

JOHNNY DEPP: A Star in Crisis and His Missing Millions

May 10, 2017

# THE *Hollywood* REPORT

Hack Attack  
FBI's best advice:  
Pay the ransom

Summer's  
Bumpy  
Box Office

Vive  
Cannes!

Isabelle Huppert, Jessica Chastain and  
70 years of unforgettable festival moments

**PLUS** Hot films, breakout stars, jewels,  
yachts, Steve Bannon (yep!)  
and Russian intrigue on the Riviera









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*Photographed by Steven Meisel*  
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# GUESS



"Once you've done the festival twice or three times, it's only pleasure," says Huppert (left), who was photographed with Chastain on May 2 at Industria in New York City. To hear the stars reveal what it was like to go to Cannes for the first time, go to [THR.com/video](http://THR.com/video).

Styling by Jonny Lichtenstein  
On Huppert: Maison Martin Margiela tuxedo, WIXSON bra, Giorgio Armani boots.  
On Chastain: Stella McCartney tuxedo (available at Saks Fifth Avenue), WIXSON bra, Gianvito Rossi heels.

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Photographed here and for the cover by **Ruven Afanador**



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This Laurel Leaf necklace (\$116,000) puts petals to the metals gold and platinum.

Photographed by **Jamie Chung**

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**JENNIFER LASKI** and **STEPHANIE FISCHETTE** will take off May 15 to spearhead THR's photo and video coverage at the Cannes Film Festival on the heels of wrapping THR's TV roundtables, which will air this summer on SundanceTV's *Close Up With The Hollywood Reporter* and stream on THR.com starting May 24.

**KEVIN CASSIDY** will lead THR's Cannes editorial operation, with 30 staffers on the ground putting out daily issues starting May 17 and covering fest and market news 24/7 online.





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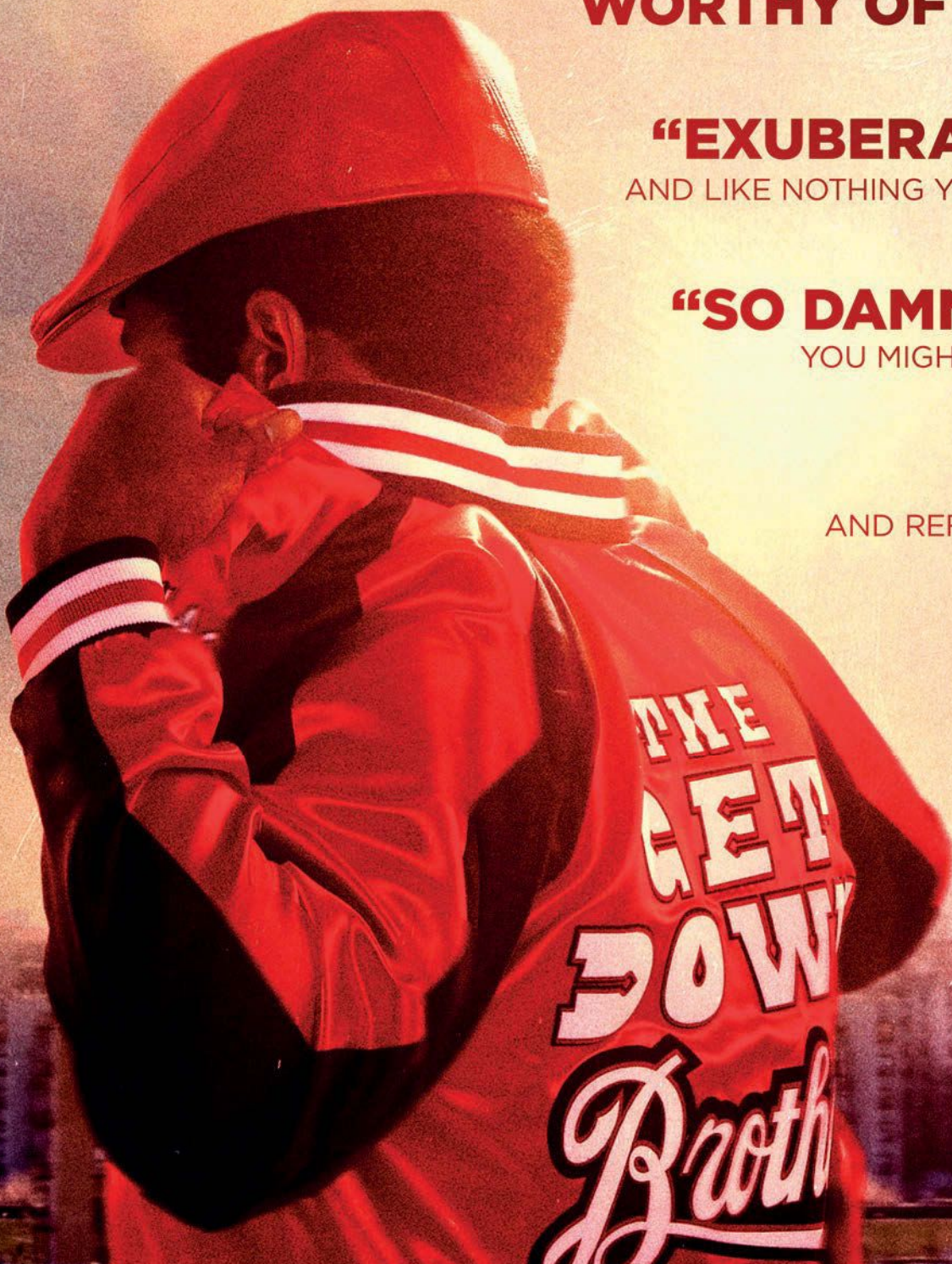
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**Next Up: Actors**

What SAG-AFTRA can learn from the writers deal p. 26

Digital

**NewFronts News**

5 questions from the annual ad scrum p. 28

# The Report

Behind the Headlines

## Heat Index



**Jordan Levin**

The TV veteran and NFL Network exec leaves to run AwesomenessTV as it pushes into more premium original content.



**John Skipper**

The ESPN chief is forced to lay off about 200 staffers as revenue at Disney's networks unit misses analyst targets amid declining subscribers.



**Bette Midler**

The *Hello, Dolly!* star scores one of the revival's 10 Tony nominations, making her the favorite to win 53 years after she debuted on Broadway in *Fiddler on the Roof*.



**Bob Pittman**

The iHeartMedia CEO may not be able to save the radio-station operator from bankruptcy as revenue drops and a \$20 billion debt burden looms large.

## Showbiz Stocks

↑ \$34 (+5.3%)  
**LIVE NATION (LYV)**

CEO Michael Rapino says the parent of Ticketmaster and promoter of concerts expects record growth and ticketing this year.

↓ \$8.44 (-29.9%)  
**NATIONAL CINEMEDIA (NCMD)**

The digital in-theater ad company predicts annual revenue will fall short of analyst projections due to soft demand for scatter ads.



## Fox News Faces a Scary New Reality: Actual Competition

Sinclair's \$3.9 billion Tribune deal could lead to the Murdochs' first real rival for conservative news at a time of upheaval at the top-rated network as CNN, MSNBC and others plot their plans

BY MICHAEL WOLFF



Ripley

For a generation, the single largest factor in cable news has been Fox News' dominance in virtually every time slot. Other news networks existed almost solely as an inverse proposition to Fox.

But then Fox News was, suddenly, no longer Fox News. In less than a year, its founder and leader, **Roger Ailes**, gone; its rising star, **Megyn Kelly**, gone; its reigning star, **Bill O'Reilly**, gone; its replacement leader, Ailes protege **Bill Shine**, gone. Its second-most-important star, **Sean Hannity**, according to insiders, hanging by a thread.

What's more, 21st Century Fox CEO **James Murdoch**, now guiding the network's fate, is openly

contemptuous of Fox News' politics and down-market cultural place. This is to cable news what the breakup of the Soviet Union was to politics. All bets are off.

The hope of 21st Century Fox and its executive chairman, 86-year-old **Rupert Murdoch**, is that, even faced with a growing programming and identity crisis, Fox News' audience will be slow to bolt. Where would it go? Even if Fox becomes much less of a right-leaning news network, neither CNN nor MSNBC would necessarily offer an alternative home to Fox's older, whiter, more religious, not-urban, strongly **Trump** voters. Indeed, part of the Fox breakthrough formula, beyond the draw of its individual talent,

is its clublike brand. Being a Fox News viewer defines you. At least that's what nervous shareholders are being told. When ambushed May 8 by a BBC reporter, Rupert said, "Fox News is getting record ratings, so I'm not worried at all."

And yet, the network's primetime numbers have always been built on O'Reilly's huge draw at 8 p.m., with significant attrition from his ratings pinnacle afterward. Kelly, for instance, in the 9 p.m. slot, reliably lost 400,000 to 800,000 O'Reilly viewers.

The 8 p.m. slot now features **Tucker Carlson**, charming, smart and libertarian, quite a looking-glass version of dark and truculent O'Reilly. At 9 p.m. is *The Five*, a quickly thrown together (and often incoherent) replacement hour. And then at 10 p.m., key to holding the primetime audience, there's *Hannity*, close to both Ailes and Shine (Hannity's departure — almost inevitable, according to several people close to him — would take the last of the old network with him).

Fox News, without its unique asset of longtime audiences

Illustration by **Wren McDonald**



# The Report

Behind the Headlines

habituated to longtime talent, invariably begins to converge with its competitors, losing more of its powerful leadership leverage. A less dominant and less reliable Fox, in an industry that values dominance above all else, gives its competitors a new negotiating advantage with both advertisers and cable systems.

The next opening in a suddenly possible ratings war is about picking off available pieces of the Fox audience. Fox, arguably, is already a bit of a movable feast. Kelly will debut in June on NBC, and 15-year Fox stalwart **Greta Van Susteren** recently moved to MSNBC.

Trump, too, complicates Fox News' mission. Instead of dominating the Republican message, as Fox consistently did under Ailes, Trump now dominates Fox's message. The network has hitched itself to Trump's variable and not necessarily promising personal approval ratings — with Rupert assiduously courting the president in almost daily phone calls. Anti-Trump Republicans now

become news channel free agents. Indeed, the conservative spectrum appears to be breaking open. Libertarians, establishment types, alt-righters, free marketers and never-Trumpers might, depending on the offerings, start to do some serious message shopping. (A world with more varied opinion but less tribal division is probably good for the country, too.)

As worrisome for Fox, its own Trump and GOP bona fides are hardly a given. Both Murdochs, increasingly calling the shots, have little personal sympathy for the cause. Mostly, in fact, they hold their noses. Fox minus its agenda-setting voices and its Ailes-dictated messaging points is ... CNN (and without CNN's news-gathering resources).

It might only be the swiftness of the Fox overthrow that stands in the way of the obvious opportunity for a new conservative network. Potential competitors, in some disbelief at the sudden and extraordinary gift of a defanged Fox, are now scrambling to take advantage of their

good fortune. Sinclair Broadcast Group's \$3.9 billion purchase of Tribune Media's large stable of stations will give the conservative-leaning company and its CEO **Chris Ripley** a network-size broadcast presence and the wherewithal to compete in the news space (it faced last-minute and panicky interest in the deal from 21st Century Fox, suddenly aware of its own vulnerability). With such a national broadcast footprint, it has the penetration to match Fox's audience. Many of its local stations already are producing a conservative-leaning news broadcast, which could be integrated with a network brand and national personalities. During the election campaign, in a deal negotiated by Trump son-in-law **Jared Kushner**, Sinclair received special access to Trump for a pledge to run packaged interviews across its network absent any commentary.

Trump friend and Newsmax CEO **Chris Ruddy**, long looking for a way to expand his conservative magazine-digital television play, has been urged, reportedly from inside the White House, to try to finance a deal that would bring O'Reilly to Newsmax. The **Mercers**, father **Robert** and daughter **Rebekah**, leading financial supporters of Trump, Breitbart News and **Steve Bannon**, the Trump alt-right-leaning strategist, are among the potential willing funders of a major new right-wing media platform.

Most tantalizing is talk of a Bannon-Ailes tie-up, which might combine Mercer money, Breitbart base, Trump imprimatur — and Fox talent. Any new conservative voice — especially leveraging the exiled Fox voices — draws from Fox itself. The center of the right, Fox News, cannot hold. And cable news becomes a new world if Fox no longer leads it. **THR**

## Sinclair + Tribune = A TV Station Supergroup

<h3 style="margin: 0;">215</h3> <p style="font-size: 0.8em; color: #ccc;">Stations covering 72 percent of U.S. TV households</p>	<h3 style="margin: 0;">\$7.5B</h3> <p style="font-size: 0.8em; color: #ccc;">Market cap of combined company</p>	<h3 style="margin: 0;">31%</h3> <p style="font-size: 0.8em; color: #ccc;">Stake in Food Network</p>
--	---	---

Source: Annual reports

## Why *Idol* Rebuffed Fox for ABC

‘They got divorced,’ says one insider of the reboot talks that began with NBC and ended with hopes for a boost at Disney’s flagging broadcast network. Next task: judges

BY MICHAEL O’CONNELL

**O**n the eve of the upfronts, *American Idol* is again the obsession in TV. Negotiations over Fox's retired hit wrapped May 8 with ABC agreeing to revive it for the 2017-18 season — a deal insiders credit to the Disney network's eleventh-hour push and the persistence of FremantleMedia CEO **Cecile Frot-Coutaz**. “Six months ago, no one wanted it,” notes one agent. “If there was one person who made this happen, it’s Cecile. She was determined to get *Idol* back on TV.”

The *Idol* owner's motivation to reboot its crown jewel (shared with CORE Media Group's 19 Entertainment) is clear. But the appeal to broadcast networks also makes sense. Even in its fatigued 15th and final season, *Idol* averaged a 3.0 rating among adults 18-to-49 and 11.5 million viewers on Fox. (In the key demo, only seven non-sports series are pulling better numbers this season.) So when word of early talks

between Fremantle and NBC leaked in February (conspicuously timed to *The Voice* contract negotiations), troubled Fox jumped in. For Fremantle execs still burned by the cancellation, however, Fox was not considered a desirable option. “They got divorced,” notes an insider. “You don’t get remarried one year later.”

*Idol*'s prospects cooled until ABC made a strong offer in early April following exploratory discussions prompted by the threat of a writers strike. An ABC-resurrected *Idol*, even with a modest portion of its past audience, would help the No. 4 network fight for NBC's reality crown — joining the reliable *Bachelor* franchise and *Dancing With the Stars*. It's also a potential Band-Aid for the network's recent woes; all but one of ABC chief **Channing Dungey**'s first crop of hourlong entries this season, *Designated Survivor*, were DOA.

**Idol and ABC**  
*Idol*'s ratings far outpaced ABC's current numbers

**3.0**  
RATING  
*Idol* 18-to-49 average 2015-16

**1.7**  
RATING  
ABC's primetime 18-to-49 average 2016-17



Seacrest is considered likely to return to the rebooted *Idol*.

The big wild card now is talent. Former *Idol* host **Ryan Seacrest** is considered likely to return despite having taken a full-time gig in New York as **Kelly Ripa**'s co-host on (Disney-owned) *Live!* But will he get the \$15 million he made on Fox? Likely not. Pricy past judges **Simon Cowell** and **Jennifer Lopez**, both on NBC now, are said to be out. Agencies are pitching fresh judge talent, with ABC hopeful it can reveal a shiny new roster at its May 16 Lincoln Center presentation to ad buyers.



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*VULTURE*

**"EXCEPTIONAL...  
AN EPIC STORY"**  
*THE BALTIMORE SUN*

**"A MUST-SEE  
TV EVENT"**  
*ELLE*

**"WINFREY IS...  
A TRIUMPH"**  
*TIME*

**"★★★★"**



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# One Strike Averted! Now It's the Actors' Turn to Talk Tough

SAG-AFTRA likely will seek more flexibility for short-run series and 3 percent wage increases as a June 30 deadline looms

BY JONATHAN HANDEL

The Sherman Oaks Galleria was all but deserted late on May 1, except for TV news trucks and the 80-plus negotiators inside the offices of the Alliance of Motion Picture & Television Producers, improbably housed within that shopping mall. Then, at 10:30 p.m., there was a breakthrough. Two hours later, negotiators for the AMPTP and the WGA announced a deal.

Now that one strike has been avoided, Hollywood is focusing on the 165,000-member SAG-AFTRA and its president **Gabrielle Carteris**. As talks get underway sometime after May 15

— a month and a half before the current contract expires June 30 — most believe the two sides will reach a deal amicably. The last Hollywood actors strike took place all the way back in 1980 — and it requires a 75 percent “yes” vote to authorize a walkout.

So what are SAG-AFTRA's priorities? Like the writers, actors want more flexibility when they sign contracts for increasingly fashionable short-run TV series. Most shows once shot 22 episodes per season; today, it's common for many to run just a dozen episodes or even fewer. The problem is that the networks and production

companies insist on the same exclusive contracts, during which actors are forbidden to do almost any other TV work.

The guild also is seeking limits on the duration of exclusivity. That issue can be particularly vexing for actors when a series is kept on the shelf and not aired or streamed for months — common with the Netflix binge-release model — while actors are kept on ice. This issue already has emerged as an irritant: SAG-AFTRA recently demanded arbitration against Sony Pictures TV, alleging that its Netflix drama *The Get Down* held actors under exclusive contracts for too long.

SAG-AFTRA's current contract uses language written when concepts like “season” were clearly defined, with most starting in September or January. But now a season can start any time and continue for any number of episodes. A case in point: Actress **Gabrielle Union** recently sued BET, alleging that its series *Being Mary Jane* shot seasons back-to-back in order to deny her and others the per-season salary increases to which they would otherwise have been entitled. The lawsuit was settled, with terms undisclosed, but a related union arbitration appears to remain pending.

Another matter likely to feature in the talks is the union's pension plan, whose funding level has dipped, placing it near the “yellow zone” that could trigger benefit cuts. Pension funding was an issue for the WGA, too, but its president **Howard Rodman** and negotiators ultimately chose to



↑ Charlton Heston (top), Penny Marshall and Jack Nicholson picketed during the 1980 actors strike.



focus on members' health plan, which was in worse shape than the pension plan, they believed.

Also in play: how actors' per diem rules work. According to the current contract, a per diem check must be separate from a paycheck, with one issued before the work takes place and the other afterward. But the union maintains this rule is frequently violated, with per diem included along with the regular payroll check.

In terms of basic wage increases and VOD residuals, the union is expected to accept the same increases that the DGA and WGA achieved in recent talks — nominal 3 percent annual increases, though in reality that may vary from year to year, going down to 2 percent or 2.5 percent, depending on how much of the raise the guild chooses to allocate to its pension fund.

Most believe the actor negotiations won't go down to the wire like the writers did. Says one informed observer, “They have competent leadership and can prioritize.” **VH1R**

## Up Next: What the Actors Want

• **Wage increases:** SAG-AFTRA might get the same 3 percent annual increases as the DGA and WGA, but in reality that could mean 2.5 percent or even 2 percent a year because part of the increase could be diverted to the guild's pension fund, which needs to be replenished.

• **Residuals enhancements:** Like basic wage increases, residuals are considered “pattern items.” The actors probably will get the same improvement in SVOD payments as the DGA and WGA did before it.

• **Holds and exclusivity:** Negotiators are expected

to seek more flexibility in contracts that tie up actors for short-run series.

• **Pension plan:** The union is expected to seek one or more 0.5 percent diversions from the basic wage increases in order to bolster the sagging pension fund.

• **Per diems:** Expect negotiators to seek tighter language when it comes to how per diem is paid.

• **Background actors, stunt personnel and possibly singers and dancers** likely will get something, though it's unclear what SAG-AFTRA will seek.



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### THE YOUNG AND THE RESTLESS

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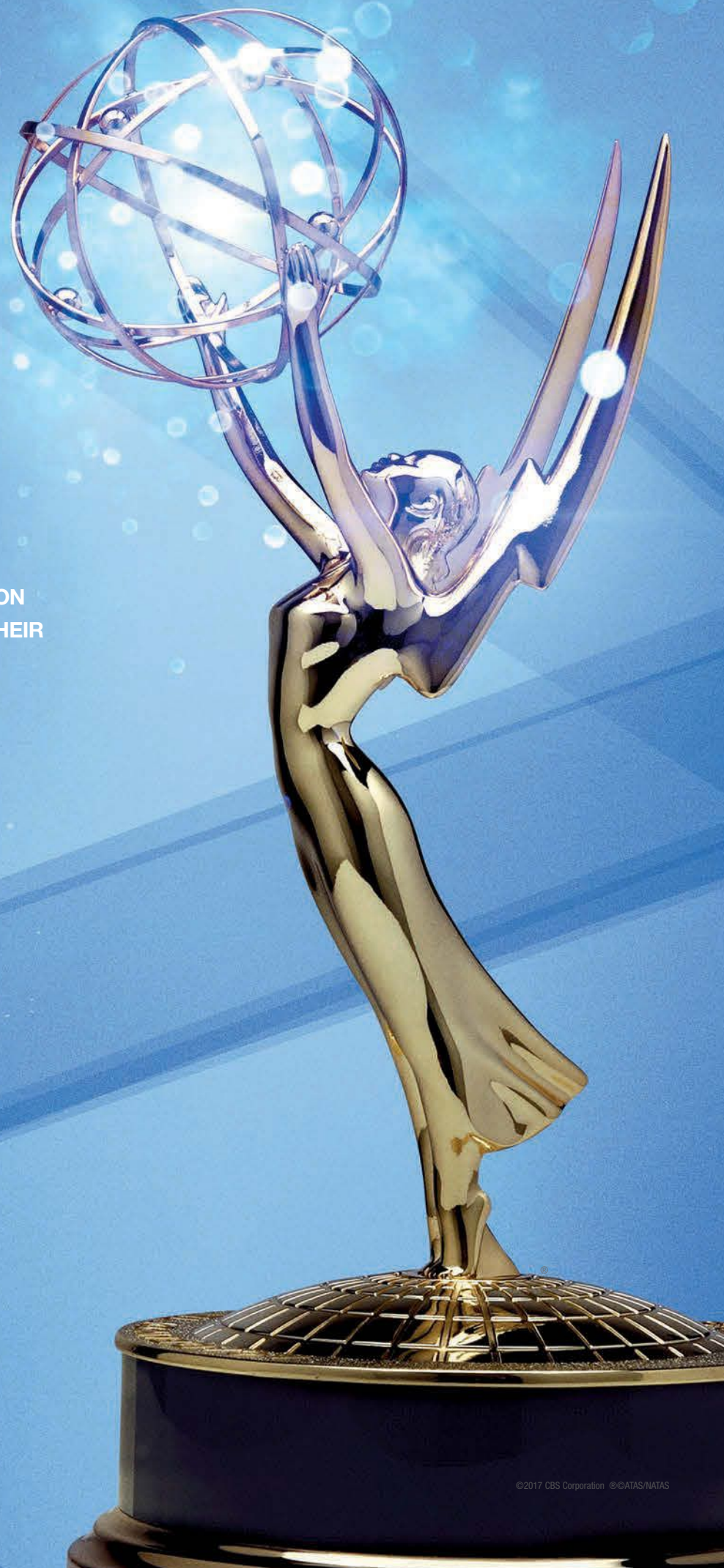
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## 5 Big Questions After Digital's Annual Ad Pitch

Stars take a back seat as fake news spooks buyers and YouTube declares itself 'not TV'

BY NATALIE JARVEY

On May 5, Vice Media treated ad buyers to a boxing match between executive **Niall Cooney** and celebrity chef/Viceland host **Eddie Huang** at New York City's Spring Studios. A gimmick? Sure, but it was a fitting end to a NewFronts week in which digital media executives landed some heavy blows to the TV business.



Wojcicki

With digital advertising revenue reaching \$72.5 billion in 2016 (per the Interactive Advertising Bureau), for the first time topping the TV industry's \$71 billion in ad dollars, the big digital players are riding high — but smaller upstarts still are searching for ways to capture a larger share of the cash.



Hopkins

"You've got these 800-pound gorillas talking

↑ James Corden sang about YouTube at the streamer's May 4 pitch to advertisers during the NewFronts.

about reach," says **Noah Mallin**, head of social at media agency MEC, "and everybody else is scrambling to say, 'We've got reach too.'" That's just one of the issues that will likely impact NewFronts down the road. Other key issues advertisers and execs are debating:

### 1. Do old-school stars still matter?

Remember **James Franco's** *Making a Scene* on AOL or Yahoo's *Riding Shotgun With Michelle Rodriguez*? There was a time when every NewFronts presentation included a show fronted by a star, but now that seems stale. Instead, companies are digging into their own IP for inspiration. Hulu, home to traditional TV series, was one of the few to trot out big names, from **Elisabeth Moss** to **Mindy Kaling**.

### 2. Is TV vs. digital a thing of the past?

Minutes into her onstage talk, YouTube CEO **Susan Wojcicki** declared that the streamer "is not TV" before rattling off comparisons between the two media. Views are counted differently on digital than TV, and many insiders wonder why there remains no "reliable way to measure viewership," says MAGNA senior vp **Brian Hughes**.

### 3. Are the big brands safe for advertisers?

"Who you trust your brands with is more important than ever," says **Andrew Sugerman**, an executive vp with Disney Consumer Products and Interactive, echoing many others as fake news has damaged Facebook and racist videos have dogged YouTube. Still, advertisers may be coming home to the big boys, with Johnson & Johnson, which had suspended its YouTube buys, returning as a sponsor of *Best.Cover.Ever*, a new competition series.

### 4. Is there still opportunity in OTT?

Hulu CEO **Mike Hopkins**' announcement that his company's \$40 skinny bundle of 50 live TV channels was widely available could create new distribution opportunity for many digital producers. Says AwesomenessTV president **Brett Bouttier**, "This is all television now."

### 5. What's next for the NewFronts?

The pitch marathon shrank to a little more than 30 official presentations this year, down from 35-plus in 2016. And yet the number of nonofficial events grew. One observer predicts that the NewFronts eventually will bleed into the upfronts; others envision a day when the tech giants will play a bigger role. Says Mallin, "Twitter was smart to get out there early." **VIR**

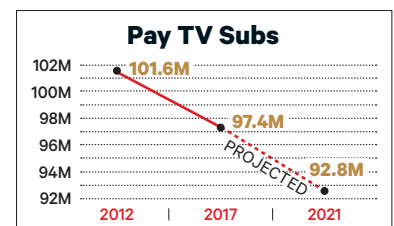
## Cable TV's Silver Lining Amid a Subscriber Slide

The cable crisis is enduring its most harrowing year to date, as a record 500,000 pay TV subscribers cut the proverbial cord in the first three months of 2017. News of the acceleration coincided with Hulu launching live TV streaming and a humbled ESPN laying off on-air talent, prompting industry analysts SNL Kagan to recalibrate projected 2017 losses.

But experts don't anticipate an immediate response from providers. That's because Comcast, which accounts for more than a fifth of the entire market, added 32,000 new subscriptions in Q1, providing a glimmer of hope. "If we see Comcast have the same sort of struggles, there will be a more pronounced reaction," says **Ian Olgeirson**, research director at S&P Global Market Intelligence. "Only then will you see more emphasis on the skinny bundle that Slings, DirecTV and now Hulu are offering." — MICHAEL O'CONNELL



With the highest sub rates, ESPN is suffering the most from cord-cutting.



Source: SNL Kagan

### By Provider Individual pay TV subscriber losses in Q1

<b>13K</b> Frontier	<b>18K</b> Verizon Fios	<b>100K</b> Charter	<b>143K</b> Dish	<b>233K</b> AT&T U-Verse
------------------------	----------------------------	------------------------	---------------------	-----------------------------





xfinity

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For the fifth year running, XFINITY Watchathon Week dominated our screens. It was bigger than ever before. Fans watched a staggering 77 million hours of TV in just seven days. If you didn't take part, fear not, for it will be back next year with a bang. Or should we say ... a series of very loud pops.

XFINITY  
**WATCHATHON**  
WEEK | 2017



# The Report

Behind the Headlines

## Box Office

Domestic			International			Total
Gross	Cume	% Chg	Gross	Cume		

1. **Guardians of the Galaxy 2** DISNEY  
146.5 146.5<sup>(1)</sup> -- | 127.7<sup>55</sup> 285 **431.5**

Buoyed by females and families, Marvel's sequel came in 55 percent ahead of the first *Guardians of the Galaxy*, one of the biggest growth spurts for any superhero franchise.



2. **The Fate of the Furious** UNIVERSAL  
8.6 207.2<sup>(4)</sup> -57% | 30<sup>66</sup> 955 **1.16B**

3. **The Boss Baby** FOX/DWA  
6 156.5<sup>(6)</sup> -36% | 18.7<sup>76</sup> 280 **436.5**

4. **How to Be a Latin Lover** LIONSGATE  
5.1 20.5<sup>(2)</sup> -58% | 7<sup>1</sup> 7 **27.5**

5. **Beauty and the Beast** DISNEY  
5.09 487.7<sup>(3)</sup> -26% | 11.9<sup>38</sup> 698.1 **1.18B**

6. **The Circle** STX  
4 15.7<sup>(2)</sup> -56% | N/A 2.3 **18**

7. **Baahubali 2** GREAT INDIA FILMS  
3.4 16.3<sup>(2)</sup> -68% | 43.9<sup>10</sup> 131.1 **147.4**

8. **Gifted** FOX SEARCHLIGHT  
2 19.2<sup>(5)</sup> -40% | 686K<sup>8</sup> 1.5 **20.7**

The custody drama, starring Chris Evans and Octavia Spencer, already has earned more domestically than any Searchlight title since fall 2015, when *Brooklyn* made \$38.3 million.



9. **Smurfs: The Lost Village** SONY  
1.8 40.6<sup>(5)</sup> -48% | 5.6<sup>62</sup> 130.7 **171.3**

10. **Going in Style** WARNER BROS.  
1.8 40.5<sup>(5)</sup> -49% | 3.3<sup>46</sup> 30 **70.5**

11. **Born in China** DISNEY  
1.2 10.9<sup>(3)</sup> -49% | N/A N/A **10.9**

12. **The Lost City of Z** BLEECKER/AMAZON  
1 6.6<sup>(4)</sup> -43% | N/A N/A **6.6**

13. **Sleight** BH TILT  
768K 3<sup>(2)</sup> -55% | N/A N/A **3**

14. **Get Out** UNIVERSAL  
711K 173.8<sup>(1)</sup> -58% | 8.7<sup>47</sup> 30.9 **204.7**

Jordan Peele's provocative horror film is impressing overseas, where films with an African-American cast don't always perform. It has earned the most in the U.K.: \$12.8 million.



15. **Unforgettable** WARNER BROS.  
670K 10.6<sup>(3)</sup> -72% | N/A 3.8 **14.4**

## Broadcast TV

18-49 Live+3	Audience Live+3
--------------	-----------------

1. **The Big Bang Theory** CBS  
3.9 | **16.2M**

2. **Empire** FOX  
3.1 | **8.5M**

3. **Grey's Anatomy** ABC  
2.7 | **9.6M**

4. **The Voice** NBC  
2.3 | **10.7M**

5. **Survivor** CBS  
2.3 | **10.1M**

6. **Scandal** ABC  
2.3 | **7.6M**

7. **The Voice (Tues.)** NBC  
2.1 | **10.7M**

8. **Dancing With the Stars** ABC  
2.0 | **11.8M**

9. **Chicago Fire** NBC  
2.0 | **9.8M**

10. **Criminal Minds** CBS  
2.0 | **9.3M**

10. **Designated Survivor** ABC  
2.0 | **9.3M**

Set to wrap the season as broadcast's most time-shifted show, up an average 131 percent in live-plus-7, the Kiefer Sutherland vehicle heads into upfronts a lock for renewal.



12. **Chicago P.D.** NBC  
1.9 | **9.1M**

13. **The Goldbergs** ABC  
1.9 | **6.3M**

14. **Law & Order: SVU** NBC  
1.8 | **7.3M**

15. **Black-ish** ABC  
1.7 | **5.3M**

## Cable TV

Viewership Live+3
-------------------

1. **Better Call Saul** AMC  
3.5M

2. **The Good Witch** HALLMARK  
2.8M

3. **Into the Badlands** AMC  
2.4M

3. **Bates Motel** A&E  
2.4M

The scripted foray managed steady audience and critical affection until the end. The conclusion of the *Psycho* update's fifth and final season puts an end (for now) to A&E's drama efforts.



3. **Fargo** FX  
2.4M

6. **If Loving You Is Wrong** OWN  
2.3M

6. **Genius** NAT GEO  
2.3M

8. **Greenleaf** OWN  
2.2M

9. **The Son** AMC  
2.0M

10. **The Americans** FX  
1.7M



## How Hollywood Wins in Trump Tax Plan

'This is huge,' says one expert of the proposed lowering of rates on 'loan-out' companies

BY ERIQ GARDNER

What do **Mindy Kaling** and **Kim Kardashian** have in common? Both are likely to benefit if **President Trump's** recent tax proposal passes. Tax experts say the slashed 15 percent business rate the administration wants to introduce also would apply to "pass-through" entities such as S corporations, which distribute a salary to employee-owners (while counting the rest of revenue as profit). Under current law, personal and business income are taxed roughly the same. But if Trump succeeds, there will be a big difference — and a likely push by individuals to establish mini-corporations to bring their taxes down. Many in Hollywood already have such protection in the form of "loan-out" companies that contract out such services as acting and directing to studios. Among them: Kaling International (Kaling), Kimsaprincess Inc. (Kardashian) and Rogue Marble (**Sylvester Stallone**). "This is huge," explains **Evan Bell**, a business manager who reps **Steven Soderbergh** and **Aaron Paul**. "My clients are calling me up asking about this." If the new tax plan goes through — a big if, admittedly — Hollywood players will have to decide how to most strategically take advantage of the new rules. That could entail taking lower salaries in the short run for the prospect of bigger business dividends down the line. "We're going to see a lot more professionals cheat on salaries because every dollar will matter," predicts Bell. Notes tax attorney **Robert Strauss**, "It's kind of ironic that the one group who stands [to gain] the most from all of this is the very group that's most vocally opposed to Trump." **THR**

## One to Watch



**American Gods** STARZ  
Not quite *Outlander* but up from the comparable *Power* launch, Bryan Fuller's drama got a gross premiere sampling of 1.4 million viewers.

## Closer Look

### Billboard Hot 100 Top 10 An all-star team-up debuts at No. 1



Khaled

1. **I'm the One** DJ KHALED, ET AL.
2. **That's What I Like** BRUNO MARS
3. **Despacito** LUIS FONSI, ET AL.
4. **Humble.** KENDRICK LAMAR
5. **Shape of You** ED SHEERAN
6. **Something ...** CHAINSMOKERS, COLDPLAY
7. **Mask Off** FUTURE
8. **iSpy** KYLE FEATURING LIL YACHTY
9. **XO TOUR Llif3** LIL UZI VERT
10. **It Ain't Me** KYGO, SELENA GOMEZ

Source: Billboard, May 20 chart

Source: comScore; box-office estimates in \$ millions ( ) Weekends in release; \* Territories; Broadcast Source: Nielsen, Week of April 24; Cable TV Source: Nielsen, week of April 24 (scripted only)



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FOR A DRAMA SERIES



OUTSTANDING SUPPORTING ACTRESS IN A DRAMA SERIES  
**KATE MANSI**

OUTSTANDING CASTING FOR A DRAMA SERIES  
**MARNIE SAITTA**

OUTSTANDING LIVE AND DIRECT TO TAPE SOUND MIXING  
FOR A DRAMA SERIES

OUTSTANDING MUSIC DIRECTION AND COMPOSITION  
FOR A DRAMA SERIES

OUTSTANDING ORIGINAL SONG  
**"WHEN TIME WAS ON OUR SIDE"**

OUTSTANDING STUNT COORDINATION





# 7 Days of DEALS

Who's inking on the dotted line this week



McCarthy

Deal of the Week

## SINCLAIR'S TRIBUNE DEAL CASUALTY: 'IT'S A COMPLETE PAUSE AT WGN AMERICA'

What will happen to WGN America?

The cable network's future as a destination for high-end, high-cost scripted originals is likely over in the wake of parent company Tribune Media's \$3.9 billion planned acquisition by Sinclair Broadcast Group. Tribune Media president and CEO **Peter Kern**, who replaced **Peter Liguori** this year, foreshadowed as much when he canceled WGN America's top-rated drama *Outsiders* in April despite the network notching its most watched quarter in history. At the time, Kern claimed the surprising move was meant to reallocate resources "to a more diverse programming strategy" that would be more cost-effective and reach a broader audience.

That leaves only slave drama *Underground*, which wraps its second season on May 10 as it awaits word on its future. Sources say producer Sony Pictures Television already is making calls to find a new home for the critical darling, which carries a

\$5 million per episode price tag and already has an SVOD deal with Hulu.

On the pilot side, WGN America was readying DC Comics take *Scalped*, with producer Warner Bros. Television also rumored to be exploring other potential homes for the adaptation.

Sinclair, meanwhile, will seek to reduce costs for the cable network in a bid to become, as one source joked, more like ION Television — which has no scripted originals and airs syndicated repeats of procedurals including CBS' *Blue Bloods* and *Criminal Minds* as well as low-cost Canadian imports.

"It's a complete pause at WGN America," notes one agency insider. "It's unclear if they'll still have scripted there. I had something being shopped there, and talks suddenly just stalled. They're figuring out what they're going to do and if they even continue on with scripted."

For now, WGN America president and general manager **Matt Cherniss**, who was brought in to concentrate on high-end scripted originals, remains under contract. But given the network's change in focus, it's highly likely he'll exit.

There is speculation that Sinclair will use its newfound heft — the addition of Tribune's 42 stations gives it channels in more than 70 percent of U.S. households — to launch a competitor to Fox News. — LESLEY GOLDBERG



← Sony Pictures Television is seeking a new home for the third season of its critically praised *Underground*.

FILM

**Jordan Peele** (CAA, Principato Young, Morris Yorn) has signed a two-year, first-look overall deal with Universal.

**Plan B Entertainment** has signed a three-year production deal with Annapurna Pictures.

**Melissa McCarthy** (CAA, MGMT) will star in and produce STX's puppet comedy *The Happytime Murders*.

**Focus Features** has taken North American rights to Jason Reitman's *Tully*, starring Charlize Theron.

**David Oyelowo** (CAA, the U.K.'s Hamilton Hodel, Inphenate, Schreck Rose) will star in true-life race drama *Arc of Justice*.

**Dave Chappelle** (Gersh) has joined Warner Bros.' remake of *A Star Is Born*.

## Bill Clinton's Debut Novel May Get the Film Treatment

Big Deal

New novelist **Bill Clinton** may soon be branching into movies as well.

The former president and his collaborator, best-selling author **James Patterson**, already are eyeing a film adaptation of their novel *The President Is Missing*, out June 2018. Big film buffs, the pair have retained CAA's **Richard Lovett** to handle the rights and plan to meet with potential filmmakers, likely in California, in late May.

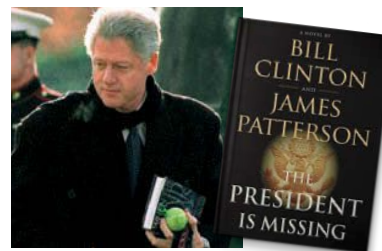
Clinton and Patterson also are planning to tour together to promote the book, which in a unique arrangement will be published jointly by their respective

→ Patterson keeps in his office a framed copy of this 1999 photo of Clinton exiting Marine One with one of his novels in hand.

longtime publishers, Alfred A. Knopf and Little, Brown and Co.

Plot details are scarce, but a May 8 statement announcing the book promised "insider details that only a president can know." Added the 42nd POTUS, "Drawing on what I know about the job, life in the White House and the way Washington works has been a lot of fun."

Clinton, 70, is a well-known fan of mysteries and thrillers, and of Patterson's in particular. The former president long had toyed with writing a novel, but it was



Washington lawyer **Robert Barnett**, who represents both men, who suggested the two might have fun working together. Clinton and Patterson, also 70, started working on the book after the 2016 election. — ANDY LEWIS



### Rights Available! Hot new books with Hollywood appeal BY ANDY LEWIS AND REBECCA FORD

**The One Memory of Flora Banks** (PHILOMEL, MAY 2)

BY **Emily Barr** AGENCY **Curtis Brown**

This *Memento*-meets-John Green story about a teenage girl whose recovery from amnesia might hinge on the one thing she remembers — a boy's kiss — already is the best-selling YA debut of the year in the U.K. and on many summer beach read lists.

**Warcross** (G.P. PUTNAM'S SONS, SEPTEMBER)

BY **Marie Lu** AGENCY **UTA**

The best-selling YA author behind the *Legend* and *Young Elite* series (both of which have been picked up for film adaptations) centers her latest duology on a female hacker who hunts other hackers in the world's most popular virtual reality video game.

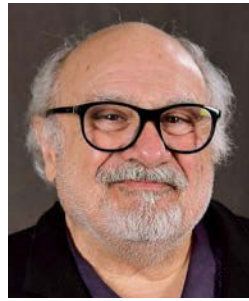




Peele



Moretz



DeVito



Chappelle

# 1,060

Big Number

Donald Trump jokes on late-night TV in his first 100 days in office, on pace to make him the most mocked president, according to a new study.



Yorkey



Geffen had hoped to get \$100 million for his gated property.

**Isabelle Huppert** (CAA, France's **Voyez Mon Agent**) and **Chloe Grace Moretz** (WME, **T Squared**, **Sloane Offer**) will star in Neil Jordan's *The Widow*.

**Nikolaj Coster-Waldau** (WME, Denmark's **Lindberg**, **Sloane Offer**) and **Christina Hendricks** (ICM, the U.K.'s **Independent**, **LINK**, **Hirsch Wallerstein**) are in talks to star in Brian De Palma's thriller *Domino*.

**Millennium** is in talks with *Hellboy* producers Larry Gordon and Lloyd Levin to reboot the franchise with *Stranger Things*' David Harbour in talks to star.

**John Cusack** (ICM, **Ziffren Brittenham**) will star in Lucky McKee's mystery thriller *Broken Ridge*.

**Liam Hemsworth** (WME, **ROAR**, Australia's **Morrissey**, **Morris Yorn**) will star in Malik Bader's action thriller *Killerman*.

*Taken*'s **Pierre Morel** (UTA, **Sentient**, **Hansen Jacobson**) will direct Lakeshore's female revenge actioner *Peppermint*.

**Jeremy Renner** (CAA, **Felker Toczek**) will star in PalmStar Media's Doc Holliday biopic.

**Kate Beckinsale** (UTA, **Hansen Jacobson**) and **Gugu Mbatha-Raw** (CAA, the U.K.'s **Curtis Brown**, **Authentic**) will star in *Farming*, from actor-director Adewale Akinnuoye-Agbaje.

**IMG** and **Mandalay Sports Media** are partnering on

a slate of sports-centric features, starting with an adaptation of best-seller *The Art of Fielding*.

**TELEVISION** *13 Reasons Why* showrunner **Brian Yorkey** (WME, **Anonymous**) has signed a two-year overall deal with Paramount Television.

*Chicago P.D.* showrunner **Matt Olmstead** (WME, **Bloom Hergott**) has signed a two-year overall deal with ABC Studios.

*Black-ish* creator **Kenya Barris** (CAA, **Principato-Young**, **Morris Yorn**) has inked a four-year extension with ABC Studios.

*Crazy Rich Asians* author **Kevin Kwan** (ICM, **Lichter Grossman**) is developing an untitled series for STXtv.

*Westworld* co-creator **Lisa Joy** (WME, **Bloom Hergott**) has renewed her overall deal with Warner Bros. Television.

**TriStar Television** has optioned the Clinton campaign book *Shattered*.

**Ben Stiller** (WME, **Gang Tyre**) will direct Showtime's true-crime limited series *Escape at Clinton Correctional*, with Benicio Del Toro and Patricia Arquette in talks to star.

**PBS** and **BBC** are developing a *Little Women* miniseries from *Call the Midwife*'s Heidi Thomas.

**NBC** has ordered *For God and Country*, Seth Meyers' *A.P. Bio* and Jason Katims' *Rise* to series. ... **Paramount Network** has ordered Taylor Sheridan's *Yellowstone* straight to series. ... **Sony Pictures Television** has renewed *Wheel of Fortune* and *Jeopardy!* for two seasons.

**DIGITAL** **Danny DeVito** (CAA, **Behr Abramson**) and **Jeff Goldblum** (ICM, **Industry**, **Hansen Jacobson**) will star in an untitled

Amazon comedy from *The Simpsons* writer-producer Tim Long.

*The Promise*'s **Marwan Kenzari** (ICM, the Netherlands' **nummer19**) will top-line Netflix's real-life Egyptian spy drama *The Angel*.

**Alec Baldwin** (CAA) will play ex-CIA director George Tenet in Hulu's 9/11 drama *The Looming Tower*.

**David Spade** (WME, **Brillstein**) and **Nat Faxon** (CAA, **Principato-Young**, **Stone Genow**) will star in Netflix's Adam Sandler-produced feature *Who Do You Think Would Win?*

**Netflix** has renewed *13 Reasons Why*. ... **Hulu** has renewed *The Handmaid's Tale*, landed SVOD rights to *Atlanta* and *This Is Us*, and ordered Beau Willimon's drama *The First* straight to series. ... **Amazon** has ordered Bryan Cranston's comedy adaptation of *The Dangerous Book for Boys* straight to series.

**MUSIC** **The Grammy Awards** will return to New York City in 2018.



**Tamron Hall** has signed with WME, as have lifestyle website **Refinery29** and **Jet** and **Ebony** magazines.

**Jason Patric** has signed with ICM Partners.

**Keke Palmer** has left WME for UTA.

Disney animator **Leo Matsuda**, whose short *Inner Workings* played before *Moana*, has signed with WME and **Gotham Group**.

Tony nominee **Michelle Wilson** (*Sweat*) has signed with **Jill Fritzo PR**.

**Warner Music Group** has extended its music and publishing deals with YouTube.

**REAL ESTATE** **David Geffen** (**Westside Estate**) sold his Carbon Beach oceanfront home for a Malibu-record \$85 million.

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- KEVIN MCDONOUGH, UNIVERSAL SYNDICATE

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- LIAM MATHEWS, TV GUIDE.COM

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TO BEHOLD"**

- ROBERT BIANCO, USA TODAY

**"NOAH HAWLEY  
IS ONE THE MOST EXCITING STORYTELLERS  
WORKING ON TELEVISION TODAY, AND FARGO SEEMS  
POISED TO AFFIRM THAT TRUTH ONCE MORE"**

- JEFF JENSEN, ENTERTAINMENT WEEKLY

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**"ANOTHER  
WINNER"**

- VERNE GAY, NEWSDAY

**"BEAUTIFULLY  
CONSTRUCTED"**

- ROBERT LLOYD, LOS ANGELES TIMES

**"CARRIE COON  
IS POSSIBLY THE MOST  
EXCITING ACTOR  
ON TELEVISION RIGHT NOW"**

- TODD VANDERWERFF, VOX

**"FARGO IS BACK, AND IT'S  
BRILLIANT"**

- GAIL PENNINGTON, ST. LOUIS POST-DISPATCH

**"FARGO AGAIN LOOKS LIKE  
A CONTENDER FOR  
BEST TV SERIES  
OF THE YEAR"**

- KRISTI TURNQUIST, THE OREGONIAN

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# About Town

People, Places, Preoccupations

NEXT BIG THING

## From Deep in Dublin to Cannes and *Dunkirk*

Ireland's Barry Keoghan stars in competition entry *The Killing of a Sacred Deer* ahead of his turn in Christopher Nolan's epic. By Rebecca Ford • Photographed by Dan Kennedy

"When you're in the boxing ring, you're there — you have to be present. It's a craft I'm learning," says Keoghan, photographed May 2 in Dublin.

Styling by Brian Conway  
Valentino jacket,  
Neil Barrett pants.

**B**arry Keoghan would like it noted that he was born and raised in Dublin 1, the Irish city's central zone and one of its grittiest. "I call it the *real* Dublin," he says. "It's been a big part of everything to me."

Since he started acting in 2010 (he got his first part after noticing an ad for actors in a shop window), Keoghan has stacked his résumé with dark roles: a cat killer on the Irish TV series *Love/Hate*, a homeless youth in the Sundance drama *Mammal*

and now a troubled young man who's lost his father in *The Lobster* director **Yorgos Lanthimos'** latest, *The Killing of a Sacred Deer*, debuting in competition at Cannes.

Along with *Killing* (out Nov. 3 via A24), Keoghan will appear in **Christopher Nolan's** war epic *Dunkirk* (July 21) as a boy who helps ferry injured soldiers on his boat — a role he landed by sending an audition tape in which he used a remote control as a gun ("I took the batteries out like I was taking bullets out").

The vulnerability Keoghan brings to the screen is brewed from a tough upbringing. Starting when he was 5, he and his brother spent five years in foster care before moving in with his grandmother, now 85. "Heroin came into Dublin, and it caught every family. My mother was one of the unlucky ones. She got caught on it, then she passed away," says Keoghan, who still lives in Dublin 1, where he boxes three times a week.

As an actor, he adds, "I try to be there and be present and use that history that I have. I have a different story to tell." **THR**

### VITAL STATS

**AGE** 24  
**BORN** Dublin  
**BIG BREAK** 2016 Sundance drama *Mammal*  
**REPS** WME, Management 360, Troika (U.K.), Macfarlane Chard (Ireland)



## About Town

People, Places,  
Preoccupations

# Sex Talk & Fancy Gowns

Hollywood women explored the Art of Sex at the Chateau  
By Sarah Magness, as told to Kathryn Romeyn

**W**hat does Hollywood female empowerment look like? One variation: a black-tie affair at Chateau Marmont's Penthouse 64, with glam decor courtesy of A-list florist **Jeff Leatham**. On May 3, **Christine Chiu**, wife of Beverly Hills plastic surgeon **Gabriel Chiu**, brought to a select group of insiders — including **Aaron Sorkin's** ex-wife **Julia Sorkin** and **Brooke Burke** — a program intended to delight and enlighten. The night delivered shocks and thrills, from seminars that discussed how successful women may enjoy degrading sex to a performance by burlesque artist **Dita Von Teese**. Guest **Sarah Magness**, a producer of *Precious*, describes the evening:



Chiu

At 7:15, I enter Penthouse 64, turned out to look like a mini NYC gala, with the outdoor table filled with thousands of red roses. "Ring for Sex" bells stand in for place cards as Billecart-Salmon rosé and endless amounts of caviar are served. We put on black lace eye masks, as instructed, to preview



↑ Clockwise from top: accessories from The Pleasure Chest; a masked guest; Von Teese performed; and hostess Chiu (second from left), in an Alexandre Vauthier gold gown, with Magness (to her right) and Burke (opposite Magness).

an aphrodisiac-centered menu of oysters, black truffle arancini and grilled bass and salmon created by Chateau executive chef **Dean Yasharian** and **Martha Hopkins**, author of *InterCourses*, a book of sexual recipes. Christine introduces us to our first speaker, **Holly Richmond**, who says some L.A. sex therapists actually do have sex with clients to improve their performance, just like in 2012's *The Sessions*. Other topics of the night: what's next in sex-tech (devices can be controlled remotely via iPhone); plus medical stimulation and augmented sexual reality (as discussed by two ladies who

work at The Pleasure Chest sex shop). I look at the faces around me, which as the program progresses are flushing a bit, as we all listen intently, unsure of how to behave. Dita's performance is magic, however: All porcelain skin and grace, she captures the attention of the women, who clearly enjoy her perfection. While we savor desserts named *Foreplay* and *Climax*, our sexual leaders demonstrate the proper way to spank your partner. I exit overwhelmed by the eye-opening night, which has definitely challenged the simplicity of my sexual existence. **THR**

## Think LAX Is a Hassle? Now the Terminals Are Moving

### Flight Plans

In 10 years, LAX is going to be a world-class airport, but for the month of May, progress might not seem so rosy. Just as many in Hollywood take flight for Cannes and the television upfronts in New York, the largest terminal move in LAX history will take place — with 16 airlines relocating from May 12 to 17, headlined by Delta's move (and \$1.9 billion upgrade) from terminals 5 and 6 to terminals 2 and 3.

Expect choreographed chaos along the way. "We are flying Delta, but because of the code-share [when more than one airline allows booking on a flight], we depart from Tom Bradley," says publicity veteran **Maxine Leonard** of her Cannes trip. "I have never

been so thankful to be departing from the international terminal at LAX."

The Delta relocation will occur over three nights: On Friday, May 12; Sunday, May 14; and Tuesday, May 16, as the last red-eyes take off, a crew will rush in to move furniture, signs, computers and more before morning passengers arrive. For other airlines, operations will move in one night — meaning anyone flying to New York on JetBlue may return



A rendering of a future Delta concourse.

to a different terminal (remember where you park!).

For Delta passengers, the hassle should prove worth it. The airline will pick up six gates, and the new terminals have wider taxiways, which should cut down on delays. "It's simply not possible to overcommunicate with customers in this situation," says **Ranjan Goswami**, Delta sales vp, West. "L.A.-based customers should get six to 10 calls or emails about the move. And we're actively briefing companies like Uber and Lyft, so everyone is prepared."

Given the reality of "normal" LAX traffic, the upheaval — with added shuttles between terminals — is likely to be memorable. But industry vets are unfazed. "Upgrading LAX terminals is like

### KEY TERMINAL MOVES

Airline	From	To
Delta	5, 6	→ 2, 3
Virgin America	3	→ 6
Air Canada, Frontier, Spirit, JetBlue	3	→ 5

a film production," says Passage Pictures' Cannes-bound CEO, **Uri Singer**. "Some challenges to overcome, but in the end, you get great results." Adds international sales agent **Lisa Wilson**, partner and co-founder of The Solution, "This is the least of our worries. People are more concerned that the American Embassy just issued a travel warning for Europe. ... But the show must go on!" — PETER FLAX



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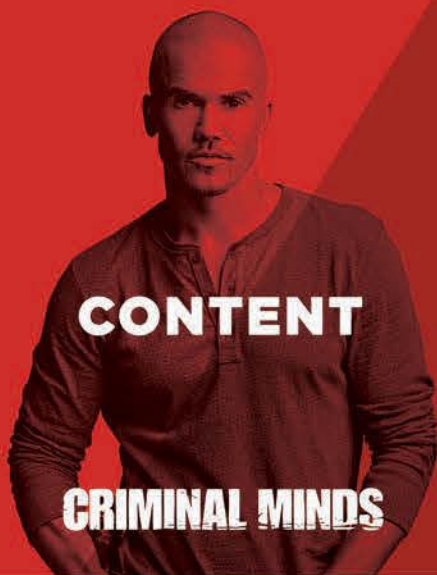
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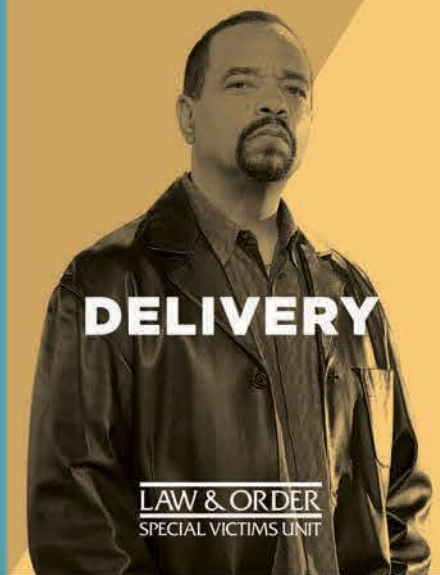
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# Yes, I Did Say That!

A look at who's saying what in entertainment  
Compiled by Seth Abramovitch



**“Truthfully, I could drink a Russian under the table with his own vodka.”**

**BRAD PITT**

The actor, acknowledging the drinking problem that contributed to the end of his marriage to Angelina Jolie. He says he's now sober.

**“I wouldn't have guessed a few months ago that we would be the least interesting labor story at News Corp.”**

**TED SARANDOS**

The Netflix chief, taking a dig at Fox News' legal problems during a panel at the Milken Institute Global Conference. Fox is suing Netflix over executive poaching claims.

**“I cover the news. I deal with holy hell around me. I go home to the man I'm in love with.”**

**SHEPARD SMITH**

The Fox News anchor, on being gay at a conservative news network, during a talk at the University of Mississippi.

**“Sometimes she gets in areas that she really hasn't thought through, maybe? She's Trumpian a little bit like that.”**

**SUSAN SARANDON**

The actress, on her Twitter feud with Debra Messing, which began during the 2016 election with Sarandon saying she couldn't “bring myself” to vote for Hillary Clinton.



**“The only thing your mouth is good at is being Vladimir Putin's cock holster.”**

**STEPHEN COLBERT**

The *Late Show* host, in a joke aimed at President Trump that launched a #FireColbert campaign. The FCC chairman later said he would review the off-color remark.

**“WEAR WHATEVER YOU WANT PEOPLE!”**

**ARIEL WINTER**

The *Modern Family* actress, defending herself on Instagram against critics of the skin-baring gold minidress she wore to a panel.



**“I'm not going to lose weight for money. I think it's weird.”**

**GABOUREY SIDIBE**

The actress, on why she has turned down multiple offers to become a weight-loss spokeswoman.

**“I was a piece of shit.”**

**CHRIS ROCK**

The comedian, revealing in a new interview that he cheated three times on his then-wife, including once with an unnamed star.



**STARS SAY “OUI!” TO NEW PREZ**



Hollywood was positively over *la lune* after **Emmanuel Macron** beat Marine Le Pen. RuPaul tweeted “Vive La France!” and Mia Farrow called it a “win for hope and humanity,” while Kumail Nanjiani quipped it was “the first time the French version of anything has had a happier ending.”





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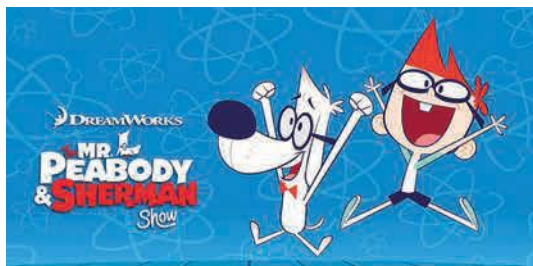


**TROLLHUNTERS**

- OUTSTANDING DIRECTING IN AN ANIMATED PROGRAM**
- GUILLERMO DEL TORO • RODRIGO BLAAS
- OUTSTANDING WRITING IN AN ANIMATED PROGRAM**
- MARC GUGGENHEIM

- OUTSTANDING PERFORMER IN AN ANIMATED PROGRAM**
- KELSEY GRAMMER AS "BLINKY"
- OUTSTANDING CASTING FOR AN ANIMATED SERIES OR SPECIAL**
- ANIA O'HARE • MARY HIDALGO

- OUTSTANDING INDIVIDUAL ACHIEVEMENT - CHARACTER DESIGN**
- VICTOR MALDONADO, CHARACTER DESIGNER
- OUTSTANDING INDIVIDUAL ACHIEVEMENT - ANIMATION**
- MIKE CHAFFE, ANIMATOR



**THE MR. PEABODY & SHERMAN SHOW**

- OUTSTANDING INDIVIDUAL ACHIEVEMENT - ART DIRECTION**
- KEVIN DART, ART DIRECTOR
- OUTSTANDING INDIVIDUAL ACHIEVEMENT - BACKGROUND PAINTER**
- EASTWOOD WONG, BACKGROUND PAINTER



**DINOTRUX**

- OUTSTANDING SOUND EDITING - PRESCHOOL ANIMATED PROGRAM**
- DEVON G. BOWMAN • ROB MCINTYRE • ANDREW ING
- DJ LYNCH • MARC SCHMIDT • ALFREDO DOUGLAS
- ROBERTO DOMINGUEZ ALEGRIA
- MONIQUE REYMOND • SHAWN BOHONOS

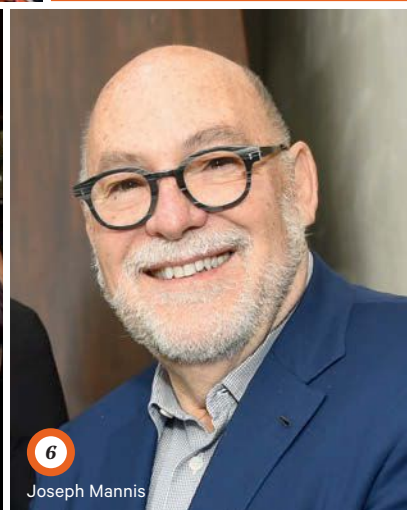


## About Town

The Red Carpet

# THR's Power Lawyers Breakfast

Los Angeles, April 26



## Party Crawler

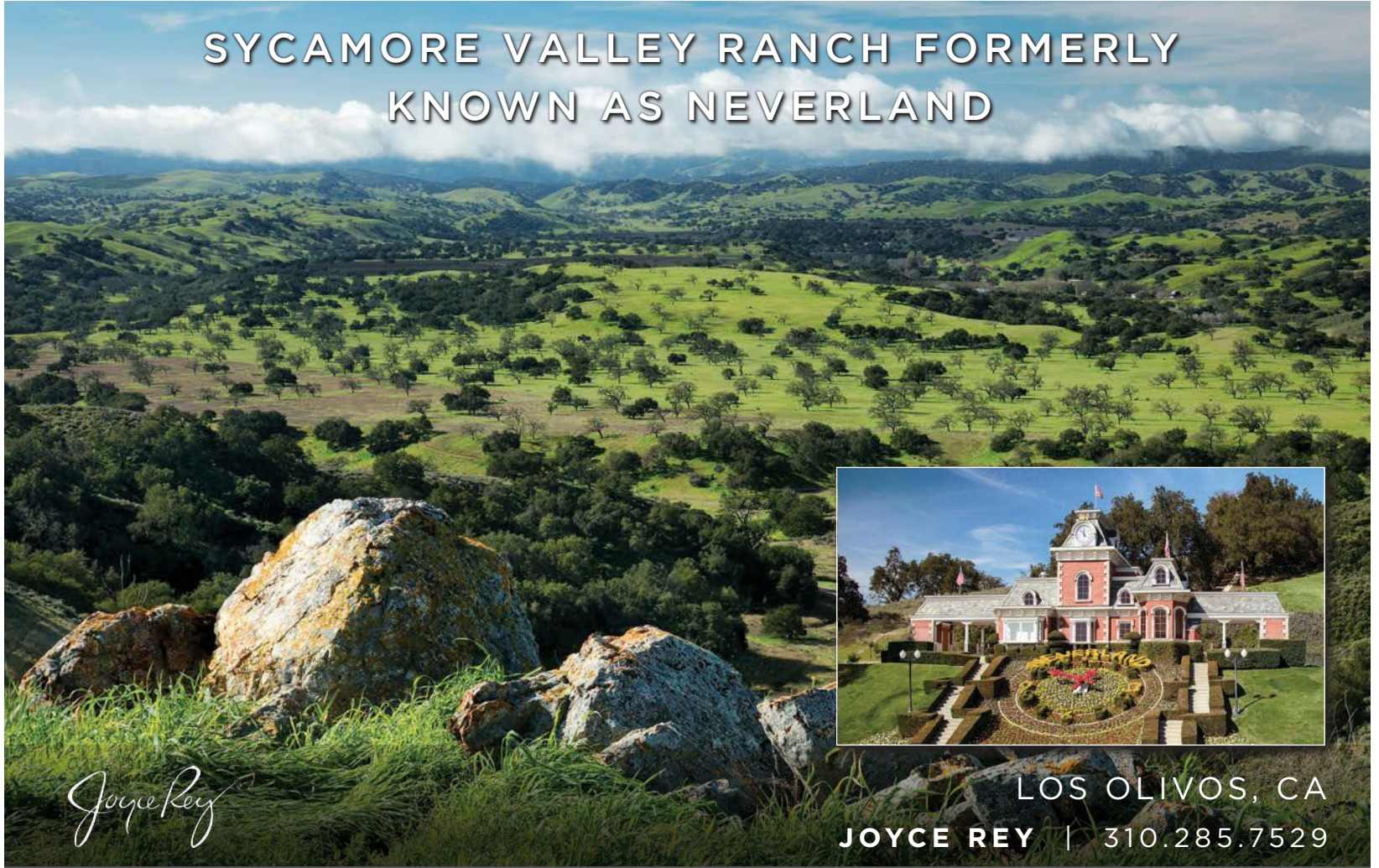
### Hollywood's Top Lawyers Honored

"This is like running for high school president," speaker **Casey Wasserman (4)** joked about spearheading L.A.'s effort to host the 2024 Olympic Games while speaking to a group of showbiz's top attorneys at *The Hollywood Reporter's* 11th annual Power Lawyers event, sponsored by City National Bank and Ermenegildo Zegna — but he likes the city's odds anyway. "If the mayor calls and asks you to do something for nothing, hang up the phone," he quipped. The CEO of the eponymous L.A.-based sports agency, Wasserman, who keynoted the Spago breakfast, was interviewed by *THR* editorial director **Matthew Belloni**. Belloni also asked the attorneys in the room — all on *THR's* 2017 Power Lawyers list of the top industry attorneys, including **Nina Shaw (7)**, **Joseph Mannis (6)**, **Harold Brown (5)**, **Larry Stein (1)**, **Mathew Rosengart (5)**, **Michael Gendler (1)**, **David Fox (7)** and **Melanie Cook (3)** — to give a show of hands as to whether they thought a writers strike was imminent. The votes were split, but many abstained. Wasserman coyly avoided the question. "I gave my proxy to my father-in-law [power lawyer **Ken Ziffren (3)**], and he voted no." (WGA signed a deal avoiding the strike five days later.) *THR* also feted WME-IMG chief legal officer **Seth Krauss (4)** with its Raising the Bar Award, introduced by the agency's co-CEO **Patrick Whitesell (2)**, who said Krauss plays an indispensable role, is forward-thinking and helps him have fewer sleepless nights. Wrapping up, Belloni asked Wasserman whether in five years there still will be the same number of studios in Hollywood. "Absolutely not," he answered, hinting at more consolidation to come. "AT&T-Time Warner is the first domino to fall, not the last." — **ASHLEY CULLINS**



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## About Town

The Red Carpet

# Met Gala

New York City, May 1



1

Zoe Kravitz in Oscar de la Renta



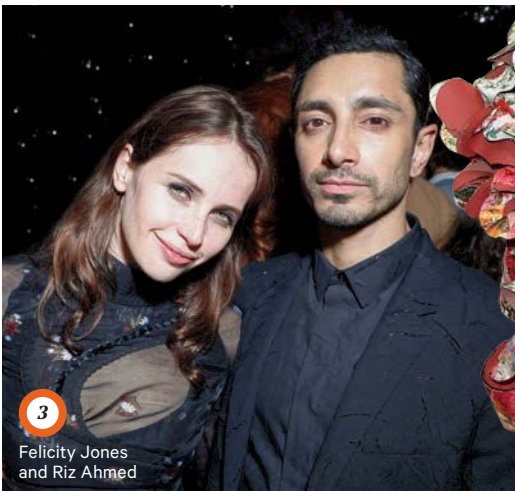
2

From left: Naomi Watts, Stella McCartney and Kate Hudson



4

Rihanna



3

Felicity Jones and Riz Ahmed



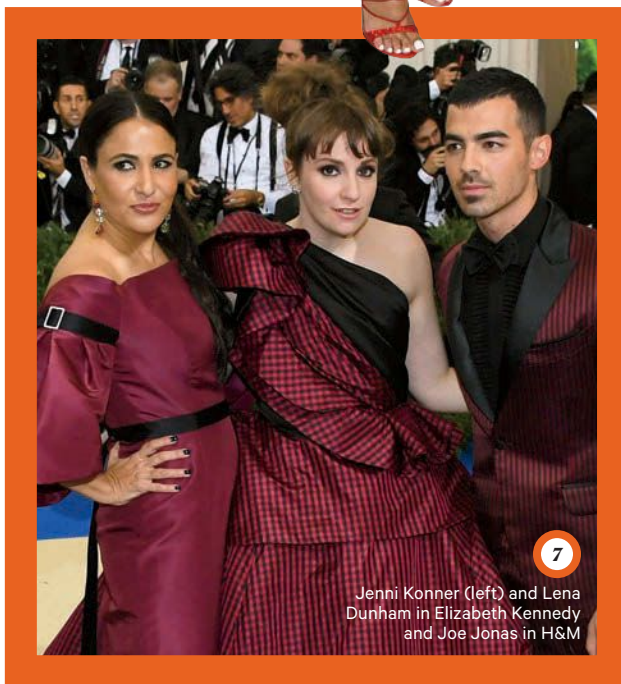
5

Claire Danes and Hugh Dancy



6

Anna Wintour in Chanel



7

Jenni Konner (left) and Lena Dunham in Elizabeth Kennedy and Joe Jonas in H&M



8

Katy Perry in Maison Margiela Artisanal

### Met Gala Madness

*Vogue* editor-in-chief and Conde Nast editorial director **Anna Wintour (6)**, along with **Katy Perry (8)**, **Pharrell Williams**, **Gisele Bündchen**, **Tom Brady** and **Caroline Kennedy**, hosted the annual fundraiser for New York City's Metropolitan Museum of Art Costume Institute. Known as the Oscars of fashion, the \$250,000-per-table soiree celebrated **Rei Kawakubo**, the experimental Japanese designer of Comme des Garçons and the subject of the museum's spring fashion exhibition, "Art of the In-Between" (through Sept. 4). The dress code called for "avant-garde" as **Rihanna (4)** shocked in a Comme des Garçons dress resembling an exploding flower, **Claire Danes (5)** awed in a deconstructed Monse ensemble, **Jaden Smith** carried his own freshly shorn dreadlocks as an accessory, and the naked prankster-performance artist **Fyodor Pavlov-Andreevich** crashed the carpet while folded in a glass box (and was promptly arrested). **Sean Combs**, in a Rick Owens cape, got tired and took a breather on the Met steps. There was plenty of action inside, too — **Lena Dunham (7)** had to be rushed to the emergency room for complications related to her endometriosis, A-listers ignored the smoking ban, lighting up in the museum restroom at will, and **Kylie Jenner** took an epic bathroom mirror selfie featuring her sisters **Kendall Jenner** and **Kim Kardashian**, **A\$AP Rocky**, **Paris Jackson**, **Brie Larson** and more. Pop divas Perry and Rihanna hosted dueling afterparties at The Top of the Standard and 1 OAK, respectively, where stars **Felicity Jones (3)**, **Lupita Nyong'o**, **Eddie Redmayne**, **Aziz Ansari**, **James Corden**, **Trevor Noah**, **Kerry Washington**, **Julianne Moore**, **Kate Hudson (2)**, **Jake Gyllenhaal** and **Maggie Gyllenhaal** danced the night away.

— BOOTH MOORE

KRAVITZ: J. KEMP/GETTY IMAGES; WATTS: NELSON BARNARD/GETTY IMAGES; JONES: MATTEO PRANDI/COURTESY OF THE NARRATIVE GROUP; RIHANNA: JOHN SHEARER/GETTY IMAGES; DANES: THEO WARGO/GETTY IMAGES; WINTOUR: NEVIN MAZUR/WIREIMAGE; KONNER: DAVID SUTCLIFF/GETTY IMAGES; PERRY: RON GALELLA/WIREIMAGE



CONGRATULATIONS

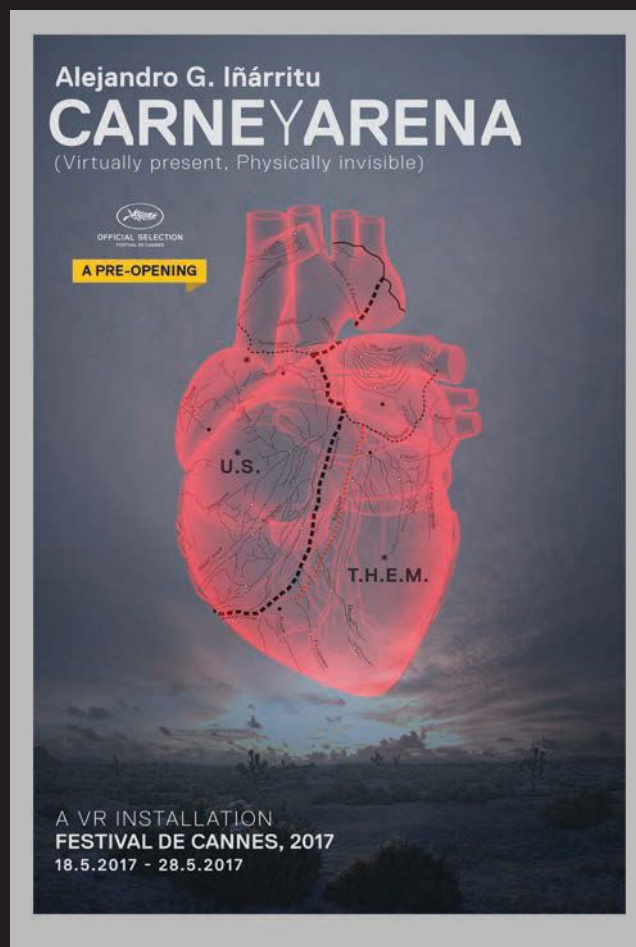
TO

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## About Town

The Red Carpet

# Kaleidoscope Gala

Culver City, May 6



1  
Gwyneth Paltrow and Sean Parker



2  
Molly Sims



3  
Patricia Govea and Antonio Villaraigosa



4  
Ron Howard



6  
From left: Johnese Spisso, honoree Kaiis Davis Jarrahy, Geena Davis and Reza Jarrahy



5  
Chris Martin

### Kids First at UCLA Fundraiser

The fifth annual UCLA Mattel Children's Hospital Kaleidoscope Gala at 3LABS turned into a family affair for **Gwyneth Paltrow (1)**, with her two kids in attendance alongside ex-husband **Chris Martin (5)**, who served as the evening's entertainment. "I'm here tonight for UCLA and the doctors who work so tirelessly to bring health and healing to our children," said Paltrow, who then joked that she needed another tequila after following the lengthy speech by fellow honoree **Sean Parker (1)**, who discussed the power of collaborative science. Among the tony crowd who helped raise \$2.35 million were **Ron Howard (4)**, **Scott Stuber, Molly Sims (2)** and **Geena Davis (6)**.

— JAMES PATRICK HERMAN

### Studio Chiefs Toast Sherry Lansing

Five years ago, over lunch at the Polo Lounge, **Sherry Lansing (8)** told *THR*'s **Stephen Galloway (8)** her life story, and he couldn't contain his excitement. "I thought, 'Oh my God, I want to write that story.'" In a moment of weakness, she said yes," Galloway recalled on the 34th floor of the ICM Partners building during a cocktail reception to fete his Crown Archetype book, *Leading Lady: Sherry Lansing and the Making of a Hollywood Groundbreaker*. Guests including ICM co-hosts **Chris Silberman (8)** and **Toni Howard (7)**, *THR* editor **Matthew Belloni (8)** and studio chiefs **Ron Meyer, Stacey Snider, Tom Rothman, Michael Burns** and **Dana Walden (9)** looked equally pleased to help Lansing toast the tome. Some were asked whether they might write a memoir. Said Fox's Snider: "I can't speak to whether I would have the courage to write a whole book, but I certainly have interest in anything that can help young people find their way." Sony's Rothman quipped, "No one would be interested." Howard said no way: "It would be quadruple R-rated." — CHRIS GARDNER

## Leading Lady Book Launch

Los Angeles, April 25



7  
Toni Howard (left) and Anjelica Huston



8  
From left: Chris Silberman, Sherry Lansing, Matthew Belloni and Stephen Galloway



9  
From left: Lisa Paulsen, Anne Sweeney and Dana Walden



10  
Rob Friedman and Shari Friedman



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## About Town

The Red Carpet

### City Year

Culver City, May 6



1 Yvette Nicole Brown (left) and Tracee Ellis Ross



2 From left: Sterling K. Brown, Jeffrey Katzenberg and Octavia Spencer



3 Amy Schumer



4 From left: City Year Los Angeles executive director Mary Jane Stevenson, Gary Jones, Stacey Snider and Bob Greenblatt



5 Orlando Bloom

### Students and Stars at Spring Break

City Year Los Angeles threw its seventh annual Spring Break: Destination Education, a bash held on the lawn outside the commissary at Sony Pictures Studios with the mission of keeping L.A. kids in school. Among the stars who turned out were co-host **Octavia Spencer (2)**, **Amy Schumer (3)**, **Bryan Cranston, Orlando Bloom (5)**, **Julie Bowen, Tracee Ellis Ross (1)** and **Mahershala Ali**. The spirited teen and tween guests who have benefited from City Year's efforts were overwhelmed by the sheer number of stars who turned out to help raise more than \$1.8 million: **Jennifer Garner** was only a few steps into the party when she quickly was surrounded by a swirl of young admirers; a group of slightly intimidated young women decided it was best to approach **Liam Hemsworth** en masse; kids were delighted to catch a moment with **Emma Roberts** and her beau **Evan Peters** together; and *This Is Us* stars **Milo Ventimiglia** and **Sterling K. Brown (2)** turned heads at opposite ends of the sprawling party, which hosted more than 1,400 people. —SCOTT HUVER

### Hillary and Shonda Honored

**Hillary Clinton (10)** delivered an impassioned speech about the “unprecedented attacks” on women’s rights at Planned Parenthood’s 100th anniversary gala at New York’s Pier 36, where she received a standing ovation from attendees including **Julianne Moore (9)**, **Scarlett Johansson (7)**, **Chelsea Handler** and **Harvey Weinstein (8)**. “We can never let them grind us down,” added Clinton, referencing author **Margaret Atwood’s** *The Handmaid’s Tale* (now streaming on Hulu) before leaving the stage. **Meryl Streep (6)** presented an award to **Shonda Rhimes (6)**, who further urged, “Protecting the health of women requires champions in 2017.” —ASHLEY LEE

## Planned Parenthood

New York City, May 2



6 Meryl Streep (left) and Shonda Rhimes



7 Scarlett Johansson



8 Georgina Chapman and Harvey Weinstein



9 Helena Christensen (left) and Julianne Moore



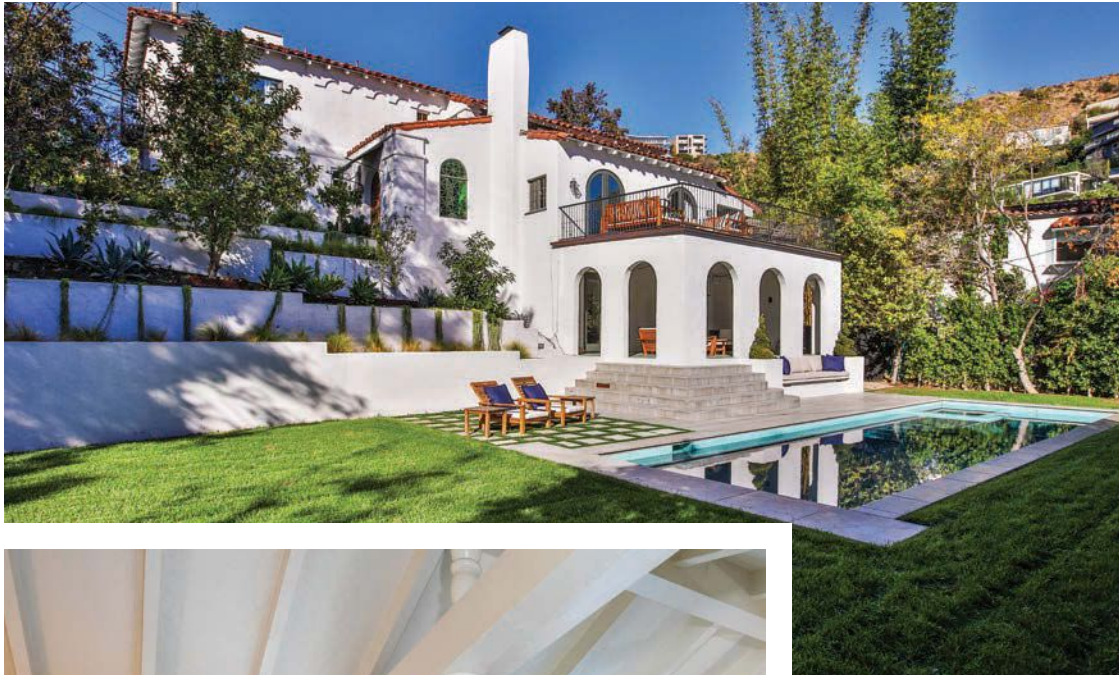
10 Hillary Clinton



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## About Town

Heard Around Hollywood



Reps for talent at Cannes cite security concerns with hotel staff sharing client room numbers.

# Rambling Reporter

By Chris Gardner

### How Cannes Swag Finds Its Way to Stars' Hotel Rooms

At Cannes, stars stay at the most luxurious hotels lining the Croisette. But how safe and secret is that penthouse suite? Reps for actors and filmmakers tell *THR* that luxury brands, which maintain showrooms and gifting lounges at the hotels, often are given a list of room numbers where talent is staying — by the staff. Reps allege that actors have walked into their rooms to find them packed with gifts and invites to the suites. In at least one case, an actress who had just checked in at the Grand Hyatt Cannes Hotel Martinez (aka the Martinez) answered her door to find a Swarovski rep and photographer offering her a gift (and snapping her photo). “You have zero privacy in any of those hotels in Cannes,” says a rep who has brought top talent to the festival. A Martinez spokesperson declined comment, citing a policy of “not commenting on rumors.” — REBECCA FORD

### F-Bombs in Faith Film?!

*Generational Sins* — directed by **Spencer T. Folmar** and written by Folmar, **Dax** and **Jason Spanogle** and **Casey** and **Fernando Salviano** — is rife with Christian-offending profanity, including 32 uses of “f—,” “shit,” “bitch,” “dick” and “ass.” It’s a huge departure from such faith-based films as *God’s Not Dead*, which took in \$60 million in 2014 and only went as far as “crap.” Featuring child abuse, alcoholism and redemption through Jesus Christ, *Sins* could offend the LGBTQ community with its use of another F-bomb: “f—got,”



A scene from faith-based *Generation Sins*.

which is uttered by a villainous character, notes Folmar. (GLAAD declined comment.) Remember when **Ron Howard** hit controversy after activists complained about **Vince Vaughn’s** character in 2011’s *The Dilemma* joking that electric cars are “gay”? (Universal took the line out of the trailer but kept it in the film despite

Obama



complaints from GLAAD.) “We’re not shying away from anything,” says *Sins* executive producer **Thurman Mason**. “We live in an R-rated world. Covering up the darkness won’t bring it into the light.” — PAUL BOND

### The Celebri-fication of Malia

Unlike most 18-year-olds, **Malia Obama** posts zero social media content, yet she’s having an increasingly harder time keeping a low profile in New York. On May 1, a PR firm sent out a recap of the 25th anniversary screening of **Quentin Tarantino’s** *Reservoir Dogs*, listing such notable attendees as **Tim Roth**, **Paul Haggis**, **Harvey Weinstein** (whose Miramax released the film in 1992 and whose The Weinstein Co. is where Obama is now interning) and, yes, Obama. The inclusion marked the first time *THR* has spotted Obama’s name in an event recap. The same week, her street style, like many a Hollywood starlet, inspired another email blast, this one announcing that she was spotted wearing the TNA for ARITZIA “Updrift” sweater on two occasions. Obama isn’t spending like a star, though: The sweater retails for \$65.

### Kwatinetz: Bannon ‘Not Racist’

**Jeff Kwatinetz** is fed up with the narrative surrounding chief Trump strategist **Steve Bannon**, his partner from 2002-03 at management/production company The Firm. “As a liberal, I don’t judge people on their politics, I judge them on their character, and ... Steve has great character. He’s not a racist or anti-Semitic,” says Kwatinetz, who is Jewish. He praises Bannon as a workhorse who put in “countless hours” and is “ridiculously smart.” Kwatinetz says Bannon was involved with The Firm’s acquisition of **Michael Ovitz’s** Artist Management Group in 2002 and the \$2.6 billion sale of Warner Music in 2004. “If it hurts my career to tell the truth,” says Kwatinetz, “then I guess it’s going to have to hurt my career because he is a good person.” **THR**



Snider



Aniston

## Power Dining

**Ryan Gosling** and **Natasha Lyonne** were at Little Dom’s separately. ... **Jennifer Aniston** and **Justin Theroux** double-dated with **Jason Bateman** and **Amanda Anka** at Madeo. ... **Ben Affleck** popped by Tavern. ... **Josh Gad** lunched at Freds Beverly Hills. ... **Jessica Alba** celebrated her birthday at Delilah with friends **Jaime King** and **Beyonce**, among others. ... **Mel Brooks** held court at Porta Via. ... **Richard Branson** was at Herringbone Santa Monica. ... At The Palm, **Stacey Snider** broke bread with **Ricky Strauss**. **Jeffrey Katzenberg**, **Richard Gere** and **Stan Rosenfeld** also were in.



HOT NEW RESTAURANT

### Pizzana

**The Quick Pitch** **Charles** and **Candace Nelson**, the husband-and-wife duo behind Sprinkles Cupcakes, have turned their attention to pies — the savory kind. Naples-born chef **Daniele Uditi** specializes in neo-Neapolitan thin-crusts, utilizing his unique “slow dough,” which is fermented for two days. **The Inside Dish** Pizzana arose out of Sunday dinners at the home of actor **Chris O’Donnell**, now a partner. The Nelsons were guests, and Uditi was in charge of the backyard pizza oven. **11712 San Vicente Blvd.** — GARY BAUM

Got tips? Email [rambling@thr.com](mailto:rambling@thr.com)



Joe Catta

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BRIAN

Cheers!  
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Mazel Tov!  
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CONGRATS!  
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Congrats

Avi and Trevor,  
Congratulations on 25 years of success!

Patricia

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Congrats  
JR

RE  
Ricky

Congratulations  
Sharlene

congrats!  
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to 25 more!  
Ran Ran

Congrats!!!  
Vince

CONGRATS!  
JACCA

Congratulations!  
-Frank Benitez

Arthur Danner

Congrats!  
Jul

HERE IS TO THE  
NEXT 25 YEARS!

Andie





1



2



3

1 Gold and Kenner  
2 Wyatt Moore-Hardy  
3 Black (left) and Daley

# Hitched, Hatched, Hired

Inside the industry's celebrations and news

## Weddings

**Bobby Kenner**, alternative television agent at CAA, married marketing executive **Chanel Gold** on March 25 at the US Grant Hotel in San Diego in front of 150 guests. The couple, who became engaged in April 2016, will honeymoon in France and Italy.

Screenwriter **Dustin Lance Black** married Olympic diver **Tom Daley** on May 6 at the Bovey Castle on Dartmoor in Devon, England, in front of 120 guests. The couple became engaged in 2015.

## Births

**Susan Moore**, *Access Hollywood* supervising producer of style, and husband Trey Alexander welcomed son **Wyatt Moore-Hardy** on April 10 at Cedars-Sinai in L.A.

**Jonna McLaughlin**, Lucky 8 TV executive, and husband Brian Lonergan welcomed daughter **Quinn Catherine Lonergan** on April 13 at NYU Langone Medical Center in New York.



Quinn Catherine

## Congrats

**Marianne Gambelli** moved from NBCUniversal to president of ad sales for Fox News Channel and Fox Business Network on May 8.

Entertainment Studios Inc. named **Bob Boden** executive vp production & development May 2.

Disney film executive **Kristin Burr** is becoming a producer on the studio lot, it was announced May 5.

Alcon Entertainment executive **Shirley Davis** was promoted to executive vp physical production May 1.

Skydance appointed **Chris Hewish** executive vp interactive May 3.



Hewish

American Airlines promoted **Suzanne Boda** to senior vp, Los Angeles.

**Russell Hollander** succeeded Jay D. Roth as national

executive director at the DGA's May 6 board meeting.

**Chris Young** was tapped as senior vp of Nickelodeon Entertainment Lab on May 2.

**Richard Gladstein** was named dean of the AFI Conservatory on May 3.

## Deaths

**Don Gordon**, who appeared opposite his buddy Steve

McQueen in *Bullitt*, *Papillon* and *The Towering Inferno*, died April 24 of cancer in L.A. He was 90.

**Quinn O'Hara**, who starred in *A Swingin' Summer* and *The Ghost in the Invisible Bikini*, died May 5 in L.A. She was 76.

**Daliah Lavi**, who appeared in the 1960s spy spoofs *Casino Royale* and *The Silencers*, died

May 3 in Asheville, North Carolina. She was 74.

**Edwin Sherin**, who directed the Pulitzer Prize- and Tony Award-winning *The Great White Hope*, died May 4 in Nova Scotia. He was 87.

**Jean Stein**, who wrote the oral histories *Edie: American Girl* and the Hollywood insider's tale *West of Eden: An American Place*, committed suicide April 30 in New York. She was 83.

**Lorna Gray**, aka **Adrian Booth**, who appeared on the big screen with John Wayne and The Three Stooges and starred in Republic Pictures serials, died April 30 in Sherman Oaks. She was 99.

**Shirley Chi Weiss**, a production coordinator on *Criminal Minds: Beyond Borders*, died April 23 in Los Angeles of natural causes, her sister said. She was 36.

## Birthdays

**MAY 11**  
Frances Fisher, 65  
Warren Littlefield, 65

**MAY 12**  
Malin Akerman, 39  
Jason Biggs, 39  
Gavin Hood, 54  
Rami Malek, 36

**MAY 13**  
Alan Ball, 60  
Stephen Colbert, 53

Lena Dunham, 31  
Harvey Keitel, 78

**MAY 14**  
Cate Blanchett, 48 →  
Sofia Coppola, 46  
George Lucas, 73  
Robert Zemeckis, 65

**MAY 16**  
Pierce Brosnan, 64

**MAY 17**  
Craig Ferguson, 55



To submit, send email to [hjh@thr.com](mailto:hjh@thr.com)



AVI, TREVOR,  
AND ALL MY FRIENDS  
AT MILLENNIUM

CONGRATULATIONS  
AND GOOD LUCK  
FOR THE  
NEXT 25 YEARS!

---

LOVE,  
DANNY DIMBORT



# The Business

Executive Suite



Xiang was photographed April 13 at Weying headquarters in Beijing.

## Luke Xiang

China's movie ticket king on U.S. plans and what studios can learn about digital marketing

By Patrick Brzeski

**N**onexistent just five years ago, China's emergent mobile-ticketing platforms have been embraced by the country's digitally driven youth, drastically remaking the way movies are marketed and consumed in the world's second-largest entertainment market. Luke Xiang, 45, is the vp and international face of Weying, whose Wepiao ticketing service ranks among China's top three — along with Maoyan and Alibaba's Tao Piao Piao — accounting for an estimated 20 percent to 35 percent of all movie, sports and live entertainment tickets sold in the country. Founded in 2014 by former Groupon executive and tech entrepreneur David Lim, Weying has experienced explosive growth. Valued at \$2 billion last year, the service has more than 100 million users, selling an average of 1 million tickets every day. The company's vast data mining also has played a key role in helping the government combat fraud in the exhibition sector — an

### R É S U M É

#### CURRENT TITLE

VP, Beijing Weying Technology

#### PREVIOUS JOB

Head of marketing, Google China; China business director, 20th Century Fox

#### BIG HIT

Importing *Star Wars Episode III: Revenge of the Sith* to China for Fox. With \$9.1 million, it was the No. 2 import of 2005, trailing only *Harry Potter and the Goblet of Fire*.

Photographed by Jasper James



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and Highland Film Group





ongoing problem in which local theater owners artificially inflate admission figures. *THR* visited the multilingual Xiang (in addition to Mandarin and English, he's fluent in German and French) at Weying's Beijing headquarters to discuss his company's recently launched Los Angeles office, its plan to invest in U.S. studio tentpoles and what Hollywood can learn from China's more advanced movie ticketing and marketing landscape.

**How does Weying ticketing work?** Our service is embedded within China's largest social networks — WeChat and QQ — which are both from Tencent, our partner and one of our investors. Each of these services has more than 800 million users. As the audience uses the ticketing service to engage with movie-related content, check show times and buy tickets, they generate data, which becomes the moviegoing DNA of each individual audience member. We know their moviegoing history in every detail.

**Can you offer an example?** Say you are a young guy in one of China's tier-three cities. If you show up within two or three [miles] of a cinema, and we know that you've been a fan of action movies in the past, we push a notice to you with some exciting content about what's going on at a cinema very nearby — do you

want to see the latest film from Vin Diesel, one of your favorite action stars? So within 10 seconds, you can reserve and pay for a seat at the next showing. After the movie, the relationship continues when we ask you if you want to review the film and share something about it on social media. All of these interactions generate more data.

**Why is North America so far behind China in terms of mobile ticketing and marketing?**

There are many people in parts of China who had a smartphone before they ever saw a movie in the cinema. So we had a unique opportunity to leapfrog legacy practices of other more developed markets. In this sense, I certainly think it would be smart for U.S. companies to look carefully at what's happening in China.

**How much money is the U.S. film industry leaving on the table by lacking high-tech mobile ticketing platforms like China's?**

That's really hard to estimate, but I would agree that there is a very large amount of value to be unlocked when the North American market can become more sophisticated with mobile ticketing and marketing. Some U.S. films are achieving greater results in China than North America now, and they are usually the ones that have worked deeply with online platforms here on marketing and promotion.

**How big of an issue is box-office fraud at Chinese cinemas?**

Clearly, it was a serious problem because the Film Bureau issued a new law to punish this behavior. One of the reasons box-office cheaters have been getting caught is because platforms like ours and others have been making data available; we do this to make the industry more transparent.

**Some believe ticketing services have created price distortions in the market that have hurt growth. Is that a fair argument?**



1 Wepiao Penguin, the ticketing service's mascot. 2 A *Fantastic Beasts* toy kit is among items sold over Weying's mobile services. 3 A character from *The Three Kingdoms*, a classic Chinese literary work. "It was a gift," says Xiang with a laugh. "I guess he livens up my doorway — maybe he's a guardian?" 4 A painting by famed Chinese poet Peng Ke.



Weying has a face recognition-enabled ticketing kiosk now in the testing phase.

Yes. Because the competing online platforms were trying to acquire users to establish this kind of online prebooking habit, they relied too heavily on subsidized pricing. Of all of the promotional tools, low pricing is the easiest to execute. The next step is using your data to really understand your users' needs.

**Weying made its first equity investment in a U.S. studio film this year, buying a piece of Paramount's *Ghost in the Shell*. How would you say that went?**

Well, it was disappointing, but that was true globally for this title. The investment was an indication of how we want to get more involved in content. When we

make an equity investment, we get more access to the creative process and can exercise more control over the marketing campaign's development and the distribution plans in China.

**Do you plan to make more investments of this kind?**

We've set up an office in Los Angeles, in Culver City, to acquire content for China as well as to build strong, direct relationships with the studios. In the year ahead, we will make several more investments in U.S. studio films, European independents and Japanese titles. We will be diversified because that's what the Chinese marketplace has an appetite for. **THR**



AVI LERNER



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SAMUEL HADIDA AND VICTOR HADIDA PRESENT

# THE MILLENNIUM'S BODYGUARDS





Piracy



## The Hidden Costs Of a Hacking Spree

Netflix isn't alone: Agencies and others are balancing demands for money against the fears of stolen data ending up online, while the FBI's surprising advice is often 'Pay up'

By Tatiana Siegel

Phones are the lifeblood of a talent agency like UTA, but on April 11, its IT department discovered an intruder lurking in the voicemail system and computer network and quickly decided to shut them down, sending agents to conduct business on their iPads. Soon thereafter a demand from a hacker arrived: Pay a ransom or watch the agency's most confidential data get posted online.

It turns out UTA was lucky — an outside cybersecurity firm was brought in and, after conducting a forensic analysis, determined

that nothing valuable had been pilfered. But the episode was one of at least a half-dozen extortion attempts against Hollywood firms over the past six months alone, say sources in the cybersecurity industry. Mirroring the audacity of the famed Bling Ring, the recent spate of strikes has left executives throughout the entertainment industry on edge, fearing that they — and all of their emails, contracts, celebrity addresses, banking information and salaries — might be the next Sony or Netflix, which saw 10 episodes of the upcoming season of

*Orange Is the New Black* posted to The Pirate Bay six weeks ahead of the series' June 9 launch.

Others targeted with extortion plots include ICM and WME, the latter more significantly. Says USC cybercrime expert Michael Orosz: "A hacker breaks in through various means, steals data and then holds the company over the barrel. This is becoming more and more common because it's easy to do. It's basically low-hanging fruit."

The frequency of the attacks has overwhelmed the FBI's Los Angeles field office, which has been unable to properly investigate all of them. The FBI's surprising advice, according to industry sources: Pay the ransom. After all, the hackers aren't asking much more than a Cannes hotel tab. In all of the Hollywood extortion cases, the hackers demanded less than \$80,000. A law enforcement source says that in California, losses would need to exceed \$50,000 for the U.S. Attorney's office to prosecute, thus keeping the FBI from pursuing most of these cases.

But an FBI spokesperson in the L.A. office denied that the agency is telling companies to cough up the bitcoins in cases of ransomware. "The FBI does not encourage payment of ransom as it keeps the criminals in business," says Laura Eimiller. "Of course, the individual victim must weigh their options."

"If your system is wiped and you didn't pay, then there's no way to recover it and you basically shut down your entire business, so the FBI will say it's easier to pay it than it is to try to fight to get it back," says Hemanshu Nigam, a former federal prosecutor of online crime in L.A. and onetime chief security officer for News Corp. "And if one company pays the ransom, the entire hacking community knows about it."

So far, at least one Hollywood company has paid the ransom, according to a source. Others are waiting to see if anything valuable was taken, something not evident unless a victim



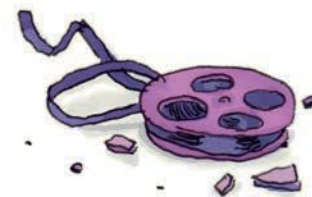
**\$60,000**

The rough value of the 50-bitcoin ransom hackers demanded for stolen episodes of *Orange Is the New Black*.

runs a forensic analysis, which typically costs far more than the ransom demand.

**NETFLIX RECENTLY LEARNED THE** consequences of not paying. Sometime in late 2016, a hacker collective known as TheDarkOverlord breached the network of postproduction facility Larson Studios and made off with a trove of unaired shows including *Orange Is the New Black*, CBS' *NCIS: Los Angeles*, Fox's *New Girl* and IFC's *Portlandia*. It wasn't until late January that the FBI began to contact the affected parties, which also included ABC, NBC, FX, National Geographic, E!, Disney Channel and Lifetime, to let them know the agency was investigating a possible hack and that their property may have been stolen. But more than a month passed without incident, eliciting relief from the networks. Then, in March, TheDarkOverlord made its first overture to the victims, demanding a ransom of 50 bitcoin (roughly \$60,000) by an April 30 deadline or else the content would be released.

Netflix never responded to TheDarkOverlord, and two days before the deadline, the hackers posted on Twitter, "To those of you carefully watching this feed, allow the events that are but mere moments away to influence your



Illustrations by Victor Kerlow





爱奇艺

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► MY TOWN

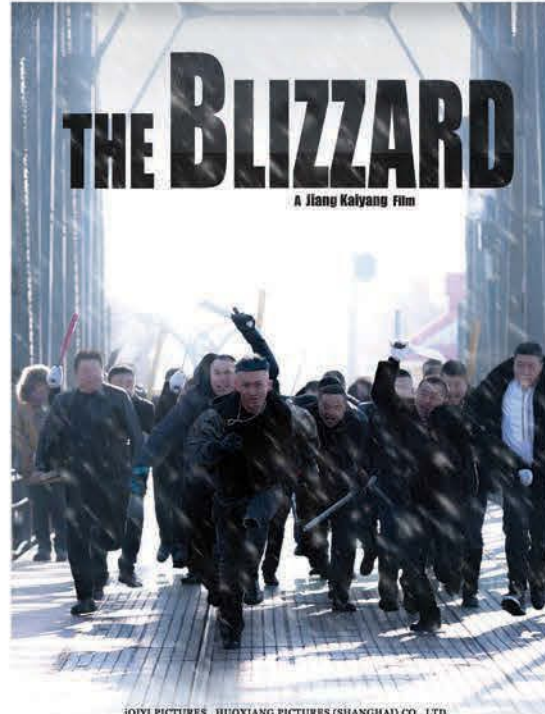


DRAMA | MANDARIN | CHINA | 2017

DIRECTOR LU YU-LAI

MAIN CAST GENG LE, QI XI, LU XING-CHEN

► THE BLIZZARD



COP ACTION | MANDARIN | CHINA | 2017

DIRECTOR JIANG KAI-YANG

MAIN CAST NIE YUAN, TAN KAI, YU MING-JIA

► MR. ZHU'S SUMMER



DRAMA | MANDARIN | CHINA | 2017

DIRECTOR SONG HAO-LIN

MAIN CAST SUN BO, LI HAO-ZE, WANG JI-XIAN

► MR. PRIDE AND MISS PREJUDICE



ROMANTIC COMEDY | MANDARIN | CHINA | 2017

DIRECTORS LI HAI-SHU, HUANG YAN-WEI

MAIN CAST DILIREBA, ZHANG YUN-LONG

► KUNGFU TRAVELER

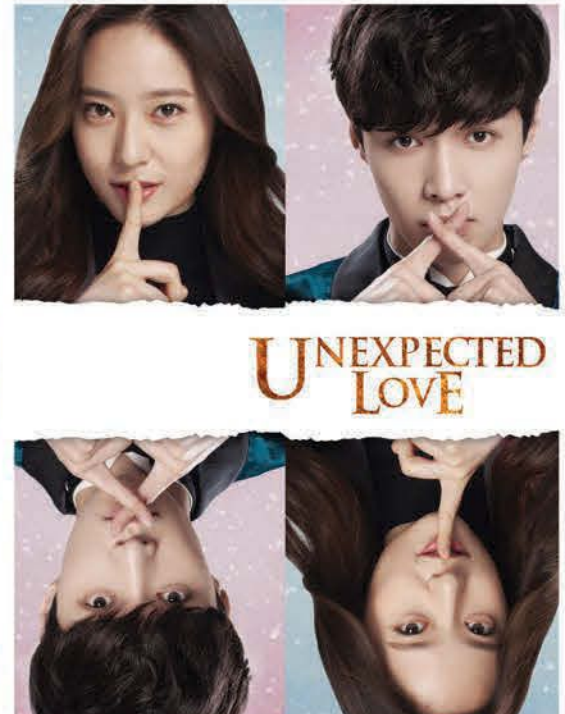


SCI-FI, MARTIAL ARTS | MANDARIN | CHINA | 2017

DIRECTOR ZHANG XIAN-FENG

MAIN CAST TIGER CHEN, WANG ZHI

► UNEXPECTED LOVE



ROMANTIC COMEDY | MANDARIN & KOREAN | CHINA | 2017

DIRECTOR SEONG SI-HEUP (THE PLAN MAN)

MAIN CAST ZHANG YI-XING, CHRYSTAL SOO JUNG

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Piracy



choices [sic].” Twenty minutes later, the account tweeted a link to download the first episode of season five of *Orange Is the New Black* on Pirate Bay.

*THR* has been in contact with TheDarkOverlord, who said more content will be released because none of the affected parties has paid the ransom. “We’re motivated by our desire to acquire internet money,” TheDarkOverlord told *THR* via an encrypted conversation in a private chat room. “Contrary to what others have declared, we’re motivated only by the benefit of financial gain.” The group would not say whether it had infiltrated other Hollywood entities.

**ALTHOUGH MORE THAN TWO YEARS** have passed since the epic Sony hack, the phenomenon appears to be alive and well in Hollywood, albeit barely reported. TheDarkOverlord hit might be the first breach since Sony to generate headlines, but that doesn’t mean the problem is rare or insignificant. One source, who declined to be named because it would violate a confidentiality agreement, called hacking one of the biggest threats facing the industry.

That’s partly because few appreciate the scope of the problem. After all, Hollywood is an interconnected ecosystem, where valuable and confidential data is uploaded or shared with partners at a wide variety of organizations that in turn have varying degrees of security, says Orosz. A studio may have a solid firewall, but what about the management company it negotiates deals with, or the law firm or the publicity outfit? Last year, a hacker posing as an Interscope executive convinced a record label and management company to send copies of Lady Gaga’s master audio files,

according to *The New York Times*. (Lady Gaga’s reps did not respond to a request for comment.)

Netflix probably has the resources and in-house expertise to thwart a network intruder, but few third-party vendors can match the tech brawn of a multibillion-dollar corporate giant. “Part of being data-security responsible is understanding that there’s a supply chain,” explains Orosz, “and everybody collectively needs to do their part to ensure that they are not the weakest link.”

sign that these agencies are realizing the risks of cyberattacks in how badly it can hit their bottom line and their reputation,” says Nigam. “Watching what UTA did was something that people should pay a lot of attention to in terms of this is a good example of how you respond to an attack.”

The fact is, the next major breach likely has already occurred. Often the first time a company learns it has been hacked is with the arrival of a ransom note, and that can be long after its data is

a black market opportunity to share the profits from its extortion plots. A *Times* report linked the group to extortion against entities including an investment bank, a glue manufacturer, health care providers and a cancer charity.

But there are a lot of people out there who are especially interested in messing with Hollywood. At Sundance in January, hackers launched a DDoS attack that shut down the box office. Around the same time, a separate but



1 Hacking collective TheDarkOverlord used Twitter to announce that it was distributing unreleased episodes of *Orange Is the New Black*. 2 Also among the titles stolen from Larson Studios was IFC’s *Portlandia*. 3 CBS’ *NCIS: Los Angeles* was taken as well. 4 A DDoS attack knocked out the box office at Sundance in January.

Privately, many of the networks victimized by TheDarkOverlord hack were quick to point fingers at Larson Studios, a postproduction facility widely used by television shows. In its only public statement on the matter, Netflix deflected blame to Larson: “A production vendor used by several major TV studios had its security compromised, and the appropriate law enforcement authorities are involved.”

Experts say UTA handled its attack correctly, moving swiftly to contain the threat by getting everyone off their devices to prevent the malware from spreading. “To me, it’s the first time that I actually saw an amazingly positive

stolen. Hackers, typically located in foreign countries, are constantly sweeping for data, and it may take weeks or months for them to examine a cache and realize what they have.

TheDarkOverlord sees itself as a professional venture, not unlike the Hollywood companies it is trying to extort. “We’re a professional business entity, and we behave as such,” TheDarkOverlord told *THR*. “We’re in this racket to create mutually beneficial long-term business relationships. A majority of our clients find our services very beneficial.”

The group didn’t clarify what it means by “clients,” but it seems to imply that it offered investors

likely related attack is believed to have disrupted Wi-Fi service for nearly all of Park City’s Main Street businesses, bringing many festival events to a standstill. The FBI never confirmed whether it was investigating, telling *THR* that it had no update beyond that it was reviewing the incident.

“Technology continues to march at an unrelenting pace, and things are becoming much more sophisticated. What has resulted is we humans start to lose track of the environment that we are all interfacing with,” says Orosz. “Hollywood is fast-paced, but no matter how fast or critical your timelines, part of that responsibility is taking care of your data security. So far, it doesn’t appear to be costing business too much, but it will.” **THR**





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# Buckle Up for a Bumpy Summer

Franchise fatigue? It's happening again as studios brace for what they fear could be one of the slowest domestic box-office seasons in years **By Pamela McClintock**

On paper, the lineup of tentpoles set to unfurl between early May and Labor Day looks impressive — *Alien: Covenant*, *Wonder Woman* and rebooted outings in the *Spider-Man*, *Transformers*, *The Mummy* and *Pirates of the Caribbean* franchises, to name a few. But many Hollywood studio executives, after penciling in estimates for both their own and their rivals' titles, are forecasting a domestic dip from last year's \$4.5 billion summer box-office season. One studio number cruncher puts the decline as high as 10 percent. Two others agree that, absent surprises, 2017 won't match 2016. If their pessimism is correct, this summer is shaping up to be the worst since 2014, when ticket sales plunged to \$4.1 billion, a drop of more than 14 percent year-over-year and the sharpest downturn in three decades.

"Worldwide grosses should be fine. It is domestic I'm concerned about," says box-office analyst Jeff Bock of Exhibitor Relations. Shrinking domestic theatrical revenue would make studios more reliant on overseas audiences at a time when exchange rates are not favorable and China is showing signs of a slowdown. In 2014, the summer stateside slip was offset by an annual 4 percent climb in international box office. However, overseas ticket sales in 2016 were slightly down for the first time in years.

A lackluster summer would also raise questions about the wisdom of releasing blockbusters that can often cost \$200 million nearly every weekend for four months. "We saw what happened with the downturn of sequels last summer. If that happens again, studios will be forced to make sweeping changes," says

Bock. "Bottom line, over the past two summers, the most talked-about entertainment was *Stranger Things* and *Game of Thrones*," two TV hits from Netflix and HBO, respectively. If this summer's slate can't attract throngs of ticket buyers, it may indicate U.S. audiences have grown weary of what have been Hollywood's most reliable products.

Disney, of course, is the (very big) exception. Last summer, the studio, led by Alan Horn, cemented its standing as supreme ruler of the mega-blockbuster: Pixar's *Finding Dory* grossed \$486.3 million domestic and topped \$1 billion worldwide, and Marvel's *Captain America: Civil War* brought in \$408.1 million domestic and \$1.2 billion globally. Elsewhere, Universal and Illumination Entertainment's *The Secret Life of Pets* earned \$368.4 million in the U.S. and \$875.5 million worldwide, while Warner Bros. and DC Entertainment's *Suicide Squad* raked in \$325 million domestic and \$745.6 million globally.

But if the studio forecasters are right, the only film this summer with a sure shot of crossing \$400 million in North America is Disney and Marvel's *Guardians*



*of the Galaxy Vol. 2*, following its \$146.5 million opening weekend. The other near-certain colossus on the schedule is Universal and Illumination's *Despicable Me 3* (June 30), which is projected to roughly match the \$368 million brought in by its 2013 predecessor. But beyond those, the calendar is filled with big question marks. Will the domestic hauls of Disney's *Pirates of the Caribbean: Dead Men Tell No Tales* (May 26), the fifth film in the 14-year-old franchise, be more like \$423 million for 2006's *Dead Man's Chest* or \$241 million for 2011's *On Stranger Tides*? And will Paramount's *Transformers: The Last Knight* (June 21), the fifth

movie in the decade-old series, cross the \$300 million mark like the first three installments or top out closer to *Age of Extinction*'s \$245 million in 2014?

"The challenges are several," says Megan Colligan, Paramount's worldwide president of marketing and distribution. "And when a big movie is coming out every two weeks or so, you churn through your releases more quickly."

Also dampening the forecasts: There's no obvious tentpole slated in August, a month that launched *Suicide Squad* last year and the original *Guardians of the Galaxy*, which was 2014's biggest summer domestic hit with \$333 million. "August is a downright ghost town compared with the previous three months," Bock says. "Let's hope the light shines upon *The Dark Tower*," the Stephen King adaptation from Sony opening Aug. 4, "because that is really the only film that can save August and propel the domestic summer total toward \$5 billion."

Adds Warner's domestic distribution chief Jeff Goldstein: "The audience is much more fragmented these days. At the same time, there are always outliers in the summer, and revenue year-to-date is up 3.5 percent. Sometimes you hold your breath." **THR**

North American Summer Box-Office Revenue

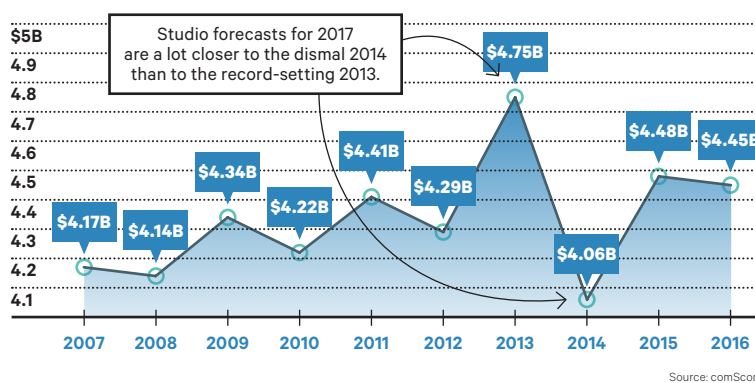


Illustration by Al Murphy



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# Oprah, Dick Wolf and Water Wars in Montecito

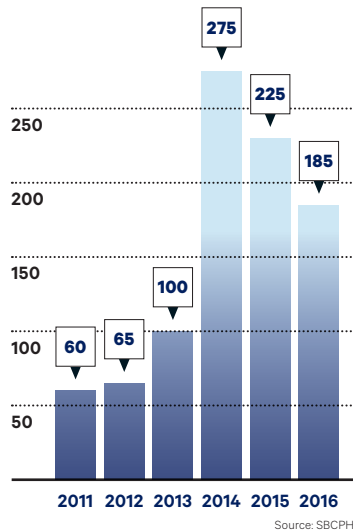
As Winfrey drills a new private well, Jeff Bridges' wife cries foul: 'I would love to find out what's going on up there' By Peter Kiefer

As Santa Barbara County continues to struggle with drought (downgraded from "severe" to "moderate" thanks to recent rains), a water war is breaking out in star-packed Montecito. The fight centers on the proliferation of private wells over the past few years in the 9-square-mile hillside neighborhood, where permits have been issued for residences owned by *Friends* creator David Crane and producer Dick Wolf.

But it's the area's largest landowner, Oprah Winfrey, who is causing the most controversy. Last year she spent \$28.85 million for Seamair Farm, a 23-acre estate that borders Winfrey's main residence, a 42-acre spread she named the Promised Land, which she acquired in 2001 for about \$50 million. Images of the Promised Land show luscious landscaping with an array of rose gardens, towering trees and an expansive lawn. Both Winfrey properties have wells, but a well

drilled within the past 12 months for Seamair Farm has triggered concern among neighbors — one of whom is Oscar-winning actor Jeff Bridges — with some accusing her of hogging groundwater. "At first, our dealings with her were lovely and charming, and it has been really sad to think that they

## Santa Barbara County Well Permits



may not be so," says Susan Geston, Bridges' wife. "I would love to find out what is going on up there. I don't know who knows because things are done and permits are only applied for after the fact."

In 2015, real estate developer Donovan Judkins paid \$4.5 million for a home to the south of Seamair — it shares a well with Winfrey, along with two other residents, as part of a long-standing property rights agreement. But when Winfrey's new well was drilled, Judkins says he and other neighbors felt she was trying to extract more water at a faster rate. "We believe the only reason Oprah bought [Seamair Farm] is for the aquifer below so she could extract massive amounts of water from it," says Judkins. His suspicions grew after permits were posted on Seamair for the installation of water tanks. "I'll bet you that she alone is using 10 or 20 times what everyone else is pulling from that aquifer."

Winfrey's spokesperson says of the shared well, "Sixty percent of that water supply goes to three neighbors and 40 percent to [Winfrey], which is contractual." She also confirms that Winfrey recently added a third well to the Seamair property and says that property consumes less water overall since Winfrey purchased it, noting: "We have been in contact with local officials, community leaders and our neighbors on conservation and sustainability. We have taken steps to conserve water, let some acreage go brown and used

drought-resistant landscaping."

During the worst years of the drought, the number of wells drilled in areas like Montecito skyrocketed (the cost to drill one ranges from \$50,000 at the lower end to hundreds of thousands of dollars). About 70 well permits a year were issued from 2009 to 2013, according to Santa Barbara County, but in 2015 that number jumped to more than 250 and declined only slightly in 2016.

Increased reliance on local groundwater appears to be a direct response to a 2014 ordinance passed by the Montecito Water District, which imposed restrictions on water use and steep penalties. To skirt those limits, wealthy residents resorted to such tactics as trucking in water from other districts. Then came the boom in wells, which are legal: California provides

property owners with access to the groundwater basin. But residents and some elected officials nevertheless are determined to slow the proliferation of private wells. "I am not opposed to public shaming," says County Supervisor Das Williams. "Those wells are in the same water table that the water district draws from, and we don't know how much water they are pumping. That is a problem."

Winfrey isn't the only Montecito resident drawing scrutiny. Wolf has been engaged in a drawn-out legal fight over his 780-acre ranch in the foothills of the Santa Ynez Mountains. At issue: whether he has the right to extract water from the aquifer and sell it to other communities. (Wolf's reps had no comment.)

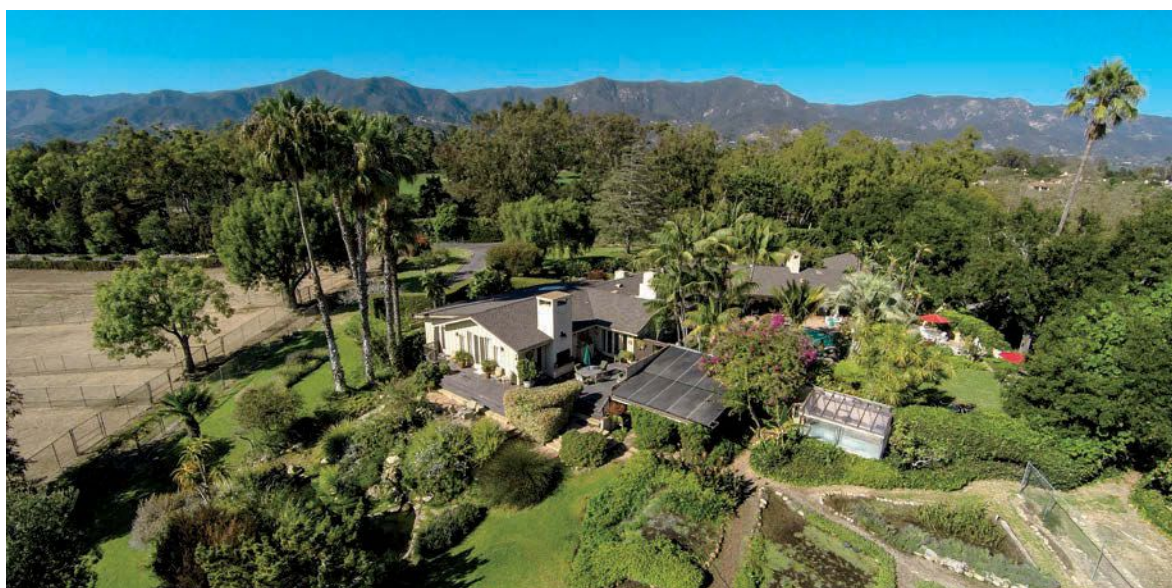
The state's Groundwater Sustainability Agency this year will conduct a study and issue a long-term plan for monitoring and sustaining water basins. Williams hopes it will mandate meters on wells and require residents to share how much water they are pulling from aquifers. "A water district has to have a point where they have fines and another point where they just cut off the water," he says. "There are some people that can just pay whatever fine." **THR**



Wolf



Winfrey



Winfrey purchased this 23-acre equestrian estate, adjacent to her 42-acre Montecito Promised Land spread, for \$28.85 million in January 2016.





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# Style

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18-karat gold and  
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← **Chopard**  
High Jewelry Collection earrings  
with rose-cut pear-shaped and  
round brilliant-cut diamonds (totaling  
27.48 carats) set in 18-karat white  
gold; \$280,130, at Chopard boutiques  
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By Carol McColgin • Photographed by Jamie Chung

↓ **Jacob & Co.**  
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brown diamonds (8.11 carats)  
in 18-karat white gold  
and titanium; \$21,100,  
at Jacob & Co., New York,  
212-719-5887



# Style

Jewelry



← **Bulgari**  
High Jewelry necklace in 18-karat white gold with round brilliant-cut and pavé diamonds (totaling 32.33 carats); price upon request, [bulgari.com](http://bulgari.com) or 800-285-4274



← **Chopard**  
Green Carpet Collection ring featuring 2.88 carats of sustainably mined marquise-cut diamonds set in 18-karat responsibly sourced white gold; \$38,820, at Chopard boutiques and [chopard.com/us](http://chopard.com/us)



← **Piaget**  
Sunny Side of Life High Jewelry necklace with 717 diamonds (totaling 28.98 carats); \$402,000, 877-874-2438



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# Style

Jewelry



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→ **Jacob & Co.**  
High Jewelry Collection  
Cabochon ring featuring a  
16.26 carat cushion-cut  
Colombian emerald  
with eight pear-shape  
emeralds (5.53 carats)  
and brilliant-cut diamonds  
(3.66 carats) in platinum;  
\$795,000, at Jacob & Co.,  
New York, 212-719-5887



↑ **Jacob & Co.**  
Las Palmas earrings  
featuring 3.15 carats of  
round diamonds and  
green ceramic in 18-karat  
white gold; \$19,800,  
[jacobandco.com](http://jacobandco.com)

↑ **Bulgari**  
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## One Star, 12 Days, 28 Custom Looks

Kirsten Dunst and her stylists reveal the three months of prep (and \$10 million in pink diamonds) it takes to make a Cannes juror red carpet-worthy By **Carol McColgin**



It was epic," says **Nina Hallworth**, who with her sister **Clare** has styled **Kirsten Dunst**, 35, for 17 years. Dressing the star to be a Cannes juror in 2016 — which involved prepping for opening night, multiple premieres and cocktail and day looks — was "the equivalent of an entire awards season in two weeks." The sisters started working on Dunst's wardrobe three months out and commissioned 28 custom looks for her to don during the 69th Cannes Film Festival. (The actress returns this year for her role in **Sofia Coppola's** *The Beguiled*.) "The French want you to bring your most glamorous, authentic self," says Clare. The pair wanted "a nod to nostalgia" — think **Marilyn**, **Audrey** — and their client wholly approved: "So much love and work went into creating my dresses, and they are all beauties," Dunst tells *THR*. In lieu of steamer trunks, she and Nina hand-carried the couture in their Louis Vuitton and Chanel carry-ons: "Kirsten's friend **Kristen Stewart** and hairstylist **Adir [Abergel]** saw us plowing through Nice Airport like Sherpas and were in stitches," laughs Nina. Final touch: 10 carats of pink diamonds, loaned by Chopard co-president **Caroline Scheufele**. Says Clare: "Kirsten loves pink diamonds, and Caroline sent a jet with earrings worth \$10 million from her personal collection." **THR**

↑ The jury included Dunst (third from right) and jury president and director George Miller (center).



May 16,  
Loving Premiere

**CHRISTIAN DIOR  
HAUTE COUTURE**

← "Jurors have a packed daytime viewing schedule. We had 47 minutes to get Kirsten red carpet-ready for the first premiere — we zipped her into Dior's lily-of-the-valley dress in the basement of the Palais and off she went," says Nina of this elegant reinterpretation of a gown from Monsieur Dior's 1957 Haute Couture collection. Final touch? Fred Leighton gems.

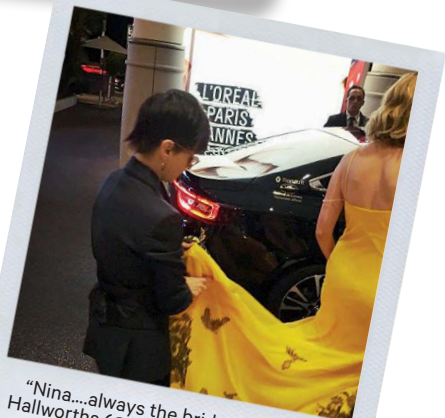




May 20,  
The Neon Demon Premiere

**MAISON MARGIELA  
HAUTE COUTURE BY  
JOHN GALLIANO**

← "We sent John [Galliano] an iconic image of a model in an English garden wearing one of his '90s pieces. He took that inspiration and reimagined it with black Chantilly lace trees and love birds," says Clare of this marigold satin and tulle gown.



"Nina...always the bridesmaid," the Hallworths (@nina.clare) captioned an Instagram en route to the Palais.



May 11,  
Jury Photocall

**CHRISTIAN DIOR  
HAUTE COUTURE**

→ Dunst teamed a vintage yellow Dior dress (circa 1947) with Salvatore Ferragamo sandals for an official jury photo op. "It felt fresh and modern but also harks back to days gone by," says Clare of the Grace Kelly-esque ensemble.



Christian Dior



May 11,  
Cafe Society Premiere  
and Opening Gala

**GUCCI**

→ "Kirsten had worn a similar silhouette [by Rochas] in pale blue adorned with birds to the Marie Antoinette premiere [at the 2006 Cannes Film Festival]. This Gucci was a decadent and glamorous revision of that moment," says Nina of Dunst's debut red carpet look.

May 19,  
amfAR's 23rd Cinema  
Against AIDS Gala

**CHANEL**

← "Kirsten wanted something tailored. Chanel's Cruise show was in Cuba a few days prior, and they gave her this piece right off the runway — it looked like something Coco would have worn effortlessly when everyone else was in feathers and lace," says Nina of Dunst's chic suit.



Nina sewed two diamond Chopard necklaces (totaling 77.07 carats) onto Dunst's Gucci gown for the jeweler's dinner.

May 12,  
Chopard Trophy Ceremony

**SCHIAPARELLI  
HAUTE COUTURE**

→ Dunst teamed a whimsical cutlery-patterned silk jacquard dress with Chopard statement drops (below). "Each of Kirsten's looks was worn with such confidence and garnered an enormous amount of press," says Clare.



JURY: CHOPARD; NEON BACK: VENTURELLI/WIREIMAGE; MOVIE FRONT: LUCA TELICHMAN/WIREIMAGE; AMFAR: IAN GAVAN/WIREIMAGE; CLARE PASCAL: LE SECRET/PASCAL; PHOTOS: TONY BRISQON/PHOTOGRAPHY; SKETCHES: NINA HALLGARTH/COLORETTA; GROOMING: COURTNEY OF CHOPARD



# When Cannes Hotels Get Too Crowded

Luxe properties along the French Riviera are luring American buyers as Trump drives an exodus. Says one broker: 'My phone started ringing the morning after he became president, and it hasn't stopped since'

By Leslie van Buskirk



**C** hagall came for the light, **F. Scott Fitzgerald** for the hospitality, **Queen Victoria** for the solitude, **Jack Nicholson** for the women and **Keith Richards** for the, er, inspiration (and maybe the drugs). From the shimmering coastline of the Cote d'Azur to the villages of the countryside, the South of France has been seducing the famous and the talented for more than a century.

Remarkably, the area in and around Cannes has never gone out of fashion — in fact, it's more popular than ever, attracting an extravagantly well-heeled business crowd that includes tech moguls such as **Paul Allen** (whose Saint-Jean-Cap-Ferrat digs reportedly keeps a staff of 12 for year-round maintenance)



Allen



Jolie

and Russian oligarchs such as **Andrey Melnichenko** (who can gaze upon his new \$450 million yacht from the terrace of his ginormous hilltop villa in Antibes).

Among the non-billionaires still wealthy enough to afford eye-popping property within an hour's drive of Cannes are such stars as **Tina Turner**, who designed her own home in Villefranche, complete with a Buddhist altar; **Elton John**, whose villa on Mont Boron often hosts pals including **Elizabeth Hurley** and **Neil Patrick Harris**; and **Bono**, whose art deco dazzler in Eze Bord de Mer sits directly on the beach. This summer, music mogul **Clive Davis** is renting a home in Saint-Tropez.

Even divorce can't separate some people from their beloved South of France environs: While the sprawling "hamlet" in Plan-de-la-Tour where **Johnny Depp** and **Vanessa Paradis** lived for more than a decade is on the market, she already scooped up a nearby home to share with their two children. Even Chateau Miraval, the lavish, rosé-producing estate where **Brad Pitt** and **Angelina Jolie** frequently escaped with their six kids, appears to be staying in the



↑ Sotheby's International holds the listing for the 13,000-square-foot Chateau de la Croix des Gardes, which has 13 bedrooms and nine bathrooms. The grand home sits on nearly 24 acres high in the hills above Cannes (but just a few minutes' drive).

family (exporting their home-grown olive oil is in the works). Both have visited the estate since their split — separately — with Jolie often making the short hop from Nice to the Riviera by helicopter, which she pilots herself.

For those with a burning desire to own a primary or secondary home here, never fear: Being famous isn't a requirement for breaking out the Bain de Soleil and brushing up on

your French. Of course, if your wish list includes actual views of those legendary cerulean waters, you will have to break the bank, paying at least \$1 million at the low end and up to \$100 million at the high end — or even three times that, which is the reported asking price for **Pierre Cardin's Palais Bulles** (Bubble Palace). The sculptural Theoule-sur-Mer estate, built between 1976 and 1989, was the setting for then-Dior creative director **Raf**



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# Style

Real Estate

**Simons'** 2016 cruise collection and, until it's sold, can be rented for about \$30,000 a day.

Within the city of Cannes, there are chic seven-figure options such as a 1940s car garage converted into a three-story, 7,500-square-foot apartment (with a separate studio) that's on the market for about \$3.26 million from brokerage Knight Frank. "For around \$2 million, maybe you can get a townhouse with no sea view," explains **Angie Delattre** of luxury property firm Michael Zingraf Real Estate (which specializes in the French Riviera); she recently sold a Belle Epoque waterfront manse near Monaco for around \$30 million. "But for that same price or even a little less, you could get a modest house in Super Cannes [a residential area in the hills above the city] or a traditional stone house in Mougins or Saint-Paul de Vence."

**Adrian Leeds**, a Paris-based, U.S.-born property expert who frequently appears on HGTV's *House Hunters International*, says that the election of President

**Donald Trump** has caused a significant ripple in the global luxury housing market. "My phone started ringing the morning after he became president, and it hasn't stopped since," she says. "I'm signing contracts

every single day from Americans who are either getting the hell out of Dodge or are thinking that they need backup homes. There are people who have profited from the stock market, and they don't know what effect Trump's



Cardin's cave-inspired, 13,000-square-foot Palais Bulles has dozens of rooms, three pools and a 500-seat amphitheater.

going to have going forward, so they're looking for somewhere to put their money." A buyer could put about \$53 million into the Chateau de la Croix des Gardes, just minutes from Cannes, where scenes from **Alfred Hitchcock's** 1955 classic *To Catch a Thief* were filmed — it hit the market publicly via Sotheby's International early in 2016 for the first time in 56 years.

"Americans come to France for the way of life, to look for authenticity," notes **Sylvie Besse** of the Patrice Besse Group, a French company specializing in historic properties. "Environment is very important — many want an art deco villa designed by a great architect with a panoramic sea view or a pretty stone house in

a medieval village." Besse has just such a listing about 30 miles from Cannes in the medieval hilltop town of Seillans — a stone Provençal house listed for about \$1.6 million.

Adds Leeds: "That's the difference between American buyers and Europeans in general: The Italians and the Brits want new — they grew up with old and they want something different. Americans want old and charming, something they can't find in the States. Of course," she adds with a laugh, "they do expect new kitchens and baths."

Low property taxes and no residency requirements are definite upsides for Americans looking to purchase a home in France; the

downside is that mortgages are difficult for Americans to get there, and without a mortgage, pricier properties (around \$1 million and above) are subject to higher taxes. And if you want to rent out your place, profits will be taxed in the U.S. as well as France. Another interesting quirk of French law: If you sell your home there after owning it for less than 15 years, you'll pay steep capital gains taxes (around 33 percent), but if you've had it for 15 years or more, no such tax applies.

Nonetheless, most agents say it's an excellent time to acquire property in France's southernmost region. "It is actually a buyer's market. There are a lot of properties for sale, but it's also a very stable market," says Delattre. "It used to be that people only came here from around Easter until the end of October, so it was a limited season, but it's become a place where all the shops and restaurants are open because people live here all year round."

Along with low interest rates and a strong dollar favoring Americans, Leeds cites the area's priceless *je ne sais quoi*. "The beautiful landscapes, the quaint villages, the pristine coast — it's just so tasteful and so elegant," she says. "I don't care where you've been, nothing holds a candle to the French Riviera." **VTTT**



Turner



Pitt



Left: This three-bedroom loft in the old port of Cannes is a Knight Frank listing. Right: Besse's historic stone house in Provence.



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**1** Murray (left) and Fisher were photographed April 28 at The William Vale in New York.  
**2** On Murray: jacket, \$2,200; pants, \$750; tie, \$125; all at [jeffreyrudes.com](http://jeffreyrudes.com).  
 Shirt, \$275, [etonshirts.com](http://etonshirts.com).  
**3** Jacket, \$1,065, [luigibianchi.com](http://luigibianchi.com); Eton shirt, silk tie; \$295, Gucci, Beverly Hills; Garrett oxford, \$595, at Bally Beverly Hills.



1

## A Cannes Producer Enters *THR*'s Style Clinic

While prepping Dustin Hoffman, stylist Michael Fisher gives wardrobe guidance to a key player on Todd Haynes' competition title *Wonderstruck* **By Vincent Boucher**

**A** rapidly changing career trajectory is bringing Canadian-born producer **Frank Murray**, 40, to the Cannes Film Festival for the first time. With his association with **Christine Vachon's** Killer Films, he just wrapped **Paul Schrader's** *First Reformed* and oversaw production of Cannes entry *Wonderstruck*, a period drama directed by **Todd Haynes** and starring **Julianne Moore** and **Michelle Williams** that will be screened in the main competition. Murray also is heading to the fest to meet with potential partners, including London-based The Ink Factory, which produced AMC's *The Night Manager*. But amid the industry veterans and jostle of celebrities vying for attention off of the fabled French Riviera, no newcomer would want to miss the subtle style cues that are as important as any business proposition. "Fashion-wise, I go over [there] with a measure of anxiety," says Murray.

That may be because his personal style doesn't quite match the usual perceptions of red carpet brio. It references a lifelong

appreciation of motorcycle gear, with a daily uniform that includes a European-style "cafe racer" leather jacket, a selection from his counterculture T-shirt collection and jeans, often worn with Korean War combat boots. "Part of what attracted people like Christine to me is because she's also uncompromising," says Murray, recalling how during 2015's Flatgate controversy, Vachon was famously refused entry to a Palais screening for wearing combat boots instead of Cannes-mandated heels.

To help Murray translate his rugged outlook to the Croisette, *THR* enlisted longtime men's stylist **Michael Fisher**, who dresses **Hugh Jackman**, **Orlando Bloom** and *The Big Short* director **Adam McKay** and will be outfitting **Dustin Hoffman** at Cannes this year. "Dustin Hoffman has a legacy, and I want people to see him and not the clothes," says NYC-based Fisher of outfitting the star of **Noah Baumbach's** *The Meyerowitz Stories* for a full Cannes slate that includes the premiere, parties, business meetings, a luncheon, photocalls and

NIGHT  
Formal



2



3

the amfAR benefit gala, which Hoffman and his wife, **Lisa**, are chairing this year. "Frank is just starting his journey, so he needs people to take notice, to say, 'Who is that guy?'" says Fisher.

Competition screenings are black tie, so Fisher and Murray considered several options, then

alighted on a teal silk dinner jacket from Jeffrey Rudes. "You would usually see me lean toward a standard black tux because those afford you a measure of anonymity at those events," says Murray, "but that color was too cool to pass up." Dinner jackets are customarily worn in resort settings and have gained renewed popularity in recent seasons, both in white and intensely colored versions. "Everyone knows what a tuxedo should look like, and it's nice to push that envelope in a less typical way," says Fisher. "Rudes does a more modern take, with a skinnier lapel and a European sensibility." The rest of the ensemble is classic black tie, with a formal shirt, black bow tie and trousers and simple patent lace-ups from Bally.

For business meetings, Fisher

Photographed by **Nicholas Prakas**



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DAY Casual



↑ Jacket; \$3,775, at Dolce & Gabbana, Beverly Hills. Jeans; \$235, [scotch-soda.com](http://scotch-soda.com). Boots; \$1,395, at Christian Louboutin, NYC.

and Murray picked out a single-breasted suit from Italian luxury brand Luigi Bianchi after trying on several selections. “When you put a suit on, there’s the idea that you’re ready to do business, but there can still be a sense of swagger,” says Fisher, adding that plaid is best offset by a crisp white shirt, sans tie. He notes that the tieless white shirt with a suit is emerging as a power look, seen recently on former President **Barack Obama** and **Rupert Murdoch**. “Frank is in an unconventional business, so he doesn’t have to look like a typical buttoned-up suit-and-tie guy.”

For casual looks during the day, Murray considered several leather jackets, including one from a famed luxury moto brand, finally deciding on a souped-up Dolce & Gabbana style that closely duplicates his favorite cafe racer fit. “It was a French Riviera spin on what I wear every day pretty much,” says Murray. “The white trim was really the thing that set it apart from my usual getup.” Paired with a subtle gray T-shirt, the off-white version of the Japanese selvedge jeans Murray always wears and burnished brown leather boots, “it’s more fashion-considered and turns the volume up from his normal aesthetic,” says Fisher. “He can still feel like himself and not feel like he’s wearing someone else’s clothes.” **V.H.R.**



1



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1 Hampton duffel; \$1,200, [franklegg.com](http://franklegg.com). Sweater; \$895, at Dolce & Gabbana, Beverly Hills. T-shirt; \$85, at Theory, Beverly Hills. Sunglasses; \$425, [ferragamo.com](http://ferragamo.com).



DAY Business

2 From top: Tumi carry-on; \$995, [tumi.com](http://tumi.com). Givenchy suit, \$1,595, and tie, \$195, at Barneys New York, Beverly Hills. Shirt; \$175, [etonshirts.com](http://etonshirts.com). Sullivan boots; \$490, [armando-cabral.com](http://armando-cabral.com). Greggo lace-ups; \$945, Christian Louboutin, NYC.  
3 On Murray: suit; \$1,495, [luigibianchi.com](http://luigibianchi.com). Shirt; [etonshirts.com](http://etonshirts.com). Jon boots; \$695, [armando-cabral.com](http://armando-cabral.com).



3

7 Smart Packing Strategies for Cannes

Stylist **Michael Fisher** recommends a hard suitcase like the Tumi International 19 Degree Aluminum (left, image 2) for traveling to the fest. “It’s lightweight, compact and the wheels are easy to maneuver,” he says. Six other tips for getting a full wardrobe safely to the South of France:

- Start with the suits. To pack a jacket, turn it inside out so that the inner lining is outside, protecting it from wrinkles. Fold the jacket vertically along the center back and horizontally until in quarters. Lay it at the bottom of the suitcase with trousers folded once below the knee on top. For silk jackets that can snag, layer tissue paper or a plastic dry cleaner’s bag on top.

- Pack each outfit together. “You save time because you don’t have to reassemble ‘the look,’” says Fisher.

- Use shoe bags — “especially with patent leather formal shoes because they scratch easily,” says Fisher. He also advises wearing sneakers on the plane as they’re clunky to pack.

- Belts, socks and underwear for each look can be rolled and placed in the appropriate shoes. Protect ties by wrapping them in tissue, says Fisher.

- Get a jewelry pouch to hold an evening watch, cuff links and shirt studs for formal events like Cannes premieres, he says. Pack it in a carry-on.

- “Always bring two swimsuits” for social events poolside, says Fisher, “so you have a fresh one the next day while one suit is drying out. And I like to bring two or three pairs of sunglasses to change things up.” — V.B.



Shoes; \$1,150, [christianlouboutin.com](http://christianlouboutin.com). Pocket squares by Eton, Sebastian Cruz. Sunglasses by Oliver Peoples, Mykita.





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## Four Ways to Greek Out Post-Cannes

Three hours from Nice, party like a rock star (with Ariana Grande?) on Mykonos or keep it chic on Koufonisia (a la Cavalli) as each island offers its own unique glam for decompressing from the fest **By Mark Ellwood**

**T**he challenge of planning a post-Cannes getaway is that “Europe is temperamental, weatherwise, at the end of May,” says DDA PR veteran **Dana Archer**, a 10-time Cannes attendee who recalls 2014’s heavy rains with a shiver. “The farther south you go, the better.” This year she’ll head post-fest to Greece, a reliably warm escape that has lured Hollywood for decades and, courtesy of years of financial troubles, currently offers luxury accommodations at welcoming prices. Fly from Nice to Athens in less than three hours for about \$300 and hop a ferry (or two) to one of four industry-favored islands surveyed by *THR*, each with its own glam factor.

### Mykonos: The Greek Answer to Ibiza

Hedonistic, high-octane Mykonos (also reachable by direct flight from Paris or London) nonetheless retains a small-town charm and day-to-night appeal that has drawn such execs as the Audience co-founder **Oliver Luckett** and

stars including **Ariana Grande**, **Kim Kardashian** and **Sofia Vergara**. Rent an ATV for a drive to Kiki’s Tavern on Agios Sostis beach (Archer’s pick, where lunch for two is around \$80) or Nammos (\$150) on Psarou beach; after a nap, start your night with a seafood supper at Sea Satin (\$200) before hitting the bars and soaking



Grande

up the excess with a macaroon or amigdalota from Venetis, the beloved bakery that opens just as the clubs wind down. Competing with such classic hotels as the **Jackie O**-endorsed Theoxenia (doubles from \$235) and the Belvedere (from \$490) is Branco (from \$400), a quiet new perch on Platis Gialos beach.



Hanks



Wilson

**Rita Wilson**, who with husband **Tom Hanks** has a home on the more sedate Antiparos, says any Mykonos trip should include a visit to the port of Delos across the water. “You’ll find gorgeous ruins of houses with mosaic

floors, ancient cisterns, temples to gods and a wonderful museum with artifacts excavated there,” she says. “I love walking the small streets or sipping a coffee and watching the boats come in.”

### Koufonisia: Couture Crowd

A short ferry ride from Mykonos, Koufonisia is emerging as a top fashion hideaway: **Roberto Cavalli** and the **Missonis** are regulars. Indeed, the island’s Italian influence is felt everywhere, from chic waterfront lounge Kalofego on Pori beach — where you can order a fetasmothered Cretan-style rusk (twice-baked bread) washed down with an aperol spritz — to new luxury lodging Ionathan Koufonisia Suites (from \$135). Opened last summer, it features eight suites that are named for the various trade winds in the Med — the best are the largest, Tramontana and Scirocco.

### Antiparos: Hollywood Heavyweights

Along with homeowners Hanks and Wilson, **Madonna** and **Bruce Springsteen** have been spotted on the streets of low-key Antiparos — the Boss was drinking at The Doors, where

the owner gives free drinks to anyone who can recite the lyrics to **Bob Dylan**’s “Hurricane.” Many beaches here are clothing-optional, including the sandy strip on the island opposite the main port, Agios Georgios. Linger there for a fresh-caught fish lunch at Captain Pipinos (\$50 for two) — try kakavia, the island’s signature take on classic fish stew. Preferred hotel: Beach House Antiparos (from \$155), which sits on sheltered beach Apantima.

### Hydra: Art World Hideaway

Thanks to collector **Pauline Karpidas**, tiny (less than 20 square miles), car-free Hydra is a de facto summer camp for the art world — notably mogul **Dakis Joannou** with his Slaughterhouse space, where L.A.-based **Doug Aitken** recently showed (you’ll know if Joannou is in town by his yacht, the Guilty, decorated in a bold pattern by artist **Jeff Koons**). National Association of Theatre Owners president **John Fithian** (whose wife, **Maria Gagani**, is Greek) visits “every chance we get,” he says. “[There are] great restaurants, swimming holes and a truly authentic Greek atmosphere with cutting-edge fashion boutiques.” Paddle at Four Seasons beach or sit poolside at the Bratsera hotel (from \$170). And grab a drink at the Pirate Bar or the Rolo Cafe, haunts of former island resident **Leonard Cohen**. *THR*



1 Mykonos has a classic Cyclades landscape of sugar cube-like buildings and winding cobbled streets. 2 Joannou’s yacht, embellished by artist Koons (inset). 3 Ionathan Koufonisia Suites.



Map is not to scale.



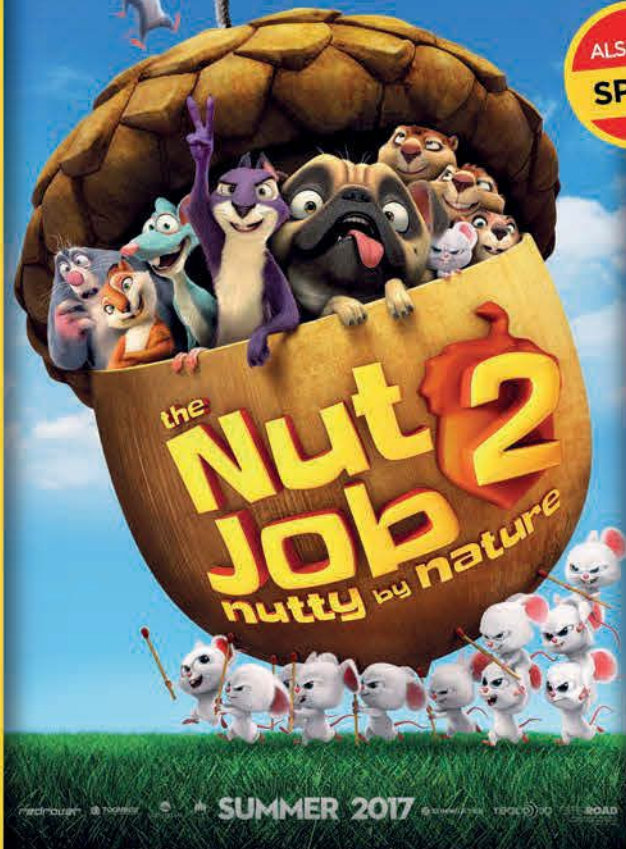
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1 Louis Vuitton at the John Lautner-designed Bob and Dolores Hope estate. 2 James Corden and the Grenadier guards led the Burberry finale at the Griffith Observatory. 3 Dior's site at the Upper Las Virgenes Open Space Preserve.

## 'No Heels and Dress Casual? Hello, Is That Dior?!'

The French fashion house's upcoming L.A. show on a nature preserve has sparked fears of transportation troubles as the race to one-up the runway hits overdrive **By Booth Moore**

Leave those stilettos at home: French fashion house Dior is decamping to the wilds of the Santa Monica Mountains on May 11, holding its next runway show in the Upper Las Virgenes Open Space Preserve. With today's ever-increasing stakes of fashion showmanship, the luxury label is making a bold move to outdo 2015's Griffith Observatory bash by Burberry, which saw the **Beckhams** and **Elton John** in the seats, and Louis Vuitton's Palm Springs show, with a fleet of 200 drivers hired to ferry such guests as **Selena Gomez** and **Catherine Deneuve** to the desert. For Dior, more than 800 guests will board shuttles during rush hour from locations in Beverly Hills and Santa

Monica to the remote meadow once known as the Lasky Mesa, where scenes for *Gone With the Wind* were filmed. "There's no Uber whatsoever," says a Dior spokeswoman. The access road is apparently one lane in and one lane out, so cars — including those dropping off such stars as **Charlize Theron**, **Brie Larson**, **Kiernan Shipka** and **Kate Mara** — will be limited. Warns L.A. events planner **Steven Petrarca**, who has worked with Cartier and Burberry: "If you are asking people to give up their cars and

trust you with transportation, you better get it right."

Some in the fashion crowd are grumbling about the time commitment for the 7 p.m. event, Dior creative director **Maria Grazia Chiuri's** first cruise show since she signed on in 2016. "Has Kanye normalized the idea of commuting to a show?" asks a Hollywood stylist, referring to the 2016 Yeezy show on New York's Roosevelt Island, which had editors complaining on social media that they had been taken hostage. "I feel like a lot of people are going to bail," sniffs an L.A. event planner. "But nobody asked me."

Will Dior's sartorial sojourn stack up? One L.A. socialite has her doubts: "No heels and dress casual? Hello, is that Dior?!" **THR**



Chiuri



Larson



Mara

## A Handmaid's Designer Tale

The puritanical robes and winged bonnets created by costume designer **Ane Crabtree** for *The Handmaid's Tale* are inspiring a high-fashion collaboration — for real. Following the show's unique marketing plan — including a partnership with a New York women's club and a Paley Center pop-up costume exhibit May 4 to 14 — Hulu has tapped buzzy NYC fashion collective **Vaquera** to design a 20-piece collection using the



From left: Vaquera's Tiffany bag and American flag dresses.

handmaids' signature red and embroideries of such phrases as "Maidez," the name of the resistance. The line will debut at an NYC fashion show in June to coincide with the season finale.



Wall

**Jenny Wall**, Hulu head of marketing (she leaves her post May 31), noticed that devotees of the **Margaret**

**Atwood** novel were creating fan art and needlepoints and getting tattoos to immortalize the book's phrases ahead of the show launch, and it was them she wanted to impress. "Since one of our strategic pillars is 'Her story is our story,' we were looking at bringing a lot of different creative voices into the campaign rather than just a singular marketing voice," she says.

The four designers behind the 2-year-old Vaquera label, which has been worn by **Charli XCX** and sells at Opening Ceremony, were chosen because their work prioritizes concept over commerce and addresses gender and class themes (think an oversized Tiffany & Co. bag as a dress), says Wall, noting that the *Handmaid's Tale* collection won't even be for sale. Still, the designers couldn't be happier. "We're free to make crazy things and strong statements politically and make the runway show the final product," says designer **Bryn Taubensee**. "This may be the future. Now that everyone is tired of traditional ad companies, they're reaching out to cool young brands or individuals and sharing a message through them." — **SAM REED**

## Cannes Glam: FOMO Fashion Events

**STYLISH FESTGOERS SHOULDN'T MISS ...** the May 15 dinner hosted by **Natalie Portman**, face of Miss Dior, at Christian Dior's Chateau de La Colle Noire castle in Grasse ... the May 18 Magnum Beach party on the Croisette to debut a partnership between **Jeremy Scott's** Moschino and Magnum ice cream ... a space-themed soiree at Port Canto on May 19 by Chopard and **Rihanna**, who recently designed a capsule collection for the jeweler ... the May 24 cruise show by rhinestone-loving German designer **Philipp Plein** (think 21st century **Ed Hardy**) at his Cannes villa, La Jungle du Roi. If his February New York fashion show is any indication (**Sofia Richie**, **Designer** and **The Hot Felon** walked the runway, while **Madonna**, **Kylie Jenner**, **Tyga**, **Paris** and **Nicky Hilton** and **Tiffany Trump** sat front row), it's going to be quite a cast of characters. — **B.M.**



Plein's NYFW front row. Left: Meteor Star sneakers; \$3,610, [plein.com](http://plein.com)



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# JOHNNY DEPP A STAR IN CRISIS

What happened to \$650 million? An explosive legal battle between one of Hollywood's best-paid actors and the business managers he fired has laid bare tumultuous finances, outrageous spending and troubling behavior on Disney's new *Pirates* movie in a case that could even change how the industry does business

**BY STEPHEN GALLOWAY AND ASHLEY CULLINS**





# E

Early one afternoon in October 2012, Jake Bloom and Joel Mandel left their respective Beverly Hills offices, slipped into their luxury cars and embarked on the roughly 30-minute journey to the Hollywood Hills compound of their client, Johnny Depp. Bloom was a ruffled and graying lawyer whose disheveled style camouflaged an intellect exercised on behalf of such luminaries as Martin Scorsese and Sylvester Stallone. Mandel, then in his early 50s, was a tall, rather amiable accountant who favored loose-fitting jeans and looser-fitting shirts, sartorial code designed to assure his clients he was just another boy in their band as well as a top-flight business manager steeped in the arcana of arbitrage and amortization.

Both men had been close to Depp for years. Bloom, indeed, was such a confidant to the actor that he had even joined him for an induction ceremony into the Comanche nation when he played Tonto in *The Lone Ranger*; as for Mandel, he had accompanied Depp to his three-island property in the Bahamas, atolls Mandel had helped his client buy for a total of \$5.35 million.

These men were part of Depp's inner circle, at least as far as any lawyer or accountant could belong to the inner circle of an artist this mercurial, one with a skull-and-crossbones tattoo on his leg and "Death is certain" scrawled beneath it, whose soul mates were such creative titans as Marlon Brando, Keith Richards and Hunter S. Thompson — the journalist whose ashes Depp fired from a cannon hauled to the top of a 153-foot tower, a tribute for which the actor says he paid \$5 million.

Leaving their cars that day, the advisers approached one of Depp's five houses on a dead-end stretch of North



Sweetzer Avenue. A modernist affair that was simply referred to as 1480, the building had been converted into a recording studio and was an appendage to an eight-bedroom, castle-like mansion once owned by music producer Berry Gordy. One of the star's two omnipresent assistants led the men in, past a painting that British artist Banksy had created for Depp, and into a den, where the actor was leaning back in a slightly battered chair, surrounded by dozens upon dozens of classic guitars.

After the obligatory small talk, the visitors got to the point: Depp's cash flow had reached a crisis point, they declared. Even though the star had become wildly wealthy (later, Mandel would claim Depp earned more than \$650 million in the 13-plus years he had been represented by The Management Group, the company Mandel had started in 1987 with his brother Robert), there just wasn't enough liquid money to cover Depp's \$2 million in monthly bills.

Without a fire sale, Depp — then arguably the biggest star in Hollywood and certainly one of the best paid, thanks to the *Pirates of the Caribbean* franchise — would never be able to meet his obligations. Not the payments on his portfolio of real estate around the world. Not the impulse purchases such as the three Leonor Fini paintings he had bought from a Manhattan gallery (the first two for \$320,000, the third as a \$245,000 gift for then-girlfriend Amber Heard). Not the \$3.6 million he paid annually for his 40-person staff. Not the \$350,000 he laid out each month to maintain his 156-foot yacht. And not the hundreds of thousands of dollars he paid to sustain his ex-partner, Vanessa Paradis, and their children, Lily-Rose and Jack.

Mandel dug into his briefcase for a one-page summary he had prepared, but Depp waved it away. Still, after three hours, the actor agreed to a compromise: He would sell his beloved Amphitrite, the yacht he had bought for \$10 million and spent \$8 million renovating, where he'd hosted such friends as Brad Pitt and Angelina Jolie.

With his consent in place, Bloom and Mandel said their goodbyes, stepped out of the house and breathed a sigh of relief. The city stretched before them. The bright light that had bathed it when they arrived was fading and would soon give way to night.

**THAT EXCHANGE, THE START OF AN** increasingly fraught relationship between the star and his team, would

culminate in the 2016 firing of Mandel and Depp's longtime agent, United Talent Agency's Tracey Jacobs, along with a \$25 million lawsuit filed Jan. 13 by Depp against the Mandels' TMG, accusing them of fraud and mismanagement, among other things.

TMG has since countersued, alleging that Depp, now 53, failed to pay its commission on his income from the upcoming *Pirates of the Caribbean: Dead Men Tell No Tales* and painting a portrait of an out-of-control movie star, reeling from a nasty split from Heard and used to spending freely, including \$30,000 a month on wine. The Mandels seek a court declaration that "Depp is responsible for his own financial waste"; Depp's side wants them to pay him millions, claiming they served as lawyers as well as accountants and therefore — if Depp's interpretation of a California statute is correct — had no right to a percentage of his earnings without a proper contract.

The lawsuits, along with multiple interviews conducted by *THR*, indicate that Depp's capricious behavior and poor decision-making placed him in a serious financial bind, which



Bloom



Jacobs

paved the way for the rupture with his closest advisers. (All declined to comment; while Bloom has not been fired, he has had no contact with Depp for months.)

It is unclear how the actor's problems have impacted his relationship with his sister, Christi

Dembrowski, a longtime conduit to her brother and head of his production company who selected Mandel in the late 1990s as one of three potential business managers for Depp to interview. Dembrowski allegedly received \$7 million in "loans" as TMG managed Depp's estate. She, like Depp, did not respond to requests for comment.

The unfolding legal battle could shake some of Hollywood's most established business traditions. Depp's new attorney is challenging the common



**1** Depp arrived at an Australian courthouse in April 2016 to face charges that he and Heard smuggled their two Yorkshire terriers into the country during production of *Pirates 5*.

**2** The recently separated actor and Jimmy Kimmel shared a humorously passionate kiss on the comedian's show in May 2016.

**3** Depp and Heard at the Grammy Awards in February 2016, three months before the actress filed for divorce.

**4** Depp's sister, Dembrowski (far right), has managed his production company, but Depp's lawsuit alleges that TMG paid her millions in questionable loans.

practice of lawyers taking a percentage of their clients' earnings without a written contract. If the suit is successful, it could open the door to a host of similar challenges.

All this comes as Walt Disney Studios prepares for the May 26 release of its latest *Pirates* movie, the fifth in the series. Studio execs worry that Depp's personal peccadilloes could impact the marketing of their \$230 million-budget tentpole and future of a \$3.7 billion box-office franchise. Six years have passed since the last *Pirates* installment earned more than \$1 billion globally, and Depp's most recent big-budget vehicle, *Alice Through the Looking Glass*, lost hundreds of millions of dollars for Disney; now it's betting that the star's private struggles won't sink this movie, too.

Depp's demons — which seemed to surface in November 2014, when he appeared to be inebriated while presenting at the Hollywood Film Awards — became public when he was living in Australia for *Pirates 5*. Filming ran from February until July 2015, a span during which allegations of conflict between him and Heard spilled into the Australian tabloids.

"You've got to understand the kind of pressure Johnny was under in Australia," says producer Jerry Bruckheimer. "At times helicopters would follow him home. There would be so many media outside his gates that trucks were feeding them. There



**3**

**4**





2

was so much stuff made up about him: that Johnny had a fight on set and had gone back to the States, which we both read about while we were in his trailer.”

Still, sources close to the production report tales of excessive drinking, physical fights with Heard and constant lateness on set, which often left hundreds of extras waiting for hours at a time. Time and again, Bruckheimer, an assistant director and a flotilla of Disney executives led by production chief Sean Bailey were forced to huddle and debate how to handle their star’s tardiness. “He’s not a morning person,” quips one member of that group.

“There were certainly days when our plans were challenged,” says Bailey. “But no one should underestimate Johnny’s passion and commitment to this character and franchise.”

Several times, the production staff raised the matter of Depp’s tardiness with him, both on set and in his trailer, in a largely fruitless attempt to have him toe the line.

Often, sources say, a production staffer was stationed in an unmarked car outside the Coomera, Queensland, compound that Depp had rented from Grand Prix champion Mick Doohan so that the sentinel could alert everyone the second a light was switched on in the morning (or afternoon).

“When he got up, he’d turn on the light, and the moment the light went on they’d call the line producer, who would then call the directors [Joachim Ronning and Espen Sandberg]: ‘He’s up! He’s getting ready!’” says an on-set source. “They even had a special code term, like ‘The eagle has landed.’ Johnny had no idea this was going on.”

Depp’s lateness and alleged heavy drinking caused enough concern that Jacobs, his then-agent, got into an argument with Bruckheimer when they were waiting on a set in the Gold Coast suburb of Helensvale.

**WHILE BLOOM HAS NOT BEEN FIRED, HE HAS HAD NO CONTACT WITH DEPP FOR MONTHS.**

“She went over to Jerry and said, ‘You’ve got to do something! You’re the producer,’” recalls the production source. “He said, ‘You do something. You’re the agent.’” (Bruckheimer denies the spat took place.) “Everyone was an innocent bystander watching this train wreck,” the source continues. “But when Johnny came on set, he was charming, nice. He’s yin and yang.”

Filming shut down at one point when Depp injured himself, slicing open his finger. “That was pretty serious,” says Bruckheimer. Though many outlets reported the wound was the result of a booze-fueled marital dispute, Bruckheimer suggests otherwise. “We don’t really know. He got it caught in a car door, or he got it caught in a sliding door. I’ve heard a couple of versions.”

Asked whether Depp has put his troubles behind him since then, at least one ally insists that he has. “I just saw him [on May 3]; he’s never looked better,” says litigator Martin Singer, who has worked with him for two decades, though not on the current lawsuits. “The guy was as fit as a fiddle.”

By the time he had begun shooting *Pirates*, Depp already was withdrawing from his closest reps. Jacobs, who had signed him after seeing the late-1980s Fox series *21 Jump Street*, was ostracized and eventually fired in a short phone call. Colleagues say she was

devastated. Mandel got his walking papers on March 14, 2016, in the form of a letter that insiders say stunned the business manager, who had seen Depp weeks earlier. That meeting had ended with a hug and a kiss.

By all objective measures, Depp’s representatives seem to have served their client well. Following 2003’s *Pirates of the Caribbean: The Curse of the Black Pearl*, the actor routinely earned \$20 million upfront against 20 percent of the backend per picture and had a perk package worth approximately \$3 million. According to one source, he reaped more than \$40 million apiece from his share of the backend of the *Pirates* movies and made some \$55 million from his profit participation on 2010’s *Alice in Wonderland*, which earned \$1.03 billion worldwide.

It is unclear how much Depp understood that these large numbers were not the amounts he could spend. UTA took 10 percent off the top; Bloom and Mandel each took another 5 percent; taxes and business expenses further reduced the income to far less than half the gross number. And after a trifecta of big-budget flops — 2014’s *Transcendence*, 2015’s *Mortdecai* and the *Alice* sequel in 2016 — it became clear the spigot was tightening.

Depp’s current lawyer, hired in October, insists the actor was not



## The Many, Many, Many Places Depp Calls Home

**The actor may have cash flow issues, but an assessment of his numerous residences confirms that he’s far from broke**

Unlike his collections of classic guitars, fine art and fancy cars, the value of Depp’s real estate holdings is not hard to ballpark. According to legal documents, Depp has purchased 14 residences, but a few have been sold. Today, he owns five houses in the Hollywood Hills; these homes are collectively worth about \$19 million. He has sold two of his five penthouse lofts in the Eastern Columbia Building in DTLA for \$5.6 million; the other three are worth roughly \$6.5 million. He also owns an atoll in the Bahamas and a hamlet in France. All told, his properties are worth \$50 million to \$60 million.

Clockwise from top left: Depp has affectionately referred to 45-acre Little Halls Pond Cay in the Bahamas as “F—k Off Island”; one of the actor’s downtown L.A. art deco lofts for sale; and his 37-acre compound located near Saint-Tropez in the South of France.

PREVIOUS SPREAD: DEPP: FRAZER HARRISON/GETTY IMAGES; THIS SPREAD: COURT MATRIZ/GETTY IMAGES; KIMMEL: RANDY HOLMES/ABC VIA GETTY IMAGES; BLOOM: MARK SULLIVAN/WIREIMAGE; JACOBS: JEROD HARRIS/GETTY IMAGES; FOR INTERNATIONAL FUND FOR ANIMAL WELFARE: ISLAND SPLASH/NEWS; LOFT: JAMES LANGRISH/PHOTOGRAPHY; ESTATE: PIP IMAGES; MICHAEL LANGRISH REAL ESTATE; CHRISTIE'S; DEMBROWSKI; EXPLORATION NEWS; HEAD: JOHN SHEARER/WIREIMAGE



properly advised and that Depp's interest lay in his artistry, rather than his finances. But reps for TMG say Depp repeatedly was told to tighten the reins. The Mandel countersuit alleges that he ladled out \$75 million on buying and updating 14 residences; owned more than 200 artworks, including some by Klimt, Warhol and Modigliani; kept a memorabilia collection in 12 storage facilities; and spent another \$1 million archiving it.

After he connected with Heard, on one occasion "he walked into a [high-end jewelry] store, sat for a couple of hours," says an insider. "They showed him a lot of stuff, gave him champagne, and he walked out with a \$400,000 diamond cuff. It was a classic sort of moment because it wasn't worth \$400,000."

When the couple decided to take the Orient Express and travel around Europe, a full security team accompanied them. "There were almost always two [security guards with Depp]," the source says. "He had a crew in L.A., a team of eight or 10 that traded off, with private security at the [Sweetzer] homes and the lofts downtown."

Those lofts were a collection of penthouses in L.A.'s historic art deco Eastern Columbia Building; Depp has since sold two of the five units, which he bought for \$7.2 million in 2007-08 and which were listed early last year at a combined price of \$12.78 million.

As the financial strain grew more intense, sources say he pulled further away from Jacobs, Bloom, Mandel and his publicist, Robin Baum. At one point, the Depp lawsuit notes, "Depp's talent agent [presumably Jacobs] wrote to Mandel: 'Did you tell [J]ohnny ... he needs to make \$25 million by the end of the year????? What are you doing?????'"

His key reps struggled to maintain access. "It became harder to find the right time to get him," says a source. "In the old days, it was just [a question of] when he was free, but now it became [a matter of] finding a time when he was free and clear of mind and in the right mood. He got angry a lot. He'd scream at someone that worked at the house or his security."

On May 30, 2015, three years after

## Depp's Spending By the Numbers

**Legal documents spell out allegations of the actor's impressive big-ticket purchases**

# 45

**Luxury vehicles Depp allegedly acquired and maintained, including a \$500,000 Ferrari 458**

# 70

**Classic guitars in his collection, including an instrument dating back to the 15th century**

# 200

**Pieces of expensive fine art Depp has purchased, including works by Warhol, Klimt, Basquiat and Modigliani**

With financial pressures mounting, Depp sold his beloved 156-foot custom yacht with five staterooms in 2015. For a time, J.K. Rowling owned the boat after that.

the Sweetzer tete-a-tete, Mandel met with Depp again, this time in the Eastern Columbia building, ready for another confrontation. He insisted Depp sell his French chateau, part of a hamlet outside Saint-Tropez that he'd purchased for an unknown sum, before adding \$10 million in renovations. The actor agreed. "I am ready to face the music, in whatever way I must," he texted Mandel, according to the TMG countersuit. "I know there's a way to dig ourselves out of this hole and I am bound and determined to do it."

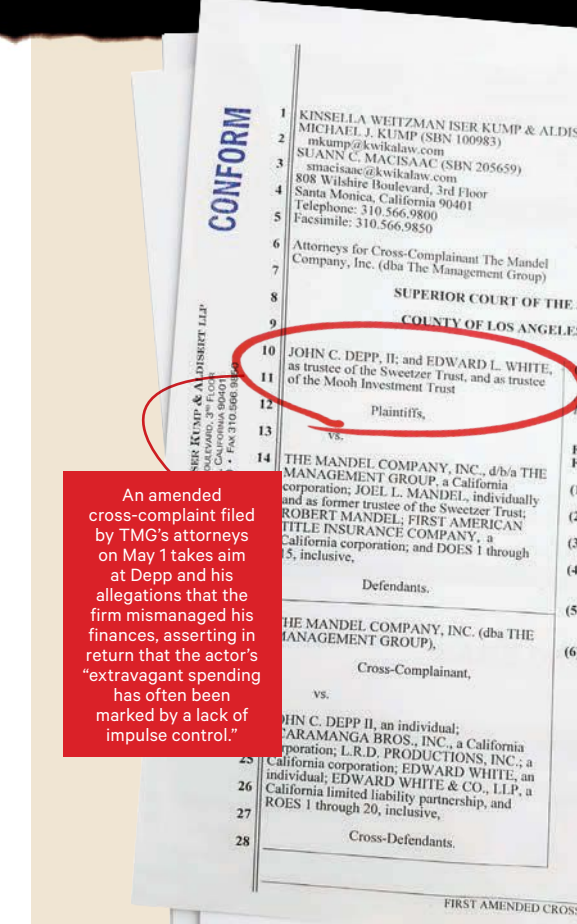
The estate was put on the market for some \$27 million, twice Sotheby's valuation; then, sources say, Paradis and Lily-Rose urged Depp to change his mind. The actor had never been married to the French actress-singer but continued to help support her after their 2012 split, even buying her a \$4.5 million home. Now, when three prospective buyers asked to see the property, he got cold feet. The chateau was taken off the market. (It has since been relisted for \$39 million.)

That issue helped sour the Depp-Mandel relationship. Soon after, they spoke by telephone, with four-letter words peppering their talk. In March 2016, Mandel and TMG were fired.

The possible catalyst for the lawsuit was a multimillion-dollar bridge loan TMG made to Depp in 2012. The managers say they tossed their client a lifeline as he faced default on a \$5 million loan. In the cross complaint, TMG attorney Michael Kump says the firm stepped in to help Depp avert a "devastating financial collapse." When he defaulted on that loan, TMG alleges, the firm initiated foreclosure proceedings on two of the actor's homes in the Hollywood Hills. TMG says Depp's lawsuit arrived with the potential sale of those homes only weeks away.

The star's perspective is different. According to Depp's complaint, his new business manager (and forensic accountant) Edward White uncovered serious discrepancies related to that loan and other financial matters. In this narrative, the actor felt the only recourse was to sue.

**IT WAS SHORTLY BEFORE HALLOWEEN** 2016, and Adam Waldman, 48, a well-known and outgoing Washington lawyer, was visiting his law firm's offices in Munich when his cellphone rang and a friend of Depp's came on the line. "Something's not right with his financial situation," said the friend. "Would you look into this?"



An amended cross-complaint filed by TMG's attorneys on May 1 takes aim at Depp and his allegations that the firm mismanaged his finances, asserting in return that the actor's "extravagant spending has often been marked by a lack of impulse control."

The attorney's clients included Cher, Jolie and Russian billionaire Oleg Deripaska. In 2010, Waldman had filed paperwork with the Department of Justice, indicating that he would be working with Russian foreign minister Sergey Lavrov, "gathering information and providing advice and analysis as it relates to U.S. policy towards the visa status of Deripaska." He knew how to handle chaos.

Days later, he flew to Los Angeles for a meeting with Depp. Sitting in White's garden, overlooking the Bel Air golf course, the three men discussed the actor's finances; after several hours, Waldman was sure he had a case. On Jan. 13, acting on Depp's behalf, he filed the \$25 million lawsuit against TMG and its principals, claiming negligence, fraud and breach of fiduciary duty.

Soon after, the Mandels shot back. Typical of Depp's behavior, their suit claimed, was his response in 2008 when they cautioned him this was not the best time to buy another property, given his sputtering cash flow. "I will call tracey [Jacobs] and jake [Bloom]," Depp allegedly replied via email, "and prepare them to make some ludicrous deals to refill the glass and make it f—ing overflow!!! Whatever we have to acquire 1480, let's do!!!! WE MUST BUY THIS HOUSE!!!!"

In his own lawsuit, Depp says he was kept in the dark about his finances and it was his ex-managers who weren't handling his money wisely.





# These Insults Are on the Record

TMG's amended complaint is jam-packed with allegations about Depp's bad behavior

Over the years, Depp has also spent **millions more** to employ an army of attorneys - in addition to his longtime personal attorney, Jake Bloom - to bail him out of numerous legal crises, including making a series of hush-money settlements.

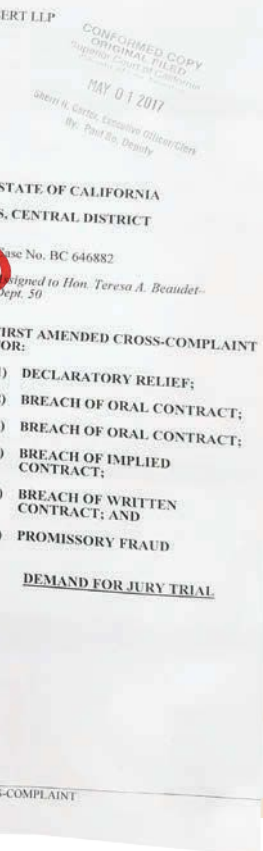
Perhaps Depp should return his current and longtime attorney's calls so that he could be **reminded of the true facts**, before continuing to disseminate demonstrably false and frivolous accusations against TMG.

However, Mandel was informed well after the fact through communications with various house staff and security that Depp had been extremely volatile and had sometimes **"gotten physical"** with Heard. Mandel was also later informed that Depp had violently kicked Heard during an incident that took place around 2014.

Depp would be hard pressed to find a single bottle of wine that he purchased during his tenure with TMG that he or his various companions have not yet consumed. **Wine is not an investment if you drink it as soon as you buy it.**

Contrary to what Depp's lawyers have expressed to the media, Depp's false and malicious complaint against TMG was filed for the sole purpose of **trying to prevent TMG from foreclosing on certain of Depp's real properties**, which stood as collateral for this loan.

Despite TMG's repeated warnings and advice, the simple truth is that Depp consistently and knowingly chose to spend his money on anything and everything **other than the timely payment of his taxes.**



(Waldman maintains that it was Depp, not Mandel and Bloom, who called the October 2012 meeting.)

Among other charges, Depp alleges that TMG disbursed almost \$10 million in "loans" to his sister and other parties close to the actor without his knowledge and took out loans for Depp, including \$12.5 million from Tryon Management Services, secured by residuals from the first four *Pirates* movies, *Alice* and *Into the Woods* — also without his knowledge, according to the complaint. TMG says the loans were needed to keep Depp afloat and that the actor was fully aware of them.

In addition to the loans, two other matters are central to the lawsuits.

First, the Depp suit claims, TMG failed to pay Depp's taxes on time, resulting in \$8.3 million in interest and penalties over the years — a claim TMG also denies, arguing that it had no choice, because the funds to pay the taxes were never available in April.

Second, perhaps most incendiary, Waldman alleges the Mandels were acting as both lawyers and business managers. Because they offered legal assistance, he says, they were bound by a California law forbidding attorneys from taking a percentage of clients' earnings unless they have a contract expressly allowing them to do so.

Waldman's case hinges on the question of whether the Mandels did indeed serve as de facto lawyers. Both were trained as attorneys but say they never



Depp and Bruckheimer on the set of 2011's *Pirates of the Caribbean: On Stranger Tides*, which earned more than \$1 billion globally.

did anything for Depp that would constitute legal work. (The law does not apply to agents, Waldman notes, even those operating without a contract.)

Testimony in the matter may come from a former TMG employee who was fired, Waldman asserts, because she complained about red flags in Depp's account. TMG says the woman was a low-level clerk who promised revenge when she was let go. Her claims are currently under seal.

Waldman declines to address whether he will also sue Bloom or his firm, but if his argument proves valid, he could force the disgorgement of tens of millions of dollars in fees and open the floodgates to a series of lawsuits between clients and their former reps.

"I don't think a commission agreement is enforceable without writing," says Jay Dougherty, director of Loyola Law School's Entertainment & Media Law Institute. "Without a written agreement, I think the client can back out of the deal."

Adds Waldman, "I believe we are on to something that will change how Hollywood business is done in the future. If that is correct, the Depp case will have a larger meaning and effect beyond the personal interests of the parties." That assertion will remain untested until a judge hears the case, scheduled to go to trial in January. Meanwhile, *Pirates 5* is moving forward, shadowed by Depp's problems.

How strapped for cash he is remains uncertain. While he has received \$25.7 million over the past two years in profit participation from six movies (the first four *Pirates*, *Alice* and *Into the Woods*), all of that went to service debt, according to the litigation; his other income is unknown, though Waldman says he has earned money from finished movies including *LAbyrinth*, *Fantastic Beasts and Where to Find Them* and *Gnomeo & Juliet: Sherlock Gnomes*.

Bruckheimer maintains that Depp has put his woes behind him, along with his tardiness: "He just finished *Murder on the Orient Express* and was on time every day," says the producer.

Through all of this, the man behind Captain Jack Sparrow has remained largely silent, giving only one interview to *The Wall Street Journal*. "It's my money," he said on April 25. "If I want to buy 15,000 cotton balls a day, it's my thing." As for his former representatives: "I've worked very, very hard for a lot of years and trusted a lot of people, some who've clearly let me down." **THR**



"Cannes is supposed to celebrate pleasure, happiness. That's what movies are made for," says Huppert (left). Adds Chastain, "The festival is very emotional for me because my whole life I wanted to be an actress." The two were photographed May 2 at Industria in New York City.

Styling by Jonny Lichtenstein  
On Huppert: Gucci blouse, Wixson bra, Marc Jacobs pants (available at Saks Fifth Avenue). On Chastain: Brunello Cucinelli blouse, Wixson bra, Stella McCartney pants (available at Saks Fifth Avenue).







# 70 CANNES' MOST MEMORABLE MOMENTS

As film's glitziest gala celebrates its 70th birthday, French icon Isabelle Huppert and jury member Jessica Chastain reflect on festival memories, and *THR* (with help from Kirk Douglas and Olivia de Havilland) counts down the craziest controversies, creative highs and bottom-feeding stunts on cinema's biggest stage

•  
Edited by Kevin Cassidy  
Photographed by Ruven Afanador





**A**t a quick glance, it's hard to spot the common thread between Jessica Chastain and Isabelle Huppert. "Other than we both have red hair," says Huppert with a laugh. The two actresses, the former hailing from the Bay Area and the latter from Paris' 16th arrondissement, first met in Paris six years ago following Chastain's Cannes debut in Terrence Malick's *The Tree of Life*. They went on to appear together as mother and daughter in the *Disappearance of Eleanor Rigby* trilogy, with the installment *Them* making its world premiere at the Palais in 2014. With Cannes celebrating its 70th anniversary, between the two, they've attended nearly half the fests (Huppert has more than 30 Palais appearances to her credit). This year, both will be on hand — Chastain, 40, as a member of the jury and Huppert, 64, walking the red carpet for Michael Haneke's refugee crisis ensemble *Happy End*. With the charming habit of finishing each other's sentences ("It's really not such a surprise we have this ..." says Huppert, "... this rapport," offers Chastain), Chastain and Huppert spoke with *THR* about their first time on the Croisette and the highs and lows of playing to the sometimes ruthless Cannes crowd.

**How did you two meet?**  
**CHASTAIN** When *Tree of Life* went to Cannes, all the interviewers were asking me about my favorite actors and actresses because I was new to the industry, and they wanted to get to know me. I was always gushing about this little, unknown actress Isabelle Huppert. (*Laughs*). Everyone kept saying, "She's here." And so they were trying to get an introduction. We had dinner in Paris. And when I said to her: "Oh, I love you. You're my favorite actress," she goes, "I know." (*Laughs*.) Because that's how much I was talking about it.

# 'I Was Born at This Festival as an Actress'

Two stars, 35 years of Cannes memories • By Tatiana Siegel



"I told her that it's a wonderful experience," says former jury president Huppert on her advice to Chastain. "You are a privileged spectator to watch all these films."

On Huppert: The Row coat.

## The Jury Is In: Who They Are, How They Might Vote

Given the films in contention and the five men and three women joining Chastain for Cannes jury duty, here's how things could play out in the competition • By Scott Roxborough

**PEDRO ALMODOVAR**  
 Spain's master of melodrama is one of European cinema's true originals. *Wonderstruck* from Todd Haynes, arguably America's closest equivalent to Almodovar, may appeal to the jury president.

**AGNES JAOUÏ**  
 This consummate French actress/writer/director/singer is likely to love *Redoubtable*, the new film from *The Artist* director Michel Hazanavicius, a romantic biopic about legendary director Jean-Luc Godard.

**FAN BINGBING**  
 Big period costume dramas and fantasy actioners have been a staple of Chinese big-screen superstar Bingbing's career, improving the odds for Sofia Coppola's Civil War-set *The Beguiled* and Boon Joon-ho's sci-fi fantasy film *Okja*.

**GABRIEL YARED**  
 Expect Oscar-winning composer Yared to listen closely to the latest from Cannes directors known for their obsessive attention to sound — including Fatih Akin with *In the Fade* and Hazanavicius with *Redoubtable*.



HUPPERT: HIR BY MARCUS FRANCIS AT STARWORKS; ARTISTS: MAKEUP BY BRIGITTE REISS/ANDERS AT THE WALL; ANICÓ TRAMATTA; TRACEY MAT TINKLY; MAKEUP BY TYTON MACHALEN AT THE WALL GROUP; ALMODOVAR: PASCAL LE SERRE/TANGELTY IMAGES; JAOUÏ: MARC PÉREZ/OWEN IMAGE; BINGBING: TPOGETTY IMAGES; YARED: GARETH GETHTY IMAGES FOR CAMPARI PARK; GARY GERSHOF/WIREIMAGE; SMITH: SAHAR HUSSEIN/WIREIMAGE; GETTY IMAGES FOR CAMPARI PARK; GARY GERSHOF/WIREIMAGE; SMITH: SAHAR HUSSEIN/WIREIMAGE.





Chastain recalls her first Cannes red carpet for 2011's *Tree of Life*: "When I arrived, Brad Pitt and Sean Penn each grabbed a hand as we walked up the carpet. They basically held me up."

On Chastain: Miu Miu dress, Bottega Veneta shoes.

**Watch** Chastain and Huppert play "First, Last, Best, Worst" at [THR.COM/VIDEO](http://THR.COM/VIDEO)

**What's Cannes like now versus the first time you attended?**

**CHASTAIN** The first time I was scared to death. I didn't understand the audience. At the first red carpet for *Tree of Life*, I didn't even know what to expect. I had never even seen pictures of that red carpet. So when I arrived, Brad Pitt and Sean Penn each grabbed a hand and we walked the carpet. They basically held me up. And the whole time they were saying things like, "OK, now we're going to smile. Now we're

going to turn. OK, that's it, Jessica." Like, they were really coaching me. And you can see in the pictures where I'm going up the stairs, they never let go of my hands. It really was a scary, wonderful experience for me.

**HUPPERT** When I first went to Cannes — I don't want to sound like a veteran — but it was the previous Palais. Everything was smaller. Now, the distance to the Palais is bigger. The stairs are a lot bigger. It was less people, less distance to cover. Once you've done it twice or three

times, it's only pleasure. The first time is a shock because all these people are shouting your name, and you feel like you have to stop for each camera, which is impossible.

**What would you change about the festival?**

**CHASTAIN** The traffic. I did a press day, and I had to go to the hotel to change for the premiere, and I realized I had no time. So I actually got out of the car because the cars weren't moving and — in my heels — I just started running down the Croisette. And all these people were like, "Jessica Chastain. Hi." And I was, like, waving at them but running to my hotel room.

**HUPPERT** I wouldn't change anything.

**What's the most surprising thing that happened to you in Cannes?**

**HUPPERT** My two best actress awards. It's a shock. No?

**CHASTAIN** (*Raising an eyebrow.*) Really?

**HUPPERT** It was a surprise. I remember clearly.

**CHASTAIN** For me, I would say *The Tree of Life* winning the Palme d'Or. And then *Take Shelter* won Critics' Week. The festival is very emotional for me because my dream my whole life was to be an actress. And I was born at this festival as an actress.

**HUPPERT** When you think about *Tree of Life* and what Jessica did in that film, it was so unique. It's about how she moves. There was something that was beyond acting. And that's really why it was so strong.

**CHASTAIN** (*Nuzzling into Huppert*) To hear you say that, it means a lot to me, so thank you.

**Worst Cannes moment?**

**HUPPERT** Most difficult was when I was in *Malina*, by the great German director Werner Schroeter. It's exactly the type of film [a downbeat relationship drama] that Cannes can be dangerous for. The reception wasn't friendly at all. People were walking out of the theater. But I didn't care. We have to be prepared for these kinds of reactions. It doesn't make a definitive statement on the quality of the film.

**As a former president of the jury, did you give Jessica advice?**

**HUPPERT** No, I just told her that it's a wonderful experience. You are a privileged spectator to watch all these films.

**As feminists, do you think the industry is getting more progressive?**

**HUPPERT** There is still a lot to do.

**CHASTAIN** A lot of people in this industry are shocked by the [Trump] administration and things that have been said, the divisiveness that's been created. Well [is this industry] so different? Ninety-three percent of filmmakers are men and only 7 percent are women, and 3 percent of DPs are female. It clearly shows there is discrimination happening. Talk is cheap. But what are you actually doing to move the needle? **THR**

**MAREN ADE**

As a critic of cinema's boys club, the *Toni Erdmann* helmer may favor the female-helmed titles: Coppola's *The Beguiled*, Lynne Ramsay's *You Were Never Really Here* and *Radiance* from Naomi Kawase.

**PAOLO SORRENTINO**

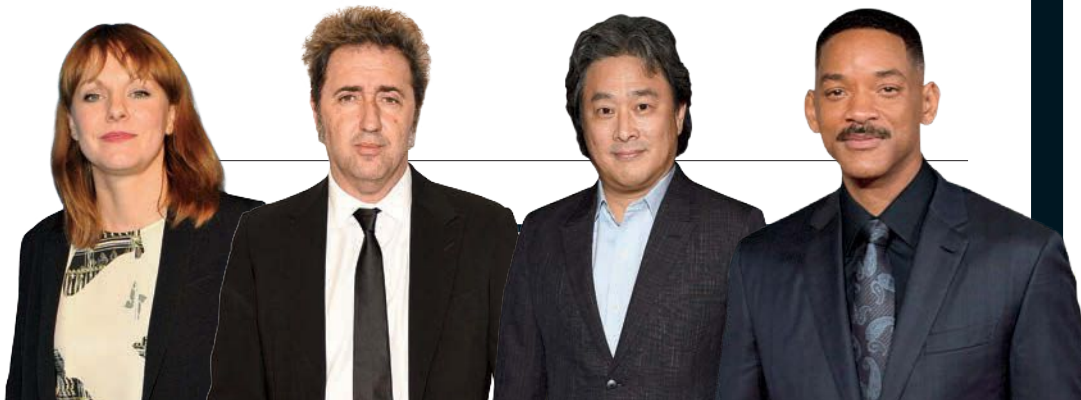
Italian auteur Sorrentino's love of the bizarre and incongruous in his own work bodes well for *The Killing of a Sacred Deer*, the latest mind-bender from *The Lobster* helmer Yorgos Lanthimos.

**PARK CHAN-WOOK**

Korean filmmakers in competition — Joon-ho (*Okja*) and Hong Sang-soo (*The Day After*) must be liking their odds, but countryman Park's love of genre cinema may help Francois Ozon's erotic thriller *L'Amant Double*.

**WILL SMITH**

Hard-core art house entries could prove a harder sell with mainstream superstar Smith. But he might be the likeliest juror to find the funny in Noah Baumbach's Adam Sandler starrer *The Meyerowitz Stories*.





# The 70 Moments ...

1

## WORLD WAR II SHUTS DOWN THE FIRST FESTIVAL

Determined to counter the fascist-controlled Venice Film Festival with an event of its own, France scheduled the inaugural Cannes Film Festival for the first two weeks of September in 1939. Gary Cooper, Mae West, Douglas Fairbanks, Tyrone Power and France's own Charles Boyer arrived in Cannes (which barely beat out Biarritz as the fest location thanks to the lobbying of local hotel owners), via a "Steamship of Stars." A cardboard replica of Notre Dame Cathedral had been constructed on the beach in honor of the opening-night feature, *The Hunchback of Notre Dame*. But Hitler had other ideas, invading Poland the very morning of the opening. After a day of dithering, *Hunchback* was shown but the rest of the festival was canceled for what turned out to be seven years. The fest returned for its first full run in 1946, again in September, and with 11 films being bestowed with



what was called the Grand Prix International du Festival. But the opening night, featuring the Soviet documentary *Berlin*, was a fiasco — first the film broke in the projector, then the power went out. And Alfred Hitchcock's *Notorious* was not among the prize winners, probably because its reels were shown out of order.

2

## FRENCH AUTEURS LEAD 'MAY 68' PROTEST

The year 1968 marked the festival's 21st birthday, but it did not go easily into adulthood. Cannes' dates fell in the middle of one of

France's epochal moments, the period of civil unrest known as "May 68," and the festival was not immune to political events sweeping through the country and the world. Filmmakers, led by figureheads Francois Truffaut and Jean-Luc Godard, had been incensed by the French government's dismissal of Cinematheque Francaise head Henri Langlois in February and instigated protests that led to his reinstatement. Then, against the backdrop of millions of workers going on strike, Truffaut, soon joined by Godard, Alain Resnais and Claude Lelouch, demanded that the festival be

discontinued, and some directors began withdrawing their films. After the first week — and an amazing incident in which Truffaut, Geraldine Chaplin and others grabbed the curtain at the old Palais to try to prevent Carlos Saura's *Peppermint Frappe* (in which Chaplin starred) from being screened — the festival was called off. The fact that state and local employees were now on strike and gasoline was unavailable left hundreds strategizing how to get across the border to Italy, leaving stranded festivalgoers with stories of "How I Survived Cannes '68" to tell for years thereafter.

3







**3 ROBERT MITCHUM  
POSES ON THE BEACH  
WITH TOPLESS STARLET**

Sex hit Cannes to stay in 1954 when unknown “starlet” Simone Sylva, during a photo op on the beach, removed her top and snuck over to nearby Robert Mitchum. “All of a sudden her bra fell or she dropped it,” Mitchum reportedly said at the time. “I just put my hands out just to hide her breasts from the camera.” When Sylva began posting the risqué photos along the Croisette the next morning, she was asked to leave Cannes — but the photos remain among the most emblematic of the festival to this day.

**4 GRACE KELLY MEETS  
PRINCE RAINIER**

Kelly had spent the summer of 1954 staying at the Carlton hotel with Cary Grant and Hitchcock while shooting *To Catch a Thief*, and she didn’t particularly feel like going back the following May to help represent the Motion Picture Association of America at Cannes. But Kelly, then one of Hollywood’s biggest stars, was talked into it, met Prince Rainier III of Monaco in 1955 and, after what was promoted as the fairy-tale romance of the century, married him the following year. She never made another film.



**5 FRANCOIS TRUFFAUT  
USHERS IN FRENCH  
NEW WAVE**

1959 was the year that the future of French cinema showed its hand. Banned from Cannes in 1958 for his often vicious attacks on the festival, Truffaut, then a 27-year-old film critic, returned a year later to win the best director prize for his debut feature, *The 400 Blows*, which also introduced the world to 13-year-old Jean-Pierre Leaud (pictured, left, strolling the Croisette with Truffaut). Leaud would reprise his role as Truffaut surrogate Antoine Doinel in four more films over the course of 20 years.

**6 OLIVIA DE HAVILLAND  
BECOMES FIRST FEMALE  
JURY PRESIDENT**

British actress de Havilland (pictured with Charles Boyer), tells *THR* she “hasn’t a clue” why she was picked to break Cannes’ glass ceiling and become the first woman to lead the festival jury in 1965. She adds she found the task of judging the competition lineup — which at the time consisted of 26 films — a daunting one: “Presiding over an all-male jury was, of course, a delightful experience,” she recalls, “but was, at the same time, a fearsome responsibility.”

**8 CHARLES  
AND DIANA STEAL  
THE SHOW**

In a year in which the only Hollywood star on the jury was Ellen Burstyn and the most anticipated U.S. title in the lineup was Michael Cimino’s dud *Heaven’s Gate*, the 40th edition of Cannes in 1987 was desperately in need of buzz. It arrived in the form of Prince Charles and Princess Diana, who sent flashbulbs into overdrive when they showed up to honor British Film Day. Charles spoke at the event, recalling a visit to Pinewood Studios in his youth, but it was Diana’s dress — a floor-length blue Catherine Walter chiffon gown — that received the most attention.

**9 FRANCIS COPPOLA  
WINS ‘HALF A PALME’**  
Rumor has it that Coppola told Cannes he would

• TODD MCCARTHY’S FEST FAVES •

**Quentin Tarantino Gets His First *Pulp Fiction* Review on the Streets of Cannes (From *THR*’s Chief Critic)**

**7** The most anticipated film at Cannes in 1994 was indisputably *Pulp Fiction*. So it came as something of a shock when the Clint Eastwood-headed jury’s choice of Quentin Tarantino’s second film as the winner of the Palme d’Or

was greeted not only with applause but a volley of boos and catcalls as well. All the same, my initial experience of the film was rather different than that of most others. Before Cannes, not a soul outside the Miramax camp had seen it, but at the last minute a private invitational screening for a few critics was set up at the back-street Olympia the night before the official unveiling. I was among the fortunate few, and I emerged from the experience in a frankly euphoric state. I wandered slowly down toward the Carlton, and upon reaching the Croisette, who should I literally bump into but Tarantino, whom I’d very briefly met at Sundance two years earlier. Unable to restrain myself, I enthused about what I had just seen, whereupon Quentin lit up, saying, “You’re the first person I’ve met who’s seen the film who didn’t work on it; tell me what you thought!” What about this, what about that, he wanted to know, and we must have stood on that



corner for a half hour as he dug in for deep-dish analysis. Even then, there were young fans and attractive women who would approach him and interrupt us, at which he would react, “Excuse me. Can’t you see we’re having a conversation here? Thank you very much, goodbye!”





only let the fest screen his Vietnam epic *Apocalypse Now* if he was guaranteed to win. “He had put all his own money, his money from *The Godfather*, into the movie, and he needed it to be a hit,” recalls Volker Schlöndorff (pictured on page 97 with Catherine Deneuve and Coppola), whose *The Tin Drum* was the surprise joint winner with *Apocalypse* of the 1979 Palme d’Or. Gilles Jacob, then head of the festival, denies *Apocalypse* was a lock from the get-go. “Coppola never imposed conditions ... he knew very well the unpredictability of the competition.” But Jacob admits Coppola wasn’t happy to have to share his award: “As he shook my hand when I left, he said to me, ‘I have won half a Palme.’”

**10 HARVEY AND LIZ LAUNCH AMFAR**  
When the first amFAR AIDS benefit was held May 20, 1993, at the legendary Moulin de Mougins, Elizabeth Taylor was

among the honorary co-chairs, along with Michael Douglas and Mathilde Krim. The event was an immediate success and has been a glittering highlight at Cannes ever since. Cari Beauchamp, on hand that night as part of a book tour for her history of the festival, *Hollywood on the Riviera*, recalls Taylor being in complete command amid a range of luminaries: “RuPaul headlined and Liz made the rounds in a jawdropping white evening gown with her dog Sugar tucked under her arm. Harvey Weinstein was among the original hosts. I was seated between Liz’s hairdresser, Jose Ebert, and the international arms dealer Adnan Khashoggi. ... Only in Cannes!”

**11 SPIKE LEE RAGES WHEN HE LOSES TO STEVEN SODERBERGH**  
It had been nine years since an American director had won the Palme d’Or, and there were three young, non-Hollywood mavericks vying for the honor in 1989: Spike

Lee, Jim Jarmusch and Steven Soderbergh, whose debut feature *sex, lies & videotape* took the Palme. Lee was not pleased when his *Do the Right Thing* (pictured) didn’t win, and he had to be talked out of picketing the awards. After jury president Wim Wenders criticized the film’s lead character, Lee said he had “a Louisville Slugger [baseball bat] at home with Wim Wenders’ name on it.”

**12 LARS VON TRIER VS. EVERYONE (PART 1)**  
Lars von Trier already had a reputation as a troublemaker, but the Danish auteur outdid himself in 2011. At the news conference for *Melancholia*, starring Kirsten Dunst and Charlotte Gainsbourg, von Trier responded to a question about the film’s visual aesthetic with a rambling monologue that resembled a dark and very un-PC comedy routine. The “punch line” came when von Trier said he “sympathized with Hitler ... OK, I’m a Nazi.” The resulting scandal saw

Cannes ban him from the festival. Peter Aalbeck Jensen, a producer on *Melancholia* and von Trier’s longtime production partner, was watching from the wings: “Just before he went into the press conference, I told Lars: ‘You made a great film. If you can just keep your mouth shut, you’ll win the Palme d’Or.’”

**13 THE BROWN BUNNY REALLY BLOWS**  
A sometime artist and actor who had never done anything to stimulate critical interest in him as a filmmaker, Vincent Gallo inexplicably made it into the competition in 2003 with this low-budget, indulgent home movie that climaxed with a prolonged close-up scene of Gallo on the receiving end of oral sex administered by a not very happy-looking Chloe Sevigny. Roger Ebert summed up the general sentiment: “It was the worst film in the history of the festival” and “one of the most disastrous screenings I had ever attended.”



## Milla Jovovich Suffers a Perilous Wardrobe Malfunction (but Demi Moore Comes to the Rescue)

The festival handed curtain-raising duties in 1997 to Luc Besson and his futuristic actioner *The Fifth Element*. The French helmer got a major assist from star Milla Jovovich, who turned heads and snagged international headlines with a John Galliano creation that required the bravery of Leeloo, her orange-haired character. Jovovich (pictured at the premiere with Besson, left, and co-star Chris Tucker) recounts the night for *THR*: “When we arrived on the Croisette, the crowds went crazy. Bruce Willis was married to Demi Moore at the time, and I felt so star-struck and excited to be sharing this moment with them. As we turned to walk the carpet and the steps of the Palais, my gown began to come undone — which would have been a total disaster if not for the quick thinking of Demi. Miraculously, she had a small, complimentary sewing kit in her purse that she had taken from the hotel, and with Luc, Bruce and the rest of our party blocking the view, Demi and I ducked behind them while she sewed me back into my gown! I will always cherish Demi Moore for her quick thinking and nimble fingers!”





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# Kirk Douglas Poses With Brigitte Bardot, Ends Up Meeting His Future Bride

The rugged leading man and sensuous young starlet paired up for the quintessential Cannes beach photo in 1953, but behind the scenes, he was falling love with the festival head of protocol • By Kirk and Anne Douglas

**T**he 1953 photos of Kirk Douglas and Brigitte Bardot frolicking on the beach — semi-spontaneous, semi-staged — captured the combination of American masculinity and European sexiness that defined post-World War II cinema and were seen around the world. Despite his obvious affection for Bardot, Douglas, then 36, was falling in love with Anne Buydens, then 34, who had just joined Cannes as the head of protocol. In this excerpt from their new joint memoir, Kirk and Anne: Letters of Love, Laughter, and a Lifetime in Hollywood, the pair, who married in 1954, recall meeting in Paris in early 1953 and their time together at Cannes that year.

**ANNE** My friend Anatole Litvak, the director of *Act of Love*, convinced me to meet with Kirk, who was anxious to hire a bilingual assistant who could also handle his personal publicity. Kirk had already gotten quite a reputation in his first few weeks in town. The press had dubbed him “Le Brute Cheri,” the darling brute, and he was photographed with a succession of stunning women. I was sure this would be a courtesy interview. I had signed a three-year contract to handle protocol for the Cannes International Film Festival starting in April.

**KIRK** I was fascinated by the lovely young Parisienne who sat in my dressing room, her slim ankles crossed under her a la mode blue suit. Within minutes, I offered her the job. She took only seconds to turn me down in her impeccable English. I was not used to rebufs. A few hours later, in my most seductive tones, I called Anne to invite her to dinner at the romantic La Tour d’Argent. “Thank you, but I’m tired. I will just make some scrambled eggs and stay in tonight,” said the voice on the other end of the phone. I was shocked and annoyed. I was determined to change her mind — at least about the job. I sent emissaries: Litvak, Irwin Shaw — *Act of Love*’s screenwriter who remembered her from *The Young Lions* — and Anne’s friend, [photographer] Robert Capa. She finally agreed to work with me on a trial basis, making it clear our relationship would be strictly business. We spent a lot of time together. Anne was efficient and had a wicked sense of humor. Everyone liked her — much more than they liked me! We often spoke in French, which I was studying. With no romance in the picture, I stopped talking about myself and trying to impress Anne. Instead, I began to listen to her. She had told me very little about her background; I didn’t even know that she spent her early years in Hitler’s Germany.

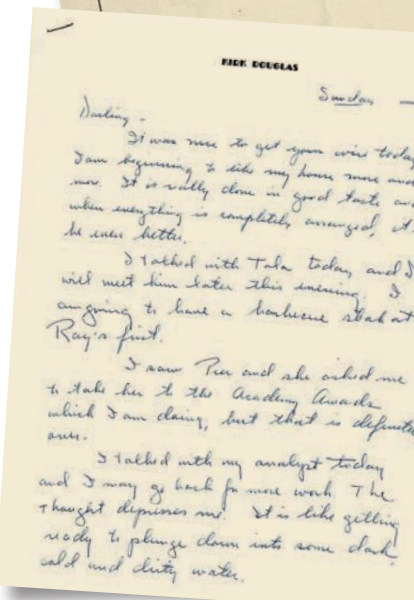
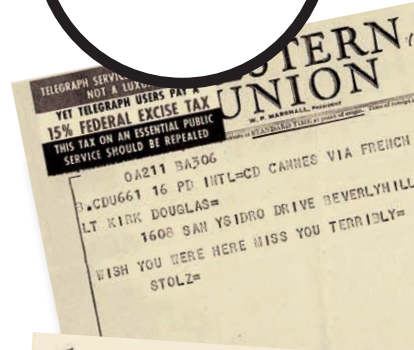
**ANNE** Kirk was invited to the annual charity gala at the Cirque d’Hiver, the famous Winter Circus. He wanted me to accompany him. We had been working through

the afternoon at his lovely apartment near the Bois de Boulogne when he started asking me questions about my life. I was always reluctant to talk about myself, particularly as so much of my past was painful. Kirk was an attentive listener, and I found myself being very honest. I even opened up about my rift with my father. We talked for hours. I had a strange feeling in my heart that I could fall in love with this man. I didn’t want to, because I had seen too many young women enter into intense affairs with visiting movie stars — Dean Martin, Marlon Brando and Cary Grant among them. Then the film wrapped and the men returned to their wives and families. At the circus, the producers spotted Kirk coming in. “You must participate.” I took my seat, wondering what he would do with no preparation. After the elephants left the arena, there was the tuxedoed Kirk — the popular Brute Cheri — pushing a giant pooper-scooper of a broom across the ring to great hilarity. How could I resist a man who could laugh at himself? We went back to his place for a nightcap, which turned into something more.

**KIRK** As things became more serious with Anne, I warned her not to expect a commitment. I was secretly engaged to [Italian actress] Pier Angeli, I told her. I could have saved us both a lot of anguish if I had used my new fluency in French to read the movie magazines. Anne knew, but never breathed a word, that Pier was constantly in the news, always with another man at her side. My next picture would be filmed in Italy, so I was sure that would all change. The two producers of *Ulysses*, Dino de Laurentiis and Carlo Ponti, were going to Cannes in April, and I would meet with them there. They had already hired Anne Buydens to do the unit publicity for the picture.

**ANNE** I was glad Kirk was in Cannes, though I didn’t have much time for him. In the midst of everything, [Hotel Bel-Air owner] Joe Drown arrived from California and insisted on taking me to dinner. It was a disaster. Joe got drunk and gambled heavily. I left him and called Kirk, who was next door at the Carlton. He had been asleep. “How was your evening?” he asked. I burst into tears. “Just awful ... and it’s my birthday.” “I’ll get dressed and take you out,” he said. We went to a small cafe near the beach, and he turned my tears into laughter.

**KIRK** Ponti invited us to his villa in the hills above Amalfi. We had a wonderful, romantic holiday in an ancient tower that served as their guest quarters. During that magical week, Anne and I would set off in a little rowboat. She would row; I would sing her Italian love songs ...



A March 1954 cable from Buydens to Douglas and his reply emphasizing the end of his relationship with Angeli. Douglas and Buydens in France in 1956 shooting *Lust for Life*.

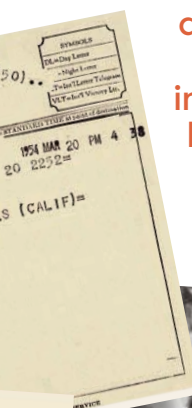
Excerpted with permission from *Kirk and Anne: Letters of Love, Laughter, and a Lifetime in Hollywood* by Kirk and Anne Douglas with Marcia Newberger by Running Press, May 25, 2017. © The Bryna Co.





"I didn't recognize the nubile young woman – very ooh-la-la in a formfitting bikini – who ran up to me on the beach shouting "Keerck!" She enthusiastically announced, "It's Brigitte!" Without that, I would never have associated this incredibly sexy creature as the girl who had appeared in *Act of Love* in a drab, ill-fitting winter coat."

DOUGLAS, ON HIS ICONIC CANNES BEACH PHOTOS WITH BARDOT (CENTER), THEN 18



**16 E.T. CLOSES THE OLD PALAIS ON AN EMOTIONAL NOTE**

Steven Spielberg's heartwarming portrait of a misunderstood alien closed the festival on May 26, 1982. His longtime producer, Kathleen Kennedy, recalls the screening, which was the last in the old Palais theater before the fest built a new venue: "It had 2,500 seats, and it was extraordinary. The audience was on their feet 15 minutes before the movie ended, and they all were lighting lighters and stomping their feet. It was one of the most thrilling things I've ever been through."

**17 JANE CAMPION BECOMES THE FIRST (AND ONLY) WOMAN TO WIN THE PALME**

When it comes to winning Cannes' top award, the numbers don't lie: The Palme has been handed to a man in every edition. The boys' club was finally cracked when Jane Campion's *The Piano* managed a tie with Chen Kaige's *Farewell My Concubine* in 1993. "This is a kind of miracle," said actor Sam Neill, accepting the award on behalf of Campion, who



couldn't attend. But 24 years on, Cannes could use a few more of those miracles.

**20 FAHRENHEIT 9/11 TAKES THE TOP HONOR**

When Michael Moore's *Fahrenheit 9/11* won the Palme in 2004, it was just the second time a doc took the top prize (the first being Jacques Cousteau's *The Silent World* in 1956). The first time Moore took the Cannes stage, in 2002, to accept a special prize for *Bowling for Columbine*, he made the error of trying to give his acceptance speech in fractured French.

• THE CONTROVERSIES •



**18 Tennessee Williams Decries Violence, But *Taxi Driver* Wins Anyway**

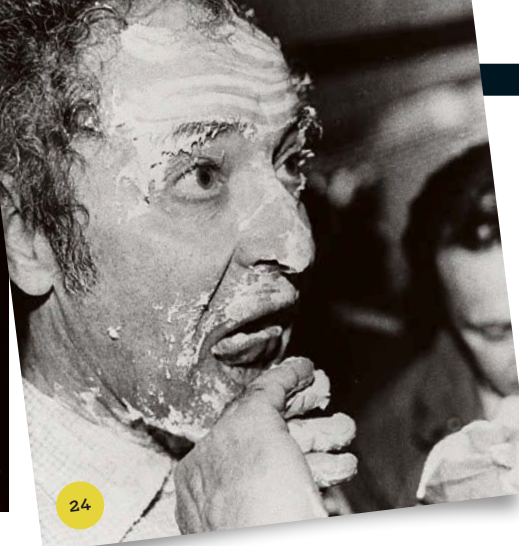
A "new" American cinema had begun announcing itself at Cannes with *Easy Rider* in 1969, and then three Palme d'Or winners: *M\*A\*S\*H* in 1970, *Scarecrow* in 1973 and *The Conversation* in 1974, followed. But it was arguably Martin Scorsese's triumph with *Taxi Driver* in 1976 that cemented the notion that the U.S., with its new generation of hot young directors, was where the action was cinematically in the '70s. Ironically, jury chairman Tennessee Williams said before the festival that films were getting too violent, but *Taxi Driver* won the Palme d'Or anyway, to cheers and boos. "The whole issue about violence in the movie kind of exploded [in Cannes]," recalls Jodie Foster. "Marty, Bobby [De Niro] and Harvey [Keitel] kind of got stuck at the Hotel du Cap and didn't come out very much." Assuming the film didn't have a chance of winning after hearing of Williams' remarks, Scorsese and the castmembers decided to leave, Foster recalls: "Before we went home, though, we were given a dinner by Costa-Gavras and Sergio Leone, who were on the jury, and they really liked the film a great deal."

TELEGRAM LETTER COURTESY OF RUNNING PRESS; BARDOT: PATRICK MORIN/ROA/GETTY IMAGES; CAMPION: GERARD JULIEN/APPRETTY IMAGES; SPIELBERG: AP PHOTO/LEVY BLYUDENS; PICTURE-ALLIANCE/NEWSCOM; TAXI: COLUMBIA PICTURES/PHOTOFEST



## Sacha Baron Cohen Walks the Beach in a 'Mankini' (Very Nice!)

More than 50 years after Brigitte Bardot famously introduced the bikini to the world on a beach in Cannes, Sacha Baron Cohen did the same for another — not quite so fashion-friendly — piece of swimwear — the male thong known as the 'mankini' made its debut when Cohen, in full character, descended to promote *Borat! Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*. The funnyman hit the beach with a quintet of bikini-clad girls, giving the trademark double thumbs-up to the cameras as he displayed his near-bare buttocks (and pretty much everything else).



Moore's gaffe became a running joke, with winner after winner promising they wouldn't mangle the language further. By 2004, Moore had learned his lesson: He accepted the Palme with a long, but English-only speech.

### 21 COUNTERCULTURE ARRIVES IN CANNES

Lindsay Anderson's edgy take on a private school revolution, *If...*, starring Malcolm McDowell in his feature debut, may have snagged 1969's Palme, but it was the hard-partying cast of *Easy Rider* — Jack Nicholson, Dennis Hopper and Peter Fonda — who defined the counterculture vibe that year. Recalls McDowell: "I was sitting with a British delegation out on the terrace of the Carlton. It was so boring. I look across, and I see all these guys having a real good time. So I went over and said, 'Hi, I'm Malcolm McDowell, I'd like to meet you.' This guy goes, 'Hi, I'm Dennis Hopper ... this is Jack.' Then they hand me something, and it's not tobacco, and I take it. I say 'thank you very much' and just had a ball with them."

### 22 CANNES INTRODUCES THE PALME D'OR

Cannes hasn't always proffered its greatest accolade, the Palme d'Or. In 1946, when the festival returned after a hiatus for the war, 45 features were officially presented, 11 of which shared what was called the Grand Prix. The following year, the winners were broken down by genre, including psychological and love stories (a perplexing mix), musicals, animation and documentaries. The Grand Prix thereafter returned and prevailed until eventual Oscar winner *Marty* was awarded the very first Palme d'Or (named after Cannes' coat of arms) in 1955.

### 23 SECURITY THWARTS A BOMB THREAT

Cannes may be on high alert now, but 1978 saw the fest's closest brush with an actual terror incident after an explosive device was discovered under the stage before the closing ceremony. No one was hurt, and the culprit remains a mystery. "It was a small hand-crafted bomb that was quickly carried to the beach,

where the explosives experts defused it," recalls then-fest president Gilles Jacob. "Compliments to the bomb squad."

### 24 GODARD TAKES A PIE TO THE FACE

Long before Rotten Tomatoes, Jean-Luc Godard got a fan pan in the form of a literal pie-to-the-face in 1985. Belgian "pastry activist" Noel Godin, whose whipped-cream critiques have smeared the visages of such acclaimed figures as Marguerite Duras, Bill Gates and Nicolas Sarkozy, took aim at Godard because he was disappointed by the director's religious turn in *Hail Mary*. "He was the only one of my victims who took it well," recalls Godin to *THR*. "When the host of the press conference addressed the journalists to say they were running late because Mr. Godard had suffered a 'brutal aggression,' Godard exclaimed: 'It was not brutal! It was funny!' A few weeks later, he heard that I had been forever banned from the festival, and took it upon himself to call Cannes' PR to ask him to give me back my accreditation."



### Vatican Condemns Fellini's 'Pornographic' *La Dolce Vita* ...

Before capturing the Palme d'Or in 1960, Federico Fellini's now-classic portrayal of decadent Italians, *La Dolce Vita*, had already sparked outrage. In Milan, a man spat on the director for insulting the fatherland; in Rome, Fellini was challenged to a duel. When Cannes gave its top honor to the film, the Vatican responded by branding the film "pornographic."

### ... Then Takes Aim at Palme Winner *Viridiana*

Cannes really had it in for the Vatican. A year after provoking the Pope with *La Dolce Vita*, the festival jury handed the 1961 Palme d'Or to Luis Bunuel's *Viridiana*, a dark comedy about a novice nun and her lecherous uncle that the Catholic Church branded blasphemous. "I didn't deliberately set out to be blasphemous, but then Pope John XXIII is a better judge of such things than I am," joked the director at the time.

### 26



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• THE STUNTS •

## Some Unknown Bodybuilder Named Arnold Strikes a Pose

Cannes was long accustomed to starlets flashing skin on the beach to drum up interest in their latest pic. But in 1977, Arnold Schwarzenegger, who was at the festival promoting *Pumping Iron*, flipped the script. The action icon recalls: “The whole idea was that they had these girls from the Crazy Horse club [in Paris] go to the beach with me. The girls were gorgeous, but I was the only one that had no clothes on!” As he gears up to descend on Cannes once again to promote *Wonders of the Sea*, the conservation doc he produced and narrates, the ex-California governor jokes fans may see that photo get a reboot. “I will absolutely re-create that photo. Are you kidding me? I have the posing trunks ready, I have the baby oil ready. Everything is ready to go. The women ... I don’t know if the club still exists, but I hope it does.”

27



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**30** MADONNA DEBUTS HER POINTY BRA FOR TRUTH OR DARE

Ever the provocateur, Madonna walked the steps at the Palais in 1991 draped in a Jean-Paul Gaultier cape for the world premiere of the Alek Keshishian-directed documentary *Madonna: Truth or Dare*. But, like the film, she surprised the crowd with a more intimate view of the Queen of Pop by dropping the piece to reveal an instantly iconic ensemble — the white Gaultier pointy bra and knickers. Recalls Keshishian: “I remember we took a boat over from the Hotel du Cap with Harvey Weinstein and Dino De Laurentiis. I just let her lead, and I followed. I don’t think either of us had any idea it would turn into such a seminal Cannes moment.”

**31** CANNES CREATES SELECTION COMMITTEES

One of Cannes’ most dismal years qualitatively was nonetheless highly significant, in that new “general delegate” Maurice Bessy mercifully abandoned the antiquated system of having nations submit films to the festival for consideration. In its place, Bessy created in 1972 two in-house selection committees — one for French films and the other for international product — which would select the films to be shown at the festival.

**32** LARS VON TRIER VS. EVERYONE (PART 2)

The Coen brothers’ *Barton Fink* won the Palme d’Or in 1991, marking the start of a new wave of U.S. indie cinema that would dominate the festival throughout the 1990s. But not everyone was pleased. Von Trier was furious when he “only” received the third-place jury prize for his film *Europa*. “Lars von Trier won,



36

and he insulted [jury president] Roman Polanski,” recalls *Barton Fink* star John Turturro. “I remember. He said, ‘I want to thank the jury and I want to thank the midget.’ I was like, ‘Holy mackerel!’”

**33** MOULIN ROUGE! THROWS ONE OF THE MOST MEMORABLE AFTERPARTIES EVER

Baz Luhrmann brought his song-and-dance spectacle *Moulin Rouge!* to the Palais on May 9, 2001, for a wildly celebratory night that featured an electric afterparty courtesy of dancers from the film and music by DJ Fatboy Slim. At one point during the festivities — often referred to by festival insiders as one of the best opening-night parties ever — star Nicole Kidman and Luhrmann jumped in the DJ booth to take a spin on the turntables. Yet not everyone has fond memories of the night. Tom Rothman,

who then was the co-head at Fox, which released the film, recalls: “It was a great night, a fantastic night, until a very nasty trade review came in right in the middle of the celebration. But all it did was strengthen our resolve, and we persisted!”

**34** MICHAEL JACKSON REVEALS HIS GHOSTS

In 1997, the King of Pop made his first and only appearance in Cannes for a short film — essentially an extended music video — called *Ghosts*. The bizarre, 39-minute effort, which was co-written by horror maestro Stephen King and directed by makeup wizard Stan Winston, saw Jackson playing multiple parts, including a mysterious figure with supernatural powers called The Maestro and a chubby (and Caucasian) small-town mayor. “In 1997, Michael was based in Paris, where he was rehearsing for the HIStory tour,” says Mike Smallcombe, author of *Making Michael*. “There were two reasons he went to Cannes: He wanted to showcase the film at a world-renowned film festival, and it was convenient.”

**Irreversible Screens to Record Walkouts, One Viewer Collapses During the Premiere**



SCHWARZENEGGER: AFRICGETTY IMAGES; STERN/AP PHOTO/LOREL; CROON/REX USA; KEVSTONE/FRENCH/CAINE; KENSTONE/FRENCH/CAINE; MADONNA: POOL ARNAL/GARCIA/PICTOGRAMMA/RAHOVA VIA GETTY IMAGES; IRREVERSIBLE: PHOTOEST; SEINFELD: DAVE HOGAN/GETTY IMAGES; EAST WOOD: JACKEY COOLEN/GAMMA-RAPHO VIA GETTY IMAGES



28

## Howard Stern's *Private Parts* Looms Over the Beach

In an effort to promote his 1997 biopic *Private Parts*, Stern jetted to Cannes to pitch the project to European markets. The promotional plan involved inflating a 40-foot balloon of a naked Stern perched on a barge anchored near the beach. But France's then-President Jacques Chirac was visiting Cannes, and his security detail deemed the balloon too vulgar to remain standing. Stern had two choices: The police could shoot it down, or he and the film's producers could deflate it themselves. The producers chose the latter, and when Chirac left town, they reinflated the thing. "I haven't thought about this in years, but I miss the giant inflatable me and wish he were still with us," Stern tells *THR*. "He was taken way too soon, and I had high hopes he would have visited America and participated in the Macy's Thanksgiving Day Parade right next to Underdog."

## Michael Caine's *Alfie* Stunt Bottoms Out

Following the news conference for the 1966 classic *Alfie*, in competition that year, the film's young star, Caine — then the coolest Brit on the planet — sat nonchalantly while a bevy of young women wearing white trousers bearing the film's name on the left butt cheek swarmed around him. A photography legend was made. Not that it did much for the star. *Alfie* won the jury prize, but Caine came away with nothing, leading him to snub Cannes for almost 50 years. When finally returning in 2015 for *Youth*, Caine told reporters, "[*Alfie*] won a prize, and I didn't. So I never came back. I'm not going all that way for nothing."



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### JERRY SEINFELD FLIES OVER THE CROISSETTE DRESSED AS A BEE

It's safe to say that former DreamWorks Animation chief Jeffrey Katzenberg is the only Hollywood studio head who has zoomed down a zip line from the roof of the Carlton Hotel to the Croisette in the middle of the night. The rigging was part of what would become the most famous marketing stunt in the history of the festival, when Seinfeld, star of DWA's *Bee Movie*, flew off the Carlton roof on a sunny afternoon in May 2007 dressed in a bumblebee suit. "The city of Cannes wouldn't let us put the cable up until overnight," Katzenberg tells *THR*. "We went up on the roof, and it was as dead as it could be. Jerry looked at the rigging and said to me, 'That looks very compelling and interesting. I think you should test it, Jeffrey.' I said, 'You know what, I think you're right.'"

37

### FOR ITS 60TH EDITION, 35 AUTEUR SHORT FILMS PREMIERE

To mark Cannes' 60th anniversary — and perhaps

highlight just how powerful it had become — Cannes in 2007 commissioned 35 directors to make three-minute shorts based on the theme of going to the cinema. It wasn't exactly a rag-tag bunch of filmmakers that were assembled. Among the 35 were Roman Polanski, Lars von Trier, Ken Loach, David Cronenberg, the Coen brothers, Jane Campion, Gus Van Sant and Alejandro G. Inarritu.

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### LINDSAY LOHAN PARTIES (DESPITE BEING ON PROBATION)

In 2010, Lohan really enjoyed her time during the festival. Only issue? The long-troubled star was due in court for a probation progress report, and instead of catching a flight back to the States, LiLo claimed her passport was stolen — and that she was not able to get home. A judge in L.A. issued an arrest warrant as the passport hitch only exacerbated the attention and paparazzi frenzy surrounding the actress, then 23, who had been staying at Hotel 3.14 in Cannes. Socialite Lady Victoria Hervey offered Lohan, a longtime friend, refuge

on her boat. "I tried sneaking her on board," recalls Hervey, "but as soon as we tried, we were surrounded by like 20 paparazzi."

40

### THE YEAR OF JEWEL THEFTS AND GUNFIRE

For Cannes, 2013 was a year of crime. First were the two brazen thefts: a safe ripped from the wall of the Novotel that contained \$1 million in jewels, followed by burglars outsmarting 80 Hotel du Cap security guards to liberate a \$2.6 million

De Grisogono necklace. Then the bizarre: Oscar winner Christoph Waltz was being interviewed live from the Martinez beach for a French TV show when a man rushed onstage, firing a gun and threatening to set off a grenade.

41

### PRESENTER SHOCKS WITH WOODY ALLEN RAPE JOKE

There are differing ways to loosen up a crowd, but few would tell a rape joke, especially if the target is Allen and it's his opening-night film you're the host for. "It's very nice that you've been shooting so many movies in Europe, even if you are not being convicted for rape in the U.S.," offered emcee Laurent Lafitte to gasps at the 2016 curtain-raising ceremony for *Cafe Society*. The comic later claimed he "didn't know" about Allen's sexual abuse allegations and the joke actually had been referencing Roman Polanski.



35

Gaspar Noe had cast France's "It" couple — Monica Bellucci and Vincent Cassel — in his 2002 Cannes competition entry *Irreversible*. But if festival audiences expected glamour, they were in for a shock. The back-to-front revenge drama featured some of the most disturbing scenes ever put onscreen, including a brutal, 10-minute rape. "There was a lot of yelling and booing in the audience in Cannes; people were leaving the theater to express their outrage," recalls Noe. At least one viewer fainted. "Cannes is the only place where people react to movies the way they would a political debate or a World Cup soccer game. When I see a movie I don't like there, I am the first one to boo and yell at the screen, so I really felt at home." The scandal ultimately worked in the film's favor. *Irreversible* was a huge hit at home and abroad. "It was the most successful French movie of the year in Turkey and Greece, coming ahead of Jean-Pierre Jeunet's *Amélie!*" notes Noe. "Today, taxi drivers and cops still come up to me to talk about *Irreversible*."

## • THE CONTROVERSIES •

## • TODD MCCARTHY'S FEST FAVES •

### Clint Goes Late-Night Barhopping on Croisette

The presentation of *Pale Rider* in 1985 marked the first of what were to become numerous trips to Cannes by Clint Eastwood. As he was arguably the biggest movie star in the world, security was tight, and there was no way Eastwood could just amble up and down the Croisette. But he remained adamant about seeing a bit of the scene. So, very late one night, his vaunted publicity maestros Pierre Rissient and Joe Hyams decided it would be safe to walk him through town after hours. I was lucky enough to join Clint as he hit whatever places were still open. We darted from one spot to the next, finally ending up having nightcaps in the lobby of the Carlton.



39

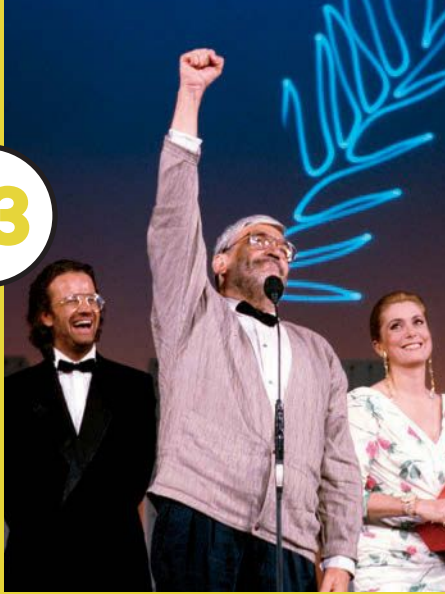


42

### RYAN GOSLING DOES MOUTH-TO-MOUTH ON HIS DIRECTOR

The bromance between Gosling and his *Drive* filmmaker Nicolas Winding Refn was the talk of the 2011 festival, with Refn calling Gosling “his favorite alter ego” and saying he “cinematically penetrated” the actor in the making of the stylish film noir. At the awards photocall (Refn won best director), Gosling finally broke the tension by grabbing the Danish auteur and giving him a big smooch on the lips.

43



### • THE CONTROVERSIES •

## A Director Wins Gold ... and Insults the Crowd

Left-wing French journalists hated — really hated — Maurice Pialat’s *Under the Sun of Satan*, a thorny and demanding drama starring Gerard Depardieu as a zealous but tormented rural priest. The press screening in 1987 went so badly, Pialat and his wife, Sylvie, left Cannes right afterward, only returning when festival PR called to tell them to rush back. “We were going to receive a prize,” Sylvie recalls. “‘What prize?’ Maurice asked. I told him they didn’t say.” It was the Palme d’Or. Pialat took the stage as a chorus of whistles and hoots boomed throughout the Palais. The defiant director raised his fist and told the crowd, “If you don’t like me, I can tell you, I don’t like you either!”

44

## David Cronenberg’s Divisive *Crash* Earns a Special Award for ‘Audacity’

The writer-director’s adaptation of J.G. Ballard’s *Crash* was nothing if not audacious. So audacious, in fact, that Cannes organizers in 1996 created an entirely new one-time-only award for it (a special jury prize for daring and audacity). The film, about a subculture that finds erotic satisfaction in car wrecks, divided the festival, and producer Robert Lantos recalls being caught off guard. “Nothing prepared me for what happened. At the press screening, the packed house was divided between those who loved and those who hated the film. The haters, mostly Brits and Americans, booed. The lovers, mostly French and Italian, shouted them down. Expletives were exchanged. A fight broke out. It was a confrontation of continents and cultures.”



45

### 45 PRANKSTER SNEAKS UNDER AMERICA FERRERA’S DRESS

Those craving a bit of attention long have used Cannes to ply their trade. In 2014, it was Ukrainian Vitalii Sediuk’s turn, and Ferrara was the unfortunate target: Sediuk snuck onto the red carpet for *How to Train Your Dragon 2* and put his head up the actress’

voluminous dress before being yanked away by security.

46

### BUSINESSMAN IS ACCUSED OF RUNNING A PROSTITUTION RING

In August 2007, police broke into the Carlton hotel room of Lebanese businessman Elie Nahas and arrested him on charges of running a prostitution ring. “Why me?” Nahas told *THR* in 2013. “The police know what goes on during the film festival, and they turn a blind eye.”

47

### SOCIALITE IS KICKED OFF THE CARPET

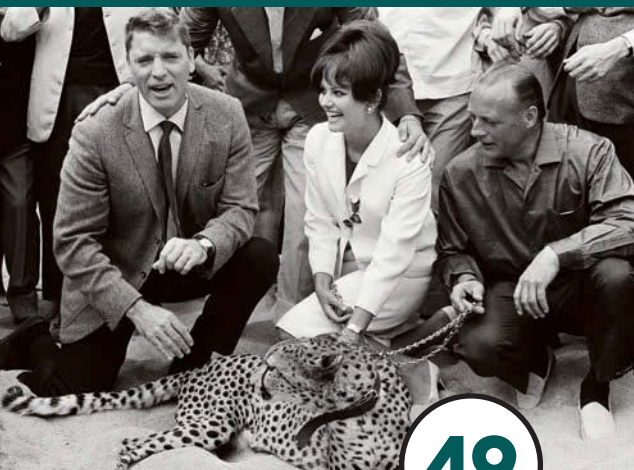
At the premiere of *Blood Ties* in 2013, Cannes veteran Lady Victoria Hervey had a run-in with security, which was irate that the socialite was posing too long on the fest’s notoriously fast-moving red carpet. As she recalls, “You’re not allowed to walk down just doing one side and go back and do the other — so I will not attempt that again.”

48

### WARREN BEATTY AND NATALIE WOOD DRIVE THE PRESS CRAZY

When Beatty accompanied then-girlfriend Wood to Cannes for the premiere of *All Fall Down* in 1962, the duo was unquestionably the most glamorous couple at the fest. The only problem: They rarely left their room at the Carlton, leading one gossip columnist to make the double entendre, “*Elle est au lit* Wood,” which can mean, “She is Hollywood” or “Wood is in bed.”

### • THE STUNTS •



49

## Claudia Cardinale Kisses a Real Leopard

While promoting Luchino Visconti’s 1963 Palme d’Or-winning film *The Leopard* with co-star Burt Lancaster, the actress tried to kiss the animal. “Visconti said to me, ‘This is not a cat. Are you crazy?’” recalls the actress, who graces the official Cannes poster this year.

## The Cast of *The Expendables 3* Rolls Down the Croisette in Three Tanks



50

In order to get three English World War II-era tanks into France to promote *The Expendables 3*, producer Avi Lerner in 2014 had to make sure it wasn’t misconstrued as a declaration of war. “I had to sign an affidavit to the government of France that we’re not going to take over the country. It was the biggest [stunt], I think, Cannes ever had.”





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Golan in 1987.

51

TODD MCCARTHY'S FEST FAVES

### Menahe Golan Drives a Hard Bargain

Working in 1978 soliciting ads for the French trade *Le Film Francais*, I thought I was making a killing from the upstart company Golan-Globus, which bought dozens of pages of ad space for its future ventures — real and imagined. When it came time to collect the tens of thousands he owed, however, Golan knew how to put on a good vanishing act. After promising to meet and pay up several times, he was nowhere to be found on the final Saturday. But then, by chance, I spotted him on a side street and had to start chasing him on foot until I ran him down outside the Carlton. Once I made it clear I wasn't letting him out of my sight until he forked over the money, he entered the safe-deposit vault off the lobby and emerged with boxes of expensive cigars, liquor, watches — anything but cash. Finally, some greenbacks appeared, and I knew we were getting somewhere; he started by offering about 15 percent of what he owed, then 25 percent. When, at length, I'd pushed him to 50 percent, it was clear he'd reached his limit; he was constitutionally incapable of going further. I settled for this and counted myself fortunate.

52 ALFRED HITCHCOCK APPEARS IN THE LINEUP WITH *THE BIRDS*

For Hitchcock, Cannes in 1963 was his ticket to the highbrow. Getting *The Birds* to open Cannes was part of Hitchcock's carefully orchestrated plan to improve his standing by association with the trendy French New Wave, which adored him. Ever the showman, the director — with *Birds* star Tippi Hedren — released 400 pigeons outside the Carlton for the film's premiere. Recalls the actress, "To go over to Cannes with Alfred Hitchcock is, well, it's Hollywood at its height."

53 KANYE WEST PERFORMS AT AN OVER-THE-TOP RED GRANITE PARTY

With the likes of Leonardo DiCaprio, Bradley Cooper, Adrien Brody and Jon Hamm in the crowd, and West and Jamie Foxx onstage singing "Gold Digger" (after a warm-up set by Pharrell Williams), it's fair to say that the launch party of the troubled Red Granite at Carlton Beach in 2011 was one of the most audacious — and expensive — in Cannes history. Just six years on, the company has come under fire from the Department of Justice concerning the source of its funding.

54 CANNES HONORS JEAN-PAUL BELMONDO

The legendary French actor was 78 in 2011 when the festival paid tribute to his career. He remembers it fondly: "All the photographers alongside the red carpet put their cameras down to applaud me."

55 KATHY BURKE GETS AN ASSIST FROM LUC BESSON

The actress was trying to figure out her Sunday plans when she got a frantic call from Gary Oldman. Her director on *Nil by Mouth* was at Cannes in 1997 when the movie debuted, and Burke, who was in England to work on a BBC project,



52

THE STUNTS

### Director Felix van Groeningen Leads Naked Cyclists Through the Streets



56

When the Belgian helmer learned that his comedy *The Misfortunates* had been selected for Directors' Fortnight in 2009, he immediately thought it would be a great occasion to do something special to promote the film, which chronicles the misadventures of the dysfunctional Strobbe family. "During the interviews leading up to the premiere, I started saying — jokingly — that we should do this scene from the movie where the Strobbe family rides their bikes naked," recalls van Groeningen. "We decided to go for it a couple of hours before the press conference. We got undressed in the Directors' Fortnight office and rode down the Croisette and back. A motorcycle was following us with our underpants — in case we got arrested."

### The Salkinds Promote Superman Three Years in a Row

57

Alexander Salkind and his son, Ilya, certainly knew how to get attention. In 1975, to promote *Superman*, they hired prop planes, trailing banners with the film's title, to buzz the Croisette; in '76, they flew even more planes; and by '77, with filming finally underway, they unleashed a whole fleet of planes — 40 of them, as Ilya recalls it.

"Of course, everybody hated us, because we're having the planes flying at lunchtime as everyone was eating at the cafes along the Croisette," he recalls with a laugh. "But it did help the sales tremendously."

was going to be given the best actress award. Oldman told her to get on a plane to France — fast. "The next thing I knew, I was booked on a private jet, which I think belonged to Luc Besson," remembers Burke. She made it to Cannes in time.

58 TRAINSPOTTING PARTIES ALL NIGHT

When *Trainspotting* landed on the Croisette for a midnight screening in 1996, the film was already well on its way to iconic status. But the debauched and star-soaked afterparty — where David Blaine was spotted smashing the watch of Working Title boss Tim Bevan, while Leftfield DJ'd to the likes of DiCaprio, Elton John and Mick

Jagger — cemented it into Cannes folklore. "There was an energy about it that spilled over from the screening," says David Aukin, then head of Channel 4 Films (now Film4), who admits to having only "vague" memories of the party, which went into the wee hours. And by wee, that means the next day: Oasis rocker Liam Gallagher was spotted with *Trainspotting* novelist Irvine Welsh at the Hotel du Cap swimming pool at 7 a.m.

59 GRAHAM KING GETS MUGGED AT THE DU CAP

The producer of *The Departed* was in Cannes in 2007 to launch his new banner GK Films when he returned to his villa at the Hotel du Cap one night to find it being ransacked by four masked



53



# EVENTS AT THE UK FILM CENTRE

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**SATURDAY MAY 20th** 11.00 – 12.30

## **UK & BRAZIL - THE FUTURE OF COLLABORATION**

Following the ratification of the co-production agreement leading industry  
figures discuss how filmmakers can best work together.

14.00 – 15.00

## **THE POWER OF FILM**

The role of storytellers as cultural diplomats

Speakers: Jonathan King (Participant Media); Rosie Alison (Heyday Films)

15.30 – 16.30

## **TALENT TALK: SEA SORROW**

With director Vanessa Redgrave and producer Carlo Nero

17.00 – 18.00

## **TALENT TALK: HOW TO TALK TO GIRLS AT PARTIES**

With director John Cameron Mitchell, producer Howard Gertler (Little  
Punk) and Amy Jackson (Head of Production, See Saw Films)

**SUNDAY MAY 21st** 14.30 – 15.30

## **STAR POWER**

How to develop film projects to attract world-class talent

Speakers: Nish Panchal (Curtis Brown); Rhodri Thomas (The Ink Factory)

**MONDAY MAY 22nd** 10.00 – 11.00

## **THE PRACTICAL GUIDE TO CLOSING YOUR FILM**

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15.00 – 16.00

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60

## Robert Altman Screams at Juror Pauline Kael

Kael's first and last visit to Cannes was as a member of the jury considering a selection of films that included Altman's *3 Women*. The critic was well known as the director's biggest champion and personal chum, but when Shelley Duvall's performance won the only award conferred upon the film in 1977, Altman was fit to be tied, as I witnessed the next day at the Nice airport. When the filmmaker approached the gate, he spotted Kael and, in front of dozens of witnesses, started hurling the most obscene invectives at her. "You f—ing c—, you were supposed to be my friend, you were going to get me the Palme d'Or!" and on and on. It was a shocking scene, but Kael went on to laud any number of his subsequent films.



Altman

robbers wearing black. They took off with cash, watches, King's passport and several other items that were never recovered.

### 61 MORGAN CREEK CANCELS ITS LONG-RUNNING BRUNCH

The production company's posh brunch was a Cannes staple for decades, with such invitees as filmmakers Antoine Fuqua, Jim Sheridan and Irwin Winkler over the years. But it ended in 2011. Winkler must have had a falling-out with Morgan Creek topper James G. Robinson. When asked about his fondest memories about the meal, the producer noted: "The only problem is that you had to sit there with the guy that ran the company, Robinson. It was hard to eat watching him. You can quote me on that."

### 62 24 HOUR PARTY PEOPLE'S PIGEON STUNT GOES AWRY

To promote the British comedy in 2002, producers doled out bags filled with hundreds of

fake pigeons to the actors playing the iconic '80s band Happy Mondays. Replicating a scene from the film in which a character poisons thousands of birds, which then begin falling from the sky, the cast started lobbing the plastic pigeons from the Majestic beach onto the unassuming (and horrified) public. The stunt caught the attention of the Coen brothers, who were having lunch nearby. "One of the pigeons apparently landed on their table," says castmember Paul Popplewell. "And apparently they thought it was f—ing hilarious."

### 65 MURIEL'S WEDDING HOLDS A MOCK WEDDING RECEPTION

Dressed up as a confetti-strewn wedding reception, complete with a tribute band, and held on the beach, the afterparty for *Muriel's Wedding* in 1994 remains one of Cannes' best remembered. "It was fabulous," recalls Film4 head Daniel Battsek, who was then at Buena Vista International. "The

movie created a phenomenal atmosphere, and that was carried on into the party."

### 66 KEN LOACH WINS HIS SECOND PALME D'OR (AND CELEBRATES IN TYPICAL LOACH FASHION)

When Loach won his first Palme d'Or, for *The Wind That Shakes the Barley* in 2006, the mild-mannered director opted for a typically low-key celebration — he had a cup of tea. Ten years on, after *I, Daniel Blake* elevated him into the eight-strong group of double winners, surely there would be no excuse not to up the ante? "I think we just found a little cafe — not in the smart area — and had something very simple," he says.

### 67 UGGIE WINS THE PALM DOG

Jean Dujardin's Palme d'Or for best actor in 2011 for *The Artist* wasn't the first hint the film would be an awards contender. Just a couple of days earlier, Uggie, the film's four-legged hero, claimed Cannes' coveted Palm Dog. The Jack Russell terrier (who died in 2015) sadly couldn't be in Cannes to celebrate, so his golden collar was couriered to L.A.

### 68 SELFIES ARE BANNED ON THE RED CARPET

Festival director Thierry Fremaux kicked off the 2015 festival by kicking selfies off the red carpet. "You never look as ugly as you do in a selfie," said Fremaux, who added that selfie shots wouldn't be completely prohibited but would be discouraged because they cause a bottleneck on the carpet before the gala screenings.

### 69 WOMEN ARE TURNED AWAY FOR WEARING FLATS TO PREMIERES

After reports emerged in 2015 that a number of women had been stopped at the red carpet gala screening of *Carol* for not wearing heels, the controversy snowballed. Later reports claimed that one red carpet attendee had been turned away for wearing ankle boots and another had been physically pushed back for wearing sandals. Fremaux eventually blamed the incident on "one security guard's excess of zeal."

### 70 SHIA LABEOUF HAS AN IMPROMPTU DANCE-OFF

The usually refined red carpet was transformed into a dance party in 2016 by the young cast of *American Honey*. As the DJ turned up E-40's "Choices (Yup)," stars Sasha Lane, Riley Keough and LaBeouf got their groove on. "It was the best way to go up the red carpet," says cinematographer Robbie Ryan, reportedly the instigator of the dance-off.



63

## Van Damme vs. Lundgren (But No, Not Really)

Dolph Lundgren and his *Universal Soldier* co-star Jean-Claude Van Damme in 1992 used the Cannes red carpet for some impromptu publicity, when the two, who had been rumored to be at odds during production, planned a staged fight on the steps of the formal staircase. "We were having a drink before we went [to the premiere], and Jean-Claude, who is a showman more so than me, wanted to do it," Lundgren remembers with a laugh. The faux tussle was widely covered by global news outlets. "Some folks still believe it was real."

## Fake Terror Attack at the du Cap



64

In a clearly ill-advised publicity stunt in 2016, French company Oraxy sent six men in ISIS-like militia gear and black helmets on a speedboat to storm the Hotel du Cap Eden-Roc to promote its high-end broadband capabilities. As someone at the du Cap put it, "Just a joke — a really bad one."





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## Poised for a Breakout

Every year Cannes gives a major boost to talents on the bubble — these five (OK, technically six) could be this year's darlings

• By Rebecca Ford

### NUMAN ACAR

The Turkish-born actor, 42, has shown up on the TV series *Homeland* and *Prison Break*, but he could hit the next level for his work opposite Diane Kruger in the competition entry *In the Fade* as a man who is pushed over the edge by prejudice.



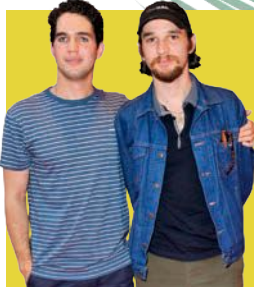
### KORNEL MUNDRUCZO

The 42-year-old Hungarian director, who won the Un Certain Regard award in 2014 for *White God*, cracks the competition lineup with his latest, *Jupiter's Moon*, which is generating buzz for its original, surreal story about a refugee who discovers he can levitate.



### BENNY (LEFT) AND JOSH SAFDIE

At 33 and 31, respectively, the brothers Safdie are the youngest directors in the competition lineup with their Robert Pattinson starrer *Good Time*, a caper film that could cement them as leaders of the next wave of American indies.



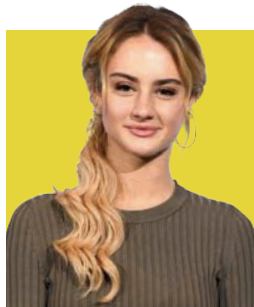
### EKATERINA SAMSONOV

Samsonov, 14, graduates from a successful career as a youth model to actress-to-watch with head-turning performances in two competition films: Lynne Ramsay's *You Were Never Really Here* and Todd Haynes' *Wonderstruck*.



### GRACE VAN PATTEN

After receiving critical acclaim for her starring role in Adam Leon's *Tramps*, 20-year-old Van Patten is expected to shine as Adam Sandler's aspiring filmmaker daughter in Noah Baumbach's intergenerational tale *The Meyerowitz Stories*.



• THE MARKET •

# 9 Hot Projects (Coming to a TV Near You?)

As Netflix and Amazon challenge the traditional festival sales model, dealmakers are bracing for battle over a handful of key titles • By Tatiana Siegel and Rebecca Ford

Last year, the biggest Cannes deal saw STX Entertainment plunk down \$50 million for foreign rights to Martin Scorsese's mob epic *The Irishman*, beating out Fox and Universal in a bidding war. Fast-forward 12 months, and that film may continue to dominate the conversation at the market this year. That's because in February, *The Irishman* financier Gaston Pavlovich opted out of the STX pact in favor of a worldwide deal with Netflix — a move that has implications for European distributors (Netflix forgoes a traditional theatrical release and instead launches directly to its subscribers).

"*The Irishman* will remain a talking point," says Bloom's Alex Walton. "The fact that this move is taking box-office dollars away from the marketplace will reach a fever pitch come Cannes."

Indeed, the presales market — a major slice of Cannes dealmaking — continues to adjust to the sometimes crippling presence of Netflix and Amazon. Who will step up at Cannes

remains the question. Of course, there are plenty of films, in various stages of production, that are expected to generate heat at the market. These nine show particular promise.

## Critic's Picks: Todd McCarthy's Top 5

THR's Cannes vet reveals his most anticipated films in this year's festival lineup





← *Spinning Man* (left), starring Pierce Brosnan, and Michel Hazanavicius' *Redoubtable* will tempt Cannes buyers.

Alexander Skarsgard play cousins who inhabit the high-stakes world of high-frequency trading and hatch a multimillion-dollar plan that involves plenty of danger if they fail.

**STATUS** Preproduction  
**SALES AGENT** HanWay Films, CAA

### Redoubtable

**DIRECTOR** Michel Hazanavicius  
**BUZZ** The last time Hazanavicius tackled the subject of yesteryear cinema with *The Artist*, he won five Oscars, including best picture. With *Redoubtable*, he zeroes in on the relationship between French auteur Jean-Luc Godard and a 17-year old actress.

**STATUS** Finished film in competition  
**SALES AGENT** Wild Bunch, CAA

### Richard Says Goodbye

**DIRECTOR** Wayne Roberts  
**BUZZ** Despite his recent struggles (see page 86), this film seems tailor-made for Johnny Depp: A world-weary college professor is given a life-changing diagnosis and embraces his reckless side, imbibing in tobacco, alcohol, sex and unfiltered talk with abandon.

**STATUS** Preproduction  
**SALES AGENT** IM Global, CAA

### The Sisters Brothers

**DIRECTOR** Jacques Audiard  
**BUZZ** The director who won Cannes' Palme d'Or for *Dheepan* is back with a heavyweight cast that includes Joaquin Phoenix,

John C. Reilly, Jake Gyllenhaal and Riz Ahmed. Set against the backdrop of the 1850s Gold Rush, the film is based on Patrick deWitt's novel of the same name, which was shortlisted for the Man Booker Prize.



Phoenix

**STATUS** Preproduction  
**SALES AGENT** Mad River International, CAA

### Spinning Man

**DIRECTOR** Simon Kaijser  
**BUZZ** It's the type of did-he-do-it thriller that often resonates with international audiences. A charming professor (Guy Pearce) appears to be living an idyllic life with his wife (Minnie Driver) and their two children. But when a woman goes missing, he struggles to come up



Pearce

with an alibi to clear his name as a tough detective (Pierce Brosnan) becomes relentless in his pursuit of the truth.

**STATUS** In production  
**SALES AGENT** Film Bridge International

### The Widow

**DIRECTOR** Neil Jordan  
**BUZZ** Cannes icon Isabelle Huppert (whose *Elle* debuted at the festival in 2016) and Chloe Grace Moretz will star in the thriller about a young woman who befriends an older widow.  
**STATUS** Preproduction  
**SALES AGENT** Sierra/Affinity, CAA and WME **THR**

### Blessed Virgin

**DIRECTOR** Paul Verhoeven  
**BUZZ** Based on the book *Immodest Acts: The Life of a Lesbian Nun in Renaissance Italy*, the film will center on a (you guessed it) lesbian



Efra

nun who claimed to have supernatural contact with Christ. Controversy is certain to ensue. Virginie Efra, who co-starred in Verhoeven's *Elle*, will slip into the habit as Sister Benedetta Carlini.

**STATUS** Preproduction  
**SALES AGENT** SBS International

### Book Club

**DIRECTOR** Bill Holderman  
**BUZZ** Who wouldn't want to see Diane Keaton, Jane Fonda and Candice Bergen as book club members who read *Fifty Shades*

of *Grey* and have their lives changed in unexpected ways?

**STATUS** Preproduction  
**SALES AGENT** Bloom, WME

### Domino

**DIRECTOR** Brian De Palma  
**BUZZ** Two of TV's biggest breakouts, *Game of Thrones*' Nikolaj Coster-Waldau and *Mad Men*'s Christina Hendricks, will play cops searching for their partners' killer in the action-thriller from the veteran director of *Scarface*



Hendricks

and *Dressed to Kill*.  
**STATUS** Preproduction  
**SALES AGENT** IM Global, ICM Partners

### The Hummingbird Project

**DIRECTOR** Kim Nguyen  
**BUZZ** Jesse Eisenberg and



#### BASED ON A TRUE STORY

Roman Polanski's latest stars Eva Green (who should be a great match for the director) as well as Polanski's wife, Emmanuelle Seigner, and Vincent Perez in a story of an author and an obsessive fan.



#### THE BEGUILLED

I'm intensely curious as to what Sofia Coppola will do to presumably adjust the focus of this rooster-in-a-henhouse story from the male perspective in the 1971 original with Clint Eastwood.



#### HAPPY END

Director Michael Haneke (*Amour*) almost always delivers in a major way, and there's no missing a film with a cast led by Isabelle Huppert and Jean-Louis Trintignant.



#### LOVELESS

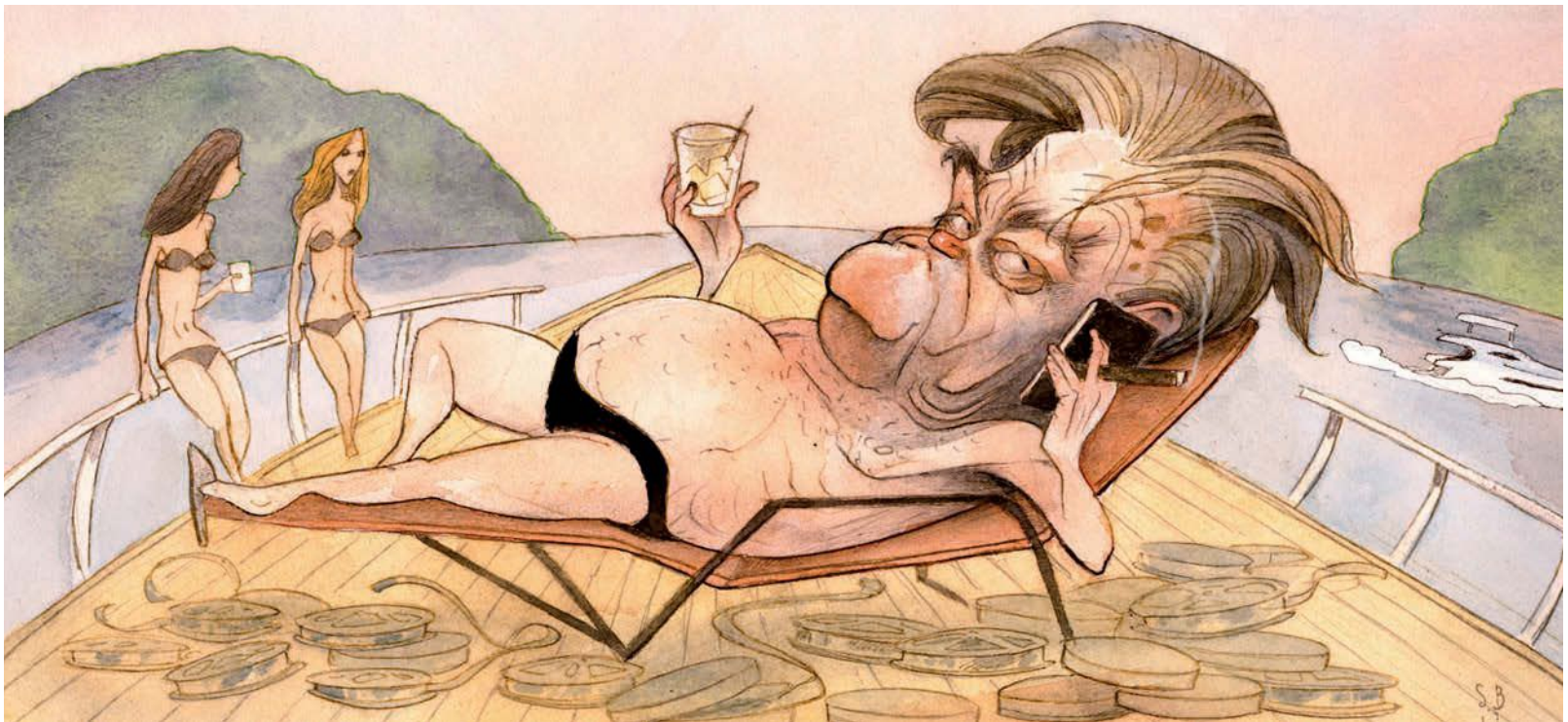
Andrey Zvyagintsev's *Leviathan* (2014) is one of the great films to have debuted at Cannes this decade, so this family drama from the maverick Russian director is a must-see.



#### NAPALM

All we know about this documentary is that it's by Claude Lanzmann (*Shoah*) and it's about North Korea, meaning the 91-year-old filmmaker has one of the most timely entries at Cannes.





# When Steve Bannon Was Just a Cannes Hustler

Three months before the firebrand filmmaker became the president's right-hand man, he brought a *Duck Dynasty* star to the market, hoping to find a buyer for his movies. It didn't go well

• By Tatiana Siegel

This time last year, Steve Bannon, now President Trump's chief strategist, was pacing in a suite in the Majestic hotel in Cannes, looking just like any other schlubby producer hoping to land a distribution deal. With his hands stuffed in the pockets of his cargo pants, Bannon talked a mile a minute with a *THR* reporter about the two films he'd brought to the market to screen: *Torchbearer*, a

1 Bannon's 2012 doc, *Occupy Unmasked*. 2 Robertson in *Torchbearer*. 3 A poster for 2012's *District of Corruption*. 4 Art for *The Undeclared*.

fire-and-brimstone documentary featuring *Duck Dynasty*'s Phil Robertson railing against godless America, and *Clinton Cash*, an exposé on then-presumed Democratic presidential nominee Hillary Clinton. "I said, 'We have a real horror film here,'" Bannon eagerly described the Clinton film to *THR*. "So let's make it look like a horror movie, with all the techniques and imagery and the interstitials with blood on the globe and all that ..."

Bannon's two screenings apparently did not draw much of a crowd. "Virtually no buyers attended," recalls one acquisition executive. "It was total amateur hour."

In fact, the man who was about to become one of the most powerful people on the planet — he'd be hired as Trump's top campaign adviser in August and then, after the election, as White House chief strategist — made virtually no impression when he visited Cannes in May 2016. He was

just another of the hundreds of faceless producers who schlepped to the Marche du Film with reels under their arms — though in Bannon's case, he didn't even have a stand in the Pavilion. "Wow, I totally forgot he was at Cannes last year," says one buyer when reminded, repeating what turns out to be a common refrain of attendees.

Not surprisingly, neither of Bannon's



Illustration by **Steve Brodner**





movies ended up finding theatrical distributors (though he did eventually sell TV rights in Germany, Benelux and Japan and VOD rights in the U.S.).

Still, before he was given an office at the White House, Bannon actually was pretty well positioned to become a successful B- or maybe C-grade producer — the Roger Corman of right-wing documentaries — despite last year’s amateurish screenings. He had, for starters, the one thing every producer needs most: rich friends willing to finance his films, like Robert and Rebekah Mercer, the conservative billionaire father and daughter who helped bankroll both *Clinton Cash* and *Torchbearer* (which Bannon also directed, getting paid \$119,000, according to his 2016 financial disclosure forms) as well as some of Bannon’s earlier documentaries, like 2012’s *District of Corruption* and 2011’s *The Undefeated* (about Sarah Palin).

Presumably, the Mercers also helped pay for last year’s trip to Cannes, which couldn’t have been cheap: Robertson had a suite at the Carlton and was traveling not only with a publicist but also with an armed bodyguard, telling *THR* at the time that he was worried about the ISIS threat (“I’m not authorized to discuss,” is all the reality star would say about the specifics of his fears). The Mercers — and if the name is familiar, it might be because Robert has been in the news lately for battling the IRS over \$7 billion in back taxes — even hosted a lavish party for Bannon aboard their yacht, the *Sea Owl*. Sources say the star turnout was minimal.

Another thing Bannon had going

for him as a producer: A robust market clearly exists for polarizing documentaries that lean to the far right. Dinesh D’Souza’s *2016: Obama’s America*, for example, grossed \$33 million in 2012 off a reported budget of \$2.5 million. “If a distribution company actually goes big on [a theatrical release] and it’s a doc pro or con on Trump or Hillary — that’s where you can gross,” says The Orchard’s Paul Davidson, an active buyer at festivals (who, like most of the buyers *THR* contacted for this story, has no memory of encountering Bannon at Cannes).

Where Bannon might have gone wrong with *Torchbearer* and *Clinton Cash* was trying to sell them at a festival on the French Riviera, where Bible-thumping, Hillary-hating invective isn’t quite the crowd-pleaser it is stateside. Or else Bannon may have just been ahead of the curve.

“Cannes is such catchall market,” says Chris Charalambous, head of acquisitions at Freestyle Releasing (he also doesn’t remember Bannon at Cannes). “People pay attention around the world to what goes on in America, for better or for worse, so it’s not totally surprising that Bannon would try to catch the buzz for his film there during an election year.”

Thanks to Trump’s election, the world probably will never know what other films Bannon might have gone on to produce. Or maybe it will. If rumors about an ouster from the White House turn out to be true (he already lost his spot on the National Security Council), Bannon could be back on the Croisette in 2018. **THR**

## Sales Agents Really Want to Produce

Amid drastic shifts in deals, sellers are now forced into backing projects from the ground up: ‘The middlemen are being squeezed’ • By Rebecca Ford

Most would agree that the international sales model ain’t what it used to be. Shifts in the film business — including the ascendance of Netflix and advances in technology that allow filmmakers to handle their own dealmaking — are changing the traditional role of the sales agent.

Many sales companies are adjusting to the fluctuating market by getting involved with projects from the start as co-financiers or producers. Just ahead of Cannes, for instance, The Exchange announced that it would be launching a production division led by producer Tom McNulty (*The Spectacular Now*, *Date Night*). “We are focusing on production to create/own our IP so it gives more value to the company,” says Brian O’Shea, CEO of The Exchange. “With IP, we own more of the backend, and not just as a sales agent with distribution rights.”

As more and more sales companies delve into producing, industry experts cite Good Universe, Sierra/Affinity and FilmNation as companies that wear multiple hats best.

FilmNation, for example, will sign on to a project in whatever role works in order to be involved in something its execs see promise in. (The company co-produced *Arrival* and *The Founder* but fully financed the upcoming comedy *The Big Sick*.)

When producing, it’s a plus

to have a sales department in-house, says Tara Erer, senior vp sales at FilmNation. “When we are reading something, I can look at it from an international sales point of view and say, ‘OK, we can get this much,’ and then that will shape the financing of the picture for us, which is a huge benefit. You are shaping a film that will in a way give you the best product.”

London-based sales banner Protagonist Pictures also is expanding into production and financing, with Charlie McDowell’s sci-fi drama *The Discovery* serving as its first co-production (it debuted March 31 on Netflix). The company, which is aiming to eventually develop three to five projects in-house per year, finds itself in a new situation in the tough development market.

“The competition out there for projects has become so intense when it comes to good scripts and good material,” says Protagonist CEO Mike Goodridge. “Sometimes we find ourselves up against our own clients.”

Goodridge expects this trend of sales companies expanding their roles to continue. “It’s inevitable for sales and finance companies to get into their own productions,” he says, “and I think it’s going to be a survival of the fittest story. We are at a point in the business where traditional middlemen are being squeezed. You have to adapt to the new realities.”

*The Big Sick*



TORCHBEARER: ARC ENTERTAINMENT/COURTESY; EVERETT COLLECTION; OCCUPY MAGNET/RELEASING/PHOTOPEST; SICK: SARAH SHATZ/WHILE YOU WERE COMATOSE; LLC; CORRUPTION: ROCKY MOUNTAIN PICTURES/COURTESY; EVERETT COLLECTION; UNDEFEATED: AMC THEATRE/COURTESY; EVERETT COLLECTION



# Do You Know This Man? You Should

Charles Finch, host of Cannes' A-list du Cap dinner, has made the most of a 'pretty lousy' directing career • By Chris Gardner



As the sun sets on May 19, Charles Finch will stand on the terrace of the Hotel du Cap and gaze across its iconic infinity pool. But as one of Cannes' (and Hollywood's) most prominent hosts, he can't afford to get mesmerized by the fest's twinkling lights — there are hands to shake, photos to take, conversations to lubricate.

Finch, likely clad in a classic navy suit and white shirt, will be hosting his third annual dinner at the du Cap — and debuting the third series of photos in “The Art of Behind the Scenes,” a traveling exhibit he launched here in 2015 (in partnership with watchmaker Jaeger-LeCoultre). The exhibit features candid moments from notable films of the past 70 years. Welles, Hitchcock, Kubrick, Bergman, Eastwood and other legends are represented.

This year's 30 new photos may fuel chatter, but not as much as the 130-person guest list (Mick Jagger, Harvey Weinstein and George Miller attended 2016's dinner, which began as the sun set and spilled into the du Cap lobby bar around 1 a.m.). A uniquely charming bon vivant, Finch is the host guests want to hang with, whether in Cannes, London or L.A. “There are people from all walks of life,” says Brett Ratner, a Finch party regular. “Art, fashion, movies, music, all different cultural experiences.”

Finch's father, Oscar-winning actor Peter Finch, showed up in the first “Behind the Scenes” series, but don't expect a shot from one of the films that the younger Finch, 54, has directed: 1988's *Priceless Beauty*, 1991's *Where Sleeping Dogs Lie* (starring Sharon Stone) and 1996's *Never*

*Ever*. “Three pretty lousy movies,” he says, then reflects more carefully, “When your father is a famous actor, you set your goals so high for your early career.”

He swore off the director's chair following *Never Ever*. The love story premiered at the Toronto Film Festival and earned a blistering review that called it “an embarrassingly klutzy romantic drama.” After reading it, says Finch, he couldn't get out of bed. “I never recovered,” he admits. “It broke my heart.”

But the negative ink also put his career on a positive trajectory. After his team at William

- 1 Finch holds court at the 2016 edition of his party at the Hotel du Cap near Cannes.
- 2 From left: Julianne Moore, Zoe Kravitz and Salma Hayek at Finch's 2015 dinner.
- 3 Harvey Weinstein (left) and Ted Sarandos, also at the 2015 event.
- 4 Finch (left) with Dylan McDermott on the set of 1991's *Where Sleeping Dogs Lie*.



Morris suggested he try his hand at repping actors, Finch became an agent, working with talent and then the brand business. That led to a move to the WMA offices in London, where 15 years ago he founded his own brand strategy/content firm, Finch & Partners.

“The red carpet evolved and became a big opportunity for us, as did the creation of content for brands and celebrity endorsements,” he says, noting such campaigns as Jameson's First Shot series, Christian Dior's deal with Jennifer Lawrence, and luxury partnerships for Louis Vuitton and Giorgio Armani. He also oversees a private equity finance unit called Finch Asia and is chairman (and second stakeholder) of Dean & DeLuca, with 66 stores worldwide (and one set to open in London in June). And he serves on two boards: at luxury publisher Assouline and curated film streaming service Mubi.

“For a long time in my career, I had to apologize for being a polymath,” he says. “Now I look at the people who turn their noses at that and I can say that I started my own brand, which has been really successful and continues to be; I'm building a food business, which is a great company; I've built a great corporate advisory company; and I made a bunch of f—ing movies. I don't think I need to apologize anymore.”

Then there are the parties. In addition to Cannes, Finch hosts soirees with Chanel the night



before the Oscars (going on 10 years) and the BAFTAs (17 years). “People love to come out for him every Oscar weekend,” says jewelry designer Jennifer Meyer. “It’s such a busy time, and he’s one of the few who people actually want to celebrate with.” Adds longtime friend Eva Chow, “He’s very cultured, worldly cultured, and carries an amazing conversation. Those tend to be the best kind of hosts.” Liz Goldwyn, daughter of Samuel Goldwyn Jr., notes the breadth of his Rolodex. “It’s boring when you go to a party and you already know everyone,” she explains. “Charles knows how to mix it up. Plus, he’s a little naughty, which we always like.”

Finch, who lives in London, insists his Cannes parties are not defined by bold-faced names. “It’s more about which of my friends



are in town,” he says. “Who is here, who is interesting, and if we’re lucky, there might be one or two beautiful French actresses who are around.” (Not to say that he’s trying to cozy up to anyone. Finch is separated from his wife, who remains his best friend, he says, and with whom he has a 10-year-old daughter.)

At heart, the unapologetic multitasker remains a cinephile (he executive produces indie films and collaborates with documentarian Nick Broomfield) who can’t shake the desire to direct. “In the next 10 to 15 years, I will reinvest in the movie business, potentially acquire a company,” he says. “If I could make a great movie as a producer or a director, that would obviously be my dream. When I’m older and fatter and more confident, I will direct again. Maybe it will be better than the ones I’ve made.” If not? “The final revenge is that I have a house in the Bahamas.” **THR**



• GUEST COLUMN •

## Megayacht Etiquette 101

Irena Medavoy, a fest regular with producer husband Mike, shares the secrets of life aboard the world’s most luxe (and largest – but *really*, size doesn’t matter) boats

**M**y family and I usually spend a week or two every summer as guests on a private yacht — boats like the sublime *Enchantress*, owned by our friends Sybil Robson Orr and Matthew Orr, and some of the most extraordinary yachts in the world. Boat size, by the way, like other important sizes, *does not matter* — unless you own a smaller boat than your friends’. I’ve been on the biggest and the smallest and normal-size boats, and at any size, the people make the experience — the captain, crew and owners set the pace.

Having said that, being on the biggest boat in the world is a heady experience. Jennifer Stallone and I went on a girls’ trip to Cannes one year on the largest boat in the world (for that one moment), and we were the only ones who didn’t want to leave the boat. Some bread, wine, cheese and a robe — who needs more red carpets and premieres? We had to be literally forced out of the VIP cabin to go on land. Another great trip was when Pat Riley won his first championship with the Heat, and I saw my husband wearing a fez trash can on his head and dancing in Saint-Tropez. So there’s a time for decorum and there’s a time for letting go, but whether you’re invited for a week in July or one star-studded May night in Cannes, there are a few things for a yacht guest to know.

**Never invite yourself — or anyone else.** Boat people are casting a movie — they know who they want on board. After all, cruising waters 24 hours a day, you’d better enjoy the people. Tight quarters make for tighter relationships. And if it doesn’t work, you won’t be back. On my very first boat trip, there was an Oscar-winning actor who brought his friends — Mike and I went to the

side and said to each other, “Oh my God, how could you?” Luckily there was an extra cabin. There are no rules for A-list stars. What’s amazing is they turn out to be the most gracious, kind and generous — and grateful.

**Go with the flow.** Your hosts are the captains of your stay — where you go, what you eat and what you do — so you need to follow the program. Some want to go to Capri and disco and eat at the best restaurants, like Fontanel, which you can only get to by boat. Others want to see nature — places like the Porquerolles in France, where you can swim on deserted beaches and eat a lunch served by a crew more beautiful than anyone in *Sports Illustrated*.

**Bring something to the party — and oh, behave!** Tell stories, be present and suggest interesting people they might like to meet on land. Jet ski, swim, explore, snooze, dance. Be yourself. Period. Just a better-mannered self. I once saw a major singer get his laptop ruined by a drunk clubgoer coming to visit the boat and hitting on him. You do *not* want to walk the yacht plank and be escorted off by security in your black-tie dress and heels.

**Tip the crew.** The right amount for you and your family is about \$10,000 for a week. You take care of everybody who took care of you. (And by the way, don’t take the masseuse or the manicurist away from the owners’ time.)

**Know the social media policy.** The most beautiful boats I have been on, I’ll never talk about — the owners are that private. So you don’t post it. You don’t write about it. And you *never* say the name of the yacht or your hosts. **THR**

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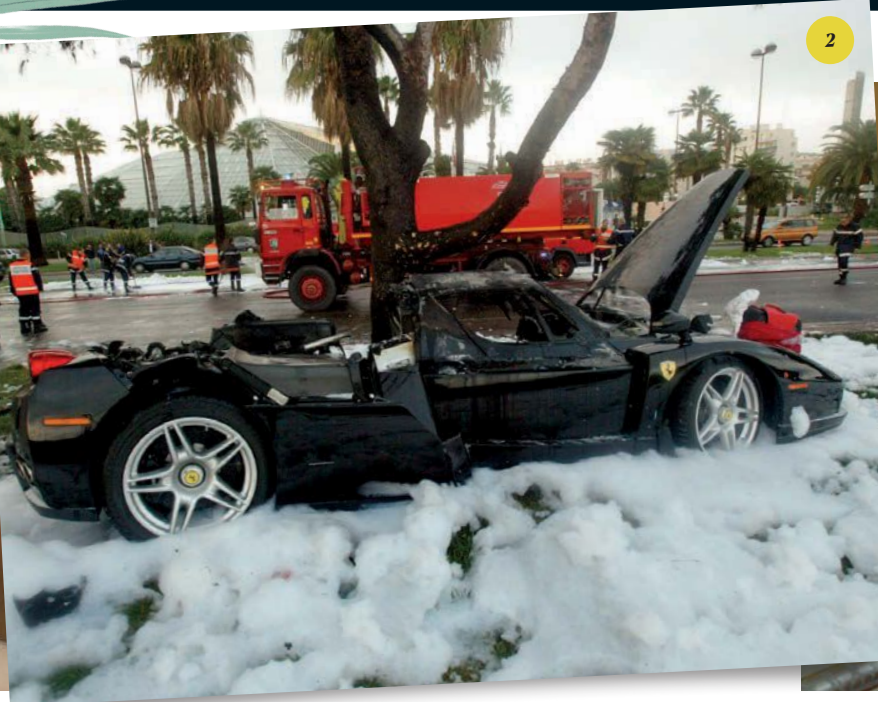
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Illustration by **Kirsten Ulve**





# Russian Intrigue on the Riviera

As Putin is accused of meddling in elections and a French probe leads to a raid on a sumptuous villa in Cap d'Antibes, an uncomfortable spotlight shines on the outrageously rich oligarchs who make the South of France their home • By Dana Kennedy

Just three months ago, French police raided one of four sumptuous villas on the Cap d'Antibes in France that they believe are secretly owned by Suleiman Kerimov, a 51-year-old Russian billionaire and politician said to be among the most secretive of Kremlin-associated oligarchs. The raid itself — part of a two-year investigation into alleged tax evasion and possible money laundering — received scant media coverage at the time.

Certain details about the investigation, terse and to the point, were emailed to *THR* from a source who works at a bank in the city of London and knows Kerimov. They surfaced as authorities were looking into similarly opaque real estate holdings of Ukrainian billionaires on nearby Saint-Jean-Cap-Ferrat, and they helped connect the dots between a Corsican lawyer, a Switzerland-based Russian billionaire who manages Kerimov's fortune in Lucerne and Kerimov himself. "Delete after reading," wrote the sender. "These aren't people I want to run into after dark."

Swiss financier Alexander Studhalter nominally owns Villa Hier — the luxe 12,000-square-meter property served as Michael Caine's house in the 1998 con man movie *Dirty Rotten Scoundrels* — but French police suspect Kerimov is the actual owner. The search turned up a red Enzo Ferrari stored in the garage beside a Bugatti Veyron and a bill for more than \$600,000 for a few curtains. So far, authorities have taken no official action against Kerimov on any charges. Calls to Kerimov's New York lawyer were not returned,

but his Russian spokesman has denied he owns any villas on Cap d'Antibes.

As film stars and financiers pour into Cannes for the annual film festival, however, the spotlight on Kerimov also shines a light on the often shadowy presence of ultrarich Russians, some with suspect connections, who have found a second home along the French Riviera. "We've got 20,000 of them down here," says a Nice banker who often does business with Russians on the Cote d'Azur. "They bring their funny money from Russia through Cypress into the Riviera. They've kept the market moving for 10 years. So they can be a little thuggish — who cares?"

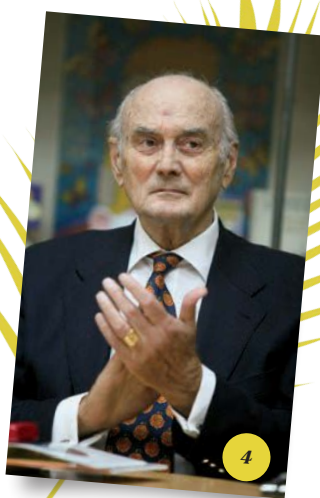
That attitude may have allowed such deep-pocketed Russians to escape scrutiny in the past. But as the West wakes up to Russian interference in elections from the U.S. to France and Germany, businessmen who could serve as

international go-betweens to Russian President Vladimir Putin are attracting more attention.

Kerimov, who has been dubbed the "Russian Great Gatsby," typifies the powerful Russian oligarchs who have surfaced throughout the South of France. Twenty-five years ago, he lived in a one-room apartment with his wife, earning \$250 a week in a transistor factory. But long a financial savant, he figured out how to finesse and leverage companies and banks after the collapse of the Soviet Union, making his fortune in precious metals and potash. The enigmatic, Dagestan-born Kerimov now is believed to be worth an estimated \$6 billion despite serious business reversals in 2008 that saw some write him off for good.

In 2006, Kerimov slammed a brand-new Enzo Ferrari at top speed into a tree on the Promenade des Anglais in Nice. He was driving with a female Russian TV presenter who escaped major injury, but Kerimov spent weeks in hospital burn units after the crash and to this day wears flesh-colored gloves to protect his scarred hands.

Last year, Kerimov's name popped up in the so-called Panama Papers for allegedly "donating" about \$160 million from his companies into offshore accounts that ultimately benefited Putin, according to an investigation by Swiss paper *SonntagsZeitung*. Named with Kerimov in the Panama Papers was Philipp Studhalter, the brother of Alexander Studhalter, who is under investigation for holding the four villas for Kerimov on the Cap d'Antibes so Kerimov can avoid paying French real estate tax.



- 1 The reclusive Kerimov surfaced in 2012 at a Moscow soccer match to cheer on the Anzhi Makhachkala soccer club that he owns.
- 2 The aftermath of Kerimov's fiery 2006 car crash in Nice when he totaled an Enzo Ferrari.
- 3 In 2000, Putin (left) greeted Pugachev, an international banker who later fled Russia for Nice.
- 4 The late Prince Romanov, pictured in 2009, whose family had long-standing ties to Cap d'Antibes.



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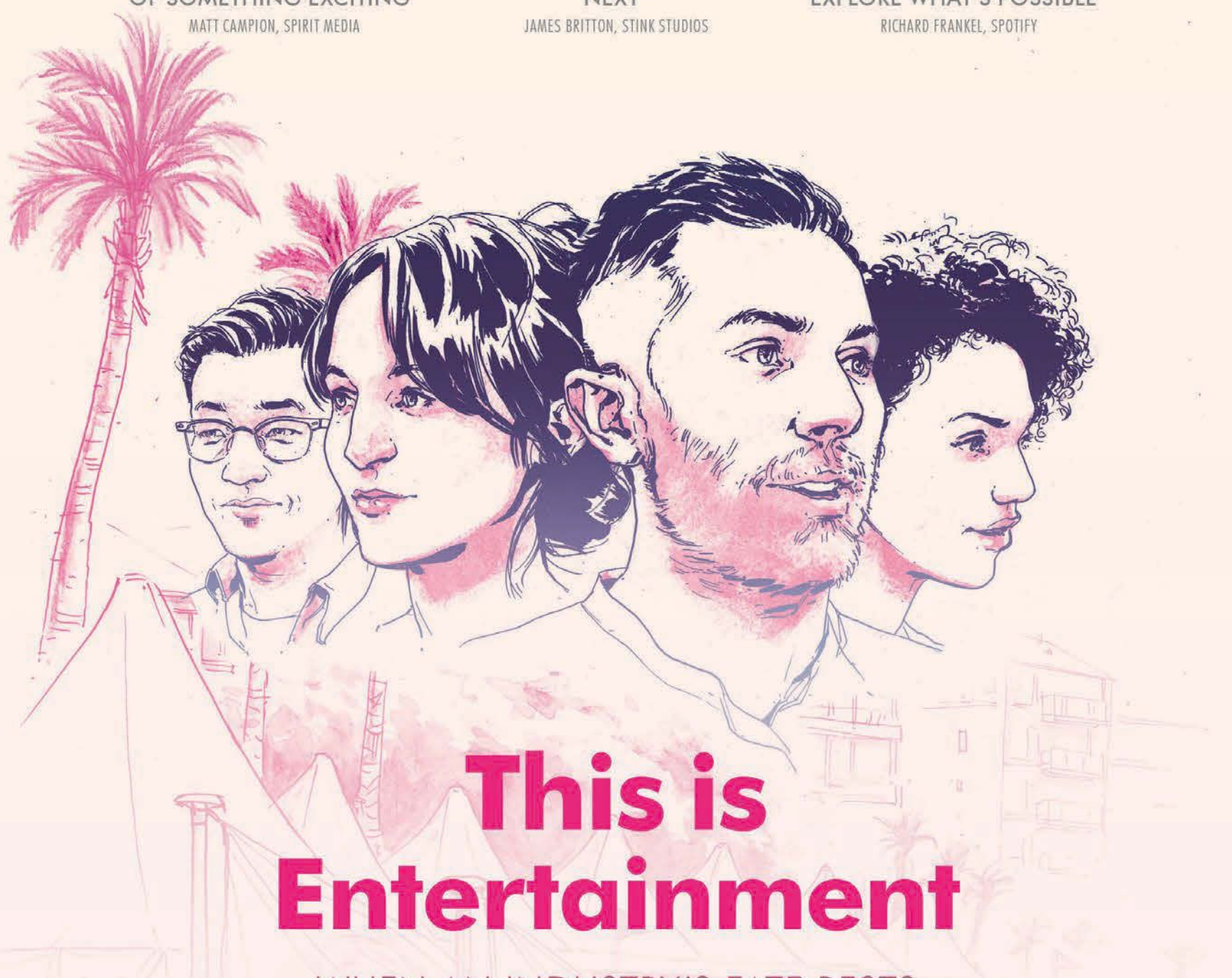
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“Everyone here knows he’s a friend of Putin’s,” says a neighbor of Kerimov whose family has had a home on “the Cap” for decades. “I’ve only met him once, and he didn’t say much. The Russians on the French Riviera are keeping a much lower profile than they used to — but they’re still here.”

Says longtime investigative journalist John Helmer, who writes a blog called *Dances With Bear* and has reported from inside Russia on the oligarchs for years, Kerimov long has made his money by “handling everyone else’s big money. He’s Mr. Fix-It. In this case, Mr. Fix-It asked his Mr. Fix-It [Studhalter] to find a local Mr. Fix-It, and bingo, you have a chain of money involving people that are hard to identify.”

U.S. and European sanctions imposed in 2014 against Russia after its invasion of the Ukraine have made it difficult for Russians to move money in and out of the country — and the Russian stronghold of the French Riviera has felt the fallout. Monaco real estate has nosedived an estimated 70 percent. “Russian buyers have dried up all along the Cote d’Azur,” says one real estate agent.

But the biggest Russian players still are very much in the game. Part-time Monaco resident Alisher Usmanov (net worth \$13 billion), 62, bought *Dilbar*, one of the world’s largest yachts, in 2016. Monaco-based billionaire Dmitry Rybolovlev, 50, president of AS Monaco Football Club — who also made much of his money in potash — successfully fended off accusations in March that he had flown to meet President Donald Trump during his presidential campaign in the fall.

Others, like another onetime Putin ally, 54-year-old Russian mogul Sergei Pugachev, also known as “Kremlin’s banker,” fled Russia and London for what he hopes will be the relative safety of Nice after falling out with Putin.

It is on the tip of the Cap d’Antibes, a rocky outcropping overlooking the aquamarine Mediterranean midway between Cannes and Nice, where the Russian soul on the Cote d’Azur



1 The luxury yacht *Dilbar*, owned by Usmanov (inset), sailed by the Monaco Country Club on April 20. 2 Rybolovlev (left) with Vadim Vasilyev, AS Monaco Football Club vp.

lies. Kerimov’s *Villa Hier* sits amid umbrella pines, cypresses, bougainvillea and terra-cotta roofs in the most exclusive area within what already is considered one of the most expensive swaths of real estate in the world. “It’s mythic, it’s magic, it’s sunsets and sunrises that are like no other place on the planet,” says Elisabeth Baretta, an international real estate agent who for years has sold villas on the Cap d’Antibes.

**“You never see the Russians here. But you feel their presence.”**

**SHELLEY BARKER,  
A LONDON-BASED BUSINESSWOMAN  
WHO LIVED ON CAP D’ANTIBES**

Kerimov’s neighbors include Russian billionaires Roman Abramovich (net worth \$7.6 billion), 50, and Andrey Melnichenko (\$13 billion), 45. Their villas overlook a stretch of water that locals call “Millionaire’s Bay” or “The Cove of False Money.”

The Russians long have had a foothold on the Cap d’Antibes. Dimitri Romanov, a descendant of the House of Romanov, was born in the still-standing *Villa Thenard* on the Cap in 1926 after his parents fled the Bolshevik Revolution and the murders of the Romanov

royal family. (Putin paid tribute to Romanov when he died at age 90 on Dec. 31 in Denmark.)

The fact that so many newly minted Russian oligarchs have followed suit, taking up residence on Cap d’Antibes, hasn’t escaped the attention of the authorities.

In 2005, 20 armed, masked policemen dispatched by the French ministry’s anti-money laundering unit landed in helicopters on the lawn of Russian billionaire Boris Berezovsky’s \$10 million *Chateau de La Garoupe* and searched the home from top to bottom. As in the Kerimov case, they were trying to find out who actually owned the house and another one nearby that Berezovsky had purchased. Berezovsky’s onetime close friend turned mortal enemy Abramovich was called into the probe when it was learned that an oil company owned by Abramovich might have been involved in the purchase.

Speculation centered on Berezovsky’s war with Putin, with some suggesting that Putin set Berezovsky up with the French officials so he could get his hands on *Chateau de la Garoupe*, which he said was acquired with funds Berezovsky “stole” from the Russian Federation. Berezovsky, who long had been feuding with Putin, was found dead of an apparent suicide in 2013 in England. In 2015, the real estate attorney, who French police said helped Berezovsky conceal and launder the funds used to buy his Cap d’Antibes homes, was sentenced to two years in prison, and authorities formally seized the *Chateau de la Garoupe*.

Ironically, when the investigation into Kerimov’s principal residence began in 2014, French investigators weren’t even looking at Kerimov. Instead, they were zeroing in on Stephane Chiaverini, an attorney with a well-connected Corsican family, as well as a former business partner of his who is a powerful judge in Monaco. “Chiaverini and his pals were the target,” says a detective familiar with the case. “They stumbled on Kerimov because Chiaverini was the guy [he] used when buying the villas.”

Russians who have retreated to the Cap d’Antibes, like Kerimov, don’t court the limelight, but their influence in the region is impossible to ignore.

“You never see the Russians here,” says Shelley Barker, a London-based businesswoman who lived on the Cap d’Antibes from 2004 to 2012. “But you feel their presence. When I put my house on the market and got a Russian buyer, I went to see a local *notaire* [French real estate attorney] about handling the deal. He said, ‘Forget it. The last time I dealt with Russians, they came in and held guns to my head because they didn’t like the way the deal was going.’” **THR**





The logo for the American Film Institute (AFI). It features the letters "AFI" in a bold, red, sans-serif font. The letter "A" is stylized with a grey shadow that extends to the left and slightly downwards, giving it a three-dimensional appearance.

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# Cannes on Alert: Blockades, Barbed Wire And Bullets

Arming local cops with handguns is one of the new measures to thwart a terror attack in the wake of Nice and Paris

• By Rhonda Richford

France might be a bit less on edge now that its contentious presidential election is over and centrist Emmanuel Macron has defeated far-right candidate Marine Le Pen. Much of the population is relieved, but now Cannes is coming up, and experts say security threats remain.

“It’s a political revolution,” terror expert and police consultant Alain Bauer tells *THR*. “The election will have no effect on [jihadists].”

Macron, who campaigned on confronting the causes of homegrown terrorism, will need to concentrate on “intelligence reform and better analytical skills,” says Bauer.

The threat level in France remains “elevated” under the Vigipirate plan that has seen soldiers stationed at the Nice airport and Cannes train station where attendees arrive.



Lisnard

While there were no incidents at 2016’s film festival and increased security was clearly evident — armed military and riot police patrols and police dogs were ubiquitous — security concerns this year have been stoked by a number of headline-grabbing events in France: a fatal shooting along the Champs-Élysées in Paris on April 20; a bomb attack in Marseille that was thwarted



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1 Local police on the march in Cannes.  
2 ISIS claimed credit for a Paris shooting in April.  
3 The aftermath of the Bastille Day attack in Nice.



3

earlier that month; and the 2016 truck attack in Nice that killed 86 people celebrating Bastille Day (just six weeks after the fest ended), for which the Islamic State claimed credit.

This year, in a nationwide first, local Cannes police officers will be sporting handguns. Mayor David Lisnard’s two-year lobbying effort for local *flics* to carry 9 millimeter side-arms finally met with success in December, and they will also be issued bulletproof vests. Only national police previously were allowed to have handguns.

One week ahead of the fest, the city was already on “lockdown,” said local authorities, and large delivery trucks — the kind used in the Nice attack — will be restricted

from coming into the city during the event. Other new measures include cement barriers and 600 feet of spiked chain to deter any rogue vehicles.

“Times have changed,” says Lisnard. “The police, whether national or municipal, are confronted on the ground with more violent and heavily armed criminals than in the past. The terrorist threat reinforces [the new measures].”

Additionally, 400 extra officers will flood the city, and plainclothes police will be dispersed in crowds. More than 500 closed-circuit cameras will monitor the city 24 hours a day and, in another first, large bags will be subject to searches along the waterfront in what Lisnard calls a melding of “technological and human means.”

Still, the series of attacks across France during the past year has raised anxiety levels among some festivalgoers. “I think there’s as much fear and anxiety now as back in 2002, which is really sad,” says one U.S. producer who attended after 9/11. “It’s essentially a new generation of terror.” *THR*

## Is the Party Over – for Good?

As police put the kibosh on wild affairs, fun-loving fest veterans long for the freewheeling days before omnipresent cameras and heightened security changed the mood

Talk to anyone who has been attending Cannes for more than 10 years, and chances are you’re going to hear a “wild party” story. From the legendary bashes thrown annually by Wild Bunch (CEO Vincent Maraval once showed up to one with a live bull) to MTV’s all-nighters in the hills, the Cannes of yesteryear is very different from the event it has become. Thanks to enhanced security — and plenty of

complaints from the locals — these days, the city is usually asleep by 2 a.m.

“It’s impossible now with the city of Cannes,” says Maraval, pointing to the fact that for years now, locals have been pressuring officials to calm the atmosphere surrounding the festival. Maraval says he suspected the fun was coming to an end in 2011 when the police broke up Wild Bunch’s party for Mexican director Carlos Reygadas’ *Post Tenebras Lux*.

“They had some mezcal, and the police asked for the importation visa, which of course they didn’t have, so the police took all of it,” he recalls.

Another hallmark of years gone by that’s missing from the party scene these days: star power. Insiders chalk it up to the social media age. “There’s one thing that is single-handedly responsible for killing the vibe: the cellphone camera,” says Jaunt VR director of production Canaan Rubin,

who has attended the fest for more than a decade. Indeed, A-listers used to relish the fest, but non-promotional star sightings are now extremely rare. “It’s just not worth being caught in the wrong place, in the wrong scene, with the wrong crowd,” says Rubin.

Adds Maraval: “Cannes has totally killed the glamorous aspect. The legend of Cannes is Bardot at 8 a.m. on the beach after the night. That will never exist again.” — R.R.



Illustration by Rami Niemi

CANNES: TRISTAN FEWINGS/GETTY IMAGES; PARIS: JEFF J. MITCHELL/GETTY IMAGES; NICE: VALÉRY HACHE/AF/GETTY IMAGES; LISNARD: TONY BARSON/FLAMMAG.



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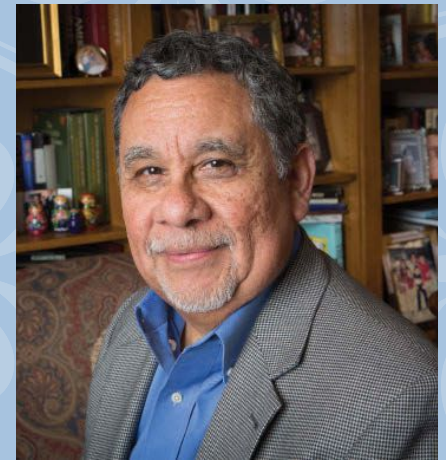
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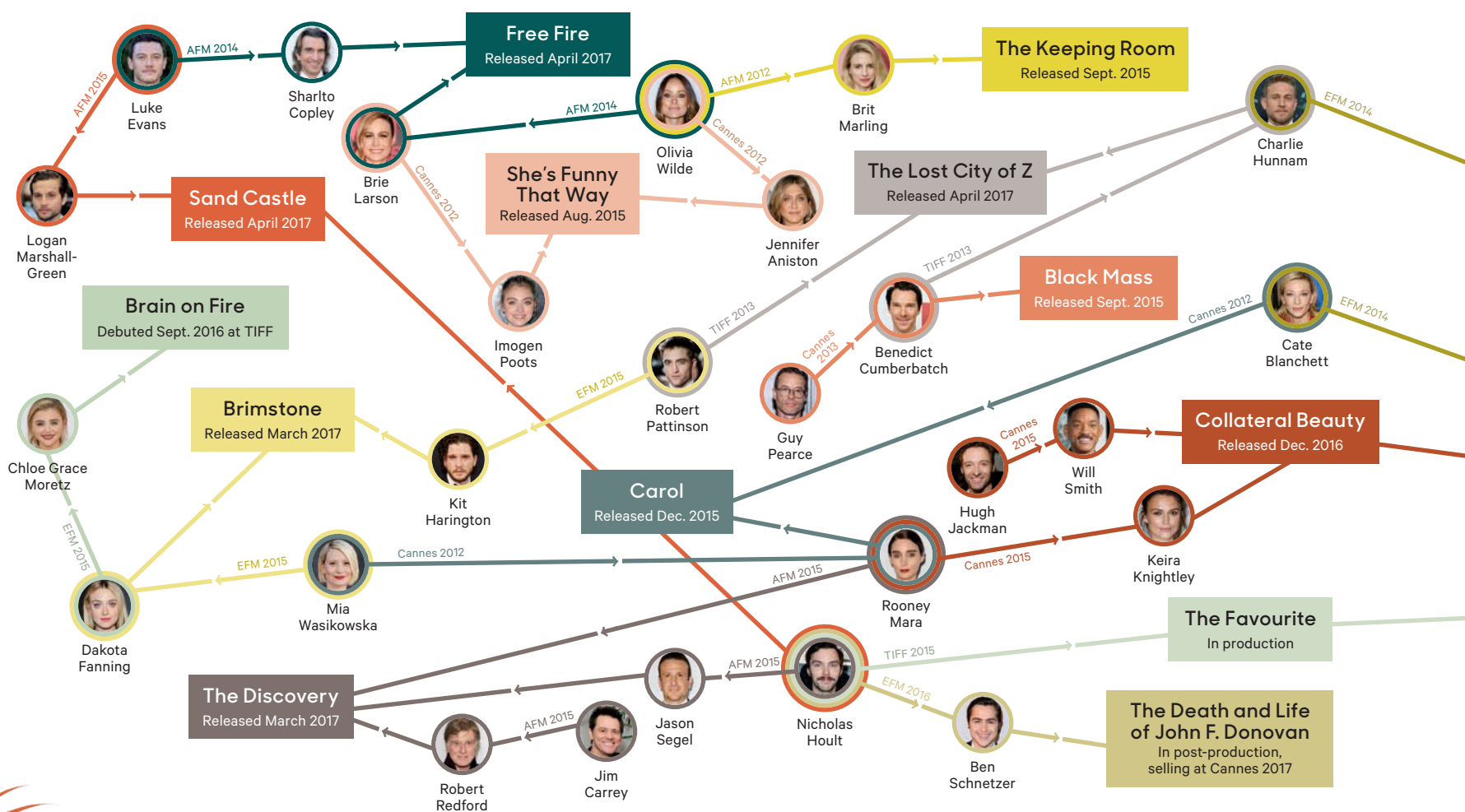
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# Movies' Musical Chairs

Star-studded 'packages' often are the most popular commodities at Cannes and, over the years, they've resulted in record-breaking presale deals. However, the attached actors touted at the market don't always turn up when the film hits the screen, as *THR* looks at the cast shuffles in some of the hottest projects of recent fests • By Rebecca Ford



## 'It's Dangerous That a Palme d'Or Winner May Never Be Seen in a Theater'

Netflix has been embraced by the world's most prestigious film fest — much to the dismay of French purists who call it 'the death' of cinemas

Cannes 2017 will be a watershed moment for Netflix: Just two years after its first big push into the film business — with Cary Joji Fukunaga's *Beasts of No Nation* — the deep-pocketed disrupter has crashed the gates of the world's most austere festival with two titles.

Until now, the event was seen as the final defender of "pure cinema" — movies made for the big screen, not for online streaming. By adding Netflix films to the competition lineup this year — the sci-fi fantasy *Okja* from *Snowpiercer* director Bong Joon-ho and Noah Baumbach's *The Meyerowitz Stories* starring Adam Sandler and Ben Stiller — Cannes has given the streaming giant, and its online-only distribution model, the ultimate seal of approval. And it makes Cannes 2017 look like a turning

point. Theater owners, and the traditional distributors who work with them, see online-only distribution as an attack on their business model, which relies on an exclusive window when movies play in theaters.

But if Cannes is any indication, theater owners are losing that battle. In a concession to a furious French industry — Jean Labadie, president of French distributor Le Pacte, accuses Netflix of promoting "the death of the theaters" — the streaming company said it would "consider" a limited theatrical release for *Okja* and *The Meyerowitz Stories* in France.

"We are definitely not anti-theater, but we are anti-theatrical window," says Netflix content acquisition vp Robert Roy. "To the extent that we can go day-and-date

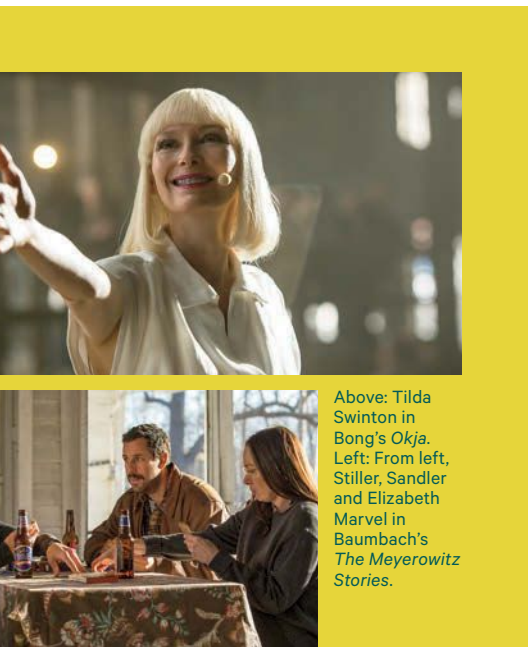
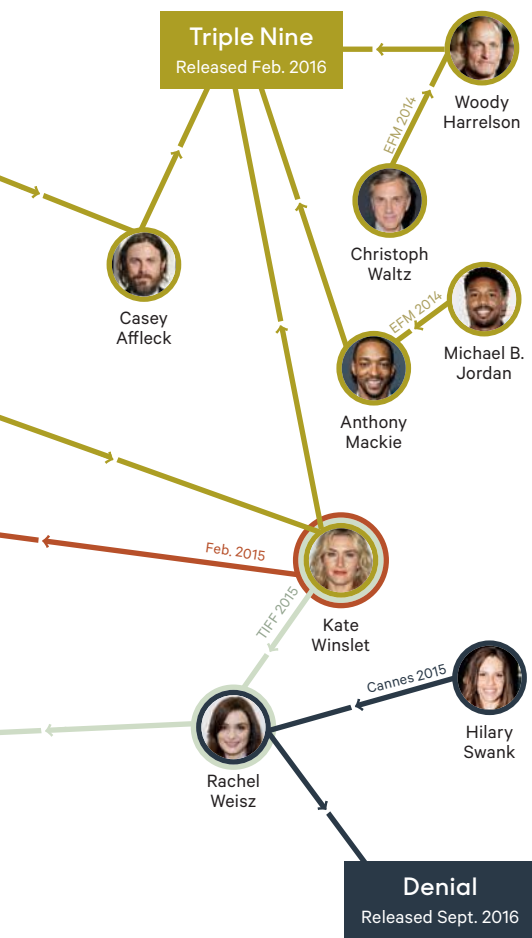
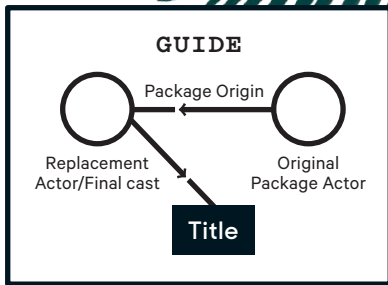
and theaters are willing to distribute the movie at the same time that we put it up on the platform, we are definitely open to those kinds of conversations."

Labadie warns that letting Netflix into Cannes sets a troubling precedent for the industry. "It's dangerous that a film that could win the Palme d'Or will never be seen in a theater," he says. "It's a symbol."

Compared to Amazon, which has shown a willingness to work with distributors and conventional windows, the Netflix model poses a much greater threat to the traditional film business than that of its main rival. But, says Mimi Steinbauer, president of film sales group Radiant Films International, as Netflix also moves into the business of "quality films," the resistance of the old guard is breaking down.

"I think we are all learning we have to be flexible in our thinking and realize that the release dynamics are changing," says Steinbauer. "Not just the windowing and all that, but just in terms of where is our product and where is our quality product coming from. And Netflix has been involved in really quality stuff, both on the TV side and the film side." — S.R.





## 'Everyone Is Welcome, But if You Come, Be Prepared to Play'

For a die-hard group of dealmakers and actors, a (semi) friendly game of soccer football is one of the best reasons to travel to Cannes • By Scott Roxborough

Every year, a small cadre of producers, actors and film execs break away from fest schmoozing and dealmaking, from the parties and cocktails and red carpets, and come together for 90 minutes to chase a leather ball across a green pitch.

The first Cannes film industry soccer match took place in 1996 after film consultant Peter Wetherall convinced some fellow execs to, in the words of indie veteran Martin Myers, “escape the bullshit of the market” and go play some ball.

“It’s the highlight of my festival. It takes the pressure right off, to take one day and go have a football game with the lads. It’s a wonderful thing every time I’m in Cannes,” says actor Jimmy Jean-Louis (*Heroes*), who plays for Wetherall’s L.A.-based World United Squad.

What started as a lark has become a tradition. And for many, something of an obsession. “Executives leave the red carpet, sneak out of premieres, skip *the Cannes party* to be in our game,” says Wetherall. *Without a Trace* star Anthony LaPaglia once hopped a red-eye from New York to Nice to man the goal for Europe United in the Cannes Classic. He flew back the next day to appear on Broadway.

This isn’t some soft Sunday afternoon pickup game. “Everyone is welcome, but if you come, be prepared to play,” says Wetherall. Over the years there have been injuries, including broken bones. One match saw a French sales executive get his eyeball popped out of its socket. So why do they do it? “When you’re on the pitch, there’s no industry, there’s no networking,” says Jean-Louis. “On the pitch, nothing matters but the game.”

“I miss it,” adds Oscar-winning producer Graham King (*The Departed*), who used to be a regular for World United but hasn’t played in the Cannes tournament for several years. “It reminds me of a simpler time when you’d go to these markets, and it wasn’t just about the business — you’d have fun, too.”

The 2017 match kicks off at 8 p.m. on May 22 at the Stade Maurice Chevalier. **VH1R**



1 Players range in age from mid-20s to mid-50s. “Some don’t have the belly of a footballer no more,” says Jean-Louis, “but they still got the feet.”  
2 EOne sponsors all of the Cannes games, as well as similar matches at markets in Toronto, AFM and Berlin.  
3 “Reputations off the pitch count for nothing!” says Wetherall, coach of the World United Squad (top row, center).



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# POWER LAWYERS

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On April 26, *The Hollywood Reporter* hosted its 11th annual **Power Lawyers Breakfast**, honoring the 100 most respected attorneys in the entertainment business. The program was held at Spago in Beverly Hills, where honorees and guests mingled during the opening reception.

As part of the breakfast, WME-IMG co-CEO Patrick Whitesell presented the Raising the Bar Award to Seth Krauss, the agency's chief legal officer. The event concluded with a Q&A between *THR* editorial director Matthew Belloni and one of L.A.'s most esteemed philanthropists, Casey Wasserman, who is chairman of LA 2024, which is leading L.A.'s bid to host the 2024 Olympics, and the owner of his own sports agency. They discussed the International Olympic Committee, politics and led a vote on whether the writers strike would take place

*The Hollywood Reporter* thanks **City National Bank** and **Ermenegildo Zegna** for a memorable event for all honorees and guests.



5



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1. Belloni (left) and Wasserman (in Ermenegildo Zegna) speak onstage at the breakfast.
2. City National Bank's (from left) Pat Wheeler, Marie Demirdjian and Crockett Woodruff at the breakfast.
3. From left: Power Lawyer honorees Larry Stein, Linda Lichter and Michael Gendler.
4. WME-IMG co-CEO Whitesell (left) with Krauss, who received the 2017 Raising the Bar Award, presented by Ermenegildo Zegna.
5. Wasserman with Ermenegildo Zegna's Lloyd Balbier.
6. EZ gifted all event guests.
7. City National Bank celebrates the Top 100 Power Lawyers for the fifth consecutive year.

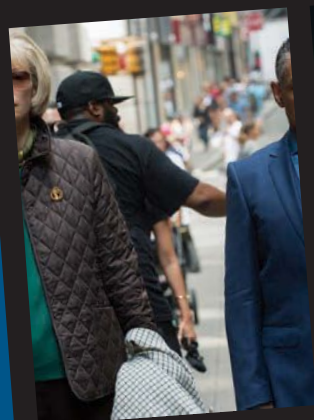


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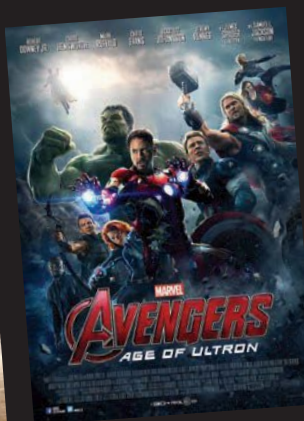
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AVENGERS:  
AGE OF ULTRON  
American feature film,  
2014



AMERICA'S NEXT  
TOP MODEL CYCLE 21  
American TV series,  
2014



# Reviews

Film



## *Alien: Covenant*

Ridley Scott's riveting and coolly beautiful prequel brings the beloved sci-fi/horror franchise roaring back to life

By Todd McCarthy

### OPENS

Friday, May 19 (Fox)

### CAST

Michael Fassbender,  
Katherine Waterston,  
Billy Crudup,  
Danny McBride,  
Demian Bichir,  
Carmen Ejogo,  
Jussie Smollett

### DIRECTOR

Ridley Scott  
Rated R, 122 minutes

After the series looked as though it had hit the rocks creatively (and not for the first time) with *Prometheus* in 2012, savvy old master Ridley Scott has resuscitated it, and then some, with *Alien: Covenant*, the most satisfying entry in the franchise since the first two films.

Gripping through its two hours and spiked with some real surprises, this beautifully made sci-fi thriller will boost interest in the run of prequels Scott recently has said will consist of at least two more films until the action catches up to the 1979 original.

It helped to recruit a couple of very good writers, John Logan and Dante Harper, to dig the series out of its hole. No matter that these aliens have been around far longer

than most of the viewers who see the film have been alive; this entry feels vital, freshly thought-out and keen to keep us on our toes right up to the concluding scene.

The elegantly spare opening, in which a "synthetic," Walter (Michael Fassbender), engages his "father" (an uncredited Guy Pearce) in a pointedly philosophical conversation, frames the thrust of the film's central interest in human life's origins and its prospects for survival. Viewers may assume that Walter is the same character Fassbender played in *Prometheus*. But Walter, who sports an American, not British, accent, actually is an updated version of that all-purpose butler, factotum and tech wizard — a far friendlier iteration of

↑ Fassbender is an android tasked with helping the *Covenant* crew find a new planet to inhabit.

know-it-all computer HAL in *2001: A Space Odyssey*.

And, as in *2001: Alien: Covenant* involves a long outer space voyage during which the 2,000 human passengers, along with 1,140 embryos, will linger in a deep-freeze sleep for years while the humanoid plays watchdog. The giant ship, called *Covenant*, is headed for distant planet Origae-6, which is considered a promising new place for humanity to settle. For this reason, not only the slumbering immigrants but the crew, too, are composed of prospective parents meant to propagate and establish a new homeland for *Homo sapiens*.

This couples-only orientation lends a fresh feel to the group of space travelers and cranks up the



## Reviews

Film



emotional distress as partners start splitting open and giving birth to the wrong kind of offspring. When a space storm hits and damages the ship, the first to perish is the captain (James Franco, seen briefly), which devastates his mate, Daniels (Katherine Waterston), assigned to oversee terraforming on humankind's new planet.

This accident promotes second-in-command Christopher (Billy Crudup) to run the show, but

↑Waterston is a terraforming expert and wife of the titular spaceship's captain.

he lacks confidence; he's also a "person of faith," which puts him at philosophical odds with most of the others. When the crew discovers a nearby "hidden planet" that seems compatible with human life, Christopher makes the fateful decision to land there rather than continue with their voyage.

Farris (Amy Seimetz), the flier wife of the *Covenant's* main pilot, Tennessee (Danny McBride), goes

for a peek, and it looks pretty darn good. But as inviting as the beautiful landscapes are, there's trouble lurking there — and it's not long before humans take ill and start bursting with nasty critters they never imagined could spring from their innards.

In a brilliant stroke, the voyagers also encounter David, Walter's double, the very same "synthetic" who co-starred in *Prometheus*. Distinguishable from his supposedly new and improved relative by virtue of his long hair and British accent, this lone survivor of the previous voyage, who lives among the ruins of a great civilization wiped out by the aliens, gives Fassbender the delicious opportunity to deliver a double performance. The actor makes the most of it, subtly delineating two nearly identical characters as they enact a contest for dominance, the details of which touch in clear but unpretentious ways on the notion of playing God. What goes

down between the two remains uncertain right up to the fabulously diabolical twist ending.

Scott and the writers have achieved an outstanding balance in *Alien: Covenant* among numerous different elements: intelligent speculation and textbook sci-fi presumptions; startlingly inventive action and audience-pleasing old standbys; philosophical considerations and inescapable genre conventions; intense visual splendor; and gore at its most grisly. The story flows gorgeously, and, unlike in many other franchises in which entries keep getting longer every time out, this one is served up without an ounce of fat. It provides all the drama, tension and action a mainstream audience could want, along with a good deal more.

Stylistically, the film is a thing of cool beauty, with superb effects and a lovely score. Creatively, it's a major reset on par with the series' best. **THR**

# Keep on Keeping on Avi!

## Dolph and Craig



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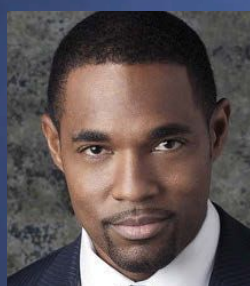
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# The Wizard of Lies

Robert De Niro plays Bernie Madoff in an HBO telefilm that opts for detached character study over hard-hitting docudrama **By Daniel J. Fienberg**

To explain what HBO's *The Wizard of Lies* is, it might be helpful to point out some things that it's not. There's an assumption underlying the chilly Barry Levinson-directed telefilm, based on Diana B. Henriques' book, that audiences will have some grasp of what Bernie Madoff (played by an enigmatic, quietly intense Robert De Niro) did that has him serving a 150-year prison sentence. But this is not a primer on financial improprieties or a traditional biopic detailing the circumstances that led to Madoff's rise and fall. Unlike ABC's so-so 2016 *Madoff*, starring Richard Dreyfuss as the Ponzi schemer, *The Wizard of Lies* wrings little tension from the game of cat-and-mouse that Madoff played with authorities and his own kin.

Indeed, *The Wizard of Lies* is a much odder beast, a character study that refrains from making any kind of conclusive statement about its subject. Levinson and De Niro seem to have decided that watching Madoff think, often in close-up, would be more compelling than accompanying viewers through a chronology of the bad things he did. There are moments when the protagonist browbeats or belittles sons Andrew (Nathan Darrow) and Mark (Alessandro Nivola), but they're countered by scenes of affection between Bernie and wife Ruth (Michelle Pfeiffer), childhood sweethearts married for more than 50 years. There's also a sleeping pill-fueled hallucination that seems to reframe Madoff as Roy Cohn from Tony Kushner's *Angels in America* — a tortured villain confronting his victims — though the sequence feels jarringly out of place.

De Niro portrays Madoff's machinations as stemming from a deeply ingrained part of his character. We watch the same wheels spin when he peppers caterers with questions about the seafood at a fancy gala as when he jockeys an investor from a \$100 million buy-in to \$400 million. It's something he does without consideration and without enjoyment.

The "How could his children and wife not have known?" question has been bandied about for nearly a decade, and *The Wizard of Lies* doesn't offer any new theories; the film

stops short of suggesting that Madoff's real victims were his family members, who lived in luxurious excess and then became social pariahs, but at times it comes close.

Black-and-white cutaways and snippets of testimony give voice to a few of the people Madoff bilked, but Levinson and screenwriters Sam Levinson, Sam Baum and John Burnham Schwartz indeed are more interested in the torment conveyed, over and over, by Andrew, Mark and Ruth. After the fifth "We didn't know!" protestation, I was weary. After the 10th, I started to distrust them out of sheer annoyance.

Accentuating Ruth's confusion and an occasionally broad Queens accent, Pfeiffer delivers a sort of sad spin on her comic turn in Jonathan Demme's *Married to the Mob*.

*The Wizard of Lies* sees Ruth as a woman

↓ De Niro is the disgraced fraudster-financier Madoff and Pfeiffer his wife, Ruth.

who has long been obviously shackled to evil; when her husband goes down, it's too late for her to extricate herself, and she can only express bafflement at being treated by the media as a potential evil genius when she's clearly not.

Nivola's Mark has the most voluble reaction to Madoff's crimes, and his descent into online-comment-reading obsessiveness is well played, even if the script has only the most basic interest in either son as a character. The women in their lives, played by Lily Rabe and Kristen Connolly, get even slighter parts but generate some sympathy.

"Let me ask you a question: Do you think I'm a sociopath?" Madoff asks Henriques, who competently plays herself grilling the businessman in a series of interviews from prison. We don't see her response, and the question comes late enough in the movie that viewers have to decide for themselves rather than rely on the storytellers to steer us to a satisfying answer. *The Wizard of Lies* seems to posit that this is not a "Yes" or "No" question but rather more along the lines of, "If you haven't figured it out by now, you'll never know." It's an admirably un-didactic approach, even if it's not always dramatically fulfilling. **THR**



**AIRDATE** 8 p.m. Saturday, May 20 (HBO)

**CAST** Robert De Niro, Michelle Pfeiffer, Alessandro Nivola, Nathan Darrow, Hank Azaria, Lily Rabe, Kristen Connolly

**DIRECTOR** Barry Levinson

133 minutes



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"I'm not scared" by Gabriele Salvatores, picture by Philippe Antonello

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Ice Cube and Blair Rich, president of worldwide marketing at Warner Bros. and LAFH event chair.

**"I will never understand the idea that a child has to be homeless in our community. It's not only heartbreaking, it's unacceptable."**  
- BLAIR RICH



Zach Braff and Cameron Boyce were among the many celebrities and guest chefs who came to support LAFH.







← Garfield is an AIDS-stricken, hallucination-haunted New Yorker whose boyfriend leaves him as his health takes a turn for the worse.

*in America: A Gay Fantasia on National Themes* is about more than the AIDS crisis: Kushner uses the epidemic as a springboard to explore the wide-ranging malaise of the Reagan era, with its socially debilitating emphasis on individualism.

Prior Walter (Andrew Garfield) is the young man with AIDS who in his moment of greatest need is deserted by his lover, Louis (James McArdle), a man of left-leaning rhetoric but no spine. Joe (Russell Tovey) is a Mormon lawyer and closeted homosexual whose pill-addicted wife, Harper (Denise Gough), is worn down by his deceit. Joe's mentor, the powerful, corrupt lawyer Roy Cohn (Nathan Lane), also has AIDS, which he refuses to acknowledge, just as he refuses to acknowledge his sexuality (though he doesn't think twice about using his clout

# Angels in America

A revelatory Andrew Garfield headlines a triumphant return to the National Theatre for Tony Kushner's landmark opus set in New York during the AIDS crisis

By Demetrios Matheou

It's been 25 years since *Millennium Approaches*, the first part of Tony Kushner's Pulitzer Prize-winning masterwork *Angels in America*, first played at London's National Theatre, with its second part, *Perestroika*, opening the following year. Yet this exhilarating new

production of the diptych is no mere exercise in nostalgia. A work known for its sweeping blend of personal and political now reveals another quality: prescience.

Set during the Reagan era, the play also is horribly applicable to the first, worrying months of

the Trump administration. "Everything's become unglued," says the pivotal character, a 30-year-old gay man stricken with AIDS in New York in 1985. Who today wouldn't nod his or her head at that sentiment?

As its full title suggests, *Angels*

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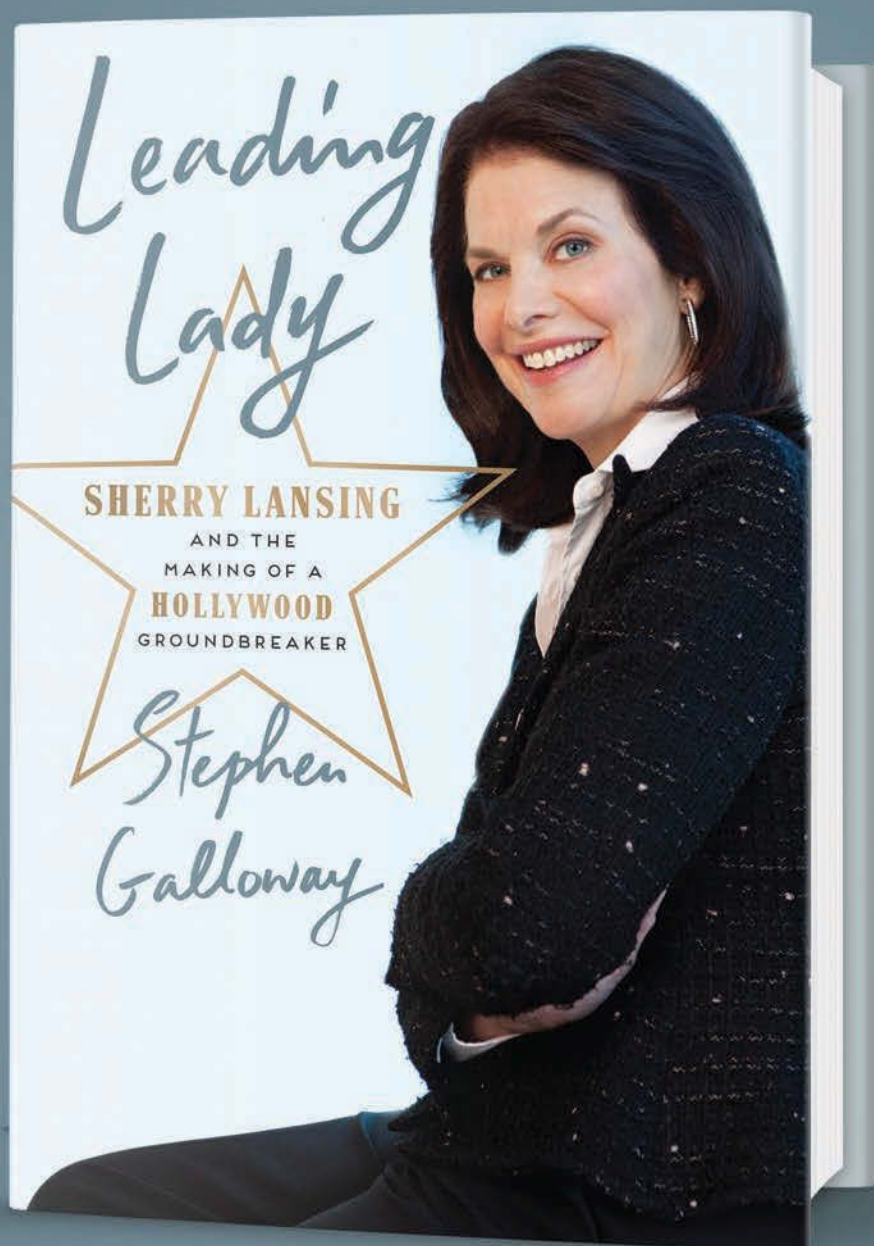
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## Reviews

Theater

to acquire a stash of AZT, an HIV-treatment drug neither affordable nor widely available at the time).

These characters intersect in the real world, as Joe and Louis enter into a relationship, as well as through dreams and hallucinations — Kushner's great conceit — as when Harper and Prior collide in each other's drug-induced reveries. Some characters are forced by circumstance into one another's company, whether they like it or not — Joe's mother, Hannah (Susan Brown), with the ailing Prior; Cohn with his black, gay nurse Belize (Nathan Stewart-Jarrett).

The total running time of the two plays at the National comes in at around seven and a half hours, but it never feels like heavy-going. Director Marianne Elliott has

**VENUE** National Theatre, London  
**CAST** Andrew Garfield, Denise Gough, Nathan Lane, Russell Tovey  
**DIRECTOR** Marianne Elliott  
**PLAYWRIGHT** Tony Kushner

made her name (and won two Tonys) with productions of *War Horse* and *The Curious Incident of the Dog in the Night-Time*, both of which began at the National.

Here, the underlighted, rather unimaginative initial staging of *Millennium Approaches* teases the audience into expecting something low-key. But as the plot begins to boil, so does the production's theatricality: When Harper hallucinates that she has moved to Antarctica, the set retreats into the background and the stage is transformed into an expanse of winter; the angel that visits Prior doesn't descend from the heavens, as is the norm, but emerges from the ground, actress Amanda Lawrence hoisted aloft by black-clad, insectoid bodies.

While the staging injects wondrousness into the proceedings, it's the writing and performances that keep the audience absorbed. The real-life Cohn, Sen. Joe McCarthy's attack dog and by all



↑ Lane (left) is infamous attorney Cohn and Tovey his closeted Mormon protege.

accounts a terrifying adversary, is the palpable connect between the play's setting and today, given that he also was an adviser to a young Donald Trump. It's no surprise Lane nails Cohn's comic moments; more impressive still is the actor's ability to capture the chilling cynicism of the man while still allowing the audience to have some feeling for him — as does Belize, his natural enemy — when he is on the edge of death.

And Garfield is something of a revelation. An actor who can be rather earnest onscreen, he imbues the play with a gloriously light comic charge, rambunctiously conveying Prior's astonishment at the

weirder manifestations of his illness as well as the sheer doggedness that gives the play its hope.

McArdle is the production's other standout, handling lengthy, complicated speeches with naturalistic aplomb. But every single member of the ensemble offers excellent work.

The play isn't without its imperfections. At the same time, this more than merits its status as a hot ticket that's already sold out its entire run. *Perestroika* ends on a note of optimism, a life-affirming epilogue led with sweet fervor by Garfield. And in that regard, this triumphant production also seems timely, identifying exactly what we need in our own trying times. **TFR**

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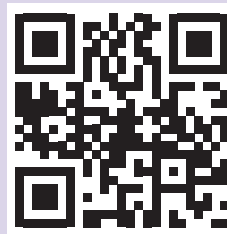
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1. CNN Tonight's Don Lemon having a candid moment with his New York Power portrait. 2. Guests enjoyed custom cocktails named after major cities, including the "L.A.," "New York" and "London," all compliments of American Airlines. 3. Designer Zac Posen attended the annual event. 4. Listmakers Megyn Kelly and Today's Savannah Guthrie enjoyed a meeting of the minds at the soiree. 5. Hollywood heavyweight Harvey Weinstein arrived to toast New York's Most Powerful People in Media. 6. Ghostbusters director Paul Feig and wife Laurie Feig. 7. Arianna Huffington and Sean Hannity inside the event held at The Pool in the former Four Seasons space.

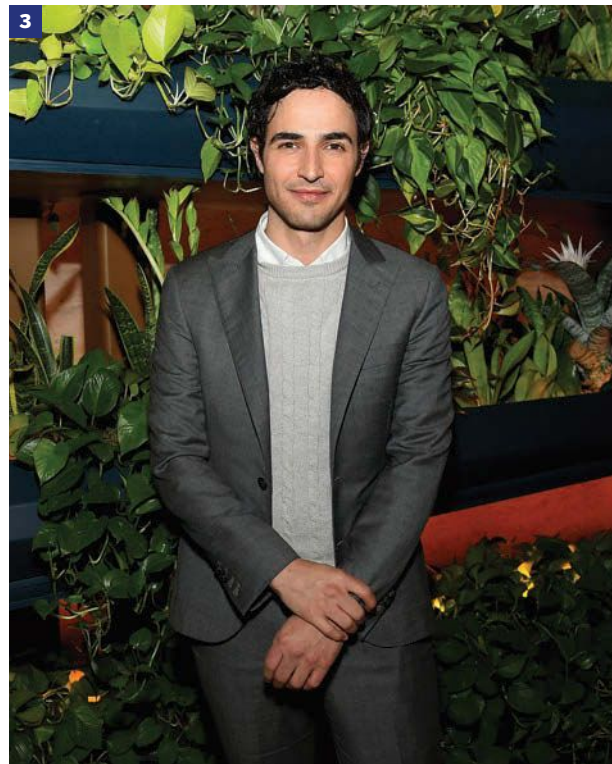


# THE Hollywood REPORTER

## NEW YORK POWER EVENT

NEW YORK CITY

On April 13, *The Hollywood Reporter* published its seventh annual **New York Issue**, paying homage to the **35 Most Powerful People in Media** and the city they call home. To celebrate the list, *THR* invited top New York players to the former Four Seasons space in Midtown Manhattan, christened The Pool, for an evening of cocktails, hors d'oeuvres and mingling with the city's biggest media moguls and stars, sponsored by **American Airlines** and **One West End**. The event drew a powerful mix of network executives, designers, news anchors and tastemakers. Megyn Kelly, Savannah Guthrie, Don Lemon, Jeff Zucker, Anna Wintour, Harvey Weinstein and Paul Feig were among the VIP guests.





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# Backlot

Innovators, Events, Honors

## From Nu Image to Millennium, 25 Years of Schlock and Awe

Having sold everything from sharks to Stallone, Avi Lerner's still dealing his way

By Stephen Galloway

25th Anniversary



Industry veterans were surprised to learn in February that producer, financier and foreign-sales kingpin **Avi Lerner** had agreed to sell half of his Millennium Films to China's Recon Group (which also owns the Aston Villa soccer club) in a deal reportedly valued at more than \$100 million. They'll be even more surprised that the 69-year-old Israeli is planning to retire in the next couple of years.

Half a century since Lerner first got involved with the movie business as a very young man who had emigrated from his native Israel to South Africa, where he found work managing a Johannesburg movie theater, the gray-haired, gravelly voiced quintessence of indie film says he'll soon step down from his joint companies, Nu Image Inc. and Millennium, to concentrate on producing. He already has made one big change: Two years ago, he relocated from Los Angeles to Las Vegas — though he continues to live a peripatetic life that takes him from the U.S. to his other homes in Israel and Cape Town, on top of regular trips to the annual film markets.

The onetime barman, carpenter, Tel Aviv drive-in owner and paratrooper has a brash, aggressive, old-school style that frequently has gotten him and his companies into legal fights as he built his eclectic portfolio. Lerner started off producing and selling low-budget schlock such as *Shark Attack* and *Crocodile* through Nu Image. When he saw the impending collapse of the home video market — which had fueled the sales of countless movie titles — he launched Millennium Films in 1996 as a vehicle for making more upscale pictures. Those have included muscular genre fare such as 2008's *Rambo*, 2010's *The Expendables* and 2013's *Olympus Has Fallen* as well as **Lee Daniels'** 2012 film *The Paperboy* and 2015's *Septembers of Shiraz*, an account of a Jewish family living through the 1979 Iranian Revolution.

Nu Image and Millennium together have a library of more than 300 films, which Recon is acquiring along with chairman Lerner's services.

On the 25th anniversary of Nu Image's formation, Lerner gave *THR* a look back at his always colorful and often turbulent career.

**You recently sold half your company.** Well, 51 percent, but we're still going to keep the control because they're not interfering with the daily management, only the board of directors. We made the deal

↑ "When you've got a commodity that nobody else has got, you can charge as much as you want," says Lerner.

with them where they cannot interfere. It's a company run by **Tony Xia**. He's an [urban] architect; he plans towns. When I decided, together with my partner, [chief operating officer] **Trevor Short**, that we're getting old and we have to think about an exit plan, we

### KNOCKOFFS GIVE WAY TO A-LIST CASTS

Beginning with straight-to-video titles and moving through genre fare, Lerner has upped his game, even tackling serious subjects



#### CYBORG COP, 1993

So what if its title echoed 1987's *RoboCop* — the action pic about a mad scientist turning men into cyborg killers spawned two sequels.

#### SHARK ATTACK, 1999

*Jaws*, anyone? This movie, featuring Casper Van Dien and Ernie Hudson, also triggered two sequels.



#### SPIDERS, 2000

An experiment gone bad on a NASA space shuttle inevitably leads to a giant spider in the streets of L.A.





1 *The Expendables* cast — from left: Dolph Lundgren, Jason Statham, Stallone and Terry Crews — joined Lerner to ring the opening bell at the New York Stock Exchange on Aug. 19, 2010, the week the movie opened. 2 From left: Nu Image/Millennium Films partners Short, Lerner and Dimbort at their Los Angeles offices in 2007.

went to The Raine Group [to find a buyer]. There were many, but Recon was the most serious one — as much as the Chinese can be serious. You never know with China.

**You've closed the deal?**

We closed the deal, but they have to pay us. They haven't paid us yet.

**And that's \$100 million?**

Just over \$100 million for 51 percent of the company.

**The Chinese government is restricting the outflow of capital. How will that affect you?**

It won't affect us very much for three reasons. Number one, it's been done before. And number two, they've got the approval to do it. Number three, which is the most important thing, it's not \$1 billion; this is a small amount.

**Recon already has approval from the government?**

They're getting it. I don't want to go into details because I'm not sure about them. But they've got approval from the stock exchange, approval from the shareholders. They have to get approval to move the currency between [the countries].

**That's the hardest thing.**

No, apparently not. If you apply to the government and show them what you're doing, it takes time.



Like any communist country, it will take time. But they'll approve it. They'll get approval.

**Do they want to change the company?**

No. Actually, they're letting us do the same thing we've done before — you know, what we have done at Nu Image/Millennium: make 320 movies in the years [since Nu Image was launched] and the 20 years since Millennium was created.

**How has the business changed in that period?**

You used to be able to make a movie in the late 1980s and beginning of the 1990s just based on the poster. That's when video was around. Everyone bought [the project] based on our poster; then they started to be more selective. And then we realized that we need to do it more based on what the demand was. Not every movie was selling enough videocassettes, only the big ones with major movie stars or semi-movie stars. So that was the first step. That was the first big change.

**The first big change being that the video market went away?**

And then [buyers] wanted all the movies to have a theatrical release. It didn't matter how big a theatrical release, but some kind of release. That was the way for many years. Then they wanted a wide theatrical release. That's what the demand was. And we always adapt. Today, they want not only a wide theatrical release, they're looking for a movie that will also do big box office, at least \$50 million or \$60 million.

**Are you making fewer pictures, but bigger, to cater to those needs?**

No, we're still making the

under-\$10 million movie. We still find a way to sell our small action movies and horror movies, but today we sell them to Netflix and Amazon. They've become global buyers, first in America and now all over the world.

**You used to go to film markets and sell territories.**

We still do. And even Netflix comes, and they buy territories and try to buy America plus the rest of the world. And Amazon, to a degree.

**Do they pay well?**

Nobody is as strong as Netflix. Netflix is the one that, in the independent market, controls the market. They're only buying from the independents — and they buy a lot.

**What do they pay for the rights?**

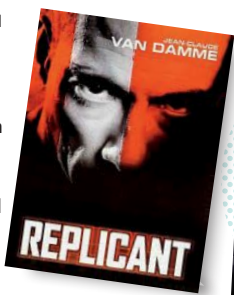
Netflix always wants to pay 25 percent of the cost of the movie for subscription video-on-demand. But it doesn't work like that. Once they take the subscribed VOD, they're killing paid TV, the DVD doesn't exist, it cannot go in theatrical. They'll have to change the formula. Right now, there's a lot of desperate companies that sell them whatever. But at the end of the day, they won't be able to maintain that and buy movies for 25 or 30 percent of their cost. They'll have to pay more like 80 or 100 percent. And I think they will move in this direction. The whole world is moving to watch a movie through a subscriber. You pay HBO, Showtime \$10 or \$20 a month, but the beauty with Netflix is that you can watch it any time of the day.

**Is there still going to be a theatrical business?**

There has to be a theatrical

**REPLICANT, 2001**

Hong Kong director Ringo Lam guides Jean-Claude Van Damme through a dual role as a serial killer and his replicant, who's tracking the killer down.



**ALIEN HUNTER, 2003**

Right before his career revival in TV's *The Practice*, James Spader battles an alien virus.

**NU BOYANA FILM STUDIOS, 2005**

Nu Image bought the Soviet-era film studio, outside Sofia, Bulgaria, using it to shoot movies such as *The Expendables*.



**THE BLACK DAHLIA, 2006**

Brian De Palma's classy noir thriller, based on James Ellroy's novel, stars Josh Hartnett and Scarlett Johansson.



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business. But not for the Netflix deals. Not for the HBO deals. For the big movies [that companies like Netflix can't afford], Netflix cannot pay \$100 million for a movie. If they buy a movie, you'll be lucky to get \$10 million, maybe \$12 million. They try to squeeze you, like any other good businesspeople.

**You try to squeeze them, they try to squeeze you. Who wins?**

My dream is that Amazon and another company, Hulu, will join the competition, so there will be three companies. Plus HBO, plus Showtime, plus Starz. All will be SVOD and then they will compete.

**You don't have a multipicture deal with any of them?**

No. I don't believe in it. I believe every movie has to be considered [individually]. Yes, I've made many deals, especially with HBO and now with Netflix. I sold them hundreds of movies. But the business is becoming more and more selective, each movie by itself. We used to use one great movie to sell all the rubbish. Not anymore.

**Never?**

You can still, sometimes, [if you have] a relationship [with the buyer]. "Hey, listen, take *Expendables*, and I'll give you whatever."

**Shark Attack?**  
*Shark Attack.*

**Are the film markets still important — Cannes, the American Film Market?**  
Very much. Because that's where



1 From left: Lerner, Gerard Butler and Gill at a 2012 Cannes party to promote *Olympus Has Fallen*. 2 Lerner (left) and Wesley Snipes at the 2010 premiere of *Brooklyn's Finest*. 3 Lundgren (left) joined Lerner at the Juvenile Diabetes Research Foundation's 2011 gala in Los Angeles.

you get the buyers together and get them to come to your office and see the trailer and see the poster and explain what you do. It's still a business of people. I like to deal one-on-one with people and try to explain to them that my movie is the best in the world.

**How many projects do you take with you to Cannes?**

We're going with two new projects this year. One will be *Hellboy*, which we rebooted with **Neil Marshall** [directing]. The other is a smaller project; I don't want to announce it yet because I'm in the middle of this. But we, as a company, as Millennium, we always come with two or three new projects, and we have done that for 20 years.

**Two high-level people have left you. One was your partner, Danny Dimbort. The other was your company president, Mark Gill. What happened?**

With Danny, this happened already, how long ago? I think eight, nine years ago [in 2011].

I'm very good friends with him. Danny did not want to work with me. He felt that I'm a dictator.

**Was he right?**

No, no, no. I'm not. Maybe. I don't know. We're still best friends. I love Danny like my own, like I love myself. And then a few months ago, I let Mark go. The idea was, I'm going to retire, then he will run the company. That was the idea. Without going into detail, I let him go. It's normal. I'm sure he thinks about me not the best, but I worked with him for five years.

**Are you still planning to retire?**



Yes. In two years' time. I'll still be making movies, but I don't want to run a big company. I want to run a small company. Who will [run the company], I don't know. That's up to the buyers.

**Sylvester Stallone said there will be no more *Expendables* with him. Well, that's what he said last time.**

**You think there might be another?**  
Not with Sylvester. There will be more *Expendables*, but not with him. Sly wanted to produce the movie, and I don't think he can produce the movie. He's a good actor. He's a good writer. But he's not a good producer. And I didn't want to give him \$100 million to produce.

**Are you still friends with him?**  
Obviously less. But I respect him. I think he's one of the icons of the world. You know, without being too mean, I took him when he was down, when nobody wanted to hire him, and I gave him *Rambo* and *The Expendables*. I think I gave him a new life.



**BAD LIEUTENANT: PORT OF CALL NEW ORLEANS 2009**

Director Werner Herzog called this Nicolas Cage pic a "reimagining" of Abel Ferrara's 1992 film of the same name.



**CONAN THE BARBARIAN, 2011**

Jason Momoa (the next Aquaman) plays Conan, but the movie bombed with less than \$50 million worldwide.

**THE PAPERBOY 2012**

Lee Daniels directed this steamy Southern drama starring Matthew McConaughey and Nicole Kidman.



**SEPTEMBERS OF SHIRAZ, 2015**

Salma Hayek and Adrien Brody headline this drama set amid Iran's 1979 revolution.





Dear Avi, Trevor, Jeffrey and all members of the Millennium family,

Congratulations with this milestone!

It's been 12,5 years we've been dealing with you guys. But it also feels like 25!  
In those years we've had our hits and misses, our arguments and parties,  
our break ups and make ups.

So, at the end of the day it feels like being in business with our own family.

We look forward to celebrate and argue for the upcoming 25 years.

On behalf of your family at Dutch FilmWorks,

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# 25

**CONGRATULATIONS**  
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TO **AVI, JEFFREY, YONI**  
AND ALL **THE MILLENNIUM** TEAM

FROM YOUR FRIENDS AT





So you're not doing *Expendables 4*? We will do *Expendables 4*, without Sylvester Stallone. We've got a script. We're working on it. Look, *Batman*, they changed the guys. *Spider-Man*. You name it.

What's the biggest-budget movie you've made? *Expendables 3* was \$80 million.

What's the most you've paid an actor? Twenty million. Sylvester Stallone. We were going to pay him that for *Expendables 4*.

What's next? We are going to do *Hellboy* [and] *Expendables 4* next year. We're doing *Expendables*. It will be 10 big female names. We're doing *Angel Is Fallen*, we're shooting a movie called #211 with **Nicolas Cage**, and we just finished a movie called *Stoic* with **Antonio Banderas**.

Do you still own studios? Two. One in Shreveport, Louisiana. And we've got a studio in Bulgaria, which is one of the biggest studios in Europe. We've got 15 stages. We've got about 450 people working for us in Bulgaria.

Whom do you admire in the business? Whom do I respect and love and admire? **Leonardo DiCaprio**. I think he is amazing. In production, I admire **Steven Spielberg**. I like **Jim Gianopulos**. I don't admire any other producer. Admire? I admire **Churchill**. I admire **Yitzhak Rabin**. I admire **Shimon Peres** very much.

I heard you left Los Angeles. I moved to Las Vegas. Everyone knows the reason. California is quite a communist country. Las Vegas is free. There's no tax. Most of my time I spend in Las Vegas, working from Las Vegas and coming here for meetings.

What have you not accomplished that you'd like to? Working with DiCaprio. **VIR**

MILLENNIUM'S TOP GROSSERS SHOOT UP THE BOX OFFICE

There's no single formula at play, but guns, testosterone-fueled guys and immediately recognizable movie stars are all in the mix



**1 THE EXPENDABLES 2, 2012** (Global box office: \$315 million) **Simon West** took over the directing reins as the gang of elder mercenaries set out to avenge the death of one of their own, and the cast grows ever bigger as **Bruce Willis**, **Arnold Schwarzenegger**, **Chuck Norris** and new kid on the block **Liam Hemsworth** join in the fun.



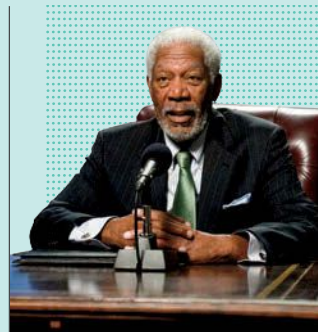
**2 THE EXPENDABLES, 2010** (Global box office: \$274.5 million) **Sylvester Stallone** directed this Lionsgate release about elite mercenaries, played by aging action stars including Stallone, **Jason Statham**, **Jet Li** and **Dolph Lundgren**.



**3 THE EXPENDABLES 3, 2014** (Global box office: \$214.7 million) Retirement isn't in the cards for the senior hombres, who face off against **Mel Gibson**, playing the Expendables co-founder who has gone to the dark side and become an evil arms dealer.



**4 LONDON HAS FALLEN, 2016** (Global box office: \$205.8 million) Three years after defending the White House, **Gerard Butler** accompanies the president (**Aaron Eckhart**) to London, where mayhem ensues as a plot to assassinate world leaders unfolds.



**5 OLYMPUS HAS FALLEN, 2013** (Global box office: \$170.3 million) The White House action pic, starring **Butler** as a Secret Service agent and **Morgan Freeman** as the acting president, beat Sony's similar *White House Down* to the multiplex by three months.



**6 MECHANIC: RESURRECTION, 2016** (Global box office: \$125.7 million) After faking his own death, hit man **Statham** is lured back into the game, aided by a cast that includes **Jessica Alba**, **Tommy Lee Jones** and **Michelle Yeoh**.



**7 RAMBO, 2008** (Global box office: \$113.2 million) Twenty years after he went to battle as Vietnam vet **John Rambo** in *Rambo III*, **Stallone** returns to rescue Christian missionaries kidnapped in Burma. In addition to starring, he co-wrote and directed the film.



**8 RIGHTEOUS KILL, 2008** (Global box office: \$78.5 million) After first appearing together in 1995's *Heat*, **Al Pacino** and **Robert De Niro** reteam as **Rooster** and **Turk**, respectively, two cops pursuing a killer in this **Jon Avnet**-directed thriller.



**9 THE MECHANIC, 2011** (Global box office: \$76.1 million) **West** directs a remake of the 1972 film, which starred **Charles Bronson** and **Jan-Michael Vincent**. **Statham** plays an assassin, with **Ben Foster** as the aspiring hit man he mentors.



**10 16 BLOCKS, 2006** (Global box office: \$65.7 million) **Richard Donner** took the helm on this New York City-set thriller, released through Warners, in which **Willis** plays a detective escorting a witness (**Mos Def**). But will they make it to the courthouse 16 blocks away?

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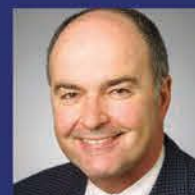
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# How Hollywood Can Get More From China

Quotas and revenue splits are in play as new talks begin

By Patrick Brzeski

It's a once-every-half-decade opportunity, and billions in potential revenue hang in the balance. The U.S. film industry's terms of doing business in China, the world's second-largest box-office territory, currently are under renegotiation.

In February 2012, both countries' former vice presidents, **Joe Biden** and **Xi Jinping** (the latter now is president of China), agreed to a landmark trade framework that covered everything from how many U.S. movies China would accept into its cinemas, to when and how the titles could be released, to how much Hollywood studios ultimately could take home in the process. Crucially, both sides also agreed to revisit the terms in 2017.

Sources close to the renegotiation say early-stage talks already have been held and that the next set of discussions will take place in late May in Washington, D.C. Few expect a deal to be reached before year's end, but some of each side's preferences — or demands — are beginning to come into focus.

Under the current framework, China caps U.S. film imports at no more than 34 titles a year on revenue-sharing terms (up from 20 in 2012). While many observers tend to focus on the topline quota number, the studios' priorities now are much more a matter of how much rather than how many.

Through the MPAA, the studios are understood to have urged the United States Trade Representative office to push hard for a higher share of their movies' ticket revenue in China. Under the last deal, Hollywood's allotted revenue share was upped from 13 percent to 25 percent — but the international average is approximately 40 percent.

"At this stage in China's development, there is no justifiable reason for why revenue share shouldn't match international norms," says one veteran U.S. executive.

Among the Beijing-based U.S. studio execs surveyed by *THR*, few expect China will concede to a 40 percent share, but even getting to around 32 percent would be a tremendous win. Any increase given to the U.S., however, would probably eat into the approximately 18 percent share that China's state-backed distributors, China Film Group and Huaxia, currently take from each release (the remaining 57 percent goes to cinemas, taxes and a state film development fund).

"[The government] would prefer not to cut China



↑ Most studio tentpoles will receive a day-and-date release in China in the summer, including (from top) *The Mummy*, *Wonder Woman* and *Transformers: The Last Knight*.

Film Group's revenue; they would like to increase the quota instead," says a Chinese source with knowledge of discussions at the state distributor.

China already is sending signals that the import quota is set to expand. Most of the studios' biggest summer tentpoles will open in China day-and-date with North America, including Warner Bros.' *Wonder Woman* on June 2, Universal's *The Mummy* on June 9 and Paramount's *Transformers: The Last Knight* on June 23. While such gestures surely are welcomed, the U.S. side is expected to contend that China should have no quota whatsoever given the country's membership in the WTO — and that revenue split is the key issue.

U.S. negotiators also have been asked to seek a commitment from Beijing that it will no longer utilize the practice of "blackout periods": blocking U.S. movie releases from cinemas during the most popular local moviegoing periods.

"I'm sure Beijing is loath to give up these useful tools for manipulating their market," says **Stan Rosen**, a professor of political science at USC. Indeed, the most urgent priority for Beijing always has been to maintain a steep upward growth trajectory. And given that China's box office expanded in 2016 at its slowest rate in more than a decade, Hollywood's hand is looking stronger than ever. After all, China never would have become the world's top film market without lots of U.S. blockbuster muscle to help it along. **THR**

## 3 WAYS TO CONNECT WITH THE MIDDLE KINGDOM AT CANNES

### 1 ATTEND CHINA CO-PRODUCTION DAY

Bridging the Dragon, the European-Chinese film association, will once again hold its annual China Co-Production Day on May 19 in partnership with the Marche Du Film. Catch industry panels about the latest trends in Chinese-international cooperation and network with some of the Middle Kingdom's most outward-facing industry veterans.

### 2 VISIT THE WEYING PAVILION

Chinese mobile ticketing giant Weying is sponsoring a sizable Chinese industry initiative throughout the festival at a new pavilion within the Cannes international village. Daily events will take place featuring some of China's most promising art house film producers (**Yang Chen**, **Yang Jing**, **Sara Sha** and others) and directors (**Larry Yang**, **Wang Yichun**, **Wang Xuebo** and more) as well as top local execs such as Huayi Brothers CEO **Jerry Ye**; **Qiu Jie**, president of specialty distribution powerhouse Leomus Pictures; and **Miao Xiaotian**, president of the state-backed China Film Co-Production Corp.

### 3 DON'T MISS CHINA NIGHT

China's annual beachside bash will be back at Cannes on May 19. Hosted by China Central Television's flagship movie channel, this is the occasion where the entire Chinese contingent at Cannes gets together. Revelers this year include art house director (and Cannes regular) **Jia Zhangke** and jury member **Fan Bingbing**. It's always an easy party to find — just follow the explosions in the sky from the event's annual fireworks show.

↓ Jia (left) and Fan will be on hand for China's annual beachside bash.





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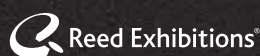


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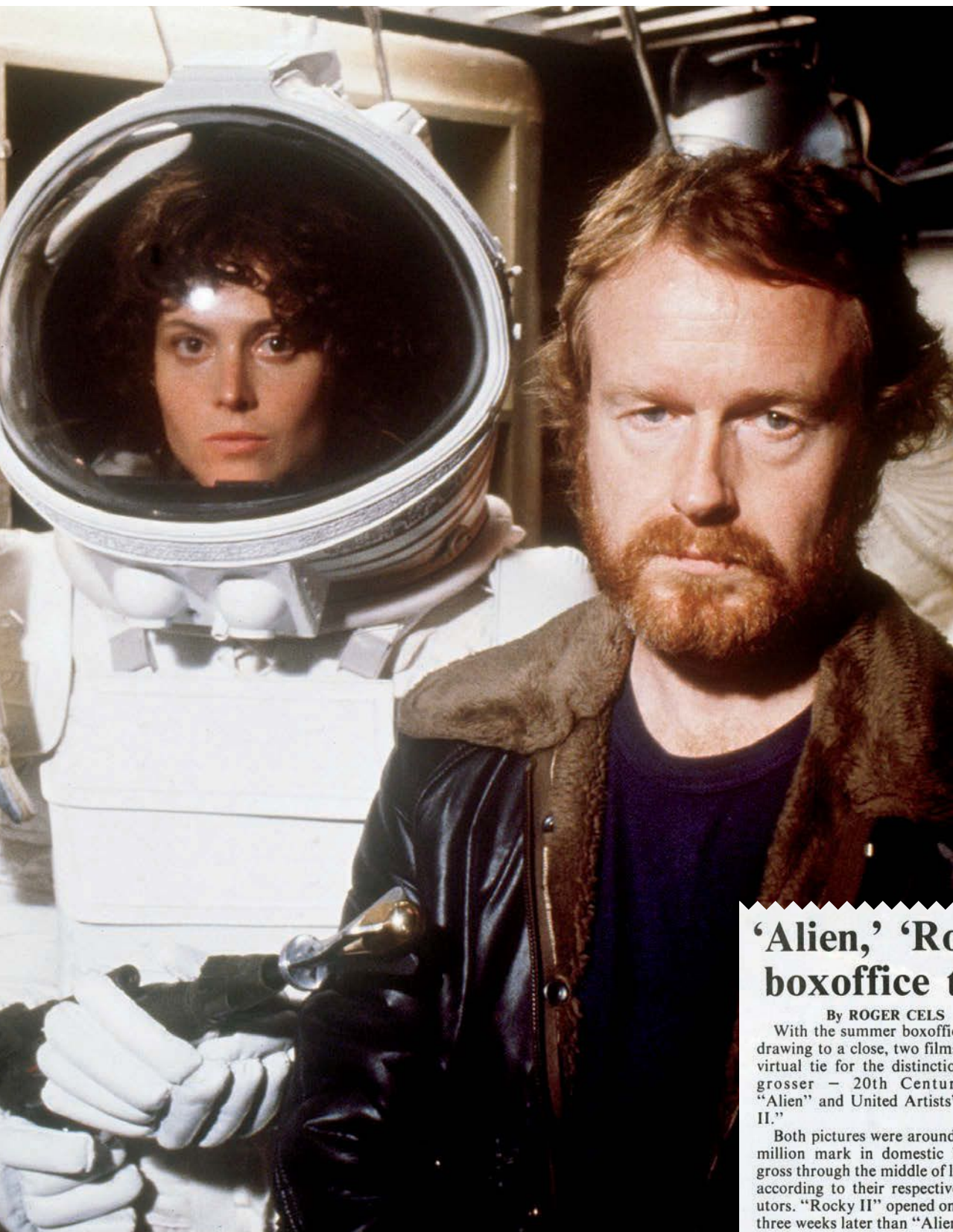
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Memorable moments from a storied history

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## In 1979, Scott's *Alien* Brought Screams to Space



In the late '70s, Fox had two big reasons to love sci-fi: 1977's PG-rated *Star Wars* and, two years later, the much more violent, R-rated *Alien*. Darth Vader looks almost cuddly compared to *Alien*'s implacable star, designed by the Swiss surrealist painter H.R. Giger. "We used to say they were The Beatles and we were The Rolling Stones," says *Alien* producer Walter Hill of the blockbusters. "Our film had something people hadn't seen up to that point: the artifice of a B-movie done in an A-movie style." *THR* called *Alien* "extremely effective and scary as hell," which is what director Ridley Scott wanted. "It's much harder to really frighten people than to make them smile or laugh," he says. "The two great films for that are *The Exorcist*, because possession by the devil has a certain credence to it, and *The Texas Chainsaw Massacre*, which has flat-out horrendous violence that shocked the hell out of me. My goal was to take the audience to the edge of stress." Scott, then 41 and with only one feature on his résumé, was fifth in line to direct *Alien* — behind Robert Altman. ("I could not see Bob doing this," he notes.) When Fox finally offered Scott the job, he declined to make any script changes. "You can easily give notes and turn a 'go' film into a development deal," he says. "I just said, 'I love it, I love it.' And we made it." He revisits the material in *Alien: Covenant*, a prequel out May 19. — BILL HIGGINS

### 'Alien,' 'Rocky II' in summer boxoffice tie at \$53 million

By ROGER CELS

With the summer boxoffice season drawing to a close, two films are in a virtual tie for the distinction of top grosser — 20th Century-Fox's "Alien" and United Artists' "Rocky II."

Both pictures were around the \$53-million mark in domestic boxoffice gross through the middle of last week, according to their respective distributors. "Rocky II" opened on June 15, three weeks later than "Alien," but in

most observers projected would be the big summer film, will probably ultimately outgross the sequel to the enormously successful fighting picture. But for the summer season, which is generally considered to end on the Labor Day weekend, it is a dead heat.

However, if "Alien" lived up to expectations, "Rocky II" exceeded them. The sequel has already grossed nearly half of the domestic total of its predecessor and its legs are still rela-

↑ Sigourney Weaver, who played warrant officer Ripley, with Scott on the set of *Alien*, the first of the five films in the series.

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