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White House reporters Jim Acosta, April Ryan and Ashley Parker weigh in on the grudge match with the president

BY TED JOHNSON p.38
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"There’s that natural tension that exists between the press and the people we’re covering, but it was never like this. We were never called ‘fake news.’ We were never called ‘the enemy of the people.’... How do we cover the news in that kind of toxic environment?"

White House correspondent Jim Acosta, left, with fellow reporters April Ryan and Ashley Parker

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Journalistic Battle Lines

The combative climate around the White House has left political correspondents frustrated and in fear for their safety.

By TED JOHNSON

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Entertainment Education

Film industry training programs are on the rise in Africa, resulting in many new artists; plus a list of top showbiz schools.

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By MICHAEL MALONEY

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Billion-Dollar Cinematographer

DP Jonathan Sela’s love of storytelling has informed his work on such films as “A Good Day to Die Hard” and “Deadpool 2.”

By DAVID HEURING
CONGRATULATES OUR OUTSTANDING PRESCHOOL CHILDREN’S SERIES

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Ed Asner, as Santa Claus – A StoryBots Christmas

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Van Hansis, as Thom – Eastsiders

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OUTSTANDING HAIRSTYLING

Project Mc²
OUTSTANDING DIRECTING IN A DIGITAL DRAMA SERIES
EastSiders

OUTSTANDING DIRECTING IN A PRESCHEL ANIMATED PROGRAM
A StoryBots Christmas

OUTSTANDING WRITING IN A PRESCHEL ANIMATED PROGRAM
All Hail King Julien
Trollhunters

OUTSTANDING WRITING IN A CHILDREN’S, PRESCHOOL CHILDREN’S, FAMILY VIEWING PROGRAM
Free Rein
Julie’s Greenroom

OUTSTANDING DIRECTING IN A PRESCHEL ANIMATED PROGRAM
The Mr. Peabody & Sherman Show

OUTSTANDING DIRECTING IN A PRESCHOOL ANIMATED PROGRAM
A StoryBots Christmas

OUTSTANDING WRITING IN A CHILDREN’S, PRESCHOOL CHILDREN’S, FAMILY VIEWING PROGRAM
Free Rein
Julie’s Greenroom

OUTSTANDING ART DIRECTION/SET DECORATION/SCENIC DESIGN
Buddy Thunderstruck
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OUTSTANDING WRITING IN A CHILDREN’S, PRESCHOOL CHILDREN’S, FAMILY VIEWING PROGRAM
Free Rein
Julie’s Greenroom

OUTSTANDING DIRECTING IN AN ANIMATED PROGRAM
The Mr. Peabody & Sherman Show

OUTSTANDING DIRECTING IN A PRESCHOOL ANIMATED PROGRAM
A StoryBots Christmas

OUTSTANDING SOUND MIXING IN A PRESCHEL ANIMATED PROGRAM
Beat Bugs: All Together Now
Dinotrux

OUTSTANDING SOUND MIXING - ANIMATION
The Adventures of Puss in Boots
All Hail King Julien
All Hail King Julien: Exiled
Dragons: Race to the Edge

OUTSTANDING SOUND MIXING IN A PRESCHEL ANIMATED PROGRAM
Beat Bugs: All Together Now
Dinotrux
A StoryBots Christmas

OUTSTANDING SOUND EDITING - ANIMATION
The Adventures of Puss in Boots
All Hail King Julien
All Hail King Julien: Exiled
Trollhunters

OUTSTANDING SOUND EDITING IN A PRESCHEL ANIMATED PROGRAM
Beat Bugs: All Together Now
Dinotrux
A StoryBots Christmas

OUTSTANDING COSTUME DESIGN/STYLING
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“
It’s so much about what it means to resist this year — so much about female empowerment but also women banding together and what happens when you split them apart.”
— Elisabeth Moss at “The Handmaid’s Tale” Season 2 premiere

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Michelle Pfeiffer and David E. Kelley’s Northern California estate for sale

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**P.24**
Facetime with Hayley Atwell
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I have to be really honest with you.

As passionate and driven a journalist as I am, if given the assignment to cover Trump and his whacked-out administration, I absolutely couldn’t do it. I’m too angry about how incompetently our great country is being run and how our mealymouthed president has the audacity to characterize the press corps as “the enemy of the American people.”

Nope, I could not be objective in reporting on the absurd reality show playing out in the Trump presidency, and impartiality is what our profession demands. If Trump dared to attack me or any outlet I was representing as “fake news,” I would, well ... lose it.

I’ve never taken well to being bullied. Just ask any of the industry’s biggest offenders, like Harvey Weinstein. I fight back. That’s not to say that the exceptional reporters covering the White House would ever allow themselves to be pushed around by this president.

There is no collection of comrades for whom I have more respect than the correspondents whose unenviable job it is to report on the absolute lunacy of a thin-skinned, Twitter-crazed president who acts like a five-year-old throwing sand in the eyes of the press and other individuals — including those in his own administration.

For this issue, our D.C.-based political editor, Ted Johnson, interviewed a number of intrepid reporters, including Jim Acosta, CNN’s chief White House correspondent; April Ryan, CNN contributor and longtime reporter for American Urban Radio Networks; and Ashley Parker, Pulitzer Prize-winning reporter for The Washington Post, to give their insights into being in the trenches.

The three concur: Never in the history of the presidency have the tensions between the press corps and the White House been more contentious or more fraught.

“There is that natural tension that exists between the press and the people we’re covering, but it was never like this,” says Acosta. “We are all trying to make sense of and figure out: How do you cover the news in this kind of toxic environment?”

I stand in awe of the Acostas, Ryans and Parkers of the world, who are carrying the torch for journalists like me who could not possibly do their job.

Claudia Eller
Co-Editor-in-Chief
ONE SMOOTH CRIMINAL
WITH ALL THE RIGHT STUFF

CONGRATULATIONS

JONATHAN SELA
BILLION DOLLAR CINEMATOGRAPHER
**Variety Poll Most Anticipated Marvel Pic**

The Avengers are ready to take over the box office again when "Infinity War" flies into theaters April 27. We asked Variety.com readers which upcoming Marvel movie they’re most excited to see, and a clear winner emerged.

**Variety Poll**

**Most Anticipated Marvel Pic**

- **Avengers: Infinity War**: 72.6%
- **Avengers 4**: 10.2%
- **Spider-Man: Homecoming 2**: 4.7%
- **Ant-Man and the Wasp**: 8.0%
- **Captain Marvel**: 4.5%

The poll didn’t include some of the Marvel movies that have only been rumored, such as "Black Panther 2," "Doctor Strange 2" and "Guardians of the Galaxy 3."

**Say What?**

"Hopefully [‘Scandal’ has] made it so they can stop calling [characters of color and/or LGBTQ characters] ‘the other’. Hopefully we’ve created a world where we see these characters on television and (stop feeling) it’s a magical anomaly that they’re there."

Shonda Rhimes

"In searching for the films for that first [Ebertfest], Roger said that one of the most melancholy of experiences is finding a film that you truly love and then discovering that most people had never heard of it."

Chaz Ebert

"We would absolutely do a [‘Riverdale’] musical again. Every high school does a musical every year."

Showrunner Roberto Aguirre-Sacasa

"Uh the Cannes jury is lit. Blanchett/DuVernay and Kristen Stewart? Can’t wait to see the films they pick. And the lewks. Oh the lewks!"

Mindy Kaling

@MindyKaling

---

**News**

**Dance Music Loses a Superstar**

Friends and Associates remembered Swedish DJ Avicii, who died at age 28 on April 20 in Oman, as a tireless perfectionist. The dance music superstar, whose real name was Tim Bergling, exploded onto the scene in 2011 with the song “Levels” and became one of the world’s most popular DJs. Demands of constant touring coupled with acute pancreatitis, reportedly caused by excessive alcohol use, caused Bergling to retire from live performing in 2016.

He was such a sweet person and had such a long life ahead of him,” says Mike Einziger, a frequent collaborator and friend of Bergling’s who co-wrote 2013’s “Wake Me Up.” “His level of commitment [was that] it didn’t matter how long it took. I would be tired and go home and he was still hung up on one syllable. He was so committed to every single piece he worked on.”

Added Geffen Records’ Neil Jacobson, president of Avicii’s U.S. label: “There’s an authenticity to his musicianship. He always wanted to be pushing the envelope.”

Forty-one friends and family members gathered to honor the late Swedish DJ at a memorial service in Stockholm on April 21.

For the full story, head to Variety.com.

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**‘Avengers: Infinity War’ Stars**

<table>
<thead>
<tr>
<th>Actor</th>
<th>Score</th>
<th>Description</th>
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<tbody>
<tr>
<td>Robert Downey Jr.</td>
<td>90</td>
<td>Iron Man</td>
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<tr>
<td>Chadwick Boseman</td>
<td>83</td>
<td>Black Panther</td>
</tr>
<tr>
<td>Zoe Saldana</td>
<td>69</td>
<td>Gamora</td>
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Vscore, powered by Variety Business Intelligence, identifies the social footprint, familiarity and availability of over 30,000 actors. For more info please visit Vscore.com.

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**Remembered**

Fans gather to honor late Swedish DJ Avicii on April 21 in Stockholm.

---

**“There was a thick veil of secrecy over the entire thing.”**

Imagine reading the next “Harry Potter” story before anyone else. Jamie Parker did just that when he was cast in the West End’s “Harry Potter and the Cursed Child.” He stopped by Variety’s “Stagecraft” podcast to discuss the experience. Variety.com/JamieParker
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“ONE OF THE UNQUESTIONABLE DRAMA GREATS OF ALL TIME”
The Hollywood Reporter

ICANS

“ONE OF THE BEST DRAMAS OF THE DECADE”
VOICE

“ONE OF THE BEST TV SHOWS OF THE DECADE”
VULTURE
Grande Time at Coachella

ARIANA GRANDE performs her new single, “No Tears Left to Cry” live for the first time at the Coachella Valley Music and Arts Festival. Grande took the stage in a surprise appearance with Kygo during his set. She delivered the song confidently, no small feat considering the multiple ranges it commands.

Written by Grande with Max Martin, Savan Kotecha and Ilya Salmanzadeh, “No Tears Left to Cry” has been perched atop the iTunes chart since its release on April 20.
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PAUL WILLIAMS · PETER ASHER · PRISCILLA RENEA · ST. VINCENT · STEFAN JOHNSON · SUPA DUPS · WILBERT ROGET · AND MORE
Facing formidable FAANG rivals, media companies are scrambling to bulk up in order to survive. Story by CYNTHIA LITTLETON and TODD SPANGLER

HOLLYWOOD HAN'T BEEN this on edge since the advent of talking pictures nearly a century ago.

Across every studio lot, in the halls of every network, production company and talent agency, there's a level of angst that has spiked far beyond the usual panic over opening-weekend box office numbers or the ratings of a big-budget series.

The cause of all the tumult and tsuris? The threat to traditional film and TV businesses posed by the five horsemen of the digital apocalypse: Facebook, Apple, Amazon, Netflix and Google. Their internet-fueled growth over the past decade has left Hollywood scrambling to overhaul core business models to reach consumers directly — instead of indirectly through distributors.

The dread is that the menace posed by the so-called FAANG posse will get worse: Many speculate that the infidels have only just begun to storm the castle, and have yet to tap their formidable balance sheets to muscle deeper into the content arena.

While CEOs plot M&A strategies to try to keep up, rank-and-file employees worry about being left behind in the chaotic shuffle. “There's still a lot of fear — these are political institutions, and people are looking to hold on to their job security,” says Rob Gardos, CEO of Mediamorph, a data-
All eyes are on the outcome of the Dept. of Justice’s antitrust case against AT&T and Time Warner, which seeks to halt the $85 billion takeover.

“...”

Time Warner CEO Jeff Bewkes, who testified in the trial on April 18, labeled the government’s objections that the combined company would abuse its market position “ridiculous.” He seemed to suggest the DOJ doesn’t understand that the world has changed, reiterating the position that Time Warner is relatively hamstrung compared with giants like Facebook and Google when it comes to data analytics. It knows how many people watch its TV networks. “But we don’t know their names. Our direct competitors do,” he said. “They know all sorts of things that we don’t.”

Whichever way AT&T/Time Warner shakes out, boardroom machinations are already well under way among traditional players to better battle in an internet-connected world.

CBS and Viacom are engaged in their reluctant courtship in an effort to clear the path down the road for an even bigger transaction (Verizon has kicked the tires). Discovery raised the curtain on its enlarged suite of lifestyle-oriented cablers following its $15 billion acquisition of Scripps Networks Interactive at a well-received upfront on April 10. The next day, there was speculation in the industry that Discovery could be an acquisition target for Amazon given the natural linkage between channels like Food Network and Animal Planet and Amazon's retail core business. There are also persistent rumors of a rollup between Discovery and other assets connected to its major shareholder, John Malone, such as the U.K.'s ITV and All3Media. Fox's Endemol Shine Group could also be part of that mix.

Disney, in addition to consolidating Fox's assets, also has planted a flag in the streaming world. It acquired majority control of BAMTech, the streaming-video provider formed by Major League Baseball, for around $2.6 billion. This month it launched ESPN+, its $5-per-month digital-only sports streaming service, under the auspices of a new direct-to-consumer group headed by Kevin Mayer. That’s also the group that’s assem-
bbling a Disney-branded subscription product, after CEO Bob Iger made the decision to end the company's Netflix output deal starting with 2019 releases. “If the Disney princesses are available only on Disney that’s a pretty good sell — even against a Netflix, at least for a certain subset of consumers,” says industry consultant Peter Csathy.

Netflix’s eye-popping domestic and international subscriber growth — reaching 125 million worldwide at the end of March — has only fueled the urge to merge. Exuberant investors have rallied to kick Netflix shares to record highs, giving it a market cap of more than $145 billion. That’s within shouting distance of Disney and Comcast, which are in the mid-$150 billion range.

So far, the tech giants haven’t made big bets on the kind of content and distribution assets that are in Hollywood’s wheelhouse, pursuing a route of acquiring executive talent instead of a wholesale studio acquisition. Netflix, Apple and Amazon have created studio capabilities in-house, says Greg Portell, lead partner in A.T. Kearney’s communications, media and technology practice. And “there’s very little advantage they would get from owning a studio” unless they were aiming to lock up rights to a library of content. “It’s a freelancer industry” he adds. Netflix has made only one acquisition in its 20-year history: Millarworld, a comic-book publisher whose franchises include “Kingsman” and “Kick-Ass.” The streamer paid $60 million-$80 million for the outfit, sources familiar with the pact say — hardly a bet-the-company move. On the other hand, Netflix has fashioned a string of lucrative overall development deals with big-name talent like Shonda Rhimes and Ryan Murphy. “That’s arguably more efficient for them than buying a traditional media company or studio,” Uva says.

Last week Netflix chief content officer Ted Sarandos told investors the company is open to deals, but indicated those would be “relatively bite-size, not massive.” In terms of using M&A to acquire intellectual property, it could be a very useful tool,” he said during a Q&A discussing Netflix’s quarterly results.

Apple, with a market cap approaching nearly $1 trillion, is one of the few entities on the planet that could reasonably absorb Disney or another major media company. While the dark cloud of the disastrous AOL-Time Warner merger nearly 20 years ago has kept the two worlds at arm’s length from a corporate M&A perspective, some believe a tech powerhouse will inevitably pounce in a big way.

“I expect a challenge coming out of Silicon Valley” says Kevin Westcott, Deloitte’s U.S. media and entertainment leader. “Those players already have a mass audience. What they’re missing is exclusive content.”

Among Hollywood’s old guard, there’s a new itch to scoop up opportunities before they become a building block for a well-heeled competitor: Lisbeth Barron, the veteran investment banker who heads Barron International Group, is juggling more than a dozen transactions involving content providers.

“There aren’t that many pure-play content companies of quality left to buy right now,” Barron says. “If the big tech companies actually started to get more aggressive in this sector, there would be very little remaining for the big studios to acquire.”

On top of the pressure generated by the rise of the FAANG sector, media giants are grappling with Wall Street’s high expectations. “Public shareholders are hungry for more and more growth now more than ever,” says Barron. “They have gotten spoiled by the success of the stock market. It’s going to be very difficult for media companies to deliver that growth organically. They have to look for other ways — hence the accelerating pickup in M&A.”

There’s no question that Hollywood is in for a major realignment. But, says Westcott, “it’s not a five-alarm fire.” He says the majors and the mini-majors have figured out how to make content people want, which makes them very valuable in a world in which there’s fierce competition for high-quality entertainment. The question, says Westcott, “is what platform that goes to and how it gets delivered.”

### Must Spend for Must See

**Digital** companies have emerged with competitive outlay for programming

<table>
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<th>Digital</th>
<th>Global TV Content Expense (includes U.S. sports expense)</th>
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**Sources:** Company data, Morgan Stanley Research

### Netflix Value May Soon Top Disney’s

**But the streaming giant continues to amass debt amid long spending spree**

By TODD SPANGLER

**APRIL 24, 2018**

- Hollywood has been waiting to see when Netflix will downshift out of the fast lane — specifically, when it will stop burning tons of cash on an ever-expanding bonfire of original titles.

**That day is not coming anytime soon.** Netflix could soon be worth more than Disney, which once was rumored to be a suitor, as it rides investor excitement and continues to steamroll across the globe. Netflix’s market value was $138.3 billion versus Disney’s $150.6 billion as of Monday.

**By the Numbers**

| 59%  | Netflix stock price growth since start of year |
| $318.69 | April 23 close |

- Netflix pulled in $11.7 billion in revenue in 2017, with a net margin of 4.8%. It could take its foot off the gas and focus on profits. But it’s still acting like a high-growth-mode start-up: This year, the company expects to spend up to $8 billion in content, and it’s projecting negative free cash flow of $4 billion.

- That cash burn will continue “for several more years as our original content spend rapidly grows,” Netflix told investors in announcing its first-quarter 2018 results.

- Traditional media companies wouldn’t be able to sell that kind of story. Netflix’s staggering price/earnings ratio of 254 for the last 12 months — versus, for example, Disney’s P/E ratio of 14.26 — gives off a whiff of the dot-com boom of the early 2000s.

- For now the money keeps churning through Netflix’s coffers. On Monday, the company announced plans to offer $1.5 billion in debt notes (“junk bonds” in industry parlance) to fund rising spending on original TV shows and movies.

- That’s on top of the $6.54 billion in long-term debt it held as of March 31, along with a whopping $17.9 billion in content-pay-ment obligations, which are due over varying lengths of time. Meanwhile, Netflix had $2.6 billion in cash and equivalents on hand at the end of the first quarter.

- Can Netflix sustain the kind of trajectory needed to pay off its mortgages? Plenty of investors seem to think so, but the phenomenon has some on Wall Street scratching their heads. “We are left with the continued displeasure of believing the stock is overvalued,” analyst Michael Nathanson wrote in an April 17 note, “but not seeing any legitimate fundamental reason for investors to sell the stock.”
Trump Bump Turns Into Feeding Frenzy

Interviews with James Comey, Stormy Daniels dish dirt — and huge ratings — in era of ‘reality-show president’

By BRIAN STEINBERG

SINCE THE PRESIDENTIAL election two years ago, TV programs from “Fox & Friends” to “The Late Show With Stephen Colbert” have benefited from a “Trump bump.” Now some shows and outlets are notching viewership surges by featuring people who bump Trump.

Stormy Daniels boosted fortunes all around the set-top box, delivering big ratings for “Jimmy Kimmel Live” and “60 Minutes.” Next up has been James Comey, whose April 15 sit-down with George Stephanopoulos and ABC News resulted in a Sunday hour that generated 9.8 million viewers — not enough to win the night, but a number that nevertheless represents ABC’s best rating for a news program since Caitlyn Jenner’s interview with Diane Sawyer in 2015.

“Trump is a reality-show president,” noted Ben Bogardus, an assistant professor in the journalism department at Quinnipiac University in Hamden, Conn. “Now you have these accusers, who are also very entertaining. They know how to talk to the camera. They know how to appeal to an audience.”

A broad range of TV anchors — and even a late-night host — have had their moment with former FBI director Comey Fox News Channel host Bret Baier will get his turn April 26 on his “Special Report.” “I’ve watched in the past, a coveted newsmaker would grant an exclusive interview to a single outlet, and the president has reacted to them. People can’t get enough of what Baier calls “the Full Comey.” “He is the big story we are all following — coverage of the Trump administration and the fallout of his firing,” says Baier. “He has people who are critical of him on both sides of the aisle and people who are supportive of him,” making for broad appeal that doesn’t seem to quit.

Comey’s April 17 sit-down with Stephen Colbert gave the comedian’s “Late Show” its third-highest audience numbers since Colbert took over the program in 2015. Jake Tapper won his hour April 19 among all cable news rivals when Comey visited his “The Lead” on CNN.

Still, there are limits. Rachel Maddow’s MSNBC interview with Comey on the same day came in second to a Fox News broadcast of “Hannity” (whose host was recently at the center of his own news maelstrom). Stormy Daniels has been somewhat less ubiquitous but has also proved to be ratings gold. The exotic dancer and adult-film actress says she had an affair with Trump in 2006, then allegedly signed a deal to keep quiet about it in exchange for money in the weeks before the 2016 election. Her late-January appearance on ABC’s “Jimmy Kimmel Live” pushed Kimmel 40% higher than week-er rivals in the advertiser-favored 18-to-49 demographic.

Since that time, Daniels has decided to speak more freely — to even more noticeable effect. Her March conversation with Anderson Cooper on CBS’ “60 Minutes” drew 22 million viewers — more than the audience for either CBS’ more recent Grammys broadcast or NBC’s last airing of the Golden Globes. It’s the best performance for the newsmagazine since more than 25 million viewers tuned in for a Steve Kroft interview with Barack and Michelle Obama after the 2008 election.

Comey and others remain fresh sources of news despite multiple interviews, says Baier. Maddow’s interview of Comey took place, for instance, just as some of his memes about his conversations with Trump had begun to leak. She didn’t need to ask him the same questions everyone else did; she had fresh material and a live guest. “I think that’s going to continue to happen in this news cycle,” Baier says. “There will still be a lot of bites at the apple.”

Compiled by Ramin Setoodeh, Kirsten Chuba
The DGA mourns the passing of our beloved friend and Lifetime Achievement Award recipient

Miloš Forman
1932 - 2018
Hayley Atwell
‘The Work Is Better Than You Are’

Hayley Atwell made a name for herself among American TV audiences when she joined the Marvel universe as Peggy Carter in “Agents of S.H.I.E.L.D.” and “Agent Carter.” Period dramas seem to be her specialty; she starred in 2010’s “The Pillars of the Earth” and now takes on the role of Margaret Schlegel in “Howards End.” Still, Atwell, who will soon also appear on the big screen in “Christopher Robin,” says her focus isn’t on historical eras but on strong writing.

Is there pressure with “Howards End” to live up to the expectations of audiences who read the book or saw the 1992 film?

Coming from theater, as an actor, you have this canon of great roles, if you’re lucky enough to get a bash at something — whether it be Lady Macbeth or Hedda Gabler or Cleopatra or Nora in “A Doll’s House.” And Margaret Schlegel is just a great role for a woman. So, you don’t say “Judi Dench played Lady Macbeth and [so I] don’t want a stab at it.” The work is better than you are, so you’re just trying to go toward the work and what the character and story requires of you. Good writing, for me, steers my performance, and I get out of the way.

What advice did you receive early in your career that you still use today?

When I left drama school, my teacher pulled me aside and she said, “I believe after these three years of working with you, your biggest strength is how flexible you are in taking direction; you’re very good at listening and then doing what the director asks and taking the idea and running with it. However, the limitation is you’re going to go out in an industry where a lot of times the director isn’t going to give you anything. ... Any audition you go into, just make a strong choice.”

How important is it for you to work on projects that are topical or comment on societal issues?

I feel like everything that I respond to in terms of storytelling is absolutely part of the conversation of where we’re at now. That’s why I engage with it. And I think that’s what classics do — the classics, when they’re done well, transcend the circumstance. That’s just good storytelling, irrespective of the time period.

Things You Didn’t Know About Hayley Atwell

AGE: 36
HOMETOWN: London
CAUSE SHE CARES MOST ABOUT RIGHT NOW: Grenfell Tower fire survivors
ROLE SHE’S MOST SURPRISED TO BE RECOGNIZED FOR: Cinderella’s mom in the 2015 Kenneth Branagh film
HISTORICAL FIGURE SHE’D LIKE TO MEET: Freddie Mercury

Interview by DANIELLE TURCHIANO
Photograph by PETER YANG
Two kids survived a plane crash.

They were rescued by a savage tribe and taken to their island.

15 years later, they make it back to the civilized world, until they realized it isn’t.

A FILM BY AUTUMN WANG
BRIGHT YOUNG THINGS
Jennifer Aniston, Selena Gomez salute the next generation of leaders at WE Day California p.28

NONSURGICAL REMOVAL
TV doc Ellen Pompeo leaves Hollywood Spanish villa p.35

"Tully" stars Mackenzie Davis and Charlize Theron celebrate after the film's Los Angeles screening with writer Diablo Cody.
Youth-empowerment event WE Day California celebrated young people committed to making a difference, with stars Morgan Freeman, Selena Gomez and Jennifer Aniston among those attending. “Your generation is demanding accountability, and you’re demanding change, and I personally want to thank you for that,” Aniston said. “Your voices matter. Keep talking.” The Chainsmokers, Cyndi Lauper and Dierks Bentley performed.
Lisa Joy, co-creator of the buzzy and controversial HBO drama, talked about the expansion of the show’s universe in Season 2 with the addition of Shogun World. “The way in which we tried most to honor the authenticity of it was to cast Japanese actors and to do the episode mostly in Japanese,” Joy said.
Amy Schumer spoke about the comedy’s intended message after it was perceived to be about equating confidence solely with body image. “If you have anything you’re worried about or you’re afraid someone’s going to insult you — call you ugly [or] fat — it’s a deterrent,” she said. “I don’t want anything keeping women from living their full potential, and this movie’s about that.”
‘Handmaid’s Tale’ Season 2 Premiere
TCL CHINESE THEATRE, HOLLYWOOD, APRIL 19
At the Hollywood premiere, star Elisabeth Moss revealed that Season 2 is “about what it means to resist this year — so much about female empowerment but also women banding together and what happens when you split them apart. I think that’s a very relevant issue right now.”

Stars Charlize Theron and Mackenzie Davis joined “Juno” director-writer duo Jason Reitman and Diablo Cody on the red carpet, recounting how their personal struggles with parenting informed their approaches to the family-centric dramedy. “I think for all of us, it just felt very familiar,” Theron said. “I want to be honest and raw enough to say how messy it is to raise kids.” Reitman added, “It’s scary to be a first-time parent. You’re not supposed to talk about that. It’s supposed to be a blessing, but the truth is, you always feel like you didn’t get the guidebook.”
From Bad to Worse

Save for Beyoncé, the Coachella looks were painful — to say the least

**Puma x Fenty Pool Party**
- **×** This is what Coachella nightmares are made of.
- **×** The ultra-cropped bright-green hoodie and the garish fanny pack scream music festival fashion victim.
- **×** The heart-shaped sunglasses further hurt the effort.

**Puma x Fenty Pool Party**
- **×** This is a spandex hell — and it really doesn't suit her.
- **×** The lace-up shoulder detail adds another eyesore element.
- **×** The black booties give her a superhero vibe — is she auditioning for the next “Incredibles” film?

**Coachella Valley Music and Arts Festival**
- **×** The denim shorts are a Coachella staple.
- **×** But Beyoncé's tight-fitting, high-waisted pair read more like part of a bodysuit than Daisy Dukes.
- **×** Still, who doesn't like a sparkly boot paired with a glam football jersey?

**Levi’s Coachella Brunch**
- **★** She nails it with the high ponytail.
- **★** We also approve of pairing the cat-eye sunglasses and red lip.
- **×** The lace top and beat-up jeans are very Samantha Fox. Endearing as a joke but a sad reality.

**Moschino Party**
- **×** There is a disconnect between his Goth persona and this nurse-like uniform.
- **×** The problem with the white jumpsuit is that no one really could pull it off successfully.
- **×** The look is just plain unflattering.

**Moschino Party**
- **×** The all-over botanical print reads more like your grandmother’s upholstery than a designer look.
- **×** However, he is known to have a fun fashion side.
- **×** Had he opted for a white sneaker, we just might've liked this.

**Levi’s Coachella Brunch**
- **★** The only use for a linen jumpsuit-track pant hybrid is to be kindling for a fire.
- **×** The ill-fitting camouflage jacket only adds to the mess.
- **×** But the McDonald’s bandanna is priceless — we want it.

**Moschino Party**
- **×** Adding the denim shirt as a way of creating street credibility dilutes the message and the cool factor.
- **×** The delicate sneakers only further reveal his lack of confidence in this ensemble.
- **×** Overall, this was not a good try at hipsterdom.

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Drink

WeHo’s Secret Cocktail Spot

Exclusive New York speakeasy Employees Only has opened an L.A. branch, with cocktail creations from co-founder Dushan Zaric. A wood-fired oven and an expanded menu provide plenty of choices for bites like bone marrow poppers and tableside steak tartare, along with cocktails such as Distance and Elegance, with bourbon and chamomile-peppercorn syrup. Even more secret: A hidden room offers New Orleans-style drinks.

7953 Santa Monica Blvd., West Hollywood

Go

Cruising Along With the Duke

John Wayne’s birthday is a great excuse for a sunset cocktail excursion around Newport Harbor. The Duke’s former skipper is on hand for the Hornblower cruises, running till June 16 aboard his historic 136-foot yacht, the Wild Goose.

hornblower.com

Read

Comedy Classic


Watch

Forbidden Romance

In Sebastián Lelio’s simmering drama “Disobedience,” Rachel Weisz is a New York-based photographer who returns home to her London Orthodox Jewish community, where she reconnects with onetime lover Rachel McAdams, who lives a traditional religious life. Once again, the duo must confront their families’ disapproval. Opens April 27.

Must Attend

4.26 NEW YORK

Mariska Hargitay presents Comcast NBCU with City Year’s first Champion of Service Award at the New York Public Library.

cityyear.org

4.26 BEVERLY HILLS

Bob Newhart reunites with his “Newhart” co-stars at the Paley Center and reflects on his prolific career.

paleycenter.org

4.27 BEVERLY HILLS

Gordon Ramsay hosts Taste for a Cure at the Beverly Wilshire, honoring NBC Entertainment president Paul Telegdy.

tasteforacure.com

4.29 BEVERLY HILLS

Sony Pictures Entertainment is feted at the Auffest Film Festival at the Writers Guild of America Theater.

autism-society.org

4.30 NEW YORK

The Eugene O’Neill Theater Center pays tribute to Lin-Manuel Miranda at a gala dinner at the Edison Ballroom.

theoneill.org
Pfeiffer and Kelley Ready to Ride Off Equestrian Estate

David E. Kelley and Michelle Pfeiffer, married a quarter of a century, are asking $29.5 million for their sprawling estate in the rustic and wildly prosperous unincorporated Northern California community of Woodside, about 35 miles south of San Francisco. As our celebrity real estate compatriot Yolanda Yakketyyak reported, the Hollywood power couple, who maintain a much more modestly proportioned if still prodigiously pricey pied-à-terre in L.A.’s Pacific Palisades, purchased the two parcels that comprise the 8.67-acre spread in two transactions about four years apart, the first in 2004, the second in 2008, for a combined cost of $20.6 million.

Secured by gates and sequestered amid lush gardens down a long driveway at the end of a quiet cul-de-sac, the main house, an ivy-covered semi-Tuscan villa that dates to the early 1940s, has four bedrooms and 4.5 bathrooms in 6,379 square feet. A handful of ancillary structures that together span 3,158 square feet, per marketing materials, include three studio apartments for guests or staff, each with...
Morena Baccarin Exits Hills Above Silver Lake

Brazilian-born and New York City-raised “Homeland” and “Deadpool” actress Morena Baccarin has sold a restored and updated late-1930s hilltop traditional high in the hipster-chic hills between Los Angeles’ Silver Lake and Echo Park neighborhoods for just under $2.1 million, a smidgen above its not quite $2 million asking price. Property records show the new owner is “Days of Our Lives” actor Blake Berris and writer-actress Alexandra McGuinness, daughter of former U2 manager Paul McGuinness. Baccarin, married last year to her “Gotham” co-star Ben McKenzie, bought the property in June 2012 for almost $1.3 million.

Perched privately well above the street and concealed behind mature trees, the just over 2,900-square-foot residence, designed by architect Winchton L. Risley, has four and potentially five bedrooms and three bath rooms. Main-floor living spaces include a step-down living room with fireplace and a separate dining room with built-in china cabinets. A charming breakfast room links through to an up-to-date kitchen set off by a vintage range. There’s also an oversize laundry room and an en suite bedroom for guests or staff.

A dark-paneled den with fireplace shares the upper floor with a pair of guest bedrooms joined by a Jack ‘n’ Jill bathroom with minty-green vintage tile. The master suite comfortably accommodates a generous sitting area and includes a walk-in closet, another vintage tiled bathroom and French doors to a spacious deck on the uppermost section of the terraced backyard, which features a tree-framed view over and beyond Silver Lake Reservoir.

Digs

Ellen Pompeo Sheds Hollywood Spanish Villa

“Grey’s Anatomy” star Ellen Pompeo and her husband, Chris Ivery, have listed a 1920s villa in Whitley Heights above Hollywood for nearly $2.8 million; the two-bedroom house measures 2,456 square feet.

Miramar Santa Monica Prep for Big Redo

Santa Monica’s Fairmont Miramar Hotel has been around since 1920, but as the property above the beach has become increasingly valuable, plans are brewing for a new complex surrounding its famous Moreton Bay fig tree. The first design floated called for a 21-story tower, but that didn’t fly with the famously development-averse city, so the new design is a more modest 130 feet tall. The Pelli Clarke Pelli Architects design will be a contemporary-style building with 312 remodeled guest rooms, up to 60 condos, underground parking and gardens and pathways open to the public. A large portion of the site will house food and beverage outlets accessible to the public. Though one historic wing of the hotel will be preserved, the bungalows will be demolished and the pool relocated to the rooftop.

Lati Grobman Buys Brand-New in Brentwood

Veteran action and horror film producer Lati Grobman, also a two-time Emmy-nominated documentary producer, has substantially upgraded her residential circumstances with the $6.8 million purchase of a brand-new, spec-built residence in the Brentwood area of Los Angeles. Designed by L.A.-based architect Ken Ungar and described in marketing materials as a “contemporary farmhouse,” the board-and-batten clad and stone-accented residence sits on more than one-third of an acre with five bedrooms and five full and two half bathrooms in about 6,500 square feet.

A slender, double-height center-hall entry is flanked by formal living and dining rooms, the former with an unexpectedly minimalist, smooth-concrete fireplace and the latter with a walk-in wine cellar. Ashy-brown hardwoods flow from public entertaining spaces to spacious family quarters that run along the rear and include a family room with wet bar, stone-faced fireplace and wide bank of glass panels that slip into the walls to merge the space with the backyard.

Our Lives” actor Blake Berris and writer-actress Alexandra McGuinness, daughter of former U2 manager Paul McGuinness. Baccarin, married last year to her “Gotham” co-star Ben McKenzie, bought the property in June 2012 for almost $1.3 million.

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An office and an en suite bedroom are tucked discreetly behind the kitchen. There are three more family bedrooms on the upper floor along with a second family room and a master suite replete with wood-faced fireplace, fitted walk-in closet and bathroom with twin vanities, two-person soaking tub and steam shower. Nested into a thickly treed slope, the grassy backyard includes a swimming pool and spa, an outdoor kitchen and a fire pit.

**Riley Keough Selects Modest Tudor Cottage**
Showbiz icon, fashion model and in-demand actress Riley Keough, eldest grandchild of Elvis and Priscilla Presley, soon to be seen in the upcoming Lars von Trier thriller “The House That Jack Built,” has set down some real estate roots, so swears always to her husband Ben Smith-Petersen recently paid slightly more than $1.3 million for a renovated two-bedroom and two-bathroom 1920s Tudor cottage near L.A.’s trendy Silver Lake.

Hidden behind wispy trees, a vine-encrusted fence and tall, visually impenetrable hedgerow, the not quite 1,200-square-foot bungalow marries original architectural elements with modern-day amenities such as central heat and air conditioning. A courtyard entrance and itty-bitty vestibule lead to a living room with built-in window seat and a separate dining area open over a raised snack bar to a renovated kitchen with butcher-block countertops. The master bedroom has two small closets and a private bathroom. The attic has been converted to a bonus room with steeply pitched cathedral ceilings and a variety of built-ins that include a window seat and a day bed.

**Peter Morton Set to Sell in Malibu at Record Price**
Word is starting to make its way down the ultra-high-end real estate gossip grapevine that Hard Rock Café co-founder Peter Morton has reached an agreement to sell his spectacular oceanfront spread on Malibu’s Carbon Beach to an unknown buyer for a mind-melting and record-shattering $110 million. Morton, who sold the Hard Rock Café chain in 1996 for $410 million, has owned the smaller of the two parcels since sometime before 1993; records indicate he acquired the larger lot in 1998 for $3.5 million.

Secured behind gates and discreetly obscured behind a row of mature trees, the property encompasses about two-thirds of an acre with significant frontage along one of the most exclusive and expansive stretches of sand in the world. Per tax records and other online resources, the L-shaped two-story main residence contains 4,618 square feet with four en suite bedrooms and 4.5 bathrooms, while the two-story guest house offers another three en suite bedrooms and 3.5 bathrooms in 2,316 square feet. Sheathed in lustrous teak cladding that requires constant oiling, the house was designed by architect Richard Meier with operable teak shutters that can be opened and closed to modulate light, air and privacy; the muted and comfortably luxurious interior furnishings were handled by designer Michael S. Smith. The two structures are conveniently joined by extensive teak decking that spans the full width of the property’s beach frontage, which is picturesquely separated by a sea breeze-tossed beach-grass garden designed by Pamela Burton.

If the rumored sale price of $110 million is accurate, and it represents the sale price of the real estate only and not any contents of the home, it will obliterate the recently set record for the costliest single-family residence ever sold in Malibu. In May of 2017 David Geffen sold his longtime, multi-structure Carbon Beach compound for $85 million to Dodgers owner Mark Walter.

**Edition Residences Offer Luxe Living on the Strip**
Members of Soho House West Hollywood won’t need to travel far to get home if they buy at Edition Residences. Located on the top five floors of the Edition Hotel, the 20 residences offer one to four bedrooms, with features like white oiled oak flooring, Molteni kitchens with custom teak millwork and a freestanding concrete bathtub in the master bathroom. Ian Schrager provided creative concepts for the units, with architecture and interiors by John Pawson. Automated sliding glass walls provide easy access to patios. Residents will have access to hotel services, including a rooftop pool.

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**Synopsis:**

- **Riley Keough** selects a modest Tudor cottage in Silver Lake.
- **Peter Morton** is set to sell his Malibu mansion at a record price.
- **Edition Residences** offer luxurious living on the Strip.

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**Sources:**

- Riley Keough, eldest grandchild of Elvis and Priscilla Presley.
- Lars von Trier's "The House That Jack Built."
CONNECT, COLLIDE AND CREATE WITH THE BEST OF THE BEST.

A STAGE TO SHINE

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THE 65TH INTERNATIONAL FESTIVAL OF CREATIVITY
WWW.CANNESLIONS.COM
18-22 JUNE 2018
CANNES | FRANCE
Political correspondents say covering the White House has never been so combative, intense and personally threatening as in the Trump era

Story by TED JOHNSON
Photographs by GREG KAHN
Illustrations by EDWIN FOTHERINGHAM
On a chilly and gray Monday in D.C. a few weeks ago, President Trump was sitting on the South Lawn among a group of children during the annual White House Easter Egg Roll, when CNN’s chief White House correspondent, Jim Acosta, shouted a question at him.

“Mr. President, what about the DACA kids? Should they worry about what is going to happen to them, sir?”

Trump answered, blaming the situation on the Democrats, but Acosta persisted in a follow-up: “Didn’t you kill DACA, sir? Didn’t you kill DACA?”

Trump didn’t respond, but plenty of others did. Conservative sites were indignant, accusing Acosta of behaving “rudely.” Sean Spicer, the former White House press secretary called him a “carnival barker,” and Brad Parscale, who is managing Trump’s 2020 reelection campaign, tweeted, “Pull his credentials for each incident.”

A few days later, in an interview with Variety, Acosta says, “Yeah, I had the audacity to ask the president a question about policy at the Easter Egg Roll. As a matter of fact, I’d done that last year and nobody took issue with that. It’s part of the environment we’re in right now where every action is going to be put through the conservative meat grinder.”

Just about any correspondent covering the White House today will tell you that the kind of tension and animus that exists between the press corps and the Trump administration is something new and different. Most reporters share a sense that covering Trump is a challenge like no other, at a time when political journalists and the First Amendment are under siege. If it isn’t the president’s frequent outbursts on Twitter, railing against one particular story, news outlet or reporter, it is the unrelenting pace of the breaking-news cycle, much of it due to Trump’s erratic, unconventional behavior and the public interest in his every move.

“There is that natural tension that exists between the press and the people we were covering, but it was never like this,” Acosta says. “We were never called ‘fake news.’ We were never called ‘the enemy of the people,’ and that just created a totally different climate and environment that we are all trying to make sense of and trying to figure out: How do we cover the news in that kind of toxic environment?”

The natural answer is, just the way they have always done it — which is to say, report the news. But that isn’t quite enough with this White House, as reporters are subjected to much greater scrutiny and demands. The stakes are higher and the criticisms more extreme, the attacks often personal.

With the easy accessibility of social media, some political reporters find themselves getting death threats. Acosta says he got “a threat of violence” following the Easter Egg Roll incident. “I probably receive more death threats than I can count. I get them basically once a week.”

April Ryan, a longtime reporter for American Urban Radio Networks and, as a CNN contributor, a recognizable figure in the daily White House briefings, says her experience has been similar: “I actively get death threats just for asking a question,” she says. “I have law enforcement on speed dial.” She recently received a threat after asking White House press secretary Sarah Huckabee Sanders whether the president had considered resigning. Sanders dismissed Ryan’s query as “an absolutely ridiculous question.” Ryan has found her contentious exchanges with the administration at times going viral.

“For the last four presidents that I have covered, there’s a thread. There’s always retaliation, but never on this scale,” Ryan, who is writing a book — “April Ryan Under Fire: On the Frontlines” — on reporting in the Trump era. “I actively get death threats just for asking a question,” she says. “I have law enforcement on speed dial.” She recently received a threat after asking White House press secretary Sarah Huckabee Sanders whether the president had considered resigning. Sanders dismissed Ryan’s query as “an absolutely ridiculous question.” Ryan has found her contentious exchanges with the administration at times going viral.

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they will call you out. They will try to disparage your name. It has gone into personal attacks.

Among those Trump has recently targeted is Chuck Todd, the host of “Meet the Press” and a former White House correspondent.

Todd thinks the president’s insults have had an effect, because “the last time I checked, the press corps is made up of human beings. You are going to defend your work and defend your integrity.”

“There is a danger of getting caught up in it,” Todd says, warning of over-covering a story that strikes a chord within the news business. “I am as concerned about press norms being violated as anyone in the industry but we have to be careful that we are not ignoring the impact in the rest of the country [of what’s going on in Washington].”

> LATELY, TRUMP HAS BEEN TWEETING about the “Amazon Washington Post,” flip-pantly saying that the paper ought to register as a lobbyist for the online retail giant. Amazon’s founder, Jeff Bezos, also owns the Post.

“I joined the Post last year, and I didn’t even get an Amazon Prime subscription,” quips Ashley Parker, White House correspondent for the Post. “There is no connection.”

“You want to be fair. You want to be accurate. You want to add context.” Parker says. “The one thing about this ‘fake news’ environment: I think one of the ways you protect yourself is by doing your job and being extra bulletproof. So if under Obama or under George W. Bush you would triple-check your work, now maybe you quadruple-check it because you don’t want to give them any excuse to call you ‘fake news.’”

Thanks to the intrepid reporting of Parker and the staff of The Washington Post, the paper won two Pulitzer Prizes on April 16 — for their investigation of Russian interference in the 2016 election and for coverage of the 2017 Senate race in Alabama.

Jonathan Karl, chief White House correspondent for ABC News, suggests that there’s nothing new about a president targeting the press. John Adams championed the passage of the Alien and Sedition Acts, under which reporters were jailed for coverage he didn’t like.

Trump, though, is like no other recent predecessor in his willingness to put his obses-sive media consumption and criticism on full display. Last summer, as he was holding a joint press conference with the Romanian president, Trump called on Karl and ribbed him, saying, “Remember how nice you used to be before I ran?”

“My approach was to say, ‘Always fair, Mr. President,’ and to dive right into my question, because you cannot be distracted,” Karl says. The result was Trump responding to Karl that he would be “100%” willing to testify under oath to Special Counsel Robert Mueller to refute fired FBI director James Comey’s claims, a remark that is all the more relevant today given the latest news developments.

White House press officials did not respond to requests for comment. But Sanders, in a recent forum hosted by the White House Correspondents’ Assn., pushed back on the idea that the administration had “declared war on the press.” She said it was “a little bit far-ched” to “lay the blame” on the president for lack of respect for the media.

“We could not be… bigger advocates of the First Amendment, but I think there is a level of responsibility that comes with being a journalist,” Sanders said. “The majority of the people that show up every day come for the purpose of good reporting, to do their job, but there are a handful of people that I don’t feel are responsible with that information and can be very inaccurate at times and put out misleading information. I do think that is problematic.”

Trump’s relationship with the media is a bit confounding — different in public than in private. He bashes “fake news” and individual outlets and reporters but has at times called journalists from The New York Times, out of the blue, to clarify a point. He has held only one formal press conference, in February 2017, but takes questions during pool sprays, on Air Force One and on the White House lawn more than previous presidents did.

Parker says that in a “weird way” there’s a little more transparency in that Trump’s tweets are “direct windows into what the president of the United States is thinking in that moment.” And while she call the press conference “the gold standard” of press access, she adds that Trump is more likely than his prede-cessors to interact with reporters.

Major Garrett, CBS News’ chief White House correspondent, says Trump cares deeply about the coverage he gets: “As was said by one of his top advisers, ‘Trump hates negative publicity unless he generates it.’”

About six weeks ago, on a Saturday, Trump railed against the mainstream media on Twit-ter, writing that it had gone “CRAZY.” But that evening, he appeared at the annual Gridiron Club dinner, a white-tie media tradition that dates to the 19th century, where he said to the journalists gathered, “I want to thank the press for all that you do to support and sustain democracy. I mean that.”

The event was not televised, giving it much less of a profile than the April 28 White House Correspondents’ Assn. dinner, with its mix of
celebrity, biting comedy and First Amendment focus. Trump once again is breaking tradition by not attending, though Sanders will sit at the head table.

Jonathan Swan, national political reporter for Axios, says that he takes Trump’s uses of the term “fake news,” often to dismiss stories he doesn’t like, “with a large grain of salt.”

“I know that he loves the media, in the sense that he needs it. He feeds it. He understands the game,” Swan says, adding, “I’m not going to give him a huge amount of credit for accessibility. He hasn’t committed to a press conference,” with its extended period of questioning, “for a long time. He should.”

Karl says that there’s a “fundamental contradiction when it comes to President Trump and his relationship with the news media. He has had relentless attacks on the one hand, and on the other hand has had very positive relationships with reporters covering him.” During the presidential campaign, he says, Trump was “one of the most accessible, friendly candidates we had seen,” often holding press availability and one-on-one interviews.

That has stopped: The president does “far fewer interviews, and by and large, they are with friendly news outlets,” Karl says.

Trump has made little secret of his affinity for the coverage of Fox News. The administration has hired a handful of the channel’s personalities, including John Bolton, the former United Nations ambassador who is now national security adviser. Another intertwined relationship was recently revealed: Trump’s lawyer, Michael Cohen, advised Fox News host Sean Hannity as a client.

There also are differences in the dynamics of the White House daily briefing. Perhaps no other moment routinely displays the tension between the White House press corps and the administration than the Q&As with the press secretary, held in a startlingly small space in the West Wing, built atop an indoor pool.

“The press briefings serve a useful purpose,” says Acosta. “We have to ask the leader of the free world, or the representatives of the free world, what the hell is going on. … I want all of that on TV … their evasions, their lies, their falsehoods.”

JIM ACOSTA, CNN
“If under Obama or under George W. Bush you would triple-check your work, now maybe you quadruple-check it because you don’t want to give them any excuse to call you ‘fake news.’”

ASHLEY PARKER, THE WASHINGTON POST

Lynn Sweet, bureau chief and White House correspondent for the Chicago Sun-Times, says that “one of the most frustrating things I have ever faced as a journalist is people questioning things that are facts. The unrelenting attacks on the media that happen in almost every speech do have a potentially dangerous and corrosive impact,” she says. “It is something that is a worry. The mission of journalists has not changed, and that is just to do their jobs. We have to be more mindful than ever.”

John Roberts, chief White House correspondent for Fox News, says he doesn’t think the president’s attacks have had an impact on coverage, and may have helped garner additional public attention for those who cover him. “I think to some degree his campaign to discredit the media has backfired, and he has actually sparked more interest in news,” Roberts says. But Swan points out that “when [Trump] calls everything ‘fake news,’ it is corrosive, but it is corrosive to the administration, too.” The reporter says it’s particularly a problem when the White House needs to identify something that’s actually wrong and needs to show that the term is not just a catchphrase.

Others note the potential negative impact in other countries, where the United States is looked on as a guidepost for free expression. Some journalists fear that Trump’s attacks at rallies or other events, while perhaps part of his shtick, will be taken much more seriously than intended by someone in the whipped-up crowd. “Fake news, by the president saying this, is not just a cute little statement for some,” says Ryan. “This has tentacles; it is reaching overseas. I am hearing from European leaders who are saying it can really destabilize democracies. They are very concerned.”

The WHCA over the past year created a committee focused on reporter security; it’s designed to be used as a means for members to connect to law enforcement resources. Margaret Talev, president of the association and senior White House correspondent for Bloomberg, says that she doesn’t want to oversate the problem — reporting at the White House is not like covering Mexican drug cartels or the government of the Philippines.

“For the most part it has been just an exacerbation of really inappropriate and occasionally violent wishes on social media,” she says. “But for a few members, there actually have been interactions that I would say are unquestionably threats, where they need to get authorities involved. That is very worrisome and troubling. I don’t think it is the administration’s intention to harm reporters physically,” she adds. “Particularly in a crowd setting, the risk of inciting a crowd and things getting out of control is very real. And the United States has really never been a dangerous place to be an American political reporter, and I think that is a threshold I really don’t want us to cross.”

She says that for most reporters, the job is the same — “to cover the policies, the people, the personalities; to cover the moment, the arc of the moment. All of that stuff is the same.”

The intensity is not. Earlier in the Trump administration, Karl recalls taking a day off with his son to visit the University of Virginia when news broke that the Obamacare repeal bill was dead in Congress. ABC News sent a live truck to the campus so Karl could do “reports while walking around the campus on a college tour.” He’s learned, no matter where he is going, to bring a jacket for the camera.

Lately, it’s gotten more intense — a recent Friday was indicative: Comey book excerpts in the morning, Michael Cohen revelations in the afternoon, Syrian air strikes in the evening.

“It is intensive, it is exhausting, it is all-consuming, it is certainly stressful,” Karl says. “But this is a great time to be a reporter. We will be looking back at this time years from now and trading stories.”

To mark this year’s White House Correspondents’ Assn. dinner Variety gathered three journalists from TV, radio and print to talk about covering the Trump administration. Go to Variety.com to watch our roundtable with Jim Acosta, April Ryan and Ashley Parker.
Tough Job
President Obama doesn’t have a stellar record when it came to treatment of the press.

» Same as It Ever Was
Think Trump is the worst on press issues? Think again. By JULIE MASON

PRESIDENT TRUMP HASN’T called for a formal news conference in more than a year, a scheduling lapse that ordinarily would inflame the White House press corps.

Trump’s blustering war on journalism has at times featured streaming insults and threats to punish unfriendly outlets. He calls reporters “nasty” and endangers their safety while maligning their work.

“So much Fake News about what is going on in the White House,” he complained recently on Twitter.

President Obama, by contrast, gave a valedictory address on his way out of Washington praising White House reporters.

“America needs you and our democracy needs you,” Obama said. “Having you in this building has made this place work better. It keeps us honest, it makes us work harder.”

Worthy sentiments, but also dishonest given Obama’s dismal record on press freedom and access.

Pulitzer Prize-winning national security reporter James Risen wrote in The New York Times that if Trump wants to jail a whistle-blower or use the FBI to spy on journalists, he got the playbook from his predecessor.

Obama, who campaigned on a promise to protect government whistle-blowers, made greater use of the Espionage Act to prosecute leakers and menace journalists than all other presidents combined.

Obama’s Justice Department accessed the personal email of a Fox News reporter and surveilled the reporter’s parents and colleagues. They seized the home, work and mobile phone records of journalists at the Associated Press.

Risen, who fought the administration to protect his sources, got so deep in his own legal battle with Obama that he selected a reading list for prison before the government finally backed off.

White House officials subverted the press in a number of ways while tutoring themselves as the most transparent in history.

Obama routinely banned news photographers from official events. He went months between press conferences and used social media to circumvent reporters.

First lady Michelle Obama took policy trips overseas with no press on her airplane. The White House scrubbed public visitor logs of names it didn’t want in the news.

The Obama administration posted the worst record in history for fulfilling requests for public records under the Freedom of Information Act.

In a bleak episode of unintended irony, an open-government group gave Obama an award for transparency in an Oval Office ceremony closed to the press.

Trump may well end up being worse on press issues than Obama, and today’s White House reporters could be picking out their prison reading lists eventually.

But for now, those on duty there are guardedly hopeful.

Trump has proved more accessible than Obama and has not moved on threats against the industry. He has yet to discover the many uses of the Espionage Act, but he still needs to make time for a news conference.

Julie Mason hosts “The Press Pool” on Sirius-XM’s POTUS channel. She is a veteran White House reporter and a former elected board member of the White House Correspondents’ Assn.

Television Gets Trumped
Political chaos has shaken the small screen’s approach to hot-button current affairs By DANIEL HOLLOWAY

“VEEP” TAKES PLACE IN AN ALTERNATE reality in which Donald Trump is not president of the United States. But it’s not a Trump-free zone.

“Somewhere along the way, the ’Veep’ universe was our universe,” says executive producer David Mandel.

Washington, Adams and their fellow white guys all the way to Reagan are part of the HBO comedy’s canon. But, says Mandel, “somewhere after Reagan, things change.” That means Trump was born, developed bone spurs and bought his first casino all before the timeline split.

“So I do think that it’s possible that Donald Trump exists in the ’Veep’ universe,” Mandel says. “But I think he runs a shoe store on Long Island, and it’s not doing particularly well.”

That might be a comforting fiction for TV viewers fatigued by national politics and the relentless president-powered news cycle. But “Veep” isn’t meant to be a comfort. One of the Emmy-winningest series in television history, it premiered during the Obama administration as a bipartisan satire of ineptitude and self-dealing in government’s upper echelon.

Now, as ineptitude and self-dealing reach new heights in the real Washington, D.C., scripted showrunners are devising creative strategies for adapting.

“I’m definitely, for lack of a better word, rethinking a lot of things,” Mandel says. “Not specific stories but just people’s overall appetite for anything related to politics.”

Mandel and the show’s writers began work on what is set to be the final season of “Veep” last summer. With star and exec producer Julia Louis-Dreyfus recovering from a
fight with breast cancer, Season 7 has been pushed to spring 2019 and won’t start shooting until August.

That has given Mandel time to get creative. The Trump administration, he says, is “breaking new ground daily” in areas “Veep” pioneered, such as “an often stupid president, a very incompetent staff and these huge public gaffes” that upend the news cycle without warning. “I’m not sure there’s so much appetite for some of those stories,” Mandel says.

Robert and Michelle King have had to do some similar reckoning. The executive producers just wrapped the Season 2 writers room for their CBS All Access drama “The Good Fight.”

Michelle King believes they’re “at an advantage” because Trump is present in their universe — unlike in other shows, whose fictional presidents are unable to believably match the unpredictability of the genuine article. “Because he is the president and we have characters that we already established as being very politically aware, it’s kind of a natural part of the storytelling,” she says. One episode this season imagines the lawyers exploring avenues for a potential impeachment of the president.

The Kings have worked from the beginning to keep up with Trump on “The Good Fight.” Scenes from the series premiere were rewritten and reshot after he surprised the Hollywood establishment by winning the 2016 presidential election. The first episode was reworked to reflect the disillusionment Christine Baranski’s Diane Lockhart would feel at Hillary Clinton’s defeat.

In Season 2, the Kings have stepped up their Trump game. Baranski’s character begins microdosing psychedelic drugs and is unable to determine whether the news stories she encounters are real. In one such scene, Trump is reported to be keeping a potbellied pig in the White House bathroom.

“I think 90% of the time we do anything it’s for comic effect,” says Michelle King.

Because “The Good Fight” engages the Trump presidency directly rather than via proxy, it risks running afoul of the news cycle. Writing for the second season began just as reporting on Harvey Weinstein’s pre-dations threw Trump off the lead of many national news outlets for the first time since the election.

The approach the Kings settled on was to not try to satirize Trump’s specific movements across stages international, domestic and digital, but rather the anxiety he creates in his most fervent opponents.

“There’s the overriding arc of Diane’s reaction to the craziness of the world during this administration,” Robert King says. “It’s not all about the craziness of this administration. It’s more like how did you stay sane. That seems to be an evergreen in this cycle.”

The Kings say the writers room became a place for creatives to process the bizarre and fast-moving news of the day. “There’s a lot of debate in the writers room about things like the Stormy Daniels situation and the legalities behind it,” Robert King says.

And now that the room is closed, “I think the writers will be going through withdrawals,” says Michelle King.

“*I do think that it’s possible that Donald Trump exists in the ‘Veep’ universe. But I think he runs a shoe store on Long Island, and it’s not doing particularly well.*”

DAVID MANDEL, ‘VEEP’ EXECUTIVE PRODUCER
Not all television viewers get the mean reds when thinking about Trump. In the wake of the election, broadcast programmers focused their energies on finding and developing projects that could appeal to the half of the electorate that put the candidate in office. The result of such efforts at ABC led to the revival of “Roseanne.” The family sitcom starring comic and conspiracy-theory enthusiast Roseanne Barr is now poised to finish the season as television’s highest-rated show, averaging through five episodes a 4.2 rating in the 18-49 demo and 15.8 million viewers, according to Nielsen live-plus-same-day numbers.

Others are using nonfiction programs to take on the political divide. Showtime’s “The Circus” accelerates documentary filmmaking processes to tackle political events in real time. Hulu’s “I Love You, America” with Sarah Silverman and Netflix’s “My Next Guest Needs No Introduction” with David Letterman blend elements of talk, documentary and even variety formats.

Franchises “The Daily Show” and “South Park” continue to be the tip of the spear with which Comedy Central attacks politics. But the cabler has expanded its arsenal with “The President Show” and “The Opposition With Jordan Klepper.”

Earlier this month, Comedy Central announced that it’s developing “Young Professionals,” a scripted series about five 20-something politicos living in Washington, D.C. The show is created by David Litt, who as a staffer in the Obama administration became one of the youngest White House speechwriters in history.

“I approached it in a way of how can we do comedy that holds out hope that we can actually all live together despite our divide,” Litt says of the show. “I don’t think you can do that in Congress these days, and I don’t think, frankly, you can do it at the highest levels of government. You can do it among people who are younger and are just starting out here, which is what we decided to do.”

But, Litt adds, Trump is “an aberration in our politics” who presents the media with a unique set of problems.

“I think it’s hard to separate what is normal and bad from what is abnormal and bad,” he says. “What is normal, although I don’t agree with it, is a new administration coming in and enacting its policy agenda, and to some extent trying to undo the things he didn’t like from his predecessor. What isn’t normal is the attack on the rule of law.” Litt cites Trump’s broadsides against former FBI director James Comey and the payoff made to Stormy Daniels by Trump’s attorney as examples.

The president’s aberrant nature was on the mind of “Homeland” executive producer Alex Gansa during the making of the show’s seventh and penultimate season, which concludes April 29 on Showtime. When “Homeland” began, it was rooted in the fight against Islamic terrorism. It has since evolved, with Season 7 focusing on a fictional president stepping beyond the law to accomplish her goals. Parallels to the current state of national politics are not coincidental. Gansa and the “Homeland” writers make an annual trip to D.C., where they spend days speaking off the record with intelligence officers, politicos and journalists, mining potential material. But Gansa was worried about the show’s ability to remain essential in the Trump era.

“There were many moments in which we really feared this show wouldn’t feel relevant anymore,” Gansa says. “The extraordinary events that have taken place in the White House every day, that stuff that you couldn’t imagine happening just a few short months ago, now all of a sudden is transpiring right in front of your eyes. We felt like we were walking a very narrow line this season just in terms of how we were going to unfold the story.

“And frankly,” he adds, “we had no idea whether anybody would be interested in watching a show that focused on these areas — the White House, for one — while they were watching what was really going on at the White House.”

But Gansa has been gratified at the response to the current season. He sees television rising elsewhere to meet the Trump challenge — citing FX’s “The Americans” as a program infused with relevance.

He relishes the opportunity to use his own show to engage the current reality.

“It’s really exciting,” Gansa says, “as a writer and as someone who’s interested in these issues to be at work on crafting a story that comments in one way or another about what’s really happening.”
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BY MICHAEL MALONEY

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Fest adds culinary cinema to the menu along with Variety's salute to cinematographers.
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*NSYNC reunites again for its star on the Hollywood Walk of Fame on April 30.
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On Being Named one of Variety’s
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Out of Africa & Into Hollywood

Thanks to creative ingenuity, a DIY spirit triumphs in continent's film school programs

SAMUEL ISHIMWE WAS reared on a diet of 1980s action thrillers and Hollywood B-movies. Growing up in the Rwandan capital of Kigali, a bucolic city of jacaranda trees and terraced hills, he dreamed of becoming a filmmaker and working with the larger-than-life stars he saw on TV: action heroes including Arnold Schwarzenegger and Jean-Claude van Damme who swaggered across the screen, guns blazing.

The 9,000-mile flight from Rwanda to Hollywood is a day's journey, but in an impoverished African country with no formal film schools, it could seem no less daunting than a flight to the moon. Yet Ishimwe was determined. Orphaned by the 1994 genocide that claimed more than 800,000 lives, he'd watched his country rebuild from the rubble. Despite the physical devastation and emotional trauma wrought by the genocide, “I had hope in my heart,” he says.

After finishing high school and getting his first job as a journalist, Ishimwe attended some of the film workshops that had begun cropping up in Kigali, hosted by the likes of Almond Tree Films, the Rwandan shingle of American helmer Lee Isaac Chung (“Munyurangabo”); and the Maisha Film Lab, director Mira Nair’s (“Queen of Katwe”) training program based in Kampala, Uganda. The short films he produced through those programs would take him to African film festivals across the globe, and in 2015 he moved to Switzerland, where he was offered a scholarship by the Geneva School of Art and Design (HEAD) to receive more formal training.

Ishimwe’s schooling reflects a DIY spirit that prevails among a generation of young African filmmakers. Working in cash-strapped countries that lack established film schools, they’re groomed on a mash-up of master classes, workshops, YouTube tutorials and the stubborn resolve to find a way to take their scripts to the screen.

Crucially, they’re tapping into a network of film labs and training programs that are filling Africa’s higher-education gap. Helmer-driven labs of love largely bolstered by donor funding, these initiatives offer hands-on training while teaching the “basic skills of storytelling,” according to Rwandan filmmaker Eric Kabera (“100 Days”), founder of Kigali’s Kwetu Film Institute.

The ambition of Kwetu and similar programs is to have an immediate, practical impact on students’ lives. While offering an intensive, three-month crash course in the technical aspects of filmmaking, Kwetu boasts an in-house production company that pairs students with foreign shoots in Rwanda. Graduates often go on to set up their own production companies in Kigali.

“In a sense, they’ve become my competitors,” says Kabera, laughing.

Head of the Class

These African film programs offer training across all areas of entertainment.

Kigali, Rwanda

Kwetu Film Institute

Founded for the Swahili word for “home,” this Rwandan film and television school has assisted and produced numerous projects for such networks as the BBC, CNN, NBC and NPR. Over the past two decades, Kwetu has also produced a number of feature films and documentaries, including the 2001 film “100 Days,” which focuses on the 1994 genocide against the Tutsi in Rwanda.

Accra, Ghana

National Film Television Institute

Located in the country’s capital city, Ghana’s premiere film school was established in 1978 by government. Offering both a two-year diploma track and a four-year bachelor of fine arts degree program, the university draws students from such varied African nations as Ethiopia, Tanzania, Zimbabwe, Swaziland, Cameroon and Uganda.

South Africa

South African School of Motion Picture Medium and Live Performance

With five campuses — Johannesburg, Cape Town, Durban, Port Elizabeth and Odi, Botswana — this private film training institute is considered the No. 1 film school on the African continent. Founded in 1994, AFDA, as it is called, offers degree tracks in film and TV, as well as certificate diplomas in radio and podcasting.

AFDA.co.za
and Live Performance (AFDA), have the resources to invest in state-of-the-art equipment, but it's a business model that in most African countries “can’t be replicated unless the government is willing to pay for it,” says Garth Holmes, AFDA’s co-founder and chairman.

For programs like Maisha, Kwetu, or the Imag- 

ine Institute, established in Ouagadougou by the Burkinabe helmer Gaston Kaboré (“Wend Kuuni”), annual budgets are almost entirely underwritten by funding from the likes of the French Ministry of Foreign Affairs, or the EU’s ACP Cultures+ program.

That support is typically enough to offer students full scholarships, but also creates a donor-dependent system within what Kabera describes as “an NGO framework.” “It’s not sustainable,” he says.

“The raising of money, despite our supportive donors, is tiring,” says Nair. Despite her frequent lobbying efforts with the Ugandan government, the director hasn’t managed to move the needle when it comes to drumming up financial support.

“They were very kind, but they didn’t take any action whatsoever,” she said. “I parlay everything I do in Hollywood for Maisha.” Yet through the efforts of Nair, Kabera and others, a generation of young African filmmakers has had a launching pad to prestigious programs such as Berlinale Talents, the IDFA Forum and the Rotterdam Lab, as well as festivals including Tribeca, Toronto and Dubai. More important, they’re part of a network of skilled professionals who are forming the backbone of film and TV industries across the continent.

Ishimwe returned to Kigali after graduating from HEAD in 2017, taking one step closer to the Walk of Fame when his graduation film, “Imfura,” won the Silver Bear Jury Prize for shorts at this year’s Berlinale. For now, he’s focused on “Hillywood,” as the budding Rwandan film industry is affectionately known.

To be a filmmaker in Rwanda, we have to have big dreams.” Samuel Ishimwe

“Mountainside Movies
From top: An on-location film shoot; alumni of Maisha Film Lab work on a project in Kampala, Uganda.”
Deron Horton | B.F.A., performing arts, 2015

Since graduating from SCAD, Horton has landed roles in the Netflix series Dear White People and feature films Burning Sands, Dirt and Roman Israel, Esq. with Denzel Washington.

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**UC SANTA CRUZ CONGRATULATES OUR ALUMNI FOR OUTSTANDING ACHIEVEMENTS THIS PAST AWARDS SEASON**

Along with the faculty, staff and students of the Film + Digital Media Department at UC Santa Cruz, the entire Arts Division, and the campus as a whole, I proudly share the recent achievements of our university’s alumni working in the entertainment industry. As a filmmaker myself, I marvel at how these remarkable graduates have brought their UC Santa Cruz education, distinctive for its emphasis on innovation and social action, into the world. Every award and recognition listed here is a testament to their artistry and leadership, their drive and spirit. Collectively, these alumni reflect the values of all of us at our campus in the redwoods by the sea.

On behalf of the entire campus of UC Santa Cruz I salute our extraordinary alumni!

Susan Solt
Dean of the Arts
UC Santa Cruz
Executive Producer, *Presumed Innocent* and

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### AWARD WINNERS & NOMINEES 2017-2018

**ACADEMY AWARDS**

**REN KLYCE**/SOUND EDITOR
Nominee: Best Achievement in Sound Editing and Best Achievement in Sound Mixing: *Star Wars: Episode VIII – The Last Jedi*

**ART DIRECTORS GUILD**

**RICK CARTER**/PRODUCTION DESIGNER
Nominee: Excellence in Production Design: Period Film: *The Post*

**ASIAN AMERICAN FILM FESTIVAL OF OREGON**

**TADASHI NAKAMURA**/DIRECTOR/PRODUCER
Winner: Best Documentary Feature: *Mele Murals*

**BRITISH ACADEMY OF FILM AND TELEVISION ARTS (BAFTA)**

**REN KLYCE**/SOUND EDITOR
Nominee: Best Sound: *Star Wars: Episode VIII – The Last Jedi*

**BLACK REEL AWARDS**

**MAYA RUDOLPH**/ACTOR

**CAMERIMAGE AWARD**

**RICK CARTER**/PRODUCTION DESIGNER/ART DIRECTOR
Special Camerimage Award for a Production Designer with Unique Visual Sensitivity

**CASTING SOCIETY OF AMERICA (CSA)**

**MARGERY SIMKIN**/CASTING DIRECTOR
Winner: Special Theatrical Performance – Los Angeles: *Chorus Line*

**DIRECTORS GUILD OF AMERICA (DGA)**

**FRANK CAPRA**

Achievement Award in recognition of her outstanding career and service to the industry

**EXECUTIVE PRODUCER**

**CORINNE JUDY**

*Presumed Innocent* and *Doc Hollywood* for Warner Bros.

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**ACADEMY OF SCIENCE FICTION, FANTASY & HORROR FILMS, USA**

**RICK CARTER**/PRODUCTION DESIGNER
Winner: Saturn Award, Best Production Design: *The BFG*

**AMERICAN FILM INSTITUTE (AFI)**

**GWYNNETH HORDER-PAYTON**/DIRECTOR
Winner: *Feud: Bette and Joan* – television category

**BARRY MENDEL**/PRODUCER
Winner: *The Big Sick* – film category

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**DIRECTORS GUILD OF AMERICA (DGA)**

**FRANK CAPRA**

Achievement Award in recognition of her outstanding career and service to the industry

**EXECUTIVE PRODUCER**

**CORINNE JUDY**

*Presumed Innocent* and *Doc Hollywood* for Warner Bros.
EMMY AWARDS
KEVIN BEGGS/CHAIRMAN
Lionsgate Television – 29 Primetime Emmy Awards/196 Nominations
ASHLEY NICOLE BLACK/WRITER
Winner: Outstanding Writing for a Variety Special and
Nominee: Outstanding Writing for Variety Series: Full Frontal with Samantha Bee
JOHN MANKIEWICZ/PRODUCER
Nominee: Outstanding Drama Series: House of Cards

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL AWARDS
PETER BRATT/WRITER/DIRECTOR/PRODUCER
Winner: Audience Award, Best Documentary Feature: Dolores

SEATTLE INTERNATIONAL FILM FESTIVAL AWARDS
PETER BRATT/WRITER/DIRECTOR/PRODUCER
Winner: Best Documentary: Dolores

SUNDAENCE FILM FESTIVAL RECOGNITION & AWARDS
DANIELLE RENFREW BEHRENS/PRODUCER
Winner: NEXT Innovator Prize: Night Comes On
PETER BRATT/WRITER/DIRECTOR/PRODUCER
Nominee: Grand Jury Prize, Documentary: Dolores
BRIAN KAVANAUGH-JONES/PRODUCER
Winner: U.S. Dramatic Special Jury Award for Excellence in Filmmaking: I Think We’re Alone Now
NION McEVOY/PRODUCER
Runner-up: Sundance Festival Favorite: Won’t You Be My Neighbor?
MARTI NOXON/PRODUCER
Nominee: Grand Jury Prize: To the Bone
MAYA RUDOLPH/CO-PRODUCER
Winner: Sundance Festival World Cinema Documentary Directing: Shirkers
RON YERXA/PRODUCER
Audience Favorite: Juliet, Naked and What They Had

WRITERS GUILD OF AMERICA (WGA)
ASHLEY NICOLE BLACK/WRITER
Nominee: Comedy Variety/Talk Series: Full Frontal with Samantha Bee
AKIVA SCHAEFFER/WRITER
Nominee: Comedy/Variety Specials: Michael Bolton’s Big, Sexy, Valentine’s Day Special

NOTABLE ACHIEVEMENTS
STEPHANIE ALLAIN/PRODUCER
Homegrown Pictures has optioned Shomari Wills’ book Black Fortunes
BRANNON BRAGA/WRITER/PRODUCER
Cosmos Season 2 upcoming on the National Geographic Channel and Fox
STEVEN S. DeKNIGHT/DIRECTOR/CO-SCREENWRITER
Pacific Rim Uprising
MIKE DILLON/DI PRODUCER
Black Panther
ANN FLETT-GIORDANO/PRODUCER
Mom (TV Series)
MATT RAY GUBLER/ACTOR/DIRECTOR/PRODUCER
Inducted into the University of Nevada’s College of Fine Arts Hall of Fame
MICHAEIL SHIPLEY/PRODUCER
Mom (TV series)

CAREER MOVES/PROMOTIONS
RYAN FRISCIA/VICE PRESIDENT, FINANCE
Bloom Film
DAN HASSID/HEAD OF PRODUCTION
Entertainment One
JENNIE MORRIS/PROGRAMMING STRATEGY LEAD
Facebook
SARAH SCHECHTER/PRESIDENT
Berlanti Productions
JON SILK/EXECUTIVE VICE PRESIDENT OF CREATIVE AFFAIRS
Legendary Entertainment
DYLAN WILCOX/SENIOR VP, WORLDWIDE ACQUISITIONS
Entertainment One

If we inadvertently left your name off this list, please forgive us. For next time, contact Erica Gerard Di Bona, Kresge ’73-’75 at edibona@ucsc.edu.
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Susan Solt
Dean of the Arts
Distinguished Professor of Theater Arts
UC Santa Cruz

arts.ucsc.edu

Community Colleges Expand Cinematic Tracks

Associate degree programs provide quality film education at half the cost of most four-year universities

By PAUL GAITA

With the cost of attending public and private national universities rising tremendously over the past two decades, the families of students who want to become filmmakers are facing difficult choices in the pursuit of their children’s dreams. What many aspiring auteurs may not realize is that the option available to low-income and middle-class students earning degrees in other fields — community colleges — is also viable for them. Community colleges across the country, such as Santa Monica College in California, Anne Arundel Community College in Maryland and Michigan’s Delta College, offer associate’s degrees in filmmaking, digital and media studies, as well as professors and facilities that can rival those at major national film schools.
Most significantly, the cost of attending these institutions can be significantly lower than national private and public schools, offering what Matthew Moore, chair and associate professor of Arundel’s Visual Arts and Humanities department, calls “a four-year degree at half the cost without sacrificing the quality of the education.”

Film students at many of these colleges are exposed to a wide variety of disciplines within the program: at Santa Monica College, they take specialized courses in cinematography, editing, sound and screenwriting as part of a three-course track that, according to filmmaker and professor Salvador Carrasco, allows students to gain “skills to learn the craft of filmmaking, shoot scenes on a state-of-the-art soundtrack and produce original content.” Arundel offers two associates’ degrees — an associate of arts in film studies and an associate of arts and sciences in media production — and provides both technical and critical thinking courses and considerable hands-on production experience, as well as access to visiting artists. Others, such as Mesa Community College in Arizona, offer an expansive and diverse menu of classes, including contemporary cinema, women in film and foreign film, through several departments, including English and theater.

Students at these and other community college film programs have gone on to success in the industry: Carrasco notes that SMC students have been accepted at NYU and the American Film Institute, and work at companies like Village Roadshow Pictures. And he has high hopes for four shorts by SMC grads that are currently being developed into feature films.

“That not these accolades should be the ‘yardstick’ of success, but they help give legitimacy to students’ creative work,” he says. “The legitimacy of such programs, especially when compared to more widely known film schools at USC, UCLA and NYU, can be an issue for students weighing their options. But Kimberly Wells, an Emmy-winning filmmaker and assistant professor of electronic media at Delta, maintains that starting your film career at a community college is “a smart choice. You will save thousands of dollars and yet still get a film school experience. Our class sizes are also much smaller than a university setting, so you’re getting more one-on-one attention from the professor.”

“Being a community college makes us accessible — anyone can come here — and affordable,” says Moore. “We provide all the tools, all the bells and whistles — a state of the art Mac lab, sound booth, and the photo program is sponsored by Nikon. We give them an in-depth, quality experience.”

For Carrasco, who has also taught at USC and Pomona College, among other institutions, the options available to film students at community colleges speaks directly to the yearning that brought them to study film in the first place.

“Our students will receive a high level of education in a symbolic tuition, and the experience will be so varied and intensive that by the end of the program, they will know whether this is what they want to do with the rest of their lives or not,” he notes. “To be able make this choice without having gone in debt is a blessing.”

Matthew Moore
AFI Conservatory, Los Angeles

In 2017, AFI Conservatory celebrated its 50th anniversary and will commemorate the milestone with new programs and activities through 2019. The AFI Conservatory, an MFA program founded in 1969, is the alma mater of Oscar-nominated “Mudbound” cinematographer Rachel Morrison and other established filmmakers such as Patty Jenkins and Darren Aronofsky. The AFI Conservatory recently held its first Expo, a one-day festival that screens 30 thesis films from the previous graduating class.

Beijing Film Academy

Established in 1950, the Beijing Film Academy is the largest film school in Asia and the only film academy in China. BFA’s programs encourage collaboration between faculty and students, and the cinematography department allows students to work with the newest camera and lighting equipment. Students in this department submit entries to an annual competition called the Cinerent Award in which film industry members judge the screenings. The Performing Arts Intl. B.A. program began in 2016.

Biola U., La Mirada, Calif.

Biola offers an undergraduate degree in cinema and media arts and will launch a school of the same name in July. The School of Fine Arts and Communication has concentrations in media producing, production and writing for film and television. It gives students

CINEMA SCHOOL STARS

These 50 filmmaking programs and 10 standout instructors score high marks in both showbiz and academic circles

Top-Tier Educator

AFFONSO BEATO

Art Center College of Design

The acclaimed director of photography, whose feature credits include collaborations with Pedro Almodovar and Stephen Frears, brings a half-century of filmmaking experience to cinematography courses at Art Center. Among his most important lessons to aspiring DPs: “You serve the project,” he says. “It’s not a matter of imposing your own style and tastes, but to adapt to the requirements of the script and director.” Such insight has helped earn him the college’s Great Teacher Award in 2011, given by a committee of students to a professor that has provided “significant and life-changing contributions towards student learning.”
Studio School is a branch campus of Hussian College

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24-hour access to a 10,000-sq.-ft. production center complete with sound stage, recording room, and video and audio editing facilities. The school has nearly $3 million worth of film equipment.

Boston U. Dept. Film & Television, College of Communication
Boston U.'s department of film and TV is home to a student-operated TV production and media service called BUTV10. Students can use sound stages, cameras, lighting and editing equipment to create television programming, live streaming, and on-demand content. The school also offers an internship program in which those who are selected can travel to Los Angeles, London or Sydney to work with and learn from top professionals in the entertainment industry.

California Institute of the Arts, Valencia
The School of Film/Video at CalArts offers BFA and MFA tracks that encourage students to learn in a workshop environment. Students develop technical and practical skills by studying personal essay, political documentaries and other forms of cinema. The program intends to prepare students for the rapid technological changes that occur in the film world by teaching them to use brand new technologies.

California State U. Northridge
Among the facilities offered to CSUN students in the department of cinema and television arts is a digital visual effects and animation suite. To qualify for the film production option in the cinema and TV arts program, students submit a portfolio that is approved by the faculty. The campus also houses a 130-seat motion picture theater, the only venue of its kind in the San Fernando Valley, called the Cinematheque.

Centro de Capacitación Cinematográfica, Mexico City
Founded in 1975, the CCC is known for the Opera Prima, which is an opportunity for graduates to debut their first feature film. There is a specialized bibliographic and growing film collection available at the CCC that is presented at festivals. CCC equipment is exclusively reserved for its students and teachers and allows them to develop skills in both film and video, offering laboratory services with transfer and mixing capabilities.

Chapman U. Dodge College of Film & Media Arts, Orange, Calif.
Open to students 24/7, Dodge College prioritizes teaching students about pressing issues in the entertainment business. The college holds an annual Women in Focus Conference that welcomes a panel of producers and executives. This year’s event will feature Dorothy Fortenberry, writer and producer on the second season of Hulu’s “The Handmaid’s Tale.” Sherry Lansing, the first woman to head a major film studio, also spoke at the university last year.

Colorado Film School, Denver
The Colorado Film School includes a Women in Film group that welcomes all genders and aims to create an open dialogue with students to promote equity, diversity and inclusivity. The school also assesses student films using the Bechdel test and then adjusts the curriculum based on the results. Students have previously produced regionally aired ads in class and collaborated with faculty to create documentaries that were shown on Rocky Mountain PBS.

Columbia College Chicago
In addition to Columbia College Chicago's 35,500-sq.-ft. media production center, the television department also has three multi-camera, high-definition studios and a 40-foot green screen. Students who major in interdisciplinary documentary will learn and practice the many roles documentary filmmakers develop, such as directing, writing, photography and voice acting. All cinema and television arts students take courses that emphasize cinematography, visual effects, editing and sound, and web-based and mobile media.

Columbia U. School of the Arts, New York
Columbia gives its students an opportunity to pursue undergraduate and master’s degrees in film and media studies. Its MFA programs for directing-screenwriting and creative producing...
Stories connect us. Transport us. Inspire us. And while technology may change, the art of telling a good story doesn’t. That’s why Syracuse University places so much emphasis on the why and what, as well as the how. At Syracuse, students work with the latest tools, but they also learn something more timeless and powerful: the craft of storytelling.

Through the College of Visual and Performing Arts and the S.I. Newhouse School of Public Communications, Syracuse University students can earn a variety of degrees that will prepare them for careers throughout the entertainment industry. But unlike standalone schools, Syracuse provides a combination of theoretical and practical training that’s set upon the foundation of a top research university. Add to that small class sizes, career development advisors, a powerful alumni network, and immersion experiences from New York to Park City to Prague, and it’s easy to see why the Syracuse storyline is so strong.

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vfs.edu/Variety
are renowned. With award-winning directors Kathryn Bigelow and James Mangold among its alumni, students from the school have gone on to international film and television success, including some who have brought home top prizes at Sundance, Cannes, Venice, Berlin and the Academy Awards.

DePaul U., Chicago

Offering undergraduate and graduate degrees in animation, film and television, creative producing, documentary and screenwriting, DePaul boasts one of the most hands-on programs in the country, in part because of Cinespace Chicago Film Studios, a 32,000-sq.-ft professional production facility with three soundstages. The school also includes Project Bluelight, a professional film production company where students can get real experience working on independent films and TV pilots.

Dongseo U., Busan, South Korea

Im Kwon Taek College of Film and Performing Arts, founded by the renowned Korean director, has become one of the top schools for film and video in South Korea. The college has international affiliations with other leading institutions, including Dodge College of Film and Media Arts in the U.S., the Asian Film Academy and the Busan Intl. Film Festival. Last year, students from 16 countries participated in Dongseo’s workshops and master’s classes.

Emerson College Visual & Media Arts School, Boston

Emerson’s visual and media arts school offers undergraduate degrees in media studies and production, along with a unique BFA program in comedic arts, with classes including elements of sitcom production. American film comedy and analysis, as well as production of web videos. The college also hosts a film festival of student shorts, shown in front of an audience, with the winner taking home a cash prize.

FAMU Prague, Czech Republic

The fifth-oldest film school in the world since its opening in 1947, FAMU was the first college in the Czech Republic to have its own production facilities. The college is divided into 11 departments, with directing fiction, directing documentary, script-writing, cinematography, sound, editing, producing, still photography and the interdisciplinary center of audiovisual studies. It features the FAMU studio, which provides professional film facilities for its B.A., M.A. and doctorate students.

Film & Television Institute of India, Pune

With graduate programs for acting, directing, screenwriting, editing, sound recording, art directing, animation, production design and cinematography, FTII spans a wide variety of options for those looking to enter the entertainment industry. The school also prides itself on its small, hands-on program, capping some of its classes at as few as 10 students for as much individual attention and student interaction as possible.

Florida State U. College of Motion Picture Arts, Tallahassee

The college, which counts “Moonlight” director Barry Jenkins as one of its alumni, boasts that all students are guaranteed funding for their films and full access to FSU’s facilities, which include three soundstages, post-production suites, animation labs and screening theaters. Offering BFA programs in production and animation and digital arts, and graduate programs in production and writing, the school says 97% of its graduates work in entertainment within a year of their degree.

HFF Munich (the Munich Film Academy), Germany

Students at HFF Munich, which relocated in 2011 to the heart of the city’s art district, are able to choose among five programs: feature film and television, documentary, production and media business, screenplay and cinematography. Facilities include two film studios, two TV studios, including the world’s first LED studio, and a number of editing, sound mixing and post-production suites, along with three screening rooms.

Ithaca College, Roy H. Park School of Communications, N.Y.

Ithaca College offers two diverse BFAs: one in film, photography
and visual arts, and the other in writing for film, TV and emerging media. While the school has immersive classes on campus where students get to work in Ithaca’s television studios and design rooms, the college boasts semester-long programs in New York, Los Angeles and abroad for those approaching graduation to intern at film studios, production and post-production companies.

La Femis, Paris
Unlike most schools, which have permanent faculty members teaching classes, La Femis has a more flexible and ever-changing curriculum, with 500 tutors rotating through to teach various short classes and programs throughout the year. The college has a wide range of film disciplines, including directing, producing, screenwriting, editing, sound production, production design, distribution and cinema management. In 2013 it added specialized programs for TV series development and art and design.

The Los Angeles Film School
The L.A. Film School offers a variety of campus and online degrees, including bachelor programs in animation, audio production, entertainment business, film, digital filmmaking, and graphic design, as well as associate programs in audio production, film and music production. Students have access to the campus’ resources, which feature a dubstage, two theaters, a green screen, an editing studio, animation and film labs, as well as interior and exterior sets.

Mount St. Mary’s U., Los Angeles
Students have the opportunity to study film at a real Hollywood film studio through Mount St. Mary’s film, media and communication program. Located at Sunset Gower Studios, MSMU offers a B.A. in film and media, a B.S. in film, media & social justice, as well as a newly unveiled BFA in professional photography, which will be available starting this fall.

New York Film Academy
Issa Rae, Aubrey Plaza and Paul Dano are just a few of those who have attended the N.Y. Film Academy, which explores several areas of entertainment studies, from producing, cinematography and animation to broadcast journalism and virtual reality. The NYFA’s intensive training structure focuses on learning by doing, ensuring its students will write, shoot, direct and edit eight films before graduating, as well as participate on the crews of 28 more.

Top-Tier Educator
DAVID CLAWSON
Loyola Marymount U.
LOS ANGELES
In his first semester at LMU, Clawson, who serves as clinical assistant professor of screenwriting at the university’s School of Film and Television, had a teaching experience that he says “hooked me for good” as an educator. The novelist and screenwriter was working with a student whose script was strong in structure, but lacked character and execution. After a long notes discussion, he found that her piece had been transformed to such an extent that an unexpected plot twist brought him to tears. “Pride is not a word I’ve ever felt comfortable using in relation to my own work, but to hers, it’s simply what I felt,” he says.
CSUN transforms the American dream into reality for thousands of first-generation college students. The university is a catalyst of change for bold visionaries like world-renowned muralist Judy Baca, who created the Great Wall of Los Angeles, a half-mile long mural depicting the vibrant history of the city. The first in her family to go to college, Baca was in her 20s when she gathered diverse communities to transform the concrete Tujunga Wash in the San Fernando Valley into a treasured cultural landmark. Recognized as one of the most important artists in America by the Guggenheim Foundation and the Smithsonian Museum of American History, Baca continues to inspire and educate. For Baca and countless others, CSUN spurs the imagination and paints a picture of a better future — transforming communities and uplifting the culture and spirit of Los Angeles.
Top-Tier Educator

GINA KIM
UCLA School of Theater, Film and Television, Los Angeles

An accomplished author and filmmaker whose virtual reality project, “Bloodless,” received the Venice Film Festival’s first award for virtual reality story in 2017, Kim brings a keen understanding of the future of entertainment technology; she is developing a VR series on transnational violence against women, and the importance of maintaining “the intellectual development of filmmaking” to bring new forms of communicating their perspective to these mediums. “The industry changes almost daily,” she says. “But the filmmaker’s vision and how s/he sees the world has to lead the way.”

Top-Tier Educator

JIM MCCAMPBELL
Ringling College of Art and Design, Sarasota, FLA.

During McCampbell’s two decades as head of Ringling’s computer animation department, its enrollment has doubled and 13 of its animated short films have earned Student Academy Awards, while more than 40 of his graduates worked on Oscar-winning and nominated projects in 2017, including “Coco.” He has also authored a BFA major in virtual reality development and serves as chair of the game art & virtual reality development program. “My charge is to design and deliver a well-structured pathway to success,” he says. “[For students], theirs is to throw themselves into that experience with every fiber of their being.”

New York U. Tisch School of the Arts

NYU’s Tisch houses several undergraduate and graduate programs spanning film, television, cinema, design for stage and film, and acting studies. Cinema doctoral candidates at the research institution are exploring topics ranging from the history of martial-arts cinemas to literary influences on Bengali cinema. Some of Tisch’s most notable filmmaking alumni include “Life of Pi” director Ang Lee, “Mudbound” director Dee Rees, and “Do the Right Thing” director Spike Lee.

Pepperdine U., Malibu, Calif.

Aside from the more technical aspects of filmmaking like screenwriting and cinematography, film students at Pepperdine can also engage in research on the history, theory and social impact of cinema. Industry professionals who have been known to speak and teach at Pepperdine include Morgan Freeman, Lester Holt, and Dick Van Dyke. Alumni have gone on to participate in such projects as “Eagle Eye” and TV shows including “Today” and “Good Morning America.”

Sarah Lawrence College, Bronxville, N.Y.

Sarah Lawrence’s Filmmaking and Moving Image Arts School houses more traditional filmmaking courses in disciplines including animation, lighting, screenwriting and directing, as well as expands its film study opportunities to more modern contexts with classes in making web series and DIY courses on how to make the best films possible on low budgets. Its intermediate seminars offer practical training in writing, floor plans, shooting, editing and screening in intensive hands-on workshops.
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As SCAD’s dean of entertainment arts, Reeve-Rabb drew on her experience as director of CBS primetime casting in New York to develop a project-based model for the school’s degree programs, which allows for collaboration between disciplines that’s similar to how major film and TV productions operate. In doing so, SCAD has become the only university with Emmy-winning, student-produced sitcoms and its own casting office, which has placed 250 students and alumni in film and stage projects. SCAD grads have a 98% job placement rate, more than twice the national average. “Students come in with a passion,” she says. “We focus and fine-tune their passion to prepare them for work across creative careers.”

**Andra Reeve-Rabb**
Savannah College of Art and Design
SAVANNAH, GA.

With a range of filmmaking materials at their fingertips, from black-and-white 16mm film to digital video, Stanford students studying toward an MFA in documentary film and video graduate with the tools to jump into the entertainment industry or teach film at a university level. Stanford also offers undergraduate programs film and media studies, comprised of courses ranging from screenwriting and monster movies and Indian cinema.

**Stanford U., Palo Alto, Calif.**

Syracuse’s College of Visual and Performing Arts and S.I. Newhouse School of Public Communications offer competitive tracks in filmmaking. The university also sends a select number of its film students abroad to study Italian film in Bologna, Italy, where they attend the Cinema Ritrovato festival. In New York, students can utilize post-production facilities 24 hours a day, while during production, they have access to digital and super 16mm film.

**Syracuse U.**

For more than 45 years, the Mike Curb College of Entertainment and Music Business has been preparing students to be the future of the entertainment and media industries. To learn how you can turn your passion for music, film, audio, publishing, journalism or new media into a rewarding career, visit [BELMONT.EDU/CEMB](http://BELMONT.EDU/CEMB).
for curricular support. Courses include documentary, avant-garde and a two-semester sequence in silent and sound film; the department’s affiliation with the acclaimed Pacific Film Archive also grants internship opportunities.

Tel Aviv U., Israel

The Steve Tisch School of Film and Television provides film and digital media production facilities as well as courses in history, analysis and links to connected disciplines in politics and culture; graduates include Ari Folman (the Oscar-nominated “Waltz With Bashir”), Hagai Levi (Showtime’s “The Affair”) and Gideon Raff, who won two Emmys for adapting his Israeli television drama, “Prisoners of War,” as “Homeland” for Showtime.

UC Berkeley

Students at UC Berkeley’s Department of Film & Media can pursue a B.A. in film and a doctorate in film and media; while doctoral candidates in other departments can access the program.

Choreographer and dance instructor Ambrose Respicio brings more than just insight and experience to his classes at Studio School (formerly Relativity School). He nurtures both the technical and emotional aspects of the aspiring professional dancer. “It is my mission to refine and inspire the next generation of performers,” says Respicio, who also performs with Lady Gaga and is the new choreographer for the U.S. Rhythmic Gymnastics team. “It is important to me to lead by example and inspire forward thinking.”

U. of Michigan, Ann Arbor

The Screen Arts and Culture Program offered through University of Michigan’s College of Literate, Science and the Arts seeks to establish an intellectual and artistic community built on diversity in both its student body and its undergraduate curriculum (and developing doctoral program), which embraces film, television and digital/new media. Visiting artists have included Oscar winners Aaron Sorkin, Tom McCarthy, Spike Lee and Lawrence Kasdan.
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Vanderbilt U., Nashville

The Cinema & Media Arts Program at Vanderbilt fosters a curriculum that connects courses in film and video production, as well as the history and culture of film, with other disciplines, including international studies and critical thinking. The Vandy-in-Hollywood summer internship allows students to put their newfound knowledge to the test at studios and production companies in Los Angeles and forge valuable connections.

Vancouver Film School, Canada

Courses in 3D animation, digital design and film production are among the 13 post-secondary programs offered in VFS’ accelerated model, which provides students with the experience to work in the industry after a year of study. Graduates have worked on features including “Wonder Woman” and “Rogue One,” and the school is forging a connection with the film and television markets in India through a new campus in Mumbai.

Wesleyan U., Middletown, Conn.

An exceptional group of filmmakers are among this university’s alumni, including Joss Whedon and Michael Bay. They and other notable industry figures have cited the school’s emphasis on film studies, as established by department chair Jeanine Basinger, as a major influence on their understanding of film. Basinger also founded the school’s cinema archives, which houses documents by such film legends as Martin Scorsese and Frank Capra.

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U. of North Carolina School of the Arts, Winston-Salem, N.C.

Overseen by dean Susan Ruskin, who began her career in development for LucasFilm, UNCSA’s film program has been ranked as among the best schools in the country, thanks to its hands-on curriculum, world-class soundstages and animation studios, plus connections to the RiverRun Intl. Film Festival, partnership with Sundance Film Festival and opportunities for students to screen their work for entertainment industry executives.

U. of Texas at Austin, Moody College of Communication

With Matthew McConaughey, Mark and Jay Duplass and Robert Rodriguez among its array of alumni, UT-Austin has an abiding connection to the film and TV industry, and one that’s supported through a vibrant local independent film scene, including SXSW, as well as highly-regarded campus production studios. Alum including Owen Shiflett, who helped develop “Breaking Bad,” make frequent returns to the school to share wisdom.

U. of Wisconsin Milwaukee, Peck School of the Arts

Peck provides students with an interrelated BFA/MFA track in film, video, animation and new genres. The department of film will soon have a new home thanks to Oscar-winning filmmaker John Ridley, who’s overseeing redevelopment of a former brewery building that will house facilities for students and local artists.

By Ariana Brockington, Christi Carras, Kirsten Chuba & Paul Gaita
AWARDS & ACHIEVEMENTS

Daytime Emmy Nominations for Frank Agnone ’10, co-producer and story editor for Disney XD’s Who-ville; and Suzi Yoonesi ‘06, Best Directing in a Digital Drama Series, Relationship Status.

SXSW showcased work of 18 Columbia alumni and faculty, including:

• First Match, written and directed by Olivia Newman ’12, produced by Chanelle Elaine ’12 and Veronica Nolan ’10, with co-producer Kristi Lutz ’10 and Assistant Director Michael Toscano ’12, LUNA Gamechanger Special Award and the Audience Award for best narrative feature.

• Unlovable, directed by Suzi Yoonessi ’06, Special Jury Recognition.

Antonio Mendez-Esparza ’08 won the John Cassavetes Award at the 2018 Film Independent Spirit Awards for Life and Nothing More.

11 films by Columbia filmmakers screened at the Berlinale Film Festival, including:

• Lobster Dinner, written and directed by Gregorio Franchetti ’17, produced by Axel Ohman ’16, Special Jury Mention.

• Tropical Memories, co-written and directed by current student Shipei Wen, co-written by Yinuo Wang ’16, produced by Jing Wang ’15, VPF Talent Highlight Award.

The documentary Jane, produced by Tony Gerber ’95, won the PGA Award for Outstanding Producer of Documentary Motion Pictures.

27 films and one immersive AI experience at Sundance featured the work of Columbia students, faculty and alumni, including:

• Nancy, written and directed by Christina Choe ’12, edited by David Gutnik ’12, U.S. Dramatic Waldo Scott Screenwriting Award.

• And Breathe Normally, written and directed by Isold Uggadottir ’11, World Cinema Dramatic Directing Award.

• Shirkers, written, directed and produced by Sandi Tan ’00 and produced by Jessica Levin ’02, World Cinema Documentary Directing Award.

• Night Comes On, written and directed by Jordana Spiro ’15, produced by Alvaro Valente ’14, NEXT Innovator Award.

Ithaca College Roy H. Park School of Communications
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MICHAEL COHL & THE TEAM AT S2BN ENTERTAINMENT
Soap operas have always drawn on their rich histories for story ideas, but serials seem to be doing this to an even greater degree as competition for eyeballs is at an all-time high. And such storytelling strategy has led to Daytime Emmy nomination success.

When Bradley Bell, head writer and executive producer of “The Bold and the Beautiful” (nominated for 18 awards at the 45th annual ceremony this year), wanted viewers to sympathize with resident rogue Quinn Forrester (Rena Sofer), he knew he needed a formidable force.

“We thought what better way to do that than to bring [back] the ultimate baddie — Sheila,” Bell says of the character played by Kimberlin Brown.

The show’s breakaway vase budget took a hit, but after some classic battles, viewer sympathy for Quinn grew.

“Instead of looking outside your family structure, it’s better to draw from within to keep your characters engaged,” says Bell. “The shows that have survived are the ones that have placed great emphasis and respect on their histories.”

“Days of Our Lives” (with the most noms at 26) struck creative gold and scored a ratings bump in key demos by combining the return of Steve Burton’s Jason and solid storytelling by the show’s scribes Shelly Altman and Chris Van Etten.

Fans got a big payoff when Jason, who returned last September, and Sam (Kelly Monaco) shared a kiss on New Year’s Eve.

“The pace of the storytelling in daytime drama over the last few years has definitely accelerated with the appetites that audiences have for story,” says “General Hospital” executive producer Frank Valentini.

PAST IS PRESENT ON DAYTIME TV

Soap operas are relying on bringing back familiar faces to grab the audience’s attention and Television Academy acclaim.

By MICHAEL MALONEY
Soap Supercouple's
Special Accolade

Bill Hayes and Susan Seaforth Hayes will receive Lifetime Achievement Awards after decades on ‘Days of our Lives’

By MICHAEL MALONEY

A s “Days of Our Lives” Doug and Julie Williams, Bill Hayes and Susan Seaforth Hayes have battled Doug’s deranged ex-wife, an exploding oven and a serial killer or three — among many other challenges. Their endurance will pay off April 29 when the dynamic duo will receive the Lifetime Achievement Award at the 45th annual Daytime Emmy Awards in Pasadena, Calif.

Hayes’ career dates back to the earliest days of television in 1949 when he starred on Olsen & Johnson’s “Fireball Fun-for-All” and later, “Your Show of Shows.”

“The cameras were huge and immobile back then,” Hayes says. “They didn’t have the capability of zooming in or out. It was all live until 1958.”

Born in Harvey, Ill., Hayes, a singer and dancer, found success on Broadway in Rodgers & Hammerstein’s “Me and Juliet,” and his rendition of “The Ballad of Davy Crockett” has sold more than 4 million copies. But in 1970, the divorced father who had custody of his five children wanted stability. He found it professionally after being cast as “Days’” Doug, a con artist, and personally, with Seaforth Hayes, the love of his life.

“I’d been on [“Days”] since 1968, but I was no more important to it than anyone else until Bill came onto the show and into my life,” says Seaforth Hayes.

Tipsheet

What: 45th Annual Daytime Emmy Awards
When: April 29
Where: Pasadena Civic Auditorium
web: emmyonline.com/daytime

“...But at the same time, for a story to have resonance and pop it needs to be played out in the real time that exists within the show and town.”

“General Hospital” has addressed returning favorites in a variety of ways, some of which have only proven to be short term — such as when Michael Sutton returned as Stone’s ghost, as well as when Denise Alexander reprised her role of Dr. Lesley Webber just for daughter Laura’s (Genie Francis) wedding.

“It is always wise to go to the well and bring back fan favorites,” says Michael Bruno, a talent manager who specializes in actors on daytime. “It’s great for story and it also tells fans, ‘We hear you.’”

Mal Young, showrunner of “The Young and the Restless,” drew on the show’s 45-year history by returning Abbott matriarch Dina (Marla Adams) and former ladies’ man JT (Thad Luckinbill) to the canvas. “Y&R” scored 25 nominations this year.

Since leaving the soap in 2010, Luckinbill has become a successful film producer (“La La Land,” “12 Strong”), but he agreed to return to daytime for a lengthy stint after hearing Young’s story pitch. “I said, ‘I’m not asking you to come back for 10 years, but let’s tell the next chapter of JT’s story,’” Young says.

This practice of mining the past isn’t limited to soaps, Young notes. “Look at ‘Star Wars,’” he says. “In ‘The Force Awakens’ the last shot was of Luke Skywalker, which left us on the edge of our seats waiting for ‘The Last Jedi.’”

Susan Seaforth Hayes

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nickelodeon™
an Oakland, Calif., native whose early credits include selling television sets on “Matinee Theater” and playing a sunburned teenager on “General Hospital.”

Doug and Julie emerged as the show’s favorite couple, topping magazine popularity polls. (Their portrayals earned multiple Daytime Emmy Award nominations, too.) When Doug couldn’t tell Julie he loved her, the writers would have him sing how he felt.

“Bill Hayes and Susan Seaforth Hayes were the original supercouple of daytime drama, and we all have been so fortunate that they remain perennially vibrant and endearing as a couple to this day,” says “Days of Our Lives” executive producer Ken Corday.

The couple wed in real life in 1974 and on-screen in 1976, the same year that Time magazine wrote about the growing popularity and profitability of soaps. Talent at serials on both coasts were interviewed and photographed. Editors selected them for the cover image.

“Knowing the magazine had a red border, I went out and bought a red negligee to wear the day they came to shoot at the set,” Seaforth Hayes says. “We added glycerin tears. I think that’s how the title ‘Sex and Suffering’ came about.”

In 1984, the couple quit “Days” after their characters’ airtime diminished. Seaforth Hayes ended up returning to the show in 1990 without her husband, and writers then tried pairing Julie with villainous Victor (John Aniston).

“All I felt was resentment to poor John,” recalls Seaforth Hayes. “I did everything I could to make sure the scenes wouldn’t work and, sure enough, they didn’t.”

When her character exited again in 1993, it was a bittersweet moment for the actress and for much of the audience. Seaforth Hayes’ mother, Elizabeth Harrower, a former head writer at “Days,” kept her daughter’s farewell.

In it, Doug recaptured the heart of his “fair lady” with a music box that played “The Most Beautiful Girl in the World.”

The pair made sporadic appearances in Salem and performed on stage throughout the rest of the 1990s while Hayes also earned a doctorate in education from West Virginia University.

In 2003, “Days” called again, but this time they had reservations related to reprising their roles. The program was telling a tale in which veterans were being killed off. Hayes had one request for doomed Doug — that he go out fighting.

The show obliged, and Hayes “did all his stunts,” his wife says. She stayed on as a family mourner, noting that the show’s costume designer Richard Bloore bought her “one great black outfit after another.”

Later, the presumed deceased characters were miraculously resurrected and, today, both Hayes and Seaforth Hayes still appear on the show.

Last June, the couple attended taping of “The Tonight Show Starring Jimmy Fallon,” and during a break, the late night host walked into the audience. The couple’s grandson, David Samuel, alerted Fallon that his grandfather had been a guest on the show when it had been hosted by Johnny Carson and Jack Parr. Fallon turned it into a viral moment, inviting Hayes down to the sofa for an impromptu on-air interview and further proving how his talent has withstood the test of time.

The Hayeses have been nominated for Emmys before — Seaforth Hayes is even nominated this year in the supporting actress category — but they both feel that earning the Lifetime Achievement Award is acknowledgement on a different level.

“We were stunned and thrilled when we learned about this honor,” Hayes says. They have been working hard on crafting the perfect speech, she says.

(Our grandson Brian) said, ‘You can either live in the past or tell them who you are today,’” Hayes says. “I told that to the guys I have lunch with on Thursdays. One said, ‘Do both. Sing a song, get the nostalgia in, and then tell ‘em who you are!’”
Sid and Marty Krofft created memorable, magical Saturday morning live-action television shows including “H.R. Pufnstuf,” “Land of the Lost,” and “Electra Woman and Dyna Girl,” but their success extends far beyond sea monsters, magic flutes and Vroom Brooms. They’ve entertained millions, employed thousands and inspired many of today’s content creators — they’re still in production today with “Mutt & Stuff,” which airs on Nickelodeon. Recently, a revival of “Sigmund and the Sea Monsters” appeared on Amazon. Now, the dynamic duo is being honored with the Lifetime Achievement Award at the 45th Annual Daytime Emmy Awards.

“It’s not easy to be in the business with your relatives,” says Marty. “But we’ve lasted longer than most marriages in the world.”

“You just make it work,” says Sid Krofft. “We’ve been together professionally for 60 years. We argue, but that’s just part of being Sid and Marty Krofft. We could be a sitcom.”

Their showbiz longevity can be attributed to their having the perfect alchemy of business acumen, creativity and knowing when to stay and fight.

“The biggest thing for me is that I never, ever give up,” says Marty. “I am relentless about getting to the goal line.”

Sid’s sense of wonder was sparked in the late 1930s by attending a vaudeville show, spying an ad for a Hazelle Marionette in a Superman comic book, and watching “The Wizard of Oz” in a movie theater. These experiences fostered his interest in puppetry, fantasy and show business.

While Sid was traveling with the circus, Marty familiarized himself with puppets that his brother had left behind. “I took the puppets and went out with the act,” Marty says. “I played the Catskill Mountains and I went back to Canada.”

The Kroffts were born in Canada before their family moved to Providence, R.I., and then, in 1946, New York. After the circus, Sid invited his brother to join his show. Later, he started touring as the opening act for Judy Garland.

“She didn’t want a comedian ahead of her because they can bomb out,” explains Marty. “It’s all about warming up the audience, which Sid would do. You could count on his act being there.”

A brief meeting with Walt Disney in the Polo Lounge at the Beverly Hills Hotel resulted in advice that the Kroffts took to heart for years to come.

Kroffts’ Lifetime of Kids Programming

Two brothers captured generations of imagination and earned a special Emmy

By MICHAEL MALONEY

Sid Krofft first became drawn to puppetry after spying an advertisement for a Hazelle Marionette in the pages of a comic book. His father balked at spending $3.96 for a doll, so Krofft sold Christmas cards to earn enough money to buy it for himself.

Krofft taught himself to perform with the doll, then got a job with Ringling Bros. and Barnum & Bailey Circus for $50 a week. But while many children dream of running away from home and joining the circus, Krofft soon wanted to do the exact opposite. “I didn’t belong there. The other sideshow acts hated me and they hated each other,” he says, calling the situation “a nightmare.”

Two friends made the experience tolerable, though — Jenny Wallenda of the Flying Wallendas and the man who had the “Man Without a Face” act. After Krofft returned home, he landed a gig with his puppets touring with Judy Garland. Later, the Krofft brothers got the idea to open up their own marionette show, one that would be more risqué and for adults only. The live puppet show became known as “Les Poupées de Paris” (“The Dolls of Paris”). It featured models based on celebrities and eventually played to nearly 10 million people.

“The stage took three months to install,” Krofft says. “It had elevators, waterfalls and an ice rink.”

The show’s popularity was helped along after the Rev. Billy Graham sampled it at the Seattle World’s Fair in 1962 and condemned it for its mature content.

“We hit every newspaper because of Billy,” says Krofft. “That’s what put Sid and Marty Krofft on the map.”

— Michael Maloney
her career.

"Walt said, 'I've heard about you guys,’” Sid recalls. “'Can I give you some advice? Always put your name above everything that you create because someday it'll be worth something.'"

Soon after, Hanna-Barbera hired the Krofft brothers to help them develop the Banana Splits, live-action characters who headlined a series featuring both live-action and animated shows. This led to NBC approaching the Kroffts about creating their own series for its Saturday morning slate.

Their first endeavor was “H.R. Pufnstuf,” which told the tale of young Jimmy (Jack Wild of “Oliver!” fame), who found himself marooned on the Living Island where magical friends helped protect him and Freddy the Flute (voiced by Joan Gerber) from menacing Witchiepoo (Billie Hayes).

The success of “H.R. Pufnstuf” led to additional Krofft shows including “The Lost Saucer” and “Far Out Space Nuts.”

In early 1970, an advertising agency contacted the Kroffts about incorporating their characters into an ad campaign for McDonald’s. After sharing much of their expertise, the brothers were told the campaign for the hamburger fast food chain was kaput. However, the following year, commercials for McDonaldland started airing featuring Mayor McCheese, who bears a striking resemblance to H.R. Pufnstuf (who is the mayor of the Living Island), and other characters and themes that had the Krofft imprint on them. The Kroffts sued McDonald’s for infringement and were ultimately awarded more than $1 million in damages. A framed copy of the check ultimately awarded more than $1 million in damages.

In 1970s, the Kroffts produced the first two years of “Donny and Marie.” Later, then-ABC senior programming executive Michael Eisner approached the Kroffts about helming another generation of “Donny and Marie.” Eisner approached the Kroffts about helming another generation of “Donny and Marie.” Later, then-ABC senior programming executive Michael Eisner approached the Kroffts about helming another generation of “Donny and Marie.” Eisner approached the Kroffts about helming another generation.

The Kroffts evolved along with it, bringing “Pryor’s Place” to CBS in 1984 and the syndicated politically themed series “D.C. Follies” in 1988 to nighttime.

The Kroffts have stayed in business even when they didn’t have a show in production.

“It was the eighth wonder of the world,” recalls Marty. “It had pinball rides, an escalator going up nine stories and a crystal carousel that rode on a cushion of air — but it never worked. Usually, when you have a failure you never have to see it again, but I look at it every day — it’s the home of CNN.”

In 2002, H.R. Pufnstuf and the Living Island were brought back for the “Pryor’s Place” special.

“My father always says is, ‘If you give up on Tuesday, then there is no Wednesday and Wednesday could have been the day,’” says Kris-tina Krofft.

First-born Deanna Krofft Pope began working on Krofft productions as a runner when she was 16. Now she is a producer on “Mutt & Stuff” and she serves as the chief operations officer for Sid and Marty Krofft Television Prods.

Kristina Krofft, the middle daughter, is an actress who has appeared on “Mutt & Stuff” and in the 2017 version of “Sigmund and the Monsters.” She’s also writing a screenplay titled “The Playmate and the Puppeteer” about her legendary parents.

Kendra Krofft, the youngest, works as a makeup artist.

The three Krofft daughters can attest to their father’s relentless pursuit of a deal, but it’s how he treats people that has made the biggest impact on them.

“He’ll turn everyone into a part of the family,” says Deanna. “At Christmas, if you came to our house it wouldn’t be just us, but also Joe, the photographer, or Alex, the makeup artist.”

“He sees people’s hearts,” adds Kendra.

— Michael Maloney
PLAYING IT FORWARD

Decades of innovative storytelling from the Kroffts inspired many of today’s content creators

By MICHAEL MALONEY

Sid and Marty Krofft have often said that, through their programming, they “messed with kids’ minds.” But that has proven not to be a negative thing, as their programs not only entertained but inspired future content creators.

“Instead of trying to capture grounded reality with their puppetry, [Sid and Marty] celebrated the absurd and embraced the cartoon sensibility,” says Dan Milano, creator of “Greg the Bunny,” who later worked with the Kroffts on a feature adaptation of “H.R. Pufnstuf.”

“They understand a child’s imagination and how fragmented and sweet — but with an edge of darkness — it can be.” Milano discovered at an early age that it was entirely feasible to grow up and become a paid creator by watching Krofft productions.

“It made it so that I didn’t feel it was unusual at all that I would draw silly pictures, do silly voices, put on puppet shows, make them talk, and expect my parents’ friends to talk back to them as if they were real,” he says.

When Milano worked with the Kroffts on a proposed film adaptation of “H.R. Pufnstuf” he learned from the brothers the importance of partnership and being open to new ideas.

“I was testing and pushing ideas and found them to be so collaborative. That kind of confidence is part of their longevity. When people hold on too tightly and feel they have to have complete control, things tend to stagnate. Their willingness to collaborate was encouraging,” Milano says.

Even though Nickelodeon’s upcoming “Rise of the Teenage Mutant Ninja Turtles” is in 2D animation — as opposed to the live action of Krofft productions — co-executive producer Andy Suriano says that many themes in his series were drawn from the Kroffts’ style.

“The turtles are going down to a hidden city and there are nodds in that from not only ‘Big Trouble in Little China’ but also ‘H.R. Pufnstuf,'” Suriano says. He learned to suspend disbelief because of the Kroffts’ shows. “What I always dug about their productions is that they had such a kid-centric view, so I always try to keep in mind in my own work ‘What’s the point of view of the kid?’”

Working with Legendary Entertainment on a project called “Sidekick” led Hannah Hart and Grace Helbig, bottom, to being paired with the Kroffts in 2014. The result was a 2016 reboot of the Kroffts’ staple “Electra Woman and Dyna Girl” with Hart executive producing and portraying the latter character (with Grace Helbig as the former).

“This is a marathon, not a sprint. The fact that we’re still talking about Sid and Marty Krofft is a testament to that.”

“In the face of all the overwhelming distractions and worth ethic have produced such an amazingly long career.”

Christian Jacobs, creator of “Yo Gabba Gabba” and a member of the music group the Aquabats, says he, too, grew up watching the Kroffts’ shows — from Saturday morning staples such as “H.R. Pufnstuf” and “Land of the Lost” to “Donny and Marie” — and being “very influenced” by them.

Jacobs later experienced a “surreal” moment when Buena Vista Television-Disney brought in the Kroffts so the brothers could pitch him a proposed series about his band.

“It was everything you’d expect — bats living in a house, a talking staircase and a talking mailbox. It was fantastic,” he recalls.

While the show didn’t come to fruition, Jacobs continued to work with the Kroffts, directing episodes of their Nickelodeon series “Mutt & Stuff” and shooting a pilot for a reboot of “The Bugaloos.”

“Sid and Marty Krofft and that age of television made me want to do what I’m doing now and hopefully I can carry that torch into the future for those tangible live-action shows,” says Jacobs. “They don’t make them like that anymore and I don’t think they ever will.”

Timeless Talent
Dan Milano, creator of “Greg the Bunny,” top, and Hannah Hart and Grace Helbig, bottom, have been inspired by the Kroffts.
WORLD PREMIERE

Chesley Bonestell: A Brush With The Future

A FILM BY DOUGLASS M. STEWART JR.

Produced, Written and Directed by DOUGLASS M. STEWART JR.
Co-Produced by RON MILLER and MELVIN SCHUETZ
Associate Producer CHRISTOPHER DARRYN Director of Photography TIMOTHY BRANNING
Edited by KRISTINA M. HAYS and DOUG SCOTT

Newport Beach Film Festival

MAY 1, 2018 7:30 PM

EDWARDS BIG NEWPORT 6

www.chesleybonestell.com
www.newportbeachfilmfest.com
Films Find Fans in Sunny Coastal Town

Focus on food, wine and the culinary arts is front and center at this year’s edition

By IAIN BLAIR

ow celebrating its 19th year, the Newport Beach Film Festival has become a major fixture on the crowded festival circuit and is increasingly recognized internationally as one of the leading lifestyle film fests in the U.S. This year, NBFF will spotlight more than 350 films from some 50 countries, bringing to Orange County, just south of Los Angeles, the best of classic and contemporary filmmaking and showcasing a diverse collection of studio and independent films from around the globe.

The theme this year is See Who Made the Cut. “We had close to 3,500 submissions, and each official submission is viewed five times,” says NBFF CEO and executive director Gregg Schwenk. “We really respect the filmmakers and their work, and some great films were edged out by even greater ones.”

Schwenk has helped spearhead the festival’s growth and broadened its horizons, and notes that this year, “in conjunction with sponsor Pacific Sales, we’re expanding our non-fiction programming with the introduction of our Culinary Film Series, a new documentary film program that celebrates emerging and prominent gourmet chefs, the art of gastronomy, international food culture, and the craft of winemaking and distilling.”

Schwenk adds that while the fest’s culinary focus has always been strong, this is the first time it has created a whole section and partnered with major chefs to celebrate food-focused films.

NBFF can boast a growing number of film premieres. “We also have a record number, including ‘Three Days of Glory,’ about the 2016 Burgundy wine celebration, which will run in the Culinary Film Series.”

The lineup also includes the West Coast premiere of “Cuban Food Stories.” With more than 60 Orange County restaurants, local culinary schools and Dine Newport Beach participating, the newly curated series expands the festival’s food-themed offerings and gives festgoers the latest in culinary cinema, along with tastings created by local chefs and vintners.

“This year we’ve also expanded our popular AA+D series,” says Schwenk. The program showcases films celebrating art, architecture, design, photography, futurism, modernism and fashion. It highlights emerging and prominent artists who have influenced and inspired designers, curators, historians and independent filmmakers. It ranges from the vibrant counterculture art scene of 1960s London, to the mountains of Patagonia, to the Palm Springs modernism movement.

For example, ’Three Days of Glory’ focuses on the Burgundy wine celebration, one of the world’s great wine festivals. The documentary ‘Three Days of Glory’ explores the history and culture of Burgundy wine, featuring interviews with leading winemakers and vintners. The film will be screened during the festival’s culinary showcase.

AA+D will spotlight independent feature-length and short documentary films, including the world premieres of “Iconic Vision: John Parkinson, Architect of Los Angeles”; the world premiere of “Chesley Bonestell: A Brush With the Future”; and the U.S. premiere of French docu “L’Architecte Textile.”

With its growing international focus, the festival is also spotlighting cinema from Ireland, Italy, Germany, Chile, Sweden, Japan, China, Mexico, Brazil, France and Australia.

“Each night we’re focusing on a different place and geography and each night we’ll also try to reflect the huge diversity of Southern California,” Schwenk says. “We’ll have U.K. and European spotlight’s, a Pacific Rim one, and we’ll have a Latin showcase featuring Mexico, Chile and Brazil. And we have a particularly strong array of Irish films, shorts and documentaries — the largest number on the West Coast.”

To what does Schwenk attribute the fest’s success? “We’re very focused on the filmmakers, and we offer a great mix of art and commerce. I talk to filmmakers at festivals all over the world and many tell me they were able to find funding here, and that their films got picked up here.”

Geography also helps. “With our beach location, we’re like the Cannes of California, and more and more we’re seeing distributors and sales agents come down from L.A. to spend a few days here and catch some really great films. And that didn’t happen even five years ago.”

Looking ahead, Schwenk predicts more growth in such areas as VR and possibly TV pilots. “Last year we hit $5,000, and we’re hoping to meet or beat that this year.”

Tipsheet

What: Newport Beach Film Festival
When: April 26-May 3
Where: Newport Beach, Calif.
web: newportbeachfilmfestival.com

Days of White and Rosé

The documentary “Three Days of Glory” focuses on the Burgundy wine celebration, one of the world’s great wine festivals.

I talk to filmmakers at festivals all over the world and many tell me they were able to find funding here, and that their films got picked up here.”

Gregg Schwenk

NEWPORT BEACH FILM FESTIVAL
NBF kicks off opening night with Sundance hit “American Animals.” The British-American true crime drama, written and directed by Bart Layton, starring Evan Peters, Barry Keoghan, Blake Jenner and Jared Abrahamson, will be followed by a gala reception at the Fashion Island shopping mall.

The fest will end its eight-day run with the West Coast premiere of “All Square,” director John Hyams’ dramedy about a small-time bookie (Michael Kelly) who comes up with a scheme to take bets on Little League games.

Following the screening, the fest, in partnership with Schiefer ChopShop and Via Lido Plaza, will host the closing-night celebration. The outdoor event will feature a hosted bar by Tito’s Vodka, Oban Whiskey and Guinness, with culinary tastings from top local restaurants.

In between those bookends, NBFF will host the U.S. premieres of the Italian feature “Wife and Husband,” the Chinese film “End of Summer,” the Japanese award-winning film “3 Ft. Ball and Souls” and the German film “My Blind Date With Life.”

International premieres at the fest include Mexican film “The Grand Promise” and Australia’s “The Pretend One.” The Irish Showcase will feature the premieres of three Irish films: “Maze,” “The Drummer and the Keeper” and “Michael Inside.”

The AA+D section highlights women artists, including designer-filmmaker Mika’ Ela Fisher, Japanese artist Yayoi Kusama, sculptor Elizabeth King and British artist Penny Slinger. Spotlighted films include Chile’s “The Desert Bride,” Brazil’s “Rust,” France’s “Custody” and Sweden’s “Ravens.”

NBFF retrospectives include the 70th anniversary of Howard Hawks’ “Red River,” the 65th anniversary of “Peter Pan” and the 10th anniversary of director Patricia Riggen’s “Under the Same Moon.” The 2018 Free Filmmaking seminars include the Variety Cinematography Master Class and Panel presented by Zeiss, WIA Presents Building a Career in Animation, and Music in Film Presented by Costa Communications.

ICON AWARD
PACO DELGADO  
Well-known in the industry for his deceptively complex work and love of bold colors, the twice Oscar-nominated Spanish costume designer (for Tom Hooper’s “Les Misérables” and “The Danish Girl”) was born in the Canary Islands and grew up loving to draw and initially studied theater and set design. But after moving to London, where he created sets for various Fringe productions, he gradually moved away from set design and into costume design, where he found his true calling. Since then, he’s collaborated with such top directors as Pedro Almodóvar (“The Skin I Live In”), Alejandro G. Iñárritu (“Birdman”) and M. Night Shyamalan (“Split” and the upcoming “Glass”). Most recently, Delgado, who’s also won two Goya Awards, created the haute couture-inspired fantastical costumes worn by Oprah Winfrey, Reese Witherspoon and Mindy Kaling in Ava DuVernay’s “A Wrinkle in Time.”

Next up: Disney adventure “Jungle Cruise,” starring Emily Blunt and Dwayne Johnson.

ARTIST OF DISTINCTION
JESSICA PARÉ  
The Canadian actress turned a lot of heads with her powerful, heartbreaking turn as Megan Draper in the acclaimed AMC series “Mad Men.” But Paré has been a face to watch ever since she made her debut in 1999 with a small role in TV movie “Bonanno: A Godfather’s Story,” shot while she was still in her final year in high school. That experience encouraged her to pursue acting, and she got her big break the next year when, after auditioning for another small role in the indie “Stardom,” director Denys Arcand cast her in the lead as a supermodel. The film, which played in Cannes, launched her career, and since then Paré has tackled a broad range of film and TV projects, including “Wicker Park” (her Hollywood debut), TV mini-series “Napoleon,” vampire horror-comedy “Suck,” the Kennedy teen drama series “Jack & Bobby,” and the comedy “Hot Tub Time Machine.” She’s next slated to play the title character in “Queen Bee.”

BREAKOUT
NADINE HADERS  
If you’ve seen the Oscar-winning, multi-layered horror comedy film “Get Out,” the debut feature film from comedian-turned-director Jordan Peele, then you’ve seen the work of up-and-coming costume designer Haders. As a key member of Peele’s creative team, she underscored the satire, symbolism and referential humor with precise wardrobes for each character that visually helped clue audiences into what was going on beneath the surface (the urban hero wears blue, then gray as he enters a strange new world where black and white and splashes of red are all vivid signifiers). L.A.-based Haders cut her teeth on such TV shows as “Into the Badlands,” “Legends,” “Raising Hope,” “Leverage” and “John From Cincinnati,” and her most recent work can be seen in CBS’ rebooted hit “MacGyver.” Haders is working on the upcoming sci-fi horror film “Only You,” directed by Jacob Estes and starring Storm Reid and David Oyelowo.

NEWCOMER
JOE SILL  
After graduating from Dodge College, the aspiring writer-director worked at a visual effects house before deciding to make a commercial on spec for Tesla called “Tesla — Modern Spaceship,” which he wrote, produced and directed. The gamble paid off big time when it got the attention of Tesla Motors founder Elon Musk and advertising agencies, and jumpstarted Sill’s career. He quickly launched a production company and began making commercials and music videos, and in 2015 he won director accolades at the YouTube Music Awards for his imaginative and visually stunning music video for Lindsey Stirling’s “Take Flight.” Since then he’s directed branded short films for Google, NASA, Nike and EA Games, and made the ultimate Star Wars fan film, “Kara,” a shot that was shot in the desert near Yuma, Ariz. He recently wrapped production on his first feature film, “Stray,” a supernatural noir thriller inspired by Japanese anime, made for less than $400,000.
“Representation matters. Not only can we engender curiosity and a desire to learn, but when young people of color begin to see themselves as leaders, inspirational figures, heroes, and revolutionaries, they will begin to entertain the possibility that they, too, are capable of greatness, of making profound contributions to their communities.” — Devin E. Haqq
WE CONGRATULATE OUR CLIENTS AND FRIENDS

JONATHAN SELA
Variety’s Billion Dollar Cinematographer

ZOË WHITE
Variety’s “10 Cinematographers to Watch”
Master of Storytelling Focuses His Vision

DP Sela has drawn inspiration from many sources to forge his unique body of work

By DAVID HEURING

Director of photography Jonathan Sela was born in Paris and raised in Israel, but it was during a boyhood visit to his grandfather’s hometown in Poland that his future in filmmaking was foreshadowed. The family was surprised to find a Hollywood film crew working in the tiny village. The production was “Schindler’s List,” and among the filmmakers were Steven Spielberg and his DP, Janusz Kaminski. The film went on to earn seven Academy Awards, with an Oscar for best cinematography among them.

Sela found his way to cinematography over the next two decades, but not because of that brief, chance encounter. His love for storytelling was — and is — the driving force. “I was always fascinated by the experience of seeing films in the theater,” says Sela. “I loved the escape from reality into some kind of alternate reality. I’ve never really had another job besides working on movies. From a very early age, I just knew that this path seemed right to me.”

A taste of life on the set in Israel led to a desire to work on films with bigger scope, and bigger audiences, and to studies at the American Film Institute.

Contacts he made at AFI led to stints as a gaffer, and an internship with the late cinematographer Vilmos Zsigmond was enlightening. Director Marc Webb (“500 Days of Summer” “The Amazing Spider-Man 2”) was an important backer early on. Today, Sela’s credits include sprawling, state-of-the-art blockbusters like “A Good Day to Die Hard,” “John Wick,” “Transformers: The Last Knight” as well as prestige commercials and music videos with the likes of Christina Aguilera, Mariah Carey, John Legend and Kanye West.

“Sela is a master and a commander, which is the perfect combination for a cinematographer,” says Kelly McCormick, producer of “Atomic Blonde” and “Deadpool 2,” both of which Sela lensed and David Leitch helmed. “He’s a master at his craft and a commander of the plan. He and David are a match made in heaven. They see the film the same way. They are planners and they both think about every frame of the film with regard to the characters. What’s great about Sela is how he loves challenges. He and David see what some perceive as problems or constraints, whether location-related or budgetary, as opportunities. He’s truly a gift to the craft and to our filmmaking process.”

Even on the most complicated, effects-heavy, high-tech undertakings like “Transformers: The Last Knight,” which was directed by Michael Bay, Sela never loses sight of the story and characters. And despite the undeniably mercenary aspect of making blockbusters, he considers himself an artist.

Sela shot film for most of his projects until recently. His four most recent features have been shot using digital cameras. On “Deadpool 2,” he worked with Vantage Film, the lens manufacturer and rental house, to customize lenses in order to achieve the texture and flavor he envisioned for the project — effects he might previously have created by manipulating the exposure and development of film stock.

“What I do is technical, but I try to stay non-technical,” he says. “All of this — cameras, lights — is just a great canvas, paint and brushes. They’re all available to us to tell stories with. There’s never one or the other that is inherently better or worse. But the more you know, the better you can solve problems, ready, aim, shoot.”
and come up with ways to do things. It’s the mix of the unexpected that’s the beauty of creation.

“That’s why we love to do as much as possible in-camera with the real actors, even though it might take longer,” he says. “The more the audience feels the actors, the more they feel like it’s really happening and buy into it. Geography is also very important. We shoot things in such a way that you can really understand what’s happening. There’s been a shift in movies into such crazy chaos that the audience doesn’t even know what they’re looking at anymore.”

Sela says one key to his approach is to constantly bring decisions back to meaning and emotion: “As a filmmaker, the draw for me is to collaborate and work with the people that want to ask those hard questions. That’s how you create something that’s fresh.”

The DP adds that “we’re in business of making the impossible possible. I’m constantly reminding people that we can do anything. But you have to know the story, and the characters, and the perspective, and you need a team that’s willing.”

Also important: listening to others. “The best work is done with people who challenge you,” says Sela. “By thinking through the limitations, you thrive. Never tell me there’s only one way to do it, or that we can’t do this unless we have that. I feel like that’s when I’m getting comfortable, and as an artist, I never want to get comfortable.”

But Sela is not unrealistic about priorities, whether in life or filmmaking. “We’re not curing cancer here, but we’re sure trying to put our voice into it,” he says. “That’s the beauty of filmmaking. We take what’s on paper and try to push it to the limit, given the resources. That’s the same

if the budget is $1 million or $300 million. It’s always the story. In the Hollywood system, very few directors want to work in the deep way old filmmakers would. They get so caught up in the machine that nobody sits down and really breaks down the essence of the storytelling.”

Ironically though, action pictures have never been Sela’s favorite film genre. “If those sequences come out well, it’s because we’re focusing on motivation and meaning,” he says. “I got into this because I’ve always been in love with ‘The Deer Hunter’ and films like that. But that is not the business we’re in today. I’m fortunate, and I’m grateful, but I’m looking forward to the day when I can make a musical or a fairy tale.”

The DP speaks wistfully about intimacy. “For me, two people sitting at a table talking about love sounds so much more interesting than cars and explosions and a fight sequence,” he says. “You never know where the path will lead — you just try to form great relationships with great people, and then see where it leads.”

But in the end, the process of filmmaking is the best reward of all. “Every day on a film set is a good day,” he says. “I still get the goosebumps. I still get nervous, and I think that’s what keeps you alive and fresh and interested. Once you tell yourself that you know how to do something, you stop growing. So I constantly try to approach everything as if it’s the first time I’m doing it.”

David Leitch on Jonathan Sela

Director Leitch and Sela connected more than a decade ago on the second unit of a small independent horror film. Since then they’ve collaborated on ‘Deadpool 2,’ ‘John Wick’ and ‘Atomic Blonde.’

“When we met, I was really taken aback by his sense of composition and his work ethic,” says Leitch, whose experience includes stuntwork in more than 70 films. “He wanted to figure out how to get every crazy shot we had devised. I saw his uncompromising commitment to the vision.

“The reason we’ve had success is that he’s a storyteller,” Leitch adds. “He cares about the story, and he cares about the characters. Our process is pretty seamless at this point. Incessant, meticulous prep is key to our working relationship.”

Leitch adds: “His camera is always helping me tell the story, emotionally and in every other way. He works his ass off. He’s a master of getting the most money on the screen. He loves prep being involved in the scheduling — and that’s because of his indie roots. He’s not afraid of a condensed schedule. I’d hate to have to do movies without him.” — David Heuring
CONGRATULATIONS TO THE GREATEST CREATIVE PARTNER ON THIS DESERVED RECOGNITION. HERE’S TO MANY MORE ARTISTIC AND BOX OFFICE SUCCESSES.

DAVID and KELLY
John

YOU ARE ONE TO WATCH

but you are also a leader, a teacher, a genius at your craft, a kind hearted advocate to making the world a better place, and most of all a friend.

GREG

(and everyone from LOVE, SIMON)
LENSERS ON
THE CUSP

OLE BRATT BIRKELAND

“American Animals”

The Norwegian DP, based in London, is both prolific and versatile, with some 60 credits already under his belt, including current project “Judy,” the Renee Zellweger-starring Judy Garland biopic, which he’s shooting in London for director Rupert Goold. Prior to that, he collaborated with Lenny Abrahamson on the upcoming horror mystery “The Little Stranger,” the director’s follow-up to his Oscar-nominated drama “Room”; and shot crime drama “American Animals,” directed by Bart Layton for Film4, which premiered at Sundance and releases in June. “That was my first American production and it was so exciting to be shooting in the States,” says Birkeland, who’s mainly worked in the U.K. “I really like variety and all the challenges you face dealing with different genres.”

After studying at the London Film School, Birkeland began working as a focus puller, “then I did loads of shorts before eventually getting a few long projects.” One of those, BAFTA-nominated documentary “The Arbor,” raised his profile. His big break came with the 2013 Emmy-winning series “Utopia.” “The director, Marc Munden, was brilliant, and he allowed me total freedom to do the lighting I wanted to do, and it got talked about a lot,” Birkeland says.

Since then, his TV credits have included the BAFTA-, Emmy- and Golden Globe-nominated BBC drama “The Missing,” directed by Tom Shankland; the Channel 4 drama “National Treasure,” where he re-teamed with director Munden; and season one of “The Crown.” “I like to get into directors’ heads and then support their goals and vision,” says Birkeland. “I want to tell the story in the most interesting visual way possible.”

— Iain Blair

Representation: WME

NADIM CARLSEN

“What Will People Say”

Carlsen’s work on Isabella Eklöf’s acclaimed debut feature, “Holiday,” which premiered at Sundance in January, is as visually clean and bright as a Carnival Cruise line commercial. But the mood his shot selection evokes is as dark and unsentimental as the film’s plot, which follows a young woman who gets more than she bargained for when she goes on vacation with her drug lord boyfriend on the Turkish Riviera. “We wanted the film to be detached in a way,” says Carlsen. “I think we only have three real close-ups. There’s a lot of space surrounding the characters, a lot of wide shots.”

Carlsen cites Austrian director Ulrich Seidl (the “Paradise” trilogy) as his primary visual reference for “Holiday,” but he says what most influenced him as a cinematographer are meditative Russian films from the 1970s such as Andrei Tarkovsky’s

These DPs are making a splash and getting noticed for their photography. Each year Variety identifies some of the world’s most promising cinematographers. Members of the class of 2018 — picked for their recent breakthrough projects — reflect the profession’s inherent versatility and growing diversity. It includes women and men; multiple races and ethnicities; practitioners of film, television, commercials and music videos; lensers who shoot on both film and digital media; and a wide assortment of countries of origin, including Norway, Denmark, the U.K., Mexico, Netherlands, Australia and the U.S. But despite their various origins, all these DPs share a love for their craft, an expertise with the technology of filmmaking, and a passion for creating the right pictures to tell the story.
“The Mirror” (1975). A graduate of the National Film School of Denmark (Guldof was a classmate), Carlsen since 2009 has shot numerous commercials and music videos and nearly two dozen shorts, documentaries and features, including last year’s “What Will People Say,” directed by Iram Haq, which won the Audience Award at the AFI Fest. He’s in post-production on “Border,” his second feature-length collaboration with director Ali Abbasi following the 2016 horror film “Shelley.”

Although Carlsen’s work has largely been confined to projects originating in his native Denmark, he has a long list of U.S. directors he’d like to work with, including David Lowery, Benny & Josh Safdie, Harmony Korine, Sean Baker, David Robert Mitchell, Darren Aronofsky and Chloe Zhao.

— Todd Longwell

**JOHN GULESERIAN**

“Love, Simon”

When Guleserian set out to shoot the acclaimed comedy “Love, Simon,” about a closeted high school student (Nick Robinson) dealing with romantic entanglements and a blackmailer threatening to out him, he and director Greg Berlanti wanted the movie to feel timeless, similar to a John Hughes movie, but also to be a product of its time. “We didn’t want to imitate anything, but we wanted to be inspired by it,” says Guleserian. “All of our visual choices grew out of this.”

Subtly skewed romance has been a recurring theme in Guleserian’s career, epitomized by his collaboration with director Drake Doremus, which has spanned six features, including last year’s “Three official 10CINEMATOGRAPHERS TO WATCH

**PAULA HUIDOBRÓ**

“Barry”

Huidobro has been all over the map, both geographically and artistically. Born in Mexico City, she studied at the London Intl. Film School and the American Film Institute in Los Angeles. After making her feature film debut as a cinematographer with Damian Harris’ “Gardens of the Night” in 2008, she went on to work as a camera operator for three-time Oscar-winning DP Emmanuel Lubezki on 2010’s “Morning.” As a DP she worked on films shot in such locations as New York (Paul Bettany’s “Shelter,” starring Jennifer Lawrence and Harris); “The Wilde Wedding,” starring Glenn Close and John Malkovich; and Virginia (“Permanent,” starring Patricia Arquette and Rann Wilson); and Tokyo (Atsuko Hirayagin’s “Oh Lucy!”). More recently, Huidobro served as DP on two new L.A.-shot TV series, the “Black-ish” spin-off “Grown-ish” (Freeform) and co-creator/star Bill Hader’s dark hitman comedy “Barry” (HBO). For “Barry,” “[Hader] was really specific that he wanted frames to be composed and we were careful with blocking of the actors,” says Huidobro, whose credits also include Sian Heder’s “Tallulah,” starring Ellen Page and Allison Janney, and an episode of PBS’ “American Masters.”

— Todd Longwell

**SHABIER KIRCHNER**

“Skate Kitchen”

Born and raised in the Caribbean nation of Antigua and Barbuda — a place, he says, “where there’s no film industry” — Kirchner was inspired by his father’s work as an underwater photographer. After a brief stint at film school in Vancouver, learning only “the basics about shooting and editing,” Kirchner and some classmates decided that hands-on practical experience was needed, and they headed to the Caribbean to shoot their own film, 2011’s “Memoirs of the Blue.”

“It was so bad and it ended up in the drawer,” he says. “But it taught me how to navigate the film industry, even though it was a baptism by fire — everything that could go wrong went wrong.” Taking another leap of faith, Kirchner moved to New York, shot some indie, and got
We proudly congratulate our client

JOHN GULESERIAN

named one of Variety’s 2018 10 Cinematographers to Watch

INNOVATIVE ARTISTS

Debbie Haeusler, Heather Griffith, Craig Mizrahi, Cecilia Banck, Jason Garber, Lisa Holguin, Lauren Zak
innovativeartists.com
lucky when director Thomas Woodrow hired him to shoot his 2016 sci-fi drama “We’ve Forgotten More Than We Ever Knew.” “That led other people to trust me and to shooting ‘Sollers Point’ for [director] Matthew Porterfield, which did well on the festival circuit.” The film releases in May.

Since then, Kirchner has shot the ultra-kinetic “Skate Kitchen,” with its “mostly low, hand-held style,” for Crystal Moselies (it screened at this year’s Sundance), lensed the love story “Only You” for Harry Wootliff, in Scotland; and served as the 2nd unit DP on Benh Zeitlin’s “Wendy,” in Louisiana and around the Caribbean. Currently living in Brooklyn, Kirchner is now prepping “Bull,” a film about black rodeo riders. “I always like the simplest avenue to capturing images, but all the new technology makes it an exciting time.”

— Iain Blair

**PAUL OZGUR**

“‘The Wound’

“I always knew I wanted to become a DP,” says the Dutch cinematographer, who got his start at the Netherlands Film School, where his graduation project, “Magnesium,” made quite a splash, premiering at Sundance 2013 and winning the cinematography prize at the Camerimage festival in Poland. After graduating, Ozgur attended the master’s program in cinematography at Britain’s National Film and Television School, and his first feature film, “Prince,” opened the Generation section at Berlinale 2015 and won him a nomination for cinematography at the Dutch Film Festival.

Ozgur’s short career recently got turbocharged with the release of the controversial coming-of-age tale “The Wound,” directed by John Trengrove. It was selected as South Africa’s Oscar entry this year. Balancing both epic landscapes and intimate close-ups to underscore the unsettling story, Ozgur’s poetic visuals helped propel the film to international acclaim — it received 19 awards at 44 festivals worldwide and won best first feature at the BFI London Film Festival.

“I very much believe in attraction and repulsion when it comes down to working with a director. I’m attracted to stories that deal with human struggle, and cultural conflicts on an emotional, social and spiritual level,” says Ozgur. He adds that he likes to work with a crew that’s “as calm and grounded as possible,” and also favors an unflashy technical approach. “Sometimes you need a technocrane to achieve the shot but you want the equipment to work with you and not be in the way of the artistic vision.” Now based in L.A., he most recently shot a music video in London, directed by Salomon Ligthelm, on 35mm.

— Iain Blair

**DANIEL PATTERSON**

“She’s Gotta Have It”

In a few short years, the New York-bred and -based cinematographer has made a name for himself with his acclaimed work in features, television, shorts, documentaries, music videos and commercials. “I want to keep doing it all,” he says. With an MFA in film production from New York University and a B.A. in theater from Morehouse College, he cut his teeth as a camera operator under DP Ellen Kuras, and cites DP Bradford Young (“Selma,” “Arrival”) as “a big influence. His advice? Focus on DP’ing.” Patterson shot his first feature,

“Gun Hill Road,” in 2011, lensed director Shaka King’s “Newlyweeds” in 2013, and first collaborated with Spike Lee on the director’s “Da Sweet Blood of Jesus,” where he went for what he calls “a very naturalistic look, full of color.” Patterson reteamed with Lee on Netflix’s “She’s Gotta Have It” and Roger Guenver Smith’s one-man show “Rodney King.” “Spike’s another huge influence,” says Patterson. “He has this incredible work ethic, energy, discipline and total mastery of the whole craft of cinema — and he’s taught me so much.”

Patterson, whose credits include the short “Dirt,” which premiered at Sundance in 2016 and was nominated for the Short Film Grand Jury Prize, also teamed with Oscar-nominated actress Gabourey Sidibe on her 2016 directional debut, “The Tale of Four.” “Another super-talent. I’d never have guessed it was her first film,” notes Patterson, who’s currently prepping season two of “She’s Gotta Have It.” He’s also an avid fan of new camera and lighting technology. “It’s a lot to keep up with but I embrace it all.”

— Iain Blair

**ALAN POON**

“Kodachrome”

Poon studied new media at Ryerson U. School of Image Arts, and his mindset as a working cinematographer is flavored by that background in gallery- and installation-based work. He assisted for esteemed cinematographer Torben Johnke, and later gained experience at the William F. White Intl. rental house in Toronto. “Having an interdisciplinary background, I’m often trying to think of a new way to approach a scene or a story, a new way to shoot it,” says Poon. “I didn’t study film history in school, and perhaps drawing from other sources of inspiration helps free one up. I’m always trying to challenge the medium a little bit.”

Poon’s work can be seen in “Copenhagen,” which won the audience award at Slamdance, and “Kodachrome” — both features directed by Mark Raso. In the latter film, Ed Harris plays an irascible, dying still photographer who insists on shooting film emulsion. Poon shot on 35mm film for the project, which Netflix acquired after it did well on the festival circuit. Poon’s resume also includes a significant number of documentaries, such as “The People of the Kattawapiskak River,” “Life After Digital,” “Transforming Gender” and the forthcoming “Ride for Promise.”

“I’m getting more opportunities in narrative, which I love, but I don’t think I’ll ever give up working on documentaries.” Poon says, “It’s an amazing form that allows me to travel and learn about people and life. When I’m working in the scripted medium, having the documentary background gives me confidence, knowing that I can work nimble and light, and finding the best scenario regardless of what’s thrown my
UP TO SNUFF

The incredible true story of American musician/composer W.G. Snuffy Walden

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With music from W.G. Snuffy Walden Written and Directed by Mark Maxey www.uptosnuffmovie.com
ANDREW SHULKIND

“The Ritual”

NYU grad Shulkind’s career thus far illustrates the ideal melding of art and technology at the heart of the cinematographer’s role. During a summer internship at Panavision, he gained fluency with a then-cutting-edge color tool called the PreView System, serving as a go-between for cinematographers and film labs. That led to work on the crews of big-name DPs including Darius Khondji and Emmanuel Lubezki.

Today, Shulkind divides his time between narrative work such as “The Ritual” — after positive buzz at its Toronto festival premiere, it was quickly picked up by Netflix, reportedly for about $4.75 million — and high-end VR projects, where he designs camera arrays and consults with advertisers, brands, studios and the U.S. military on mixed reality capture.

Commercial clients have included McDonald’s, Google, Budweiser, Adidas and Netflix — and Shulkind has twice won the Studio Daily Prime Award for Technology. “With today’s highly sensitive sensors, superfast lenses and low light levels, we must still apply all the tenets of cinematography and production design and storytelling that we’ve used for 100 years,” he says. “Over the next 10 years, I think the process of cinematography will change completely. With interactivity, we’re giving some control over to the user. But in some ways, the cinematographer will be more important than ever, in order to imprint a consistent vision on the waterfall of deliverables that will come out of the same source.” He adds: “In the data business, the experiential business and the content business, I see many opportunities for keeping our storytelling legacy alive and thriving.”

— David Heuring

Representation: Gersh

10 CINEMATOGRAPHERS TO WATCH

ZOE WHITE

“The Handmaid’s Tale”

White recently wrapped season two of Hulu’s “The Handmaid’s Tale,” on which she alternated episodes with DP Colin Watkinson. Originally from Sydney, White studied at the Australian Film, Television and Radio School, and at the U. of North Carolina’s School of the Arts. Also a musician, she finds parallels between the emotional connections created through music and moving images, and between the collaboration of music ensembles and film crews. Her training also included stints with DPs Vilmos Zsigmond and Newton Thomas Sigel. “Tom Sigel is at the top of his game, but is still a bit of a rebel. He stays curious and is always looking for new ways to see and shoot,” says White. “That’s been very influential for me.”

White’s credits also include “In the Radiant City,” “Catfight” and Christina Choe’s “Nancy,” which screened in the U.S. Dramatic Competition at the 2018 Sundance Fest. “Josie,” a feature starring Dylan McDermott and Sophie Turner, premiered in spring. She’s photographed spots for Under Armour, McDonald’s and Bose, among others.

White found the experience on “The Handmaid’s Tale” scintillating. “Working with incredible actors, really solid scripts, a beautiful crew and great resources made it a special experience,” she says. “The producers wanted bold, strong work that takes risks. I was encouraged to use what I had inside me, and that comes through on the show.” She’s as tech-savvy as any cinematographer must be, but values her on-set time as fully creative. “The prep process is for working with your team to figure out the technical needs,” she says. “Once you’re on the set, that can’t be in front. You must truly be in the storytelling mindset.”

— David Heuring

Representation: APA
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PAUL OZGUR

ON BEING CHOSEN AS ONE OF

VARIETY

10 Cinematographers to Watch

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artistry

JUSTIN, JC, CHRIS, JOEY, LANCE,

CONGRATULATIONS

*NSYNC

ON RECEIVING A STAR
ON THE HOLLYWOOD WALK OF FAME

THE ZEDECK FAMILY
CONGRATULATIONS TO NSYNC ON YOUR WELL-DESERVED HOLLYWOOD WALK OF FAME HONOR.
**NSYNC’s 6 Defining Career Moments**

As the boy band receives a star, its members recount their ascent to success

By MICHELE AMABILE ANGERMILLER

By the turn of the millennium, the members of boy band *NSYNC — Justin Timberlake, Lance Bass, JC Chasez, Joey Fatone and Chris Kirkpatrick — were massive stars, so it’s no surprise that, on the anniversary year of the group’s first album, they would be recognized with their own everlasting star on the Hollywood Walk of Fame. It’s even more fitting that the ceremony is taking place on April 30, because, cracks Fatone: “It’s gonna be May!”

That’s right, you know you’ve made it when a song released nearly two decades ago — “It’s Gonna Be Me” — finds new life each year as a popular meme. But *NSYNC was no ordinary group, which is why demand for a reunion follows the guys’ every move. For now, though, fans will have to be satisfied with the rare appearance of all five members on Hollywood Boulevard.

“It will be a special moment,” says Bass. “Everyone we’ve worked with — every choreographer, every record person, our families, our friends and our fans — that star ceremony is honoring.”

Band Together

*NSYNC members, from left, Lance Bass, Joey Fatone, Justin Timberlake, JC Chasez and Chris Kirkpatrick perform in 2000.

“*NSYNC received a star on the Hollywood Walk of Fame”

When: 11:30 a.m. April 30


Web: walkoffame.com

**Tipsheet**

What: *NSYNC’s 6 Defining Career Moments

When: 11:30 a.m. April 30


Web: walkoffame.com

1. EUROPEAN TAKEOVER

In the mid-1990s, boy bands were out of fashion in the U.S., where radio was still living in a post-grunge haze. So the decision was made to break into Europe first. The strategy worked. “I felt like we were an overnight sensation,” says Bass. “We were on the cover of every magazine before we even released a song, which was strange. They’re all about boy bands over there.”

Another prescient move was aligning the group musically with Swedish producer Max Martin, who had yet to see his first hit (but has since written 20 U.S. No. 1). “We had never been able to get to that caliber of producer,” recalls Bass. It’s a relationship that paid off in dividends, leading to six chart-topping hits for the group, including “It’s Gonna Be Me,” “Tearin’ Up My Heart” and “I Want You Back.”

And even as recently as 2016, Timberlake teamed with Max Martin for the smash, “Can’t Stop the Feeling!”

2. FASHION FORWARD

You could say *NSYNC was ahead of its time when it came to styles in hair and fashion. Or maybe the trends took a detour during those years.

Says Kirkpatrick of their chosen hair styles: “Ramen noodles, bright red and pineapple. I think one time JC had a Caesar Frankenstein haircut.”

Chasez defends both choices. “At the time, we were like, ‘Dude, that’s so rad!’” he says. “We would call Chris the pineapple. Now he’s thinking, ‘Why did I do that to my head?’ Joey had bright, bright fire engine-red hair and it was fun for a while.”

Adds Bass: “We had the frosted tips, the curls, the dreads … We’ve had it all!”

*NSYNC’s outfits for performances and appearances also feel a bit off in retrospect. “I don’t think anybody loves everything they ever wore to school or to college or even 10 years ago,” Chasez defends. “As trends change, your tastes change. … I mean, we wore every kind of rhinestone on the face of the earth.”

Bass says budgets limited what they were able to wear. “We had zero money for anything, especially outfits,” he recalls. “We would just kind of stitch things together.”

In the early years, “We were essentially wearing Velcro onesies and white motorcycle helmets,” adds Chasez. “But at the time, you’re, like, ‘We’re going to have these slick white outfits and look like robots — like we came out of outer space.”

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thing to do with Lou. The
with the label and every-
the time had nothing to do
back. And the fans loved the
label that was holding us
more. … It showed people
had no strings on us any-
lawsuit would take us out of
us anymore — out of sight,
“that no one cared about
scheme and went to prison.
man, who was later con-
tious lawsuit with the late
was involved in a conten-
tional contract, it broke the
initial contract, it broke the
whole chain that went
through Europe and then
to RCA.”
“You’re terrified, but
your also standing up for
what you believe in,” adds
Bass. “You had no idea that
that album would sell like
our career, for sure,” says
Chasez. “You’re trying to do
what you honestly think
is right. But in the middle
of that, the fear is always
there. You’re like, ‘Is this
the end?’ You don’t know.
You can only hope that
it goes your way because
you believe in what you’re
doing. So it was terrifying …
and exhausting and excit-
ing, all at the same time.”

But in the end, the
success of “No Strings
Attached,” “was so surreal,”
Fatone says. “We were in
New York City doing some
press and were, like, ‘Let’s
drive down to the Virgin
Megastore in Times Square
at midnight our album goes
on sale. So we drive by and
there’s this
line that goes all the way
down the avenue, around
the block, then around the
other block almost [encir-
cling] the store. It was
unbelievable.”

4. DANCE, DANCE, DANCE
“When you do the moves
‘bye, bye, bye’ with your
hands, that doesn’t mean,
‘bye, bye, bye,’ at all. The
hand is to say stop speak-
ing. Like, shut up.” “The now
iconic choreography for
the 2000 video was a game-
changer for the group. It
was one of those things
where we never knew it
would some sort of an
iconic dance per se,” says
Fatone. “People know that
one move… The chomp,
chomp, chomp, like Pac-Man
or something.”

During an era in which
MTV’s “TRL” ruled music
fans’ lives, *NSYNC was a
major driver of the popular-
ity of dance. Choreography
was something the band
focused on from the start,
but as the group sold more
albums, budgets for music
videos also grew.
A pinnacle for the group
was the “Bye Bye Bye” clip
that featured intricate pro-
duction in creating pup-
pet figures out of all five
members.
“We had to be in the
makeup so long and you’re
sweating out the glue and
it’s coming out,” says Cha-
sez. “You basically have this
kind of weird black liquid
coming out of your fore-
head while doing all your
choreography and you’re
thinking to yourself, that
can’t be good.”

Adds Fatone: “Shoot-
ing that was a little gru-
eling. We literally had the
makeup on starting at 7
a.m. and didn’t take it off
until 7 a.m. the next day.
Fun, but brutal.”

That definitely removed
a few layers of skin,” says
Bass with a laugh.

5. TOURING TITANS
The elaborate production
of today’s stadium concerts
headlined by pop acts has
its roots in *NSYNC’s hugely
successful 2001 run, the
PopOdyssey tour.
“We started to do dif-
fent things, like [hang]
up against a wall of Vel-
cro; we had conveyor belts
that went across the stage
during ‘See Right Through
You’; for ‘Space Cowboy’ we
came across on a wire but
then also danced on these
big mechanical bulls that
we spent a crap load of
money on that only lasted
for one show.”

“We wanted to make
sure the creativity was
always there and that we
did things that were fun
for us.”

By the time PopOdyssey
came around, *NSYNC was
also savvy enough to docu-
ment its every move.
“We did an MTV [series],
‘Making the Tour’ on top of
really making the tour,” says
Bass. “We only had about
two or three weeks to build
the production and learn
all the choreography, but I
was so glad we got to docu-
ment all of it.”

Adds Kirkpatrick: “Tour-
ing was huge to us because
that’s when you’re with
the people who love your
music. It’s hard to even call
them fans because they
were like friends.”
CONGRATULATIONS ON YOUR HOLLYWOOD WALK OF FAME HONOR

CONGRATULATIONS

Wright Entertainment Group is proud to celebrate this great honor with you.
On August 21, as we wade deep into Emmy season, Variety’s Music for Screens takes stock of the latest crop of Emmy music nominees. Additionally we’ll look at music supervision and scoring standouts and examine the ways in which sound-tracking for the small screen continues to break ground. We’ll also explore the most pressing issues facing music supervisors, composers, songwriters and executives as they navigate the increasingly disruptive intersections of music, visual media and the digital world. And watch for Variety’s highly anticipated breakdown and analysis of this year’s Emmy Music nominations in our annual “Cheat Sheet.”
The Hollywood Chamber of Commerce is pleased to recognize *NSYNC.

The Hollywood Chamber of Commerce invites you to watch our Walk of Fame ceremonies live from anywhere in the world exclusively on walkoffame.com. Your front row seat awaits you!
promising start

eric barbier’s “promise at dawn,” starring charlotte gainsbourg and pierre niney, is playing opening night at the fest.

festival keeps french flag flying

a week of franco film premieres and a spotlight on Melanie laurent are on tap

by andrew Barker

At the start of April, a spattering of American and French journalists gathered, Champagne in hand, at the home of French consul general to Los Angeles Christophe Lemoine for the lineup announcement of the 21st City of Lights, City of Angels film festival, which kicked off April 23 with Eric Barbier’s Romain Gary biopic “Promise at Dawn.”

It was the perfect setting to announce a film about the French writer, a former Los Angeles consul general himself, who managed to keep one foot in his native land and another in Hollywood, through both his diplomatic appointment and his marriage to Jean Seberg.

Colcoa has been striving to strike a similar balance for the past two decades.

Initially commissioned as the flagship project of the Franco-American Cultural Fund — a joint project among the MPAA, DGA, WGA and France’s SACEM — Colcoa provides a week’s worth of French film premieres in the middle of L.A. every year. Though the festival includes plenty of art cinema, and its panels and introductory speeches reach back to names like Godard, Malle and Rivette, Colcoa is perhaps most remarkable for its embrace of films that are too regionally specific, too genre-focused, or too generally déclassé to attract much attention from the statelier stateside arthouse crowd.

The broad comedy of Dany Boon has been a regular presence, and he will be on hand this year to present “Family Is Family.”

Once again returning to its home base at the DGA Theater, Colcoa from April 23-30 hosts screenings of major French films including Mathieu Amalric’s “Barbara,” Daniel Auteuil’s “The Other Woman,” Yvan Attal’s “Le Bruit,” and Cedric Kahn’s “The Prayer” as a closer.

First added as a standalone category in 2015, the festival’s TV program will be bigger than ever this year, screening seven French series and five TV movies. A shorts program, a classic cinema section and a small sampling of VR experiences round out the 86-project slate.

Though French film in Los Angeles might seem an unlikely speciality, Colcoa has arguably been the city’s most consistent film festival in recent years. Though smaller than AFI Fest or the Los Angeles Film Festival, Colcoa has seen the city’s most consistent film festival in recent years. Though smaller than AFI Fest or the Los Angeles Film Festival, Colcoa has seen several success stories in terms of acquisitions.

“Every year you have one or two titles,” Truffart says. “We are just before the Cannes Film Market, and we have a partnership with them, so there are films are that are shown at Colcoa where distributors can use us to test the reaction here, and then when they go to Cannes they negotiate the rights and eventually buy them.”

Indeed, the past few years have seen a number of Colcoa selections acquired for U.S. distribution either out of the festival itself or very shortly thereafter: Boon’s “Superchondriac,” Helier Cisterne’s Colcoa jury prize winner “Vand,” Marie-Castille Mention-Schaar’s “Once in a Lifetime,” Lisa Azuelos’ “Quantum Love,” and Cloris Cornillac’s “Blind Date” among them, as well as French TV series “Call My Agent,” which was picked up by Netflix. Unusually, this year eight competition films arrive at Colcoa with U.S. distribution already in place, from Cohen Media Group’s “My Son” to Kino Lorber’s “Makala” and “Custody” and Music Box Films’ “Memoir of War” and “The Guardians.”

“We have this funny way of describing it, but in France when we talk about
There used to be a lot of French comedies released in U.S., and there are much less now, I guess because U.S. distributors are much more interested in arthouse films and dramas. It’s interesting to see that at Colcoa comedies are extremely popular, including with the Americans. I think there’s a market for it.

Truffart points to Boon’s “Family Is Family,” among others, as a comedy he sees having a real shot at connecting with Americans this year.

“In many ways, it’s a very American film that he has made. It also reminds me of the Italian comedy-dramas of the 1970s, a very strange film in a sense, and I honestly think it’s the best film he has made.”

Of course, Colcoa is about much more than just attempting to influence the market. Newly restored versions of 1970s classics "Pepermint Soda," "The Flesh of the Orchid" and "Get Out Your Handkerchief" will screen at the fest, and director Francois Veber will be on hand to present his 1998 hit "The Dinner Game." And in an effort to extend its future audience beyond dyed-in-the-wool Francophiles, the fest will once again bring over some three thousand local high school students for special free screenings.

Colcoa is also mindful of heeding some of the hard lessons of Hollywood’s past few years, adding a first-time female filmmaker spotlight and a special Women Make History section dedicated to stories of women’s rights throughout French history. Gender parity was an important factor in the fest’s decision to fete Laurent as well — Truffart was alarmed to realize that the festival’s Focus on a Filmmaker special section had only put one woman director, Julie Delpy, under its spotlight previously. Laurent won the festival’s audience award for her first feature, "The Adopted," back in 2012, and per Truffart: “It was important to focus on a new generation of filmmakers, and she’s already been so prolific as both an actress and a director.”

Even as he speculates about finding future auteurs, Truffart reflects about the festival’s success exploiting some commonly held myths about the narrowness of French cinema and the narrow movie-going habits of Angelenos.

“From the very beginning when I started working for the festival as a programer, there was always this idea in France, and New York as well, that French cinema only really works in New York,” he says. “That people in L.A. don’t have the right background. And my goal from the very beginning was to prove the contrary. You have people working in Hollywood who are still talking about the New Wave. French cinema is as important here as it is in New York, and every kind of film can be successful in L.A.”
TRANSFORMING MARKETING STRATEGIES

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THE WALL STREET JOURNAL
Cicely Tyson on Her Bountiful Journey

Beloved actress will be honored for her award-winning, decades-spanning career

By JENELLE RILEY

Cicely Tyson turned 93 in December and though she has a long and heralded career, she has one response for anyone who would ask if she's thought about retiring. "And do what?" the legendary actress asks, followed by a long, joyous laugh.

Truly Tyson is busier and better than ever; in recent years she's landed Emmy nominations for her work on ABC's "How to Get Away With Murder" (she's already won three statues), a SAG Award for her work in "The Help" ensemble, and in 2013 won her first Tony Award for her star turn in "The Trip to Bountiful." There was also the Presidential Medal of Freedom honor in 2016, when President Obama listed her many achievements and couldn't help but add, "And she's just gorgeous!" Tyson again lets loose that wonderful laugh when reminded about this, admitting, "I was so embarrassed, I was red as a beet!"

The trailblazer can add a new honor to that growing list: on April 27, she'll place her hands and feet in cement outside the TCL Chinese Theatre alongside other legendary stars. Turner Classic Movies is hosting the event as part of the ninth annual TCM Classic Film Festival, at which her 1972 film "Sounder" will screen with Tyson in attendance.

"It came as such a shock to me," Tyson says of the announcement. "I never expected it." Recalling her arrival in Los Angeles early in her career and walking up and down Hollywood Boulevard, she says: "I would look at the names of all the people who put their handprints there; it never occurred to me under any circumstances that I would be asked to do the same thing. It's a very, very great honor for me."

But don't expect her to sit through "Sounder," the movie that landed her an Oscar nomination for lead actress; she admits she's never been able to watch herself on screen. The closest she's come recently was at a revival screening of the Emmy-winning "The Autobiography of Miss Jane Pittman," where producers caught her trying to sneak out. She later retreated to the projection booth and viewed the rest from there. Tyson says she prefers to observe other actors. "I watch everything," she declares. "I learn from everything: the good, the bad, the indifferent."

Tyson began earning raves almost from the start of her career. One of her very first plays was Jean Genet's 1961 "The Blacks: A Clown Show," in which she starred alongside the likes of Maya Angelou and James Earl Jones. It was an instant smash, and when she left to do "Moon on a Rainbow Shawl," she won a Drama Desk Award in 1962. "It was the first time I received an honor and I said, 'I can't accept this, I haven't done anything yet! Wait until I do something and then I can accept it graciously,'" she recalls. "Well, they did not agree with me, so I have it."

Cut to over 40 years later, and Tyson did indeed graciously accept her Tony Award for "Trip to Bountiful," a performance that would also earn her SAG and Emmy nominations for the TV adaptation. Tyson still seems surprised by the success. "It had been 30 years since I'd been on the stage," she says. "I was afraid I wouldn't know upstage from downstage."

Asked if she has a favorite medium between the stage and screens large or small, and Tyson says, "It's the role that determines where I do. I would have done 'Jane Pittman' in a basement. I would never turn down a role like that."

And on choosing roles, Tyson says that she always has a visceral reaction. "When I read a script, either my skin tingles or my stomach churns," she notes. "If my skin tingles, I know it's something I must do. If my stomach churns, I can't touch it. It's that simple to me."

As for looking ahead, Tyson says simply: "I don't think too much about what I'm doing next. I spend my time focusing on who I want to be next."
Arkansas Fest Fetes ‘Year of the Woman’

Co-founder Geena Davis touts the power and smarts of emerging female filmmakers

By MALINA SAVAL

The fourth annual Bentonville Film Festival, running May 1-6, will continue its overarching quest to increase gender equality and cultural diversity in the entertainment biz, both in front of and behind the camera.

The Arkansas-based event, co-founded by Geena Davis and Inclusion Companies CEO Trevor Drinkwater and sponsored by such companies as Coca-Cola, Walmart and AMC, has been committed to the ideals of pluralism in Hollywood well before the #MeToo and Time’s Up movements emerged on the scene. Davis herself has been at the forefront of instituting positive systemic change in media content since 2004 when she founded the nonprofit Geena Davis Institute on Gender in Media, the first research-based organization of its kind to, per Davis, “engage, educate and influence content creators, marketers and audiences about the importance of eliminating unconscious bias, highlighting gender balance, challenging stereotypes and creating role models and scripting a wide variety of strong female characters in entertainment and media.”

To that end, this year’s BFF slate of screenings and panels is inclusive on a wide range of fronts, beginning with Meg Ryan, who will receive BFF’s inaugural Legacy Award for her work as an actress and filmmaker.

To honor Ryan, making her third annual appearance at the fest, BFF will screen two of her classic films, “Sleepless in Seattle” and “You’ve Got Mail.” “I Feel Pretty” actress and Instagram breakout star Busy Phillips will host a conversation with Ryan about her career. Ryan will also join Davis for a panel discussion titled “Geena and Friends Talk About Reversing Gender Roles on Screen.”

“This year’s edition of the Bentonville Film Festival truly exemplifies our mission,” says Davis. “We are thrilled to honor industry pioneers, while at the same time recognizing current trendsetters and change-makers, and showcasing a new class of inclusive storytellers. To be able to bring them all together in one place to enact change — that is what BFF is all about.”

“One of the unique aspects of the Bentonville Film Festival is our focus on impacting the portrayal of diversity and inclusion in all forms of widely consumed media,” adds Drinkwater. “The BFF Discussion events are designed to create dialogue and inspire action. This year we are incredibly excited to be joined by decision makers from all aspects of the media industry. These industry leaders are speaking up because they are all committed to immediate action to assure the media they produce, market, distribute or support financially inspires all young minds to do great things.”

Other highlights of the fest include Elissa Down’s “The Honor List,” which will premiere on the fest’s opening night. Lea Thompson’s “The Year of Spectacular Men,” which stars her daughters Madelyn Deutch (who also wrote the screenplay) and Zoey Deutch, will screen as this year’s centerpiece selection. Special Spotlight selections include Carlos Lopez Estrada’s drama “Blindspotting,” which examines race and class in Oakland, Calif., and Sara Driver’s “Boom for Real,” a documentary about iconic New York City-based artist Jean-Michel Basquiat.

Finalists of the Easterseals Disability Film Challenge will screen at the fest, followed by a Q&A with founder Nic Novicki, an actor and comedian who’s appeared in such TV series as “Boardwalk Empire.”

What further sets BFF apart from other fests is that it remains the only film festival in the world to offer guaranteed distribution to the winner of its narrative feature film competition. Additionally, the winner of the short film competition will win a feature film directorship opportunity from MarVista Entertainment. BFF’s distribution partners include AMC Theatres, Lifetime and Starz.

We are thrilled to honor industry pioneers, while at the same time recognizing ... a new class of inclusive storytellers.

Geena Davis

Tipsheet

What: Fourth annual Bentonville Film Festival
When: May 1-6
Where: Bentonville, Ark.
web: bentonvillefilmfestival.com
Made in Mexico
Nature, nurture and creativity drive tropical gathering
By MALINA SAVAL

Nestled amidst a quiet, remote strip between Puerto Vallarta and Manzanillo on Jalisco, Mexico’s Pacific coast, Costa Careyes is a luxury resort paradise, lush with jungle and surf and bright, candy-colored casitas. Founded by Italian banker Gian Franco Brignone in 1968, Careyes has since become a coveted vacation spot for the elite traveler — Bill and Melinda Gates, Heidi Klum and Cindy Crawford have all been guests here — complete with a polo club, private villas and two oceanfront castles with moat-like infinity pools that blend in with the azure sky. With its bohemian flair and Mediterranean-esque architecture, the tropical hideaway is also home to ArteCareyes Film and Arts Festival, an annual gathering that celebrates film, photography, music and contemporary art from Latin America and around the world.

Entering its eighth year, the strictly invite-only event, running April 26-30, is not your typical film fest. Held in collaboration with the Careyes Foundation, which establishes programs in education, sports, ecology and the arts for local communities, the emphasis of ArteCareyes is not on buying up content for distribution or negotiating sleek film biz deals, but on nurturing one’s inner artist and igniting the creativity in all who attend, a select group ranging from billionaires to aspiring barflies ranging from billionaires to aspiring barflies.

At Careyes, there are no crowded press junkets or glitzy black-tie galas. Rather, movie screenings are held in a jungle clearing or on the sand where guests go barefoot, the melifluous twitter of tropical birds overhead. Al fresco dinners are laidback, communal affairs, at which it’s not unusual to find celebrated filmmakers such as Lee Daniels and Paul Haggis, who attended the 2017 fest, in casual conversation with budding directors. Those seeking majestic views are welcome to climb inside La Copa del Sol, a 35-foot-tall structure considered an acoustic and visual marvel that is perched atop a cliff overlooking the sea. If you’re lucky, you might spot a newborn sea turtle at Careyes’ Sea Turtle Protection and Conservation Center, the second-oldest in Mexico.

“This is not an ordinary festival,” says Alejandro Bracho, co-founder of ArteCareyes. “Here, you can expect that you are going to get together with different people and appreciate all different kind of works, from contemporary art to experimental music. The environment is amazing for people to get together and discuss new projects from different points of view. It’s a private space where everyone is in touch with nature, where you feel the mysticism in your surroundings and it’s a magical thing.”

“Everyone is welcome,” says Filippo Brignone, JR, the Parisian-born self-described “photographer” who earned an Academy Award nomination for co-directing the 2017 documentary “Faces Places” with Agnes Varda, will receive the TANE Tribute at this year’s fest. Past honorees include actor Diego Luna (“Rogue One”), screenwriter Guillermo Arriaga (“Babel,” “21 Grams”) and writer-director Carlos Cuaron (“Y Tu Mama Tambien,” “Sugar Kisses”). The fest also features village “art crawls” exhibiting the works of emerging and established artists such as Berta Kolteniuk, Sofia Taboas, Victoria Nunez Estrada and Lucia Vidalles.

“There’s no crazy press, there’s no pressure; it’s just all positive energy,” says Leopoldine Huylhuizes-Despontes, a French-American actress (“Big House”), disability-rights activist and ArteCareyes’ international relations director. “Everything is done with simplicity: we are barefoot, we are wearing simple dresses. Everybody is welcoming, everybody is accessible. Everybody who comes knows they are going to meet emerging actors and emerging artists, so they come with an open mind. We welcome all, because we know that artistic expression is a universal language.”

ARTECAREYES FILM & ARTS FESTIVAL

Tipsheet
What: ArteCareyes Film and Arts Festival
When: April 26-30
Where: Careyes, Jalisco, Mexico
web: careyes.com
Content Fest Moves Onward and Upward

New host city offers TV event a chance to expand offerings and draw bigger audiences

By BEN CROLL

Eight years after launching in Paris’ Forum des Images, the ever-growing Series Mania festival will use its first edition in the northeastern city of Lille as a kind of soft reboot, banking on the accumulated value of the Series Mania brand while substantially broadening its scope and sweep.

Running from April 27-May 5 in France’s fifth-largest city, the TV-focused event will screen episodes from 77 series across a number of different programs, while also hosting an international cross-section of writers and producers during its Industry Forum running May 2-4.

Benefiting from a robust €3.5 million ($4.3 million) investment from the regional government and the opportunities offered by Lille’s relatively compact urban core, the organizers hope to foster a more outwardly encompassing atmosphere than previous editions, which had remained confined to Paris’ Forum des Images complex.

General director Laurence Herszberg, who launched the festival in Paris and has followed it north, cites the South by Southwest festival as a multidisciplinary guiding beacon; beyond the festival village and outdoor expos, Series Mania will hold events incorporating local culture, street artists and musical acts. An event called Eat Your Series, for instance, will begin as a conference devoted to the culinary arts on the small screen before giving way to a “Game of Thrones”-inspired feast prepared by local chefs and designed to point out the similarities between Northern France’s hearty fare and that of the “Thrones” fictional kingdom of Westeros.

All of this comes as result of an industry desire to create a touchstone international festival — to be for television what Cannes is for arthouse cinema and Annecy for animation. However, Series Mania is not the only contender for that title; the recently wrapped Canneseries (which ran alongside the MipTV market Aril 4-11) also launched this year under the guidance of former culture minister Fleur Pellerin and with support of cable heavyweight Canal Plus.

Though industry watchers see the similar festivals butting heads, Series Mania’s incoming president Rodolphe Belmer notes, “We want to create an image that hits three points: high editorial standards, openness and accessibility to the public and promotional might.”

He sees Lille, which is accessible to London, Paris and Brussels by train and which houses a considerable student population, as being key to those last two points. The festival hopes to spur local engagement by offering all tickets for free, and its box office had already distributed nearly 9,000 of them within hours of opening on its first day.

In terms of programming, the festival will premiere series from Netflix and Paramount Network in its official competition, while screening other shows from Amazon, HBO and Hulu in various other selections. Herszberg has a ready explanation for the fact that many dominant American broadcasters have chosen to go through Lille.

“We’ve been working with those platforms for eight years already,” she notes. “We were the first to say, ‘let’s create a festival about series.’ So clearly, we have an existing network and connections.” Plus, “everyone knows it’s international — (the name) Series Mania works in every language.”

Though the festival team plans to continue expanding its co-production forum in the next few years, there is at least one direction they are pointedly seeking to avoid.

“We don’t want to add another market for buying and selling,” says artistic director Frederic Lavigne. “There are already plenty of those. We’re driven by content, by the people who make series, and we want to use that interface to put those people in contact. And hopefully, we’ll be able to program those resulting series in one, two or three years.”

Tipsheet

What: Series Mania Lille
Where: April 27-May 5
Where: Lille, France
Web: seriesmania.com

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Laurence Herszberg
Docmakers Record New Cultural Forces

European Film Promotion program spotlights work from continent’s nonfiction voices

By LEO BARRACLOUGH

The Changing Face of Europe, a program about to be launched at the Hot Docs festival in Toronto (April 26-May 6), presents 10 European documentaries that give a taste of Europe’s filmmaking output, and a glimpse at some of the forces shaping the continent.

Shane Smith, the festival’s director of programming, says that two of the themes it explore are people “grappling with the repercussions of history,” and how when the blinders are off, folks realize “they can’t rely on what they are being told by their political leaders.”

“Rodeo,” which gets its international premiere at Hot Docs, centers on the chaos surrounding Estonia’s first free elections after the collapse of the Soviet Union in 1992, and the rapid introduction of free-market economics that followed. The story, which draws on archival footage alongside recent interviews with the politicians at the center of events, unfolds like a conspiracy thriller.

The film can be seen as “a kind of ode to making it through all the harsh conditions, and a certain sense of humor that always saves people,” says Kiur Aarma, who co-directed with Raimo Joerand. He adds that his compatriots may need a poignant reminder of the dangers his country faced when it rejected authoritarian rule. “We should be glad that Estonia chose the other way from the very beginning, and became an open-minded and free society.”

Another film that tackles the after-effects of the Soviet collapse is “The Russian Job,” which has its North American premiere at the festival. It follows a Swedish manager as he tries to modernize the Lada automobile plant in Russia. When Petr Horky, who makes his directorial debut with the film, visited the factory as a journalist, he says the situation recalled a Franz Kafka novel, “The Castle,” “with this stranger coming in, bringing completely different attitudes, and wanting to change people’s minds, and bring in Western-style management.”

“I saw this as an opportunity to capture this clash of cultures,” he says. “The fact that the Lada brand had been a symbol of Soviet pride encouraged Horky to document a historical transformation.”

“Of Fish and Foe,” which has its world premiere at the fest, focuses on another culture clash: between fishermen and the conservation group Sea Shepherd on the Scottish coast. It captures the “decline of rural traditions” and the conflict that can occur when urban folk move into rural areas, people who “have a different attitude toward the countryside and the environment,” says Andy Heathcote, one of the film’s co-directors. He says it shows “a schism that is appearing in the Western world between traditional values and newer ideas,” and offers a skeptical take on some aspects of environmental activism.

Although the films touch on broad themes, many of them revolve around personal stories. “Global Family,” which has its international premiere at Hot Docs, follows three Somali brothers, one living in Germany, another in Italy and the third in Ethiopia, as they argue over the fate of their 88-year-old mother.

Many refugee families fleeing civil war have been similarly scattered, but it’s also true of many other families, often due to globalization. “This will change the meaning of family itself,” says Melanie Ander nach, who co-directed the film.

They filmed the family over two years, building up a rapport. “We needed a lot of time to build the trust,” she says. “We wanted to get close to them, showing all the feeling, the anger and in happier times.”

The Changing Face of Europe is a collaboration between Hot Docs and European Film Promotion, a body that represents 38 film support agencies. Each agency nominated a film, and Hot Docs selected the final 10 on artistic merit.

Sonja Heinen, EFP’s managing director, hopes the selection will show Europe’s diversity by including films from countries that are sometimes neglected in festival lineups. She hopes it shows that “there is a very strong documentary scene right across Europe.”

Tipsheet

What: The Changing Face of Europe at Hot Docs
Where: Toronto
When: April 26-May 6
Web: efp-online.com
‘Handmaid’s Tale’ Crafts Hit Heights

Artists push the envelope to develop new landscapes informed by different looks in Season 2  Story by DARON JAMES

“BLESSED BE THE FRUIT,” a greeting of the handmaids in “The Handmaid’s Tale,” might also apply to the abundance of below-the-line contributions to the second season of Hulu’s dystopian story based on Margaret Atwood’s novel, of a patriarchal society in which women are forced into sexual servitude.

In Season 1, crew members built the world around the characters. Now, they’ve moved on to new locations with new challenges as they craft a sophomore session, debuting April 25, that leans even further on color, texture and depth.
In Season 1, a photo of a red maple leaf on a grayish teal background influenced the color of the costumes, with the Handmaids’ flowing gowns deriving their deep red hue from the color of blood; garments of the Marthas — servants of the wealthy Gilead families — drew their color from a green blue that feels like water — almost a non-color for the non-women.” Crabtree continually fine-tunes the costumes’ fluidity. “The motion of the fabric is [based on] her environment.” Crabtree says that in building the show’s world, she referenced the colors of Van Gogh’s “The Potato Eaters” as a foundation for those living in the Colonies. Soviet propaganda posters influenced the fashion of the Guardians — dressed in brown, with large hats and gas masks — who watch over the Unpeople, who wear lighter-colored clothing with softer silhouettes.

“The radiation has bled out all the color, and everything is fading because of it,” Crabtree says. “Dust, dirt and mud find themselves in the fiber of the clothes, creating these washy blue tones. It’s a light blue that feels like water — almost a non-color for the non-women.” Crabtree continually fine-tunes the costumes’ fluidity. “The motion of the fabric is very much part of the character,” she notes. “The costumes can be very tribal. June, played by Elisabeth Moss, moves around a lot in Season 2. She’s a shape-shifter trying to survive, and we see her change clothing [based on] her environment.”

Production Design

Elisabeth Williams continued the concepts of Julie Bghoff, with Toronto standing in for post-Revolution Boston. Sets have specific colors and textures, which are layered to express tone. The Gilead has its own aesthetic, and Williams strove to respect the initial incarnation.

Gold and light blues inspired by Vermeer’s “Woman in Blue Reading a Letter” influenced the design of the Colonies. Grays and purples fabricate the so-called Econo compounds. Across the Canadian border, where many seek to escape, abandoned buildings sit not yet repurposed. “June breaks free into a world that was left behind,” says Williams. “We wanted to show a contrast between the Gilead and the spaces on the fringe of our dystopian society by making them dirty and messy.”

One of the show’s greatest challenges is to create a blend of modern and antigated design elements in-camera to avoid excessive visual effects work. Williams discussed with the cinematographers the importance of sheen, color and reflection in set finishes while noting contrast and practical light.

Rites and rituals also play an important role in the Gilead, Williams notes. “In one of the episodes, we’re inspired by Celtic dances and funeral possessions,” she says. “In another, we reference mass weddings and divorces. And even though Gilead is an oligarchy, we’re inspired in some by military marches and dictatorial regimes.”

Westworld Doubles Down on VFX

Sci-fi drama uses more effects and a larger team to build a busier season

By Daron James

In the visual effects arena, TV shows have come a long way since the original “Star Trek” series of the late ’60s. A very long way. Think HBO’s “Game of Thrones,” Amazon’s “The Man in the High Castle” and Netflix’s “Altered Carbon,” to name just a few.

Add to that list the second season of “Westworld,” which HBO debuted April 22. Visual effects supervisor Jay Worth and his team, which won an Emmy for the Season 1 finale, ratcheted up the chaos from the violent ending triggered by Westworld park co-creator Dr. Robert Ford (Anthony Hopkins). Still, the new season continues to weave multiple storylines within a nonlinear structure, one that questions character motivations and feelings.

Showrunners Jonathan Nolan and Lisa Joy “like to build things up and blow them apart,” says Worth. “We had to dig in and get behind the psychology of [the series] to support the story visually.”

The biggest differences between the two seasons concern interior and exterior design. “Last year we were exploring a lot of new things we hadn’t done before, like what should the inside of [host] Delores’ body look like,” says Worth of the non-human character played by Evan Rachel Wood. “This year, we have a fair amount...
of world building throughout the season.”

One challenge is that the team has a shorter schedule to perform its work, which meant adding crew. “From a creative pipeline, it’s been a little easier,” says Worth, “but in terms of an operational pipeline, our team has grown a lot, which has helped tremendously with the volume of visual effects we are doing. Our shot count has increased incredibly compared to last year.”

With the addition of set supervisors, coordinators and data wranglers, senior members have been able to be present at each step along the way during production. “Now that we’re in post, it’s all hands on deck all the time,” Worth adds.

While many “Westworld” effects are accomplished in-camera, that’s not always possible. This season’s debut episode, “Journey Into Night,” had more than 300 VFX shots. The majority of them are invisible, such as cleaning up unwanted items in the sky or removing telephone poles, roads and tire tracks or anything else that could interfere with the story. “The show takes place in an entirely different world and everything that doesn’t belong has to be removed,” explains Worth. Other elements in the series are real — including many of the roaming buffalo, bears and other animals.

More detailed and visible effects are handled by Justin Raleigh, special makeup effects designer. For example, in one scene, park security forces are hunting the hosts and come across a scattered group of dead ones. To download the last moments that these human-looking robots saw, an officer scalps one — an act we see in close detail — in order to remove its “brain.” “Justin and his team built all of that,” says Worth. “If you look closely, you can see it go from the actor’s body to a prosthetic one, but we challenge people to be able to tell the difference on first viewing.”

“Notorious RBG,” one cemented by the 2015 best-seller “Notorious RBG: The Life and Times of Ruth Bader Ginsburg,” by Irin Carmon and Shana Knizhnik. She wears a sequined collar to show her disagreement with a majority opinion and acknowledges in the documentary that the moniker “came from Biggie” — the late rap artist the Notorious B.I.G.

When you have this many women working together, there’s a certain type of trust and respect for each other, especially with this kind of subject matter,” says editor Carla Gutierrez, who sifted through hundreds of hours of archival footage and new material shot by cinematographer Claudia Raschke to shape the narrative. There’s a caseload of fascinating facts about the justice, from her undergraduate days at Cornell, to her time at law school where she made the Harvard Law Review, to President Carter appointing her to the U.S. Court of Appeals for the District of Columbia after noting a lack of women on the bench. “I’m always attracted to the contextual stuff,” says Gutierrez, “and find that the more detail you get on a personal level, the more you have about the contextual story.”

The film centers on the landmark court cases against gender discrimination that Ginsburg argued before the Supreme Court, such as Frontiero v. Richardson, Califano v. Goldfarb and Ledbetter v. Goodyear Tire & Rubber Co., and intertwines her life with her late husband, to whom she attributes much of her success. Also included: her nomination to the high court by President Bill Clinton and her growing stature as a cult hero among younger generations on the internet for her scathing dissents, often read from the bench, to the decisions of an increasingly right-leaning court.

Ginsburg embraces her status as the idol that she is — but to also find the very personal moments, like the smile her husband gives her when she talks about him during the confirmation hearings. Those little moments we tried to hold on to and build around,” explains Gutierrez. “The draw for me while going through the footage was to give the viewers a personal experience.”

The music for the documentary blends hip-hop, opera and an original score by composer Miriam Cutler to inform Ginsburg’s journey. “It was obvious we needed to present her the way people see her now — the idol that she is — but to also find the very personal moments, like the smile her husband gives her when she talks about him during the confirmation hearings. Those little moments we tried to hold on to and build around,” explains Gutierrez. “The draw for me while going through the footage was to give the viewers a personal experience.”

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“Miriam pushed [things] to a new level,” says Gutierrez. Looking back at the more than eight-month project, the editor points to a clear vision from Cohen and West as the reason for the film’s focused storytelling. Her own research didn’t hurt. “I didn’t know much about Ginsburg’s past before starting the documentary,” Gutierrez says, “and when I read about it for the first time, I felt much closer to the women’s movement than I ever felt before.”

“RBG” Doc Cuts a Visceral Tone in a Remarkable Life

Editor Carla Gutierrez helps to fashion a riveting story using personal moments in the career of Supreme Court Justice Ruth Bader Ginsburg

By DARON JAMES

IT’S ONLY FITTING that Sundance Film Festival darling “RBG,” which hits theaters May 4 via Magnolia Pictures, was put together by female filmmakers stretching across multiple generations. Directed by Julie Cohen and Betsy West, the documentary chronicles the life and career of octogenarian Supreme Court Justice Ruth Bader Ginsburg, a driving force for equal rights in America.

“When you have this many women working together, there’s a certain type of trust and respect for each other, especially with this kind of subject matter,” says editor Carla Gutierrez, who sifted through hundreds of hours of archival footage and new material shot by cinematographer Claudia Raschke to shape the narrative. There’s a caseload of fascinating facts about the justice, from her undergraduate days at Cornell, to her time at law school where she made the Harvard Law Review, to President Carter appointing her to the U.S. Court of Appeals for the District of Columbia after noting a lack of women on the bench. “I’m always attracted to the contextual stuff.”

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Harry Potter and the Cursed Child

This is no time for bogus expressions of sophistication. So, let’s just say: Hooray! With “Harry Potter and the Cursed Child,” the Boy Who Lived has finally come to Broadway, bringing enchantment to a world that could really use a little magic right now.

The show’s savvy producers have done a wonderful job refurbishing the vintage Lyric Theater (circa 1903), both inside and out. The sculpture of a giant black raven’s wing hangs over the theater marquee, and the iconic image of a boy crouched in a winged nest can be seen perched on the roof. They should also have spread new pavement out front, because there’s going to be a lot of foot traffic on 43rd Street over the next few years. Inside, the walls are painted “raven plume,” while a midnight-blue carpet is emblazoned with the Hogwarts crest. How about ravens? You want ravens? Just look up. Ravens!

Once you get past the sensory (and commercial) blandishments and the show begins, it’s clear that director John Tiffany and his wizard designers have answered the big question: What can the theater do for the story of Harry Potter that the books and movie treatments haven’t done? In a word, the theater has brought its own brand of wizardry to the material. Visually and aurally, the show presents a panorama of dazzling effects that draw audible gasps from the audience.

The production pulses with action thanks to movement designer Steven Hoggett’s inspired work. At King’s Cross Station in London, where the show opens, travelers
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HARRY POTTER: MANUEL HARLAN

But unlike — or in spite of — their another classy performance from Alex Hog­warts Express, Albus meets Scorpius Weasley (Paul Thornley). Once on the grows and grows into this role) and Ron and already this show feels wondrous. “That’s only the first scene, be scared you’ll crash into it; that’s very at a brick wall: “Don’t stop and don’t ago, Harry tells his son to run straight he himself was advised almost 20 years first year of school at Hogwarts. And as Sam Clemmett) as he heads off to his Parker) and his wife, Ginny (Poppy Miller). These doting parents are seeing off their son, Albus (a winning performance from Sam Clemmett) as he heads off to his first year of school at Hogwarts. And as he himself was advised almost 20 years ago, Harry tells his son to run straight at a brick wall: “Don’t stop and don’t be scared you’ll crash into it; that’s very important.” That’s only the first scene, and already this show feels wondrous. Also at the station seeing off their own child, Rose (Susan Heyward), are Hermi­one Granger (Noma Dumezweni, who grows and grows into this role) and Ron Weasley (Paul Thornley). Once on the Hogwarts Express, Albus meets Scorpius Malfoy (a brilliant Anthony Boyle), son of Harry Potter’s archenemy, Draco Mal­foy (another classy performance from Alex Price). But unlike — or in spite of — their fathers, these two become fast friends. And now that the stage is set and the principals have been introduced, relax and marvel at the wonders that greet the kids at Hogwarts. The story is a brand-new one, but there are plenty of familiar pleasures. The talking portraits, for one thing. There’s a wonderful scene in which that long-gone sage, Albus Dumbledore (Edward James Hyland) leans out of his own portrait to speak to Harry. Those alarmingly mobile staircases also play a central role and are even more fun than the ones in the mov­ies, because there’s always a chance that someone will go flying around a curve. Best of all, there’s a set of bookcases in the Hogwarts library that keep swallow­ing and spitting out unwary readers. But for all its inventive stagecraft devices, the show has a plot that really works as an extension of the Potter saga. You’ll remember that young Cedric Dig­gory was killed in the fourth year of this continuing tale. Here, his father, Amos Diggory (Hyland), who’s living at St. Oswald’s Home for Old Witches and Wiz­ards, is still grieving for his son. It gives Albus a brave but not so brilliant idea. If you want to know what happens next, you’ll have to come back for Part 2. But suffice it to say that there’s an obses­sion with time, and especially the yearn­ing to go back in time to correct a per­son’s mistakes, that is central to Rowling’s myth­ology. It also emerges in the dynamic of sons who follow in their fathers’ foot­steps, repeating, rather than repairing, their past sins — no matter how hard the boys fight for their independence. That central theme interlocks with the good-versus-evil dynamic that under­pins all seven — and now eight — chap­ters of Rowling’s pop masterpiece. We love the swirling black cloaks and conical hats of the witches and wizards, the shroud­like garments of the Dementors and the marvels of time travel. But most of all, we love seeing theater that shows us the true magic of great storytelling.

Empty Nesters
Noma Dumezweni, Jamie Parker and Paul Thornley star in “Harry Potter and the Cursed Child.”


APRIL 24, 2018

Reviews in Brief

FILM REVIEW
I Feel Pretty
In this formulaic wish-fulfillment comedy, Amy Schumer plays a woman who doesn’t believe she’s beautiful. If you agree, then the high-concept sat­ire — in which a concussion gives her supposedly schlubby character a shot of self-confidence — is liable to be hilarious. But if you accept that real women have curves, then this takedown of the fashion industry’s impossible beauty standards feels quite tragic, since the actress comes off try­ing too hard to convince herself of what any­one can see: that she’s amazing. What sets “I Feel Pretty” apart is the premise that Renee’s trans­formation takes place in her head, while those around her are befuddled by her change of atti­tude — a concept that prompts the question of why society encourages women to second-guess their self-image in the first place. PETER DEBRUGE

FILM REVIEW
Super Troopers 2
“Super Troopers 2” is an aggressively lame com­edy full of leftover ’80s jokes that feel about as dangerous as old vaudeville routines. Yet if you watch it and think, “Wow, this sure is cheesy and dumb,” you’ve just paid the people who made it a major compliment. Like the first “Super Troopers,” the new movie is about a hapless crew of law enforcers who are supposedly straight arrows in uniform but are actually — wait, don’t laugh yet — low-life druggies and idiots with terrible mus­taches. Who face off against another group of law enforcers. Who happen to be Canadian. (OK, you can laugh now.) It’s all supposed to give you that ironically junky “Police Academy”-meets-“CHiPs” feeling. There may be an audience for it, but the whole series now feels a little long in the tooth. OWEN GLEIBERMAN

Director: Jay Chandrasekhar Cast: Jay Chandrasekhar, Paul Soter, Steve Lemme, Erik Stolhanske, Kevin Heffernan

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Margaret Atwood’s novel are integrated organically with what came before. If some narratives — or the transitions among them — seem a bit disjointed at times, that almost feels appropriate, given that the lives of most characters have been turned upside down.

Ann Dowd remains a miracle worker: Her Aunt Lydia could very easily be the villain of the piece, but Dowd makes her much more than a simple antagonist. Aunt Lydia does terrible things, and it’s not clear if she is a Gilead true believer or just a woman trying to prepare her Handmaid charges for the abuse and psychological deprivation they will face. Perhaps her philosophy is a canny, strong-willed mixture of both.

The “worst” of Gilead’s rebellious women are not employed but enslaved: Those not turned into Handmaids are shipped off to the Colonies to be with the Unwomen, and June’s friend Emily (Alexis Bledel) is among them. Season 2’s Colonial outpost is depicted, with unsentimental specificity, as a concentration camp, and hanging over these episodes is the question of whether viewers already pummeled by 2018 are ready to watch enormous punishments being inflicted on groups that are being marginalized and harmed in real life.

In this season, as was the case last year, even allegedly powerless women like the Colonial exiles find ways to take back a few shreds of autonomy — and enjoy moments of revenge — and these scenes reflect the increased toughness of those who have survived the bloody transition between the United States and Gilead. June and Emily haven’t forgotten their loved ones or their past lives, but they’ve adjusted to a more grim, subversive and rebellious way of life. What the architects of Gilead keep forgetting is that when people have nothing to lose, they’re willing to do just about anything.

There are moments of heart-piercing beauty amid the horror; this season’s directors are skilled at finding color-saturated or windswept tableaux that recall classical paintings of rural worlds and faithful congregants. Thanks in part to Bledel’s wise, subtle and charismatic performance, the Colony scenes are often outstanding. And Samira Wiley’s Moira, whose process of recovery is clearly still beginning, and Yvonne Strahovski’s Serena are just as praiseworthy as their cast mates.

Though “The Handmaid’s Tale” occasionally goes a little slack — much of June’s life consists of waiting, and those sequences can feel indulgent — it’s still quite interesting to ponder the show’s core question. For June, her loved ones and her unborn child, what does survival — let alone triumph — even look like?
LISTEN NOW

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LA TO VEGAS

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CRAZY EX-GIRLFRIEND
JORDAN KLEPPER
THE OPPOSITION
KRISTEN RITTER &
MELISSA ROSENBERG
MARVEL’S JESSICA JONES
TED DANSON
THE GOOD PLACE
JULIARNA MARGULIES
DIETLAND

IN CASE YOU MISSED IT
BRUCE MILLER,
ELISABETH MOSS &
WARREN LITTLEFIELD
THE HANDMAID’S TALE

LISTEN NOW

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MLIMA’S TALE
LAUREN AMBROSE &
HARRY HADDEN-PATON
MY FAIR LADY

IN CASE YOU MISSED IT
JAMIE PARKER
HARRY POTTER AND THE CURSED CHILD
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Debates over Netflix and other streaming services have raised a question about movie distribution. It’s the latest twist in a historic argument. Next month marks the 70th anniversary of the Supreme Court’s game-changing May 4, 1948, decision that one company could not own both a film studio and a theater chain. That ruling led to a radical rethink in studios’ greenlight decisions.

Before that, studios engaged in block booking, in which a theater had to agree to a package of movies from one studio. After the Supreme Court decision, each film was scrutinized for its potential profitability. And studios relied even more on star power. But in 1944, the California Court of Appeals ruled in favor of Olivia de Havilland in her suit against Warner Bros., ending actors’ long-term contracts and allowing single-film negotiations. Those moves began the end of the old studio system, and the final nail in the coffin was just around the corner: television.
WE ARE NOT Afraid

LEAH REMINI: SCIENTOLOGY AND THE AFTERMATH
WE ARE NOT

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LIVE P.D.
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