more recently as a producer wanting to know as much as I could about the audience.

3 Respect the creative process. Producing premium content is complicated and requires specific knowledge, but tech companies have frequently made the mistake of not bothering to learn or understand the production process. Not distinguishing what it means to be a studio or a network. Not knowing the nuance that differentiates business affairs from business development dealmaking. Believing in a one-size-fits-all approach. Not appreciating the need to adapt. The result has been untold dollars spent by unseasoned outsiders and far too green underlings put in positions of authority. Stories abound of needing vendor approval to hire freelancers and purchase orders to pay vendors, money being held from preproduction until longform contracts are signed, fights over employee classifications and corresponding responsibilities, confusion over terminology and the never-ending mysteries that arise when speaking in acronyms.

4 Don't reinvent the wheel. The best chance to create an original entertainment portfolio starts with building a creator-friendly environment and an experienced infrastructure to enable a creator's vision. This means surrounding talent with people who know what they're doing. Consider those people talent in their own right: creative executives who know how to identify unique storytellers, nurture their ideas, sharpen their POVs and hone their distinctive voices. Production execs, business affairs and legal, finance and accounting personnel — all are needed to put the proper systems and processes in place.

5 Be accessible. Tech companies, generally, tend to take a binary approach to business: They're either all in or all out. To succeed in Hollywood, these firms need to appreciate that entertainment is a relationship-based business. Dealmakers need to stand by their word, not hide behind legions of corporate lawyers attempting to renegotiate every point up until the signature pages are executed. And humility is key. Even if buried underneath layers of false bravado, I'm convinced that most everyone in Hollywood knows that if they're honest with themselves deep down, they know they got lucky. Everyone has a hit they thought was going to flop, just as they have sure things that fizzled. No matter how successful you are, luck and timing matter. *THR*

JORDAN LEVIN is the former CEO of The WB, Awesomeness and Generate and an Emmy-winning producer and director.

Illustration by **Stephen Collins**



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Megyn Kelly and NBC's 'Hate Crime' Problem

The network's misguided news division is complicit in the racism of its highly paid anchor, and, yes, she should be fired for her 'blackface' comments, writes the NBA great and *Hollywood Reporter* columnist

Most sentences that begin "When I was a kid ..." to complain about the crazy modern world don't end well for the speaker. If it's just a blowhard uncle at Thanksgiving, his grudging audience of maybe a dozen family members has already tuned him out after those five words. But if you're Megyn Kelly, with an audience of 2.4 million on NBC, the ending of that sentence will live on long after Uncle Know-It-All is on the sofa in a pumpkin-pie-induced coma. What she says matters because it enters the culture as a splinter that festers into an infection. Kelly's doe-eyed defense of wearing blackface for Halloween as not being racist is classic: "When I was a kid, that was OK, as long as you were dressing up as, like, a character."

Her statement is the common logical fallacy of "appeal to tradition" that suggests that because something happened in the past, it's true or beneficial: like women not voting, bleeding people when they're sick, or slavery. Nostalgia is not an excuse for promoting bad behavior. If it were, we wouldn't have made marital rape illegal — which we didn't start to do in the U.S. until the mid-1970s (with it being illegal in the entire country by 1993). Why? Because legal and biblical "tradition" held that it was a wife's obligation to have sex, and therefore she couldn't withhold it.

"What is racist?" Kelly asked. That's a fair question, because the answer can sometimes seem complicated. Some people like to declare they are color-blind with statements like, "I don't see color. I don't care if you're black, white



or purple." That's a lie no matter who says it. We all see color and we all make snap, often inappropriate judgments. This isn't racism, but racial awareness. The Broadway musical *Avenue Q* says it well in "Everyone's a Little Bit Racist": "Look around and you will find, no one's really color-blind/Maybe it's a fact we all should face/Everyone makes judgments ... based on race."

It's part of our innate fight-or-flight response to identify what's safe and what's a potential threat. That's why some black people have one way they act around white people and another when they're around other black people.

It's less important that we all have that initial reaction than what we do about it. I look at it the same way I look at heroism. A hero feels fear, but overcomes that fear to act nobly. We may feel that twinge of bias, but then we overcome it to act compassionately. Acting out of moral conviction rather than childish fear is the basis for civilization.

The complication is that there are two major categories of racist: ignorant and deliberate. The ignorant racist may behave in bigoted ways because they don't realize that what they are doing or saying is genuinely offensive. They could be a warm and wonderful human being but completely clueless about how they are negatively affecting others. Often, when they learn that they're inadvertently behaving badly or holding inaccurate beliefs, they will feel shame and change their behavior. The deliberate racist is proudly ignorant and wishes harm to their target.

In Kelly's case, it would be difficult to sustain an argument that she was ignorant of the blackface controversy. We've had many examples of it in the past few years (Ted Danson, Luann de Lesseps, Kylie Jenner, etc.), with all the usual pundits, myself included, explaining why this is a hurtful display. She's an educated person with a news background, so it's hard to believe she is not

informed; which means she deliberately, without regard to the harm she would inflict on people of color, chose to pull out this old controversy. Not quite a hate crime, but hate crime adjacent.

NBC was right to cancel Kelly's *Today* hour. Should it fire her altogether? Yes. Either she deliberately was racist in order to juice her flagging ratings, or she was too dumb to know her comments were racist, which is inexcusable for a newscaster. Either reason is grounds for dismissal. However, NBC might have sent her a mixed message when hiring her. Kelly made consistently racist statements while at Fox News, so when NBC recruited her in 2017, it was rewarding her racism by paying her \$69 million over three years. Then when she does the same thing that got her that megapayday, NBC suddenly expresses socially conscious outrage. Not quite racist, but racist adjacent. Firing Kelly does not wash away everyone's past sins, but it's still a cleansing moment. **THR**

KAREEM ABDUL-JABBAR is a THR contributor and NBA Hall of Famer.

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How *Roma* Can Beat Oscar's Curse of the Foreign-Language Film

An all-subtitles movie has never won best picture, so for Alfonso Cuarón's personal drama to make a successful bid, it must employ a specific campaign to overcome its weaknesses

By Stephen Galloway

Alfonso Cuarón's semi-autobiographical drama *Roma*, about a middle-class family and its maid in 1970s Mexico City, enters awards season with the kind of hoopla that usually precedes near-certain winners such as 2007's *No Country for Old Men* and 2008's *Slumdog Millionaire*. And yet, says one veteran strategist, "If I had to bet, I'd say its chances of winning best picture are one in a hundred."

That's because the Netflix release is in Spanish, and none of the 10 foreign-language features that have earned a best-picture nomination in the past has gone on to win the top award, though four of them did land the foreign-language Oscar.

There are reasons besides prejudice. First, some Academy members don't like to read subtitles; second, some older members still feel a Hollywood picture should win; and any

campaign is complicated when you're competing in two picture categories — best picture and best foreign-language picture — as *Roma* (Mexico's entry) is doing this year. There's a real danger you'll split the vote.

Foreign-language contenders have paid the price for straddling two categories: 2000's *Crouching Tiger, Hidden Dragon* won foreign-language at the 73rd Academy Awards but lost best picture to *Gladiator*. France's *The Artist* significantly avoided such vote-splitting because France submitted *Declaration of War* for foreign-language that year; *The Artist*, named best picture in 2012, wasn't actually foreign-language since it had no dialogue.

Roma has other strikes against it. It was filmed in black and white, and there's been only one black-and-white best-picture winner since 1993's *Schindler's List* — again, *The Artist*. The Cuarón film lacks stars to promote it and also comes from Netflix, a company that many

Academy members resent for blurring the line between theatrical and home video releases.

"Once you commit to a television format, you're a TV movie," Steven Spielberg said in March. "You certainly — if it's a good show — deserve an Emmy, but not an Oscar."

So is there any way *Roma* can win? Yes, says Larry Gleason, a veteran exhibitor and distributor: "If Netflix can get people to see it. It's a beautifully shot movie, and ultimately this is about excellence in filmmaking."

First step is to have the most authoritative voices vouch for its quality — and *Roma* couldn't come better armed, with Cuarón's close friends Guillermo del Toro and Alejandro G. Inarritu lending their support. Together, the "three amigos" have won four of the past five directing Oscars (Cuarón for *Gravity*; Inarritu for *Birdman* and *The Revenant*; del Toro for *The Shape of Water*).

Second, maximize the underdog appeal of the cast and leading lady Yalitza Aparicio. Netflix strategist Lisa Taback has already started, borrowing a page from the campaign she led for *The Artist*, when she had actor Jean Dujardin study English on his way to a best-actor Oscar. Aparicio, a former schoolteacher, embarked on her English lessons almost as soon as *Roma* hit the festival circuit.

Third, tap into the swelling ranks of indie-minded and international Academy members who have changed the nature of the organization, leading to upsets like *Moonlight*'s victory over *La La Land*. With more than 2,300 members added in the past three years, voters now include helmers such as Italy's Luca Guadagnino (*Call Me by Your Name*) and actors such as Mexico's Damian Alcazar (*El Crimen del Padre Amaro*). These newbies may generally object less to subtitles, but they still need to be persuaded to see the many competing films. That'll mean beefing up foreign screenings with high-profile guests to help lure voters, as Roman Polanski and Leslie Caron did with *La La Land*.

Fourth, give them a backstory that draws the film closer to their hearts. Again, Netflix seems to be doing this, reminding audiences that *Roma* is rooted in a true story, and even bringing the real-life maid on whom the movie is based to a New York Film Festival screening.

Most important: Link the film to the current political debate. With its sympathetic portrait of a hardworking young Mexican woman, *Roma* throws down the gauntlet at the president's anti-Mexican, anti-immigrant comments. Without hammering us over the head, Netflix should remind Hollywood: A vote for *Roma* is a vote against Trump. **THR**

Illustration by Daniel Downey



HEREDITARY

Every family tree hides a secret.

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FROM ACCLAIMED DIRECTOR
BALTASAR KORMÁKUR

SHAILENE WOODLEY SAM CLAFLIN

ADRIFT

BASED ON THE INCREDIBLE TRUE STORY

BASED ON THE BOOK BY TAMI OLDHAM ASHCRAFT WITH SUSA MCGEARHART
SCREENPLAY BY AARON KANDELL & JORDAN KANDELL AND DAVID BRANSON SMITH
DIRECTED BY BALTASAR KORMÁKUR

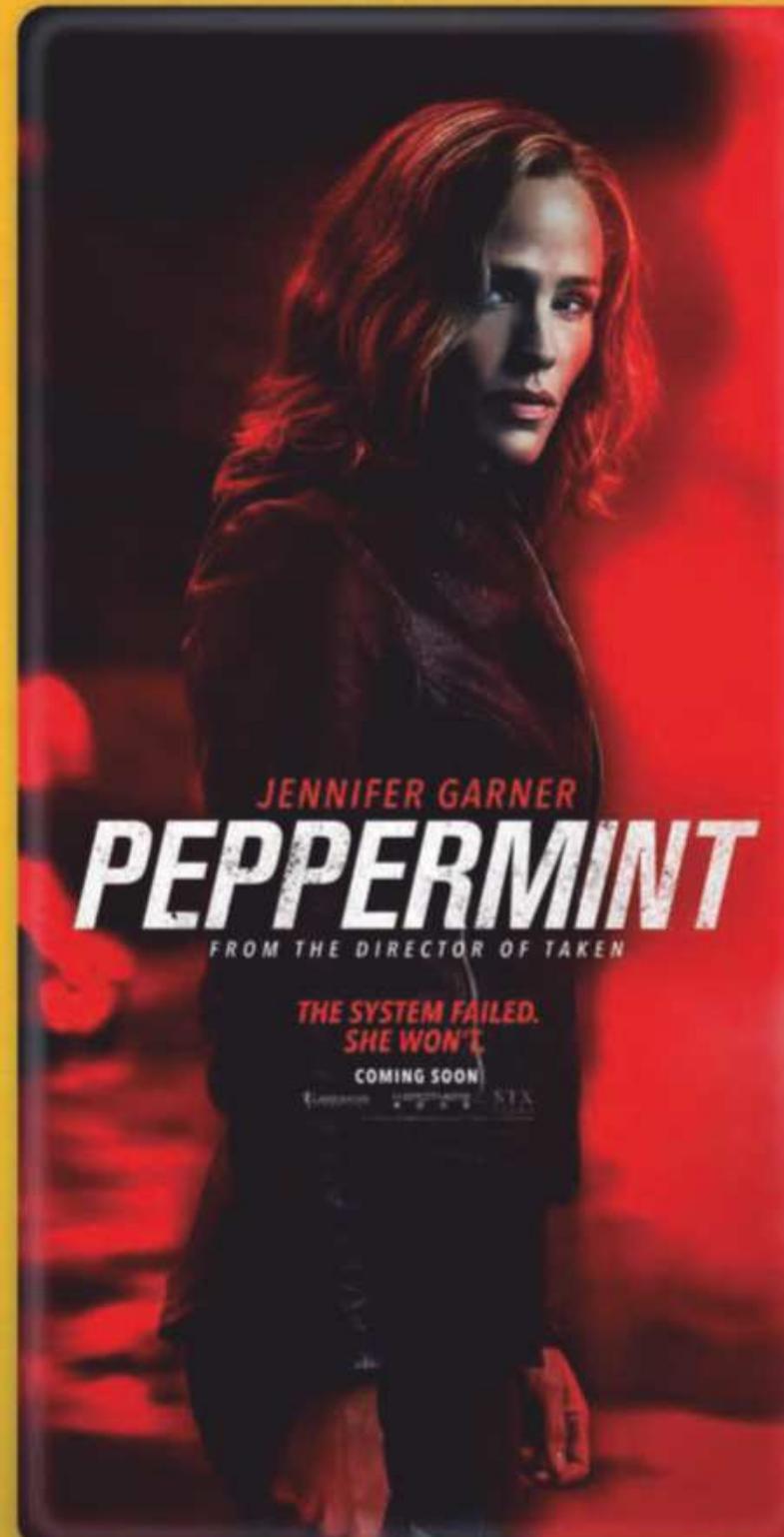


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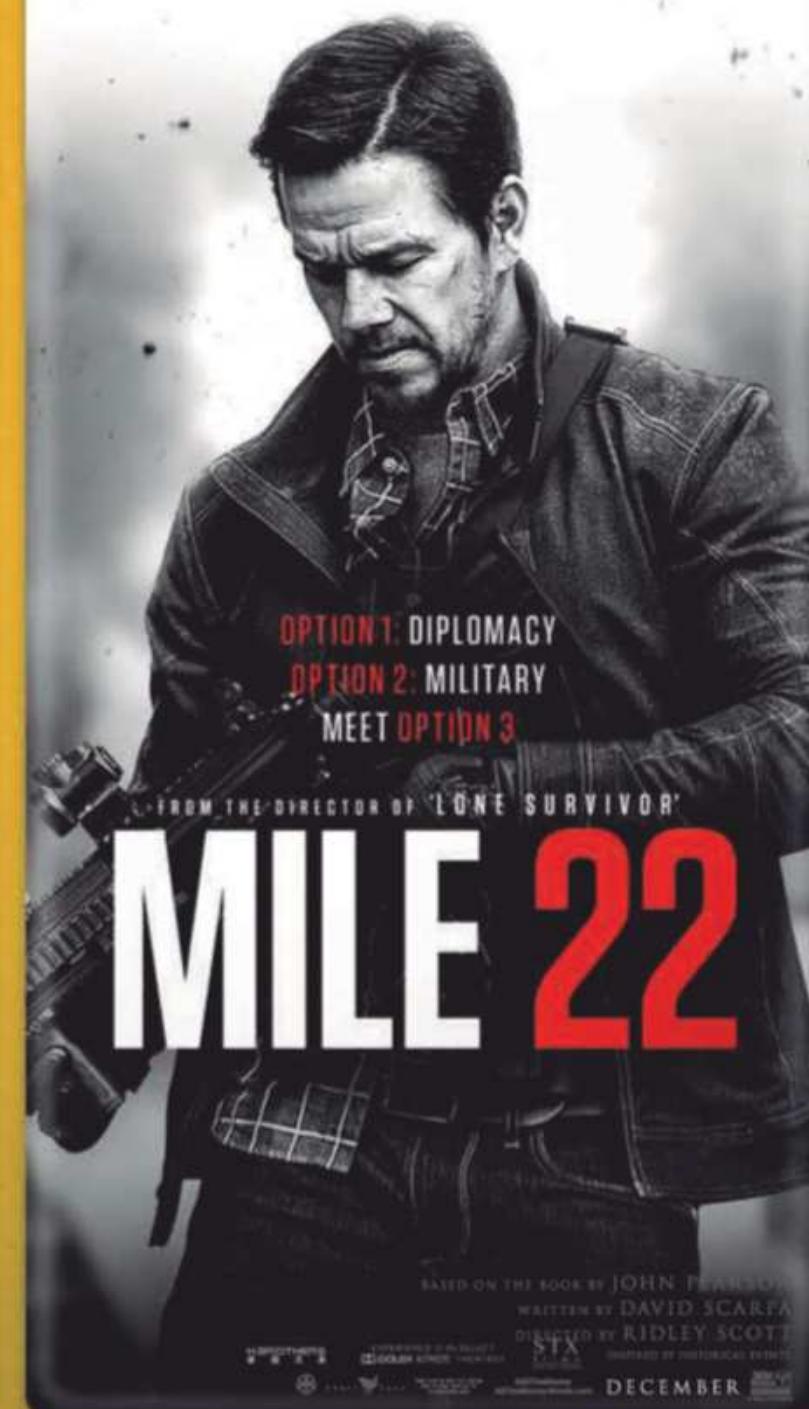
JENNIFER GARNER

PEPPERMINT

FROM THE DIRECTOR OF TAKEN

THE SYSTEM FAILED.
SHE WON'T.
COMING SOON

MARK WAHLBERG



OPTION 1: DIPLOMACY
OPTION 2: MILITARY
MEET OPTION 3

FROM THE DIRECTOR OF 'LONE SURVIVOR'

MILE 22

BASED ON THE BOOK BY JOHN PEARSON
WRITTEN BY DAVID SCARFA
DIRECTED BY RIDLEY SCOTT

STX

DECEMBER



Only 1,000 Candles Were Needed to Light Up Disney's New Nutcracker

For an updated retelling of the classic holiday tale, production designer Guy Hendrix Dyas gave Drosselmeyer's estate a vibrant look and a tree that towers over young Clara By Carolyn Giardina

To draw audiences into Disney's *The Nutcracker and the Four Realms* — the latest retelling of E.T.A. Hoffmann's classic holiday tale that inspired the famous Tchaikovsky-scored ballet — production designer Guy Hendrix Dyas, a two-time Oscar nominee (for *Inception* and *Passengers*), relies on a sudden burst of color.

The film, opening Nov. 2, begins in the home of its young heroine Clara (Mackenzie Foy) that is "sort of cold and devoid of red," says Dyas. It's drained of warm colors so "the audiences can sympathize with the actors." As soon as Clara arrives at the estate of her godfather Drosselmeyer

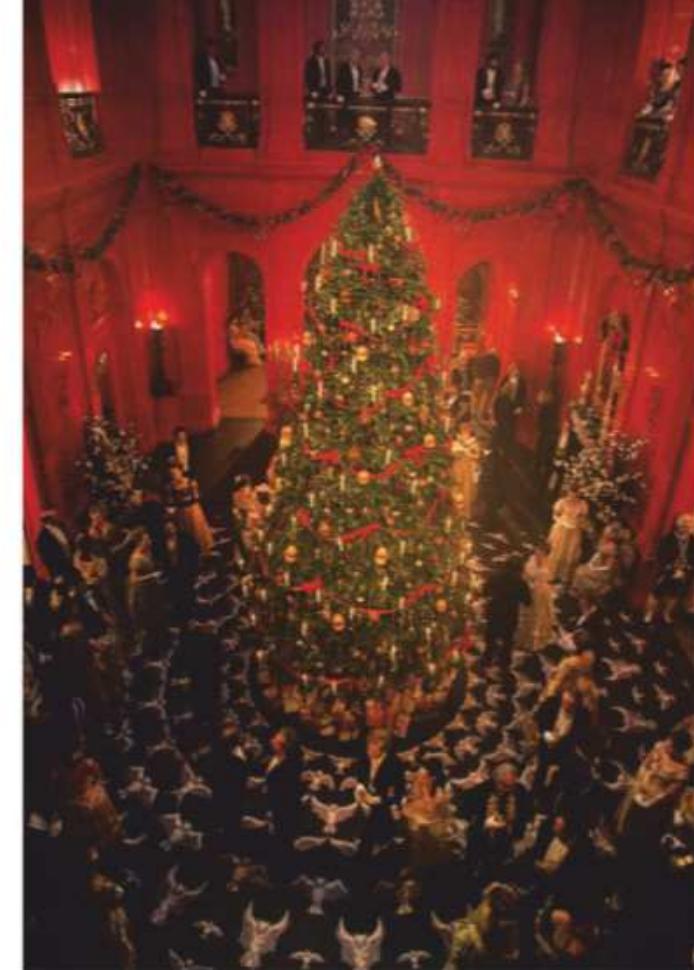
(Morgan Freeman), who will gift her with a Nutcracker doll on Christmas Eve, the film's look comes to vibrant life "to uplift the audience and give them a swell of excitement."

The estate's entry hall, filmed at Minley Manor in England, is dominated by an 18-foot Christmas tree "with almost a thousand candles all lit on it. Real candles," says Dyas. "That was tricky, lighting all of those and getting the staff and the stepladders out of the way, before the candles burned down to their nubs! We were very authentic about how we did all the dressing." Since the year is 1889, the lightbulb was not yet in wide use in London.

Then, it's on to the



A London school became a grand ballroom.



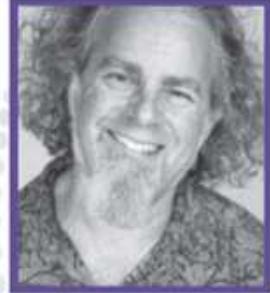
↑ An 18-foot-tall Christmas tree, decorated with real candles, greets Clara when she visits her well-to-do godfather.

grand ballroom, where the focus is an elaborate swan sleigh "that sums up who Drosselmeyer is — a wealthy, educated and well-traveled gentleman who indulges himself in elaborate mechanical toys."

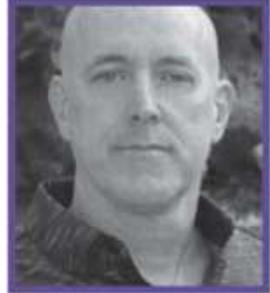
The ballroom itself was built in a large assembly room at a school in South London. "All the paintings on the walls, which are actually hand-painted, are mounted in front of the existing walls," Dyas says, adding that the production created everything from the 8-foot-wide chandeliers to large picture windows to bring the luxurious set to life. **THR**

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Style

Beauty

Eye-Popping Color

Makeup artist **Autumn Moultrie** predicts statement eyes with bright eyeliner will rule the red carpet, saying they're "a knockout" on client **Viola Davis** (*Widows*) "because her doe-shaped eyes look phenomenal when emphasized." Moultrie's liner picks: Highly pigmented Dior Diorshow On Stage Liners in (from top) Matte Blue, Matte Rusty and Matte Purple; \$30.50 each, at Saks Fifth Avenue

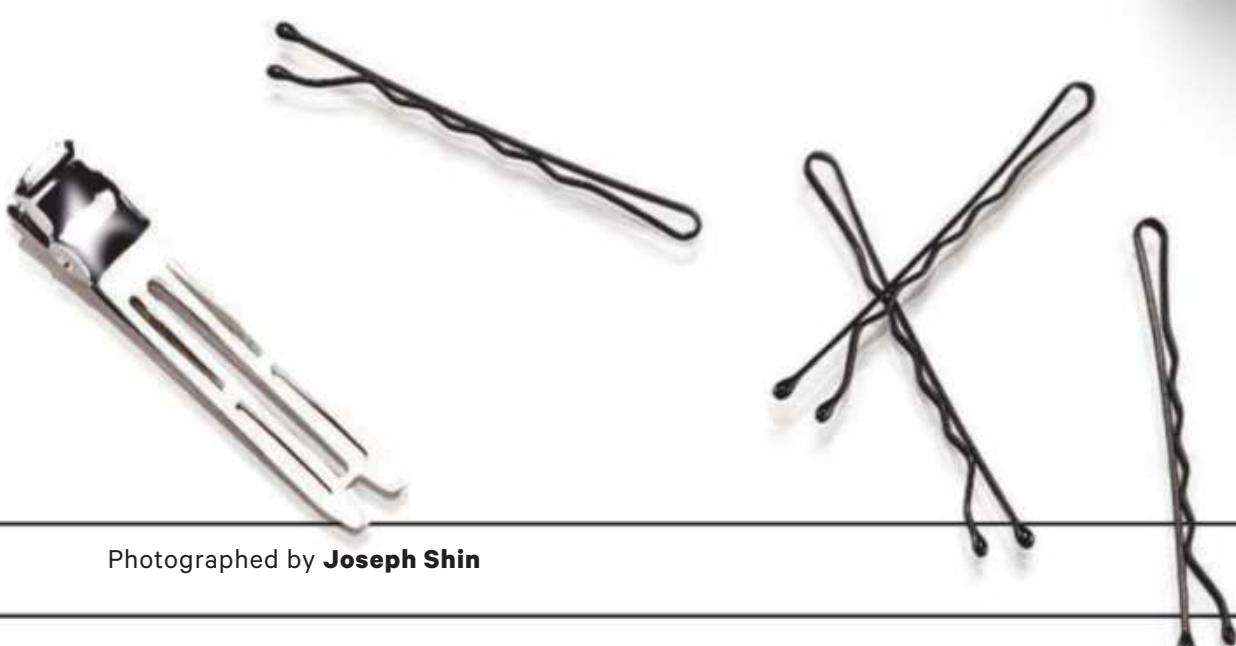


The 5 Hottest Red Carpet Beauty Trends

Glam-squad pros behind some early awards-season faves (Viola! Gaga!) forecast the looks poised to dominate the race *By Meg Hemphill*

New Takes on Old Hollywood Dos

Hairstylist **Cervando Maldonado**, who coifs **Felicity Jones** (*On the Basis of Sex*), envisions "big, roller-set hair from the '60s and '70s" that's "more done and more modern than old Hollywood glam." He uses Sachajuan Dry Powder Shampoo to get texture and boost roots; \$35, at Barneys New York, Beverly Hills



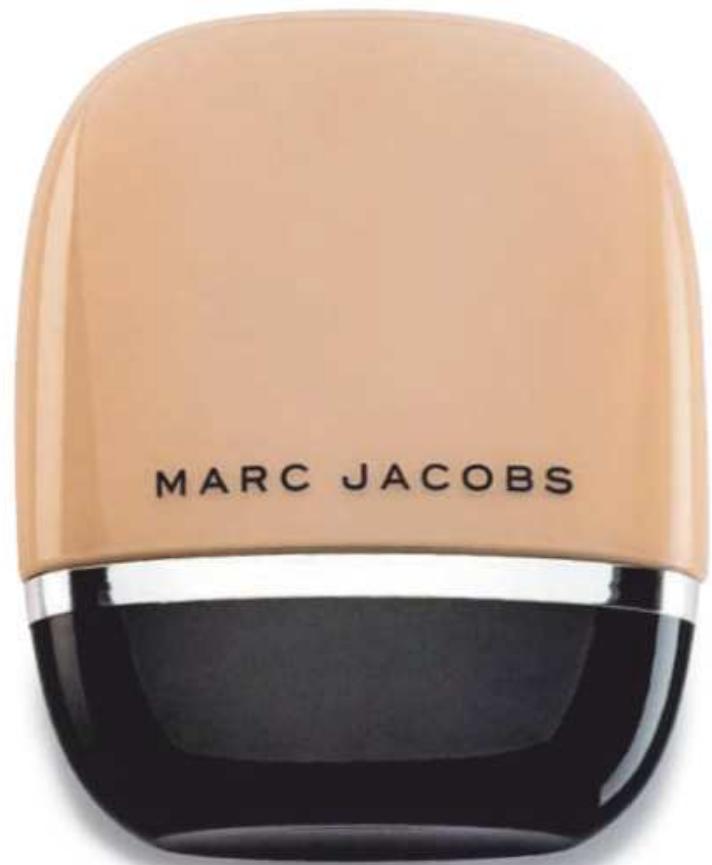
Photographed by **Joseph Shin**



Less-Is-More Makeup

Sarah Tanno, makeup artist to **Lady Gaga**

(*A Star Is Born*), expects to see natural, glowing skin: Light foundation, instead of heavily-handedly “covering the entire face, [will] only correct what needs it.” She uses Marc Jacobs Shameless Youthful-Look 24H Foundation in shade Y270 on Gaga; \$46, at Sephora



Super-Sleek Hair

Hair pro **Laini Reeves** foresees shiny, stick-straight hair with one added element for 2019: a Blunt cut. She uses a GHD platinum+ flat iron (\$249; at Sephora) and Shu Uemura Sheer Lacquer hairspray (\$39; shuuemuraartofhair-usa.com) to get the look, one she calls perfect for client **Emily Blunt** (*Mary Poppins Returns*).



ghd platinum+



Shimmer on the Lids

“Glitter!” says **Georgie Eisdell**, who would love to see client **Thandie Newton** (*The Death and Life of John F. Donovan*) rock the look. Eisdell, who uses Lemonhead Spacepaste, says glitter is best as an eyeliner or soft “wash on the eyelid”; here in shades (from top) Gunshow, Gildebeest and Dirty Penny; \$22 each, getlemonhead.com



'It's Not a Concert. It's a Fashion Show'

Freddie Mercury could have been speaking of *Bohemian Rhapsody*'s couture glam or Lady Gaga's eye-popping *A Star Is Born* costumes

By Booth Moore



Rock 'n' roll style is lighting up the big screen this fall, from the 1970s and '80s androgynous glam of *Bohemian Rhapsody*, opening Nov. 2, to the contemporary country western and rock-pop stylings of **Bradley Cooper**'s *A Star Is Born*, which has scored well over \$200 million at the global box office since its Oct. 5 bow.

Both films deal with the process of becoming a music icon, with the former chronicling the flamboyant life of Queen's leather- and spandex-loving **Freddie Mercury** (**Rami Malek**) and the latter meta-musically stripping back the artifice of one of the greats of our time, **Lady Gaga**, who plays wannabe-turned-supernova act Ally.

Mercury was so keenly aware of his stage image, he famously said, "It's not a concert you are

seeing, it's a fashion show." In addition to doing research at the Queen archives in London, which contain a wealth of news clippings, costumes and more, *Bohemian Rhapsody* designer **Julian Day** tapped a who's who of British fashion to help with the style icon's gender-bending looks, starting with decadent (and long shuttered) rock 'n' roll London boutique Biba, where Mercury's female love interest **Mary Austin** (**Lucy Boynton**) worked when they met. "Biba owner **Barbara Hulanicki** put Mary at the front of the store because she dressed the best," says Day, who sourced vintage Biba for Malek and Boynton. "Freddie went to art school and had a clothing stall at Kensington Market. He loved clothes."

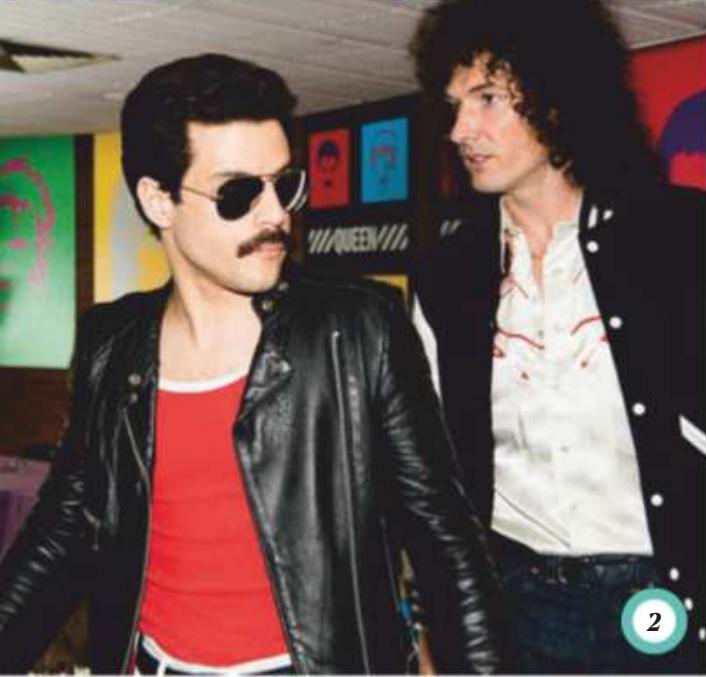
During a scene when the band is first signed to a record label, Malek rocks a white leather

jacket with winglike shoulder details (his bandmates mock it mercilessly). "That white jacket was found in **Jimi Hendrix**'s flat when he died, or at least that's what I was told," says Day of the vintage rental from Carlo Manzi in London — noting that, if true, it's a fitting tribute because Mercury was heavily influenced by Hendrix.





BOHEMIAN RAPSODY



1 Hair and makeup artist Jan Sewell touched up Rami Malek for a scene depicting 1985's Live Aid show at Wembley Stadium; sketch by *Bohemian Rhapsody* costume designer Julian Day. 2 Malek as Freddie Mercury, with Gwilym Lee as guitarist Brian May. 3 Sketch of a regally costumed Mercury, who came up with the band's name. 4 A sketch by Day of a batwing top by fashion designer Zandra Rhodes. 5 The film's Queen. 6 Day's sketch of a glittery jumpsuit.

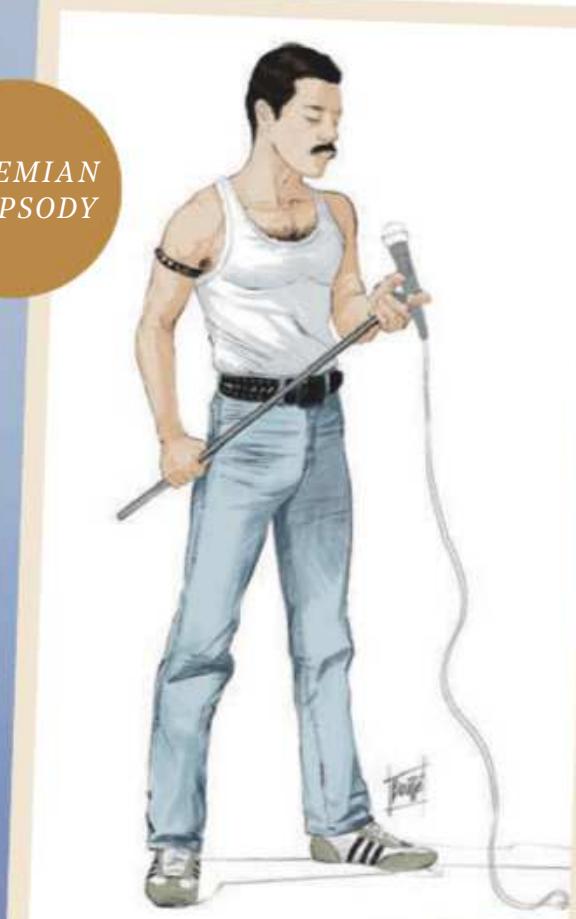
Day reproduced many of the performer's most memorable looks from scratch, starting with multiple pairs of black velvet pants. "We cut so many, we nicknamed them the Freddie flare."

In the 1970s, Mercury was a frequent patron of pink-haired British fashion designer **Zandra Rhodes**, who made the white pleated batwing top he wore during a 1974 performance. "Freddie went to her studio and saw her making a wedding dress. He said he'd like to have the top, so she chopped off the skirt and gave it to him," says Day. "I went to Zandra and got her to reproduce the exact top in lighter fabric."

Mercury had a love of theatics ("If anything, we have more in common with **Liza Minnelli** than Led Zeppelin," he said of Queen) and relished wearing spandex jumpsuits that allowed him to

jump around and interact with his audience in a way Day believes made him more accessible than contemporaries **David Bowie** and **Elton John**. (Day also is designing costumes for the Elton biopic *Rocketman*.) Re-creating one of Mercury's harlequin jumpsuits that sold for more than 22,500 pounds (about \$29,000) at auction in 2012 was "an incredible feat of engineering," says Day, "since each diamond [pattern] had to be cut and sewn together; it required 30 to 40 fittings."

By the 1980s, Mercury had come out as gay, and his look evolved into something more macho, with leather jackets, BDSM-inspired stud accessories, tight jeans and tank tops inspired by gay club culture and reminiscent of **Tom of Finland**'s artwork. "He had visited a club in New York called Mineshaft in the Meatpacking District ... His eyes were opened," says Day. "The idea of fetish wear, now Dior and all the high-end fashion brands do it. But back then, to dress like that onstage and in public, it's easy to forget how radical that was."



Mercury had an interest in ballet and donned jumpsuits, leotards and ballet shoes onstage for aesthetics and greater range of motion.

Glam-Rock Gets

↓ Gucci square-frame glittered acetate sunglasses; \$360, net-a-porter.com



↑ Rag and Bone lightning T-shirt; \$95, rag-bone.com



↑ Military jacket; \$3,649, farfetch.com



↑ Veja gold metallic leather sneakers; \$120, modaoperandi.com



→ Halpern tiger-print sequined tulle jumpsuit; \$4,550, net-a-porter.com



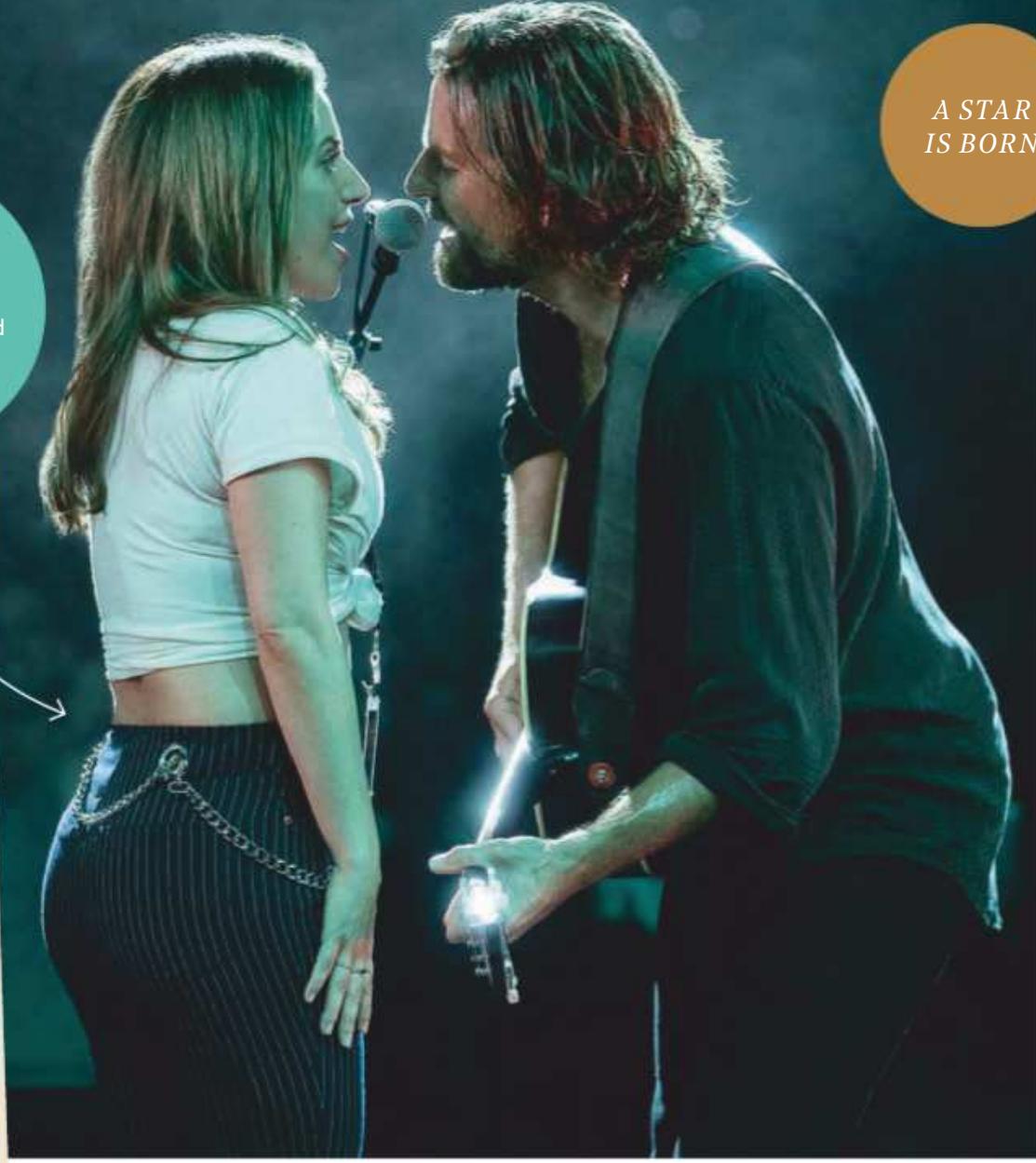
↑ Valentino Garavani Rockstud bracelet; \$195, farfetch.com



Costumes



FILM + FASHION
A *Star Is Born* costume designer
Erin Benach avoided
recognizable
brands; pants by
Miaou.



A STAR
IS BORN

"We started with Jim Morrison but realized quickly we'd need to tone it down," says Benach of Bradley Cooper's Western-style shirts, pants and belts, which she made herself.

The most challenging look to create was also the most simple, says Day of Mercury's 1985 Live Aid jeans-and-tank-top performance look. Day contacted Wrangler, which provided the original style of jeans the star wore, and Adidas, which reproduced the sneakers. "I sourced the studded belt and arm band from the place he got them in London, but the white tank was the hardest. We did so many screen tests. It needed to be tight, but not too tight, and I ended up making 20 or 30 of them," Malek

came to him shortly before filming started and said, "I've been looking at the Live Aid footage, and I think the neckline needs to be slightly lower," recalls Day. "We shaved off half a centimeter or less. But that detail made him feel better, and it looked right."

A Star Is Born costume designer **Erin Benach** says of Gaga's Ally and her style evolution in the film: "We were telling a story through costumes, carefully plotting each time we saw her to be one notch away from where she

started: a blank canvas, wearing a simple black dress. It was about taking her from zero to 100."

When Ally begins touring with Jack (played by Cooper), she finds her voice and her style, picking up vintage pieces along the way for "a country Stagecoach Festival vibe," says Benach, noting the performance when Ally wears a white embroidered jumpsuit reminiscent of cowboy couture label Nudie Cohn, which has dressed **Gram Parsons**, **Hank Williams** and **Jenny Lewis**. "That was the apex of when she started to feel like a star," explains the designer, adding that Ally's pop-tastic solo stage looks (clear plastic pants and crop top) were inspired by *In Living Color*'s Fly Girls of the '90s.

She and Gaga tried not to use too many recognizable labels (pinstripe pants with silver chain detailing are by Instagram-fave brand Miaou, and a fringed shawl was Gaga's own) and shied away from actual star motifs. The exception is a high-fashion moment in the form of a gold Gucci custom gown worn during a fateful Grammy scene.

"As a performer herself," says Benach, "Gaga knew what captured well on camera." **THR**

THR Hosts Costume Designer Panel



2017's panel of costume designers (from left): Perry Meek, Zaldy Goco, Ane Crabtree, *THR*'s Booth Moore, Lou Eyrich, Alix Friedberg, Trish Summerville and Marie Schley.

← BEVERLY CENTER is partnering with *THR* to kick off the shopping hub's opening after a \$500 million renovation. *THR* style and fashion news director Booth Moore will lead "Candidly Costumes," an invitation-only discussion Nov. 2 in the Grand Court with designers including Day, Benach, Ruth Carter (*Black Panther*), Alexandra Byrne (*Mary Queen of Scots*) and Sandy Powell (*Mary Poppins Returns*, *The Favourite*).

Rock the Look



↓ Partow leather vest; \$1,595, moda operandi.com

↓ Gold and turquoise star studs; \$390, jennifermeyer.com

↓ T by Alexander Wang leopard jeans; \$295, neimanmarcus.com

↓ Marfa suede boots; \$695, tamaramellon.com

↓ Tom Ford aviator-style silver-tone sunglasses; \$415, mrporter.com

↑ Berluti suede jacket; \$4,150, mrporter.com

↑ Maison Margiela suede boots; \$995, mrporter.com



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Drifting Goats



李济德导演作品
A Li Jide Film

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制片主任 Production Supervisor: 张国强 Zhang Guoqiang
艺术指导 Creative Consultant: 高建康 Gao Jiankang
美术设计 Art Design: 刘林琳 Liu Linlin
摄影 Director of Photography: 金佳俊 Jin Jiajun
剪辑 Editor: 李济德 Li Jide
原创音乐 Composer: 王娟 Wang Juan
宣传 Publicity: 王娟 Wang Juan

领衔主演 Starring: 徐峰年 Xu Fengnian 龚五月 Kuang Muye
康馥霖 Kang Fulin 李阳 Li Yang

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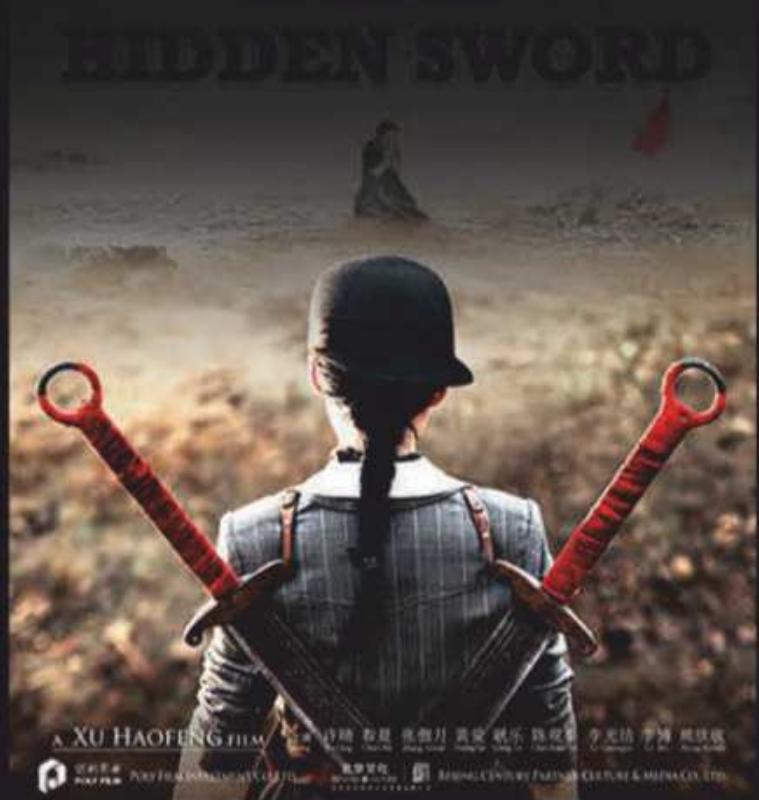
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BY NATALIE JARVEY • PHOTOGRAPHED BY MEREDITH JENKS

HYPE, SEX APPEAL AND THE PROMISE OF YOUTH TURNED SHANE SMITH'S BRAINCHILD INTO ONE OF THE HOTTEST MEDIA BRANDS ON THE PLANET. THEN CAME SCANDAL AND SKEPTICISM.

NOW IT'S UP TO CEO **NANCY DUBUC** TO CLEAN UP THE DIGITAL PIONEER'S CULTURE AND BALANCE SHEET — WITHOUT DESTROYING ITS OUTLAW CRED

VICE'S NEW SHERIFF



"Bravo has *Watch What Happens*. We have 'Anything Can Happen,'" says Nancy Dubuc, photographed Oct. 19 at Vice Media in Brooklyn. "I don't want *anything* to happen — well, within reason."

Styling by Eric Turon
Vince coat, Victoria Beckham sweater,
Frame jeans and Jennifer Fisher earrings.

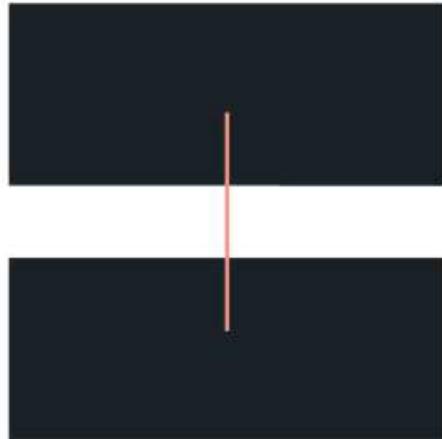




B

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C



It's a blustery October afternoon in Brooklyn, the kind of day that sends people digging into the back of their closet for a winter jacket, and Nancy Dubuc is anxious. We're seated in the corner office at Vice Media's Williamsburg headquarters, which Dubuc has called home since the end of May, when she replaced the company's bearded, bearish and controversial founder, Shane Smith, as CEO. Gone are the dark leather couch and hunting-lodge-style furnishings that the once hard-partying Smith preferred; in their place, a pair of pink velvet chairs and a neon sign hanging on the wall that declares, boldly, "Who dares, wins."

I've just asked the former A+E Networks CEO if Smith should have sold Vice before the market for new-media businesses had cooled and a series of sexual harassment allegations swept the company into the #MeToo moment. She brushes off the question in her signature no-bullshit style. "It's sort of irrelevant to me," she says. More pressing is the gathering she has scheduled with her senior management team. "I really don't want to be late to this," she says, clearly on edge. "It's a rattling one for me."

Dubuc has good reason to be tense. The first outside CEO in Vice's 24-year history, the 49-year-old former television programmer was hand-selected by Smith to help transform his company from a skyrocketing startup

into an enterprise that can live up to its eye-popping \$5.7 billion valuation. Smith had lured investors like Disney (\$400 million), Fox (\$70 million) and private equity firm TPG (\$450 million) by touting his Svengali-like ability to deliver millennial eyeballs and "become the biggest fucking media company in the world."

Now Dubuc has to deliver on those promises amid widespread skepticism. To do so, she needs to rally troops that have been largely without a leader since Smith relocated to Los Angeles in 2016 and clean up a corporate culture that many have painted as tolerant — if not outright encouraging — of sexual misconduct. Moreover, she has to do this during an industrywide digital downturn: Vice laid off several dozen employees in mid-2017, months before it missed its revenue target for the year, and Dubuc says she's "not going to rule out more" layoffs in the near future.

After five months on the job listening, learning and assuring people that she has a plan, it's time for her to put one in place. "Of course, there's pressure," she says. "Like any good Hollywood story, people look for the Caped Crusader. The reality is never as simple."

Primary among her tasks is taming a culture shaped by a leader who once told the *Financial Times* that his lifestyle priorities were to "get wasted, take coke and have sex with girls in the bathroom." Dubuc must simultaneously rein in an unwieldy business, one that has expanded from a niche print magazine founded in Montreal in 1994 to 3,000 employees in 39 offices around the world, with units devoted to cable TV, film, news, music and branded content. So far, a lot of energy has been spent on the unseen (and unsexy) challenge of bringing structure and order to an organization that was built chaotically.



Dubuc, with Shane Smith in 2015, joined Vice's board after A+E made a \$250 million investment.

In terms of actual content, her first major swing will be a two-hour nightly live show that will air four nights a week on the Viceland cable network. She also plans to bolster Vice Studios, which finances and produces films and television shows for third-party buyers (including a feature drama called *The Torture Report*, starring Adam Driver and Jon Hamm, set to make a festival debut in 2019) and marketing agency Virtue (behind Google's recent "Don't Be a Browser" campaign). And while Vice Digital — a collection of web verticals like Noisey (music), Munchies (food) and Broadly (women's issues) that hovers around 27 million monthly visitors — remains central to her plan, she calls Smith prescient for diversifying when he did, arguing that Vice no longer can be called a "digital media business."

Dubuc is making all of these moves with the blessing of Smith, who since kicking himself upstairs to the role of executive chairman has cut off

DUBUC'S MAKE-OR-BREAK BUSINESSES

While Vice has grown to include a record label and London bar, its new leader is focused on five divisions

VICE NEWS

Vice's international newsroom is responsible for reporting stories that appear on the Vice News website, to which Dubuc plans to devote more resources, and its twin HBO series: fate-to-be-determined Vice weekly and the daily *Vice News Tonight*, which has 560,000 total viewers per episode. "We have the youngest audience in nightly news," says exec vp news Josh Tyrangiel, "and it's not all that close."

VICE DIGITAL

Verticals like Noisey, Munchies and Motherboard still drive traffic for Vice to the tune of 68 million monthly uniques. But as Vice has diversified, it doesn't rely on its digital business as much as it used to. Now Dubuc says she wants to be more strategic about how Vice distributes its content: "If we're on platforms with much older audiences, then maybe that platform's not right for us."

VICE STUDIOS

The year-old studio was established to turn Vice into a producer of content for outside buyers like HBO and BBC. In the works are feature *Beach Bum*, directed by Harmony Korine and starring Matthew McConaughey (March 22) and the docuseries *1994* for Netflix. "Our business models tend to be conservative," says studio head Danny Gabai. "It gives us more flexibility to tell ambitious stories."



Weediquette is a docuseries on Viceland that follows host Krishna Andavolu.

involvement with day-to-day operations — except, of course, when Dubuc chooses to loop him in. “We’re rabid texters,” she confides. “If I’m telling the board stuff, I want him to know. Plus, it’s the right thing to do. So far he’s been like, ‘Your call.’”

An uncharacteristically toned-down Smith, who since announcing the transition in March has largely retreated from public view, concurs: “It’s her ship.”

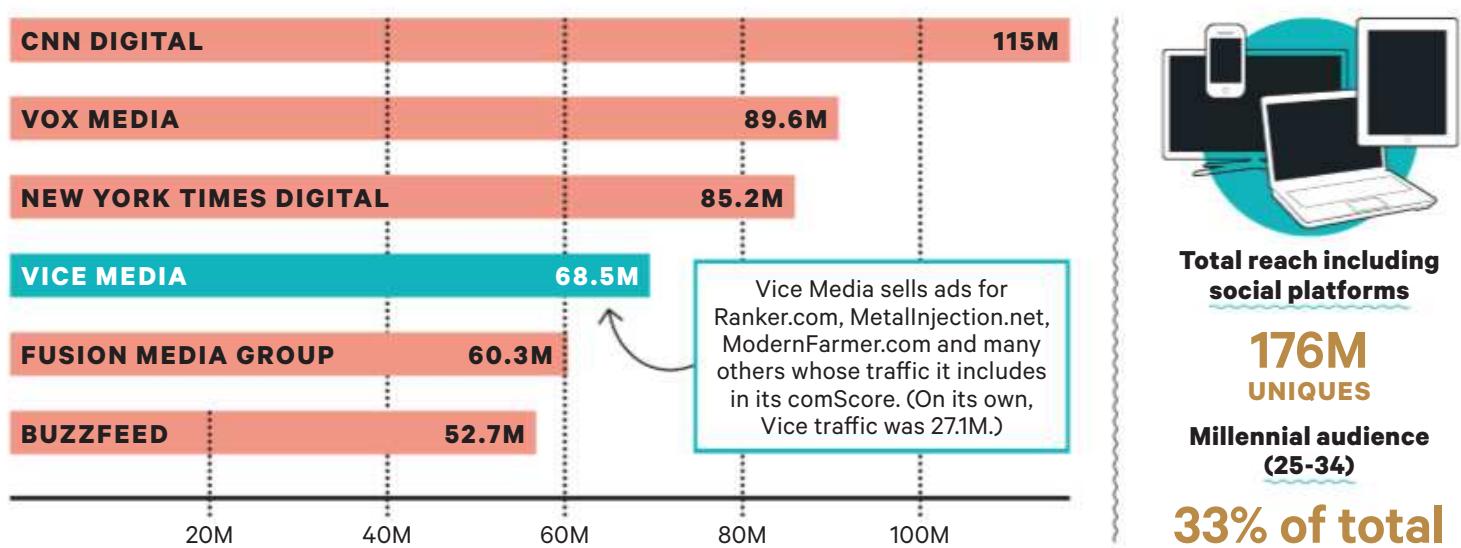
Siven her success at A+E, Dubuc’s decision to abscond to Vice may have shocked many in Hollywood, but Smith long had considered her his lifeline. The pair first forged a bond when A+E invested \$250 million in Vice in 2014, paving the way for A+E to later turn its low-rated H2 network into the millennial male-focused Viceland, which airs shows with names like *Most Expensivest*, *Bong Appetit* and *Fuck, That’s Delicious*. As part of the deal, Dubuc became Vice’s first female board member.

As early as 2015, Smith began to speak publicly about his plans to one day step down as CEO. The following year he even relocated his wife and two daughters (they later had a third) to a \$23 million Santa Monica mansion, a move many employees learned about in the press. By 2017, with a *New York Times* exposé on the company’s toxic bro culture looming, Smith began to suggest to Dubuc that she take his place. Dubuc, a married mother of two, shared his ambition, his confidence and his brazen approach to management.

After Vice’s #MeToo issues were exposed — the *Times* story, which landed in December, and a preceding Daily Beast piece resulted in the firing of several top executives — it became clear that the company needed to make a change or risk a brand crisis that not

HOW VICE STACKS UP TO DIGITAL RIVALS

A comparative look at web traffic for one recent month shows that the youth brand is big but still lags behind legacy news companies and a lower-profile peer



Source: September 2018 comScore, Vice

even Smith could talk his way out of. At the same time, Dubuc’s contract at A+E, a joint venture of Disney and Hearst, was nearing its end, and she had become restless at the company to which she’d given 20 years (starting at History Channel, where she greenlighted the network-defining *Ice Road Truckers*). Though she was leading a 1,100-person business with about \$1.75 billion in annual profits, her keen eye for content, including megahit *Duck Dynasty*, hadn’t helped her staunch subscriber losses as viewers cut the cord. And while she had been in the running for the top role at Amazon Studios, also in need of a culture fix following the departure of Roy Price over a sexual harassment allegation, that job went to NBC Entertainment president Jennifer Salke. Dubuc needed a bit of a lifeline, too.

Despite the growing seriousness of her conversations with Smith and the Vice board, Dubuc organized a series of town halls with her employees at A+E in which she told them she was staying. It was only after a reporter called A+E board members in March that they learned she was going. “It was a shock,” Dubuc reflects now, adding: “I know a lot of people were not pleased with me.”

But she didn’t have much time to dwell on the decision. Almost immediately, eyebrows raised at the metaphor Smith used to describe his relationship with Dubuc: “We are a modern-day Bonnie and Clyde, and we are going to take all your money.” After all, everyone knows how that story ends. “I didn’t approve the quote,” Dubuc says with something between a laugh and a sigh. “Maybe that’s the punchline, right? I’m really

literal. And I know he’s not. It’s not like he’s not smart enough to know how the movie ended. But I didn’t mind it. I much prefer that than the canned corporate speak. I’m over that.”

So far, Smith seems to be enjoying his time away from the spotlight. It takes me weeks to get him on the phone due, I’m told, to his travel schedule. And when he does finally appear, it’s with Dubuc on the line. “How’s the mountain, Shane?” she asks him once he patches in from the undisclosed remote location where he’s filming his next Vice news segment. (It’s a policy of his never to reveal where he’s shooting before it airs.) “It’s high up,” he responds.

Asked why he was willing to hand his company over to Dubuc, Smith says: “You have to have content in your blood, and Nancy does. Also, she’s a hell of an operator.” When I wonder aloud whether Dubuc being a woman had anything to do with the decision, he pushes back: “There was nobody else, no other candidate. It had to be her.”

Smith says he’s spending time overseas as the company prepares to invest more in countries like India, Singapore, Vietnam and throughout the Middle East. He’s also working on new reporting and, he teases, a few content deals. Smith declines to provide specifics, but he can’t resist drumming up a little hype: “It’s going to make some noise.”

Dubuc’s journey at Vice officially began at 9 a.m. May 29, when she sent a companywide email that she hoped would set the tone for her tenure. Unfortunately, employees focused more on the fact that the note was written in

VICELAND

The TV network hasn’t had a breakout hit despite efforts at docuseries (*The Hunt for the Trump Tapes*), talk (*Desus & Mero*) and scripted (*What Would Diplo Do?*). But Viceland, in just 70 million homes, has grown its 18-to-49 audience by 8 percent since 2017 and sees boosts in on-demand viewing, especially on Hulu, where it has a licensing deal. Dubuc hopes a new weekly live show will draw more viewers.

VIRTUE

Vice’s creative agency works on custom ad campaigns for clients like Google and Park MGM. And though, say sources, some marketers pulled back spending following sexual harassment allegations against Vice execs, chief revenue officer Dominique Delport says that Dubuc’s hiring “has been very well perceived.” He adds, “There was a concern from some brands, and we just had to meet them and explain.”

Comic Sans. It took her a month to realize that Vice's hip employee base, one that averages 30 in age, had been snickering behind her back about the older-skewing font choice. It was her assistant who finally broke the news. "Nick was brave enough to go, 'They're laughing at you 'cause of the font,'" she says. "I was like, 'Oh God.'"

Vice may have needed "a mature grown-up" to lead the company, as one senior television executive puts it, but that brings risk. Dubuc's greatest challenge will be striking the right balance between building a sustainable business and retaining the edge that is Vice's calling card. She knows this and has become fond of saying that she can't "un-Vice Vice."

Smith, with his penchant for F-bombs and a take-no-prisoners style of reporting the news, was a galvanizing force for the scores of young creatives who went to work for him long before the big media investments and sky-high expectations, when hard work was rewarded with drug-fueled parties and, maybe, one of the coveted gold Vice rings handed out to Smith's top lieutenants (Dubuc now wears one). "A huge amount of their mojo was around this cultlike workforce. People go to work at Vice for \$25,000 for sweat equity and the rings," says a prominent executive at one of Vice's rivals. "That culture obviously metastasized into something really unhealthy. Now you have an army that you have to kill and rebuild."



Vice News Tonight's "Charlottesville: Race and Terror" episode documented the 2017 rally that left one dead.

On June 10, not even two weeks after Dubuc's arrival, *New York* magazine published an eviscerating piece asserting that Vice was built on a "bluff" by Smith. Dubuc quickly fired off a note to staff (this time not in Comic Sans): "We have a lot to be proud of and let's just let this one roll off our back." By her estimation, it worked: "Just physically being there was really important."

Vice's top executives still find themselves countering the piece's thesis that the company is all pretense. "People don't imagine the scale of Vice," says chief revenue officer Dominique Delport, whose hiring was announced just days after Dubuc's. "It's a big-revenue company with very strong assets all over the world." A *Wall Street Journal* story from February reported that Vice missed its 2017 revenue goal of \$805 million by more than \$100 million and suggested that the board — which

includes TPG partner David Trujillo, Disney's Kevin Mayer and former MTV CEO Judy McGrath — was getting restless for the company to turn a profit.

"They're still finding their footing. Vice has to define what it wants to be when it grows up," says BTIG media analyst Rich Greenfield. "The hopes of a massive takeout by legacy media seems increasingly unlikely. They have to be prepared to go it alone."

Dubuc insists the picture isn't nearly so dreary. "The question isn't if we're going to be profitable but how soon," she says, "and it's sooner than most people think." She also still believes that "a strategic sale" is the most likely result for the company. "You never really know when that call is going to come or who it's going to come from," she says, "But I'd like to see a good couple of years of continued growth under our belts first."

In addition to solving the financial puzzle, Dubuc must simultaneously tackle Vice's culture problem. Among her first tasks was a listening tour that took her to outposts in Los Angeles, Toronto and London to see for herself what kind of a company she had inherited. What she found, she says, was a young, diverse, enthusiastic workforce that had been in desperate need of a hands-on leader.

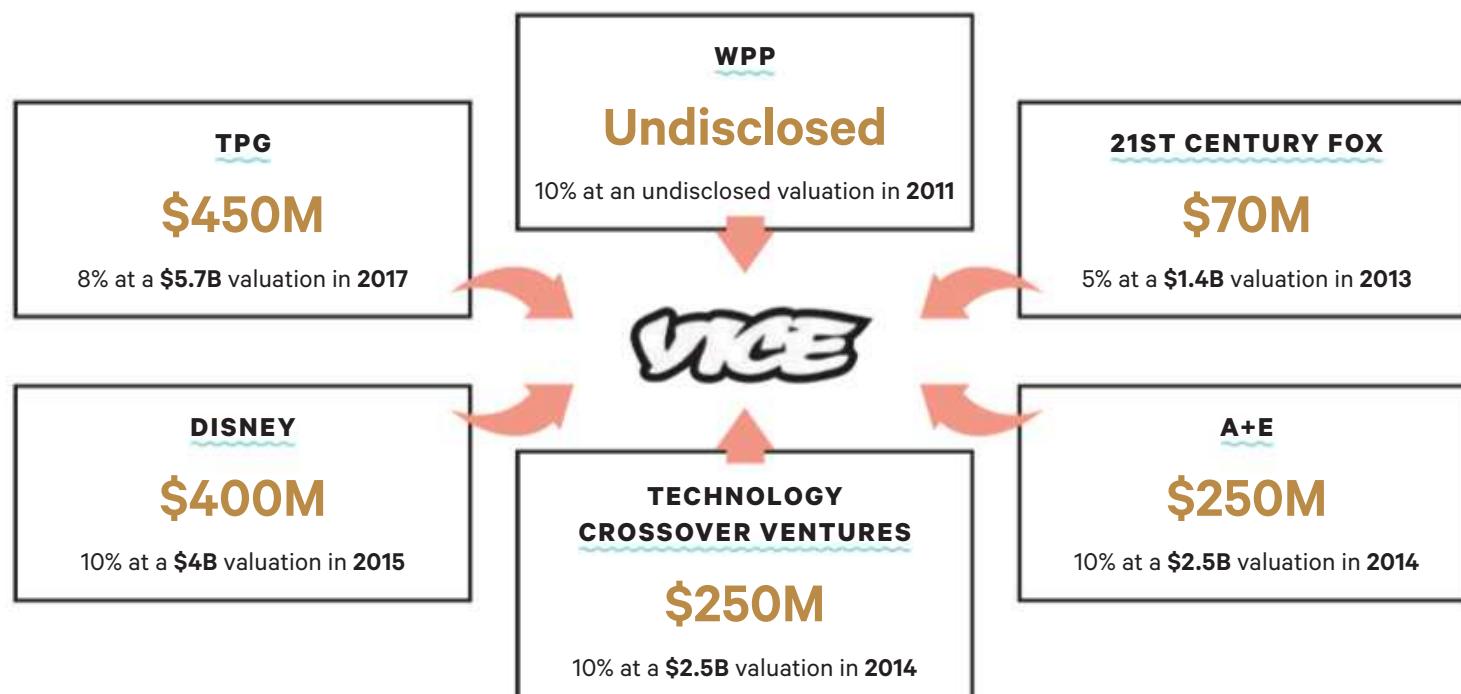
To that end, she quickly made her presence known. The blinds that hung in Smith's office were removed. "The first couple of weeks people would come in the office and then leave and shut the door. And I would get up and I'd open the door. And then people would shut the door, and I would open it," Dubuc says.

In response to more specific allegations of harassment in the workplace, she says she has drawn a clear line with employees: "It won't be tolerated." Several employees named in the *Times* piece, including chief digital officer Mike Germano and documentary film head Jason Mojica, were let go before Dubuc came on board. President Andrew Creighton was cleared of the allegation levied against him in the *Times* — a former employee said she was fired for rejecting an "intimate relationship" with him and later received a settlement from the company — but opted not to return from his leave of absence. "I need to go forward with my team," Dubuc says.

By the time Dubuc arrived at Vice, a Diversity and Inclusion advisory board

VICE'S CONSTELLATION OF INVESTORS

Since 2011, the company has raised more than \$1.4 billion from a who's who of media, quickly boosting its valuation to \$5.7 billion





that includes Gloria Steinem, former Michelle Obama chief of staff Tina Tchen and Time's Up lawyer Roberta Kaplan had already been conducting its own meetings with staff and presented several recommendations, like providing better paid leave to new parents and setting up affinity groups (People of Color; Parents). In Kaplan's view, however, hiring Dubuc was the most important change. "Nancy has a huge symbolic role at a company in which there had been a sense that it was a male-dominated, macho place, particularly among the old guard," she says. Meanwhile, Dubuc says Vice is putting the finishing touches on its plan to reach gender pay parity by year's end.

"We've never been less of a digital media company than we are today," says Dubuc.

Brunello Cucinelli jacket, Anthony Thomas Melillo shirt, Yigal Azrouel pants, Pluma earrings, Zoe Chicco necklace, Alexandre Birman shoes.

Amid this work, Smith and co-founder Suroosh Alvi, the men who propagated an anything-goes culture, have deliberately receded into the background. (A third Vice co-founder, Gavin McInnes, left the company in 2008 and two years ago created the far-right group Proud Boys.) "We raised our hand and took responsibility and committed ourselves to this sort of unwavering goal of creating the best workplace for our employees," Smith says when asked if his decision to step down as CEO was the result of sexual harassment allegations against the company. "This means taking action, and that's exactly what we're doing."

Such acts of contrition may serve Vice well with its changing audience, too. As its core millennial demo ages up, the company needs to make sure it is attracting Generation Z, which currently makes up 37 percent of its audience. To do this, Dubuc commissioned a just-completed study on the group that Vice will use to map future strategy. The report revealed, among other things, that the younger audience isn't as attracted to the punk ethos that Vice has long espoused. To Gen Z, it's hip to be square. "The [Gen Z] audience wants to feel hopeful and have a sense of optimism about the future," says chief brand officer Spencer Baim. "I do think there needs to be some shifts, one being in tone. We are a youth media brand, and if we lose that, I think we lose."

Dubuc is lounging on a leather couch in a conference room that overlooks the dozens of young employees typing away at Vice's Venice, California, office.

Danny Gabai, a longtime employee tapped to run its new studio division, has just launched into a slide presentation showing off their slate of film and TV projects (including a Gareth Evans-created TV crime drama *Gangs of London* and the documentary feature *Fyre*, about the failed music festival).

But first Dubuc, dressed down in a chunky sweater and sneakers, wants to see their sizzle reel. "In general we've got to take another pass at reels," Dubuc says after the clip — all flashy images and bumping music. "One of the things we have to work on externally is 'What is Vice?' That narrative has been lost."

She now has to figure out how to stitch all of Vice's disparate businesses into something cohesive — a phrase she has been testing out lately is "One Vice." And one manifestation of her strategy

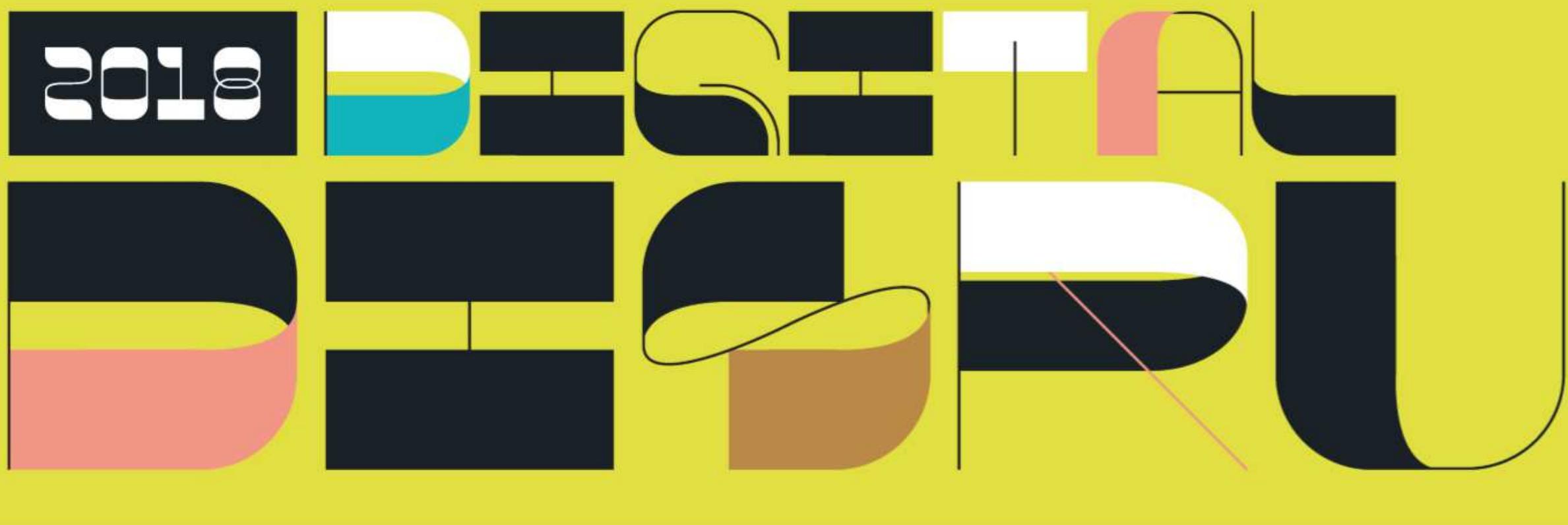
is *Viceland Live*, a mix of commentary, guest interviews and prepackaged segments that will tape in front of an intimate studio audience each night from Vice HQ in Brooklyn. The show is expected to cover everything from "Kavanaugh to Cardi B," says Viceland development exec Nomi Ernst Leidner. The hope is that the live show will give the network's viewers (median age 45) a reason to tune in each night. After all, Viceland is still only in 68 million U.S. households, and linear ratings are so low, most series don't appear on Nielsen's top 150 shows. "It creates consistency in a schedule," says Dubuc of the strategy. "Bravo has *Watch What Happens*. We have 'Anything Can Happen.'" She stops herself. "I don't want *anything* to happen — well, within reason."

While Dubuc and her Viceland team haven't run the live show plan by HBO, they're confident that it won't breach Vice's agreement that news remain exclusive to the premium cable channel. HBO airs around 200 episodes of Vice programming per year, but that number could soon change. HBO executives won't confirm, but sources say that Vice's weekly newsmagazine show is expected to end after this season. Daily sister show *Vice News Tonight* is expected to continue, however, and HBO CEO Richard Plepler says he is still bullish on the Vice brand: "If you do smart context on news and information in a world that is so filled with misinformation and confusion, there's a real audience for that."

Back in Brooklyn, Dubuc invites me to her office to pick up where we left off. It's been a hectic day, and to unwind, content strategy executive, CBS veteran Marsha Cooke, joins us for a glass of wine. Dubuc shows Cooke a picture on her phone of an Edie Parker-designed gold purse, "Vice" emblazoned across its front in bold, black lettering: "That's going to be my version of the ring," she says "Because that's just for women."

I ask where Dubuc hopes Vice will be in a few years. "On the cover of *Time* magazine," Dubuc jokes — a callback to another of her predecessor's boasts, that within a year of Viceland's launch he would be on that magazine's cover as the man who brought millennials back to television. (He wasn't.) But that's a Smith response, not a Dubuc one, so she reconsiders. "Bigger but hopefully not any less nimble and any less creative," she says. "And still very much Vice, you know? It's got to be Vice." **THR**

Watch Dubuc reveal her trick to getting someone off the phone at [THR.COM/VIDEO](#)



D

hat does it mean to be “digital” in 2018? Is Netflix, which will release hundreds of film and TV projects this year, still digital? Or, with its \$134 billion market cap, is it simply the second-largest media company in the world? And what about Disney? The \$170 billion entertainment conglomerate is planning one of the most buzzed-about subscription streaming services of the year. Does that make it digital?

Tech companies that were once considered disrupters — like YouTube and Google — have grown into media giants in their own right. In 2017, online advertising reached \$209 billion, for the first time surpassing the TV ad market. So, in this new media environment, where virtually every studio is launching its own streaming service and every tech company is getting into the TV show-producing business, exactly who is disrupting who?

This year’s Digital Disruptors list cuts through the confusion by focusing on the people straddling the very edge of the digital wave, the startups that could one day grow into the next generation of giants. The folks on these pages are developing new online technologies (like Yoni Bloch and Nancy Tellem’s interactive streaming platform), experimenting with new storytelling techniques (like Jeffrey Katzenberg and Meg Whitman’s upcoming shortform video play) and inventing whole new ways to make money (like the microtransactions in Tim Sweeney’s *Fortnite*). Then, of course, there’s Will Smith. Old media or new? In his case, both.

THE CHOOSE-YOUR-OWN-ADVENTURE STORYTELLERS

Yoni Bloch: CEO, Eko

Nancy Tellem: chief media officer, Eko

Someday soon, streamers like Netflix and Amazon will likely offer content that lets viewers pick their own plot twists in interactive adventures — and that someday just got a little closer. In October, Walmart invested a reported \$250 million in a new joint venture with Bloch and Tellem’s Eko, a startup laying the technological foundation for the future of interactive streaming. “It’s a deal that puts more money than ever before into this platform,” says Bloch, 37, a former recording artist in Israel who started Eko in 2010 as a way to create interactive music videos (like the one where viewers can choose various TV



personalities mouthing the words to Bob Dylan’s “Like a Rolling Stone”). The New York and Tel Aviv company, which in 2015 tapped CBS veteran and longtime adviser Tellem as chief media officer and executive chairman, will help Walmart create original interactive content — think a cooking show or toy catalog. Eko is also expanding into ambitious interactive storytelling, partnering with Sony Pictures Entertainment and talent like Mark and Jay Duplass on developing what could turn out to be a whole new species of pick-your-plot programming. Says Tellem, 64: “What we’re trying to accomplish here is really being embraced by Hollywood.”

THE THING GEN Z IS INTO THAT I DON’T

UNDERSTAND Bloch: “Tide Pods and influencer marketing, but I’m coming around on one out of two.” — NATALIE JARVEY

THE OLD DOGS WITH NEW TRICKS

Jeffrey Katzenberg: chairman, Quibi **Meg Whitman:** CEO, Quibi

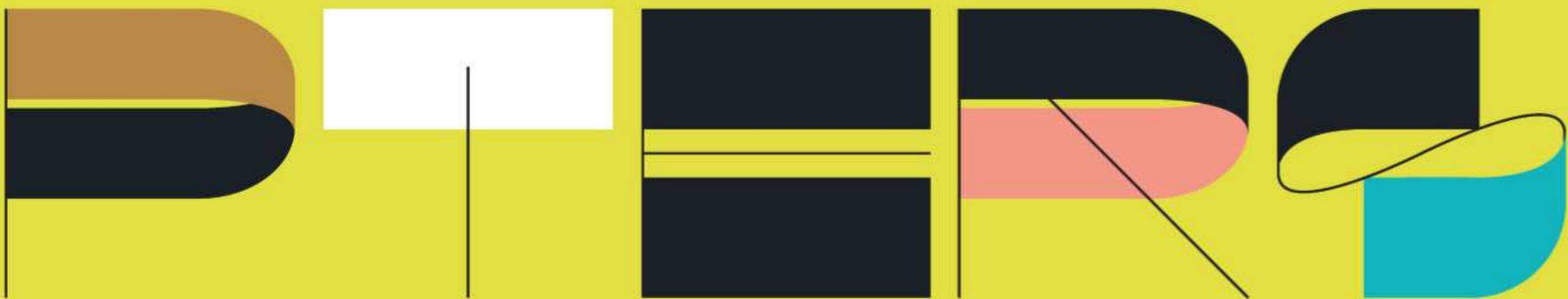
People may snicker at the company’s name, but they once laughed at Hulu as well, and that turned out OK. Quibi — a combination of the words “quick” and “bite” — is what Katzenberg and Whitman are calling their subscription service for shortform content that will stream “chapters” of less than 10 minutes each, designed with the on-the-go viewing pleasure of 25-to-35-year-olds in mind. “Every morning you leave home with a TV in your pocket and you have all these in-between moments,” says former Hewlett Packard CEO Whitman, 62, explaining why she and Katzenberg are betting on the short attention spans of younger consumers. With \$1 billion in seed money from Alibaba, Goldman Sachs and all the major studios, including Disney, Fox, Sony and Viacom, and orders for series from creatives like Jason Blum, Antoine Fuqua, Guillermo del Toro and Lena Waithe, Quibi is scheduled to launch as a two-tiered subscription service in late 2019 or early 2020 (\$5 a month with commercials, \$8 without). In the meantime, it’s rapidly staffing up its headquarters in Hollywood’s Media District. Among first big hires is former *THR* editor Janice Min. Says Katzenberg, 67: “This can and should be a new golden age of storytelling. My dream is that we’ll come back here 10 years from now and we’ll have been through the era of movies, the era of TV, and now we’ll be in the era of Quibi.”

WHAT I DO WHEN I WANT TO DISCONNECT

Katzenberg: “I don’t know. I’ve never wanted to.” — BRYN ELISE SANDBERG

Portraits by Wesley Bedrosian

A MOVIE STAR TURNED YOUTUBE PERSONALITY. THE HOLLYWOOD MOGUL REIMAGINING DIGITAL VIDEO. AND YES, THE GUY BEHIND FORTNITE. ALL ARE ON THR'S LIST OF THE YEAR'S 10 BIGGEST, MOST BUZZED-ABOUT, INDUSTRY-SHAKING ONLINE OPERATORS



GAMING'S GAME CHANGERS

Bobby Kotick: CEO, Activision Blizzard
Nate Nanzer: Overwatch League commissioner

Whether it's an actual athletic pursuit is debatable, but there's little doubt that video gaming is becoming a supersized spectator sport. When, in 2016, Kotick, 55, and his team at Activision Blizzard decided to create a professional league for their game *Overwatch* — a first-person shooter with more than 40 million players — they attracted backing from investors including NFL owners Robert Kraft and Stan Kroenke and had no trouble finding an audience, both at live events (where thousands pack stadiums to watch gamers fiddle with joysticks) and online. The first season of the *Overwatch* League, in which 12 teams competed throughout 2018, culminated in July with its Grand Finals pulling in more than 10 million online viewers (it also broadcast on ESPN and DisneyXD). Next year, with 20 teams competing, should be even bigger. "With our first 12 teams, we were selling a vision and a plan," says Nanzer, 39. "This year, we're selling a successful product." New franchises have been valued at \$30 million to \$60 million, and analysts anticipate that those numbers could increase over the next few years, with total global e-sports projected to exceed \$1.5 billion in value by 2020. "What we're really looking to do next year is continue to expand the audience," says Nanzer, adding that he wants "to create a product that's accessible to both e-sports fans and fans of more traditional sports."

THE INVENTION I WISH I COULD TAKE CREDIT FOR
Nanzer: "Alexa. It's the only adult voice my kids listen to." — PATRICK SHANLEY



Katzenberg



Whitman



Kotick



Nanzer



THE SHOW AND TELLERS

Emmett Shear: CEO, Twitch and **Ninja:** gamer

One day early this year, Ninja (aka 27-year-old professional gamer Richard Tyler Blevins) was playing *Fortnite* on Twitch — as he does virtually every day, all day — when he got a message that Drake was now following him on Instagram. "My entire chat [room] started freaking out," Ninja recalls of the moment. "I ended up following him and Drake DM'd me and asked to get some games in."

Flash-forward to March, when Ninja and Drake actually did get together — remotely, at least — to play *Fortnite* on Twitch, the Amazon-owned streaming site that offers viewers real-time peeks at other people's

video gaming. More than 650,000 tuned in to watch, a new record for the 7-year-old platform and a huge boost to its biggest star. Within months, Ninja's Twitch following blew up from 500,000 to more than 11 million, he appeared on the cover of *ESPN The Magazine* (the first e-sports athlete to do so) and he partnered with Red Bull to host a New



Shear

← Ninja often spends all day live-streaming on Twitch.

Year's event that will stream for 12 straight hours from Times Square. "I just don't burn out," Illinois-based Ninja boasts. "I keep trucking, man."

While Ninja may be Twitch's most famous streamer, he isn't the only personality on the service, which has been aggressively courting internet stars and media brands to make more videos exclusively for its 15 million daily users. Even more ambitious, Twitch is also moving into non-gaming content, like hosting *Doctor Who* marathons. "[Viewers] are conversing with each other in Twitch's chat about what's happening, creating a completely different experience," says Shear, 35, explaining the appeal of watching a campy British sci-fi series on the site.

Still, for Ninja, Twitch will always be about gaming. He's not all that interested in parlaying his newfound fame into a career in Hollywood. "The whole spiel of living there and being in that world? I'm going to pass on that." — P.S.

THE EAR BUDS

Alex Blumberg and Matthew Lieber: co-founders, Gimlet Media

The podcasting boom hit a few bumps in September — podcast network Panoply cut its editorial department and BuzzFeed got rid of its in-house production team — but the two guys who started Gimlet Media, producer of such podcasts as *Reply All* and *Heavyweight*, say they couldn't feel better about the industry. "Some say there is a bubble in podcasting and it is beginning to deflate," says Lieber, 39. "Nothing could be further from the truth." The co-founders point to the 120-person company's move to a new office in downtown Brooklyn, which Lieber likes to call "the biggest podcast production facility on the planet," as a sign of its upward trajectory. What's changed, they contend, is that "dabbling" in podcasts no longer works. "When you focus on audio, it's a great business to be in," says Blumberg, 51, the former co-host of NPR's *Planet Money*. "We're one of the few media companies that's not pivoting to video. We're where we want to be."

But Gimlet is pivoting to Hollywood. The company — which has raised more than \$27 million from investors including WPP and Lowercase Capital — has established an entertainment arm, Gimlet Pictures, to translate its audio stories into moving pictures. Its latest adaptation, the psychological thriller *Homecoming*, based on Gimlet's first fictional podcast, debuts Nov. 2 on Amazon with a cast including Julia Roberts and Bobby Cannavale (Catherine Keener and Oscar Isaac voiced the original, which has more than 10 million downloads). Though it comes on the heels of the cancellation of the company's first TV show, ABC's *Alex, Inc.*, Lieber isn't worried. "I wouldn't say *Homecoming* is make or break for us," he says. Another adaptation is already in the works: An episode of *Reply All* is being adapted into a feature film, with Robert Downey Jr. attached to play notorious 1920s scam artist Dr. John Brinkley. — JEREMY BARR



From left: Alex Blumberg, vp new show development Nazanin Rafsanjani, Matthew Lieber and executive producer, scripted, Mimi O'Donnell were photographed Oct. 18 at Gimlet Media in Brooklyn.

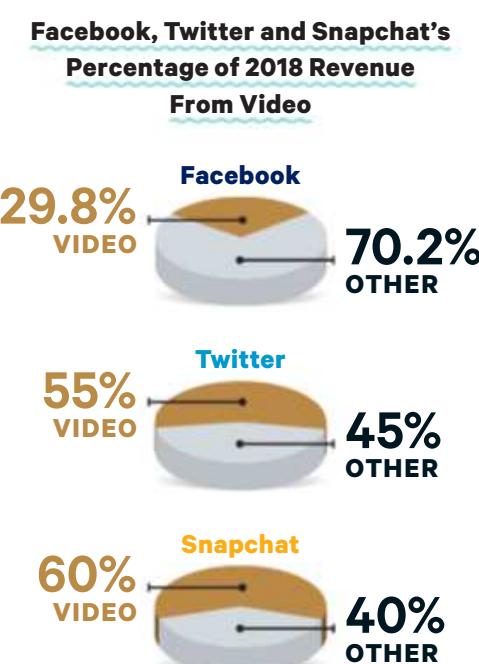
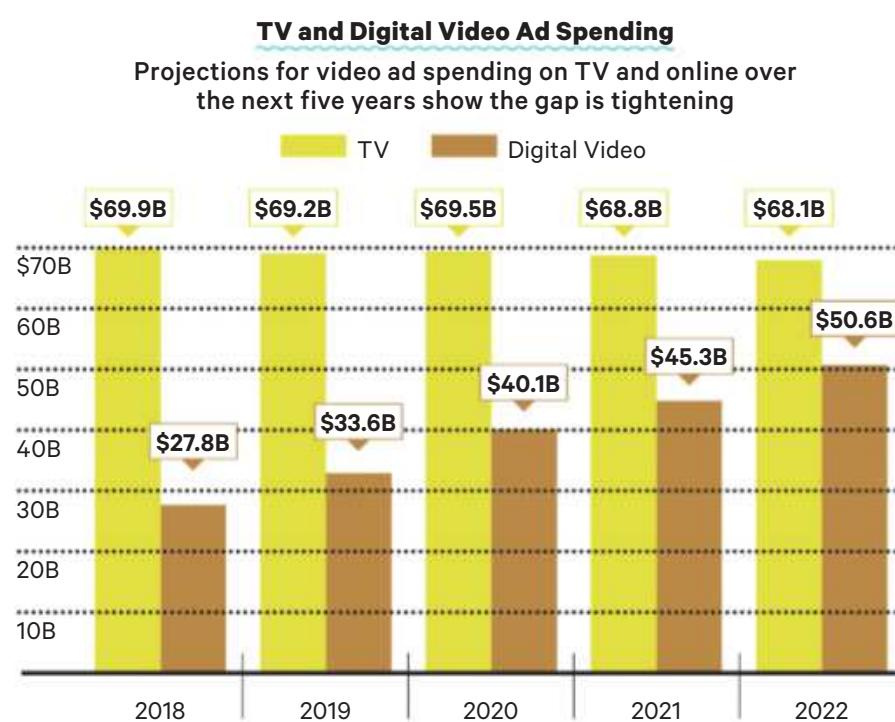
THE ENABLER

Michael Paull: president, Disney Streaming Services

Live-streaming a single sporting event is complicated enough. Try live-streaming 10 or 12 at the same time on the same platform. That's what Disney's ESPN has been doing since April, when it launched its subscription streaming service, ESPN+. "When you have dozens of live events going on, having to capture, encode and stream them all, in real time — operationally, it takes a really well-oiled machine to make that happen flawlessly," says Paull, 47, whose job is to develop the tech that makes flawless happen (he worked on Amazon's video team before becoming CEO of Major League Baseball's BAMTech streaming business in 2017, just months before

DIGITAL VIDEO: THE NEW AD FRONTIER

Digital ad spending has finally surpassed TV — with social giants like Facebook leading the way — but online video advertising still has some catching up do



Source: eMarketer

Photographed by Winnie Au



Disney purchased a majority stake valuing the company at \$3.75 billion). So far, it's mostly a platform for slightly niche sports, like soccer and boxing — the streaming rights to big-ticket events like NFL or NBA weren't available — but it's already picked up 1 million subscribers, who pay \$5 a month. Paull's next project: helping launch the highly anticipated Disney subscription service in 2019. Compared to ESPN+, Paull thinks it will be a cakewalk. "Based on what we've seen, doing live events is harder than doing on-demand," he says. "So I think many of the mechanisms we've put in place to operate in that environment are going to be more than sufficient for the SVOD service."

THE THING GEN Z IS INTO THAT I DON'T UNDERSTAND "Snapchat. I've used it, I've played with it, and I don't get it." — REBECCA SUN



Paull

THE ANTI-DETOX DIGITAL DETOX

An award-winning 'mindset mentor' who advises top execs and teams at Google, Facebook and YouTube downloads his plan to manage (not eliminate) digital overload **BY JAY SHETTY**



Shetty

Digital detoxes are often designed around being reclusive, but the real challenge comes when you're done unplugging. You need new habits to prevent another inevitable digital overload. While senior executives are challenged by managing their email inboxes, junior executives rely on technology for social outlets, making the switch from personal and professional difficult to manage. The following tips for incremental detox — as you work and live your life — help with both scenarios.

Use a real alarm clock

When you don't have a phone next to your bed, your morning changes. You're getting up without sifting through emails or social media and letting 100 notifications enter your mind. Would you let 100 people walk into your bedroom first thing in the morning? Just as it takes time for our bodies to wake up and feel ready to interact with people, it takes time for our minds, too.

Try a consumption schedule

In the morning, look at news — scroll Twitter, catch up on headlines. At lunch, respond to short emails. In the evening, take more time with longer emails. Do the same thing at the same time every day. For urgent matters, make a phone call. Or try this: Set aside 5 to 10 minutes of every hour on the hour for responding to emails. Your team will get in the habit of expecting email during those times. Most of us are leading reactive lives. We need to take a proactive approach to our technology.

Keep a phone diary of your usage

Even if it takes 50 entries a day: Clock in and out for three days and monitor what you're doing (on paper, preferably) to see what your focus is on various platforms. Awareness leads to changes. Then, for three days after that, limit usage so that you're using your phone only in certain rooms of your house or at certain hours of the day. Or use it only when walking (but not in the street!), so there's movement. People say, "I can't get away from my phone because that's where my job is," but what they're actually doing is wasting 30 minutes on Instagram.

Declutter your feed

What's on your news feed feeds your mind. I went from following 3,000 people on Instagram to 700 and it changed my life. If you're scrolling through your feeds and don't see a purpose in an account you're following, click unfollow. The most expensive real estate isn't in London or Dubai, it's in your mind. Don't let people rent it for free.

Take a breather

We get out of sync: Your mind may be thinking of the 100 emails you need to respond to while your body is saying, "I just want to relax." I suggest to executives that when they open or send an email, they simply breathe in for three seconds and breathe out for three seconds to bring the mind and body back in sync. For executives who receive hundreds or thousands of emails daily, I recommend taking three minutes every hour wherever you are to just pay attention to your breathing.

Make no-tech zones

Keep phones out of the kitchen and bedroom. It's more fun to eat and sleep with other people than to sleep and eat with your phone. Take the phone to another room, lock it up or leave it in your car if you're having difficulty. It creates self-discipline. Weekends are a great time to plan such digital breaks as outdoor activities.

When the phone's off

If you're not looking at social media, find an alternative place for your eyes to rest. It might be books, art or the outdoors, or even the kitchen. Start exploring what you're attracted to. The opposite of distraction is focus, and once you put the phone down, other things become clearer.

— AS TOLD TO CHRIS GARDNER



Riot Games

The video game developer (*League of Legends*) is five years into a 15-year lease for its 284,000-square-foot West L.A. campus, which the company moved into from Santa Monica. The property boasts a giant outdoor chess set, Bilgewater Brew bar and basketball court.

Old digs 2150 Colorado Ave., Santa Monica
New digs 12333 West Olympic Blvd.

Snapchat

For years, Snap was the corporate bogeyman for Venice Beach's old guard. The harassment paid off. In February, Snap abandoned more than half of its once-extensive presence along the Venice boardwalk, now residing in 300,000 square feet at a Santa Monica business park near the airport. Its commissary is a former Carrows in the parking lot.

Old digs 523 Ocean Front Walk, Venice
New digs 2772 Donald Douglas Loop N., Santa Monica

SILICON BEACH OFFICE WARS: THE INVASION'S NEW FRONT

Early L.A. pioneers like Facebook and such new entrants as Apple and Amazon are jockeying for Hollywood-adjacent position with flashy digs **BY PETER KIEFER • MAP BY JASON LEE**

THE BILLIONAIRE PENNY-PINCHER

Tim Sweeney: founder & CEO, Epic Games

It's not just that his company is behind the most successful multiplayer shooter game ever to appear on the internet — with 78 million active monthly players — but also that Sweeney, 47, has figured out a way to monetize *Fortnite* to the tune of \$1 billion in revenue this year. Epic, which is valued at almost \$15 billion after a major investment round of about \$1.25 billion, announced in October, has devised a revolutionary strategy: Make the game free to download, support it for cross-play on

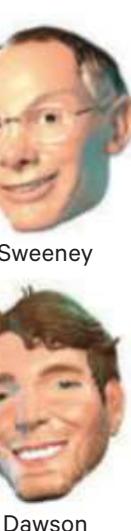
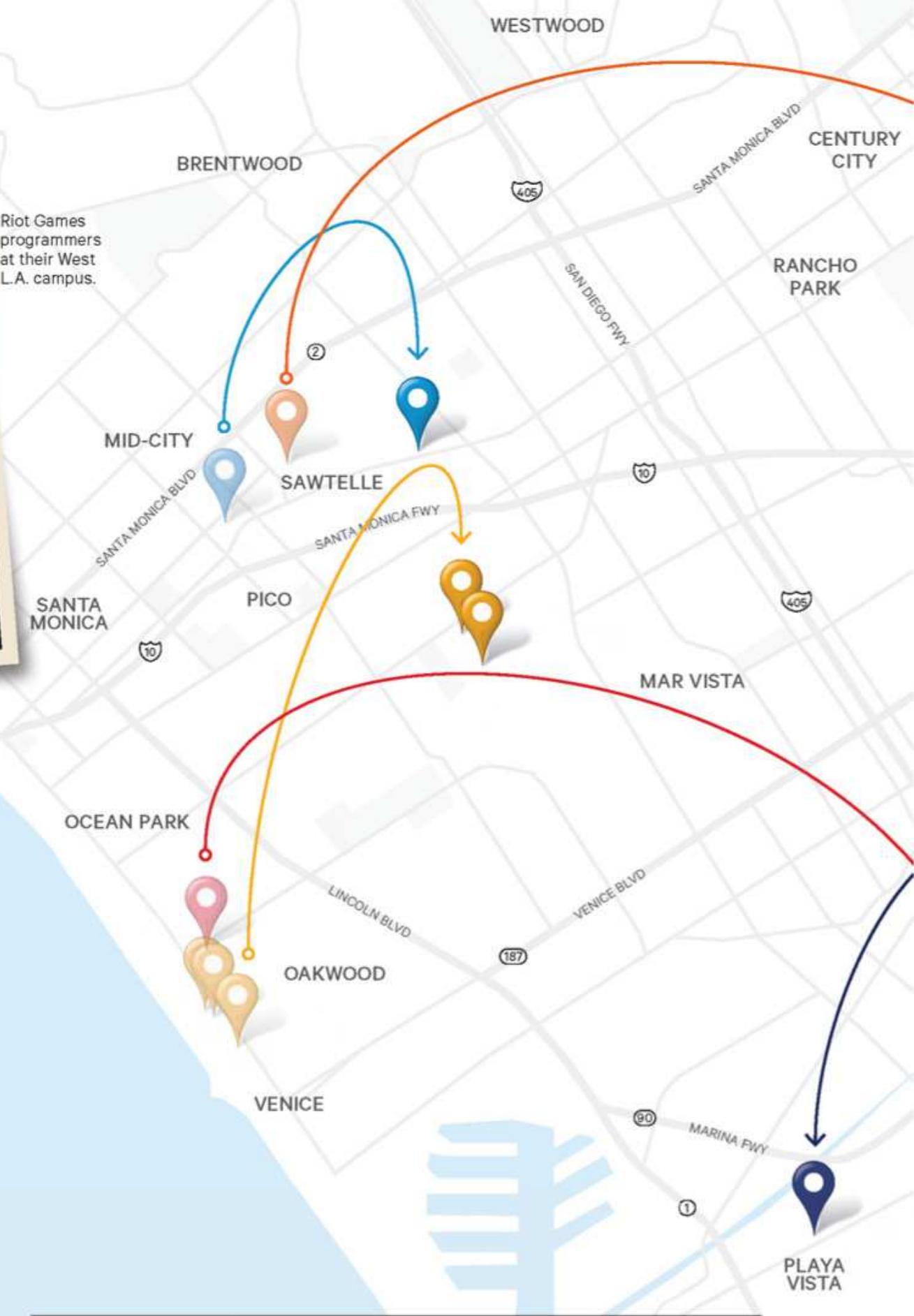
multiple consoles so that gamers on Xbox can compete against friends on PlayStation, and then suck up tens of millions of dollars a day from in-game microtransactions. The tiny charges — usually for cosmetic upgrades to the game's avatars and other digital tchotchkes — are small change to players but add up when multiplied across the game's huge fan base. In July alone, for instance, *Fortnite* pulled in \$316 million worth of microtransactions, per Super Data. Not surprisingly, the business model is being rapidly copied across the industry, with games like *Assassin's Creed* and *Call of Duty* implanting new microtransaction

features. If professed Hollywood fans like Illumination's Chris Meledandri aren't already thinking about ways to lure its millions of players back into theaters with a film version of *Fortnite*, they should be. — P.S.

THE KEN BURNS OF YOUTUBE

Shane Dawson: vlogger and documentarian

After YouTube star Jake Paul got kicked off his Disney series *Bizaardvark* — following a series of stunts, like setting furniture on fire in his jacuzzi, that sparked a public nuisance lawsuit from



CARTHAY CIRCLE

BEVERLYWOOD

CHEVIOT HILLS

PALMS (187)

CULVER CITY

WESTCHESTER

MC MANUS

A rendering of the Culver Steps development.

Amazon

Not to be outdone in its arms race with Apple to gobble up as much space as possible in Culver City, Amazon Studios announced in March that it would take over Culver Studios and lease 75,000 square feet at Culver Steps, to be completed in 2019. Total footprint? 350,000 square feet.

Old digs 1620 26th St., Santa Monica
New digs Culver Steps at Culver & Washington

Apple

The Cupertino giant — in the midst of a billion-dollar push into original programming — announced in January that it will lease all of a four-story, 128,000-square-foot building in Culver City, which HBO was rumored to be eyeing. With a move-in date expected in late 2019, the new space adds to Apple Music and Beats Electronics HQs at nearby Hayden Tract.

Old digs 8600 Hayden Place
New digs 8777 Washington Blvd.

Google

Since 2011, it called the Frank Gehry-designed Binoculars building in Venice home — until this month, when it moved into Playa Vista's 525,000-square-foot Spruce Goose hangar. "People love to work where Howard Hughes once innovated," says developer Brookfield Residential's Alison Girard.

Old digs 340 Main St., Venice
New digs 5865 Campus Center Drive, Playa Vista

A photo taken inside Google's brand-new four-story complex.

his Beverly Grove neighbors — Shane Dawson decided to dig into the dude behind the bro. Dawson, 30, a YouTube sensation in his own right with more than 18 million subscribers, made an eight-part, eight-hour docuseries called *The Mind of Jake Paul* that included, among other things, interviews with Paul's friends and family, a discussion with a therapist about whether Paul has a personality disorder and finally a chat with Paul himself. It's racked up nearly 140 million views since it went online Sept. 25 and turned Dawson into the Ken Burns of online influencers. "This feels like a fresh start for me, making things I'm not embarrassed of," says Dawson,



who's spent most of the past decade on YouTube doing things like movie star impersonations and music video parodies ("The Shane Dawson from eight years ago is cringe-y," he admits). Over the past year, along with his producing partner Andrew Siwicki, Dawson has trained his documentary lens on other digital stars, like Tana Mongeau and Jeffree Star. But his dream subject is Kelly Clarkson, although he isn't convinced the singer would "take my call." **MY FAVORITE HOLLYWOOD PORTRAYAL OF THE FUTURE** "Wall-E, where they're all eating in pods and floating around. I know that was supposed to be a cautionary tale, but God, that would be great." — ASHLEY CULLINS

THE MOVIE ONLINE STAR

Will Smith: actor and vlogger

Yes, *that* Will Smith, the movie star. Throughout 2018, the two-time Oscar nominee and action hero has been pivoting to a new career as a social climber, proving you're never too old to reinvent yourself for the digital age. For his 50th birthday, for instance, Smith teamed with YouTube to videotape himself bungee jumping from a helicopter over the Grand Canyon and the live stream on his YouTube channel. It got 17 million views. The *Bright* actor joined Instagram only last December, but he's already racked up 24 million followers, dwarfing Tom Cruise's 2.7 million and Mark Wahlberg's 10.8 million. Not all Smith's vlogs are action-packed; he also posts personal videos about his family, such as *A Smith Family Vacation*, which has garnered 13 million views in just the past three months. — LINDSAY WEINBERG

THE ROBOT

Miquela Sousa: influencer

Her account doesn't look much different from that of any other 19-year-old aspiring model, with the usual mix of selfies and #TBT posts, except that her skin tone is way too glossy and her bone structure isn't like anything found in nature. But since her first post in April 2016, this CGI character, developed by a mysterious downtown L.A. startup called Brud, has become an internet sensation, amassing more than 1.5 million Instagram followers and attracting partnerships with designers like Prada and Giphy while modeling fashions by Chanel and Diesel. Miquela isn't the only artificial Instagrammer — in a bit of postmodern performance art, she spent much of 2018 feuding with another Brud CGI creation, the Trump-supporting Bermuda, who "hacked" into Miquela's account in April, supposedly wiping all her posts — and she won't be the last. Her success has inspired startups working on ways to cash in on virtual humans, from customer service droids to digital doubles for celebrities. And she continues to attract fans: She released a new single over the summer and was recently "seen" hanging out with Tracee Ellis Ross in L.A. when the *Black-ish* actress attended the American Music Awards. They posted a photo together on Instagram.

THE INVENTION I WISH I COULD TAKE CREDIT FOR
"Fries." — N.J.



The first thing you notice about Logan Paul is his size. He's 6-foot-2 with biceps like grapefruits. On YouTube, he looks smaller. But his hair is exactly as advertised on the internet, a big blond cirrus cloud blowing westward. "I don't gel it — it just goes," the 23-year-old says of his signature do during breakfast at a cafe near his Encino home, a 9,000-square-foot bachelor's paradise he purchased slightly more than a year ago for \$6.5 million.

For a brief time in 2017, Paul was an online star with infinite possibilities. Sure, his younger brother, Jake Paul, also a massively popular internet personality (Logan had 23 million YouTube subscribers, Jake 17 million), went through a rough patch, getting fired from the Disney Channel show *Bizaardvark* after making a public nuisance of himself in his Beverly Grove neighborhood. But Logan's career was on fire. He was worth \$13 million, earned mostly through YouTube ad revenue and merch sales of his Maverick clothing line. He was getting pals like Kevin Hart and Dwayne Johnson to appear in his videos. He had a few movies in the can, including starring roles in MGM's *Valley Girl* remake and two YouTube features, *The Thinning* and *The Thinning: New World Order*, and was making his first late-night appearances, sharing an anecdote about damaging his testicle in a stunt mishap on *Jimmy Kimmel Live!*

But then, in December, he took a trip to Japan, uploaded footage from Aokigahara, a sacred suicide forest near Mount Fuji, and overnight became one of YouTube's most infamous cautionary tales.

In the 10 months since that fateful trip, Logan has kept a relatively low profile — though not always low enough. When his name does surface in pop culture, it's usually as a punchline (like when a character on Netflix's *Big Mouth* defended sex with a couch cushion as being "Logan Paul-level hilarious"). But Paul has had enough of that. Between forkfuls of egg-white scramble, he will spend the next several hours tearfully unloading about his horrible year,



"I had never had a crisis before, ever," says Logan Paul of the controversy over his YouTube video of a Japanese suicide forest. "Everything had been a smooth-sailing ride to the top." He was photographed Oct. 11 at the Kim Sing Theatre in L.A.

Styling by Jenny Ricker
ATM shirt, Theory jacket, All Saints pants, Clarks shoes.

LOGAN PAUL

'I WAS SO USED TO PEOPLE LIKING ME'

The YouTube star turned cautionary tale comes clean about what exactly happened in that Japanese suicide forest, how his \$13 million empire collapsed and the plan to redeem himself with his 24 million followers

BY SETH ABRAMOVITCH • PHOTOGRAPHED BY CHRISTOPHER PATEY

explaining what exactly went wrong in Japan. He will swear up and down that he's a new man. He will say things like, "The first question I asked myself at the beginning of the year was, 'How do we fix this?' — when the question I should have asked myself was, 'How do I fix me?'"

That's right, Logan Paul is here today to ask for one more chance.

"I had never had a crisis before, ever," Paul says. "Everything had been a smooth-sailing ride to the top."

But the descent was akin to the Hindenburg, with the Aokigahara incident catapulting Paul to a degree of notoriety that not even he was seeking.

Like his brother, Paul had built his army of loyal young followers, the "Logang," by posting an astronomical amount online — mostly personality-driven videos, first in catchy six-second morsels on the now-defunct Vine, then in longer YouTube dispatches. At his peak, Paul estimates he was documenting 90 percent of his life on the internet, posting a video a day, without fail, for more than 400 consecutive days. With each entry, his delivery grew a little more obnoxious, the stunts a little more outrageous — breaking plates, blowing up stuff, sending a friend to Paris inside checked luggage (that one turned out to be faked). Looking back, it was a recipe for disaster. "We have a show that's being watched more than some of the biggest shows on TV, with no budget, no producers, no actors, no writers, no review team," he says. "Something was bound to go wrong, and it did, for me, to the largest degree possible."

The idea for the trip to Japan came from his on-again, off-again girlfriend, Chloe Bennet, a 26-year-old actress on ABC's *Agents of SHIELD*, whom Paul had met on the set of *Valley Girl*. They and a small group of friends were to fly to Tokyo for New Year's Eve and shoot some travelogue footage while there. A week before the trip, Paul and Bennet had a fight. "She wanted to stay in one hotel, I wanted to stay in a different hotel," he recalls, adding that he "just wanted my space." Miffed, Bennet told Paul she wasn't going and delivered an ominous prediction. "She's like, 'Yo, this behavior is going to bite you in the ass. I don't know how, I don't know when, but you're going to crash and burn,'" he recalls her saying.

The warning went unheeded. By Dec. 30, Paul had posted videos from the streets of Tokyo in which he did

"I'm like, wow, I really fucked up, to a degree that this may be the only thing people remember me by, and that is my worst nightmare"

kung-fu moves in a kimono, tossed a plush Pokemon ball at locals and, in one clip, wandered around a department store wielding a dead fish (8.5 million views). More than 40,000 people commented, the majority of them expressing some version of the sentiment "Never come back to Japan again." Paul insists he intended no disrespect to Japanese culture. "I was disrespectful everywhere — U.S., Italy, France," he says. "The old Logan was plain old insensitive."

He set out with three friends and a security guard the following day for a New Year's Eve excursion to Aokigahara Forest, a two-hour drive from Tokyo at the base of Mount Fuji. The locale first hit his radar in a 2012 Vice video, which follows a soft-spoken Japanese geologist who surveys the region. Much of the geologist's job involves the grisly task of tagging the remains of suicide victims, as the forest is a popular destination for those seeking to end their lives. The video, viewed 19 million times, ends with the discovery of a long-dead victim. It's macabre stuff, but the geologist's contemplative narration somehow renders it palatable, even profound.

Paul's visit to the forest was neither. He arrived at the site sporting a *Toy Story* alien-shaped hat and a \$7,500 embroidered Gucci denim jacket, the purchase of which was documented in a video titled "I Spent \$12,000 on Two Bags of Clothes Nooooooo" (5.8 million views). He also brought along a carload of new camping equipment, a pair of binoculars ("so we can see the ghosts," he explains on the video) and, for reasons unexplained, a football. "Just a couple of dumb Americans going camping in a suicide forest," he cheerfully announces as the group stomps into the woods. The party ends about 100 yards in, when they stumble upon a male victim in his 30s hanging from a tree.

"My first feeling was just dis-fucking belief," Paul explains. He realizes now that probably did not play well on camera. "I should have felt empathy. I should have been like, 'Hey, this is wrong. Let's not do what we're doing.'" (In fact, one of his cohorts can be heard on the video saying, "Turn off the cameras, let's go." Paul ignored him.)

He sent the footage to his editor in Paris and returned to Tokyo for a more



1 Paul in his notorious Japanese suicide forest video, shot in December.
2 "I'm, like, fucking tired. It was horrible," he says of his apology video, posted less than 24 hours later.

somber-than-usual New Year's Eve. The edited footage came at 7 a.m. on New Year's Day. Paul had some reservations: The victim's face had been blurred out, but did they show too much of the body? Did the squeaky-toy sound effect that kept bleeping out his curse words hit the wrong note? But he brushed his concerns aside, christened his creation with a click-bait title — "We found a dead body in the Japanese Suicide Forest ..." — and hit publish.

Almost instantly, the video elicited a tsunami of global outrage. Much of the condemnation came from Hollywood, with *Game of Thrones'* Sophie Turner tweeting that Paul was a "gargantuan arsehole" and Aaron Paul (no relation) calling him out as "pure trash" on Twitter before telling him to "go rot in hell." That tweet — which drew 380,000 likes — was the low point, what Logan calls a "stab in the back." The *Breaking Bad* star had always been friendly to him. "He came up to me at whatever event we were at, shook my hand, patted me on the back, 'Dude, love what you're doing,'" Paul says. "Then this shit happens, and Aaron Paul is telling me to go to hell?"

I'm like, 'You told me you were my boy when we met! It was all good! We have the same publicist!'

Meanwhile, his phone was practically emitting smoke. "I'm getting texts from friends, family, colleagues, accomplices," he recalls of those frantic first hours. "I'm like, wow, I really fucked up, to a degree that this may be the only thing people remember me by, and that is my worst nightmare." For most of New Year's Day he "wobbled around [his] hotel room, not sure what the fuck to do." By 2 a.m., after the video had racked up more than 24 million views, Paul made the decision to take it down. He replaced it with a tearful apology in which he admits to a "severe

3 Paul (left) and vlogger KSI in their Aug. 25 pay-per-view boxing match, which drew 800,000 viewers.
4 With his brother Jake (right) at an L.A. nightclub in 2016.



and continuous lapse in judgment" (54 million views). "You could tell in the video, I'm like, fucking tired," he says. "It's horrible."

The next day, he boarded the longest flight of his life — in first class, mind you — from Tokyo to Los Angeles. "Just hood up, hat down, sunglasses on." He went directly from the airport to his home, where 10 of his handlers — including manager Jeff Levin, CAA agents Paul Cazers and Jack Whigham and other assorted lawyers and publicists — had gathered around a stretch dining room table for an emergency meeting. It lasted eight hours.

"Can you imagine," Paul says. "We [were] building the biggest fucking brand in the world. We're on the verge of, like, product launches. We were about to

create the next Axe! And here we are just trying to wrap our heads around what happened." His agents laid out the damage points to his career: "*Valley Girl* is being pushed," they told him. "YouTube's not releasing the *Thinning* sequel." Plans for his Axe-like Logan Paul body spray were put on hold as well. The best strategy the team could come up with was for Paul to film a suicide-prevention PSA. Paul sat there stunned, absorbing the new normal. "I was so used to people liking me," he says. "But being hated? I hate it. I hate being hated!"

The bad news kept coming. On Jan. 10, YouTube removed Paul from Google's preferred partner program, where the site's top talent draw the highest ad rates. Paul estimates the punishment cost him \$5 million, but he gets it: "I mean, YouTube had to take a stance. They're not going to let some kid fuck up their ad platform." After a three-week hiatus, Paul launched the PSA, "Suicide: Be Here Tomorrow" (30 million views). Whatever goodwill it elicited was squandered, however, when he uploaded a video Feb. 9 in which he used a taser on a dead rat found in his backyard, a move that led the streaming giant to yank his ads completely. (They've since been reinstated.)

"One of the dumbest things I've ever done in my life," he says of the rat video, which drew PETA condemnation. "I thought, 'I don't know what to do right now. I'm already hated. I guess I'll give them a reason to dislike me.'"

As if to demonstrate that he bears no ill will toward God's creatures, Paul later introduces me to the menagerie at his Encino home. There's Maverick the parrot, Pancake the albino soft-shelled turtle and Kong the Pomeranian frolicking in the backyard with the newest addition, Pearl the spotted pig. Then he gives me a tour of his house, which includes a wine cellar, recording studio, trampoline ("Girls love trampolines"), pimped-out school bus in the driveway and full-scale boxing ring.

Paul is still vlogging on YouTube, but not as outrageously as he used to. One recent video is about buying a pumpkin for Halloween (2.3 million views). His most flamboyant online adventure since the Aokigahara scandal was a pay-per-view YouTube boxing match in August with KSI, a trash-talking British vlogger, that drew 800,000 viewers at \$10 a pop. Paul took home between one and two million of the profits, though he says that after expenses he broke even. When asked if he'd ever leave YouTube

for another platform — say, Snapchat — he shakes his head. "I don't want to be a Snapchat star," he says. "I barely want to be a YouTube star."

Podcast star, on the other hand, has a nice ring to it. Paul's new life plan is to taper off from YouTube and focus on a podcast he's preparing to launch in the near future. He named it *Impulsive* — "a play on my last name and my tendencies," he says — and had a broadcast studio installed in his home. "If I'm going to do something," he says, "I might as well go for it."

There are signs, however faint, that things might be turning around for Paul. On Oct. 17, YouTube released *The Thinning: New World Order* after all, suggesting his stay in vlogger jail may be ending. And then there's the fact that, since the suicide forest video, his follower count has actually increased by a million.

Seated on a sprawling leather couch, snacking on homemade granola bars prepared by his personal chef, Paul contemplates his chances for a second chance. I suggest a new direction he might take — one that might lead to redemption — is to encourage the Logang to get motivated politically. They now number 24 million, enough to sway, say, a presidential election.

"It's tough," he says, almost as if the notion had never occurred to him. "I try not to get too political." I point out that these days, even apolitical stars like Taylor Swift are taking stands. "You know what I found, though," he replies, "and this is unfortunate, but a lot of viewers are brainwashed, often-times by their parents." After a little more thought, he adds, "Maybe it is my responsibility to force these kids to think independently, which is what I always try to do. There comes a time when you have to grow up and start thinking for yourself."

In our final moments together, I mention a *New York Times Magazine* article I read that listed Paul among a number of stars who'd been "canceled" by the internet — alongside Bill Cosby, Louis C.K. and Roseanne Barr. For a brief moment, the browbeaten goofball disappears, replaced by a flash of the pay-per-view warrior. "Good luck trying to cancel me," he says with a sniff. "It's so easy for anyone to be like, 'Logan Paul just ended his career, he's done.' But the only person who will ever decide whether that's true is me. Like, if I sleep for the rest of my life, maybe. But, like, dog — I love this shit. This creating? It's my passion." **THR**

STUNTED

As the content boom strains the ranks of seasoned stuntpeople, productions are hiring haphazardly and cutting corners. The result: more injuries and a few deaths as the industry plays catch-up with rules and oversight that may not go nearly far enough

By Scott Johnson / Illustration by Owen Freeman

Before she arrived on the Vancouver set of *Deadpool 2* in mid-August 2017, Joi Harris had never performed a stunt. She'd never been anywhere near a movie or TV set, for that matter. Producers and studio 20th Century Fox wanted an African-American double for Zazie Beetz, who'd been cast in the role of Domino. They hired Harris, 40, who had done some motorcycle racing, and flew her in a couple of days before the shoot. The sequence was pretty straightforward. It called for a rider, sitting astride a powerful Ducati 939 Hyperstrada motorcycle, to coast down a set of planks that had been laid over a few stairs. Harris would be traveling about 5 miles an hour, though onscreen it would be made to look as if she were going much faster.

As the day approached, several experienced stunt performers who had been training Harris all weekend say they told producers and the stunt coordinator they believed Harris wasn't ready. They warned the production that racing on a track was very different from performing in front of cameras and an audience. Producers stuck to the plan. Canada's workplace safety agency, WorkSafeBC, hasn't released its final report on what happened next, but three people familiar with that day's shoot say they watched in horror as Harris, on the first live take, lost control of the bike. She hung on as it sped across a street at high speed before hitting a planter, which sent her hurtling headfirst through a plate glass window. She wasn't wearing a helmet.

It was 9:30 in the morning, and her very first stunt would also be her last.

For as long as there have been stunts, the men and women performing them have been hurting themselves, sometimes fatally. The 1980s was a particularly lethal decade, with 40 stunt-related deaths, after which increased diligence on film and TV sets led to improvements. Nonetheless, Hollywood stuntpeople agree that the past several years have brought about a troubling change when it comes to safety. The primary driver is the huge increase in streaming content, which has led some productions and stunt coordinators — whose job it is to oversee all aspects of a production's stunt work — to cut corners. An FX study from January estimated more than 520 TV shows would appear in 2018, a 7 percent increase from 2016, and more than double the 200 or so programs in 2010. "The demand for content is so extreme that productions are just hiring whomever," says Jim Vickers, a 30-year stuntman who has worked on *Training Day*, *Lucifer* and *Scorpion*. The trend is set to continue with such platforms as Facebook and Apple expanding into scripted content.

On sets from Atlanta to Vancouver to L.A., stunt workers have been getting injured in serious and seemingly preventable accidents. A month before Harris' accident, an up-and-coming, well-regarded stunt performer named John Bernecker, 33, died in a troubling fall while filming an episode of *The Walking Dead* in Georgia. It was the first stunt death since 2002. Bernecker's case is still being investigated as questions linger about whether proper precautions were taken. In August, stuntman Justin Sundquist on CBS' *MacGyver* suffered a head injury and fell into a coma. Sundquist, who also was injured in 2016 while working on CBS' *Hawaii Five-0*, has emerged but has yet to return to work and has not spoken publicly about the accident. That same month, stuntwoman Laurie Harper filed a lawsuit against Sony Pictures Entertainment and other producers of the 2017 comedy *Rough Night*, alleging negligence. According to the complaint, producers and stunt crew failed to place safety pads under the sand on the New York beach where Harper, after crash-landing a Jet Ski traveling 28 miles an hour (the industry recommendation is 14 mph), fell and injured herself, suffering traumatic brain injury and leaving her "sick, sore, lame and disabled." To add insult to injury, the complaint states, the actual footage of Harper's accident was ultimately used in the film. "We've been seeing a lot of injuries lately," says Vickers. "There are no requirements within SAG



[the guild covering stunt performers] that stipulate what you need to be a performer or a coordinator."

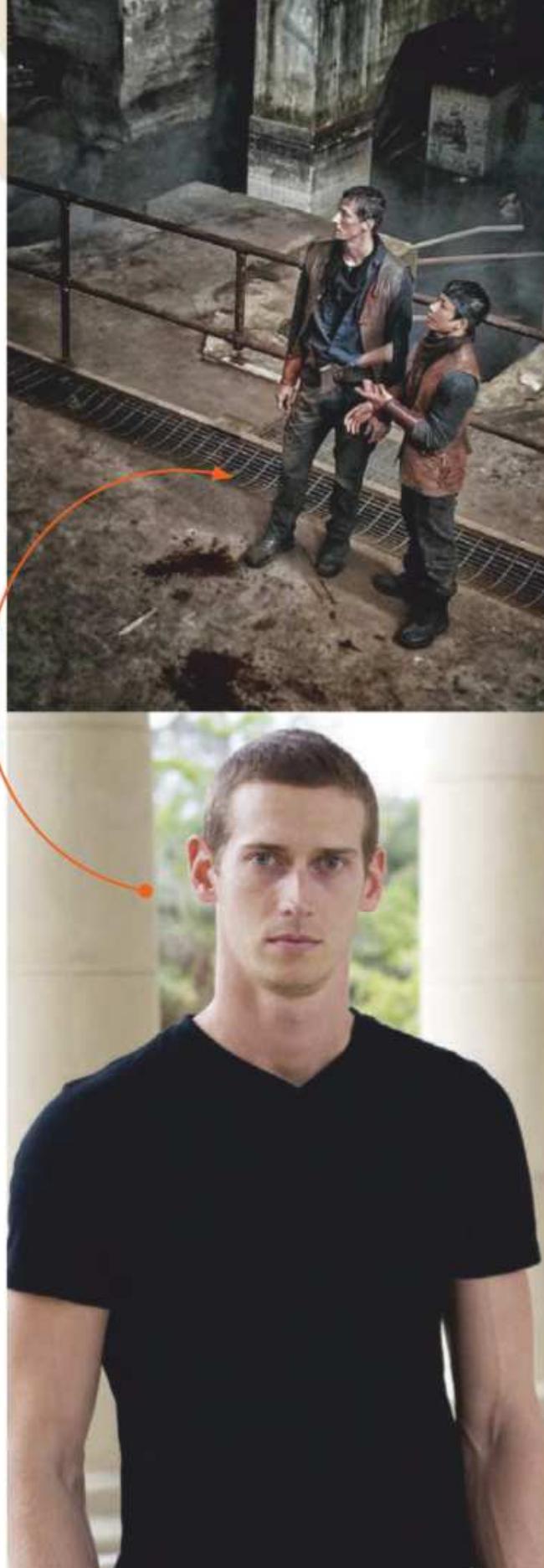
An official from SAG-AFTRA says that with the jump in both the number of productions and their geographical dispersion, there comes "an increased risk of unqualified stunt coordinators" who might be putting people's lives at risk. Given the backdrop of mounting injuries, Harris' death "was an eye-opener," says Cort Hessler, chair of the guild's Stunt and Safety Committee. (According to their lawyer, Harris' family is in discussions with 20th Century Fox, which appears interested in negotiating a financial settlement.)

SAG-AFTRA in mid-October issued a new measure to address concerns. The Stunt Coordinator Minimum General Standards Eligibility Process Guideline, an online registry for coordinators who can prove they have worked at least 500 days on set, will go online in January 2020. And while it has been lauded as a good first step, some acknowledge it doesn't go nearly far enough. For one, the new measure isn't mandatory, meaning any production, anywhere in the country, can continue to hire anyone it wants without fear of penalty or fine.

"Everybody and their brother is now saying they're stunt coordinators," says Jane Austin, president of SAG-AFTRA's Los Angeles local, who concedes that the new guidelines are meant to provide producers with a reference point for finding the most qualified candidates, and nothing more. "We're not keeping anyone from working. This is not a qualification in any way."

Even if it were, experience isn't always a guarantee of safety. Harris' death, for instance, occurred on a set full of experienced stunt coordinators. The director, David Leitch, is a former stuntman himself. "Every one of them on *Deadpool 2* was highly qualified," says Pete Antico, a former SAG-AFTRA board member who for years has been critical of the guild's approach to safety. "And you want to know the horror of it? Nobody said no." Longtime stunt coordinator Conrad Palmisano says experience counts but that "the most important thing a stunt coordinator must possess is the ability to say no to a producer."

The U.K. and Australia maintain strict requirements for stunt workers. British stuntpeople have to obtain skill-specific certifications, and then they have to perform for several years before they can even be considered for coordinating jobs. Even then, there are restrictions. Coordinators in the U.K. must prove they can plan their own stunts before they're allowed to supervise other people.



↑ Stuntman John Bernecker, seen on the show *Into the Badlands*, died on the set of *The Walking Dead* in July.

Nothing similar exists in the U.S., where SAG-AFTRA has placed the onus of safety on the producer, who is contractually bound to create a "safe" atmosphere on set.

"If you have a SAG card, you can work as an actor, a stuntperson or a stunt coordinator," says Andy Armstrong, a British coordinator. "Every other person in L.A. has a SAG card. It's absolutely insane. It's like having a flight attendant and saying she's so nice, she can pilot the next flight." The union provides comprehensive "guidelines" for how stunts should be conducted, but these are little more than nonbinding advisory bulletins. SAG-AFTRA counters that the bulletins are "widely respected" throughout the industry. They include recommendations on everything from how venomous snakes should be handled ("The snake handler should have a snake pinner") to smoke, cars and high falls. "It's complete B.S.," rails Antico. "There are no teeth in it. No fines. No suspension. It's like their sexual harassment guidelines. With no teeth, what good is it?"

For years, the stunt community was a small, tight-knit group. Most of them knew one another. The work could be dangerous, but people tended to come up learning from experienced peers. These days, "the person who was a waitress yesterday could tomorrow be in charge of safety with weapons," says Armstrong. "If that's not absurd, nothing is." A Facebook group called the Sarah Jones Safety Verification System, created in the wake of the 2014 death of camera operator Sarah Jones, who was killed on the Georgia set of *Midnight Rider*, has become a repository of terror-inducing videos showing unsafe practices. One clip shows a cameraman being dragged behind a fast-moving car. (A commenter posted, "This is an example of how not to operate a camera.") Another video shows someone standing in the middle of a road filming two high-speed motorcyclists and ducking out of the riders' way just centimeters away from being hit.

Stuntwoman Melissa Tracey remembers receiving a phone call a few years ago that terrified her. A young woman identified herself as the "stunt coordinator" for a show in production and asked whether Tracey knew any available stuntpeople. They got to talking, and it turned out the woman had just graduated from film school. When Tracey asked about her background doing stunts, she confessed that she didn't have one. It turned out she was someone's P.A. "The producers told me all I have to do is line up some stuntpeople," she said. Recalls Tracey, "I told her she shouldn't take this job."

SAG-AFTRA won't reveal safety-related statistics on injuries, saying it only tallies them with a "manual" system that is "in the process of being updated," and that there isn't enough data to establish meaningful trend lines. Even if there was, veteran stuntpeople say it would almost certainly not be representative of the reality. The fear of not getting jobs, or losing existing work, or being blacklisted, is real. "A lot of injuries get covered up, quite frankly," says Antico. When Lauro Chartrand, a stunt coordinator in Canada, went to his local union (affiliated with SAG-AFTRA) to ask how he could find out more about injuries across the industry and see whether the union would be willing to publicly post all reports of injuries, he was met by a wall of silence. "They balked," he says. "They said there was no legal way they could do it. So much is getting swept under the carpet."

And, anecdotally at least, there is evidence of a trend toward more tolerance of injuries, at least in certain markets. Stunt performer

"IF YOU HAVE A SAG CARD, YOU CAN DO STUNT WORK. EVERYONE IN L.A. HAS A SAG CARD. IT'S ABSURD."

Andy Armstrong, British stunt coordinator

Shaun Vickers (Jim Vickers' son) tells a story of attending a recent dinner party in Atlanta, where AMC's *The Walking Dead*, Fox's *The Gifted* and Netflix's *Stranger Things* are filmed. The issue of safety came up. "Almost everybody I talked to, 10 or 12 mostly young stuntpeople, had been injured within the first couple of years of their career," notes Vickers. One told a story about having to jump over a balcony onto a structure that hadn't been erected properly and hitting the floor. Another got thrown into a solid oak chair and tore his shoulder in three places. A third broke his jaw during a fall. One after another, they told him about their injuries on set and said they thought this was nothing unusual. "I'm sitting there listening to this going, 'How does this happen?'" recalls Vickers, who is from L.A., where he says safety is taken more seriously. The locals replied, simply, "It's stunts." They chided him for having an "L.A. attitude." Vickers was stunned. "They think this is normal because they're inexperienced. But the coordinators obviously weren't doing their jobs." SAG-AFTRA says it has conducted meetings in Atlanta with "packed rooms of stunt performers" and sees the city as a hot job market for stunt workers, which it certainly is. "We might have seen some growing pains there," says one guild official on background. But without any hard data to prove or disprove the claims, the guild says there's no evidence to support the contention that Atlanta is any different from any other market when it comes to safety.

Regardless, even the perception of increased danger has become an issue. In the weeks immediately following Harris' death, for instance, two other members of the *Deadpool 2* crew died. One of them, Clay Virtue, a stunt performer on set the day of Harris' death (he was one of the first at Harris' side after the accident), overdosed. A second, Natasha Denis, died in an apparent suicide at home.

It is impossible to know how Virtue or Denis were affected by witnessing Harris' accident. But several other stunt workers who knew them are convinced that their deaths were directly related to what happened to Harris. "Those people are gone, and the one thing you can definitely say is that they were seriously traumatized by what they saw," says one coordinator intimately familiar with the circumstances but who asked to remain anonymous while discussing such a

sensitive topic. Adds Monique Ganderton, one of Hollywood's most successful female stunt coordinators, "Two people I know don't work in film anymore because of what happened to Joi. They just said, 'I'm done.'"

Some stunt workers also say the push for diversity in Hollywood occasionally has led productions to overlook experience. Jim Vickers, who is half Latino, recalls a recent episode where he hired a very experienced but light-skinned African-American stunt performer to double for a darker-skinned African-American actor. The producers told him to find someone else; they didn't want Vickers to "paint down" — which refers to the use of makeup to alter a person's skin tone — the double. "I had to go with another stuntperson who wasn't as qualified to do the sequence," he says. No one got hurt, but it left a bad taste in his mouth. Notes Hessler, "In today's society, we're always trying to hire for race, gender and skill, and a lot of times it's hard to hire all three."

↓ Joi Harris, a stunt double for Zazie Beetz on *Deadpool 2*, was killed filming her first-ever take, a motorcycle scene.



Nonsense, say critics like LaFaye Baker, who insists there are plenty of qualified women and people of color in the stunt world who are ready and willing to work. The issue, says Baker, who is African-American, is that there isn't a system to bring them up through the ranks. Baker says Harris is a case in point. "It was her first opportunity, yes, but she did have experience riding a motorcycle," she says. "When people say she wasn't a stunt-girl, I say, well, we all started somewhere." Others, like veteran stuntwoman Jodie Davis, also African-American, scoff when producers claim they can't find qualified people. "I'm stunned people are still saying that," she says. "If you want to have diversity and people aren't qualified, then give them smaller jobs to get qualification. It's not so much about race as it is about opportunity." Which, to be fair, could have been what the producers on *Deadpool 2* might have been thinking. They declined to comment for this story.

Still, common sense would seem to dictate that stunt workers should meet some basic qualifications, just as hairstylists, grips and camera operators do. But in practice, it's not that simple. SAG-AFTRA officials have been debating qualification requirements since at least the 1980s. "It's very difficult for unions, especially for an actor's union, to describe prerequisites," says Hessler. For years, stuntpeople have discussed the idea of a systematic qualification process, but talks always break down over details. "Everybody has a different idea of how to qualify a stunt-person," says Davis. "You'd have to take each individual skill and break it down, and that could get very sticky. Who is going to qualify you? And what if you go out and screw up? Who polices you?"

No one seems to have clear answers for these questions. What everyone does seem to agree on is the need for a better system. SAG-AFTRA established a blue-ribbon safety committee, and it is in talks with studios to keep the conversation moving. The guild also increased the number of field representatives checking on sets around the country. It recently added a training protocol so that union locals could deliver safety reports. But the shadow of Harris' death hovers over these discussions like a tragic coda. And people in the stunt community are confused. As one prominent coordinator laments, "I think the industry failed her." *THR*

'It Only Matters

The PRODUCER
Roundtable



By Rebecca Ford
Photographed by
Meredith Jenks

From left: Nina Jacobson, Bill Gerber,
Ceci Dempsey, Paul Greengrass,
Kevin Feige and Gabriela Rodriguez
were photographed Oct. 15 at
Quixote Studios in West Hollywood.

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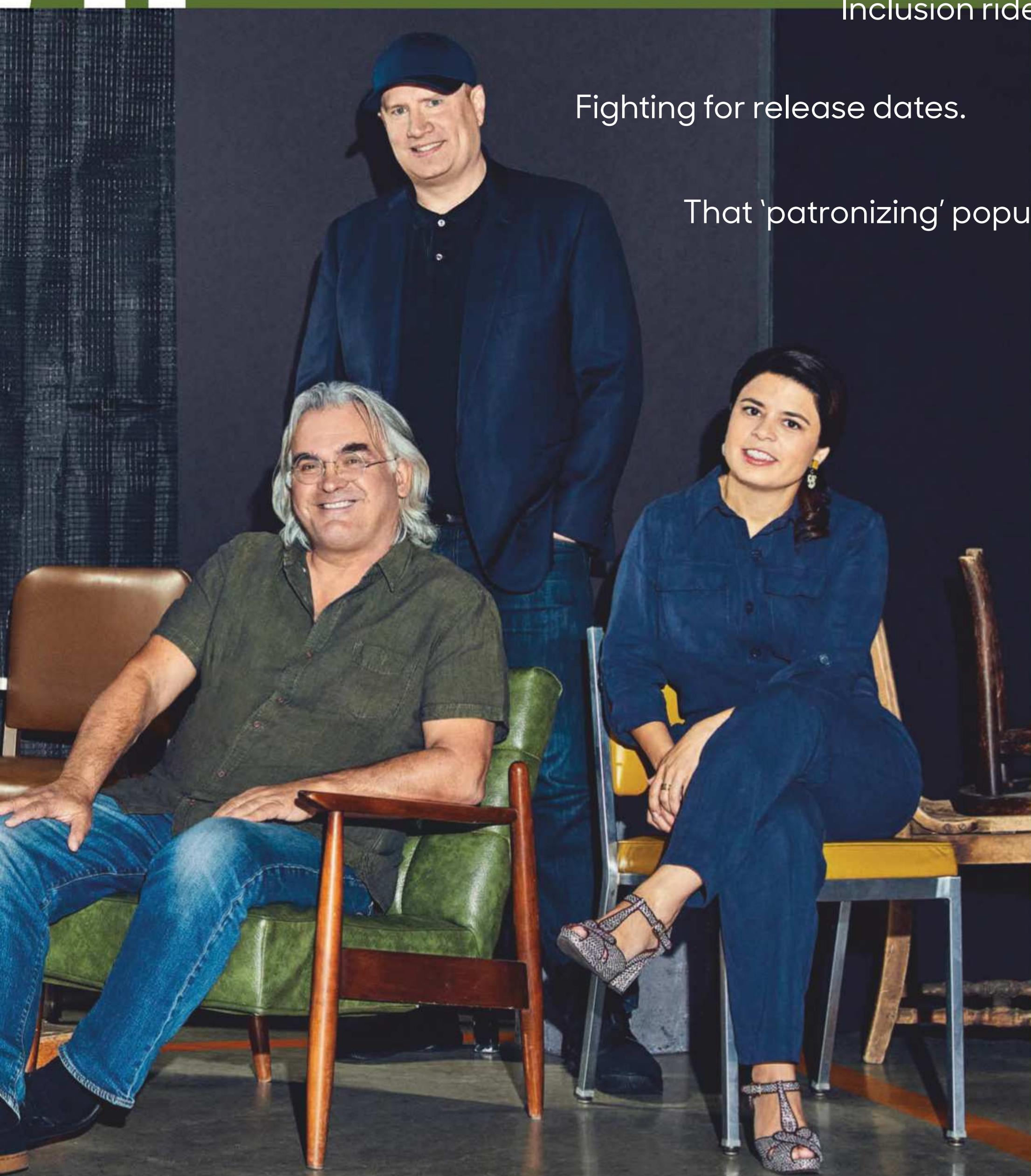
S If

Social media spoilers.

Inclusion riders.

Fighting for release dates.

That 'patronizing' popular Oscar.



Gotten It Made'

You have to be a bit mad," concedes *The Favourite* producer Ceci Dempsey of a key commonality among those in her nutty profession. After all, many would consider it madness to pursue one elusive project for two decades — which is how long Dempsey, 65, spent trying to get Yorgos Lanthimos' quirky Queen Anne period film made. For Bill Gerber, it took about half that (11 years) to bring Warner Bros.' remake of the showbiz classic *A Star Is Born* to the screen, with a

previous version (Clint Eastwood was once attached to direct, Beyoncé to star) slipping through his fingers before the Bradley Cooper-Lady Gaga musical finally took form. And while it was only two years ago that Gabriela Rodriguez, 38, signed on to produce Alfonso Cuarón's ambitious autobiographical drama, *Roma*, it was a project that the Oscar-winning director had been wanting to make his whole life. Joined by *Black Panther* producer (and Marvel Studios chief) Kevin Feige, 45, *22 July* producer-director Paul Greengrass, 63, and Nina Jacobson, 52 — who guided both *Ben Is Back* and *Crazy Rich Asians* to the screen this year — these pros spoke to *THR* in early October (their conversation has been condensed and edited here) about how they shepherd a helmer's dreams, what's next for representation in Hollywood, that popular Oscar snafu and the unique acrobatics of their work behind the scenes. "I used to watch *The Ed Sullivan Show*, and there was a guy who had 12 plates spinning — it feels like that all the time," says Gerber, 61. "It's like until you get all 12 plates spinning, you're not getting a movie made."

What's the biggest disagreement you have ever had with a director, and how, as a producer, did you fix that problem?

PAUL GREENGRASS I have that all the time.

BILL GERBER With yourself. (*Laughter*.)

GREENGRASS Yeah, exactly. So I fire the writer, that's me, and then I always want to fire the director, that's me.

As a director, what makes a great producer?

GREENGRASS The relationship between a director and a producer is absolutely fundamental, speaking from a director's point of view. The most important thing is that you need to be working with a producer who, in some indefinable sense, you want to please that person. And you always know whether you have that chemistry or not. It comes very, very quickly, and you never lose it, actually — no matter what your arguments are.

NINA JACOBSON When you have an honest back-and-forth and you feel like you actually go into the conversation with both receptivity and conviction, that's the most pleasing part of the job. When it's least pleasing is when you have a filmmaker who doesn't actually want your honest opinion — they are so sensitive that in order to get to the thing you want to say, it has to be couched in a whole bunch of preamble.

KEVIN FEIGE I've been very lucky to not be in this position very often, when it seems like, "Wait, are we making different movies?" It's almost never happened to us. It's usually a very specific thing you're talking about, and it comes down to, "Why am I getting that note? Am I getting that note because you want to wrap early? Is this a budgetary note?" And I start to get upset, but if you talk it through and [they] realize, "No, this is about the movie," you get through.

CECI DEMPSEY I also think if there's a philosophy of making a virtue out of a problem and if you're in sync with your director, that's the best part of your relationship. There may be stomping around and a bit of a tantrum, but ultimately you think, "We're going to make a virtue out of this." There have been so many instances on the last two films I've made [she also produced Lanthimos' *The Lobster*] where ridiculous things happen out of the blue.

What's an example from *The Favourite*?

DEMPSEY There was a cockfight that figured quite heavily in the beginning of the film, but you can't do a cockfight, and I had to say no. It's not legal, you can't even fake it. And he's into very authentic ... everything has to be authentic. So this was a massive tragedy from which I thought we would never come back. He and [screenwriter] Tony [McNamara] rewrote it as a duck race, which is now one of our favorite scenes. It's funny and it's witty and it's silly, whereas a cockfight would've been very aggressive and quite serious.

The Hollywood Reporter Roundtable Series 2018

Throughout awards season, read candid conversations among actors, writers, directors and film's top craftspeople. You can also watch the discussions in action on SundanceTV, which will air seven episodes of *Close Up With The Hollywood Reporter* starting Jan. 13 (check local listings). Catch the full, uncensored Roundtable videos on THR.com after they air on TV.



Gabriela, *Roma* is a true story but a very personal one based on Alfonso's life. How did that shape your responsibilities?

GABRIELA RODRIGUEZ He wanted this creative freedom in this process that there was no studio involvement or anyone flying in to say, "You're spending too much." At the beginning, the fact that we didn't have a script and we did this whole process that was based on his memories and him just telling us what he wanted felt like that was going to be the most difficult thing of all.

Was there a time when you had to put your foot down and say, "We can't do that"?

RODRIGUEZ I tried to tell him "No, we can't do this" a lot, but he always gets his way somehow. (*Laughter*.) We had a meeting with all the neighbors, the ones who used to live there when he was young, and they were like, "Remember there was this bear that used to play a tambourine that used to stand on the corner." And Alfonso goes, "I want a bear playing a tambourine." I'm like, "I'm not going to get you a bear playing a tambourine." And Nico Celis, my co-producer, who is Mexican, he's like, "Oh, I love this challenge, I'm going to do it." After calling every zoo, every place around that could possibly, Nico goes, "Well, maybe I'll wear a bear suit and stand on the corner." I'm like, "This is getting out of hand. Someone tell him he's not getting a bear."

The industry has changed so much in the past few years. What is required to be a successful producer today that wasn't a requirement a few years ago?

GERBER You have to be aware of a lot more now in terms of this social media aspect. You had no idea how great that was, when you could keep things secret. Now, nothing is a secret. Everything is now under a microscope.

JACOBSON Navigating a slate — knowing that to get a movie made and released, every movie needs to have its own intricately plotted path. To get it developed, who cares? It doesn't really matter if you've developed something, it only matters if you've gotten it made. And so with each movie, having to decide and anticipate very early on in the process — what is the path

Photographed by Charles W. Murphy



"I have a 5-year-old son and a 9-year-old daughter, and they have just started to ask what I do," says Feige (with Rodriguez). "Do you draw the costumes?" No. "Oh, you write the story?" Nope. A producer sort of does everything and nothing all at the same time."

that will actually result in this movie being released, being valued by the people who are releasing it and being seen by hopefully as many people as possible? — is a huge challenge. Because it's not like studios are lining up to make a giant slate of films — many of those films are already decided upon, there are franchises taking up a good chunk of the schedule, so what are going to be the slots?

GERBER Don't look at Kevin when you say that.

JACOBSON It might have something to do with somebody at this table. I'm not mentioning any names. (*Laughter*.)

GERBER Yeah, 2023 July Fourth.

JACOBSON So threading the needle so that you still end up mattering is a real challenge.

Two big studio movies this year, *Black Panther* and *Crazy Rich Asians*, featured really diverse casts. Was there a big fight you had to take on to get these two movies made?

FEIGE We had *Black Panther* on our schedule for a while. (*Laughter*.) We had amazing support, [Disney's] Bob Iger and Alan Horn at no point questioned it. Quite the opposite: They said, "This needs to stand alongside the

biggest movies you've made." It had a budget that matched that. At no point was there a question about this market or that market or where does it play. It was a big movie that we were going to make with an almost entirely African and African-American cast.

Nina, what was your strategy to get *Crazy Rich Asians* to the screen?

JACOBSON We made a very specific decision in that case, which was we're not going to develop it inside the studio system because it will be too easy for somebody to not make it or to have to make a concession that was fundamentally not true to the movie. We went to studios and streaming services with what was a yes-or-no proposition: "Here is our \$30 million with an all-Asian cast." And we could then say: "Who is the best, who wants this the most, believes in it the most, is the best home and can find the biggest audience for it?"

When we're talking about diversity in Hollywood, a big topic of conversation has been the idea of an inclusion rider. What do you think of putting a representation requirement in writing?

FEIGE Well, one question really is: Should people be forced to do it? And maybe the answer is yes, maybe the answer is no. If you're in a position of power and you're the one doing the hiring, we have learned — on our last number of movies and a number of movies that haven't come out or haven't been announced — that the more diverse the group of people around the table, the better the movie. [*Black Panther* director] Ryan Coogler actually said, "Do you have production designers, costume designers that you like to work with?" And we said, "Sure, but if you have some let us know." And he said, "Well, I've worked with various people on films that were excellent but much

smaller than *Black Panther*." And in the case of every single crewmember that he brought to us, they blew us away, they were incredible. And it was because we were open to listening and giving people an opportunity. And now, you know, we're desperate to work with them all on all of our films going forward.

GERBER But there is a bottleneck problem, there is a studio issue, there's not enough opportunities for people coming from different backgrounds to get into the business.

JACOBSON I do think sometimes people need a push and they need pressure because it is very easy for people to say, "I just want to work with the people I know and trust." (*To Feige*) Not everybody will take the initiative that you guys took in saying, "Yeah, we have an incredible organization that can help support people who are taking a big step up in budget, we have confidence that if you have the talent, we'll have the scaffolding to help you scale it up." If Hollywood and the system need a kick in the pants and a bit of coercion to move the needle, then so be it. Because it's time. And the bottlenecking issue, well, what better reason to try to undertake opening doors, educating people at a much earlier stage about jobs that exist, creating apprenticeships and mentorships so that it's not just that you have to know somebody in order to get a chance to be a grip or to work in the makeup department. Pressure does have to be applied. And if it's applied in the form of an inclusion rider, I'm down.

In this #MeToo era, how do you ensure that there are no issues of bullying or harassment on set?

GERBER Our crew, it wasn't 50/50, but there were many, many women as heads of departments on *A Star Is Born*. And that was really Bradley Cooper's lifestyle. He is very close with a lot of professional women — my producing partner, Lynette Taylor, on the movie, whom he did *Place Beyond the Pines* with, [production designer] Karen Murphy and [costume designer] Erin Benach and our first AD, Shelley Ziegler. So if anybody even thought about doing something inappropriate, they probably would think twice. But I think producers and directors who care about these things need to make it very clear from the onset, even just when you're in the office, prepping: There is no tolerance for that. And when the filmmaker is very vigilant about those things and takes it very, very seriously, it just permeates the production.

JACOBSON We did [FX series] *Pose* this past year, and we knew that on the one hand we populated the production at every level with as many trans people of color as we could and as many people who had been from the scene, the [1980s underground drag] ballroom scene, and knew it well and could help educate everybody about the realities of that time as well as this time. But we also knew that we're going to have people on our crew who probably haven't



"[The theatrical experience] is still the best bang for your buck when it comes to entertainment," says Gerber (with Dempsey). "You can see something that cost \$250 million for \$15, you know? You can't drive a \$250 million car for \$15."

worked with any trans people before, and so you educate and you make sure that you're not afraid to talk about anything in the beginning so that people feel more confident and more secure about how to be with people who are different than them. There is a component of education and creating a safe space and making sure everything gets talked about early so that people aren't just guessing and not sure what's expected.

RODRIGUEZ Alfonso hadn't shot in Mexico since *Y Tu Mama Tambien* [2001], and he wanted to be — I don't want to say anti-establishment, but a little bit. He didn't want to necessarily trust that whoever is the biggest Mexican gaffer or the biggest Mexican AD is the right person for this job. He wanted to say, "Who are the young people, who is new? Send me what you've been doing, give me some options because I don't care how old you are, I don't care how many movies you've done before." I mean, it was very unorthodox, so honestly whatever experience you had (*laughs*), maybe you had to unlearn it and adapt to this new process. I don't know exactly the ratio of women or men. There were loads of Mexicans (*laughter*), so maybe that helps the quota in the U.S., minorities all the way. And there were loads of young people. I think Alfonso was the oldest person on set.

This year we almost had a new category at the Academy Awards, the popular Oscar. What were your thoughts when this was announced and during the uproar that made it go away?

DEMSEY I thought I'd heard something wrong. I thought I was hallucinating — it was some sort of, like, *X Factor* mentality. I thought it was a terrible idea. I mean, popular? How do you define popular?

GREENGRASS Do you have an unpopular category?

RODRIGUEZ The fact that a movie is popular doesn't mean it needs to not be good. I mean why can't two worlds come together, no?

FEIGE *Black Panther* came up a lot in those conversations. But — a testament to Disney and to everyone involved — we just kept talking about best picture.

JACOBSON It feels patronizing. And especially this year — it felt like a way of ghettoizing movies that succeeded with people of color, which is to say, "Well, these films can't be judged just on their own merits, but they were popular." The work that you end up making and believing in, it comes from the inside out — you don't think, "What will other people like?" You think about, "What does it mean to me? What does it mean to the filmmaker? What does it mean to the writer? What does it mean to the actors?" The idea is meant to be that we're humans, and if we dig deep enough, those emotions are universal and will be received by others if it moves the people who are telling the story deeply.

The Producers' Films



Cecil Dempsey
The Favourite



Kevin Feige
Black Panther



Bill Gerber
A Star Is Born



Paul Greengrass
22 July



Nina Jacobson
Ben Is Back and *Crazy Rich Asians*



Gabriela Rodriguez
Roma

Bill, Clint Eastwood and Beyoncé were at one time attached to *A Star Is Born*. What happened and how did you deal with starting over?

GERBER Time happened. Beyoncé got pregnant, and then Clint went off and did another movie. At the time I thought, "I'm going to be able to make a movie with my old dear friend" — not old, my young dear friend — and I was so excited about it. And I called Beyoncé's people, and she came out, she met with Clint, and I'm sitting there and I think I'm watching something historic about to happen. And then it didn't. It's just the movie business.

How do you know when it's the right time to make a movie?

GREENGRASS Speaking for myself, I tend to make films that are kind of about the world out there. So you try and think about the things that you care about most. In my case it was the rise of the far right and where that was leading us. But I think the hardest thing is to identify what you care about most as opposed to what you ought to care about. If you can identify that and sing the song that only you can sing, if that's the right expression, then it shows because the film has an inner truth and an inner passion.

JACOBSON With *Ben Is Back*, we were really hell-bent on having the movie released this year, which is unusual because I read the script for the first time last summer. So it's the fastest that I have ever made a film. [Director] Peter Hedges and I go way back to my days as an executive at Disney, and he sent me a script that he had written for himself to direct, and I read it on a plane ride home from New York, right after he had given it to me — and by the time I got off the plane, I was like, "I want to do it with you." And we had a sense of real urgency given the subject matter and how profound the crisis is in our country with the prevalence of opiates that are crushing so many lives.

GREENGRASS It was pretty much the same. *22 July* we made really, really fast. And there is something thrilling about that. Particularly like your film and our film, where you're wanting to address what's going on out there and it's a rising situation, to make it fast and put it out fast gives it an energy and an inner resilience, which I think is good.

***22 July* and *Roma* are both being released by Netflix, which is obviously known for streaming. What conversations did you have about ensuring your movie is seen on the big screen?**

GREENGRASS In my case it was pretty straightforward. I finished the screenplay, and we sort of went out with it on Monday, and I spoke to Scott Stuber on a Wednesday. What he basically said was, "We're going to try and create a proper theatrical side to the Netflix offering alongside the streaming side; we think that's the way the business is going to go." From my

point of view, this particular film, I wanted it watched by young people. And the challenge that we faced was that young people sadly don't go to see art house movies. I remember talking to my son, who's a college-age young man, and he said, "Well, if you do it art house, my friends will never see it. If you put it on Netflix, we'll all see it."

RODRIGUEZ Same for us. Netflix was involved after we were already in the end stages of postproduction. And Alfonso felt the same way — this is a movie in Spanish, in black-and-white, about Mexico City in the 1970s. It's not like we had all the big studios knocking on our door. And like Paul was saying, Scott also and Ted [Sarandos] are committed to a theatrical release for the film. It will have that combination of having the platform experience and the experience of people seeing it online and the theaters for those who love the theater and want to see it on the big screen, which I'm hoping a lot of people will.

GREENGRASS And Disney and Fox, the first thing they're going to do is set up streaming. It's going to be the future.

GERBER And it's a great thing for filmmakers ultimately because there's a lot of movies that, like you were saying before, don't fit into necessarily the blockbuster format, and they should be seen.

GREENGRASS But I don't think it's going to affect the theatrical experience, do you?

GERBER I hope it doesn't. I mean, I go to the movies all the time, my friends go to the movies all the time. You go to see *Black Panther*, any of the movies we're talking about here, there are packed theaters to see them. It's an exciting experience. It is kind of still our campfire in many ways.

Kevin, what are your thoughts on the Disney/Fox merger and how it will affect Marvel?

FEIGE Well, it's not a hundred percent complete yet, so there's only so much I'm allowed to say, or so much they even tell me. But Paul mentioned the streaming service, and I think that is something that we're going to be adding content to, which is exciting. I love your analogy with the campfire, right? As many people as you can get around the campfire and tell stories. Campfires can be different: We are going to tell stories for the streaming service that we wouldn't be able to tell in a theatrical experience — a longer-form narrative, that's what comics are, it's about as longform a narrative as exists. But also maintaining that theatrical experience, which is our bread and butter, and the lines around the block, if you're lucky. *Black Panther* is not real, he is not a real person, but —

JACOBSON What? (Laughter.)

FEIGE He represents real hopes and real dreams and real representation. And so there is a certain amount of pressure that came with that, delivering on what people had been

dreaming about for years, whether they read the comic book or not. Because a lot of people said "Wait a minute, this is a hero that looks like me," and the importance of that really can't be understated. People get so excited to see themselves on that big screen, and you take that very, very seriously.

Black Panther may not be real, but Paul, you often make films about real people — in *22 July*, the survivors of the 2011 massacre in Norway. How heavily does their reaction weigh on you?

GREENGRASS A lot. The people who are caught up in these events always feel, in my experience, quite a bit different to what you would think. It's an interesting phenomenon of terror and political violence in democracies [Greengrass also helmed the 9/11 drama *United 93*.] Because when these events

brought her father in to meet us. When you're at a studio and you're having a zillion meetings a day and you're working on hundreds of projects — they're movies, it's not life or death necessarily. But facing the father of someone you want to make a movie about, who's been tragically murdered, it's very, very sobering.

GREENGRASS And movies are held to a much higher standard, which is, I suppose, fair enough because it's such a powerful medium.

GERBER Because they live forever.

What's the most backhanded compliment you've received about one of your films?

FEIGE We have a joke at Marvel Studios that oftentimes, we try to do a lot in a movie. We screen all of our movies in the testing process — we always learn something, usually learn something you're not expecting — but when people see early cuts of our films, they



"While the director is there worrying about everything, the producer is making sure the entire experience captures the young person's imagination as we were captured," says Greengrass (with Jacobson). "The producer is the person who sees it all."

happen, they affect us all because they're public events — they're meant to terrorize us and weaken our faith in each other and our faith in our institutions. But of course, for the people directly involved, it's an intensely private moment of grief and pain. So there is a tension between the public and the private. Then later you find — and I've seen this before, and it was certainly true of *22 July* — that the roles reverse but the tension remains in the sense that for those of us not involved, we have to get on with our lives. And our political and religious leaders tell us that we need to, and we tell our children that we need to carry on as normal, and that's important so we don't surrender to these things. But for those directly involved, there is no getting on with it — their lives are changed forever.

GERBER The first time it happened to me I was working at Warner Bros., and we wanted to do the Selena movie. [Director] Greg Nava

come up and they go, "That's a lotta movie." (Laughter.) "That's a looottaa movie."

DEMPSEY My brother said to me — and it was a couple of years after *The Lobster* came out — "As a viewer, did you actually like that movie?" I mean, he couldn't help himself. (Laughter.) It had been bothering him for years, you know, 'cause he didn't.

JACOBSON "It's a brave film" is the worst —

DEMPSEY That's a killer, yeah.

JACOBSON Because it's a code word for stupid, foolhardy, poorly chosen, unlikely to succeed in the marketplace. There was a movie I got — as an executive, *The Life Aquatic* — and I loved that movie. I loved that movie so much. And I started to be concerned when many people commended it for being brave. (Laughter.) But I still really love it.

GREENGRASS Good for you.

JACOBSON But it did not make money. So brave is the word, I think. **THR**



MAKING OF

ROMA

Alfonso Cuarón re-created his youth with a cast of nonactors, an obsessive attention to detail and a script so secret, nobody was allowed to read it

BY REBECCA FORD

Alfonso Cuarón was nearly half-way through shooting *Roma*, the black-and-white Spanish-language film based on his Mexico City childhood, when he walked off the set. "I was in a really lousy mood," recalls the 56-year-old director. "I had been in a lousy mood for a while. And the scene was not working, so I said, 'Let me take a little walk.'"

He strolled down a tree-lined street in Mexico City's Roma neighborhood, a street his production designer had transformed to look exactly as it did when Cuarón was growing up in the 1970s. Parked along the sidewalk were replicas of old cars — in the exact colors he remembered from those days — while the extras on set were dressed just as his childhood neighbors used to be. Even the leaves scattered on the ground were copied from the deep recesses of Cuarón's memory. "I turned and said, 'Look at you, why are you in this foul mood? Just relax. How many people have the opportunity of re-creating their life?'"

Unlike most autobiographical projects, *Roma* doesn't center on a younger version of its creator. Although Cuarón does replicate a version of himself as a 9-year-old, the character doesn't see much screen time. Instead, the movie focuses on the two most influential women in Cuarón's youth: his mother (Cristina, renamed Sofia in the film) and the woman he still considers his second mother — his middle-class family's live-in nanny, Libo (Cleo in the film). The movie isn't so much a cinematic memoir as it is an ode to the sacrifices women make for family (both their own and those they take care of), and it already has become a top awards contender after debuting to raves in Venice, where it won the Golden Lion (it's slated to be released Dec. 14 on Netflix and in about 100 theaters in the U.S.).

Cuarón had been thinking about making *Roma* for more than a decade; in fact, after his 2006 sci-fi drama *Children of Men*, he announced on *Charlie Rose* that *Roma* would be his next film. Of course, it wasn't — after a hiatus from the screen (he took some time off for personal reasons after going through a divorce), Cuarón returned with 2013's *Gravity* and became the first Mexican filmmaker to win a best director Oscar. After that, he was flooded with offers, but the pull to make *Roma* became overwhelming. "It started to be like this emotional need to do this film," he says.

His first step was research. He spent hours talking to Libo about her own experiences as



BTS: CARLOS SOMONTE (2); ROMA: CARLOS SOMONTE (2)



1 Production designer Eugenio Caballero scouted 120 rooftops to find the one where Cleo (Yalitza Aparicio) does laundry. "The housekeepers would have a world up there rarely seen by the people who lived in the house," he says. 2 Cuarón's parents' separation plays out in the film. 3 For the role, Aparicio learned how to speak Mixtec, a language spoken by indigenous people of Oaxaca. 4 The family at the beach at the end of the film.



his family's housekeeper. "I had endless conversations with her about every little detail about her routine, day by day, by almost, like, milliseconds," he says. "Like, 'When you got out of bed, how was it? Did you just lay down? Or did you spring up and go to work?' They also spoke about the side of her life that Cuarón did not get to see, Libo's days off, away from his family. "It was very, very shocking to discover a whole new side of a human who is so close to me and part of my family," he says.

In early 2016, he wrote the screenplay in one pass over a couple of weeks. In the past, Cuarón had always shared his works-in-progress with a close cadre of creative collaborators, including his brother, filmmaker Carlos Cuarón, *Shape of Water* helmer Guillermo del Toro and *Birdman*'s Alejandro G. Inarritu. Not this time. "I didn't want those notes

to taint that stream of consciousness that I had," he says. "I was not going to allow my reason, my intellectual side, to interfere with the process of creation."

Even when he pitched the movie to Participant Media CEO David Linde — over vegetarian dim sum in London — Cuarón refused to show him any pages. Instead, he talked Linde through a detailed outline of the narrative. "Even though he grew up in Mexico City and I grew up in Eugene, Oregon, the sense of memory in a cinematic form came through from the very beginning," says Linde, who agreed to finance the film's \$15 million budget.

Bringing Cuarón's memories to life — particularly in such a precise manner — required a long and intense preproduction process. During casting, for instance, Cuarón considered only actors who physically resembled the real people from his childhood. That meant hiring mostly nonprofessionals, with one major exception: 44-year-old Mexican actress Marina de Tavira, who has starred in several Spanish-language films, was invited to audition for the part of the mother. She was given no pages to study and wasn't told that she'd be auditioning for one of Mexico's top directors. She was simply instructed to show up without any makeup on. "Everything was really magical, really mysterious," de Tavira says. Even after she got the role, she wasn't allowed to look at a script. Instead, Cuarón talked to her about the character and her background, never revealing that it was based on his own mother. But de Tavira caught on. "The way he was talking, I could see it was his mother," she says. "He didn't say, 'It's my mother,' but I knew."

To find the woman who would play the nanny, Cuarón and his team went village to village throughout Mexico, auditioning hundreds of women. "Part of the problem was that if they were from Mexico City, they were jaded by the city," he says. "They are



more guarded than the optimists in the country." Yalitza Aparicio, a preschool teacher from a town in Oaxaca, brought her mother to her audition because she was concerned the meeting might be a trafficking scam. Cuaron took one look and knew he had found his Cleo. "I was very concerned because time was running out," he says. "But when she walked in, it was just a relief."

While Cuaron continued filling out his cast — including non-actors Nancy Garcia Garcia as Cleo's best friend (who also works for the family), and Fernando Grediaga as the father who abandons his wife and children, just as Cuaron's own father had — production designer Eugenio Caballero began mapping out the sets and locations. It wasn't easy since he wasn't allowed to see a script, either. Instead, he had to rely on verbal descriptions. "I was surprised by how detailed [Cuaron's] memories were — down to the toys that he and his sister played with," says Caballero. "He had been gathering memories from the rest of his family, so it was a beautiful package to start with."

It took time to settle on a house to stand in for Cuaron's childhood home, but they ended up finding a near-enough facsimile in Mexico City that was scheduled to be demolished, which allowed Caballero to rip apart the interior, adding movable walls. Much of the set decoration was made up of furniture reclaimed from Cuaron's family, and Caballero went so far as to put in handmade tiles exactly like the ones the director remembered from his home. "You needed to create a floor that sounds like a floor and feels like a floor and smells like a floor," says the set designer. "It helps the actors."

One thing Cuaron didn't have control over, however, was the availability of his longtime cinematographer Emmanuel Lubezki. Cuaron and Lubezki, known as "Chivo," had collaborated closely through the months

BTS: CARLOS SONONTE; ROMA: CARLOS SONONTE (2); YALITZA ALFONSOCUARON



1



2

3



1 Cuarón estimates that 70 percent of the furniture is from his family's original house. 2 Veronica García (left), in her first film role, plays the children's grandmother. 3 "The nonactors thought that was the normal process," says Cuarón of shooting without a script. "So they were just surfing through it." 4 Aparicio says she hasn't decided if she'll pursue an acting career: "Maybe it happens again, or maybe not."



of preproduction, but when *Roma*'s start date got pushed for more prep time, Chivo ran into scheduling problems. "He started telling me he didn't think it was going to work, and I didn't want to hear him," says Cuarón. When it became clear that Chivo wouldn't be available, Cuarón met with other DPs. "But this was a film I was doing back in Mexico in my mother tongue. I didn't want the work on the set to be in English. That's when Chivo told me, 'Come on, stop fooling around. You have to do it.' So Cuarón, who already edits his own films, became his own cinematographer. Although he studied cinematography in film school and had DPed some television, Cuarón sent Chivo his dailies at first. "Finally he said, 'Man, you're doing great. Stop bothering me,' " says Cuarón.

Even during the 108-day shoot (which began in November 2016), nobody was allowed to see Cuarón's script. He'd meet with each actor at the start of the day and walk them through what his or her character would be doing, sometimes giving a few specific lines but not much else. The actors seldom knew what the other players in their scenes were going to do. "I wanted everybody, actors and crew, to learn the circumstance of the characters day by day, the same way that you learn in life."

When Cuarón finished shooting, he put together a 10-minute reel to show distributors. Even for an Oscar-winning director, selling a black-and-white Spanish-language family drama set in the '70s was no easy task. Netflix was one of a handful of

buyers that expressed interest, offering around \$20 million for the rights in late 2017. Linde and Cuarón, who used Dolby Atmos for the film's rich sound design, debated for weeks before committing to the streaming giant because of the filmmaker's hope that "as many people as possible see it on the big screen and with the proper sound." But what became more important, says Cuarón, is that as many people as possible see it. So they went with Netflix and its 137.1 million subscribers around the world. "It was a combination of wanting the film to be seen in theaters but also to be seen by millions," explains Linde.

Early screenings have been more emotional than Cuarón anticipated. "It was strange, people coming up and hugging you, crying," he says. "But they're crying about their own memories." For him, though, it was on that grouchy day in Mexico City when he walked off set that he realized how much his own emotions were tied up in the film. He'd been so focused on the engineering challenge of re-creating his childhood — of getting every element correct — that he'd lost sight of why he was making the movie in the first place. "That was my awakening to what was going on inside me because before that, it was an obsession about the details," he says.

On that particular day, Cuarón was shooting the sequence in which the father walks out on his family. He'd been talking to the actor about how to approach the moment. "I said, 'When [your family] talks to you, you feel suffocated,'" recalls Cuarón. "But when you get into the car, you start breathing. You drive away, and man, you're breathing for the first time.' And that's when I realized that I was directing the scene in which *my* father is leaving. I have always seen that moment with judgment. I have always judged my father for leaving. I have never stopped to think what he was feeling." **THR**



THE CONTENDERS

42 FILMS STAKE THEIR CLAIM

The awards race kicks off with a wide-open field — from the arty *Roma* to hugely, ahem, popular superhero flick *Black Panther*

BY GREGG KILDAY

It's a free-for-all. The 2018 awards season may now be shifting into high gear, but the race has yet to take shape — which is both good news for all the Oscar hopefuls eager to stake a claim and also a source of anxiety for some films that would like to dominate the conversation. Certainly, a top tier of contenders emerged from the first wave of fall festivals, which saw Damien Chazelle's *First Man* open Venice to enthusiastic applause, while Alfonso Cuarón's *Roma* claimed the top prize, the Golden Lion; Yorgos Lanthimos' *The Favourite* scored the runner-up Jury Prize; and Bradley Cooper's *A Star Is Born* left the Lido with no prize but a lot of buzz — and by far the fest's highest glamour quotient. Individual performers — like Nicole Kidman in *Destroyer*, Melissa McCarthy in *Can You Ever Forgive Me?*, Robert Redford in *The Old Man & the Gun* — made impressions at Telluride. Then at Toronto, after *Star* screened to thunderous applause, Peter Farrelly's *Green Book*, in a seeming surprise, won the audience award, always an auspicious omen. But while pundits are eager to anoint a front-runner, no one can agree which films to anoint.

So, for the moment at least, it's a very open and competitive field with one big irony: In August, the Motion Picture Academy proposed a new "popular" Oscar to make sure commercial movies weren't left out of the mix. A month later, facing a wall of resistance, it tabled the idea. But this year, it's looking like there will be no shortage of box office players like *Black Panther*, which broke records, and *Star*, which is doing big business, in the game.

22 JULY NETFLIX

RELEASE DATE Oct. 10

Paul Greengrass — an Oscar directing nominee for 2006's *United 93* — turns his attention to another gruesome case of terrorism, the 2011 bombing and near simultaneous massacre of teen campers in Norway and its aftermath.

BEAUTIFUL BOY AMAZON

RELEASE DATE Oct. 12

BOX OFFICE \$1.4 million

Steve Carell (*Foxcatcher*) and Timothee Chalamet (*Call Me by Your Name*) are each making a second bid for an acting nomination, Carell as a father who tries

to intervene as his son wrestles with addiction in Felix Van Groeningen's based-on-a-true-story drama. But while Carell is making a lead actor bid, Chalamet will pursue supporting.

BEN IS BACK ROADSIDE/LIONSGATE

RELEASE DATE Dec. 7

Writer-director Peter Hedges directs his son Lucas Hedges in another of this season's addiction dramas. Julia Roberts plays the boy's desperate mom — in a turn that could lead to her first lead actress nom since her 2001 win for *Erin Brockovich* — all set against both the Christmas holiday and a ticking clock.

BLACK PANTHER DISNEY

RELEASE DATE Feb. 16

BOX OFFICE \$1.35 billion

A cultural milestone and box office juggernaut — the top-grossing domestic film of 2018 and second-biggest worldwide behind *Avengers: Infinity War* — Ryan Coogler's film not only established a black superhero in Chadwick Boseman's T'Challa but also opened up the Marvel universe to the world of Wakanda, full of potential crafts noms.

BLACKKKLANSMAN FOCUS

RELEASE DATE Aug. 10

BOX OFFICE \$85.9 million

Winner of the Grand Prix Award at the Cannes Film Festival, Spike Lee's latest — a look at a black detective (John David Washington) who investigated the Klan in the '70s that's timely with today's Black Lives Matter movement — became the writer-director's biggest hit since 2006's *Inside Man* (\$184.4 million).

BOHEMIAN RHAPSODY FOX

RELEASE DATE Nov. 2

Director Bryan Singer's name remains on the film, though he was fired from the project, which Dexter Fletcher completed, but the music-filled pic belongs to Rami Malek, the *Mr. Robot* Emmy winner who struts and stomps as Queen's Freddie Mercury.

BOY ERASED FOCUS

RELEASE DATE Nov. 2

Lucas Hedges, again, plays a young gay man whose parents



(Nicole Kidman and Russell Crowe) force him to enter a conversion therapy program in another true-life story. Joel Edgerton's second directorial effort positions itself as an outcry against the practice, now banned in 14 states.

CAN YOU EVER FORGIVE ME?

FOX SEARCHLIGHT

RELEASE DATE Oct. 19

BOX OFFICE \$586,504

Funny lady Melissa McCarthy makes a bid to be taken seriously as Lee Israel, a struggling writer turned literary forger, in Marielle Heller's fact-based drama — for which Richard E. Grant is also winning accolades in his supporting role as Israel's gay accomplice.

COLD WAR AMAZON

RELEASE DATE Dec. 21

Pawel Pawlikowski — whose 2013 *Ida* was a foreign-language Oscar winner — returns with a moody black-and-white, decadelong love story that earned him best director honors at Cannes. Poland's entry into the foreign-language



race could well break into the major categories, too.

COLETTE BLEECKER STREET/30WEST
RELEASE DATE Sept. 21

BOX OFFICE \$4.4 million
Director Wash Westmoreland — whose *Still Alice* earned Julianne Moore an Oscar in 2015 — puts two-time Oscar nominee Keira Knightley front and center in this period drama about the French author Colette, who penned *Gigi*, as she emerges from the shadow of her first husband and establishes her own voice.

CRAZY RICH ASIANS WARNER BROS.

RELEASE DATE Aug. 15
BOX OFFICE \$233.9 million
Jon M. Chu's adaptation of Kevin Kwan's novel proved to be another cultural milestone, illustrating that an all-Asian cast could attract a worldwide audience to a glitzy rom-com — starring Constance Wu, Henry Golding and Michelle Yeoh — that could make a bid for ensemble honors as well as costume and production design kudos.

CREED II MGM/ANAPURNA
RELEASE DATE Nov. 21

2015's *Creed* earned one nomination — for Sylvester Stallone — but with his star wattage growing ever brighter post-*Black Panther*, Michael B. Jordan, in the title role, may be harder to ignore in this sequel directed by Steven Caple Jr.

THE DEATH OF STALIN IFC FILMS
RELEASE DATE March 9

BOX OFFICE \$24.6 million
Writer-director Armando Iannucci, who skewered military leaders in 2009's *In the Loop* (earning an adapted screenplay Oscar nom) and American politicians in TV's *Veep*, this time out turns his acerbic eye on a bungling Russian politburo.

DESTROYER ANAPURNA
RELEASE DATE Dec. 25

Putting vanity aside — which always gets awards voters' attention — Oscar winner Nicole Kidman looks weathered and worn as a damaged L.A. detective on the trail of her longtime

nemesis in this grittier-than-gritty drama directed by Karyn Kusama, who first made her name with 2000's *Girlfight*.

EIGHTH GRADE A24
RELEASE DATE July 13

BOX OFFICE \$13.5 million
Stand-up turned director Bo Burnham (helming his first feature) and the movie's 15-year-old lead, Elsie Fisher, won plenty of applause at Sundance, where this feature about the trials and tribulations of middle school debuted before going on to win audience awards at the Chicago and San Francisco film festivals.

AT ETERNITY'S GATE CBS FILMS
RELEASE DATE Nov. 16

Artist Julian Schnabel, who segued into directing with a portrait of Jean-Michel Basquiat in 2000's *Basquiat*, explores the life of another painter, Vincent Van Gogh, with Willem Dafoe, a three-time Oscar nominee (most recently for *The Florida Project*), playing the haunted genius, winning acting honors in Venice.

THE FAVOURITE FOX SEARCHLIGHT
RELEASE DATE Nov. 23

Already earmarked for a special jury prize for its ensemble at the upcoming Gothams, Yorgos Lanthimos' costume pic in which courtiers, played by Rachel Weisz and Emma Stone, spar for the attention of Olivia Colman's Queen Anne has begun building momentum as an awards-season force to be reckoned with.

FIRST MAN UNIVERSAL
RELEASE DATE Oct. 12

BOX OFFICE \$75.2 million
For his follow-up to *La La Land*, Oscar-winning director Damien Chazelle aims for the moon — literally — as he re-creates, in a cinema verite tour de force, the Apollo 11 lunar landing, with Ryan Gosling playing the taciturn Neil Armstrong.

FIRST REFORMED A24
RELEASE DATE May 18

BOX OFFICE \$3.5 million
Writer-director Paul Schrader — a two-time Oscar screenplay nominee for *Taxi Driver* and



Raging Bull — has received his best reviews in years for this austere tale, which has picked up three Gotham noms, about a tortured Protestant minister, embodied by an ascetic-looking Ethan Hawke.

THE FRONT RUNNER SONY

RELEASE DATE Nov. 6

Opening, fittingly enough, on Election Day, Jason Reitman's latest film traces the beginnings of today's debased political scene to the 1988 presidential campaign of Sen. Gary Hart, played by Hugh Jackman, when a media spotlight on personal scandal was enough to doom a candidate.

GREEN BOOK UNIVERSAL

RELEASE DATE Nov. 21

Making an unexpected awards bid at the Toronto International Film Festival, the drama triumphed, winning the People's Choice audience award. Director Peter Farrelly, setting aside his usual slapstick, offers up a crowd-pleasing 1962-set road movie about the friendship that develops between a black pianist (Mahershala Ali) and his Italian-American driver (Viggo Mortensen).

HEREDITARY A24

RELEASE DATE June 8

BOX OFFICE \$79.3 million

The indie distributor's biggest hit — just slightly eclipsing 2017's *Lady Bird* — writer-director Ari Aster's original horror tale allows Toni Collette, another Gotham nominee, the opportunity to pull out all the stops as she struggles with the psychic toll of her mother's death.

IF BEALE STREET COULD TALK ANNAPURNA

RELEASE DATE Nov. 30

Paying tribute to novelist James Baldwin, *Moonlight* writer-director Barry Jenkins returns with a passion project, an adaptation of the writer's novel about a young Harlem couple torn apart when the man is wrongly accused of a crime. With three-time Emmy winner Regina King

lending support, young performer KiKi Layne emerges as Jenkins' latest discovery.

LEAVE NO TRACE BLEEKER STREET

RELEASE DATE June 29

BOX OFFICE \$6 million

Director Debra Granik — whose 2010 *Winter's Bone* helped launch Jennifer Lawrence into stardom — guides Ben Foster and young New Zealand actress Thomasin Harcourt McKenzie through the tale of a father and daughter living off the grid.

MARY POPPINS RETURNS DISNEY

RELEASE DATE Dec. 19

Rob Marshall, an Oscar directing nominee for 2003's *Chicago*, has fashioned an original musical — albeit one that hews closely to the template of the beloved 1964 classic — with Emily Blunt inheriting Julie Andrews' aerodynamic umbrella and Lin-Manuel Miranda following in Dick Van Dyke's footsteps as a cockney song-and-dance man.

Mark Your Calendars: Oscar's Path Is Crowded

NOV. 4

- Hollywood Film Awards

nine categories, including foreign-language

JAN. 14

- Oscar nomination voting closes

NOV. 26

- Gotham Awards

JAN. 4

- AFI Awards luncheon

NOV. 27

- National Board of Review winners

- PGA Motion Picture nominations

DEC. 4

- AFI Awards honorees announced

JAN. 6

- Golden Globe Awards

DEC. 6

- Golden Globe Awards nominations

JAN. 7

- New York Film Critics Circle gala
- WGA theatrical and documentary nominations

DEC. 10

- Critics' Choice nominations

JAN. 8

- DGA feature film nominations

DEC. 12

- SAG Awards nominations announced

JAN. 9

- BAFTA nominations

DEC. 17

- Oscar shortlist announced in

JAN. 13

- Critics' Choice Awards

JAN. 19

- PGA Awards

JAN. 22

- Academy Awards nominations announced

JAN. 27

- SAG Awards

FEB. 2

- DGA Awards

FEB. 10

- BAFTA Awards

FEB. 17

- WGA Awards

FEB. 23

- Independent Spirit Awards

FEB. 24

- 90th annual Academy Awards

about a septuagenarian bank robber, which David Lowery wrote and directed. At first, Redford suggested the film might be his onscreen valedictory — but then said never say never.

ON THE BASIS OF SEX FOCUS

RELEASE DATE Dec. 25

Earlier this year, the documentary *RBG*, which grossed \$14 million, proved moviegoers are eager to know more about Supreme Court Justice Ruth Bader Ginsburg, and so Mimi Leder's feature, which delivers Felicity Jones staking out the legal territory that made Ginsburg a women's rights champion, should find a receptive audience.

PRIVATE LIFE NETFLIX

RELEASE DATE Oct. 5

Writer-director Tamara Jenkins earned good reviews for her look at a married couple — Kathryn Hahn and Paul Giamatti — attempting to conceive, but it may still have to overcome the fact that most viewers will watch it on Netflix rather than in theaters.

A QUIET PLACE PARAMOUNT

RELEASE DATE April 6

BOX OFFICE \$338.6 million

John Krasinski (who directed), Emily Blunt and the actors who play their children — positioning themselves as an ensemble — have opted for supporting acting consideration for this aurally attuned horror-thriller, which certainly also deserves a listen by the Academy's sound branch.

THE RIDER SONY PICTURES CLASSICS

RELEASE DATE April 13

BOX OFFICE \$2.4 million

Since debuting in the Directors' Fortnight at Cannes in 2017, Chloe Zhao's closely observed story of a rodeo rider (the nonprofessional Brady Jandreau) facing a limited future has picked up an ardent critical following during its year on the fest circuit.

ROMA NETFLIX

RELEASE DATE Dec. 14

Alfonso Cuaron's memory piece,

with its neo-realist, black-and-white palette and unhurried account of a middle-class Mexico City family during the early 1970s, has been drawing raves since its Venice debut, setting up a challenge for Netflix, which is hoping this one is, finally, its pass to the best picture competition.

THE SISTERS BROTHERS

ANAPURNA

RELEASE DATE Sept. 21

BOX OFFICE \$2.7 million

French director Jacques Audiard (*A Prophet*), with his first English-language film, serves up a take on the American Western, with John C. Reilly and Joaquin Phoenix as brothers who are hired guns.

SORRY TO BOTHER YOU

ANAPURNA

RELEASE DATE July 6

BOX OFFICE \$17.5 million

Writer-director Boots Riley's first feature, starring *Atlanta*'s Lakeith Stanfield, explodes into satirical territory as it tracks a telemarketer's rise up the corporate ladder, making it a prime best original screenplay contender.

STAN & OLLIE

SONY PICTURES CLASSICS

RELEASE DATE Dec. 28

Under Jon S. Baird's direction, John C. Reilly disappears into the corpulent frame of legendary funnyman Oliver Hardy, who with his comic partner Stan Laurel (Steve Coogan) tries to reignite their fading careers with a 1950s-set tour of Britain.

A STAR IS BORN

WARNER BROS.

RELEASE DATE Oct. 5

BOX OFFICE \$254.6 million

The romantic remake, which has both critics and audiences swooning, threatens to be an awards-season juggernaut with multiple awards possibilities for actor-writer-producer-director Bradley Cooper and actress-songwriter Lady Gaga.

VICE

ANAPURNA

RELEASE DATE Dec. 25

Oscar winner Christian Bale

transforms into the persona of Dick Cheney in writer-director Adam McKay's (*The Big Short*) caustic take on the manipulative veep.

VOX LUX

NEON

RELEASE DATE Dec. 7

Another "star is born" saga: Natalie Portman, an Oscar winner for her frenzied performance in *Black Swan*, delivers another fierce onscreen turn as a pop diva with a traumatic past in actor turned writer-director Brady Corbet's second feature.

WIDOWS

FOX

RELEASE DATE Nov. 15

For his follow-up to the Oscar-winning *12 Years a Slave*, Steve McQueen directs a distaff ensemble headed by Viola Davis in this Chicago-set heist thriller that explores social, political and gender issues amid its genre trappings.

THE WIFE

SONY PICTURES CLASSICS

RELEASE DATE Aug. 17

BOX OFFICE \$7.6 million

After six Oscar nominations, Glenn Close could finally get her

due for her heralded performance in Bjorn Runge's film, where she plays a woman who's sublimated her life to her novelist husband.

WILDLIFE

IFC FILMS

RELEASE DATE Oct. 19

BOX OFFICE \$320,972

Actor Paul Dano makes his directorial debut, helming this adaptation of a Richard Ford novel about a boy (Ed Oxenbould) who bears witness to the troubled 1960s marriage of his parents, played by Carey Mulligan and Jake Gyllenhaal. *THR*



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The Standouts and Stumbles of Fall TV

THR's TV critics bemoan the season's network mediocrities, celebrate its under-the-radar cable/streaming gems and ponder whether stars matter on the small screen

DANIEL FIENBERG Unless you're entrusted with tabulating ratings for *The Alec Baldwin Show*, the fall hasn't been too disastrous for broadcast networks. CBS found interest for *FBI* and *The Neighborhood*. NBC was quick to order more episodes for *Manifest* and *New Amsterdam*. Fox is overjoyed with the resurrection of *Last Man Standing* and its pairing with *The Cool Kids*. ABC got a decent initial sampling for *The Conners*. The CW's Sunday launch isn't off to a bad start.

But where does that leave a critic when the best broadcast has to offer is an array of familiar procedurals, *Lost* knockoffs and tepid multicam retreads? Is there anything left for us in what used to be the most important stretch of the TV calendar?

TIM GOODMAN Fall means almost nothing to me, TV-wise, anymore. Seasons, schedules, time slots, channels — all essentially useless and unimportant. I only care about quality, and I can find that anywhere at any time of year. But it's rarer than ever on broadcast

channels, unless it comes in the form of a comedy. That said, the most joy I got from the networks this fall has been the return of *The Good Place* and *Bob's Burgers*. I also found something to like in ABC's *The Kids Are Alright*, though I haven't seen enough episodes for solid proof yet. You've taken a bigger plunge into new fall offerings than I have, but you haven't exactly been giving me FOMO.

FIENBERG I also found things to like in the '70s-set *The Kids Are Alright* — mostly Michael Cudlitz, Mary McCormack and how much it reminds me of other ABC period comedies. I love the stars of *The Conners* and appreciate being able to experience them Roseanne-free. I wish the cast



ABC's *The Kids Are Alright*.

of ABC's *Single Parents* were in a more consistent show. I'm not prepared to commit to any of them, nor to anything in a broadcast drama field where The CW's derivative *All American* may be the best this fall has to offer. Is there a single network drama, new or returning, that you're enjoying?

GOODMAN No. And there hasn't been for some time. I know people like *This Is Us*, and it's fine, but not something I enjoy watching over multiple episodes. Network dramas just don't hold up to most of their cable or streaming counterparts. So why waste time? I love the period of television we're in now, where I don't have enough time to watch all the great and very good dramas out there. It's wonderful — though also, admittedly, frustrating — that at any moment I can fire up the TV and watch superb dramatic series from creators both here and internationally. Virtually none of that is coming from network TV, however. Though in no way am I implying that, say, Netflix, has only excellent offerings. Because

I've seen *The Good Cop*, Dan. I've seen it, and I can't unsee it.

FIENBERG Netflix definitely doesn't have a monopoly on greatness, even if it often feels like it has a monopoly on volume. The average week for Netflix includes a drama with no restrictions on episodic runtime, a so-called comedy that isn't really trying to be funny, a stand-up special, a documentary geared toward starting Change.org petitions, two shows about why food is awesome and a rom-com starring Noah Centineo. And then the only show people end up talking about is the edgy prep-school soap opera from Spain.

We moved away from the broadcast networks awfully fast, but what can we say about The CW's uneven but admirably feminist remake of *Charmed*, CBS' Latinx remake of *Magnum P.I.* or its *Murphy Brown* revival, which seemed to arrive with a sense of purpose but hasn't quite managed to make good on it?

GOODMAN Um, not much. But I can say that even though it's not my thing, I thought Fox's *The Cool Kids* was a perfect network show. Multicamera. Nostalgia-fueled. Broadly funny. Easy to digest. Nothing wrong with that.

Wait, there's an edgy prep-school soap opera from Spain that I missed?

FIENBERG Netflix's *Elite*! All the kids are talking about it. Or so I hear in my bubble. It's hard to

dispute that we all process more and more of our media in our respective bubbles. In my bubble, I've been trying to get people to watch AMC's *Lodge 49* and Starz's *America to Me* for weeks. What have you been proselytizing?

GOODMAN *Mr Inbetween* on FX, an Aussie import about a hit man (the magnetic Scott Ryan) having a midlife crisis. What I especially loved about it was how much it accomplished in such little time. Like Netflix's *The End of the F***ing World*, it's a poster series for economy, cramming so much story, nuance, feeling and style into so few minutes.

FIENBERG It's fitting that we've mostly accentuated under-the-radar gems because one of the big stories of the fall has been star vehicles failing to find traction. Netflix's *Maniac*, with Jonah Hill and Emma Stone, and Hulu's *The First*, with Sean Penn, had surprisingly little impact — and



CBS' *Murphy Brown* revival.

that's not a commentary on either show because I could argue on behalf of both. I'm a big fan of Showtime's *Kidding*, but that ultimately owes more to the sensibility and vision of director Michel Gondry than star Jim Carrey. Of course, sometimes when a star vehicle falls flat, there are obvious reasons — like with HBO's *Camping*, which hasn't been greeted as warmly as one would expect for Jennifer Garner's return to TV, has it?

GOODMAN *Kidding* is arguably Showtime's best series, but it didn't pop in terms of viewership or zeitgeist; you wonder if some big-name actors will think, "Wow, even Jim Carrey couldn't make

that a hit because the TV world is so cluttered," and then stay away from small-screen projects. But I doubt it. *Maniac* was a visual delight but didn't deliver much of a story. And *Camping* was just wrong at every turn, starting with a miscast Garner.

On the other hand, there's Amazon's upcoming *Homecoming*, from Sam Esmail and starring Julia Roberts. Having seen four episodes, I'm very optimistic. And elsewhere in star-heavy auteur TV, I'm not far enough into Matthew Weiner's *The Romanoffs* to decide if it all works, but I'm enjoying the journey so far.

FIENBERG Speaking of Amazon, *Forever* was a show I was glad to

discover; watching Maya Rudolph have a blast is always a good thing. And regarding *The Romanoffs*, it'll be interesting to see if Amazon's weekly premiering of episodes stimulates conversation; the majority of the chatter so far has been about how polarizing it is. I think when the show works, it's magical — it just works only 60 percent of the time.

Of course, "polarizing" means you're moving people one way or another, and that matters more than A-list stars. Take Netflix's *The Haunting of Hill House*. Carla Gugino and Timothy Hutton are known and respected, but they're not Julia Roberts or Jim Carrey. The intense frights and occasional tears are the real stars of that show, and it's been more of a conversation starter than *Maniac*, *The First* and *Camping* combined. As we're so often reminded, the only rule in the Peak TV era is that there are no rules. **THR**

The Waverly Gallery

Lucas Hedges makes his Broadway debut alongside a dazzling Elaine May in this solid production of Kenneth Lonergan's personal play **By David Rooney**

What a pleasure to see Elaine May back on Broadway after 50-plus years at 86, her timing as sharp as ever: She's alternately funny and heartbreakingly as a Greenwich Village fixture whose mind is deteriorating fast in Kenneth Lonergan's *The Waverly Gallery*.

While the 1999 play is not the most profound work of this keenly observant Oscar-winning writer, it may be his most personal, inspired by the decline of his grandmother as she suffered from Alzheimer's disease.

Lonergan's investment is obvious from his surrogate character Daniel, played by Lucas Hedges in his Broadway debut. Daniel opens the play in the middle of a talk with his grandmother Gladys (May) and closes it with a monologue in which he memorializes her and pays tribute to his mother, Ellen (Joan Allen), who cared for the woman through her final years. It's a lovely speech, though elsewhere, Lonergan overuses direct address, a flaw magnified by Hedges' flat stiffness in those scenes. The actor, so terrific in *Manchester by the Sea*, is far more persuasive when he has someone to play off, as in the many family exchanges that give *The Waverly Gallery* its texture.

Lila Neugebauer, making an assured Broadway directing debut, is skilled at this

type of ensemble work. In the production of Sarah DeLappe's *The Wolves* that put her on the map, Neugebauer proved herself a maestro of overlapping dialogue, a factor no less essential to Lonergan's play. The flurrying notes of humor and tension around the dinner table in the Upper West Side apartment of Ellen and husband Howard (David Cromer) are what give the play its rhythms, along with Gladys' seesawing between obliviousness and panic.

Gladys and Daniel are introduced in the art gallery she has run for years. She's a former lawyer and he's a speechwriter for the EPA. Her poor hearing and memory loss make conversation with Gladys a trial. Daniel is a smart but diffident guy with zero luck in relationships, and the motif of two people on different wavelengths carries over into his other exchanges, too — with his mother or stepfather as well as with Don (Michael Cera), the penniless Boston artist whose paintings are the last to hang in Gladys' gallery.

Gladys' denial about her mental state grows wrenching once word arrives that the building owner intends to shut down the gallery, and Gladys insists she can go back to work for a law firm. But May is most shattering when her garrulousness fades into anxiety and



Lucas Hedges is the grandson of a feisty but fading New York socialite in Lonergan's autobiographical play.

then terror, before she completely retreats into the past. Ellen's despair is equally moving, as played by the estimable Allen, and Cera is effective and understated as a classic Lonergan figure — an awkward sad sack who strains to maintain an optimistic front.

The play suffers slightly from the recent proliferation of TV and film dramas dealing with Alzheimer's. But familiarity aside, *The Waverly Gallery* has been given a deeply sensitive production that honors the playwright's personal stake in this quotidian tragedy.

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DIRECTOR Lila Neugebauer

PLAYWRIGHT Kenneth Lonergan

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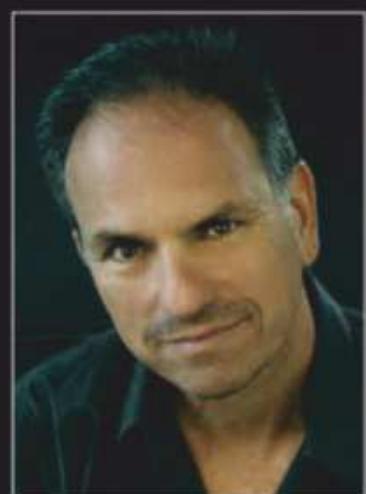
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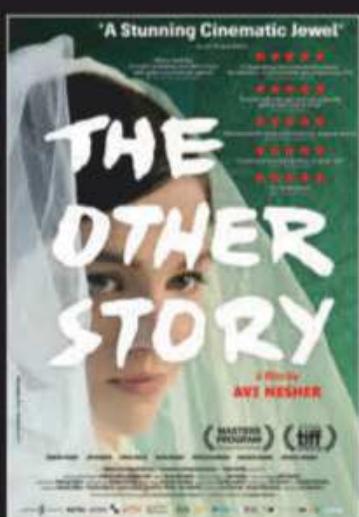


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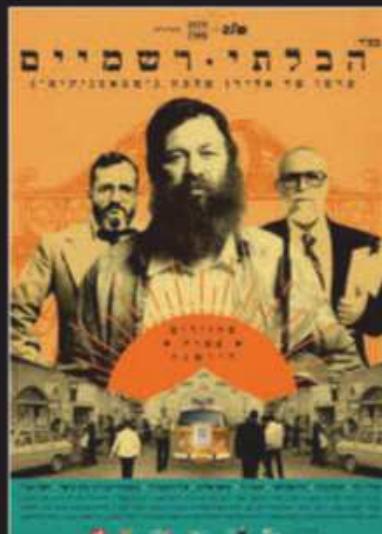


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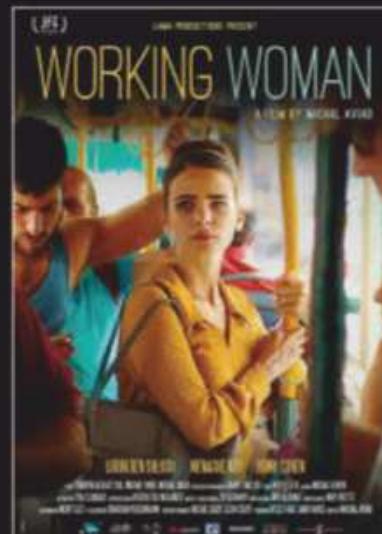
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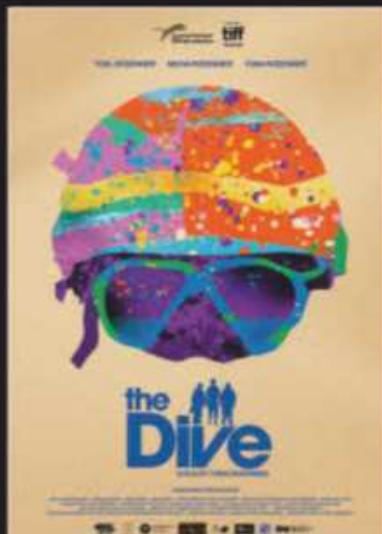
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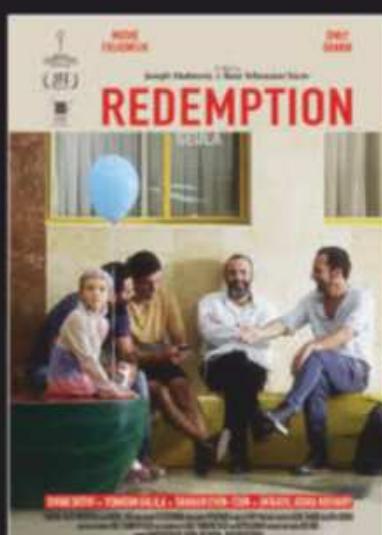
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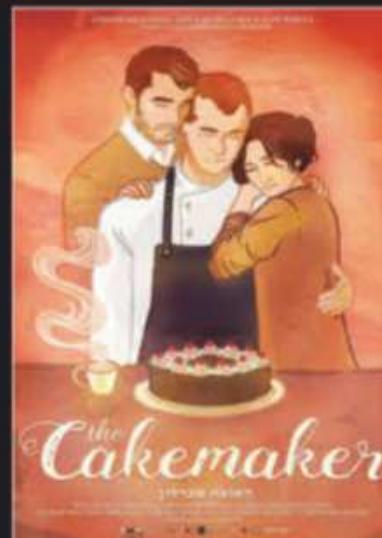
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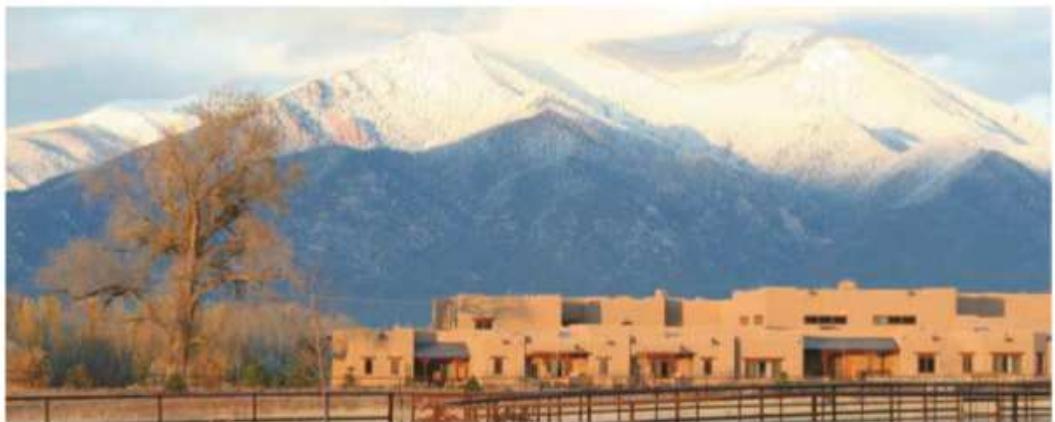
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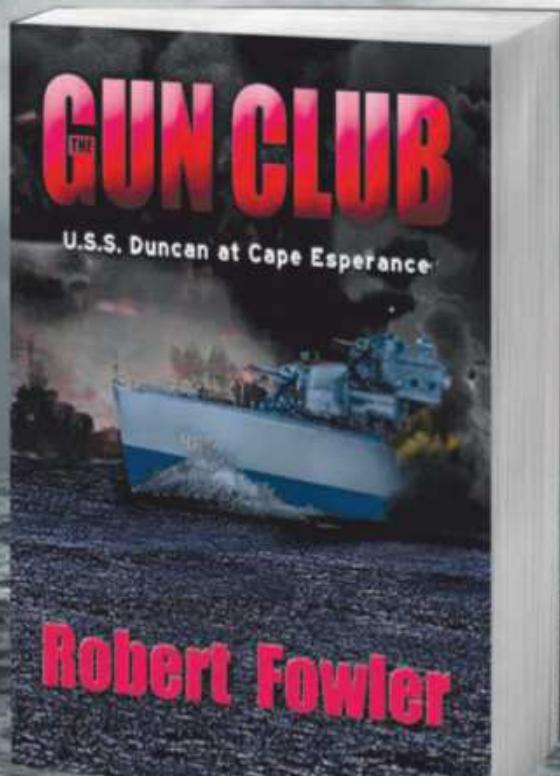
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THR'S SOCIAL CLIMBERS

A ranking of the week's top actors, comedians and personalities based on social media engagement across Instagram, Twitter, Facebook and more

This Week	Last Week	Actors	This Week	Last Week	Comedians
1 ↔	1	Will Smith	1 ↔	1	Kevin Hart
2 ↑	6	Millie Bobby Brown	2 ↑	3	Tommy Chong
3 ↔	3	Stephen Amell	3 ↓	2	Joe Rogan
4 ↔	4	Priyanka Chopra	4 ↔	4	D.L. Hughley
5 ↔	5	George Takei	5 ↔	5	Jessica Robin Moore
6 ↑	-	Josh Peck  "Some things never change," tweeted Peck Oct. 21, with a photo of him having been pied in the face by former <i>Drake & Josh</i> co-star Miranda Cosgrove. The millennial-aged internet went wild: The tweet racked up 705,000 favorites and 94,000 retweets.	6 ↔	6	Ricky Gervais  Gervais' 93 percent boost in Twitter favorites and 183 percent in retweets is due to his anti-trophy-hunting tweets (many of which ended up on his other social media). "No one needs ivory except an elephant," read his biggest one on Oct. 20. "#FuckTrophyHunting."
7 ↑	-	Jordyn Jones	7 ↑	8	Roseanne Barr
8 ↑	9	Tommy Chong	8 ↓	7	Colleen Ballinger
9 ↓	8	Jada Pinkett Smith	9 ↔	9	Michael Blackson
10 ↓	2	Kevin Hart	10 ↑	-	Desi Banks
11 ↑	14	Roseanne Barr	11 ↑	14	Jake Tapper
12 ↑	15	Ricky Gervais	12 ↑	4	Chelsea Handler
13 ↑	17	Eugenio Derbez	13 ↑	5	Jonathan Van Ness
14 ↑	16	Taraji P. Henson	14 ↑	8	Mike Huckabee
15 ↑	19	Kristen Bell	15 ↑	6	Chris Hayes
16 ↑	-	Deepika Padukone	16 ↓	12	Gordon Ramsay
17 ↓	12	Alyssa Milano	17 ↓	7	Jimmy Fallon
18 ↓	7	Chris Evans	18 ↑	-	Bill Maher
19 ↑	-	Mark Hamill	19 ↑	10	Lawrence O'Donnell
20 ↑	-	Alessandra Ambrosio	20 ↑	-	Antoni Porowski
21 ↑	23	Lin-Manuel Miranda	21 ↑	-	
22 ↑	-	Dwayne Johnson	22 ↑	-	
23 ↑	-	Danielle Panabaker	23 ↑	-	
24 ↑	-	Jamie Lee Curtis  Curtis returns to Top Actors for the first time since June thanks to 333,000 Twitter likes, a 1,397 percent boost. Her biggest tweet was an Oct. 21 post celebrating her new film <i>Halloween</i> scoring multiple accolades, including "biggest horror movie opening with a female lead."	24 ↑	2	
25 ↑	-	Emma Watson	25 ↑	-	

Data Compiled By



Source: The week's most active and talked-about entertainers on leading social networking sites Facebook, Google Plus, Instagram, Twitter and YouTube for the week ending Oct. 23. Rankings are based on a formula blending weekly additions of fans as well as cumulative weekly reactions and conversations, as tracked by MVP Index.

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AFM: Small Is the New Big

The indie blockbuster is dead, but a diverse field of midrange projects has emerged

By Scott Roxborough

AFM

Oct. 31-Nov. 7
Santa Monica

The American Film Market is changing. With the collapse of the home entertainment market and the disruption of the traditional theatrical business — Disney and Fox merging to concentrate studio power at one end, Netflix and Amazon at the other, cannibalizing the audience for midlevel genre and art house films — the big, A-list projects (think *Twilight*, *The Expendables* or *The Hunger Games*) are few and far between. “The old AFM model of getting 20 percent of your budget off of international presales — it’s much harder to access the level of talent you need to guarantee those numbers,” says **Fabien Westerhoff** of U.K.-based Film Constellation. “But the fragmentation of the marketplace also offers opportunities because there are fewer barriers to entry from new companies and new talent.”

Still, the success of upstart distributors A24 (*Hereditary*), Neon (*Three Identical Strangers*), Aviron Pictures (*The Strangers: Prey at Night*) and STX Entertainment (*I Feel Pretty*) shows how the end of the old AFM model hasn’t meant the end of the indie business.

While the size of new projects being shopped at AFM may have gone down, the number and variety of titles on sale has not. The films on *THR*’s AFM 2018 hot list range across genres, styles and budgets, each with a fair shot at becoming the next big thing.

A CHRISTMAS CAROL

SALES Saboteur Media
DIRECTORS Jacqui and David Morris
STARS Carey Mulligan, Andy Serkis, Daniel Kaluuya, Martin Freeman

BUZZ A radical retelling of the holiday classic that starts with a Victorian performance of the **Charles Dickens** tale before diving into the imagination of one of the children in the audience, taking the story to a darker fantasy realm.

EVE

SALES Voltage Pictures
DIRECTOR Tate Taylor
STARS Jessica Chastain, Colin Farrell, Common
BUZZ Chastain reteams with the director of *The Help* on this action thriller, playing a black ops mercenary who herself becomes a target when a high-profile job goes wrong.

MY SPY

SALES STXinternational

↑ From left: Carey Mulligan (*A Christmas Carol*), Viggo Mortensen (*Falling*), Dave Bautista (*My Spy*), Jessica Chastain (*Eve*) and Chadwick Boseman (*17 Bridges*).

DIRECTOR Peter Segal

STAR Dave Bautista

BUZZ *Guardians of the Galaxy* star Bautista gets his *Kindergarten Cop* mojo going in this action-comedy about a hardened CIA operative sent undercover to surveil a family who finds himself at the mercy of a precocious 9-year-old girl.

17 BRIDGES

SALES

STXinternational

DIRECTOR Brian Kirk

STARS Chadwick Boseman, Sienna Miller, Taylor Kitsch

BUZZ *Black Panther* star Boseman plays a disgraced NYPD detective thrust into a citywide manhunt for a pair of cop killers after uncovering a massive conspiracy.

FALLING

SALES

HanWay Films/UTA

DIRECTOR Viggo Mortensen

STARS Mortensen, Lance Henriksen, Sverrir Gudnason

BUZZ *Green Book* star Mortensen makes his directorial debut with this intimate family drama — which he also wrote and produced — about a son’s relationship with his aging father. *THR*

DEALMAKERS: FIND AN INDIE NICHE OR DIE

In a world of tentpoles and Oscar contenders, producers feel the pressure to make ‘event’ releases

In place of cookie-cutter projects carried by surefire A-listers and a ton of P&A, buyers and producers at this year’s AFM are taking what could be called the Blumhouse approach: mimicking the playbook of the company behind *Get Out*, *Insidious* and *BlackKklansman* by betting on smaller, more niche films that can stand out in a crowded field.

“Basically, either you’re a Marvel or Star Wars film or you’re an Oscar contender,” says **Gabrielle Stewart**, managing director of Brit sales group HanWay. “You need a film that feels like an event, something that will capture the imagination of the cinemagoing public and give the journalists and critics something to write about.”

For *The Hummingbird Project* — the **Jesse Eisenberg-Alexander Skarsgård** thriller that HanWay sold strongly following its Toronto debut — the media buzz came from the film’s setting in a torn-from-the-headlines world of high-frequency trading.

“The moment you get into commodification, where you’re just one of a dozen action movies or midbudget rom-coms, it’s harder to stand out,” says Fabien Westerhoff of the U.K.’s Film Constellation. “Only a small number of films will capture people’s attention. If you’re one of those three to four, the payoff is much greater. If you’re not, you’re left with crumbs.” — S.R.



Salma Hayek and Alexander Skarsgård in *The Hummingbird Project*.

'You Can't Cheat Hawaii'

The island state's 'dream vacation' locales come with 'aloha' credits

By Bryn Elise Sandberg



Hawaii has been saying "aloha" to more than tourists lately as the state welcomes a growing number of Hollywood productions to its vacation-ready islands. "Over the past two years, there has been a phenomenal rise in production activity," says **Georja Skinner**, head of Hawaii's Creative Industries Division. Between 2017 and 2018, the sunny island state served as the filming destination for nine features, four television series and nearly 30 commercials.

Of course, the most well-known of those projects is *Hawaii Five-0*, the island-set police procedural CBS rebooted in 2010. "Up until the last couple years, I felt like it was almost our little secret that we were shooting in Hawaii because there wasn't a lot of stuff," says series creator **Peter Lenkov**. "Now, my God, there's so many productions."

Among the more recent ones is CBS' other Hawaiian reboot, *Magnum P.I.*, as well as the two *Jurassic World* films and the **Dwayne Johnson** action flick *Jumanji: Welcome to the Jungle*.

Together with other in-state productions in 2017, they brought about a direct spend of \$317 million, with an estimated economic impact of \$548 million. That number looks set to grow in 2018 thanks to the robust



Skinner



Lenkov



1 *Magnum P.I.*'s "Death Is Only Temporary" episode aired Oct. 29. 2 *Hawaii Five-0*'s season nine opener, "Ka 'owili'oka'i (Cocoon)." 3 *Jumanji: Welcome to the Jungle*.

roster of upcoming movies, including Disney's *Jungle Cruise* (2020), the **Woody Harrelson-Mandy Moore** remake of *Midway* (2019) and the *Godzilla vs. Kong* movie *Apex* (2020), all of which

are filming on the islands this year.

Helping to lure projects are generous production incentives. The state offers a 20 percent credit on qualified expenditures for film, TV and digital projects on Oahu (home to state capital Honolulu) and 25 percent on the neighboring islands. Over the next seven years, the state has allocated \$245 million for its rebate program.

The production that packs the biggest punch with the local community is the new rendition of *Five-0*, which turned to many of the same spots the original used in the 1970s. "You can cheat certain locations, but you can't cheat Hawaii," says Lenkov, adding that "anywhere you put the camera, it's beautiful." The show has spent all nine seasons filming on Oahu; the 600-square-mile island is the hub for most production in the state and offers the highest concentration of trained crew.

Five-0 takes full advantage of the island. From skyscrapers in downtown Honolulu to lush tropical landscapes and, of course, the beach, "it's got everything," says Lenkov. The show spends roughly five of its seven shoot days per episode away from soundstages. "It's a lot of people's dream vacation, so we try to do a good job of showcasing the beauty spots," says **Timmy Chin**, senior location manager for *Five-0* and *Magnum*.

When the series needs to film indoors, it does so at the Diamond Head Stages near Waikiki. The 16,500-square-foot facility boasts an impressive history of Hollywood productions, from the original *Five-0* (1968-1980) to 2004's *50 First Dates* to ABC's *Lost* (2004-2010), as it's Hawaii's only state-owned and -operated studio. But that's about to change. The legislature has approved plans for a new production facility in West Oahu and soon will request proposals for a public-private partnership to develop and manage the site.

The hope is to open the studio complex by 2025. "We need to increase the infrastructure to support longer stays for production so that not everything goes to Georgia for interiors," says Skinner, who'll be in L.A. from Nov. 3 to 6 for AFM's LocationEXPO, an annual event for more than 60 film commissions, plus government agencies and production managers around the globe.

Hawaiian officials like to think of the state as a convenient Pacific midpoint between the U.S. and Asia as opposed to a set of far-off islands. In fact, Hawaii gets a lot of international business from Japan and China, which helps it edge out competitors like Australia and the Bahamas. Notes Skinner, "We're actually the center of everything." **THR**



3

PROMOTION

1. Power Business Manager honoree Humble Lukanga (left) and guest Tony Osunsanmi. **2.** Keynote speaker, Jon Feltheimer (right) of Lionsgate, and The Hollywood Reporter's Stephen Galloway. **3.** Martha Henderson, executive vp of City National Bank Entertainment, spoke onstage at the breakfast. **4.** Thierry Collot (right) from Zenith Watches presents the Zenith Watches Defy El Primero 21 Titanium Chronograph to Power Business Manager Icon Award winner Harley Neuman at THR's Power Business Managers Breakfast. **5.** 2018 Power Business Managers honoree Andrew Meyer (right) was the winner of a made-to-measure suit, compliments of event sponsor Ermenegildo Zegna. **6.** City National Bank Entertainment was the presenting sponsor of the 2018 Power Business Managers breakfast. **7.** THR's editorial director Matthew Belloni.



1 2

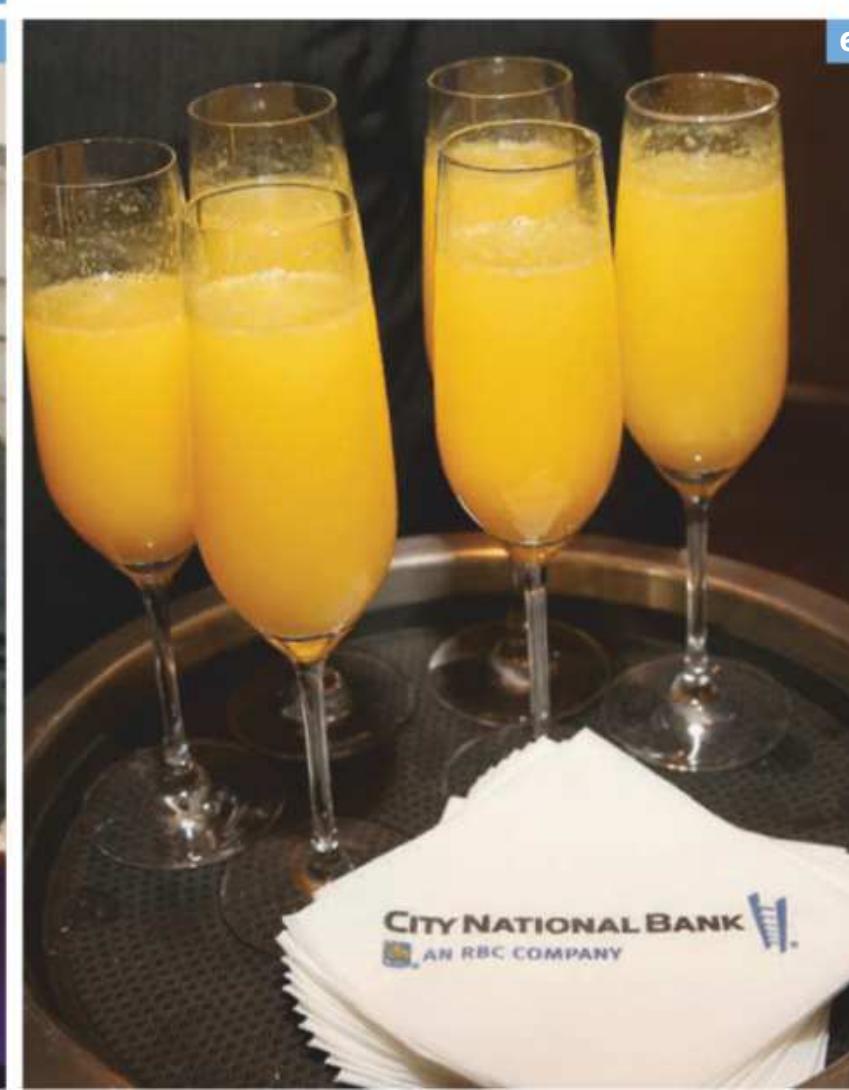


The Hollywood Reporter POWER BUSINESS MANAGERS BREAKFAST

On Oct. 10, *The Hollywood Reporter* hosted its eighth annual breakfast honoring the most powerful entertainment business managers in Hollywood. The program was held at CUT at the Beverly Wilshire hotel, where honorees and guests networked during the opening reception.

As part of the breakfast, Lionsgate CEO Jon Feltheimer spoke with *THR*'s Stephen Galloway about the studio's expansion and goals for the future. Additionally, Zenith Watches honored talent attorney Harley Neuman with *THR*'s inaugural Business Manager Icon Award following a video message from longtime client Ellen DeGeneres.

THR thanks sponsors City National Bank, Ermenegildo Zegna and Zenith Watches for a memorable event for all honorees and guests.



7



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Hollywood Film Awards

Nov. 4
Beverly Hilton

'Everybody Was Crying'

Beautiful Boy director digs into addiction

By Bryn Elise Sandberg

Beautiful Boy almost looked like a very different film. Back in 2012, **Cameron Crowe** was attached to write and direct the true-life father-son addiction drama (based on two memoirs), with **Mark Wahlberg** circling the part that ultimately went to **Steve Carell**. But a 2013 meeting between Plan B's **Dede Gardner** and Belgian director **Felix Van Groeningen** gave new life to the film, which has grossed more than \$700,000 since its Oct. 12 release. Van Groeningen, 40, will receive the breakthrough director award at the Hollywood Film Awards, where his star **Timothée Chalamet** also will be honored. Ahead of the 22nd annual event (produced by Dick Clark Productions, which shares a parent company, Valence Media, with *THR*), the helmer recalls the Amazon film's journey to the screen.

Why make this film as your English-language feature debut?

I fell in love with the story, the family and the idea of combining two points of view to create something emotionally complex. The books [one by former meth addict **Nic Sheff** and the other by his dad, **David**] made me realize that our society still looks at people struggling with addiction as moral failures. We should look at it as a disease, so it felt like an important movie to make.

Since it's based on their real-life story, did the Sheffs ever come to set?

They came by once because we asked them to. They were really shy. It must be weird to come on set and see your life played out, so they didn't unless we asked for it.



From left: Van Groeningen, Chalamet and Carell in October in New York.

↑ Felix Van Groeningen (center), Steve Carell (second from right) and Timothée Chalamet (far right) on the Northern California set of Amazon's *Beautiful Boy*.

How did Chalamet's sudden rise to fame impact the film?

Call Me By Your Name had just premiered at Sundance while we were prepping, and I saw it and thought it was amazing. His genius lies in his fearlessness. But he was pretty unknown [through the entire filming process]. I remember when we were almost done shooting, he was anxious about what would come next. He was saying, "Oh no, I have to go audition again." But then everything changed. We just wanted the best guy for the role — it didn't have to be somebody known — but it's great now because a lot of young people want to go see this movie because of him.

What was the most challenging part of Chalamet's role?

Timothee had to lose a lot of weight because of the heavier scenes where he is deep into his addiction and strung out. We shot them the beginning because you need more time to lose weight than to gain it again. So he went away for a bit while we did some scenes with Steve. That way he could come back looking better.

How much weight did he have to lose?

We met with his dietitian and doctor and decided to go down 15 pounds. But when he was at 15 pounds, he kept on going until 18 pounds — which was crazy to see. There was so much talk in the book about Nic losing so much weight when he was having these benders on crystal meth that it was

just necessary. It was scary to take it on, but Timothee understood and totally went for it.

What was the hardest scene to direct?

The scene we worked on the most in advance was the scene in the diner between Steve and Timothee. It was hard because the first couple of takes, we weren't there. It is so long and such a fast scene that as a director you cannot direct it in very small parts. They just have to do it. So it was about finding the right rhythm. We did about 20 takes, and it really was around take eight or nine that it started to fall into place. By then it was just sitting back, watching and crying — I think everybody on the set was crying. *THR*

Hollywood Rising for Hope Against Hate

A proposal from Brent Budowsky

With hatred, racism and anti-Semitism rearing its head across the land we love, the creative community is responding with nobility and generosity, setting the stage for a revival of the history-changing spirit that once inspired Frank Sinatra to support Jack Kennedy and Martin Luther King.

With the most important midterm election in history approaching and a mass murderer of Jews in Pittsburgh writing posts demonizing the migrant caravan that is the target of our president's attacks in his midterm campaign, after Americans witnessed the largest assassination threat in history against Democrats the president has spoken hatefully against, the midterms should be only the beginning of a great revival of a movement for decency, democracy, and human rights.

When Sinatra joined with Kennedy in 1960 the result inspired believers in freedom everywhere and set loose forces that lifted the cause of civil rights for blacks, then Hispanic farmworkers championed by Robert Kennedy and Caesar Chavez, then women dreaming of a world of equality, and then patriots who know that men and women possess the inalienable right to love and marry the person of their choice.

While these rights, freedoms, and visions that are the heart of Americanism are under attack, the creative community responds as a bulwark of basic decency in their art and with their actions.

There is an enormous role to play in the future of freedom by artists, actors, directors, producers, writers, agents, managers, publicists, athletes, musicians, publishers, and literary lions in championing the true American idea.

Someday epic novels will be written and brilliant motion pictures produced about what each of us does during our American crisis. We are all character actors in a timeless drama of democracy and human rights under attack from sources foreign and domestic.

When students demanded freedom from being mass murdered in classrooms among their fervent supporters were patriots named Clooney, Spielberg, Winfrey and Katzenberg. After our president insulted and demeaned black athletes a powerful voice for truth was Lebron James. After Trump told the lie on tape that powerful men can abuse women at will a far more powerful response was offered by Ashley Judd, and many others who are stars, and multitudes of women who are not—and men who stand beside them—that decent people must say no to indecent lies.

I propose that leaders of the creative community convene a summit to launch a dramatic movement, including action and art, to rekindle the history-making spirit that enabled Kennedy and King, with support from Sinatra and countless artists, to lift America and change the world.

I can be reached at bbudowsky@gmail.com.

Memorable moments from a storied history

1970 1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990

In '80, Freddie Mercury Gave *Flash Gordon* Its Beat



↑ The late Freddie Mercury performing in 1981 in a Flash Gordon T-shirt at the Nippon Budokan arena in Tokyo.

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Queen, the subject of Fox's *Bohemian Rhapsody*, opening Nov. 2, recorded their first soundtrack album for 1980's *Flash Gordon*. *The Hollywood Reporter* was not impressed. "Queen supplies a rock score that is, to put it kindly, anachronistic," said the review of the operatic score. But the soundtrack rose to No. 23 on the *Billboard* 200, and the single "Flash" has had something of an unexpected afterlife. The over-the-top lyrics — "He save with a mighty hand, every man, every woman, every child, with a mighty flash" — play well in comedy, as during Will Ferrell and Jon Heder's ice-skating routine in *Blades of Glory*. The sci-fi film, with Flash protecting Earth from the ultra-evil Ming the Merciless (Max von Sydow), sprang from Dino De Laurentiis' desire to have a *Star Wars*-type franchise. The producer wanted Federico Fellini to direct but ultimately settled on Mike Hodges. His first choice for music was Pink Floyd, who were not available. "When it was suggested Freddie Mercury and Queen do the music," says Lisa Downs, who directed the documentary *Life After Flash*, "Dino's first reaction was, 'OK, I'll meet the Queen.' He had no idea who they were." The resulting film was, in the words of *THR*, "curiously unexciting" and did so-so business. "People try to brainstorm the movie too much," says Sam J. Jones, who played Flash Gordon. "You need to just lay back and enjoy it visually — or audio only." — BILL HIGGINS

MOVIE REVIEWS

Flash Gordon

"Star Wars," "Close Encounters," "Star Trek" and "The Empire Strikes Back" have done more than merely establish the special effects movie as a valid genre in itself; they have also established the standards for that genre. After the work of men like John Dykstra and Douglas Trumbull, with their sophisticated, elaborately detailed, computer-con-

Tribu

At the virtues, w emerges show. S Lemmon pleton, a of cancer, shadows Slade's f play. As

GRAND REVEAL

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A panel conversation celebrating top costume designers in film
moderated by **Booth Moore**, THR's Style and Fashion News Director.



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Mary Queen of Scots



CARLOS ROSARIO
The Girl in the Spider's Web
Beirut



SANDY POWELL
The Favourite
Mary Poppins Returns



ERIN BENACH
A Star Is Born



RUTH E. CARTER
Black Panther

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