

THE YACHT-MASTER

Inspired by the world of sailing, the Yacht-Master was created with a bidirectional rotatable bezel, and continues to evolve to meet the demands of the high seas.

#Perpetual



OYSTER PERPETUAL YACHT-MASTER 42 IN 18 KT WHITE GOLD

WEWPE

ROLEX BOUTIQUE

ROLEX BUILDING 665 FIFTH AVENUE AT 53RD STREET NEW YORK, NY 10022 212-759-8278

www.wempe.com

ROLEX SOLVER PERPETUAL AND YACHT-MASTER ARE ® TRADEMARKS.

MONEY & THE PANDEMIC

BIG TROUBLE IN CHINA

WASHINGTON

HEY, BOX OFFICE, FORGET 2020 Cineworld's closing slams the door on near-term recovery

> MERY STREE





Hollywood Goes to

The supercast of Ryan Murphy's Netflix musical talks tackling intolerance with celebrity, the perils of pandemic production and their own 'very emotional' school dances

JO ELLEN PELLMAN

KEEGAN-MICHAEL KEY



TROYE SIVAN. RAMI MALEK. MAISIE WILLIAMS. WILLOW SMITH. JACKSON WANG. THE PASHA COMMUNITY ON CARTIER.COM







PASHA DE Cartier



C. Printersteiner auf der Arten St.

New York - Fifth Avenue and 52nd Street - 212 446 3400 | Beverly Hills - 370 North Rodeo Drive - 310 275 4272 Canoga Park - Westfield Topanga - 818 737 3471 | Costa Mesa - South Coast Plaza - 714 540 8231 | Fashion Valley Mall - 619 684 6951 MANTIN-PROTHER RECORD YRAR FOR THE ENTITLE TEAH. THAUK YOU FOR YOUR ADVICE, PUANNING AND 24/7 FUALUABILITY. IT IS MORNE APARTEMITED THAU YOU YANOW. CONGRATS ON THE RECOGNITION.

Ou 2020

DICK WOLF





0000000000000

INCOGNITO

10000

BRUNELLO CUCINELLI

VIRIE

From here on, I would like to resume the journey towards Universal Humanism









Issue No. 27, October 7, 2020



SSZ Meryl Streep and James Corden play self-absorbed Broadway actors in the Netflix movie *The Prom*, which premieres Dec. 11. "I had been personally working on a couple of projects that were very dark and kind of gloomy," says director Ryan Murphy. "This was just pure joy."

FEATURES

52 Narcissistic Actors Behaving Badly

> We're not talking about Meryl Streep, Nicole Kidman, Kerry Washington, James Corden or Keegan-Michael Key, but their new Ryan Murphy Netflix movie *The Prom*, in which thespians bring activism to a small town to revive their careers. *THR* gathered Murphy and his cast to talk politics, pandemic production and creating a prom for everyone.

60 Hollywood and Money

From shutting down the production pipeline amid the pandemic to addressing systemic pay inequities, 2020 has been a year of challenges as *THR* spotlights the people entrusted with safeguarding the industry's finances. **PLUS** The top Power Business Managers in Hollywood, the super PAC with the golden touch for viral videos and showrunners' secret weapon.

72 International Producer of the Year: Miky Lee

Jimmy lovine says the joyful South Korean titan was always "ahead of her time." After *Parasite*, her CJ Entertainment continues to dominate in K-pop, with new projects auteur-driven and reality-based, a COVID-proof production campus and a new vision for theatrical viewing: "She has accomplished everything she set out to do."

THE HOLLYWOOD REPORTER 6 OCTOBER 7, 2020

DYLAN O'BRIEN

PREMIERING AT HOME OCTOBER 16 Also in select theatres





THE REPORT

- China & the U.S., a Growing Rift 15 Battered by the pandemic and increasing political tensions, Hollywood's longterm business prospects in the East Asia giant look bleaker than ever.
- 22 Media Mergers, Under Review In what could have far-reaching consequences for broadcasters, the Supreme Court is taking up cases examining standards for the FCC in shaping the rules

THE BUSINESS

Creative Space: 38 **Ellen Goldsmith-Vein**

The founder of The Gotham Group, Hollywood's only major productionmanagement company owned by a woman, talks about agents becoming managers, negotiating backend and lighting votive candles for Biden-Harris.

Black Reps on Restrictions: 40 'We Can Tell a Variety of Stories'



Issue No. 27, October 7, 2020





Claude Kameni's West Africa-48 **Inspired Designs Win Over Stars** The 26-year-old, L.A.-based designer, whose creations are worn by Tracee Ellis Ross, Amanda Seales and Viola Davis, showed her collection at New York Fashion Week for the first time.

REVIEWS

- Red, White and Blue By David Rooney 81
- 82 The Right Stuff By Daniel Fienberg

43

On a gradated blue dial, a trompe-l'oeil effect of depth is created via circles surrounding a flying tourbillon on Audemars Piguet's Royal Oak Concept Flying Tourbillon, which features a 38.5mm frosted-gold case in 18-karat rose gold; \$157,500, at Audemars Piguet at Westime, Beverly Hills, and Audemars Piguet, New York.

64

Second-generation business manager Steve Savitsky was photographed Sept. 24 in Los Angeles. For him, "Discretion is everything," says a friend.

72

Amid the pandemic, "This is the time of breaking [our business] apart and putting it together in different forms," says THR International Producer of the Year Miky Lee.

ON THE COVER

Photographed remotely by Austin Hargrave were James Corden in Los Angeles on Sept. 25; Nicole Kidman in Australia, Meryl Streep in Connecticut and Keegan-Michael Key in Vancouver on Sept. 26; Kerry Washington in Los Angeles on Sept. 28; and Jo Ellen Pellman in Cincinnati on Sept. 30.

for ownership of TV and radio stations.

ABOUT TOWN

27 Person of Interest: Eva Longoria With three directing projects teed up,

the activist actress also has co-founded a digital platform for the Latina community: "Believe in that power."

28 L.A.'s Grande Dame of **Philanthropy Turns 90**

Barbara Davis, whose 34th Carousel of Hope Ball to fight diabetes is Oct. 10, talks social distancing and when "Uncle Frank" Sinatra sang at the first gala.

32 Rambling Reporter

BIPOC publicists, who battle being limited to Black projects, are coming together: "When you get to the top of the ladder, throw it back down."

STYLE

- 43 Colorful & Complicated For 2020, watchmakers are going big and bold, from brilliant orange dials and straps for men to dazzling watches featuring tourbillons — a mechanism in a spinning cage that counteracts the effects of gravity — for women.
- 46 'I Will Just Drive and Drive': The Cars Hollywood Loves for Getting Away From It All

BACKLOT

92 'Car Chases Have Nothing on a Sleeping Baby'

Writer-director Julia Hart, whose film I'm Your Woman opens the 2020 AFI Fest, reexamines the '70s crime drama through motherhood.

96 'I Want to Tell Exciting Stories' Steve McQueen on tackling five films at once for his Small Axe anthology series.

100 U.S. Shows Are Scarce at the **Global TV Market MIPCOM**

Stateside COVID production stops may lead to changing international TV tastes.

CORRECTIONS

In the story "Being Othered in a Hair and Makeup Trailer," a quote about Serena Williams attributed to Ashunta Sheriff should have been attributed to fellow makeup artist Sheika Daley; the Stanley Brothers signed with CAA, not WME (THR 9/23).

SEE YOU IN 2 WEEKS

The next issue publishes Oct. 21. Keep up with breaking news, reviews and video at THR.com and via Facebook, Twitter and Instagram.



Congratulations,

POWER BUSINESS MANAGERS OF 2020

From your friends at City National Bank, proudly serving the entertainment industry for more than 65 years.



Discover The way up® at CNB.com

City National Bank Member FDIC. City National Bank is a subsidiary of Royal Bank of Canada. ©2020 City National Bank. All Rights Reserved.

226597-01



Nekesa Mumbi Moody

EDITORIAL DIRECTOR

Tom Seeley

DEPUTY EDITORIAL DIRECTOR,

DIGITAL MEDIA

Sudie Redmond EXECUTIVE MANAGING EDITOR

Jennifer Martin Laski EXECUTIVE **PHOTO & VIDEO DIRECTOR**

Degen Pener DEPUTY EDITOR

Jeanie Pyun

DEPUTY EDITORIAL DIRECTOR

Erik Hayden **NEWS DIRECTOR**

Peter B. Cury

CREATIVE DIRECTOR

Lacey Rose EXECUTIVE EDITOR, TELEVISION

Tatiana Siegel EXECUTIVE EDITOR. FILM

David Katz **EXECUTIVE EDITOR,** ARTICLES

EDITOR-AT-LARGE Kim Masters

FILM

SENIOR FILM WRITERS Borys Kit, Pamela McClintock TECH EDITOR Carolyn Giardina • STAFF WRITER, FILM Mia Galuppo

TELEVISION

TELEVISION EDITOR, WEST COAST Lesley Goldberg SENIOR WRITER, TELEVISION Michael O'Connell SENIOR WRITER Bryn Elise Sandberg • TELEVISION WRITER Rick Porter

REVIEWS

REVIEWS EDITOR Jon Frosch • CHIEF FILM CRITIC David Rooney CHIEF TELEVISION CRITIC Daniel Fienberg • TELEVISION CRITIC Inkoo Kang

SENIOR EDITOR, COPY Mike Barnes • SENIOR AWARDS EDITOR Rebecca Ford • SENIOR EDITOR, FILM Rebecca Keegan SENIOR WRITERS Seth Abramovitch, Gary Baum • SENIOR AWARDS ANALYST Scott Feinberg INTERNATIONAL BUSINESS EDITOR Georg Szalai • LEGAL EDITOR-AT-LARGE Eriq Gardner **SENIOR STAFF WRITER** Chris Gardner • **SENIOR DIGITAL MEDIA EDITOR** Natalie Jarvey • **BUSINESS EDITOR** Ashley Cullins EDITORIAL ASSOCIATE Kirsten Chuba • ASSISTANT TO THE EDITORIAL DIRECTOR Emily Hilton

COPY

MANAGING EDITOR Jennifer H. Levin ASSISTANT MANAGING EDITOR Darah Head • SENIOR COPY EDITOR Lisa de los Reyes • SENIOR COPY EDITOR/FILM CRITIC Sheri Linden

ART

DEPUTY DESIGN DIRECTOR Kelsey Stefanson **ART DIRECTORS** Nicholas Brawley, Christopher Hawkins, Fah Sakharet **ART PRODUCTION MANAGER** Amanda Tannen

PHOTO & VIDEO

PHOTO EDITORS Chelsea Archer, Tristan Cassel ASSOCIATE PHOTO EDITORS Megan Downie, Jared Rosenthal • ASSISTANT PHOTO PRODUCER Kayla Landrum PHOTO & ART ASSISTANT Kayla Miracle • PHOTO EDITOR-AT-LARGE Jenny Sargent

> **EXECUTIVE PRODUCER, NEWS** Lee Schneller • SENIOR PRODUCER, NEWS Brian Zambuto VIDEO EDITOR, NEWS Jason Bass • CONTENT MANAGER, NEWS Lauren Alvarez

THR.COM

MANAGING EDITOR, DIGITAL Kimberly Nordyke • MANAGING EDITOR, EAST COAST Jackie Strause DEPUTY EDITOR, EAST COAST Hilary Lewis • ASSIGNMENT EDITOR Jennifer Konerman SENIOR EDITOR, HEAT VISION Aaron Couch • INTERNATIONAL EDITOR Abid Rahman **NEWSLETTER EDITOR** Alex Weprin • ASSOCIATE EDITORS Trilby Beresford, Sharareh Drury, Lexy Perez SENIOR REPORTER Ryan Parker • STAFF REPORTER Katie Kilkenny • COPY CHIEF Pete Keeley SENIOR PHOTO EDITOR, DIGITAL Christina Pompa-Kwok • PHOTO EDITOR Jessica Wendroff DIRECTOR, SOCIAL MEDIA Erica Myers • SOCIAL MEDIA COORDINATOR Erika Villalvazo

INTERNATIONAL

INTERNATIONAL NEWS EDITOR Kevin Cassidy EUROPE BUREAU CHIEF Scott Roxborough • ASIA BUREAU CHIEF Patrick Brzeski CANADA BUREAU CHIEF Etan Vlessing • U.K. CORRESPONDENT Alex Ritman

CONTRIBUTING EDITORS

Kareem Abdul-Jabbar • Damon Casarez • Austin Hargrave • Wesley Mann • Carol McColgin • Miller Mobley Gavin Polone • Ramona Rosales • Andrew Weitz





We are honored to be included in **The Hollywood Reporter's** Power Business Managers 2020, along with our esteemed peers:

Antnony Bonsignore, Frank Selvaggi & Iom Carr; Altman Greentield & Selvaggi Christopher Fank; Christopher Fank CPA | Arnie Herrmann, Sharon Sullivan, Wayne Mejia, Matthew Segreto & Douglas Cammarano; Citrin Cooperman | David Weise; David Weise & Associates | David Levin; DL Business Management | Pat Dunn & Tony Peyrot; Dunn Pariser & Peyrot | Julie Boos, Jamie Cheek, Mary Ann McCready & Carmen Romano; FBMM | Andrew Meyer & Steves Rodriguez; Freemark Financial | Eric Fulton & Elizabeth Ricin; Fulton Management | Tyson Beem, Andrew Crow, Todd Gelfand & Melissa Morton; Gelfand, Rennert & Feldman | Harvey Gettleson, Randy O'Connor & Seth Gettleson; Gettleson Witzer & O'Connor | Laura Gordon; Gordon & Associates | Howard Altman, Corey Barash & Warren Grant; Grant Tani Barash & Altman | Elizabeth Kenney;

Justin Steigmeyer, Reggie Gooden & Josh Martin; 818 Management | David Altman, L&L Business Management | Charles Clancy, Mark Friedman, Matt Lichtenberg & John Rigney; Level Four Business Management | Humble Lukanga; LifeLine Financial | John McIlwee; McIlwee & Associates | Mark Landesman & Paul Zukowsky; ML Management Harley Neuman; Neuman + Associates | David Bolno, Richard Feldstein, Bernie Gudvi, Michael Karlin, Michael Oppenheim, Mickey Segal, Larry Tyler & Matt Segal; NKFSB Martin Meeks & Aaron Philpott; Philpott Meeks | Jeff Turner & Bill Vuylsteke; Provident Financial Management | Phil Sarna & Tara Beaudine-Moore; PS Business Management | Jeff Bacon, Chris Bucci, Rachel Martinez & Steve Savitsky; Savitsky Satin Bacon & Bucci | Steve Campeas; SJC | Lou Taylor & Lauren Cooper; Tri Star Sports & Entertainment | and THR's Business Manager Icon, Steve Savitsky at Savitsky Satin Bacon & Bucci

Our thanks to The Hollywood Reporter, to our colleagues at Bell & Co., and to our clients.



PERSONAL FINANCIAL MANAGERS 212.949.6700 bellandcompany.com



Elisabeth D. Rabishaw

SENIOR VICE PRESIDENT, TELEVISION & MEDIA

Dana Droppo VICE PRESIDENT, CREATIVE DIRECTOR, **BRAND PARTNERSHIPS**

Mike Van VICE PRESIDENT. **BRAND PARTNERSHIPS** Alexandra von Bargen VICE PRESIDENT, LUXURY

Victoria Gold

SENIOR VICE PRESIDENT, ENTERTAINMENT

Alison Smith-Pleiser MANAGING DIRECTOR. INTERNATIONAL

ADVERTISING

executive director, independent film & talent $Debra Fink \bullet$ executive director, television Scott Perry

EXECUTIVE DIRECTORS, BRAND PARTNERSHIPS Alex Kim, Jon Rutner

SENIOR DIRECTORS, BRAND PARTNERSHIPS Justine Matthews, Michael Sandler

DIRECTOR, SPONSORSHIP & WEST COAST CONSUMER SALES Karbis Dokuzyan • VICE PRESIDENT, BILLBOARD JOE Maimone

SALES COORDINATOR Mitchell Brown

INTERNATIONAL ACCOUNT DIRECTOR TOMMASO Campione • ACCOUNT DIRECTOR, NEW ZEALAND & AUSTRALIA Lisa Cruse

DIGITAL MEDIA

SENIOR VICE PRESIDENT, ENGINEERING Michael Bendell • VICE PRESIDENT, DIGITAL REVENUE OPERATIONS Gina Perino DIRECTOR OF GROWTH Danielle Dauenhauer

senior director of partnerships Shira Brown • content partner manager Alex Felser

DIRECTOR, PROGRAMMATIC SALES & STRATEGY Lee Garfield • DIRECTOR, PROGRAMMATIC Jeremy Zimmerman MANAGER. PROGRAMMATIC Francis Kremer

EXECUTIVE DIRECTOR, ACCOUNT MANAGEMENT & AD OPS Shameka Frank • AD OPERATIONS ASSOCIATE DIRECTOR Cheryl Kampanis SENIOR MANAGER, ACCOUNT MANAGEMENT Greg Johnson • SENIOR ACCOUNT MANAGER Galina Druzhinina

ASSOCIATE ACCOUNT MANAGER Allie Hedlund

DIGITAL ACCOUNT MANAGERS Ashley Johnson, Deborah Joong, Shannon McMahon

SENIOR PRODUCT DESIGNER Andrew Elder

MARKETING

VICE PRESIDENT, EVENTS & TENTPOLES Lyndsay Meabon • VICE PRESIDENT, STRATEGY Anjali Raja executive director, strategy Cathy Field • executive director, marketing strategy Andrew Masters DIRECTOR, MARKETING STRATEGY Cam Curran • MARKETING DIRECTOR, FILM & TV Matthew Bravmann

MANAGERS, MARKETING STRATEGY Vanessa Rodriguez, Hannah Schiff

DIRECTOR, POSTSALE Renee Giardina • SENIOR MANAGER, POSTSALE Steven Huizar • MANAGER, POSTSALE Sarah Lombard associate director, branded content Elizabeth Lancaster • senior manager, branded content Kwasi Boadi **DESIGN DIRECTOR** Stacy Saunders

VICE PRESIDENT, EVENTS & CONFERENCES Curtis Thompson

EXECUTIVE DIRECTOR, EVENTS Jasmin L. Reate • ASSOCIATE DIRECTOR, EVENT MARKETING Anush Yemenidjian

LICENSING

DIRECTOR OF LICENSING Kelly Del Sordi REPRINTS & PERMISSIONS Wright's Media (877) 652-5295, email MRC@wrightsmedia.com

OPERATIONS

GROUP FINANCE DIRECTOR David Aimone • VICE PRESIDENTS, FINANCIAL PLANNING & ANALYSIS Eugene Kim, Jerry Ruiz SENIOR FINANCE MANAGER JOY Spears • VICE PRESIDENT, PRODUCTION Kelly Jones

DEPUTY DISTRIBUTION & PRODUCTION DIRECTOR Mary Bradley • SENIOR DESIGNER Suzanne Rush

EXECUTIVE DIRECTOR, AUDIENCE DEVELOPMENT & CIRCULATION Katie Fillingame • SENIOR MANAGER, CRM & OPERATIONS Mase Goslin SENIOR MANAGER, EMAIL MARKETING & CIRCULATION Meredith Kahn

DIRECTOR, FACILITIES & PROCUREMENT Linda Lum • IMAGING MANAGER Brian Gaughen • IMAGING SPECIALIST Michael Sullivan

HEADQUARTERS

100 N. Crescent Drive • Beverly Hills, CA 90210 • PHONE (323) 525-2000 • EDITORIAL EMAIL THRnews@thr.com • Advertising (323) 525-2013 NEW YORK 1540 Broadway, 32nd Floor, New York, N.Y. 10036 • PHONE (212) 493-4200 • FAX (646) 654-5637 • NEW YORK SALES OFFICE (212) 493-4193

SUBSCRIPTIONS

U.S. (866) 525-2150 • **OUTSIDE U.S.** (845) 267-4192 • hollywoodreporter.com/subscribe

Deanna Brown PRESIDENT

Michael Gutkowski **EXECUTIVE VICE PRESIDENT, OPERATIONS**

Julian Holguin **EXECUTIVE VICE PRESIDENT, HEAD OF BRAND PARTNERSHIPS**

Michele Singer **GENERAL COUNSEL**

Glenn Walker **EXECUTIVE VICE PRESIDENT, AUDIENCE DEVELOPEMENT DATA & ANALYTICS**

Kevin Kunis SENIOR VICE PRESIDENT. FINANCE

Alexis Capra SENIOR VICE PRESIDENT, **HUMAN RESOURCES**

Michael Sacks SENIOR VICE PRESIDENT. MEMBERSHIP

THE HOLLYWOOD REPORTER 12

OCTOBER 7, 2020

FROM LUCA GUADAGNINO, DIRECTOR OF CALL ME BY YOUR NAME





DESERT PAL/SADES







LIVING IS AN ART FORM IN PALM SPRINGS

Desert Palisades is the next frontier in the rich architectural heritage of Palm Springs, offering residents the freedom to design and build their homes amidst the most recognizable landscape in the Coachella Valley. Three minutes from downtown, Palm Springs' last hillside community features modern masterpieces by iconic visionaries Ray Kappe and Al Beadle and rising stars Sean Lockyer of Studio AR&D and Brett Woods of Woods + Dangaran.

RESERVE YOUR HOMESITE

Schedule A Private Tour Of The Community 760.218.1999 | Marc Sanders, DRE #01888083

DESERTPALISADES.COM / 1111 W RACQUET CLUB ROAD / PALM SPRINGS, CA / 92262

Pacific



The developer reserves the right to make modifications in materials, specifications, plans, pricing, various fees, designs, scheduling and delivery of the homes without prior notice. All dimensions are approximate and subject to normal construction variances and tolerances. Plans and dimensions may contain minor variations from floor to floor. This is not an offer to sell or solicitation to buy to residents in jurisdictions in which registration requirements have not been fulfilled, but is intended for information only.

Sotheby's International Realty and the Sotheby's International Realty logo are registered (or unregistered) service marks used with permission. Sotheby's International Realty Affiliates LLC fully supports the principles of the Fair Housing Act and the Equal Opportunity Act. Each Office Is Independently Owned And Operated. If your property is listed with a real estate broker, please disregard. It is not our intention to solicit the offerings of other real estate brokers. We are happy to work with them and cooperate fully.



↑ Film Studios Scramble Next year's glut of tentpole releases p. 20

Labor On-Set Safety Cinematographers talk about new protocols p. 18

Heat Index



Chris Rock The host of *SNL*'s season 46 premiere helps drive the NBC variety series to 8.24 million viewers Oct. 3, its biggest debut audience in four years.



Josh D'Amaro Amid a stalemate with the state of California on a reopening plan for theme parks, the head of Disney's parks presides over 28,000 layoffs from his division.



Travis Scott The artist's "Franchise" lands at No. 1 on the Billboard Hot 100 songs chart, with 19.4 million U.S. streams in its first week ending Oct. 1.



The ESPN chief's NBA Finals on ABC are on track for all-

The Report

Behind the Headlines



The World's Second-Largest Film Market Moves Beyond Hollywood

As China's box office aims to overtake the U.S.' this year amid the pandemic, industry observers say political tensions could lead to a permanent drag on major studios' bottom line in the country

attered by the pandemic and growing political headwinds, Hollywood's business prospects in China are becoming bleak. A state of tumult in Washington-Beijing diplomatic relations is putting greater scrutiny on film activities in the country, while the United States' failure to contain COVID-19 is forcing the industry to take its pedal off the accelerator in China's theatrical market. "The trade and political environment has created a perfect storm of uncertainty," says Stephen Saltzman, an attorney for law firm Paul Hastings who often represents Chinese studios in dealmaking. The feverish partnerships that characterized relations between the world's two largest entertainment markets over the past decade are not only gone for now, but unlikely to return soon, Saltzman adds. The studios' weakening position in Beijing also is hitting the

BY PATRICK BRZESKI

industry just as China is becoming an even more central pillar of the sagging global box office. With the COVID-19 crisis subsiding in China, the country's tens of thousands of theaters are operating at 75 percent seating capacity, and filmgoers are demonstrating little hesitation about returning to the multiplex. During China's National Day holiday weekend running Oct. 1-4, cinemas brought in \$325 million in ticket revenue, with two Chinese tentpoles earning more than \$135 million each. In North America, where many cinemas are shuttered and the public remains legitimately concerned about the safety of moviegoing, theaters generated just \$11 million in sales during the same period. (In 2019, domestic grosses totaled \$150.5 million for Oct. 4-6.)

Beijing have begun predicting that the territory will easily usurp North America as the world's top-grossing theatrical market in 2020. In the U.S., meanwhile, industry debate is focused on whether much of the damage done to the domestic theatrical film model might become permanent. On Oct. 4, Cineworld, the owner of Regal, the second-largest cinema chain in the U.S., said that it was again shutting down all its theaters indefinitely. For a generation, Hollywood's top priority in China was the improvement of market access, through the loosening of China's quota on film imports and other metrics. But the Trump administration's unresolved trade war and recent crackdown on telecom giant Huawei and apps TikTok and WeChat are undercutting the Motion Picture Association's campaign for greater market access and better box office

time audience lows, averaging 6.65 million viewers through the first three games.

Showbiz Stocks

\$28.12 (+0.6%) FOX CORP. (FOX) A solid return for the NFL and record ratings for Fox News have boosted Rupert Murdoch's TV conglomerate.

\$44.51 (-4.2%) COMCAST (CMCSA) A rise in novel coronavirus cases spells trouble for Universal's theme parks, as the broadcast fall season remains in limbo.

Sept. 29 - Oct. 6

As China's box office roars back toward full capacity, analysts in

Illustration by Cornelia Li

THE HOLLYWOOD REPORTER 15 OCTOBER 7, 2020

The Report

Behind the Headlines

revenue-sharing terms on the basis of China's free trade obligations. The WeChat ban alone, if it eventually goes into effect, could introduce a not-negligible communication barrier between Hollywood and China. The Tencent-made super app is not only used by 3.3 million active monthly users in the U.S. and over 1 billion people in China, but it is also the primary, and oftentimes, the only means of communication in the Chinese film industry.

Disney's live-action Mulan, meanwhile, offered a case study in what can go wrong for a Hollywood studio when it designs a tentpole specifically to court the China market. The film's dual public relations disasters — its star, Liu Yifei, touting Beijing's pro-police stance in response to Hong Kong's pro-democracy movement, and a deeply illconsidered decision by Disney to shoot in China's Xinjiang Province, a site of ongoing human rights abuses against the Muslim minority — were compounded by Disney executives' decision not to speak out on the issues, presumably out of fear that they would politically offend Beijing and hurt their other business interests (such as the \$5.5 billion Shanghai Disney Resort).

Analysts point out that creating a Chinese-themed film that appeals equally to U.S. and Chinese audiences was always considered a challenging proposition in its own right. (For example, 2016's Matt Damonstarring co-production The Great Wall cost \$150 million and grossed only \$45 million in the U.S. and \$334 million globally.) Mulan's public relations missteps shone a harsh light on Hollywood studios' long-standing practice of making sure that their films don't touch on topics that the Chinese government finds politically unpalatable. In the

new, acrimonious era of Sino-Washington relations, this issue has begun to attract rare bipartisan attention. In the wake of Mulan's stumbles, 19 members of Congress wrote a letter to Disney CEO Bob Chapek questioning the studio's cooperation with Chinese government propaganda authorities in Xinjiang. Director Judd Apatow also recently spoke out against the studios' policy of conveniently overlooking Beijing's human rights abuses, saying in a September MSNBC interview that "China has bought our silence." Some industry watchers now believe there is a possibility that the heads of the major studios will eventually be called before Congress to testify about their companies' pattern of self-censorship with respect to China.

Several other major Hollywood film projects related to China have been hit by controversy from entirely opposite angles. Netflix, which doesn't even operate its service in China because of Beijing's ban on foreign streaming plat-



forms, found itself dragged into the fray over its high-profile plans to have *Game of Thrones* showrunners **David Benioff**

and D.B. Weiss adapt the bestselling Chinese sci-fi trilogy The *Three-Body Problem*. A group of Republican senators dug up a 2019 interview that the books' Chinese author, Liu Cixin, gave to The New *Yorker*, in which he responded to a question about China's mass internment of Muslims in Xinjiang by saying, "Would you rather that they be hacking away at bodies at train stations and schools in terrorist attacks?" Led by Sen. Marsha Blackburn (R., Tenn.), the lawmakers issued a Sept. 23 letter to Netflix co-CEO **Ted Sarandos**, asking the streamer to justify its collaboration with Liu, describing him as "an individual who is parroting dangerous Chinese Communist Party propaganda." The letter also suggested that by collaborating with Liu, Netflix would be "normalizing"

China's Box Office Market Share

Grosses of Hollywood movies in the country have been steadily slipping, reflecting changing tastes over the past several years



China's human rights transgressions. Unlike Disney, Netflix responded forcefully to the senators, stating that "Mr. Liu's comments are not reflective of the views of Netflix" and that the company "do[es] not agree with his comments, which are entirely unrelated to his book or this Netflix show." The response appeared to quell the controversy for now, but it could return to public attention as *The Three-Body Problem* moves into production and when it approaches release. "Every case is different, but what we have are extremely sensitive political reactions from every side whenever China is involved in a Hollywood movie right now," says Stanley Rosen, a USC professor who specializes in China's film industry and soft-power policies.

Worse still, U.S. studios are already losing their grip on consumers in China. In 2019, Hollywood accounted for only two of China's top-grossing films of the year — the lowest share in more than 20 years. Thanks to the pandemic, 2020 is shaping up to be far worse. "As in many international markets, Hollywood films appeal most in bigger-city environments," says Rance Pow, president of consulting firm Artisan Gateway. "But much of China's recent cinema expansion has been in smaller tier-three cities and below." Theatrical film has been an outlier in China's controlled media environment. In the news media, on TV and in the tech sector, foreign content has been allotted far less access than the 40 percent to 50 percent market share that Hollywood movies have traditionally enjoyed. On TV, for example,

foreign shows are banned during primetime, and regulators require local streamers to limit the non-Chinese portion of their libraries to 30 percent or less.

China's regulators have allowed Hollywood theatrical movies a larger place in public life for structural reasons. Over the past 25 years, the country needed Hollywood's bankable product to help build out its nation-spanning exhibition infrastructure, and it was thought that Hollywood's contribution to the box office was essential to keeping local cinema chains expanding. Leveraging global free trade norms (which President Trump has upended), the MPA also had success over the years in lobbying Beijing to allow Hollywood participation in China's consumer economy.

But now COVID-19 has done the job of banishing Hollywood films from Chinese screens for the foreseeable future — and Chinese cinemas appear to be recovering. The notion of American soft power through popular culture is arguably less appealing, or even palatable, to the Beijing leadership than at any time in recent memory. Says Chris Fenton, author of the recent China-Hollywood book Feeding the Dragon and a trustee at the U.S.-Asia Institute: "If the government starts to see that Chinese films are doing well and the box office is bouncing back without Hollywood's help — and the consumer seems to be forgetting all about U.S. movies because their own blockbusters are becoming more and more entertaining — you have to ask yourself: Why wouldn't they start weaning their public off American movies?"

Huayi Brothers' war epic *The Eight Hundred*, produced for about \$85 million, overtook Sony's *Bad Boys for Life* (\$424.6 million) to become the year's top-grossing film with \$453 million globally.



AN EERILY BEAUTIFUL, RIVETING PSYCHOLOGICAL THRILLER"

TIME

"AS AMBITIOUS AS TV GETS...**EXCELLENT**"

"AN ENTHRALLING, MESMERISING EXPERIMENT BETWEEN TV AND THEATRE" Guilden

A REMARKABLE CAST AN UNCOMFORTABLE RESEMBLANCE TO THE WORLD WE ALREADY KNOW"

HBO ORIGINAL

"URGENTLY COMPELLING PERFORMANCES

BY JUDE LAW AND NAOMIE HARRIS A VERY STRONG KATHERINE WATERSTON"

"A GRIPPING SHOW

THE THIRD

GORGEOUS AND UNSETTLING" B Roger Ebert.com

"UNLIKE ANYTHING YOU'VE SEEN ON TV" DEMOF GEEK!

"JUDE LAW AND EMILY WATSON ARE GREAT"

NEW LIMITED SERIES NOW STREAMING HBOMOX

©2020 WarnerMedia Direct, LLC. All Rights Reserved. HBO Max[™] is used under license

The Report

Behind the Headlines

'It's Not the End of the World'

Top cinematographers say that new set safety protocols have minimized risk for resuming production amid the pandemic: 'My approach is, assume the people around you have it' BY CAROLYN GIARDINA



fter March's coronavirus pandemic shutdown, Oscar-nominated cinematographer **Greig Fraser** did some commercial work in the U.S. before returning to the U.K. to resume production on Warner Bros.' *The Batman*. During one of these commercial shoots, a crewmember tested positive for COVID-19. "When he tested positive, we shut down," Fraser says, noting that everyone on set

Fraser

immediately began to quarantine. "Nobody [else] tested positive; we were all following the correct PPE procedures, washing our hands and wiping the equipment down. We went back after we all had tested there's a low risk in going back to work because everyone is taking safety protocols very seriously. "We all have a responsibility to each other as well as ourselves," Fraser says. "My approach is, assume the people around you have it. You have to be confident that you have taken every precaution. ... I think there's a greater danger going to the local supermarket than being on a film set."

Oscar-nominated DP **Phedon Papamichael**, who filmed **Aaron Sorkin**'s *The Trial of the Chicago* 7 for Netflix, agrees with the sentiment. "I went to Germany [to shoot commercials] and now Greece," says Papamichael, who is serving as director and cinematographer (sharing DP duties with **Akis Konstantakopoulos**) on the thriller *Light Falls*, an Albanian-Greek-Georgian co-production. The filmmaking team behind Phillip Noyce's *Lakewood* generally stayed in a bubble off set, residing in the same hotel.

The crew is shooting mostly outdoors and limiting people on set to a total of 10 castmembers and a lean 35-member crew. "Everyone is repeatedly tested," he says. "We get our temperature measured, and then we get wristbands. We wear masks." He adds that colleagues in the U.S. have cited use of gear such as Technocranes in order to get the camera's lens — but not the camera operator close to the actors. Meanwhile, Dan Laustsen, the Oscarnominated cinematographer of **Guillermo del Toro**'s *The Shape* of Water, is in Toronto shooting del Toro's latest, Nightmare Alley. "The studio is taking care of us very well," he says. Filming had shut down in March and restarted with the same crew in September, after those who returned to Canada, including Laustsen, spent two weeks in quarantine. The filmmakers are using standard protocols, including testing, social distancing, working in zones, cleaning equipment and wearing masks (he wears both a mask and a face shield). Laustsen also wears a headset to make onset communication easier from a distance and while wearing PPE — something numerous DPs have commented about. "The communication is less personal, but it's not the end of the world," he says, explaining that, importantly, they have not made any creative compromises. DP John Brawley (The *Great*) just wrapped **Phillip Noyce**'s indie movie *Lakewood*, starring Naomi Watts, which was shot with a small crew in northern Ontario. Cinematographers note that during a shoot, their eyeglasses tend to fog up while wearing PPE, so they do need to clean them to improve visibility, though they are taking it in stride. Brawley came up with an alternative. He sometimes wore a powered air-purifying respirator (PAPR), which he said reduced the amount of fog developing on his glasses.

Cinematographers like Markus Forderer, who is working on Netflix's Red Notice in Atlanta, have used remote working procedures. He lensed the feature Tides, which needed additional photography in Munich at a time when director **Tim Fehlbaum** was in Germany and Forderer was in L.A., as was one of the actors. "Because we couldn't travel, we had a small setup in my apartment with a live feed so that the director could participate from Munich. The director could see the livestream from his computer's camera and talk to the actor," says Forderer. For the Munich shoot, the DP got a live feed from the camera. "[I had] all of the camera settings and data so I could give notes to my camera assistant and gaffer, and it worked well." Reshoots and additional photography "are always difficult to schedule," adds Forderer. "Going forward, this is something that allows the core creative team to work together even if you're not in the same spot."



Papamichael

negative a few times." While Fraser declined to discuss *Batman*, that film also temporarily hit the pause button after star **Robert Pattinson** tested positive. (It has since resumed production.) Fraser, who also wrapped work on Legendary's upcoming sci-fi epic *Dune*, is among multiple cinematographers who say they feel



Greig Fraser lensed Dune (left), while Phedon Papamichael worked on The Trial of the Chicago 7.





congratulates our client



MIKY LEE

The Hollywood Reporter's International Producer of the Year



U.S. Theaters Stare Down Worst-Case Scenario for 2020

With New York and Los Angeles theaters shuttered, 'the business feels dead' as studios pull major tentpoles in hopes of a recovery early next year **BY PAMELA MCCLINTOCK**

here's a new public enemy No. 1 among theater owners and some Hollywood studio executives: Andrew Cuomo. The New York governor, who generally has received praise for his handling of the pandemic, so far has refused to let theaters open even as indoor restaurants, casinos and gyms are allowed to flip on the lights. "We've had a request to put all of our CEOs on a conference call. He wouldn't schedule it. And there are very senior Hollywood executives who have placed calls to him and ended up speaking with his staff, not him. Nothing. Crickets," says John Fithian, president and CEO of the National Association of Theatre Owners. "He's put us in a category with big music concerts. That's absurd."

New York is just one front in the battle to revive moviegoing, but it's crucial to winning the war (L.A. also remains closed, but there are more COVID-19 cases there). On Oct. 4, London-based Cineworld, the world's secondlargest circuit and parent company of Regal Cinemas, stunned the film business when it revealed that it is temporarily closing all of its locations in the U.K. and U.S. A rise in COVID-19 cases in parts of the European Union and Canada — cinemas in Dublin and Quebec had to shutter in recent days — also has spurred alarm. (AMC Theatres, the world's largest circuit, said Oct. 6 it has no plans to temporarily close. Ditto for mega-circuit Cinemark.) Cineworld took aim at Cuomo for its decision to close, saying that studios won't release another big tentpole without New York. Richard Azzopardi, senior adviser to Cuomo, replied: "We understand some people are unhappy, but you know what? Better unhappy than sick or worse." Fithian shot back, telling THR that New York is "out of touch." For Cineworld, the last straw was MGM and Universal's decision to push the James Bond pic No Time to Die from Nov. 20 to April, all but erasing hopes of a box office recovery before

Christmas. And that's if Wonder Woman 1984 sticks to its Dec. 25 date. "My guess is all theater operators will now have to decide whether it is better to shut down or run at 10 percent capacity with one or two screenings a day so as to remind people you are still here," says Wall Street analyst **Eric Handler** of MKM Partners. The hope now is that moviegoing will resume in earnest in the first quarter of 2021.

There are select markets that have enough



THE HOLLYWOOD REPORTER

local product to prosper — China, Japan, South Korea and India being the leaders — but the marquee in most other countries is bolstered, or supplemented, by Hollywood fare. "The U.S. is

the world's supplier of content. Being able to get movies out there is essential for theaters all over the world," says studio exec and Imax Entertainment president Megan Colligan.

Christopher Nolan's \$200 million Tenet, which had hoped to reignite the box office, has earned \$263 million at the foreign box office and a tepid \$46.1 million domestically. "I suppose Bond moving was inevitable. The domestic marketplace is far from being in a good place, and there are rising COVID-19 cases across Europe. With such uncertainty, no one wants to risk releasing another big movie," says box office analyst Robert Mitchell of analytics firm Gower Street. While movie ticket sales overseas hit \$30.8 billion in 2019 versus \$11.4 billion domestically, the pandemic reveals how crucial Hollywood's underlying health is to the global film business. "A lot of the world relies on Hollywood movies. The countries that have done the best have local content," notes Mitchell. Adds a studio exec: "New York and L.A. are about more than just moviegoing. Not having them open is murder because they are the cultural centers of America. When they aren't open, the business feels dead."

 $\mathbf{20}$

OCTOBER 7, 2020

The Report

Behind the Headlines

2021's Calendar Glut: **Studios Race for Space**

Another round of theater closures have upended release dates for tentpoles



URES. THEATER PICTURES. DUNE

(N: COURTESY COURTESY

I AIN/ I WEN



AUG. 6

OCT.1

The Suicide Squad

CONGRATULATIONS TO OUR MIKY LEE

International Producer of the Year



Untold Originals













J DENM

CJ ENM is at originality's frontier, creating award-winning movies, must-see dramas, and addictive reality entertainment. True originality thrives on common themes in every language, every age and every generation.

New characters and stories bring us together through universal emotions we all share. At CJ ENM we love to find the familiar within the unfamiliar – and the thrill that comes with it. We live to discover Untold Originals.

The Report

Behind the Headlines

Supreme Court Will Reshape TV's Megamerger Future

Top justices have taken up a major case about media ownership rules that will have a far-reaching impact on M&A and broadcast regulation **BY ERIQ GARDNER**

n Washington, when the future of TV comes up, talk often turns to future viability of local news outlets, whose reporters are needed to serve their communities, especially during a pandemic. But there's another reason Beltway power brokers care about local newscasts: The streaming giants don't.

For some in the broadcast industry, Netflix and Hulu aren't just competitive threats; they're the entities that *legitimize* bold dealmaking of the type that could combine historic TV rivals. Picture ViacomCBS and Fox Corporation under one roof, or Comcast's NBCUniversal merging with PBS. The next time a media corporation seeks government approval for a megamerger, expect to hear "Save Local News" as the rallying cry.

The future of M&A in the industry figures to be impacted by a coming decision from the Supreme Court. On Oct. 2, the justices announced why they would grant a petition from the FCC, led by chairman Ajit Pai, and major broadcasters to hear a case about media ownership rules. The case nominally focuses on the FCC's attempt to lift a ban on any company owning both a newspaper and TV station in a single market, but it will impact broadcast regulation broadly. After all, the Supreme Court's choice to take up the case comes as the FCC prepares to make its own decision on the worth of other rules that have lasted decades, including a prohibition on any merger between or among the Big Four broadcast networks, ABC, CBS, Fox and NBC. The FCC re-examines its ownership rules every four years and

must repeal or modify any rule that is no longer "necessary in the public interest as the result of competition." The public interest standard means that courts needn't necessarily defer to the FCC's calls without proper justification, which helps explain why a lower appeals court has spit in the FCC's eyes any time the agency has attempted deregulation during the past two decades. "Here we go again," wrote 3rd Circuit Judge **Thomas Ambro** in a decision that ordered the FCC to do a better job of studying how proposed rule changes would impact ownership of TV and radio stations by women and minorities.

But what exactly is in the public interest — and who gets to decide? That will be under consideration when the Supreme Court tackles in its next term the cases of *FCC v*. *Prometheus* Radio Project, et al. and National Association of Broadcasters, et al. v. Prometheus Radio Project, *et al.* To some advocates, public interest means doing something about the fact that women control just 73 of 1,368 commercial TV stations or that racial minorities hold majority voting interest in just 26 of them, according



to FCC data. "[T]he reality that women, racial and ethnic groups control less than 10 percent of commercial AM, FM or broadcast television stations should provide the FCC a clear reason for the failing grade it earned from the Third Circuit," wrote Seattle University communications professor **Caitlin Ring Carlson** on a public policy site in April.

But the Trump administration sees it differently. In the petition for high court review, the government essentially argued that the FCC should have latitude in fulfilling its mandate to preserve competition and ensure viewpoint diversity. This needn't mean guaranteeing that minorities own stations. The Solicitor General's Office reprimanded the 3rd Circuit, saying that it "flouted bedrock administrative-law principles that require judicial deference to agency policy choices, as well as this [Supreme] Court's repeated FCC-specific admonitions that courts must respect the Commission's reasonable judgments about what measures will best serve the public interest." At the coming hearing, TV broadcasters will have the opportunity to argue too. They will take the position that today's marketplace requires flexibility from hard ownership rules and that stations can only deliver local news and good jobs if

they're strong enough to take on the Netflixes of the world. "To be clear, local broadcasters are committed to diversity," stated the brief from a coalition of CBS, Fox and NBC stations. "But those commitments to diversity will be for naught if broadcasters' businesses cannot succeed. Without healthy, economically viable broadcast businesses, no opportunities for women or racial minorities to own, oper-



ate or invest in local broadcast businesses will exist at all. Whatever the data reflecting ownership of local broadcast

stations by women and minorities, the Commission's [existing] ownership rules inevitably disserve female and racial minority ownership if local stations cannot provide successful career opportunities to women,

The FCC's Ajit Pai says local news outlets are "struggling more than ever" under current ownership rules.



22

minorities or anyone else because their businesses can no longer remain competitive."

The case could provide a vehicle for the type of landmark decision from the Supreme Court's ascendant conservative thinkers that might shape regulation of entertainment and media for quite some time. Says communications attorney **John Garziglia**, "I believe the court may ultimately focus on the constitutionality of the FCC's race- and gender-skewed policies in regulating broadcasting." We are proud to congratulate our dear and longtime friend

MIKY LEE

for being named THR's INTERNATIONAL PRODUCER OF THE YEAR



The Report

Behind the Headlines

7 Days of DEALS

Who's inking on the dotted line this week

'BLANK CHECK' BONANZA: CASH ROLLS IN FOR MEDIA INVESTORS



Ergen

Dish Network founder Charlie Ergen was a pro gambler before a pivot to the telecom business. Now the billionaire has a new bet: He's forming a "blank check" company called CONX Corp., seeking to raise \$1 billion so that he and a fellow Dish executive can find a firm in the tech, media or telecom space to take public. To say that "blank check" companies, known as Special Purpose Acquisition Companies (SPACs), are having a moment would be an understatement. Driven by a tech boom this year, SPACs have raised more than \$48 billion, per industry tracker SPACInsider. That's more cash raised than the past five years combined.

As investor money rolls in, an increasing number of SPACs are targeting the media, entertainment, gaming and sports sectors, including Ergen's effort, and others from RedBird Capital's Gerry Cardinale and the investment firm Oaktree. The question is whether there are enough attractive private firms interested in aligning with a SPAC to go public. "We are surprised at how fast the market exploded, but we are not surprised that the SPAC has become an asset class of its own, a little like the way private equity developed," says former MGM CEO Harry Sloan, who alongside former CBS entertainment president **Jeff Sagansky** has launched six SPACs over the past decade. Sloan and Sagansky's most recent SPAC, Flying Eagle Acquisition Corp., revealed plans





in September to bring the mobile gaming platform Skillz public. They also took fantasy sports betting company DraftKings public last year through their Diamond Eagle.

Firms looking to raise cash have no shortage of options, but merging with an SPAC has advantages. "From an operator's perspective, I want to be able to tell the story and gauge investors' interest but know that if we were going to embark on this process, it was something we could plan for going forward,"

says **Ben Kohn**, CEO of Playboy Enterprises, which revealed plans Oct. 1 to merge with SPAC Mountain Crest Acquisition. Of Endeavor's ill-fated entirely public offering in 2019, Kohn says: "You've spent all this time putting your organization through something then have nothing to show for it."

With so many SPACs flooding the market, there's concern the pool of companies to merge with may be limited. "SPACs lend themselves not to the traditional media businesses but for those fast-growing parts of the media business, which is gaming," says Sagansky, noting there are few major mobile gaming firms. "Those are things that are harder to price, they have no comps," making the SPAC merger process smoother than a traditional IPO. - ALEX WEPRIN

NBCU Fills Top Entertainment Programming Post

aligned company into a

horizontal structure, NBCU

Big Deal

as NBCUniversal's chairman of entertainment content. The exec is set to lead creative strategy across NBCU's broadcast, cable and streaming platforms, including Peacock. Rovner, who will report to NBCU TV and Streaming chairman Mark Lazarus, will oversee scripted,

On Oct. 5, Susan Rovner

a seller as president of

officially moved from being

Warner Bros. TV to a buyer



is aiming to reorganize staff by genre rather than by network. That means that an exec working on unscripted fare at Bravo could soon be involved with a larger portfolio of the same genre for multiple NBCU networks as well. A major round of layoffs is Lazarus expected to come as part of NBCU's new structure, which is being overseen by Lazarus and NBCU CEO Jeff Shell. The realignment also is expected

to create millions in cost savings, with redundancies among the programming, marketing and scheduling divisions expected to be eliminated in a bid to create a more unified and leaner company. It is similar to the approach Shell put in place in May with NBCU's news division. As part of the restructuring, Rovner will be on the same footing as Frances Berwick at NBCU. Former Lifestyle Networks chief Berwick was promoted Aug. 6 and now oversees business strategy for the entertainment portfolio. As Rovner noted in a hiring memo, "I have long admired Frances Berwick and look forward to what I know will be a successful partnership." - LESLEY GOLDBERG



FILM

Barry Jenkins (CAA, Silent R, Lichter Grossman) will direct a prequel to 2019's The Lion King for Disney.

Jamie Foxx (CAA, LBI, Ziffren Brittenham) is in talks to reprise his role as villain Electro for the latest Marvel and Sony Pictures Spider-Man installment.

Yara Shahidi (CAA, Principal,

Nord Group) will play Tinkerbell in Disney's liveaction Peter Pan remake.

Oscar Isaac (WME, Inspire, Goodman Genow) and Jake Gyllenhaal (WME, Goodman Genow) will respectively star as Francis Ford Coppola and former Paramount studio head Robert Evans in Francis and The Godfather, about the making of Coppola's feature.



unscripted, late night and specials as well as first-run syndication. "Susan is the bold, creative force we need as we rethink the future of our business," Lazarus says. As part of its shift from a vertically

City on the Hill's Aldis Hodge (Paradigm, Priluck, Ziffren Brittenham) is in talks to play



Rights Available! Brand new content with Hollywood appeal BY MIA GALUPPO

The Heatwave (grand central publishing, august 2020)

BY Kate Riordan AGENCY UTA

Set in France during a heat wave with wildfires raging, the story follows Sylvie, who has to return to her family home after a tragedy 10 years earlier. Like Sharp Objects and Little Fires Everywhere, it is a mystery that entwines mother-daughter relationships.

"How Police Unions Fight Reform"

(NEW YORKER, AUGUST 2020)

BY William Finnegan AGENCY ICM

Like Oprah Winfrey teaming with The New York Times to adapt The 1619 Project, Finnegan's deep-dive article on how police unions defy change could bring narrative life to longform reporting.

Y IMAGES. HOUSE: REALTOR.COM. BOOK: COURTESY OF GRAND (DAN: CHARLEY GALLAY/GETTY IMAGES FOR LACMA. SAGANSKY., ZASLAV: MONICA SCHIPPER/GETTY IMAGES FOR DISCOVERY, INC

\$12B

Big Number

Lost revenue for Europe's media industries this year because of the novel coronavirus pandemic, per estimates by the European Audiovisual Observatory.



Crudup



Ryan Murphy's former property was on the market for two and a half years.

Hawkman in New Line's actionadventure thriller Black Adam.

Billy Crudup (CAA,

Lighthouse) is in negotiations to join Ezra Miller in Warner Bros.' The Flash.

Idris Elba (WME. the U.K.'s The Artists Partnership, M88, Ziffren Brittenham) will star in Universal survival thriller Beast.

Zac Efron (CAA, Alchemy, Felker Toczek) will star in

LeBron James and Maverick Carter's SpringHill Co. (WME, Ziffren Brittenham) has signed a first-look deal with Universal Pictures.

TELEVISION

The Outsider's Paddy Considine (the U.K.'s Independent, Range) will star in HBO's Game of Thrones prequel series, House of the Dragon.

How to Get Away With Murder creator Pete Nowalk (UTA. Sloane Offer) will exec produce the Silicon Valley drama series

Valley of the Gods for ABC.

Mike Henry as the voice of Cleveland Brown on season 19

Alex Désert (Imperium 7,

Washington Square) has

replaced Hank Azaria as the

voice of Carl Carlson on season 32 of The Simpsons.

Derek Hough (UTA, Silver

Lining, Reed Smith) has

of Family Guy.

Arif Zahir (CAA) has replaced

Entertainment for specials and entertainment programming.

This Is Us executive producers John Requa and Glenn Ficarra (CAA, McKuin Frankel) have signed a first-look broadcast deal with Fox.

The CW has picked up Hillary Clinton and Steven Spielberg's women's voting drama series The Woman's Hour.

Netflix has reversed its season four renewal for GLOW, citing COVID-19 issues. ... HBO has renewed Real Time With Bill Maher for two more seasons.... **Showtime** has renewed *Billions* for a sixth season. ... Fox has renewed Family Guy and Bob's Burgers for two more seasons.

DIGITAL

Hamilton alum Renée Elise Goldsberry (UTA, Untitled, Jackoway Austen) and Busy Philipps (ICM, B Company, Gang Tyre) will star in Tina Fey's 1990s girl group Peacock comedy series Girls5eva.

Iman Vellani will star as teenage superhero Ms. Marvel in her own Disney+ series.

Sabrina Carpenter (Paradigm, Foundation, Goodman Genow) will produce and star in a musical feature reimagining of Alice in Wonderland for Netflix.

Patricia Arquette (Gersh, 3 Arts, Goodman Genow) will star in and exec produce Apple comedy series *High* Desert, with Ben Stiller directing and producing.

John Cena (ICM) will star in Suicide Squad prequel spinoff series Peacemaker, written by James Gunn, for HBO Max.

Freida Pinto (CAA, Principal, Cohen & Gardner) and Logan Marshall-Green (CAA, 3 Arts, Goodman Genow) will star in Netflix's thriller film Intrusion.



Dede Lovelace, who stars in HBO's Betty, has signed with WME.

Woody McClain, a breakout of Starz's Power Book II: *Ghost*, has signed with **APA**.

Shirin Neshat, a filmmaker and contemporary artist, has signed with UTA.

Eric Tuchman, a writerproducer on Hulu's *Handmaid's Tale*, has signed with A3 Artists Agency.

Mary Lambert, director of 1989's Paramount film *Pet Sematary*, has signed with **APA**.



CASE Spolar v. Discovery

WHY IT MATTERS

Discovery gets a First Amendment win over plaintiff Jerry Spolar after a judge rules that the David Zaslav-run company could air Undiscovered: The Lost Lincoln despite an alleged secrecy agreement between producers and a source. The doc, about the effort to authenticate a photo of a dying Abraham Lincoln, premiered Oct. 4 when the judge said Discovery never bargained away its free speech rights.

Netflix has renewed Cobra Kai for a fourth season and Tiffany Haddish Presents: They Ready for a second season.

REAL ESTATE

So Excited to be on the list! It is an absolute honor to be included with this impressive group of business managers and peers and to make the list of

The Hollywood **Reporter's 2020** Power **Business** Managers.

I would like to thank first and foremost my clients, the Hollywood Reporter for this honor and to all that have supported L&L Business Management throughout the years.

Universal and Blumhouse's adaptation of Firestarter.

Claire Foy (UTA, the U.K.'s Independent) and James McAvoy (UTA, the U.K.'s United, Sloane Offer) will star in the missing-person thriller My Son for STXfilms.

Ben Stiller (WME, 3 Arts, Gang Tyre), Lily James (UTA, the U.K.'s **Tavistock Wood**) and Stephen Merchant (WME, the U.K.'s United, Nelson Davis) have joined Doug Liman's pandemic-themed heist drama Lockdown.

Demi Moore (CAA, Untitled, Gang Tyre) will star in and exec produce the Amazon drama series Dirty Diana, based on the QCode podcast.

Carey Mulligan (CAA, the U.K.'s Julian Belfrage, Jackoway Austen) has joined Bradley Cooper's Netflix musical drama feature Maestro, about legendary composer and conductor Leonard Bernstein.

Tehran EP Alon Aranya (CAA) has signed a multiyear first-look signed an overall deal with ABC deal with Apple.

Ryan Murphy (Compass)

has sold his six-bedroom Laguna Beach compound, which is made up of two properties that he purchased in two separate transactions in 2005 and 2007, for \$10.65 million.

LeBron James has purchased Katharine Hepburn's former 2.5-acre Beverly Hills estate for \$36.8 million.

Selena Gomez (Compass) has sold her three-bedroom Studio City home for \$2.368 million. - COMPILED BY KIRSTEN CHUBA

Elizabeth Kenney

L & L Business Management

3727 W. Magnolia Blvd Suite 807 Burbank CA 91505 (818) 506-9264 llbusinessmgmt@gmail.com

THE HOLLYWOOD REPORTER

OCTOBER 7, 2020

25

CHANGE IS GOOD



All of us at Gettleson, Witzer & O'Connor are most pleased our new partner Seth Gettleson is now a Hollywood Reporter Power Business Manager

Oh Yeah!!! Congrats to Harvey & Randy for joining Seth on the list this year too...

Our Power Business Managers want to thank our staff and clients for endorsing change as we ZOOM our way through the challenges we all face daily!

About Town

People, Places, Preoccupations

PERSON OF INTEREST

Eva Longoria

With three directing projects teed up, the activist actress also has co-founded a digital platform for the Latina community: 'Believe in that power' By Kirsten Chuba

> n 2018, just two days before the midterm elections, **Eva Longoria, America Ferrera, Zoe Saldana** and

Rosario Dawson sat on a bus in Kissimmee, Florida, having been called by the Democratic Party to help drum up Latinx support for gubernatorial candidate **Andrew Gillum**. "We were like, 'Why do they knock on the door every two years to say our vote matters instead of having consistent outreach to our community?' " remembers Longoria.

Motivated partly by that frustrating experience, she and Ferrera are now focusing on advocating directly for Latinas. The pair — along with six partners, a mix of producers, directors and activists — have teamed to launch Latina digital lifestyle platform She Se Puede (a play on "Yes you can" rallying cry "*Sí se puede*"), covering fashion, health, culture and, yes, voting.

The latter is especially key

in 2020 as Latinos account for 32 million eligible voters, the country's largest ethnic voting block. She Se Puede, says Longoria, aims to "build a culture that allows Latinas to see that power, believe in that power and see that full potential released." The Oct. 8 launch also comes amid a pandemic in which 34 percent of essential workers

> "I don't really think of box office or ratings when I'm being a political activist," says Longoria. "I'm thinking about all the people suffering due to policies."

About Town

People, Places, Preoccupations

are Latino and communities of color have been hit hardest by job losses and lack of health care, as well as a divisive presidential election that sees Joe **Biden** trailing in the Latino vote in Florida, according to one poll. "We all truly know who's on the side of Latinos, and it's definitely not **Trump**," she says. "This is the man whose administration is locking kids up in cages, who creates travel bans from countries that are poor, who wanted to sell Puerto Rico and exchange it for Greenland."

Amid her activist work, Longoria recently re-upped her first-look deal at 20th Television and is prepping January production on her feature directorial debut, *Flamin' Hot*, a Searchlight biopic on Frito-Lay janitor turned Flamin' Hot Cheetos creator **Richard Montanez**.

"We need to see Richard Montanez's story more than we need to see *Narcos*," Longoria says. "If we have young Latino boys just seeing *Narcos*, just seeing negative portrayals, then we are teaching them, 'This is all you can be.'" She's also set to



Longoria hosted one night of the Democratic National Convention in August.

direct, produce and star in the Sony action comedy *Spa Day*, as well as direct 24/7, Universal's reimagining of 9 to 5. Her mantra is, "Produce with purpose," particularly after an Emmys where Latinos were largely shut out. "It's like, when is our industry going to get it?" she says. "You're going to be left behind if you don't start to make those changes yourself as a studio, as a streamer, as any gatekeeper that is white. Everybody knows diversity is what creates the new thing — I mean, Parasite proved that."



L.A.'s Grande Dame of Philanthropy Turns 90

Barbara Davis, whose 34th Carousel of Hope Ball to fight diabetes takes place virtually Oct. 10, talks social distancing and when 'Uncle Frank' Sinatra sang at the first gala By Chris Gardner



ICM CEO CO-FOUNDS POLITICAL-IMPACT AGENCY

Chris Silbermann is pairing with ICM's senior political strategist on Vivify, an independent firm that will work with clients on strategies to 'transform public policy,' including reproductive rights

CM Partners CEO **Chris Silbermann** and the agency's senior political strategist **Hannah Linkenhoker**, head of ICM Politics, tell *The Hollywood Reporter* exclusively that they are starting a political consulting and social impact company called Vivify.

"It's an independent company," says Silbermann, who adds that Linkenhoker, who joined the agency in 2017, will continue to oversee ICM Politics (which works on issuesbased advocacy on behalf of clients), splitting her time with the new firm. "I've always believed in Hannah and am happy to back her," he adds. "She has this expertise that is really unique and so much experience and depth of relationships. You can walk through the Senate floor, and **Mark Warner, Tim Kaine**, whoever, everybody knows her." Linkenhoker — who ran NMA Consulting

for political strategist **Noah Mamet** before ICM — says the new agency will allow her to focus more deeply on a smaller number of politically minded individuals, drawn mostly from the entertainment world, who want to "build a strategy around legislative action that

Partners and worked

arbara Davis remembers the moment as if B it were yesterday. The day after Halloween in 1974, her daughter **Dana**, then 7, wasn't feeling well. A trip to a doctor at the University of Denver turned up an unfortunate diagnosis: diabetes. "I called Marvin," she recalls, speaking of her late husband, oil tycoon turned 20th Century Fox owner Marvin Davis, "and he said, 'What's diabetes? I've never heard of it.' Neither had I. He said, 'So, fix it.' Well, we fixed it."

By that, she means they immediately got to work building the Barbara Davis Center for Diabetes in Denver (which now serves 7.500 patients a year) and making it a lifelong mission to treat and cure the disease, which is supported by one of Hollywood's longest-running charity galas, her Carousel of Hope Ball. Created in 1978, the biennial event has raised more than \$105 million for the Center and the Children's Diabetes Foundation. The Center currently is shepherding 80 research projects, including stem cell research and the development of an artificial pancreas.

On Oct. 10, Davis and her team are taking the ball virtual, but the COVID-19 pandemic hasn't put a dent in the glamour or star power. Even from home, Davis plans to don her signature look, an Oscar de la Renta gown. George Clooney, Samuel L. Jackson, Robert De Niro, Cynthia Erivo, Gladys Knight, Tony Bennett and Andrea Bocelli are just a few of the stars participating in a milestone year that will toast both the 40th anniversary of the Barbara Davis Center for Diabetes and her own 90th birthday, which is Oct. 9.

As you look back on four decades of the Carousel Ball, what are you most proud of? That we can take care of people, no matter [whether they] can afford the care. We turn no one away. And I'm proudest that my 7-year-old daughter who got diabetes is now an expert.

Do you have a most memorable benefit night? Probably [the first ball], when "Uncle Frank" [Frank Sinatra] performed. We used to go to Palm Springs a lot, and one day, we were on the 13th [golf] fairway, and Frank was on the 10th. Somehow we all became best friends, and he became "Uncle Frank." That Friday night, we went to dinner, and he said to Dana, "I'm so sorry that you got this illness, but you know what? I'm going to put together a big event and I'm going to sing and we're going to raise a lot of money." She said, "Uncle Frank, who would pay anything to hear you sing?" She had no idea what Uncle Frank did. Uncle Frank came and sang that first year, and it was just great.

Your birthday is coming up, and 90 is another big milestone. Do you have a birthday wish? I have to wish for peace and love. My daughter Nancy has MS, and she has a [jewelry line] called Peace and Love. My wish is that everybody could be friends and that people and countries could all love each other, and that the world would be a friendly place. And we want to be free of disease.

How careful have you been amid the pandemic? Very careful. I'm going to meet with David [Foster, the gala's music director]. David's building is four buildings from mine, and it overlooks the cemetery where Marvin and one of my grandchildren are [buried]. We want to be outside and social distance, and yet we wanted to see each other so guess where we're going to rendezvous?

Where?

At the cemetery. Everything's outside, and we'll just sit in front of Marvin and talk, and make sure we're putting everybody together in the right way.

Interview edited for length and clarity.

Left: Bob Evans with Ali MacGraw circa 1979. Right: At his Woodland estate. The auction includes his Oliver Peoples glasses, which the brand named after him.

Selling Bob Evans' 'Mystique'

Personal effects owned by the late bon vivant go up for auction Oct. 24 at Julien's

he estate of the late swashbuckling producer and Paramount boss Bob Evans will be up for auction Oct. 24, a year after he died at 89. His son Josh. with third wife Ali MacGraw, coordinated the sale through Julien's, a specialist in stardust-laden stuff. "We did **Hugh Hefner** a few years ago," explains Julien's executive director Martin Nolan. "Evans appeals to the same collectors who gravitate toward this idea of power, cool and mystique."

Hefner crafted his iconography through everything from the mansion to the silk pajamas. For his part, Evans had his nearby Woodland estate — immortalized in a signed color print by Slim Aarons that's on the block (estimate: \$400 to \$600) - and was known for his own sarto-



rial signatures, many available for purchase, including bolo ties and his thick black **Oliver Peoples glasses** Gyllenhaal (\$1,000 to \$2,000). Among the nearly 600 items is a contentious set of two telegrams (\$400 to \$600) between Evans and Francis Ford Coppola regarding The Godfather. Barry Levinson is mounting a feature about the making of the film, with Oscar Isaac as Coppola and Jake Gyllenhaal playing Evans, who in this telegram replies to Coppola's jab — "You have doublecrossed me for the last time" — with his own: "I bear great sympathy and concern for your apparent paranoid schizophrenic behavior." - GARY BAUM

can transform public policy and potentially impact millions of people. Not just the traditional changing hearts and minds; we want to change the law." Being independent, notes Silbermann, will allow Vivify "to work with anybody. They won't think, 'Oh, if I'm working with Hannah, am I going to piss off my agent?' " (The two declined to provide names of initial clients.) In addition to pairing talent with relevant



("If we don't flip the Senate, it's going to be hard for a new administration to do

Chris Silbermann and Hannah Linkenhoker

social and political organizations, Vivify has a mission to, as Linkenhoker puts it, "support candidates and identify those critical races and transform that into

legislative actions in partnership with clients." That includes supporting Democratic Senate candidates like Sara Gideon in Maine and Mark Kelly in Arizona

any governing," says Linkenhoker) and electing pro-choice legislators at the state level, especially given concerns that an increasingly conservative Supreme Court could overturn Roe v. Wade. If that happens, she says, "the battles to block laws like abortion bans [will be] in the state legislatures." - Degen Pener

About Town

Quotes



Yes, I Did Say That!

A look at who's saying what in entertainment Compiled by Emily Hilton

> "America needs a "WAP,' Woman as President. But for now, I'll settle for 'HVPIC' — Hot Vice President in Charge."

MAYA RUDOLPH The actor, on the Oct. 3 Saturday Night Live premiere, reprising her role as Joe Biden's running mate, Sen. Kamala Harris. "The systems are just old, and they need adapting to the new world order."

PHILLIP SUN The former WME talent agent, to the Los Angeles Times, discussing his new management firm, M88, which has a diversity focus.

"It was a devastating blow to lose my job in that way. It was a more devastating blow to lose my reputation."

SUSAN STEEN

The former Warner Bros. marketing executive, to the Los Angeles Times, after filing a lawsuit against the studio that claims gender-based discrimination and retaliation led to her exit. "Do they think that the health and safety rules for everybody else do not apply to them?"

CHRIS WALLACE The Fox News anchor,

on Fox News Sunday, admonishing the Trump family for refusing to wear masks during the Sept. 29 presidential debate.



"We would go go-kart racing after those scenes."

NICOLE KIDMAN

The actress, to *The New York Times Magazine*, revealing how she and then-husband Tom Cruise blew off steam while filming Stanley Kubrick's infamously brutal *Eyes Wide Shut*.

"I just might do it, if I can do it in good taste."

DOLLY PARTON The singer, on BBC Radio 5, suggesting that she might pose for *Playboy* again, in 2021,



"We did everything in our power to support safe and sustainable reopenings."

MOOKY GREIDINGER The Cineworld CEO, in a statement, announcing that Regal Cinemas "Trump did more interrupting than Kanye West in a room full of Taylor Swifts."

> **TREVOR NOAH** The Daily Show host,

for her 75th birthday.

would reclose its theaters because of COVID-19, impacting more than 40,000 employees across the U.S.

FLASHBACK! Did I Really Say That?

JULY 19, 2020

"The far left fake news media ... is trying to COVID-shame us on our big rallies. Won't work!"

DONALD TRUMP

The president, on Twitter, mocking criticism for his rampant disregard for social distancing at his campaign events. On Oct. 1, he tweeted that he and his wife, Melania, tested positive for the coronavirus before he was sent to Walter Reed Medical Center.

The hollywood reporter 30

OCTOBER 7, 2020

recapping the Sept. 29 debate.

Only one year ago, we were dreaming of sitting in a packed theatre with a cheering mainstream audience, watching a Korean film. A smart and funny one, instead of just another superhero movie.

PARASITE

went on to become the most successful Asian film of all times at the German Box Office.

Dear Miky Lee, thank you for making the impossible possible!

Your friends at Koch Films

Dear Miky Lee,

koch films

From **Memories of Murder** to **Parasite**, from **I'm a Cyborg** to **The Handmaiden**, we have **LOVED** and will continue to **LOVE** working with **YOU** and your team at



And now we all know how to use cardboard boxes...



See you soon! From your friends





Saddle Ranch regulars, clockwise from top left: Digital stars Josh Richards, Bryce Hall, Emma Chamberlain, Noah Beck and Addison Rae.

Rambling Reporter

By Chris Gardner

Sunset Boulevard Country Western Staple Now a TikTok Hotspot

The line outside Saddle Ranch stretching down Sunset Boulevard of late isn't to ride the 21-year-old institution's famed mechanical bull, which has stood unused since indoor dining stopped in March. No, these are TikTokers waiting to hit their latest hotspot. In recent weeks, **Addison Rae** (63 million followers), **Dixie D'Amelio** (40 million), **Josh Richards** (22 million) and **Noah Beck** (15.6 million) have been spotted on the eatery's COVID-compliant parking-lot patio; YouTube phenom **Emma Chamberlain** and tabloid couple **Megan Fox** and **Machine Gun Kelly** also step out there. Paparazzo **Fletcher Greene** likens the atmosphere to a more raucous "high school lunchroom." The chop house, which has appeared in *Sex and the City*, has long done steady business, but Greene says the digital stars have electrified it: "Saddle Ranch would be crazy to ever bring the tables back inside." – NATALIE JARVEY

Fresh Prince Brentwood Digs Hit Airbnb

As The Fresh Prince of Bel-Air sets a return to TV screens with a reboot on Peacock, Uncle Phil and Aunt Vivian's iconic home also is making a comeback. The real-life Brentwood residence has been converted to an Airbnb for five nights between Oct. 2 and Oct. 14 for \$30 a night, in honor of the 30 years since the show hit the air. **Will Smith** is serving as Airbnb host, and the digs have been *Prince* influences like a graffiti wall, DJ turntables, foosball table, displays of classic Air Jordans and Bel-Air Athletics gear, a luxury pool area and a wall featuring signatures and messages from



About Town

Heard Around Hollywood

the cast. Reservations went live Sept. 29, with a first-come, firstserved system open only to parties of two L.A. County residents from the same household because of COVID-19 precautions. "Being at the house reminded me of all the good times on set with a cast that turned into family," says *Fresh Prince* alum **DJ Jazzy Jeff**, who collaborated with Smith on early-'90s hip-hop hits like "Summertime." – KIRSTEN CHUBA

Alone Filmmakers Are Not Alone

Thinking of making a movie and titling it Alone? You wouldn't be alone. This year will see three thrillers with the same moniker: Vladislav Khesin's Alone from Broken Cage Studio, John Hyams' Alone from Magnet Releasing, and Johnny Martin's Alone starring **Donald Sutherland** for Grindstone Entertainment. Hyams says his feature tracks a traveler in the wilderness on the run from a killer, a remake of a Swedish movie called *Gone*. The title Alone "matched our film's minimalistic, stripped-down format," he says, adding that he "started to realize that there are a lot more Alones than Gones" after logging on to Facebook and seeing a friend of his, Martin,



promote his own *Alone*, about a zombie apocalypse. Says Hyams, laughing: "Hopefully we all benefit from having the same title."

Regina King: Honor Breonna Taylor by Voting

On Sept. 20, when **Regina King** won an Emmy, her fourth, for HBO's *Watchmen*, she had millions of eyes on her T-shirt that featured the face of **Breonna**



Emmy winner Regina King wore a Breonna Taylor shirt by Phenomenal Woman and a hot pink suit by Schiaparelli.

Taylor, who was fatally shot by police in Louisville on March 13. The tee is the result of a partnership between the Breonna Taylor Foundation and Meena Harris' (Kamala Harris' niece) Phenomenal Woman, worn by dozens of stars to rally support in hopes that police would be charged. Three days after the Emmys, a Kentucky grand jury indicted only one officer for wanton endangerment. "A lot of emotions," King tells *THR* of how she's feeling now. "We've been in this emotional space for a long time. You keep getting punched in the gut, and anyone who's been punched in the gut, literally, knows it feels like you can't breathe. How many times before I really can't breathe? I speak for so many people when I say that." King's also using her voice to shift from pain to action by encouraging everyone to vote. "I have to hold on to something positive so we can actually witness transformative change in our lifetime. If not, I am going to suffocate."

redesigned to look like he lived there in 2020 — with some *Fresh*

Social Action



The home featured in The Fresh Prince of Bel-Air has been put on Airbnb for \$30 a night.



Bennet

Not long after **Donald Trump**'s 2016 election, *Agents* of SHIELD's **Chloe Bennet** sat on a panel with former

Funny or Die exec **Brad Jenkins**, who also served under **President Obama**. "Biggest takeaway was Asian Americans did not show up at the polls," says Jenkins, who is of Black and Korean descent. "The community is so powerful; we weren't seeing it." The duo teamed up in 2017 to launch RUN AAPI (Represent Us Now), which has just released TheNew campaign — supported by **Taika Waititi** and **Lulu Wang** — and

conducted a poll of young Asian Americans, noting that 43 percent are undecided. Says Bennet, who's Chinese American: "This is a bigger culture issue. The lack of pride comes from generations not seeing ourselves onscreen or in politics. When you see yourself, you are inspired." – c.g.



Got tips? Email rambling@thr.com

Craig Manzino Dean Michaels Marc Rosen

Congratulations on being named *The Hollywood Reporter's* 2020 Power Business Managers!

For over 100 years, our business management experts have set the standard, supporting our clients and their assets all around the world.

Thank you to our entire team for continuing the tradition of unparalleled,

people-first service.

Cheers to all of this year's honorees!

Prager Metis

Advisors & Accountants for Entertainment

NEW YORK | LOS ANGELES | MIAMI | LONDON

WWW.PRAGERMETIS.COM






Hitched, Hatched, Hired

Inside the industry's celebrations and news

Weddings

CAA TV agent Shauna Perlman and film producer Julie Oh eloped in Thousand Oaks on Aug. 10, married by Perlman's greatuncle, Rabbi Jack Shechter. The couple had a civil ceremony at Santa Barbara City Hall the next day.

Actor David Harbour married singer **Lily** Allen in a Las Vegas ceremony officiated by an Elvis Presley impersonator, the couple announced

Van Voorhis welcomed son Coast Bradley Van Voorhis in San Diego on May 8.

Elizabeth Dixon and Aaron Dixon, agents in the concert department at APA, welcomed daughter Carter Dixon on Aug. 30 at St. John's Hospital in Santa Monica.

Kevin Hart and wife Eniko Parrish welcomed daughter Kaori May Hart on Sept. 29.

MRC Television on Sept. 23.

Carrie Gillogly and **Emma Miller** were upped to co-heads of scripted series at AMC on Sept. 23.



Jones-Clark

Janine Jones-Clark was promoted to executive vp inclusion

Samantha Kirby Yoh was named co-head of UTA Music on Sept. 24.

Andrea Simon joined Rain Management Group as partner on Sept. 22.

Michel Filzi was named CEO of Reed Midem, the events organizer behind MIPCOM and MIP-TV, on Sept. 24.

J. Andrew Murphy was elected chair and

About Town

Mileposts

Mac Davis, the singersongwriter who had a No. 1 hit with "Baby, Don't Get Hooked on Me" and starred in North Dallas Forty, died Sept. 29 following heart surgery. He was 78.

Gale Sayers, the elusive running back whose friendship with Chicago Bears teammate Brian Piccolo was recounted in Brian's Song, died Sept. 23 of complications from dementia and Alzheimer's in Wakarusa, Indiana. He was 77.

Robert Lasky, a cofounder of APA, died Sept. 16 of sepsis in New York. He was 91.

Kevin Burns, a producer of nonfiction shows and Netflix's Lost in Space reboot, died Sept. 27 of cardiac arrest in Los Angeles. He was 65.

Yuko Takeuchi, who starred in the Hulu drama Miss Sherlock and horror hit Ring, died Sept. 27 in an apparent suicide in Tokyo. She was 40.





Van Voorhis

Births

Chelsea Van Voorhis, special events manager at WarnerMedia, and husband **James**

Congrats

Pete Bevacqua was promoted to chairman of NBC Sports Group on Sept. 24.

Terry Curtin was named executive vp communications for Solstice Studios on Sept. 24.

Felicia Joseph was hired as senior vp, head of casting for

— talent and content at NBCUniversal on Sept. 22.

Eugene Wu joined UTA in its esports brand partnerships department Sept. 30.

Sarah Doole was named CEO of Studiocanal television shingle **Red Production** on Sept. 30.

Birthdays

OCT.7

Toni Braxton, 53 Simon Cowell, 61

OCT.8

Nick Cannon, 40 Matt Damon, 50 Sigourney Weaver, 71

ОСТ. 9

Jharrel Jerome, 23 Sharon Osbourne, 68 Tony Shalhoub, 67

OCT.11

Cardi B, 28 → Matt Bomer, 43 Constance Zimmer, 50

Catherine M. Ward

California Public

Radio's board of

trustees Sept. 29.

Helen Reddy, the

activist and lilting

feminist anthem "I

star of films includ-

died Sept. 29 in L.A.

Am Woman" and

ing Pete's Dragon,

after battles with

Addison's disease

and dementia.

She was 78.

voice behind the 1972

Deaths

vice chair of Southern

OCT.12

Josh Hutcherson, 28 Hugh Jackman, 52

OCT.13

Caleb McLaughlin, 19 Kate Walsh, 53

Sacha Baron Cohen, 49

To submit, send email to hhh@thr.com

THE HOLLYWOOD REPORTER 34

OCTOBER 7, 2020

SKYDANCE

PROUDLY CONGRATULATES OUR FRIEND AND PARTNER

MIKY LEE VICE CHAIRWOMAN, CJ GROUP

ON THIS WELL-DESERVED HONOR









Music unites us all.

Text the BBMAs! (702) 919-5675



PERFORMANCES BY Bad Bunny Kane Brown ft. Swae Lee & Khalid BTS Kelly Clarkson Luke Combs Doja Cat En Vogue Alicia Keys Demi Lovato Post Malone Sia SAINT JHN

> PLUS A SPECIAL PERFORMANCE BY 2020 ICON AWARD RECIPIENT

> > Garth Brooks

DODOGIO MUSICAWARDS LIVE WED OCT 14 · 8/7c

The Business

Creative Space

Ellen Goldsmith-Vein

The founder of the Gotham Group, Hollywood's only major production-management company owned by a woman, talks about agents becoming managers, negotiating backend and lighting votive candles for Biden-Harris By Tatiana Siegel

ack in 1993, Ellen Goldsmith-Vein launched management company The Gotham Group out of a guest bedroom in her Hollywood Hills home. With a clientele almost entirely focused on animation, the San Diego native became the go-to rep in the long-neglected space. "Animation was considered the bastard stepchild of the entertainment industry," she says. "Now, of course, it's a multibillion-dollar business, and everybody wants to be in." Like Jordan Peele, who co-wrote, produced and stars in the upcoming Wendell and Wild, directed by her longtime client Henry Selick and which she is producing. "It's sort of if Henry

"Montana was one place where we [husband Jon Vein and their two children] agreed on everything," says Ellen Goldsmith-Vein, photographed Sept. 28 in Big Sky, Montana.

and Jordan had a baby," she says. In the late 1990s, Gotham Group merged with Michael Ovitz's AMG. Though the AMG experiment was short-lived, the partnership helped Gotham expand into representing such authors as Rick Riordan and Jonathan Franzen. As a result, the company now represents more IP than any other Hollywood firm given that it handles a significant chunk of major publishers' backlists. With a staff of 40, Gotham also is the largest management-production company solely owned by a woman

(and has retained its entire staff despite mass industry layoffs during the pandemic). The married mother of two — who also is a top Democratic fundraiser alongside her husband, entrepreneur Jon Vein — spoke to *THR* via Zoom from her home in Montana's Yellowstone Park. She discussed the agent exodus toward management (most recently resulting in former CAA, UTA and WME reps launching Range Media Partners), the future of the Maze Runner franchise, and why Rep. Adam Schiff is a bigger draw than a movie star during this election.

RÉSUMÉ

CURRENT TITLE Founder and CEO of the Gotham Group PREVIOUS GIG Investment banker at Merrill Lynch BIG HIT The Maze Runner franchise, with \$948.8 million worldwide at the box office

What's your read on all the changes in the representation business?

There's still a lot of uncertainty in the large agencies with respect to the WGA. So yes, there are a lot of agents who are leaving and becoming managers. The more, the merrier. Managers are pretty collegial, and we all work together and support each other. Agents have a different stance on the way that they approach signing clients and spend a ton of their waking hours trying to take clients from each other. And as many of these

Photographed by Chad Kirkland

agents have become managers, they don't really operate under the same code of ethics that we do. There have been certain situations where we've had to go to the powers that be at various other management companies just to remind them that when somebody is represented somewhere, they are represented there unless they choose to leave, whether you had a relationship with them as their agent or not.

Where is the money coming from for all these new management companies?

There are a lot of people who have been successful in other businesses, whether it's real estate or banking or private equity. So they find themselves, especially now, wanting to find other ways to deploy money. Entertainment is certainly a risk, but for many people it's a rounding error. The only unfortunate thing is that a lot of those people don't deliver economically on the promises that they make.

As the only woman who owns a major management company, have you faced sexism?

When we left AMG, we were thinking about trying to find a strategic relationship with one of the agencies. I met with one of the heads of one of the big agencies around 2001. He reluctantly met with me, and he listened to me talk about our business and animation and books and IP and content was king and the whole speech that I gave him. He said, "If we were going to bake a cake, our agency has all the ingredients that we need. You're in the sprinkles business, and we don't really need sprinkles on our cake." I

<complex-block>

Stuart never told me, but I discovered about six months after, was that he had AIDS. And that was when people didn't survive. So, many of my original clients were Stuart's clients. And he was working with people like John Lasseter and the Aardman guys and all the big creators in children's television — Paul Germain, who did the first Simpsons shorts and created *Rugrats*. I was able to build off of Stuart's client base. We signed pretty much everyone — Seth MacFarlane, we sold Family Guy to Fox. It was just an amazing time to be in the animation business because no one

Stargirl, based on a YA series, was poised to be a Disney theatrical film and then migrated to Disney+. From a deals perspective, how does the studio compensate for the lost backend, and is it equitable? I had made a promise to [author] Jerry [Spinelli] many years ago that I would get that movie made. And we went through a lot of different incarnations. We had everybody from Chloë Moretz to Dakota Fanning attached at one point to play Stargirl. Paul Feig was supposed to direct. So we have this amazing lawyer, and he ran through [the numbers],

had representation.

and there's a backend [with the Disney+ deal]. It's not gross participation. But you know what, it was enough. And the movie was extraordinary. Julia Hart did an amazing job directing. She and Jordan [Horowitz], her husband, just delivered the sequel to the studio and are doing another pass. We are excited to make that movie. For us, that was the win.

> Gotham Group's film *All Together Now* launched Aug. 28 on Netflix. Now that Netflix is releasing more than a film a week, is it able to make anything rise above the noise, marketing-wise? They do an amazing

job at Netflix. They are so good about delivering information to the filmmakers. We watched the movie sort of levitate up into the top 10. And a lot of that is the way they do publicity. The outdoor campaign, inasmuch as people are able to get outside, was marvelous. You have Masters of Doom set up at USA and Washington Black at Hulu. What is the biggest difference for you as a producer between a traditional cable channel versus a streamer?

There hasn't been any difference. But almost everything that we have that's moving forward is at a streamer. *Percy Jackson*, *Washington Black*, *Spiderwick*, which we are rebooting at Apple. But the process feels the same. We have this new deal at Fox 21 Touchstone that we're super excited about. It's been an amazing experience working with Bert Salke and his team over there.

How did you and your husband become so involved in Democratic fundraising? Jon went to Harvard Law School, and he overlapped with Obama. We were pretty involved very early on in that campaign. And when Barack came to our house, I remember it was hard to get people to show up. I had been making this Elmo special with Jamie Foxx for CBS, so I asked him if he would come and introduce Barack, which he kindly did.

You were an early Kamala Harris backer and are now on the Biden-Harris National Finance Committee. What's the mood now? Kamala is not only an incredible human being but very, very smart and was the right choice. All I can say is we have our votive candles lit and hope people will go to the polls to vote. We are bullish.

In 2016, it appeared that celebrity involvement from the likes of Lena Dunham did little to move the needle and maybe hurt the Hillary Clinton presidential campaign. Has that influenced strategy in 2020? There is an event coming up with Madeleine Albright and Hillary Clinton. People are more interested in hearing about those kinds of events. People want answers, and I don't think that the answers they're looking for can necessarily be provided by the Hollywood group that participated in 2016. They'd rather be on a Zoom with Adam Schiff.

remember thinking, "What an asshole." I will never forget the sprinkles speech.

How did you get your start?

There was one guy in the animation representation business, Stuart Kaplan, who had a company called Atlas Management and was looking to bring in a partner. Stuart was the Mike Ovitz of the animation business. He had maybe 10 clients. When I joined him, I thought naively that he was going to continue working. What

Any life left in the *Maze Runner* franchise?

James Dashner just delivered another book in the series. We've been talking to Disney about what's next for *Maze Runner*. There's a ton to do there; either it's a TV series or a series of prequels.

Interview edited for length and clarity.

The hollywood reporter 39 october 7, 2020

The Business



Jaia Thomas created Diverse Representation in 2018. "I was finding that for my Black clients, I was usually the only Black person on their team," she says.

Having served as a mentor to many in the industry, Noel-Schure became the inspiration behind My Publicist Is Black, a group of Black PR reps and execs — including Vanessa Anderson, who represents Issa Rae — who provide advice to those navigating the industry. (The name stems from a phrase on a jacket that Ernest Dukes, now a member, wore to a Beyoncé concert before meeting Noel-Schure: "Beyoncé's Publicist Is Black" — a reminder that if one of the world's biggest entertainers works with a Black rep, so could others.) The organization has held events that have involved the sharing of challenges — a process that Tucker, also a member, describes as therapy: "When you're a publicist, you think that your experience is so singular," she says of frequently being excluded from red carpets, with "people who are running the list looking at you like you don't belong there."

Beyond increasing hiring opportunities and support, Latashia DeVeaux, president of the Black Public Relations Society's Los Angeles chapter (her clients include BET and ViacomCBS), says that BPRSLA, with 160 members, works toward ensuring that "people who look like us are getting the tools to navigate this field." The chapter hosts virtual networking happy hours and panels to help Black publicists become "equipped, trained and hired," says DeVeaux. Noel-Schure references the early days of My Publicist Is Black, when members who "didn't have the bandwidth to cover" an account would pass work to fellow publicists. "When you get to the top and you climb that ladder, the ladder serves you no more purpose," she says. "It is your job to throw that ladder back down. We believe in throwing the ladder back down."



PUBLICITY | SHARAREH DRURY **Black Reps on Restrictions:** 'We Can Tell a Variety of Stories'

BIPOC publicists, who battle being limited to Black projects — often as the only people of color in the room — are working to break down barriers: 'A lot of folks like to put us in boxes'

espite having more than 25 years of publicity and marketing experience, BazanPR founder Jackie Bazan still finds it challenging to encounter people in the entertainment industry who "understand that the color of my skin does not define my capability in this space."

Bazan's firm has worked on Black Panther, Spike Lee's Chi-Raq, Adam Shankman's Hairspray and the upcoming Concrete Cowboy starring Idris Elba. But she recalls becoming a consultant for Lionsgate's *Midway*, a war epic released in November whose cast was almost entirely white, only after months of "convincing why we were the best people for that job." It was the first time the education division of the publicist's company represented a title not targeted to African Americans. "It shouldn't be, 'Oh, Jackie's good to do this campaign, because there's Black people in [the movie].' It should be, 'However you need to target and reach

this demographic, I am one of those contenders.'"

For Black publicists, working in Hollywood means fighting a variety of battles — from making sure they are not limited to working solely on Black projects, to getting a seat at the table at agencies and studios, to increasing their representation in organizations like the Television Academy and AMPAS. "If you're only restricting us to projects targeted to African Americans, how can we possibly thrive?" says SYE Publicity's Sonya Ede-Williams. "How can we earn the same kind of revenue that our colleagues receive?" Adds Ascend Public Relations Group's Erica Tucker, a rep for Kendrick Sampson and Yara Shahidi: "A lot of folks like to put us in boxes, like we can only represent Black people, and that's simply not true. I experience that all the time, like [at] get-to-know-you lunches with agents and managers, and they sometimes think, 'Well, you just represent Black talent.' " She emphasizes, "We can tell a variety of stories."

can prove out of reach: "It starts with managers and agents who convince young brown and Black talent that to succeed, they must have people who don't look like them opening doors." She adds,



that narrative has grown more intense as a nationwide

reckoning on race, after George Floyd's killing by police, has prompted Hollywood to look at its own racism and make pledges to improve diversity.

The push to change

SHARAREH DRURY is an associate editor for THR.com.

Yvette Noel-Schure, whose clients include Beyoncé and Chloe x Halle, says that even Black talent

Bazan — with Ede-Williams and Bron Studios' Cassandra Butcher — has put together a list of 96 publicists of color working in film and TV to "provide an open door" for agencies and studios looking to hire, says Ede-Williams. (According to a Bureau of Labor Statistics 2019 report, only 9.9 percent of PR specialists are Black.) Butcher says the list is available to "guilds, unions, the Academy and anyone who wants to be a part of change."

For those in need of a database that also includes managers and agents, entertainment lawyer

Illustration by Anuj Shrestha

ADVERTISEMENT

HOLLYWOOD HAS MADE COVID-19 MORE VICIOUS. NOW, TOGETHER, LET'S TURN THAT AROUND.

The U.S. media industry has promoted smoking for generations, knowing the chronic misery and death it causes. COVID-19 is a good time to stop.

We've known for years that smoking on screen recruits millions to smoke. Now, we know that young people who smoke and vape are more likely to become infected with COVID-19 and that smokers hospitalized with COVID-19 are more likely to deteriorate, even to die. As U.S. infections skew younger, Hollywood must stop making matters worse.

TOBACCO ON SCREEN: Change since 2015

In recent years, Hollywood has stubbornly increased its tobacco burden, not reduced it.

Despite company policies that were supposed to discourage smoking, tobacco imagery in PG/ PG-13 films has grown by more than 60 percent since 2015. Tobacco incidents in R-rated films —freely available to young viewers on major VOD services—have *more than doubled*.

Media execs have repeatedly ignored

Tobacco remains the world's leading cause of preventable death. It's time to prevent it.

Since 2015, U.S. films have delivered 82 billion tobacco exposures to domestic moviegoers of all ages. According to preliminary estimates, the rest of the world gets *four times* that toxic dose. In self-defense, some of the world's top growth markets, including China, India and Nigeria, are adopting explicit on-screen tobacco warnings and other measures backed by WHO's Framework Convention on Tobacco Control. What nations will be next?

Your recovery plan can protect your brand

TODACCO ON SCHEEN. Change Since 2015		
	INCIDENTS	EXPOSURES*
AT&T	+130%	+391%
Comcast	+74%	-58%
Disney	-67%	-62%
Sony	+183%	+661%
ViacomCBS	+347%	+395%
Indies	+155%	+203%
TOTAL	+108%	+155%

public health advice. They can't afford to.

After smoking commercials were banned on America's airwaves fifty years ago, Hollywood and Big Tobacco kept on collaborating. Shareholders, state Attorneys General and top U.S. health authorities have repeatedly warned that tobacco-contaminated media are fueling a public health catastrophe—a threat amplified by the coronavirus pandemic cresting across the United States. The industry has a choice: make COVID-19 worse or make America safer. AND the health of your young audiences.

To help you do the right thing and the smart thing, we've put together the business case for cutting kids' on-screen tobacco exposure and giving parents advance warning. The package

DOWNLOAD NOW AT bit.ly/sfm-casebook2020



includes policy proposals from investors who manage assets worth billions.

* Through 2019, domestic in-theater audience exposures from all MPA ratings.

Make COVID worse...or help America recover. Which option makes business sense?

Smokefree Movie policies—the R-rating, anti-tobacco spots, certification of no payoffs, and an end to brand display—are endorsed by the World Health Organization, American Medical Association, American Academy of Pediatrics, American Cancer Society, American Heart Association, American Lung Association, Americans for Nonsmokers' Rights, American Public Health Association, Breathe California, Campaign for Tobacco-Free Kids, Los Angeles County Department of Public Health, New York State Department of Health, New York State PTA, Truth Initiative and many others. This ad is sponsored by Smokefree Movies, UCSF School of Medicine, San Francisco, CA 94143-1390.



Congratulations on being named THR's Business Manager ICON

Your dedication and passion for your clients well-being is obvious to anybody who works with you.

It's been an honor and pleasure to have been along for the ride

Danny Lerner

CPAGENTS Insurance Services

Style

Watches for Him

Angelus The U41 Tourbillon Skeleton shows off the mechanical movement as well as Super-LumiNova-coated hands within a 42mm titanium case; \$34,400, at Feldmar Watch Co., Los Angeles

Rado

The 39mm True Thinline Les Couleurs Le Corbusier Powerful Orange is crafted of ceramic (for both the case and bracelet), measures just 5mm thick and is limited to 999 pieces; \$2,100, *rado.com*

LIDELL

Bell & Ross Limited to 250 pieces, the automatic BR 03 92 Diver Orange features a unidirectional rotating bezel on a 42mm-wide steel case, with orange fabric and black rubber straps; \$3,900, bellross.com

→ Carl F. Bucherer A chronograph that can track three time zones, the 46.6mm Patravi TravelTec Color Edition highlights the date, small seconds and a 42-hour power reserve in a steel case on a rubber strap; \$10,900, at Tourneau, Los Angeles

Noah



Breitling Paired with both a rubber

Doxa



The newest Oyster Perpetual offers a variety of bright dials, including a colorway the maker calls "coral red"; the self-winding movement with 70-hour power reserve is housed in a 36mm Oystersteel case with bracelet. **Trevor Noah** has been spotted wearing Rolex. \$5,600, at Rolex at Gearys, Beverly Hills

Rolex



strap and a recycled canvas NATO strap, the 44mm Endurance Pro chronograph features a scratchresistant "Breitlight" case and is water resistant to 100 meters; \$3,000, at Westime, West Hollywood

Colorful & Complicated

For 2020, watchmakers are going big and bold, from brilliant orange dials and straps for men to dazzling watches featuring tourbillons — a mechanism in a spinning cage that counteracts the effects of gravity — for women *By Laurie Brookins*

THE HOLLYWOOD REPORTER 43 OCTOBER 7, 2020



AND (6) IMAGE.

Beverly Hills

Piaget/ The Altiplano Tourbillon is limited to 28 numbered / pieces and features a / meteorite dial in a 41mm / /rose gold case with / 60 brilliant-cut diamonds. /Constance Wu has worn ' Piaget. Price upon request, / at Piaget, Beverly Hills /

Limited to eight pieces, the 45mm Master Grande Tradition Calibre 945 in white gold with diamond baguettes features an orbital flying tourbillon that circles the periphery of the dial once a day, plus a minute repeater and a nighttime sky chart; price upon request, at Jaeger-LeCoultre, Beverly Hills

Jaeger-LeCoultre

OCTOBER 7, 2020

44

THE HOLLYWOOD REPORTER

Wu





- Outdoor conference areas and work spaces featuring an abundance of shade trees
- Access to both office levels via outdoor stairways
- Operable windows and large roll-up doors to access outdoor patio areas
- HVAC systems featuring the latest UV and mechanical filtration





A new workplace designed for well-being & productivity

Find out more at: avionburbank.com AVION burbank

CONNECT. CREATE. INNOVATE.





'I Will Just Drive and Drive': The Cars Hollywood Loves for Getting Away From It All

Months of cabin fever have made entertainment industry auto lovers appreciate their rides more than ever, whether taking them out for long spins to nowhere in particular or working on them in their garages: 'Without this car, I'd literally have no projects' *By Jon Alain Guzik*

T here are many reasons these days to want to get away from it all: being cooped up too long with a bad case of Zoom fatigue; the family's constant chattering finally getting on that last good nerve; needing a break from endless doom scrolling. For some people in Hollywood, cars during stayat-home orders in California represent, more than they ever have, a way to escape.

That break often can take the form of long drives. Actor and director **Daniel Wu** (Into the Badlands, 2021's Reminiscence), who lives in San Francisco, was in the middle of budget negotiations to direct a film in China when COVID-19 hit. "This is the most I've ever been unemployed my entire adult life," says Wu. "It feels weird, but at the same time, I have a 7-year-old, so it creates a nice stable family dynamic." Even so, he sometimes likes to get away, either in his Porsche 911 GT3 Touring (which he also races), a 1972 Datsun 510 or his Ford Focus RS. "I've been doing morning drives. So [I'll] drive out and hit Highway One and go up the coast," he says.

Rutledge Wood, host of Netflix's breakout series Floor Is Lava and former co-host of History's *Top Gear USA*, has been holed up in his Georgia house in the planned community of Peachtree City, near Atlanta. For a break, the car lover — "I've probably owned more than 150 cars since I was 16 years old," he says — likes to get behind the wheel of his "funny little" Toyota 86. "It's a two-seater car it has a back seat, but it's not really a back seat — and there's no radio. It's basically like my little race car. I'll get in it and will just drive and drive, and it's the most fun thing to me, because it just totally clears

the head. Driving for an hour

or two hours is just so peaceful." Jane Lynch, whose reboot of Weakest Link recently debuted on NBC, has been taking to the road quite a bit in her blue Mercedes-





Benz GLC 300, which she's nicknamed Luna. "We've been to Santa Barbara at least 25 times since the pandemic hit in March. I'm here right now; we always

stay at the Montecito Inn, **Charlie Chaplin**'s hotel. It's such a nice

drive to get here," says Lynch, whose comments are interrupted by a fan who wants to take a selfie with the actress. ("She said she loves me, then asked me who I was. Ah, fame," quips Lynch.) She says she and her partner, **Jennifer Cheyne**, are both car lovers: "We like to bond with them, and they're like our children."

For those who collect vintage cars, the shutdown has allowed for more time with their treasures. **Gabriel "Fluffy" Iglesias**, whose *Mr. Iglesias* just launched its second season on Netflix, usually spends at least 46 weeks a year on the road, most recently for his comedy world tour. So his massive car collection, which includes more than 25 vintage Volkswagen buses, all stored at

For months, auto racing analyst

Illustration by Steve Scott

Vroom-Away-From-Home: Five New Cars to Escape In

The perfect 2021 vehicles for everything from zipping up the coast to getting away to a cabin outside the city



2021 Aston Martin Vantage Roadster

Perfect for the long solo drive up the coast with the top down ... Aside from the snarling 503-hp twin-turbo V8 and zero-to-60 time of 3.7 seconds, the best part of the new Roadster is a roof that can be opened or closed in less than seven seconds. From \$147,000



2021 Mercedes AMG GLE 63 S

Perfect for when you want to go fast, but still need to take the kids around ... It may look docile, but it's probably the fastest SUV in the Brentwood Country Mart parking lot, offering a 602-hp engine and a top speed of 174 miles per hour. From \$113,950



2021 Porsche Panamera Turbo S Sport Turismo

Perfect mobile office that also goes 196 mph ... One of the oddest, fastest cars on the market: Take the standard Panamera, add a wagonlike rear and a 602-hp V8, plus plenty of leg room. Available early 2021, pricing TBD

Style

Automobiles

his museum-like compound in Long Beach, normally sits lonely.

"The fact that I'm not on tour and have time to enjoy them has been huge," says Iglesias. "When I started collecting cars, I was thinking, 'I'll use them one day when I have the free time and I'm not so busy,' but I had no idea it was going to be this much sooner rather than that much later."

When asked which of his 40-plus cars he's been driving the most, Iglesias replies: "Those VWs are great, but they don't have any air conditioning, and if you drive one around when it's hot out for more than 15 minutes, you're asking for problems. In that case, I'll drive one of my muscle cars, like my Jeep Trailhawk." (As for his dream car? Iglesias — known for his phrase, "I'm not fat. I'm fluffy" — pauses and replies, "A DeLorean, but they aren't Fluffy-size.")

Other aficionados are taking whatever extra time that they have to get out in the garage and work on their cars. Wu has been outfitting what he calls "the perfect apocalypse car," a Chevrolet







Actor Sung Kang in his garage working on restoring a 1963 Datsun 320 pickup truck.

Colorado ZR2 Bison, which he's been upfitting just in case he needs to bug out of town. "I put a snorkel on it for better airflow [to pull in air from above the hood], I put different bumpers on it, added a winch and a light bar and a rooftop tent," he says, "so the family could go camping with it. I love it."

When the shutdown started, actor **Sung Kang**, who can be seen in Starz's new Power Book II: Ghost and as Han Lue in the Fast & Furious franchise, was in preproduction on a film he was set to direct, a horror comedy that he describes as "like a tip of the hat to Bill & Ted's but with two women and an homage to the '80s." The actor — who has a garage space in the San Gabriel Valley and who uses his social media to promote underdog automotive tuners and customizers — even went so far as to source a hero car for one of the characters in the film, a 1963 Datsun 320 pickup truck. With the movie on hold for now, he's spent most of the shutdown restoring the vehicle. Says Kang, "What's cool is that the car saved my whole COVID experience. Without that car, I'd literally have no projects to work on." TIT

ROAD READ

An Inside Look at Cars Prized by Snoop, Shaq, Leno, Costner and More

The new book A Man & His Car pairs gorgeous photos of stars' personal cars with first-person essays: 'It was a car a rogue would have'

A follow-up to his 2017 book A Man & His Watch, Matt Hranek's new book is a highly personal look at guys and the cars they love. For A Man & His Car (Artisan, \$40), 43 men — including Jay Leno, Ralph Lauren and Shaquille O'Neal — have contributed first-person essays about automobiles that have been meaningful to them, paired with artfully shot photos. "I think that cars represent either where you come from or where you'd like to be, how you see yourself or how you would like the world to see you," says Hranek, who looked for stories that displayed veritable passion for a car "rather than how much money someone was



making." In the course of putting together the book, "I would run across characters who had extraordinary cars," recalls Hranek, "and I would say, 'What's the story of this car?' and they would say, 'I finally made enough money and I bought this Maserati.' That was it." In contrast, Leno relates the story of a Buick Roadmaster that "he bought for 500 bucks when he got off the plane from the East Coast in L.A. and he slept in it in the parking lot of the Comedy Store," says Hranek. **Kevin Costner** talks about buying the Shelby Mustang convertible that was in *Bull Durham* from one of the film's producers, who sold it to him at a profit. "It was a car a rogue would have ... I just love driving it," writes the actor. And Hranek visited **Snoop Dogg** at his L.A. studio — "It had greenscreens and pool tables and amazing photographs of him with everybody and black lights and a basketball court," says the author — to see his customized Snoop DeVille Cadillac. Writes the rap star, "I wanted to make my own Cadillac, a better version of it. Cars are man's best friend." — DEGEN PENER







2021 Polestar 2

Perfect for a long quiet drive to nowhere with the occasional bout of rolling calls ... The first all-electric from Polestar (a Volvo offshoot) is a smart-looking sedan, with a 275-mile range and Android Automotive operating system, aimed squarely at Tesla's Model 3. From \$59,900



2021 Audi A6 Allroad

Perfect for getting to a quarantine cabin outside L.A. ... Looking for something different from an SUV and more upscale than a Subaru Outback? The all-new Allroad will scratch that large-wagon itch and can handle those rutted roads. From \$65,900 — J.A.G.





Style

News & Notes

The 26-year-old L.A.-based designer, whose creations are worn by Tracee Ellis Ross, Amanda Seales and Viola Davis, showed her most recent collection at New York Fashion Week for the first time By Emily Hilton

n the past two years, L.A.based fashion designer Claude Kameni has seen her 8-year-old West Africantextile-inspired line, Lavie by CK, embraced by Hollywood.

In 2018, Tracee Ellis Ross wore a custom Kameni dress to host the American Music Awards after the star's stylist Karla Welch discovered the label via Instagram. The label outfitted **Viola Davis** in a shoot for the July issue of *Vanity* Fair, while Amanda Seales wore a custom dress when she hosted the BET Awards this June. Says Seales' stylist **Bryon Javar** of his

client's BET look, "I was really inspired by the movie *Coming* to America when Vanessa Bell Calloway was going to be marrying Prince Akeem. She had on the big gown and the ponytail with the gold hair accessories. I wanted to do a modern inspiration with an African spin on it." Adds Kameni of her aesthetic, "I'm really passionate about bold shoulder pads and bold prints."

Kameni, 26, this year was presented at New York Fashion Week for the first time, albeit virtually. Staged at Spring Place, a private-membership club and

workspace in Beverly Hills, on Sept. 14, her 2020 men's and women's presentation was a vibrant mix of beguilingly patterned gowns, jackets, suits and even bell bottoms (most pieces run \$80 to \$150, *laviebyck*.*com*), set to a soundtrack of African music.

Kameni, originally from Cameroon, tells *THR* that her line has received increased attention thanks to the Black Lives Matter movement. "There are a lot of Black talented people in this industry," she says. "It should keep going, for other people as well — not just me."

Top: The Lavie by CK Spring 2021 runway show. "It was weird because there was no audience,' says label founder Claude Kameni (inset). Right: Amanda Seales at the 2020 BET Awards.



Home-Office Organizing Advice From the Home Edit Duo

The stars of the new Netflix decluttering series share six ways to keep a WFH setup running smoothly By Degen Pener

→ ON NETFLIX'S new show Get Organized With The Home Edit, Joanna Teplin and **Clea Shearer** — founders of Nashville-based organizing consultancy The Home Edit — have helped Eva Longoria, Neil Patrick Harris and Khloé Kardashian declutter their living spaces, and even got to organize the memorabilia collection of series executive producer Reese Witherspoon.

This year, amid the COVID-19 pandemic, they also receive calls from clients wanting help with home offices. "In the beginning, it was a novelty. That turned into six months," says Teplin, adding that a tidy desk can up productivity. "You want to make sure you aren't starting your day irritated by your workspace."

To pull a WFH office into shape, first "remove everything, see what you still need and re-create [it] from scratch," says Shearer. She also recommends getting a six-port charging station, plus an acrylic organizer with sections for storing iPads and other electronics when not in use. If a desk has drawers, turn one into an inbox and another into an outbox to clear up desktop space. And if multiple family members are, say, working at a dining table, help delineate individual zones using bins for each person's supplies. Even better, purchase a rolling supply cart that can be stored at night in a closet or by a wall. Says Shearer, "When you roll it up to the table, it's like you are coming into the office."

"How are you supposed to focus on the task at hand if out of the side of your eye you're seeing a pile of clutter?" says The Home Edit's Joanna Teplin (left, with Clea Shearer).

WHAT IS AVAXHOME?



the biggest Internet portal, providing you various content: brand new books, trending movies, fresh magazines, hot games, recent software, latest music releases.

Unlimited satisfaction one low price Cheap constant access to piping hot media Protect your downloadings from Big brother Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages Brand new content One site



AVAXHome - Your End Place

We have everything for all of your needs. Just open https://avxlive.icu



SIMON BEARDMORE

TOP 1% OF REAL ESTATE AGENTS NATIONWIDE PRIVATE RESIDENTIAL CLIENT SERVICES 310.892.6454







Style

Grooming

B ack sometime in the past, about 18 news cycles ago, before **Donald Trump** got COVID, lost in my mind amid **Sean Spicer** hiding in the bushes and **Melania Trump** cursing Christmas decorations, I vaguely remember hearing something about Trump's taxes. What I recall thinking after *The New York Times* got hold of copies of his tax returns and revealed that the president deducted \$70,000 for hairstyling was, "Can I do that?"

The first challenge in getting away with expensing \$70,000 in hair care was figuring out how to spend \$70,000 on one's hair. I called **Ted Gibson**, who brags that he charges more for a cut than anyone in the country: \$2,400. Before coloring. Which is another \$400 for every 30 minutes. His Los Angeles salon, Starring by Ted Gibson, shines five different shades of light on clients in podlike "clouds" so they can see what their hair will look like in different situations. Like when it's on a person who is \$2,800 poorer.

Gibson told me he could probably run up a \$70,000 tab for me. "I have a woman who spends \$30,000 to \$40,000 a year. She comes every six weeks," he says.

Before I committed, I wanted to get a feel for Gibson's work. I asked what he would do for Trump for \$70.000 if he came to him after he recovered from COVID. "It would be the best \$70.000 he ever spent," he says. Colorwise, he'd fix Trump's "reverse ombré," which unnaturally has roots lighter than ends. He'd round out the boxiness. Then Gibson reconsidered. "I would not be able to make a difference. He has a way he likes his hair," he says. "In President Obama you saw the changes. You saw the changes in **Clinton** and in **George W. Bush**. With Trump, his hair is the same. That's because he's someone that is a control freak. I believe he's styling his own hair." There was no way I was going to pay Trump \$70,000 to style my hair, as much as the *New York Times* story implied he might need the money.



Remember Trump's Hair Write-Off?

'Can I do that?' asks one writer who interviewed Hollywood stylists on how the president could possibly have spent \$70,000 on hairstyling, the news of which broke only a week ago *By Joel Stein*

In addition to Gibson, I auditioned Giuseppe Franco, whose Beverly Hills salon has serviced celebrity hair for 39 years, including that of his business partner, Mickey Rourke, as well as Sylvester Stallone, Arnold Schwarzenegger and Brad Pitt. Franco didn't think he could take \$70,000 from me. And definitely not from someone as famous as Trump. "With celebrities, I don't charge," he says. "Having movie stars in the salon brings in more people. A 20-minute haircut isn't going to break me."

him look decent. Who wears bangs anymore? I'd go completely short. Off the face. Harrison Ford-y," Franco says. "I've got an **Uncle Tony** who jumps in the pool, and when he gets out he has one strand that hangs down to his nipple, then wraps around his head. Trump is not far from that." He imagined the \$70,000 hairdresser was a yes-man who Trump could summon anytime — a Mike Pence of the tonsorial arts. But then I learned that the \$70,000 was for 11 years of The Apprentice. This seemed weird. Every set I'd ever been on had a hairstylist. Unions required them. Trump, an executive

producer and star, would get to pick the stylist. Could he possibly have not really spent the money? Could Trump possibly have lied?

A source tells *The Hollywood Reporter*: "The only notes we ever got in post were appearance things. We didn't get them direct from him, but from the hair and makeup person: There's a flyaway hair or a pimple on his chin, can you paint that out? The hair and makeup person was paid for by production and not by him."

If Trump got away with it, could I try expensing my haircuts too?

"It depends and it's nuanced," says my business manager and accountant, Jordan Neiman, who says "it depends and it's nuanced" about everything I ask him. Neiman warned me that it would be harder to get away with expensing my haircuts now on my personal tax returns, compared to when Trump filed his taxes. "Under his tax plan, Trump did away with the ability for most employees to deduct their business expenses," he says. "So actors and entertainers can no longer itemize their deductions."

He also thinks \$70,000 might be too much for me to try to deduct, because it's so close to my total income and so far away from what I pay in haircuts. For Trump, Neiman thinks it was not completely unfathomable that his loan-out corporation could average \$6,363.63 a year for 11 years of hairstyling for awards shows where stylists aren't usually provided.

In the end, Neiman advised me against it, because anything used in your regular personal life isn't a business expense. But I am going to wait until I get booked on a show to get another cut. I'm sick of being a sucker and a loser like the rest of the American taxpayers. Besides, at the speed things are moving, I'm sure the IRS will have other things to worry about besides my hair.

For Trump, Franco says he'd bill him only the legal minimum. "Just for the sake of cutting that fucking hair off and making

Joel Stein is the author of In Defense of Elitism and the host of Show Your Shelf. MANDEL NGAN/AFP VIA GETTY IMAGES



Dedicated to clients. Respected by the industry.

We proudly congratulate The Hollywood Reporter's 2020 Power Business Manager honorees



Endurance Artist Management

David B. Schachter Senior Vice President– Wealth Management Wealth Advisor **Tony De La Rosa** Account Vice President– Wealth Management **Dane Abbott** Vice President– Wealth Management



UBS Financial Services Inc.

1999 Avenue of the Stars, 36th Floor Century City, CA 90067 310-772-8080 310-712-7801



ubs.com/team/endurance

As a firm providing wealth management services to clients, UBS Financial Services Inc. offers investment advisory services in its capacity as an SEC-registered investment advisory services and brokerage services are separate and distinct, differ in material ways and are governed by different laws and separate arrangements. It is important that clients understand the ways in which we conduct business, that they carefully read the agreements and disclosures that we provide to them about the products or services we offer. For more information, please review the PDF document at **ubs.com/relationshipsummary.** © UBS 2020. All rights reserved. UBS Financial Services Inc. is a subsidiary of UBS AG. Member FINRA/SIPC. CI-UBS-1457292370 Exp:: 09/30/2021



Narcissistic Actors Behaving Badly

We're not talking about Meryl Streep, Nicole Kidman, Kerry Washington, James Corden or Keegan-Michael Key, but their new Ryan Murphy Netflix movie *The Prom*, in which a group of thespians bring self-serving activism to a small town. *THR* gathered Murphy and his super-cast to talk self-righteousness, pandemic production and proms **By Rebecca Keegan Photographed by Austin Hargrave**





THE HOLLYWOOD REPORTER 53 OCTOBER 7, 2020



Keegan-Michael Key is cradling Meryl Streep in a dip as the 21-time Oscar nominee, wearing a pink-sequin pantsuit and heels, gazes admiringly up at him. The two are dancing underneath the basketball hoops in the Helen Bernstein High School gym in Los Angeles, which is decorated with beaded curtains, white balloons, twinkly lights and vases of flowers.

It's March 6, 2020, and the let's-put-on-a-show! energy is palpable on the set of the Ryan Murphy movie The Prom, where Murphy is shooting his dance number finale, an anthem of acceptance featuring some 300 young LGBTO extras in formal wear. The real high school is still in session around the production, and occasionally the school PA crackles with an announcement, briefly puncturing the glamour of the moment. Inside the gym, Streep, Key, Nicole Kidman, James Corden, Kerry Washington, Andrew Rannells, Tracey Ullman and newcomers Jo Ellen Pellman and Ariana DeBose are dressed in coordinated shades of turquoise, pink and purple and gathered

under bright lights to dance and lip-sync to the track they have already recorded of the film's capper, "It's Time to Dance."

Though no one here knows it yet, the world is about to go dark. In just a week's time, this film will shut down, along with the rest of Hollywood, because of the pandemic, and a scene with hundreds of people cramming into a room, clasping hands and singing, will seem like a period movie from a more carefree era. Today, however, is about delivering a moment of cinematic wish fulfillment, a prom where everyone is welcome and be-sequined, and apart from some minor snafus (one actress keeps forgetting to lip-sync), it's going swimmingly. After the group delivers several exuberant takes, Streep turns, looks directly into cinematographer Matty Libatique's camera and says, "Perfect, right?" Four months later, *The Prom* would become one of the first

Hollywood productions back up and running in the COVID-19 era, and Murphy, wearing an N95 mask, goggles and shield, would shoot for five days, completing the movie in time for its planned premiere Dec. 11 on Netflix. Murphy hopes *The Prom*'s upbeat message, one of love triumphing over politics, will serve as a balm for beleaguered, post-election 2020 audiences. "Now that's balm, B, A, L, M," Streep says, clarifying for her director. "Not bomb, B, O, M, B." The Prom, which Chad Beguelin and Bob Martin adapted from their 2018 Broadway show with Matthew Sklar, follows a group of self-absorbed Broadway actors (Streep, Kidman, Corden and Rannells) who attempt to resuscitate their dwindling careers by engaging in some activism, finding "some little injustice we can drive to," in the words of Streep's character. Their cause célèbre takes them to a conservative

town in Indiana to help a lesbian student (Pellman) who's been banned from bringing her girlfriend (DeBose) to the high school prom. Washington plays a conservative parent leader, Key the school's principal.

Murphy's production is, he estimates, about 25 percent different from the play, which was nominated for six Tony Awards. Murphy's changes include some new dramatic scenes adding background to Streep's, Kidman's and Corden's characters, and a sympathetic grandma for Pellman's. Without disclosing the budget, Murphy, who has a five-year, \$300 million deal with Netflix, makes it clear he had the

> From left: Nico Greetham, Logan Riley Hassel, Ariana DeBose, Pellman, Sofia Deler, Nathaniel Potvin and Tracey Ullman.

THE HOLLYWOOD REPORTER 54 OCTOBER 7, 2020



money he wanted to produce a musical with razzle-dazzle and multiple Oscar winners. "In my career when I was starting off, if you wanted to do a gay movie or a gay TV show they would basically give you pennies," Murphy says. "You had to beg, borrow and steal to make content that had LGBTO characters. On The Prom, I never once had a conversation about, 'Mmm, it's about a gay girl going to the prom. Let's make it for X.' It was treated like, 'Oh, this is a big movie.'" The Prom will receive a theatrical release before its Netflix premiere, he says, with money from screenings going to multiple charities, including ones benefiting the Broadway community. On a Saturday in late September, much of the cast of The Prom reconvened over Zoom, this time in bathrobes and sweatpants, to talk politics, their own proms and how they managed to deliver a happy ending during the pandemic.

Ryan, why did a Broadway show about a bunch of liberal, know-it-all actors from New York going to Indiana speak to you? RYAN MURPHY It kind of summed up my whole existence. Because in a weird way, I was both things. I'm from Indiana. In high school, I was not allowed to bring my date to the prom. So, that was personal to me. I ended up taking my best girlfriend. When I saw it, it was so joyful and it was so optimistic, and it was fun, and yet it had something to say. We made it really quickly. I saw it in January [2019], and we were shooting in December. With every passing month you would feel Rome burning more, and more, and more. I had been personally working on a couple of projects that were very dark and kind of gloomy. This was just pure joy.

said, "What is it?" And he said, "*Mamma Mia!*" I said, "I'll do it." He said, "What?" Because it's just ... you've got to have some fun. This is based on a real thing that happened to kids in Indiana, and has a happy ending, everything we dream of in 2020. I wanted to do it. So, the character is a big asshole. I tried very hard to bring that part of me forward.

One of the themes in this is poking fun at entertainers who think they can change the world. Can entertainers change the world?

KERRY WASHINGTON I think it speaks to Ryan. He's done it on multiple projects, across multiple ideologies and issues, whether it's LGBTQ, racism, misogyny. And yet he has chosen to tell this story, where the limitations on Hollywood storytelling become very evident, and Jo Ellen's character has to take the power back on her own, and create a grassroots movement that bubbles up from the people. It speaks to Ryan's humility, that given his power, he's telling this story where he's deflecting and saying, "I understand that we're changing the world, but I also really, truly believe that power belongs to the people." MURPHY I don't know. I really know what it's like to be Emma [Pellman's character]. I know the feeling of being humiliated for your sexual preference. I know the feeling of thinking that you have no allies, and then it turns out you do. Every project that I'm drawn to has two things in it, an underdog and a makeover. I don't know why. When you're an artist sometimes you're repeating a narrative that you, yourself, are trying to figure out. A lot of it, it's my childhood. The thing that I wanted. How am I going to get out of there? Who do I want to work with? All of this is embedded in this piece for me.

Jo Ellen, you play Emma, Ryan's underdog in this film, and you will be a new face to most audiences. What was your casting

Meryl, was there something about this narcissistic diva character that you ... connected with?

MERYL STREEP (*Shaking her head*.) I don't know what you mean. ... It just had some of the juju of *Mamma Mia!*, which my agent, I remember when he said, "Now you're not going to want to do this. It's this thing. It's been on Broadway, but you are not going to want to do it." And I

process like?

JO ELLEN PELLMAN I had recently graduated from the University of Michigan, where I was studying musical theater. I was working three jobs. I was going to open calls, taking classes, learning to live in New York City. When I got the audition, I was over the moon. I poured my whole heart into it, broke down all the beats. I also knew the odds. I got the call when I was in a thrift store in Bushwick [Brooklyn]. And here we are.

At the time the Broadway show this is based on was written, we were in a very different moment politically.

"My mother always said, 'You don't win an argument with a man by proving him wrong."" MERYL STREEP

Marriage equality had just passed, Barack Obama was president. How do you think this story plays now?

STREEP I don't think we were in a vastly different place. At that time, there was one sort of freedom and hope alive, but it sat on top of a pretty immovable set of circumstances that have been in America for a really long time. We weren't in a different place, we just weren't paying attention to what was always there.

How did the death of Ruth Bader Ginsburg affect you?

STREEP Well, I was lucky because I had my daughters with me here in Connecticut.

The whole family was all together. We just wept. Because it wasn't just the death of one extraordinary woman, we were feeling the fires come around us. The Bobcat Fire just seems to be surrounding all the advances of the late 20th century, in terms of gay rights, in terms of women, and the election of Barack Obama. All these markers that felt like signs of where we were going. And of course, history doesn't move that way. It's two steps forward, seven steps to the right. Maybe we'll get back on track, I don't know. I'm hoping, but it does feel particularly dark. My mother always said, "You don't win an argument with a man by proving him wrong." There must be a way that people can be brought to

what feels like the obvious truth of what's good in the world, what's humane, what's compassionate, what's right. They can be brought to that reality without feeling humiliated that they took a wrong turn. Because I don't like to be wrong, (*wryly*) I so rarely am. When I am, it's very painful to come back from that place.

MURPHY We were very conscious of that when we made the movie, at least. If you look at the Broadway show, there was a lot more made of the liberals making fun of the conservative values and things like that. We tried to build a prom for everyone. And that includes my relatives who are in Indiana who do not like to be lectured to, or made to feel like their choices are stupid. When we were working on the script and the film, we were very conscious of the political climate that we're in. But you do, as Meryl said, want people to get the message without feeling alienated. And I must say, it was hard for me to bite my tongue many times, but we did it.



Back, from left: DeBose, Kidman, Washington, Kevin Chamberlin, Key and Pellman. Front, from left: Andrew Rannells, Murphy, Streep and Corden.

THE HOLLYWOOD REPORTER 56 OCTOBER 7, 2020



ARIANA DEBOSE DANCES HER WAY ONTO THE A-LIST

The Tony-nominated Broadway star has a breakout role in The Prom and will follow it up next year in Steven Spielberg's West Side Story in the role that won Rita Moreno her Oscar: 'Steven really allowed my own life experience to imbue Anita'



In 2018, Ariana DeBose took her high school prom date with her to see the Broadway show The Prom. At the time, DeBose was a thriving theater actor in New York, who had appeared in the Broadway production of Hamilton and received a Tony Award nomination for playing the title character in Summer: The Donna Summer Musical. But watching the production of The Prom touched her in a personal way, and took her back to her high school experience in Raleigh, North Carolina — like Emma, the lead character in the show who isn't allowed to bring

her girlfriend to prom, DeBose is queer (though she doesn't claim any label) and her prom date had been a boy, a friend from the high school theater group.

"We just cried," DeBose says of seeing the show. "I remember being in high school, having a bit of a crush on girls, but I never really felt like I could walk down the hallway holding their hands. You just want to dance with them, but your environment and the community doesn't quite understand that yet. I said then, 'If this show ever has another life, I'd love to be a part of it.' " Two years later, DeBose is getting her wish: In her first major movie role, she plays Emma's would-be prom date in Ryan Murphy's adaptation of The Prom for Netflix. DeBose, 29, also appears in another major new musical for which she is mining her background,

Steven Spielberg's update of West Side Story, due in 2021, in which she plays the independent-minded Anita, the role that won Rita Moreno her Oscar.

DeBose, who has an Afro-Puerto Rican father and a white mother, says the new West Side Story, which was written by Tony Kushner, gave her an opportunity to express her Latinx roots. "Steven really allowed my own life experience to imbue some of Anita," DeBose says. "It's a very new thing, especially for folks who don't know me, to discover that I'm half Puerto Rican. And it was really fun for me to be able to show that part of my culture, but also to talk about the challenges that come with that." DeBose says Spielberg's West Side Story diverges from the 1961 film in how it explores the lives of its Puerto Rican characters. "The movie gives you



community at that time," DeBose in the original film. We probably have over 30 new Latinx actors who are going to be introduced through this film. It was an opportunity to celebrate the culture and our love of dance, but also get into these social issues."

DeBose broke into show business in 2009 on the Fox reality show So You Think You Can Dance and rose to prominence in the role of The Bullet, a harbinger of death that eventually kills Alexander Hamilton in the Broadway production. She is now shooting a musical comedy for Apple TV+, alongside The Prom co-star Keegan-Michael Key.

The actress says she sees a resurgence of movie musicals in part because of their ability to move audiences in tough times. "Musicals, throughout history, have been able to talk about what is actually going on in the world," DeBose says. "They're bipartisan in a way." In The Prom, DeBose's character has a complex relationship with her conservative mother, played by Kerry Washington, which culminates in a scene that rests in part on DeBose's lovability. "Ariana is extraordinary in that moment," Washington says.

"Her performance is so beauti-

ful, you think, 'Who could not

love this child?' " – R.K.

THE HOLLYWOOD REPORTER 57 OCTOBER 7, 2020

Kerry, you're playing a conservative PTA president in this film who would rather cancel the prom than allow a gay kid to attend. You're cast against type here, and could have played it unsympathetic, but you chose a subtler tack. Why?

WASHINGTON It was sideways from our assumptions about who is Midwestern, who is the heartland of this country and, yes, who is conservative. And yet also, look at the decisions that came down this week on Breonna Taylor, and you have this Black man [Kentucky Attorney General Daniel Cameron] delivering this news about how there is no value to a Black woman's life. I know from being on the campaign trail in '08, and '12, and now, how many Black folks are seduced into voting conservative, because of their feelings about gay marriage. They'll vote against their own best interests on all these other areas, because of these ideas. I also thought it was so exciting to, on the one hand, ask audiences to expand their idea of who they think conservatives are, but on the other hand also hold up a mirror to folks of color in this country to say, "How are you treating your own children? Do you have the courage to truly love your children unconditionally?" Because it's a huge issue in communities of color. We didn't want her to be a villain. We wanted her to be nice and to dress well and to be inviting in lots of ways, but to have this belief that was wrong about her own child. I think, where it comes from with Black parents who worry about this, it's like what my mother said to me when I told her I wanted to be an actress. She was like, "Your life is already going to be so hard as a Black woman, do you really want to be a starving artist? Do you want to layer that on top of your struggles?" I think that's how a lot of parents of color of LGBTQ kids feel, like, "Honestly, you're Black and a woman and now



you want to love other women too, like really?" **MURPHY** One of the most moving images is when Kerry comes to the prom, and she tells her daughter, "I love you more than my conservativeness," basically. Hopefully many kids are going to see that with their parents and it will launch a discussion or give somebody hope. I love that moment so much, and the reason that moment works is because Kerry plays that character with such conviction and realness. She's not a villain.

Let's talk about working during this pandemic. Many of you are starting to get back on sets. James, what's it like shooting your talk show right now? JAMES CORDEN It's difficult. Our show is all about scale, and size, and getting out, and running out into the road, and doing a musical while the lights are red, or driving around in a car, and singing with someone. In that respect, it's been very difficult. But there's also been a freedom to it. You have to go, well, what *can* we do? And what we can do is sit here and talk about the president of the United States, and then talk about some other really funny things. And try as best as we can to make something that might be a tiny slice of joy in the corner of someone's room.

KEEGAN-MICHAEL KEY I'm locked in an apartment in Vancouver for two weeks [on an Apple TV+ musical comedy project]. Can't leave. A person just drops everything at your door. They have to leave the building, then you can open the door, and grab the things with a mask on, and bring them back into your apartment. NICOLE KIDMAN We've got 10 leads [on the Hulu series Nine Perfect Strangers, shooting in Australia]. It's an ensemble, so 10 actors that are all working together, that are adjusting to being tested every day. There's really strict protocol. But you always know that at some point it could shut down, which is stressful. As an actor, it's just amazing to be able to work. But as a producer, there's an enormous amount of stress, feeling responsible for over 300 people's safety and health. MURPHY It's a huge stress. I have eight shows

"I designed my dress and had it made by a woman who lived in my grandmother's building. It was like an event, I was warming up for the Oscars at my prom." KERRY WASHINGTON

THE HOLLYWOOD REPORTER 58 octoe

OCTOBER 7, 2020



that are going back to shooting in October and November. I have found it to be a very difficult experience, but a very moving experience. People want to go back to work, they need to work for their families. For The Prom, we were one of the first groups in town who put together a COVID task force. We worked with Netflix, and various doctors, and we came up with a way that is an industry standard. At some point, I was wearing a hazmat suit. I did feel like I was in Silkwood a couple of times. It does test you. So we do shorter days, we make sure that there are lots of breaks for the crew, so they can take off the mask. You just find a way to do it. It's important to move forward.

From left: Rannells, Washington, Streep, Pellman and Corden in *The Prom*. Below, from left: Corden, Kidman, Rannells and Streep.

How many days did you have left to shoot on *The Prom* when you were shut down?

MURPHY Three. The last scene that we shot [before the shutdown] was Nicole [who plays one of the visiting actors] on the bed with Jo Ellen. And in the middle of shooting that scene, there was a strange silence on the set, and then everybody was running to their phones. I was like, "What's happening?" And somebody said, "Tom Hanks just announced that he has COVID. We were like, "OK, that's bad." We were supposed to shoot Thursday, Friday and be done. They shut us down that day. We finished Nicole's number and that was it.

Who here went to their prom?

WASHINGTON I had a very, very serious boyfriend. I designed my dress and had it made by a woman who lived in my grandmother's building. It was like an event, I was warming up for the Oscars at my prom. STREEP Which prom?

How many proms did you go to?

STREEP Four. I went to the senior prom when I was a freshman. It didn't last beyond that evening, the relationship. But I was very excited. My mother made all my prom dresses, and I thought I looked great. That's what it's all about, how you look, or looked at least at the beginning of the evening.
MURPHY Were you prom queen?
STREEP I was not prom queen, no. I don't think they had that. It was the late '60s and it was getting like, everybody was a little too cool to be at prom.

KIDMAN In Australia we call it a formal. I took an older man. He didn't go to the school. I've always been a rebel.

MURPHY I've always felt that the prom was a way for you to model romance. You were dressing up, you were learning mating rituals. For gay kids, you're not allowed to go, most of the time in the country. Or else you hide who you are, and go with the opposite sex. Even though I went three times, I always felt like a stranger in a strange land. I somehow felt like I didn't belong there, that I was going to be found out or something. The reason I loved the movie so much was there was a way for LGBTQ kids to see a pathway toward like, "Oh, I can be normal too. I can have a romantic experience just like everybody else." I love that kids will be able to see this all around the world, who are excluded from that experience. Not just at the prom, but in life. One of the fun things about being on Netflix is you're available in 200 countries. Right now, I have a television show that's about two gay women [Ratched], that is number one in the Ukraine and in Russia. And I just think about all these people who are part of that community. It's very moving. **PELLMAN** I think this movie shows LGBTQ kids across the world that they are worthy of a big, joyous happy ending. There are people out there, who you might not even know yet, who can't wait to love you and support you. That's how Emma was able to find her voice, and I think that's how kids are going to be able to find their voices.

Was this movie the prom you never had, Ryan?

MURPHY It kind of was. I found it very healing to be able to put those images to film. I didn't have that. If only I would have had this feeling of acceptance and belonging, how different my life would have been. I felt that when we were shooting it. I went to my junior prom and the next day my parents took me to a psychiatrist to cure me. Thankfully, I had a really good shrink, who at the end of our several sessions called my parents in and said, "You have a choice here: You can try and change him and lose him, or you can accept him and love him." I was very blessed. When I went to my senior prom, I had been through that but I still took a girlfriend because I wasn't allowed to come in with my fellow. The prom is very emotional for me, as you can tell.



Interview edited for length and clarity.

HOLLYWOOD

THERE MAY **BE NO 'BACK** TO NORMAL' FOR LIVE **EVENTS**

When concerts and sporting events return, venues are planning for intensive safety protocols, increased costs and crowded calendars **BY KIRSTEN CHUBA**

When someone sneezes in your vicinity, you're going to look W around. When you go to purchase your food and beverage, you're going to see how they're served. When you walk the arenas and the stadiums, you're going to look at how they sanitized it and who's out there to continue to sanitize it," says Lee Zeidman, president of Staples Center, Microsoft Theater and L.A. Live. "I do not believe we're ever going to be back at whatever normal was on March 11 — regardless of what kind of vaccine, drug therapy or physical distancing."



Zeidman has operated Staples Center, the iconic arena that is home to the NBA's Los Angeles Lakers and NHL's Kings, for more than 20 years, but seven months into the novel

Illustrations by Borja Bonaque Alandi

THE HOLLYWOOD REPORTER **60 OCTOBER 7, 2020**



🕨 Edited by ASHLEY CULLINS 🧹

From shutting down the production pipeline amid the pandemic to addressing systemic pay inequities, 2020 is a year of challenges as *THR* spotlights the people charged with safeguarding the industry's finances

coronavirus pandemic, he doesn't think he ever will experience it the same way again.

The year 2020 has upended the world of live entertainment venues, wiping out the majority of concerts, sporting events, theater, dance and opera. Staples Center and Microsoft Theater have canceled a combined 200 events — which amounts to a potential loss of more than 3 million admission-paying fans.

Though fans have returned to a handful of NFL stadiums — including TIAA Bank Field in Jacksonville, FirstEnergy Stadium in Cleveland, Lucas Oil Stadium in Indianapolis and Empower Field in Denver — the majority of teams are still playing to empty stands, as with MLB games; meanwhile, the NBA and NHL constructed quarantined bubbles in designated venues for playoff games, leaving their home stadiums entirely event-free.

And as a result, Inglewood's SoFi Stadium, the shiny new \$5.5 billion home to the Los Angeles Rams and Chargers, debuted to significantly less fanfare Sept. 8 than project developer and Rams owner Stan Kroenke likely hoped.

"The opening that was scheduled, with a series of concerts and sporting events, quickly was transitioned into what ended up being a virtual ribbon-cutting ceremony with just a small number of people," says SoFi managing director Jason Gannon. It was followed by the fanless Rams home opener Sept. 13, in an arena that can house 100,000 people. Taylor Swift originally was set to open the stadium with her Lover Fest on July 25 and 26, followed by performances by Kenny Chesney, Guns N' Roses and Tim McGraw. Gannon says there are plans to host a proper grand opening when it's safe to do so but that likely will not be until the Rams and Chargers already have completed their first seasons in their mostly empty state-of-theart multipurpose arena. While sports have been able to carry on in an altered capacity, live music has been almost entirely sidelined. Aside from the emotional disconnect of virtual performances, Zeidman says concerts — and, by

extension, their venues — are at a disadvantage because of the way they are financed.

"Sports can survive, to a certain extent, in a 'bubble environment'; because of all the broadcast money, they keep themselves afloat," he says. "Concerts don't have that luxury of having broadcast money or as big of sponsorship money as sports does," which means the financial hurdles are greater. On top of that are the sheer logistics of scheduling a tour at a time when most artists have pushed their 2020 shows to summer 2021 and are competing for dates not only with one another but also against altered (and, in some cases, still unknown) playing schedules for the NBA, WNBA and NHL.

The lack of confirmed bookings "wreaks [scheduling] havoc on a building like Staples Center," Zeidman says. Furthering the logistical nightmare is the lack of uniformity in coronavirus protocols across state lines. As evidenced by the NFL, some states and counties have allowed partial-capacity fan events at this time, while others, like New York and California, have not. As the pandemic continues to evolve over the coming months, these restrictions will surely continue to change, which poses difficulties for musicians planning cross-country shows.

Notes Zeidman: "If you're a promoter or an agent or an artist, the toughest thing is plotting the tour. If you're going to go from New York to Los Angeles, [there could be] 100, 150 dates in between there — without knowing exactly where every state is, where every county is and where every city is, as it relates to how you can open up for mass gatherings in full capacity. It's going to be very tough to do that. Then, as you try to take your tours overseas, you're going to run up against the same issues country to country." With so much in limbo, venues increasingly are relying on events and strategies outside of sports seasons and concert tours to fill their spaces and bring in revenue. Staples Center recently hosted the mainly virtual Emmys, is in talks for how to pull off the Grammys (Jan. 31) and is hosting a fanless

The \$5.5 billion SoFi Stadium, which has a capacity of 100,000, has sat mostly empty since its Sept. 8 opening.



exhibition boxing match Nov. 28 between Mike Tyson and Roy Jones Jr. and featuring a half dozen musical performances. Microsoft Theater has hosted five televised boxing matches and is in negotiations to host the American Music Awards on Nov. 22. SoFi Stadium, which is part of the new Hollywood Park that includes American Airlines Plaza and a smaller performance venue, is looking at ways to host farmers markets, small shows and community events.

Staples Center and the Forum, as well as Madison Square Garden and Brooklyn's Barclays Center, also will serve as polling sites for the general election.

Elsewhere, in Manhattan, Lincoln Center — the longtime home to the New York Film Festival, which went mostly virtual this year - has had to cancel hundreds of events and has weathered the shutdown with virtual children's shows, memorial concerts for those lost to COVID-19, and Love From Lincoln Center, a collaboration with the New York Philharmonic to perform for health care workers at hospitals. It also has forced the venue to be "much more in the present," says Jordana Leigh, director of the Lincoln Center's David Rubenstein Atrium. "[Before,] we'd think so long term, like seasons ahead of us," and the mindset change also has brought about new ideas for how to connect with audiences even after the pandemic ends.

"There is a shift thinking about the virtual world and virtual performances, and virtual

— HOLLYWOOD & MONEY —

engagement will continue even when we can open our doors," says Leigh. And preparation already is underway for when those doors do open, she adds, with "a whole SWAT team of people figuring out how to make this a safe space for guests," from the stage to the seats to the bathrooms.

Likewise, SoFi has added plexiglass dividers around the stadium, and Staples Center is planning to go contact-free by moving to smartphone-only tickets, cashless businesses, button- and handle-free doors, and contactless faucets and soap dispensers.

And though Staples Center has had less than 20 percent of ticket holders request refunds from this year's shows, now the question remains — will guests return when the venues are open for them?

The downtown L.A. venue currently has its first 2021 concert, the Krush Groove Festival

headlined by Ice Cube, set for April 17. That's followed by two August dates for Justin Bieber, three August dates for The Weeknd, two September dates for Celine Dion and two September dates for Ricky Martin and Enrique Iglesias. SoFi has rescheduled Chesney for July 24, Mötley Crüe and Def Leppard for Sept. 4 and Swift for a still undetermined date in 2021.

"We could be in a position where people may have been out of work for anywhere from six to 18 months — somebody in the restaurant business who hasn't worked in 12 months may not have that discretionary income to go to two, three, four events a year anymore," says Zeidman. "And people may have grown accustomed to watching sporting events at home and doing what they wanted to do versus coming to an arena."

Justifying the cost of attending big-ticket sporting events and concerts in person may be



tougher for many Americans, and it's looking unlikely they'll be lured back with discounted admission. With the growing number of pricey sanitizing and safety precautions and the uncertainty of whether sports leagues, promoters or the venues themselves will foot the cleaning bill — fans could possibly see a hike in ticket prices to cover those costs.

"Once we get into potentially hosting reduced capacities, we're going to have to work with the promoters, with the leagues and the teams to see if this works for them,"

WHERE ARE PEOPLE MOVING?

Like much of the country, Hollywood denizens are using the pandemic to reassess where they want to live. Those who already were unhappy with taxes and congestion in L.A. and NYC are relocating and going remote



[or] land the farther you go out." Palm Springs, Ojai and Santa Barbara are popular locations in Southern California, and Sacramento is drawing some attention up north. making long-term moves rather than temporary ones.

TEXAS "Texas seems to be near the top of everyone's list," according to *THR*'s anonymous survey of the industry's top money managers. The Lone Star State, and Austin specifically, continues to be attractive to both individuals and businesses. The longtime home of South by Southwest offers more space, less congestion and a state constitution that forbids income tax as of 2019 — which all contribute to its high ranks

on several real estate industry reports done since the start of the pandemic.

THE HOLLYWOOD REPORTER 62 OCTOBER 7, 2020





Taylor Swift's SoFi performance was postponed, and Dodger Stadium used cardboard fans to fill its empty seats.

says Zeidman. When venues can open and at what capacity is up to the government, but there's still plenty to be worked out. He adds, "Who is going to pick up all these extra charges? Because there are going to be extra charges as it relates to what you're going to do from a guest services standpoint, from a security standpoint, from a food and beverage standpoint, from getting your venue ready to potentially be as touchless and as contactless as possible — there's costs associated with all of those."

When, how and who's paying aside, SoFi is ready for its moment, especially after Issa Rae and the *Insecure* cast used the stadium for their own private Emmy-watching party.

Says Gannon, "We are just so excited for the moment to come where we're able to safely share this in person with more and more Angelenos."

NEW YORK

East Coast city dwellers are headed

upstate, where the Catskill Mountains are especially popular. "It is a reasonably manageable drive, which allows for weekend getaways," says DL Business Management's David Levin of those opting to buy a second home. "The NYC resident who has opted to stay close to their offices has the ability to breathe fresh air and be in nature, away from their elevator apartment buildings, most likely at a more affordable price than a typical Hamptons beach house." (But some note the Hamptons is still popular for the Hollywood set.)

TENNESSEE

"The public education here is fantastic," says business manager Lou Taylor

of schools in Williamson County, a suburban area south of Nashville. "Many who relocate don't feel the need to put their kids in private school, which is almost required in New York and California." Taylor adds that the lack of state income tax is a draw — especially as California mulls AB 1253, which she describes as a "millionaires tax" — and it's geographically convenient to both coasts: "Nashville is a three-and-a-half-hour flight to L.A. and a 90-minute flight to NYC. You can fly to NYC

The **TOP POWER BUSINESS MANAGERS** in the Industry

While most of Hollywood has been standing still during the pandemic, its money mavens are as busy as ever as clients use the downtime to reassess financial priorities. THR's annual list highlights those keeping the town's finances in order

REGGIE GOODEN, JOSH MARTIN & JUSTIN STIEGEMEYER 818 Management

Gooden and Martin joined forces with Stiegemeyer in 2018, bringing with them a roster of around 20 clients who span the digital and music industries, like singer-songwriter Cory Henry. The firm, which counts Ashley Benson, Bella Thorne and Taylor Kitsch as clients, has a knack for working with young Hollywood but also knows how to handle the finances of industry stalwarts like Benicio del Toro and Lisa Marie Presley. My 2020 mantra Gooden: "Tough times don't

last. Tough people do."

Martin: "The 'new abnormal.' Whenever possible, return to your normal routine."

DAVID ALTMAN, ANTHONY BONSIGNORE, TOM CARR & FRANK SELVAGGI Altman, Greenfield & Selvaggi

The bicoastal firm works with some of Hollywood's biggest talents - Rachel Brosnahan, Jimmy Fallon and Anne Hathaway, to name a few — so while clients were paused during the pandemic production shutdown, business for the accountants ramped up. "I was joking that I think I have worked harder this year than I have worked my entire life almost," says Altman. The East Coast-based Bonsignore says the coming months will be about ensuring cash flow amid continued uncertainty: "People are starting to work again, but it is still all out of our control."

Best advice for weathering a pandemic Altman: "Think things through." Bonsignore: "Don't panic. Don't do anything drastic."

EVAN BELL Bell and Co.

The firm's roster, including Steven Soderbergh, Baz Luhrmann, director Robert Eggers (The Lighthouse) and Phillip Sun, a former WME partner who recently teamed with Macro's Charles D. King to form management firm M88, has benefited from uninterrupted support. Bell's team has been back at the midtown Manhattan office since Memorial Day. "We have had no furloughs or layoffs and no salary reductions," he says. "If you work remotely, we pay 75 percent, but our entire staff is coming in, and we have had no infections."

people have done very well and they have a lot of money," he says. "They can survive a lockdown for a year — but everybody still really wants to work." Among Fank's clients are 13 Reasons Why actress Alisha Boe as well as Shia LaBeouf, who continues to ride the waves of Honey Boy and The Peanut Butter Falcon while writing amid the COVID pandemic.

Line that always makes me laugh "Day ain't over yet." (City Slickers)

DOUGLAS CAMMARANO, ARNIE HERRMANN, WAYNE MEJIA, MATTHEW SEGRETO & **SHARON SULLIVAN**

Citrin Cooperman

Lately, business involves ensuring eligible clients have access to PPP loans and talking about cash flow via videoconferencing. "We're very fortunate in that our clients are really, really bright," says Mejia, noting that their job is a lot easier with clients who are on top of things. On its roster are Martin Lawrence, Martin Scorsese, Liam Neeson, Damien Chazelle and Sam Mendes. Sullivan says their COVID-19 strategy is "staying the course and not reacting."

My 2020 mantra Sullivan: "Positive thoughts, positive mind, positive life."

DAVID WEISE David Weise & Associates

"We have been able to really maintain our staff during these hard economic times," says Weise says about his Encino outfit. He credits the support of Los Angeles-based NKSFB, of which it became a division in 2019. "Despite the pandemic, we continued working as if nothing happened," supporting such clients as The Weeknd, Marshmello, Usher, Carole King and Coldplay. Weise also says he oversaw "several huge catalog sales, which generated lots of revenue for clients." Hollywood's 2021 priority should be ... "To be safe, healthy and smart."

to do a day of meetings and return by dinner to Nashville."

FLORIDA

The lack of state income tax also is luring Californians to the Sunshine State, with several business managers noting clients have purchased homes in Florida in THR's annual anonymous survey. "Clients who don't have a contract on a show tend to be open to really living just about anywhere now," says Fulton Management's Elizabeth Ricin. "The thought process being that regardless of where 'home' is, they're going to have to relocate for a movie or shortterm job based on where it is filmed." Idaho, Nevada, Colorado, New Mexico, Montana and Washington also were mentioned in the survey as attractive for those considering a move. And New Zealand and Canada are luring stars. -A.C.

My 2020 mantra "Communication, communication, communication."

CHRISTOPHER FANK Christopher Fank, CPA

Following a "good, busy" year in 2019, a lot of recent change has come, Fank explains, from tax planning for feature films to filing for unemployment on behalf of some clients. "I've learned that a lot of these

DAVID LEVIN DL Business Management

Musicians aren't touring, and many actors aren't on set, but that hasn't stopped Levin's business from booming. "We've been busier than ever, but not necessarily in billable hours," says the veteran, who has worked with Live frontman Ed Kowalczyk for nearly 30 years and also counts John Legend and Chrissy Teigen as well as Hailey Bieber as clients. The extra time at home, he explains, has given his clients time to reassess their financial priorities: "That's where being a business manager and a CPA and a lawyer is great, but you also have to be a counselor and a psychologist."

My 2020 mantra "Always better safe than sorry."

PATRICK DUNN & TONY PEYROT Dunn Pariser & Peyrot

At a time when the world is "reckoning with social injustice," Peyrot talks up client Giancarlo Esposito — a "man of color and great integrity" who received two Emmy nominations this year for *Better Call Saul* and *The Mandalorian*. Among their long-term clients is *Fresh Off the Boat* star Randall Park, who recently launched a production company, while new clients include Tiffany Boone (*Little Fires Everywhere*) and her husband, Marque Richardson (*Antebellum*). Dunn also has been working on a rollout of a game company that will involve multiple acquisitions.

My 2020 mantra Dunn: "Don't panic. Stay calm and think. Be creative." Peyrot: "Prepare for the worst, hope for the best and, if all else fails, have some good anejo tequila."

JULIE BOOS, JAMIE CHEEK, MARY ANN MCCREADY & CARMEN ROMANO Flood Bumstead McCready & McCarthy

A new generation has taken charge of the Nashville outfit, including chair Boos, president Cheek and vp Romano, upholding its reputation as a powerhouse for country stars like Blake Shelton and Keith Urban. Its roster also is said to include Kelly Clarkson, The Black Keys and Diplo. Boos was "really excited" to open an L.A. office in February. Then COVID-19 hit. "Our clients are virtually all touring clients, and live performances came to a screeching halt," says Romano. PPP funds were helpful to some, adds Cheek: "We helped them get the federal funding they needed to keep some of their staff on longer."

Best advice for weathering a pandemic

Boos: "Spend less." Cheek: "Have two years of lifestyle in reserve." Romano: "And if you don't have that, learn from it."

ANDREW MEYER & STEVES RODRIGUEZ Freemark Financial

Freemark has helped individual talent (Kenya Barris, Ellen Pompeo) and companies (Droga5, Smuggler) navigate the changes presented by 2020. Meyer and Rodriguez, both selfproclaimed optimists, are quick to note the silver linings. In switching from calls to Zooms, Rodriguez says, "There is a lot more connectivity with clients. Ironically enough, [work] seems more personal than it used to." Meyer adds that many clients have used the downtime from work to simplify assets and reinvest money ethically: "That's been powerful in its own way." My 2020 mantra Meyer: "We can control what we spend but not always what we earn." Rodriguez: "This too shall pass, and when we get to the other side (and we will), we will be better for it."

BUSINESS MANAGER ICON

SHOWRUNNERS' SECRET

S

Steve Savitsky's clients routinely make headlines for landing eye-popping overall deals, winning Emmys and dominating

the global box office, but he has no interest in sharing their spotlight. "My clients know, as much as I wish them all the success in the world, I am not the type of person who needs to be invited to pilots and premieres," says Savitsky, who in a business that puts a premium on privacy, remains one of the most tight-lipped. It's a big part of the reason *The* Hollywood Reporter chose him as this year's Business Manager Icon, and why he's so respected in the industry. "He is so protective of his clients," says CAA agent Brett Loncar, who has known Savitsky since high school and has worked closely with him on shared clients for more than a decade. "I don't know. outside of my world, who he represents. Steve has never shared who he works with. It speaks to the kind of person he is. Discretion is everything."

Savitsky, 55, is a second-generation business manager who was born on Long Island but moved to Beverly Hills when he was 8. His father, George Savitsky, founded the firm Steve now runs in the early '90s — Savitsky Satin Bacon & Bucci — but Steve didn't set out to follow in his father's footsteps. The UC Santa Barbara grad started out in public accounting at a firm in Menlo Park, and may have stayed on that track if he and his wife hadn't considered moving to Portland, Oregon, in 1994. George wasn't thrilled about that prospect, so he persuaded Steve to fly down to discuss a future in business management.

"I had never been to my dad's office," Savitsky recalls. "I never worked for him, never interned with him. I always wanted to chart my own territory and do my own thing." He decided to give it a shot and, in the 26 years since that meeting, Savitsky has worked hard to forge his own path. "That just made me work harder, frankly, to create and develop my own practice and build my own name recognition and reputation," he adds. Outside the office, Savitsky has two adult children who are living at home during the pandemic and recently celebrated his 30th wedding anniversary with his wife, Jenny. Savitsky's core practice these days is centered around showrunners, a specialty he can trace back to working with a couple of writers on a little show called Friends when he first started. "It became a phenomenon," he says.



ERIC FULTON & ELIZABETH RICIN Fulton Management

One of the biggest developments for the firm handling finances for Channing Tatum, Miles Teller and James Charles is the addition of *THR* Next Gen alum Matthew Gilbert-Hamerling as a partner. Fulton says the extra leadership has been helpful in a year that "economically, has been a challenge" due to the COVID-19 production shutdown. The pandemic also has brought perspective. From now on, Ricin says, "I don't think clients are going to take work for granted."

Line that always makes me laugh Fulton: "My partners will think I'm weird for saying this, but I always smile when I hear someone say, 'That'll do, Pig,' from *Babe*." Steve Savitsky, photographed Sept. 24 in Los Angeles.

"It created a little bit of expertise for me in the literary world and opened the door for me to lawyers, agents, managers and even other potential clients through referrals."

Watching those clients grow and helping them attain financial independence is a point of pride. Says Savitsky, "Once someone has achieved a level of financial security, it's just making sure they don't need to get rich twice."

Notes talent manager John Carrabino:

Photographed by Victoria Wall Harris

"Don't be afraid

to say no to

being upset

paid to be a

No one is being

yes man, or yes

business," says

woman in this

with you.

a client at the risk of them

– HOLLYWOOD & MONEY –

WEAPON

Second-generation business manager Steve Savitsky talks avoiding the spotlight and ensuring his clients 'don't need to get rich twice' **BY ASHLEY CULLINS**



Right Moves, Wrong Moves of Weathering a Pandemic

RIGHT

"Listen to scientists." Todd Gelfand

"Play defense and pay attention! You get hit the hardest when you run or hide from challenges."



"Understand and discuss with your advisers your tolerance for market volatility." Matt Lichtenberg

"Be nice to your spouse." Mark Friedman

"Use it as an opportunity to reevaluate" spending habits." Martin Meeks

WRONG

"Make financial decisions based on fear of the world and economy shutting down." Bernie Gudvi

"Decide to become day traders [like some clients] because they had nothing else to do." downturn followed by reinvesting after the market has recovered." Jeff Bacon

"Buy a new sports car, all cash." Steves Rodriguez

"Don't [listen] to the buddy who 'told me I

"Steve is the consummate professional who just happens to have wonderful bedside manner, both as a business manager and as a human being. Steve checks every box."

Goodman Genow partner Michael Schenkman also lauds Savitsky for staying grounded despite his success. "Steve has managed to strike an admirable balance between the daily grind, charitable endeavors and a quality lifestyle," Schenkman says. "He is respectful to those he works for, those he works with and, most importantly, those individuals who work for him."

Savitsky is the first to say employees are his company's most valuable asset, and he empowers them to make their own decisions. Chris Bucci, who began co-managing the firm in 2017 at age 31, says that despite being the boss, Savitsky is the ultimate team player. "This type of leader allows us to truly embrace our motto: 'The whole is greater than the sum of its parts.' " Eric Fulton

"Don't [trigger] an impulsive, panicked liquidation of investments in a market



▼ Lauren Cooper





- HOLLYWOOD & MONEY ----



THE STATE OF PAY IN HOLLYWOOD

As COVID-19 disproportionately impacts women in the workforce and the nation also grapples with racial injustice, *THR* looks at what progress — if any — Hollywood has made toward pay equity BY ASHLEY CULLINS AND NATALLE JARVEY



The 2018 Academy Awards, the first to follow the bombshell sexual misconduct allegations against movie mogul and longtime Oscar powerhouse Harvey Weinstein, was already set

to serve as a referendum on Hollywood's treatment of



racism after a summer of Black Lives Matter protests in the wake of George Floyd's death.

Talent lawyers consulted by *THR* seem to agree that the one thing that has made a substantial impact has been new state laws in California and New York that prevent employers from asking potential new hires about their pay history. "This has allowed us to break the cycle of institutionalized pay inequity embodied in the 'quote system,' " says talent attorney Jodi Peikoff, whose clients include Mark Rylance and America Ferrera. "The fees of clients who are women or people of color have dramatically increased, although often still not at a true market value."

Linda Lichter, who reps directors Niki Caro and Chloé Zhao, says broader awareness of inequality has itself helped in negotiations. "I've been in situations where I've been able to say, 'Men who've done this for you coming from a similar level have been paid X. Why are you offering my client half X?'" she notes. "I think the climate is definitely better for getting women and people of color hired. Is it parity? No, but it's definitely better."

While talent reps have been pushing for equal treatment for their clients, the people across the table may have other priorities — namely, a project's bottom line. As a result, attorneys tell *THR*, some studios will try to force reps into giving up their client's quote by starting negotiations with lowball offers. Says lawyer Darrell Miller, who represents Angela Bassett and Courtney B. Vance: "The buyer has a number in mind, and women and people of color often need additional leverage to go above it."

Further complicating matters, there's a glaring loophole in the law. If someone has worked with a studio or network before, the company knows what they paid that person without having to ask. That's exactly what happened to *Crazy Rich Asians* screenwriter Adele Lim. She walked away from writing the sequel because Warner Bros. offered her significantly less than her white male co-writer. (She didn't talk numbers, but sources told *THR* in 2019 that her opening offer was around \$110,000 while his was somewhere between \$800,000 and \$1 million. Warners hasn't commented on the matter.)

"I wrote *Crazy Rich Asians* for next to nothing because I was friends with Jon Chu," Lim says. "This was the only project in my entire career that spoke to the culture that I grew up in. It was a labor of love. Because it was Warner Bros. and they're the ones that foot the bill, they're aware

women when a shocking revelation only furthered the cause: Mark Wahlberg had been paid nearly 10 times more than co-star Michelle Williams for awards contender *All the Money in the World*, despite commanding roughly equal screen time. Even worse, she was paid about \$1,000 for reshoots while he received \$1.5 million (which he ultimately donated to TimesUp). The industry was outraged, and several of her peers spoke up on her behalf. The message was clear: Women in entertainment would not tolerate unequal pay.

Despite some progress, not much has changed since 2018 — and now the industry is not only navigating the novel coronavirus pandemic, which has held up Hollywood productions and reduced job opportunities nationwide, but also is coming to terms with systemic

Adele Lim of what they paid."

So being "quoteless" didn't matter. Lim says the studio treated her like a novice because she had only one feature under her belt, as opposed to a writer who had just penned a runaway hit. "There's always a new white guy wunderkind out of USC and the industry throws buckets of money at him. Women and people of color don't get that same latitude," she says. "It all came down to them not wanting to set precedent by offering me what I thought I was worth. You'll notice with business affairs they only ever cite precedent when it benefits them."

Lim's co-writer, Peter Chiarelli, offered to split his fee so she could have equity, but she says that's not the answer. It's also not the first time a studio has let a generous Hollywood man step in and save the day. Emma Stone

THE HOLLYWOOD REPORTER 66 october 7, 2020

shared in 2017 that she received parity on past projects because her male co-stars offered to take less pay, and Sienna Miller recently revealed that Chadwick Boseman took a cut to give her a pay boost on *21 Bridges*. "That's amazing allyship, but it shouldn't be on them to be paid less so we can be paid more," says Lim. "It should be on the



studios to pay us what we're worth."

Lim says she was hesitant to share her story with *THR* at first, and didn't talk about the issue again for several months after the piece was published. "I didn't want to be the face of pay equity in Hollywood," she says. "No one

wants that. You just want to be a good writer."

While her intent was never to shame Warner



Bros., she says it seems that negative press is one thing that makes Hollywood companies



one thing that makes Hollywood companies take action. Says Lim, "When a spotlight is put on a problem and there is public outrage about it, that is the thing that motivates companies to do the right thing, not just some internal moral compass." To wit, after it became public that Claire Foy made less than co-star Matt

Smith on Netflix's *The Crown*, actors at HBO saw the cable network shift its policies. "They're now having all the men and women [making] equal pay," *Westworld* star Thandie Newton told *THR* in 2018. "It's a revolution."

Bob Darwell, who works primarily with studio clients, notes that it's becoming more common for people and their reps to take negotiations public if they think they got a raw deal. He also notes that it can be easier for talent to achieve pay parity than people in other positions because they can insist on most-favored-nations clauses to ensure equity. He says, "You might not be asking directly what somebody else is making on a picture, but you can say, 'I'm accepting half a million dollars provided no other actor is receiving more.'"

As for 2020 as a whole, Miller says "the George Floyd factor" has spurred investment in people of color, and he's hoping it's not just another superficial response. "You can't do the same thing and just keep writing checks, saying 'I'm sorry,' keep making the comfortable give, and expect a different result," he says. "There have been sustainable steps taken. It's not all roses, but I'm optimistic."

TYSON BEEM, ANDREW CROW, TODD GELFAND & MELISSA MORTON

Gelfand Rennert & Feldman

The pandemic shutdown has created time for "a deeper dive into clients' assets, whether that be a publishing catalog or a revenue stream from movie participation," according to Beem. The firm also helped some clients, a list including Jordan Peele, Christina Aguilera and Keke Palmer, support causes they care about, such as Peele's \$1 million donation to Black Lives Matter, the Equal Justice Initiative and three other groups this summer. **My 2020 mantra** Beem: "'Chop wood, carry water.' Continue to do what you're doing." Crow: "Back to basics." Morton: "Be kind."

HARVEY GETTLESON, SETH GETTLESON & RANDY O'CONNOR Catalanan Wittan C. C'Conner

Gettleson Witzer & O'Connor

"We have been fortunate that our entire staff has stayed intact and actually grown during these troubling times," says Harvey Gettleson. Even amid the pandemic, the hunger for content has been good for his and O'Connor's creative clients, who include Ava DuVernay, J.J. Abrams and Will Packer, as well as Franklin Leonard's Black List Film Fund. New to the list is Seth Gettleson, who was recently promoted to partner and works with some of the firm's most notable talent. **My 2020 mantra** All three: "Masks are not optional."

LAURA GORDON Gordon & Associates

After three decades at her boutique firm, with clients who are said to include Nick Cannon, Amandla Stenberg and David Oyelowo, 2020 has been a year unlike any other. As one of few women of color in her field, Gordon has long promoted a multicultural workplace, and is hopeful industrywide change is possible amid national calls for racial justice. "We have to figure out how to relate to one another and work together in a much healthier way," she says. "And value someone's heritage and culture, as opposed to pretending like you don't see it." **Hollywood's 2021 priority should be ...**

"To establish authentic cultural inclusion at every level where decisions are made."

HOWARD ALTMAN, COREY BARASH & Warren grant

Grant Tani Barash & Altman

"There are really no 'highlights' I can speak of. This is 2020, after all," quips Altman of the firm's past year, noting that its focus has been maintaining stability for its clients and staff. "We have worked hard to keep things in order for everyone during this volatile period." Grant adds that the firm is busier than ever: "Our clients' needs lately vary from buying and selling homes to leasing out-ofthe-city rentals, renting their vacation homes to others, and a lot of mortgage refinancing." **Best advice for weathering a pandemic** Grant: "Focus on safety over income." new trend: "2020 has been a lot about philanthropic endeavors. With everything that has happened this year, I feel people are more connected to their communities." **Line that always makes me laugh** "This one time, at band camp ..." (*American Pie*)

CHARLES CLANCY, MARK FRIEDMAN, MATT LICHTENBERG & JOHN RIGNEY Level Four Business Management

This quartet, which has a client roster that includes Quentin Tarantino, comedy multihyphenates Will Ferrell and Danny McBride, and actors Samuel L. Jackson and Jim Carrey, has seen a range of responses to the COVID-19 crisis. One unifying trend they've noticed is a desire to leave California. "Of my own clients, I've had maybe three or four of them move out of state," says Rigney, explaining that remote work, high income taxes and wildfires have all contributed to the exodus.

Line that always makes me laugh Clancy: "I did absolutely nothing and it was everything I thought it could be." (Office Space) Friedman: "Yippee-ki-yay, motherfucker!" (Die Hard) Lichtenberg: "Well, what if there is no tomorrow? There wasn't one today." (Groundhog Day) Rigney: "Work work work work work." (Blazing Saddles)

HUMBLE LUKANGA Life Line Financial Group

"We haven't been worried about COVID as much as George Floyd and social injustice," says Lukanga, reflecting on 2020. The Ugandan founder of Life Line Financial Group represents entertainment and sports superstars from Issa Rae, Yara Shahidi and Robin Thede to Arian Foster and DeAndre Hopkins. Says Lukanga, "It's time for Hollywood to lead the entire world on what it looks like to invest in and empower and support people of color."

Best advice for weathering a pandemic

"Protect your mental health and do not allow yourself to fall into a mind-set of scarcity."

JOHN MCILWEE Mcllwee & Associates

McIlwee struck out on his own in December, bringing all 40 of his clients — including *Weakest Link* host Jane Lynch and *The Batman* director Matt Reeves — with him. Though the pandemic hit just a few months later, he says the firm was "ready to take on literally every single thing that was thrown Hollywood's way." That's included the postponement of the Olympics, where client skateboarder Sky Brown would have become one of the youngest-ever competitors, and the shutdown of production for *Batman*. **Hollywood's 2021 priority should be ...** "Remember we're all in this together, so everyone needs to bear some of the burden."

Hollywood's 2021 Priority Should Be ...

"Working to fix the problems that the pandemic has laid bare." **Phil Sarna**

"Helping others."

Michael Oppenheim

"Safety!" Rachel Martinez

"Make things that matter." Liz Kenney "Figuring out a way for audiences to still enjoy live performances." **Jeffrey Turner**

"Diversity in the workforce and in the stories being told." **Tony Peyrot**

"Ensuring all of the struggling businesses can come back." Bill Vuylsteke

ELIZABETH KENNEY L&L Business Management

Kenney's boutique firm may be a smaller operation (a staff of five) but it packs a punch with clients that include top talent like Tiffany Haddish and Awkwafina. In addition to fielding a lot of questions surrounding PPP and EIDL loans, she's been heartened by another

MARK LANDESMAN & PAUL ZUKOWSKY ML Management

"It was certainly the most challenging year of our career," Landesman says of 2020. "Never would we have dreamt that all our clients would be needing our advice pretty much exactly at the same time." Since the COVID-19 lockdown began in March, the duo — who rep Bruce Willis, James Cameron and Gal Gadot — have rented and bought homes for clients and offered advice as the industry ground to a halt. Says Zukowsky, "We're number one or number two on everybody's speed dials about how to live their lives."
Best advice for weathering a pandemic

Landesman: "Save your money. You can't pay today's bills with tomorrow's income, because tomorrow's income brings tomorrow's bills along with it."

DAVID BOLNO, RICHARD FELDSTEIN, BERNIE GUDVI, MICHAEL KARLIN, MICHAEL OPPENHEIM, MATT SEGAL, MICKEY SEGAL & LARRY TYLER NKFSB

The election is dominating conversations with clients, says Oppenheim. Talks include not only potential tax implications but also "what will happen if Trump is re-elected [and] how moving out of the country would affect them." Gudvi says another challenge has been "the touring business being out of action for 18 to 24 months." That's especially relevant as the firm reps such clients as Beyoncé, Drake, Post Malone and Katy Perry. New to the list are Larry Tyler, who reps Bruno Mars and Tori Kelly, and Matt Segal, whose roster includes NBA star turned cannabis entrepreneur Al Harrington and pro gamer Pokimane. Segal says of pandemic times, "Staying on your toes is more important than ever." My 2020 mantra Gudvi: "One day at a time ..."

Oppenheim: "It has to get better."

HARLEY NEUMAN

Neuman + Associates

Neuman, whose powerhouse client list includes Ryan Murphy, Scarlett Johansson and Netflix chief Ted Sarandos, is fairly certain 2020 has been the single most difficult year to be a business manager. "From the initial jolts to the stock markets to the loss of income because of coronavirus to the government assistance programs that were passed in haste, it's been probably one of the most challenging periods of time in the 30 years I've been doing this," says the rep, who also advises Lena Waithe, Janet Mock and Ellen DeGeneres. **Hollywood's 2021 priority should be ...** "Getting back to work."

MARTIN MEEKS & AARON PHILPOTT Philpott Meeks

Together the duo reps a range of clients, from Hollywood royalty like *Friends* creators David Crane, Kevin Bright and Marta Kauffman to publishing giants such as Benedikt Taschen of Taschen books fame. Meeks — who celebrated his 50th birthday this summer with a quarantined family vacation in Oahu, Hawaii advises TV heavyweights Dick Wolf and Jerry Bruckheimer. Meanwhile, Philpott runs point on actor James Caan and STX chief Bob Simonds. **My 2020 mantra** Meeks: "Don't let fear control you." Philpott: "Wash your hands and don't share an ice cream spoon."



MEET THE SUPER PAC WITH THE GOLDEN TOUCH FOR VIRAL VIDEOS

CRAIG MANZINO, DEAN MICHAELS & MARC ROSEN Prager Metis

"We forget this year didn't start on March 12," jokes Michaels, who says the firm has been focused primarily on navigating "the time since shutdown." He says clients, who include Samira Wiley and Laverne Cox, are prepped to weather drought. "Even though things are coming back, things are not coming back equally," says Rosen. "So your advice to somebody on a scripted show that's starting up again might be different than somebody who's on Broadway, where there might not be an end in sight." **Hollywood's 2021 priority should be ...** Rosen: "To level the playing field."

The Meiselas brothers launched MeidasTouch because they were tired of feeling helpless amid coronavirus chaos. Six months later, they've raised \$2 million, made 80 political ads and caught Hollywood's attention in their quest to defeat Trump

Photographed by Diana King



Meiselas was photographed remotely Sept. 25 in Los Angeles; Jordan Meiselas was photographed remotely Sept. 25 in New York; Brett Meiselas was photographed remotely Sept. 25 in L.A.

From left: Ben

HOLLYWOOD & MONEY —

From Aug. 14 to 28, MeidasTouch took its message to a giant digital billboard atop Harmon Corner, a three-story mall on the Las Vegas strip. For \$35,000, the 18,000-square-foot LED screen scrolled through messages including "Trump canceled visiting Grandma" and "Trump canceled the economy." (Other cancellations include "your wedding" and "college football.") Their video of the stunt has racked up 2.8 million views on Twitter. Earlier this year, Mike Bloomberg used the enormous spot to taunt Trump, with a campaign ad that said, "Donald Trump cheats at golf."



Each of the brothers, originally from Long Island, brings a unique skill set. Brett is an Emmy-winning video editor who spent five years working on The Ellen DeGeneres Show; Ben is an entertainment and civil rights litigator whose clients include former NFL quarterback Colin Kaepernick; and Jordan is a marketing supervisor who's balancing his advocacy with a full-time job, working out of a 400-square-foot apartment in Brooklyn.

MeidasTouch has made more than 80 videos, amassed a following of about half a million users across Twitter, YouTube and TikTok and caught the attention of politically inclined Hollywood A-listers like Judd Apatow, Mark Ruffalo and Ken Jeong. The trio also has a special series on SiriusXM's progressive politics channel. "The ultimate goal is to get Trump out," says Brett. "It's an existential crisis for our country to have this guy in office. We've also been very adamant about flipping the Senate blue." Their format, which edits news clips and speeches to craft a narrative, was born of necessity because they didn't have any money to hire a narrator. It all started with Brett cutting a video

of Ronald Reagan's 1980 "Are You Better Off?" speech together with pandemic footage. It was a hit, and their style was born.

The brothers' favorite ad is a two-minute "indictment of xenophobia" clip called "The Snake," which has been viewed more than 6 million times since it was posted May 8. In addition to using Trump's own words against him, they've made videos centered on GOP figures who are up for reelection, including Sen. Lindsey Graham and Sen. Susan Collins.

The budding PAC so far has raised more than \$2 million, with an average donation of less than \$30, which is being used to bring their ads from the internet to TV in swing states.

"The great thing about how we operate is we're so nimble," says Jordan. On Sept. 27, when The New York Times published its blockbuster article based on Trump's tax information, it didn't take long for MeidasTouch to snatch up donaldtrumpisbroke. com. And within hours of the announcement that Trump has COVID-19, MeidasTouch posted a video highlighting his anti-mask statements. It racked up 2 million views on Twitter by noon the next day. "We're not afraid to play their game because we're going to play it better, smarter and more strategically," says Jordan. "Progressives punch back."

Not everyone enjoys their work. When asked whether Trump's legal team has reached out to them, Ben laughs before saying, "We've gotten some embarrass-



After Donald Trump refused to condemn white supremacists during the Sept. 29 presidential debate and issued what many interpreted as a call to arms to an extremist group, #EndTrumpsHate was trending. The reason? A political action committee with Hollywood ties and a knack for producing viral videos turned the president's words into an anti-Trump ad. The Meiselas brothers didn't set out to start a Democratic super PAC, but after weeks of venting their frustrations over Trump's handling of the

COVID-19 pandemic in their iMessage group chat, they decided to stop screaming into the void

and start taking action.

Ben, Brett and Jordan Meiselas launched MeidasTouch as a blog in March, but it quickly transformed into a viral video powerhouse. "I was feeling so helpless and I didn't know how I could participate, especially while the coronavirus was unleashed on the country," explains Brett. "It was clear to me that people were going to be losing their jobs, people were going to die. I was staring down the barrel of that, saying, 'What the hell are we doing here?'"

ing cease-and-desist letters from people in that orbit."

With early voting underway and less than a month until Election Day, the Meiselas siblings want to remind people they're not powerless. "If you wake up and you're depressed about Trump saying he doesn't want a peaceful transfer of power or hardly anybody gets COVID or other ridiculous or deadly lies, stop complaining and do something about it," says Ben. "If three brothers can do it, anybody can." – A.C.

— HOLLYWOOD & MONEY —



LINE THAT ALWAYS GET A LAUGH

AIRPLANE

"Looks like I picked the wrong week to quit drinking." **David Levin**

THE GODFATHER "Leave the gun; take the cannoli." Matthew Segreto

DUMB AND DUMBER "So you're telling me there's a chance." Melissa Morton and Aaron Philpott

GOODFELLAS "I'm funny how? I mean funny like I'm a clown?" Paul Zukowski

THE SOCIAL NETWORK "A million dollars isn't cool. You know what is cool? A billion dollars." Mickey Segal











WHAT THE BUSINESS MANAGEMENT INDUSTRY IS DOING ABOUT DIVERSITY

Amid renewed nationwide and industrywide demands for racial equality, Hollywood's community of business managers is working on its inclusivity issues BY MIA GALUPPO

less talented."

As nationwide protests in the wake of the high-profile police killings of George Floyd and Breonna Taylor have revived

conversations about racial inequality, Hollywood is grappling with its own systemic and sustained racism. In cataloging their shortcomings, studios, networks and agencies began outlining charitable giving to social justice causes and upping POC talent to positions of power. Many business management firms that service the entertainment sector are also looking internally at how they can become more inclusive in their own ranks, which would in turn allow them to better manage the money of a diversifying industry.

Like Hollywood at large, insiders note that the upper echelons of top-tier business management firms remain overwhelmingly white. "In any school I have ever gone to and in any professional organization, I am usually one of a handful of women and oftentimes the only person of color," notes business manager Laura Gordon, founder of Gordon & Associates. Adds Reggie Gooden of 818 Management, "I have tried to wrap my head around why, and I know business management is like accounting on steroids." According to a 2019 U.S. Bureau of Labor Statistics report, of the roughly 2 million accountants and auditors in the U.S., only 8.5 percent are Black and 8.9 percent Hispanic. The National Association of Black Accountants estimates that out of 650,000 certified CPAs in the U.S., only about 5,000 are Black. Says Gooden, "When we are looking at young talent — people who are just starting their professional lives — it would behoove senior business managers to not go to the same watering holes that they've been going to."

In talking to *THR*, several managers say private schools like Harvard or the University of Southern California are traditional feeders to top firms. "Although I was accepted to USC, we couldn't afford it," says Freemark Financial's Steves Rodriguez, a first-generation university student, of attending Cal State Northridge over a private school. "It didn't mean I was any

Rodriguez is a graduate of the California State University system, where 43 percent of approximately 482,000 students identified as Hispanic or Latino, according to data collected by CSU from 2019. By comparison, 15 percent of USC's student population for the 2020-21 academic year identify as Hispanic, according to the school.

Many note that awareness of financial professions, including business management, remains low within Black and brown communities. "Culturally, that [profession] has not been accessible or promoted to us as minorities," says Gooden.

But now, organizations like the National Association of Black Accountants and the National Society of Black CPAs, the latter of which was just incorporated this June, have the goal of starting the pipelines into financial professions as early as middle school. Business manager John McIlwee echoed that sentiment. "Financial health comes from a place of security, and historically that security has been harder to come by in diverse communities," he says, adding that teaching young students about things like basic banking and how credit reports work could have a significant impact. "I think the lack of diversity in the business management field stems from possibly less opportunity to be involved in finance from a younger age."



"Elevate! Leave behind hindrances and distractions. Look up, stand up, elevate to a place that transcends the madness." Laura Gordon

"Bring on 2021, please. It can't come fast enough." Harley Neuman

"Just get through today." Christopher Fank

"'Unmute yourself" — it's not just a Zoom reference." Marc Rosen

THE HOLLYWOOD REPORTER 70 OCTOBER 7, 2020



As in much of Hollywood, there are financial barriers to breaking into business management, as entry-level positions tend to pay less than their equivalents at big accounting firms.

Rodriguez — who co-founded nonprofit Making Education The Answer, which mentors and provides college scholarships to Latino youth — notes that hiring inclusively



requires recognizing not only racial bias, but also classicism and socioeconomic stratification. "It does reframe your perspective," he says. "You realize that there are so many talented people

coming from so many different environments that don't get those chances. So my partner, Andrew Meyer, and I prioritize trying to provide those opportunities." When asked where they are looking for future candidates, at least two top business management firms say their human resources departments are reaching out directly to HBCUs for future recruitment and participation in career days.

Pulling talent from different cultural backgrounds also benefits firms from a business perspective because business management by its nature is more interpersonal than traditional accounting.

says Rodriguez. "We are able to identify and talk with them in a way that resonates." Advising clients how, where and when to spend money requires an empathic understanding of behaviors and desires that sometimes stem from cultural backgrounds rooted in race. "How do you express what to do with that money to a client, when you have never had any of those challenges or are not a part of a culture who has had to face a lot of those challenges?" says Gooden. In order to really create a pipeline of talent, though, he says young employees of color need to work on a variety of accounts. "You want to match someone who looks like me with a rapper or ballplayer, and that's it. But, in order to create larger conversations and have an employee who will be a new business manager one day, you will want to train them across all your clients."

Gordon, who sits on the board of Women in Film, says there is no easy fix, but she's hopeful that the conversations spurred this summer will allow for a more equitable entertainment industry at large, and also within her corner of it. She surmises, "As we move into this next phase, the dominant culture can't add bodies and say, 'We checked it off the list.' There needs to be room for their voices, their stories and their experiences."

BILL VUYLSTEKE & JEFFREY TURNER Provident Financial Management

The firm reps film, TV and music stars including Angela Bassett, Mike Judge, Al Pacino, Shakira and Rick Famuyiwa. They're hopeful for Hollywood clients who are slowly returning to production, but note music touring has taken a big hit. "Touring is down by 90 percent of what it was," says Vuylsteke. "So many businesses have been hit; unemployment within the industry is pretty severe." Turner adds, "We'll be very fortunate if music tours come back in 2021."

Worst financial decision in a pandemic?

Turner: "Investing in a restaurant." Vuylsteke: "Anything that will get you into debt."

TARA MOORE & PHIL SARNA PS Business Management

"2020 started off in fairy-tale fashion with my clients literally sweeping the Grammys," says Moore of Billie Eilish and Lizzo — then COVID-19 hit. "My clients lost a ton of money from not being on the road," she says. "But they gained time" to focus on larger issues. With client Halsey among those leading the charge for social justice, Sarna says, "I've been amazed and inspired by how many clients have risen to the occasion."

Best advice for weathering a pandemic Moore: "You do not need full glam while quarantining." Sarna: "Planning for the long term is always best when faced with something adverse."

JEFF BACON, CHRIS BUCCI & RACHEL MARTINEZ Savitsky Satin Bacon & Bucci

"The pandemic has triggered a higher-thanusual amount of real estate transactions," notes Martinez, though she warns, "It may not be a good time to make big lifestyle decisions like moving out of state." The ultra discreet firm, which reps top talent across the industry, is also fielding questions about potential tax changes, Bucci says, and "where the economy currently is and where it may be headed." **My 2020 mantra** Bacon: "Empathy, perspective, and less Twitter." Bucci: "Silver linings." Martinez: "Just roll with it ..."

STEVE CAMPEAS SJC

"Clients are nervous about their health and their family's health more than anything," says Campeas, noting that it's been a struggle to convince some clients to collect unemployment. "What most people don't understand is that most celebrities, the lion's share, are working people just like everyone else." His firm's roster includes longtime client John Stamos as well as Chiwetel Ejiofor and Lana Condor. Line that always makes me laugh "Well, apparently we have a failure to communicate." (Cool Hand Luke)

"Because we have so many Latino people at our firm, we have quite a few Latino clients,"

BEHIND THE LIST Each year, *THR* editors do intensive research to choose who should be highlighted as a Power Business Manager. It's no small task, especially because many of the people on this list won't confirm clients, let alone offer more information. So, in addition to digging through public records, *THR* surveys Hollywood insiders about who they trust most with their clients' money. (Note: Ad sales have no bearing on who makes the cut.) **PROFILES BY TRILBY BERESFORD, KIRSTEN CHUBA**, **MIA GALUPPO, EMILY HILTON, NATALIE JARVEY, KATIE KILKENNY, BRYN ELISE SANDBERG AND GEORG SZALAI**

LAUREN COOPER & LOU TAYLOR TriStar Sports & Entertainment

"The pandemic has impacted every single person and business in America," says Taylor, who jokes, "If I can survive 2020, I can do anything." With firm clients including Travis Scott, Steven Tyler and Priyanka Chopra Jonas, Cooper says 2020 has been a time of innovation: "Virtual concerts and strategic partnerships have managed to keep momentum in their careers." **Hollywood's 2021 priority should be ...** Cooper: "Getting people back to work safely!"

Taylor: "Leading the change."

Salage 192 22

*

0

INTERNATIONAL PRODUCER OF THE YEAR

Parasite executive producer Miky Lee was photographed in

January at CGV Cinemas in Buena Park, California, owned by CJ Entertainment, which has offices in Century City.

Optimism'

Jimmy lovine says the joyful South Korean titan always was 'ahead of her time.' After Parasite, her CJ Entertainment continues to dominate in K-pop, with new projects auteur-driven and reality-based, a COVID-proof production campus and a new vision for theatrical viewing: 'She has accomplished everything she set out to do' By Tatiana Siegel





ON A LATE SEPTEMBER

afternoon, Miky Lee is sitting in a makeshift office in her home in Orange County, watching footage from the new K-pop reality show *I-Land*. Sporting a black sweater, white T-shirt, black leggings and a messy ponytail, she pushes back loose strands of hair with her headband as her Japanese Akita named Sasha walks into the frame during the Zoom call. The Tennessee-born, Seoul-raised mogul easily could be mistaken for a SoCal dog walker, given her casual vibe and the quartet of canines in her charge. But looks can be deceiving. Lee, in fact, presides over one of the world's largest entertainment conglomerates with CJ Group, which she has built into a globe-spanning media powerhouse over the past

25 years. In terms of female-led entertainment empires, Lee's kingdom is eclipsed by only ViacomCBS' Shari Redstone.

In this sprawling house in which Julian Schnabel paintings hang, Sasha competes for Lee's attention alongside Kyra the Australian shepherd, TJ the Sapsaree and Marlo the Great Pyrenees — fittingly, all girls. Also occupying major mental bandwidth for Lee are CJ's assets, which generate billions in revenue across film, TV, music, exhibition and live theater. As vice chair of the South Korean giant, the mogul boasts overall revenue of \$28 billion, \$4.8 billion of which comes from CJ's entertainment and theater exhibition. Lee's grandfather, Samsung founder Lee Byungchul, launched CJ as a sugar manufacturer in 1953. But it was the Harvard-educated Lee who steered the company into entertainment in the 1990s by taking a \$300 million stake in DreamWorks and forging longlasting friendships with the Sun Valley set, whose expertise she brought back to her home country.

CJ's footprint now includes 4,222 theatrical screens in seven countries as well as 16 TV networks. On the music front, CJ produces more than 300 concerts





Lee (second from left) onstage with the cast and crew of Bong Joon Ho's *Parasite* after the film won best picture in February at the Academy Awards.

and festivals throughout the world each year, bringing the K-pop phenomenon to the masses worldwide. And on Broadway, Lee has bolstered CJ's presence with the company backing everything from *Kinky Boots* to *Moulin Rouge!*

"She's like a sponge," says David Geffen, who has been close friends with Lee since 1995, when she signed on as an investor in the fledgling studio from Geffen, Jeffrey Katzenberg and Steven Spielberg. "When I first met her, she had no involvement whatsoever in the entertainment business. And today she's the big deal. She's very thoughtful, not frivolous or careless in any way," he adds. "She does the work. She investigated the potential for [DreamWorks]. She and Paul Allen had virtually all the investment in the company, and it was a big risk. Fortunately, it paid off and put [C]] in the entertainment business."

Lee, who this year is *THR*'s International Producer of the Year, is dominating the entertainment industry both here and abroad. The 62-year-old mogul's unlikely Hollywood ascent reached a peak in February, when she took the stage and accepted the best picture Oscar statuette for Bong Joon Ho's Parasite, a film that CJ backed and that she executive produced. In a moment for the history books, the Dolby Theatre crowd egged her on to continue talking after the show's producers cut her mic for exceeding the allotted time.

"I wasn't really expecting to give a speech. I wasn't really prepared," she recalls. "Bong was telling me, 'You should say something.' And I said, 'You should say something.' And he said, 'I've done so many, so please.' Then when the microphone went down, I didn't know that it meant get off the stage. I thought it was technological," she recalls with a laugh. "And then Charlize [Theron] and Tom Hanks were like, 'Go, Miky. Go, Miky.' So I was like, 'OK.' "

Two days after CJ's Oscars triumph, the company announced that it was taking a \$100 millionplus investment in David Ellison's Skydance Media, raising the latter's valuation to \$2.3 billion. (The deal closed in late 2019, but the announcement was held until after the Academy Awards.)

"I will never forget I had lunch with Miky at Ivy at the Shore [about a decade ago], and the first impression was her intelligence, her taste and really her desire to build something prolific with CJ Entertainment," says Ellison. "This was during the DreamWorks days, and if you look at what she talked about doing then and what she has built now, she has accomplished just about everything she set out to do, which is pretty remarkable."

If *Parasite*'s success wasn't enough, Lee's CJ also launched the comedy *Extreme Job* in 2019. The film became the No. 2 all-timegrossing film in South Korea and is now being remade at Universal with Kevin Hart starring. *Parasite* and *Extreme Job* earned \$378 million worldwide combined, punctuating South Korea's cultural arrival on the world stage.

"The Korean population is 50-some million, and 17 million people came to watch that film," notes Lee of *Extreme Job.* "And *Parasite*, big hit, right? Every year is going to be 2019 from now on, right?" she says with a laugh.

Unfortunately, 2020's coronavirus pandemic ushered in a devastating era for companies like CJ that are heavily invested in theaters, concerts and conventions. (CJ also produces the culture festival KCON, which



Josh Brolin and Elizabeth Olsen in Spike Lee's 2013 remake of the South Korean thriller *Oldboy*, whose 2003 original was directed by Park Chan-wook and co-produced by CJ Entertainment.

attracts about 1.1 million attendees in seven countries.) But Lee is nothing if not pragmatic, and she quickly pivoted. With 33 artists on the bill, KCON went virtual this summer, and more than 4 million fans from 150 countries tuned in, marking a turnout 3.5 times larger than a typical KCON.

Likewise, Lee also moved forward with the *I-Land* reality series On the hard-hit exhibition front, South Korean multiplexes like those owned by CJ are open, offering an industry bright spot. But Lee is thinking ahead about enticing the post-COVID moviegoer, citing CJ's investments in 270-degree screens that cover peripheral vision — a technology that could be melded with auteur storytelling.

"WHEN I FIRST MET HER, SHE HAD NO INVOLVEMENT IN ENTERTAINMENT. TODAY SHE'S THE BIG DEAL." DAVID GEFFEN

in which a new K-pop sensation is assembled and anointed through a *Big Brother*-meets-*American Idol* process. Before coronavirus hit, CJ had been building a huge soundstage in a forested region of South Korea that later became an ideal pseudo-bunker for the "In Korean, we have this expression of break it apart and put it together," says Lee. "Even right before coronavirus, it was starting. Like lots of streaming services [launching] and the movie theater going through such a hard time. And Imax and an all-different format is going to be the future. We are having a hard time, the movie theater, exhibition business people. This is the time for breaking it apart and putting [our business] together in different forms."

From left: Joe and Anthony Russo, Kevin Feige, Robert Downey Jr., Jeremy Renner and Brie Larson at 2019's *Avengers: Endgame* premiere in Seoul; CJ distributed the film in South Korea.



quarantined contestants.

The program, which wrapped in September with the christening of the boy band ENHYPEN, attracted more than 44 million online global viewers. Moving forward, the production space will be used seasonally for *I-Land*, so CJ will take advantage of the vacant period by booking COVID-friendly film productions. Lee says she already has identified two projects that will shoot on the campus, which provides sequestered room and board for a cast and crew.

AS A TODDLER, LEE MOVED WITH her family from Tennessee to Seoul. It was there in the South Korea capital that she fell in love with cinema and Western pop culture. One wall of her father's

work studio housed his music

HER NAME, BREONNA TAYLOR: SAY BREONNA TAYLOR: SAY HER NAME. BREONNA TAYLOR: SAY HER NAME THE HOLLYWOOD REPORTER'S OWERBUSINESS MANAGERS CONGRATULATIONS. BREO LAUREN GOOPER MD LOU TAYLOR



TAYLOR: SAY

BUSINESS MANAGEMENT • TAX

BREONNA TAYLOR: SAY HER NAME, BREONNA TAYLOR: SAY HER NAME.

collection containing Japanese pop, classical — from Bach to Tchaikovsky — as well as Brenda Lee, Harry Belafonte and Chuck Berry. "The Twist! I remember the vinyl with the black-andwhite visual of him doing the Twist," says Lee of the classic song by Chubby Checker as she grows animated, gyrating her body. "I grew up with an abundance of global music."

Decades later, Jimmy Iovine struck up a relationship with Lee after being introduced to her by Geffen. He was always impressed by her musical fluency and sophistication. "I found her to be unique because she had a feel for Western culture as well as global popular culture," says Iovine, who collaborated with Lee on some music projects when he was at Interscope. "I've watched her along the years, and I'm not surprised at her success at all because she was ahead of her time. You meet a lot of people who are ahead of their time, but sometimes they're not the ones to reap the reward. But she had a tenacity and a stick-to-it-ness, and we developed a great relationship."

As a youngster, Lee also became a budding cineaste thanks to her father's obsession with the masters. By the 1970s, he was collecting pneumatics (a precursor to VHS) of Kurosawa and Hitchcock films and movies starring Yul Brynner, Kim Novak, Vivien Leigh, Bette Davis and Cary Grant. "We grew up watching all these black-and-white movies," recalls Lee. "You just name it. Of course, everything was dubbed in Korean, so we had the voiceover actor who specialized in Cary Grant's voice and one who specialized in Vivien Leigh's voice." But the movie experience that proved to be most cathartic was watching *The Sound of Music* in a big theater that was a short walk from her house. She was 10. "Every weekend I would sneak out and watch Sound of Music. I ended up watching it like 12 times," she remembers. "I memorized all the songs, all the dialogue." Five years later, it was *The Godfather*. "James Caan getting killed in the ticket booth with the machine gun, the horse's head cut off in the bedroom, the scene of the

CJ Entertainment's U.S. Adaptation Slate

What will be the next Snowpiercer? Four projects are percolating

In May, TNT's series Snowpiercer became the latest title to migrate from CJ Entertainment's library to a U.S. studio or network. Based on the 2013 film directed by Bong Joon Ho, the Snowpiercer series will return for a second season in the winter. With more CJ adaptations in the works, here are four highlights:

SAVE THE GREEN PLANET

It's an English-language remake of the 2003 Korean movie and will see the original's helmer, Jang Joon-Hwan, back in the director's chair. Ari Aster (Midsommar) is producing the film about a man who believes the world is on the verge of an alien invasion and sets out to save the planet.

EXTREME JOB



As perhaps the hottest film prospect on the CJ horizon, *Extreme Job* is in development at Universal with Kevin Hart starring and producing. The Englishlanguage remake of the 2019 Korean cop comedy centers on an

undercover police operation that takes "a delicious, unexpected turn." Girls Trip writer Tracy Oliver is penning the screenplay.

HOTEL DEL LUNA

CJ subsidiary Studio Dragon is teaming with Skydance for a series based on the 2019 Korean hit that stars K-pop standout Lee Ji-eun. The story centers on an elite hotelier who becomes the manager of an establishment that only caters to ghosts. There is no official network yet, but Studio Dragon has a deal with Netflix.

MEMORY

Showtime is developing this drama series from writer Michael Saltzman (The Boys) and Kapital Entertainment. The original Korean series, created by Ji-woo Kim and Chan-hong Park, centers on an attorney forced to confront his past mistakes and perilous future while racing to uncover a Big Pharma conspiracy that may lead him to a cure that could save his life.

swimming pool," she says in rapid succession. "Still, it's my favorite film."

that we commiserate over. I don't know if I talk to anybody as much was interested in learning about the economics of theaters. He left the meeting slightly skeptical. "She was incredibly upbeat, positive and really confident, and I'd be lying if I didn't say I was a little dubious because she had such grand ambitions," says Gelfond, who became one of Lee's closest friends. "Not only did she pull it off, she maintained her core character and values structure, and she's even more confident, more outgoing, just an incredibly bubbly person. During the COVID pandemic, my wife, Peggy, and I sometimes will call her because we just need a dose of Miky and her optimism."

ON THIS SUNNY AFTERNOON,

Lee is trying to stay optimistic despite the news that coronavirus continues to wreak havoc across the planet. In the meantime, the CJ pace won't abate. The company has more than 20 projects in active development, including Save the Green Planet, an Englishlanguage remake of the Korean movie, with the original director, Jang Joon-Hwan, teaming with Midsommar director Ari Aster. On the TV side, the company's Studio Dragon division has 14 projects in development, including Hotel Del *Luna* with Skydance.

Lee pauses to rub her hands, feeling pain in her extremities. The titan suffers from Charcot-Marie-Tooth disease, an inherited genetic condition that affects the nerves in the feet, legs, hands and arms. "It's exactly the same mechanism as ALS, but it stops at your elbow and your knee and doesn't travel up to the spine," she says. "So I am really grateful. But balancing and mobility is really tough. You lose all this mobility gradually." Lee's grandmother also had CMT. There's no cure, but Orange County has some of the best CMT doctors in the world, and she's feeling, well, optimistic. "Coronavirus is really disastrous for so many people, but in the midst of all this disaster, I have had time to focus on my therapy. So in that instance, I'm kind of grateful." And with that, Lee takes a sip of water. The glass is half full, naturally.

In the process, Lee developed a critical eye, gravitating to the era's bold auteurs. It's a passion that later fueled her relationship with artist and filmmaker Schnabel, whom she refers to as one of her best friends. "She just has a beautiful mind and a great spirit," he says. "She's got an amazing amount of energy, and so she's got a lot of things going all the time, a lot of which I don't know anything about. But our taste in films is something

as I talk to Miky."

AFTER GRADUATING FROM Harvard in 1987 with a master's in Asian studies, Lee set out to forge her own path in the family business. Following a brief marriage to Kim Seok-ki that ended in divorce in 1994, she became singularly focused on expanding the company from commodities like sugar and flour into the entertainment space. Imax CEO Richard Gelfond, who met Lee about 25 years ago in Hong Kong, remembers that she

CONGRATULATIONS TO

STEVE SAVITSKY

ON BEING HONORED AS 2020 BUSINESS MANAGER ICON BY THE HOLLYWOOD REPORTER

PRIVATE WEALTH

PARTNERS AND THR 2020 BUSINESS MANAGER HONOREES JOHN RIGNEY, MARK FRIEDMAN, MATT LICHTENBERG AND CHUCK CLANCY

WOULD LIKE TO THANK ALL OF OUR EMPLOYEES FOR THEIR ADAPTABILITY AND DEDICATION DURING THESE DIFFICULT AND UNCERTAIN TIMES.

SPECIFICALLY, WE WOULD LIKE TO THANK

BILL OLSON, JACQUELINE HERNANDEZ, FABIOLA ACEVES AND ALEXANDRIA GIFT

FOR WORKING FROM THE OFFICE EVERY DAY WHICH ENABLED US TO CONTINUE WORKING REMOTELY TO MEET THE NEEDS OF OUR CLIENTS OVER THE LAST SEVERAL MONTHS. WE COULD NOT HAVE DONE IT WITHOUT YOU!

THANK YOU!



Congratulations to Steve Savitsky for the well deserved recognition as THR's Business Manager Icon.

Your commitment and creative spirit



remains an inspiration to us all.



LOS ANGELESWASHINGTON, DCNEW YORKSAN FRANCISCOCHICAGOBEIJINGNASHVILLEHONG KONG

loeb.com

J. MCILWEE & ASSOCIATES, INC. **BUSINESS MANAGEMENT**

Los Angeles / New York info@jmcilwee.com 323.342.5335

PROMOTION

m







The Cisneros Family Congratulates Steve Savitsky

You have been our personal Icon for years. We are so glad to share you with the world.

Love, Gilbert and Jacki

P.S. Cheers to future vacations

Reviews

Film



Red, White and Blue

John Boyega delivers a stunning turn as a real-life cop who challenged the racism of London's police force from within in this powerful 1980s-set drama from Steve McQueen's *Small Axe* anthology **By David Rooney**

Even without having seen all five films in Steve McQueen's *Small Axe* anthology for Amazon/BBC, which surveys two decades of West Indian experience in London, it seems appropriate that the series concludes with a story of resistance. After celebrating community in *Lovers Rock* and the power of protest in *Mangrove*, McQueen focuses on individual action in *Red*, *White and Blue*. The subject is Metropolitan Police Force vet Leroy Logan, played with smoldering gravitas by John Boyega. (The three aforementioned entries premiered, out of order, at the New York Film Festival; two are still to be seen.) stories about rookie cops chafing against the establishment. But it's also Logan's remarkable qualities as a protagonist that enable it to transcend conventional bio-drama.

The son of Jamaican immigrants, he started out in forensic science before becoming motivated to join the force. He did this despite opposition from his father, Kenneth (Steve Toussaint), who was hospitalized after a beating by two cops. Tension between father and son is established in flashback, when Kenneth tells Leroy: "Don't be a roughneck and don't be bringing no police to my yard." Years later, when they clash over Leroy's plans to become a cop, he tells his father: "You wanted us to be more British than the British." McQueen astutely observes family dynamics, showing the docile role of Leroy's mother (Joy Richardson) and muted presence of his sister Hyacinth (Seroca Davis). This is a traditional patriarchal structure, but not without

John Boyega plays Metropolitan Police Force Officer Leroy Logan, who fought to reform British law enforcement.

warmth — notably in a lovely moment early on with a family Scrabble game. A generational shift is evident in scenes with Leroy's supportive wife, Gretl (Antonia Thomas), who plays a more active role in his decision-making.

Leroy's cop buddy Ed (Mark Stanley) encourages him to join the force, which is looking for African-Caribbean recruits. Leroy soon learns that many people of color view any Black man on the force as a traitor, an experience shared by Asif (Assad Zaman), a constable of Pakistani origin.

No less than the other anthology entries reviewed to date, music is key here, and one scene in which taciturn Kenneth drives his son to the police academy is a steadily building emotional knockout, accompanied by the sweet groove of Al Green crooning "How Can You Mend a Broken Heart" on the radio.

Despite earning top marks and being asked to serve as the face of recruitment for "colored officers," Leroy is treated with condescending suspicion by his supervisors and kept at a distance by most fellow recruits. "I'm not here to make any friends," he says at the start of training. "I'm here to help bring change to this organization from the inside out."

That proves difficult once he's assigned a patrol beat on his home turf in northeast London. Boyega's simmering rage is commanding as he witnesses anti-immigrant vandalism and excessive force being used on arrestees of color, or experiences firsthand the racist hostility of smirking colleagues.

The film's major action set piece follows Leroy as he pursues a suspect through various warehouse spaces, enduring a pounding while white officers ignore his call for backup. It's a tremendously tense sequence that resonates as Leroy later chews out his colleagues with bitter disgust. At a time when the conversation about police reform has acquired new urgency, the story has blistering relevance. The first Small Axe film, Mangrove, airs Nov. 20 on Amazon, with *Lovers Rock*, Education, Alex Wheatle and Red, White and Blue dropping one at a time each subsequent Friday. Covering mainly real-life stories from the late 1960s through the mid-'80s, the series is comparable in its specificity, sense of time and place, and love for the community it depicts to August Wilson's Pittsburgh Cycle, 10 plays chronicling African American life across the 20th century. No small compliment.

Logan is credited as a key figure in promoting communication between Britain's law enforcement and its minority communities, his advocacy helping bring about reforms.

Co-written by McQueen (a Brit born in 1969 of West Indian descent) and Courttia Newland, the film depicts Logan's entry into the force in the early 1980s. His disgust with the racism he encounters almost causes him to quit; he would go on to a 30-year career. *Red, White and Blue* distinguishes itself through its avoidance of the standard beats of

RELEASE DATE Friday, Dec. 18 (Amazon) **CAST** John Boyega, Steve Toussaint, Antonia Thomas, Tyrone Huntley, Nathan Vidal, Jaden Oshenye **DIRECTOR** Steve McQueen 81 minutes

The Right Stuff

Disney+'s series adaptation of Tom Wolfe's nonfiction book about the Mercury Seven astronauts features some solid acting but suffers from a severe lack of flair By Daniel Fienberg

Philip Kaufman's 1983 screen adaptation of Tom Wolfe's *The Right Stuff* is a borderline perfect film, from tone to casting to ahead-of-the-curve effects work. And yet it isn't close to being definitive. Even with a running time of 192 minutes, the movie barely dips into the wealth of stories and characterizations in Wolfe's free-wheeling account of the Project Mercury astronauts.

So it was with a mix of trepidation and excitement that I approached Disney+'s new series From left: Micah Stock as Deke Slayton, Jake McDorman as Alan Shepard, Aaron Staton as Wally Schirra, Michael Trotter as Gus Grissom, Patrick J. Adams as John Glenn, Colin O'Donoghue as Gordon Cooper and James Lafferty as Scott Carpenter.

adaptation of *The Right Stuff*. Sure, it probably wouldn't live up to the film, but there's no reason why it shouldn't succeed on its own terms. Critics have been sent the first five (out of eight) hourlong episodes, and thus far, this *Right Stuff* is ... disappointingly fine. Approach it simply as *Hunky Young Astronauts in Love*, and you might even be able to dispense with some of the disappointment.

freemark

FINANCIAL LLP

The first episode, directed by Chris Long (*The Americans*), is the closest Mark Lafferty's (*Halt and Catch Fire*) adaptation comes to an explicit remake of Kaufman's film, right down to "Good Golly, Miss Molly" on the soundtrack. Even before they're selected from a pool of the nation's most decorated test pilots, we meet the men who will make up the Mercury Seven, including clean-cut, media-savvy John Glenn (Patrick J. Adams), hot-headed Alan Shepard (Jake McDorman), philanderer Gordon Cooper (Colin O'Donoghue) and much less clearly defined Scott Carpenter (James Lafferty), Wally Schirra (Aaron Staton), Deke Slayton (Micah Stock) and Gus Grissom (Michael Trotter). Each is eager to become the first man, or at least first American man, in space. One thing folks familiar with

Reviews

Television

either the book or screen version of *The Right Stuff* will notice

8383 Wilshire Blvd, Beverly Hills, CA 90211 t 323.556.9000

Freemark Financial is proud to be part of THR's 2020 Power Business Managers List





Join the Team Always Looking to Hire Great People

WWW.FREEMARKFINANCIAL.COM/CAREERS

ANDREW K. MEYER, CPA

STEVES A. RODRIGUEZ, CPA

Hollywood The Definitive Voice in Entertainment



CONGRATULATIONS STEVE Steves On a well deserved honor

FROM YOUR FRIENDS AT

SUBSCRIBE TODAY! STARTING AT \$9.99/MONTH THR.COM/SUBSCRIBE



Reviews

Television

is the absence of Chuck Yeager, personification of Wolfe's ideal of "the right stuff," played indelibly by Sam Shepard in the film. Removing that character is a way — though not an effective way — to duck comparisons and get straight to focusing on the Mercury Seven. But losing Yeager and his daredevil spirit in the face of the perpetual specter of death diminishes what sets these guys apart.

Instead, there's a joke about how the Mercury Seven all look alike. Indeed, despite my familiarity with the material, my notes identify certain figures here as "One Tree Hill Guy," "Mad Men Guy" and "Deke-or-Gus." That lack of distinctiveness among characters undermines the purpose of expanding this material for TV.

The good news is that Adams, all harried rectitude and superciliousness; McDorman, always a master of preppy overconfidence;



Jake McDorman and Shannon Lucio play Shepard and his wife, Louise.

and O'Donaghue, evincing more weary uncertainty in Gordo's marital crisis than Dennis Quaid's rascally big-screen interpretation did, are very good.

But the bland interchangeability of 57 percent of the main group of astronauts haunts this version of *The Right Stuff*. Is it intentional, a commentary on the squeakyclean, edges-sanded-off image that NASA wanted to project? Conceivably, sure. Yet the whole purpose of Wolfe's book was to turn these manufactured idols back into real men, and all traces of Wolfe's puckish, iconoclastic tone are absent here — perhaps scrubbed away in a transition from production at Nat Geo to Disney+, where the powers that be will already surely be scandalized

by scenes of infidelity and the occasional exposed bare back.

As many of the astronauts become forgettable Ken dolls, peripheral figures fill the void as the series' most consistently appealing characters. Nora Zehetner, as Glenn's spotlight-shy wife, Annie, and Eloise Mumford, as Gordo's spunky pilot wife, Trudy, are so good that they make one yearn for the wives to become the focus. I also enjoyed how the hallways of NASA are packed with favorite character actors like Patrick Fischler, Eric Ladin and Danny Strong, making me wish that the series had an iota of the quirky spirit conveyed in Kaufman's movie by Harry Shearer and Jeff Goldblum. Viewers, particularly ones

with attachment to the source material, are left with a tough choice. The first episode keeps nodding to the Kaufman movie, and the comparison isn't flattering. Subsequent episodes leave the density and detail of Wolfe's storytelling behind to such an extent that what we're left with could just be a non-specifically researched TV take on the space race. (And lest one think I'm glorifying the original: There were already aspects of this story that Wolfe, a writer with his own myopias, could have honored more.)

Those test pilots who dreamed of making it to the moon broke sound barriers and social norms. They were audacious and gifted. It was an attitude born of highaltitude bailouts, regular funerals and the cultish adoration of everybody around them. It was unmistakable and unique. It takes some adjustment of expectations to settle for a treatment of their life that's simply OK.

AIRDATE Friday, Oct. 9 (Disney+) **CAST** Patrick J. Adams, Jake McDorman, Colin O'Donoghue, James Lafferty **CREATOR** Mark Lafferty from the book by Tom Wolfe

THANK YOU

It's an honor to be in the company of such great names on this year's THR Entertainment Business Manager's list. We would like to extend our sincere gratitude and appreciation for all of the hard work and dedication from everyone on our team. We could not do this without you. **Eric, Elizabeth, and Matthew**



fultonmanagement.com



proudly congratulates our friend and client

Steve Savitsky

THR'S BUSINESS MANAGER ICON

and salutes all our other honorees

Excelsior Partners, LLC 915 Wilshire Boulevard, Suite 1750 Los Angeles, California 90017 www.excelsiorpartnersllc.com

Congratulations Steve

on being named as

THR's Business Manager Icon

Well deserved

Marco and Jill Beltrami

2020 POWER BUSINESS MANAGERS

Congratulations to all the honorees

....



Serving the entertainment community since 2005 contentllc.com

CONGRATULATIONS STEVE SAVITSKY!

MAN.



We proudly congratulate our friend

MYTH. LEGEND.

YOU'LL ALWAYS BE AN ICON TO US!

WITH GRATITUDE, BRUCE, BETSY, AND WILLIE THE DOG

Steve Savitsky

THR'S 2020 BUSINESS MANGER ICON

Audent Global Asset Management 10100 Santa Monica Blvd, Suite 925 Los Angeles, CA 90067

TO STEVE – AN AMAZING PERSON, AN AMAZING PARTNER. THANK YOU FOR ALL YOU DO.

WITH LOVE, ALEX, SAM, AND ALL YOUR FRIENDS AT

HEDEOUT

CONGRATULATIONS TO ALL OF THE THR 2020 POWER BUSINESS MANAGERS

Pat Dunn, CPA Mark Pariser, CPA

Tony Peyrot, CPA





www.dppcpa.com

16027 Ventura Blvd | Suite 301 | Encino, CA 91436 Tel 818.285.0400 | Fax 818.285.0401



CONGRATULATES ME-KYUNG LEE

FOR HER OUTSTANDING ACHIEVEMENTS IN KOREAN CINEMA AND BEYOND

THR'S SOCIAL CLIMBERS

A ranking of the week's top actors, scripted TV and news/talk/variety based on social media engagement across Instagram, Twitter, Facebook and more

	⊺his ∕eek		Last Week		Actors
1	\leftrightarrow	I	1	I	Dwayne Johnson
2	↑	Ι	-	I	Millie Bobby Brown
3	↑	Ι	7	I	Tom Felton
4	↓	I	2	I	Jennifer Lopez
5	↑	I	12	I	Lily Collins
6	↓	I	3	I	George Takei
7	↑	I	8	I	Kevin Hart
8	1	I	-		Sophie Turner
	6	11/ 41			Turner's throwback preg- nancy photos showing her in a bikini help her zoom back into Top Actors' top 10 for the first time in nearly three years, with 3.8 million favorites on Instagram. Her daughter

with husband Joe Jonas, Willa, was born in July.

 $9 \downarrow 1 5 I$ Viola Davis

11 ↑ | 22 | Nina Dobrev

 $12 \downarrow 19$ Henry Cavill

13 \uparrow | 15 | Aidan Gallagher

14 ↑ | - | Alyssa Milano

15 \uparrow | - | Rebel Wilson

16 ↑ | - | Lili Reinhart

17 \uparrow | - | Cole Sprouse

 $18 \downarrow 14$ | Dove Cameron

19 ↑ | - | **Skai Jackson**

10 ↑ | - | Sabrina Carpenter

This | Last | Scripted TV

↑ | 7 | South Park



In its 16th week on Top Scripted, Comedy Central's long-running animated comedy reaches No. 1 for the first time amid promotion of its new one-hour episode, "The Pandemic Special," which aired Sept. 30 and tackled the global spread of COVID-19.

2	↑		-	The 100	
3	↑		-	∣ Peaky Blinders	
4	↑	I	-	1 This Is Us	
5	↑		-	Supernatural	
6	↑	I	-	 The Walking Dead SpongeBob SquarePants Family Guy 	
7	↓		5		
8	↑		-		
9	↑	I	-	Sesame Street	
10	↑		-	Brooklyn Nine-Nine	

This Last News/Talk/Variety

↑ | - | The Tonight Show



Jimmy Fallon and company spend a third week at No. 1 on Top News/Talk/Variety, this time because of a massive 1,166 percent gain in overall social engagement attributed to K-pop boy band (and social media force) BTS and their weeklong residency on the show.

2	↓	I	1	The Daily Show	
3	↓	I	2	Rachel Maddow Show	
4	↑	I	6	EntertainmentTonight	
5	↓	I	3	Fox & Friends	
6	↑	I	9	The View	
7	↑	I	10	Today	
8	↓	I	5	The Late Show	
9	↓	I	4	Tucker Carlson Tonight	
10	\downarrow	I	8	The Late Late Show	
				Data Compiled By	

Source: The week's most active and talked-about entertainers on leading social networking sites Facebook, Instagram, Twitter and YouTube for the week ending Sept. 29. Rankings are based on a formula blending weekly additions of fans as well as cumulative

weekly reactions and conversations, as tracked by MVP

MMAGIC. FALLON: COURTESY OF NBC.

BRAVO ET À BIENTÔT !

Jérôme Seydoux, Ardavan Safaee and everyone at Pathé



on Dancing With the Stars, Jackson enjoys a 123 percent boost in overall social engagement. She's paired on the show with Alan Bersten, who won the previous season with Hannah Brown.

88

Thanks to buzz around her status as a competitor

- 20 ↑ | | Reese Witherspoon
- 21 ↑ | | Mark Hamill
- 22 ↑ | | Terry Crews
- 23 ↑ | | Deepika Padukone
- 24 \uparrow | | Robert Downey Jr.
- $25 \leftrightarrow + 25 + 1$ Ian Somerhalder

AK: COURTESY OF COMEDY CENTRAL. TURNE

CONGRATULATIONS STEVE YOU'VE ALWAYS BEEN AN ICON TO US!

- VINCE AND HOLLY

HIGH BRIDGE



CONGRATULATIONS!! STEVE SAVITSKY

2020 BUSINESS MANAGER ICON

& to all the Business Manager Honorees

DEL SHAW MOONVES TANAKA FINKELSTEIN & LEZCANO



On being recognized in The Hollywood Reporter Power Business Manager List!



Gelfand, Rennert & Feldman

Business Management Royalty & Participation Examinations Tax Services Royalty Administration & Other Services Tour Accounting Family Office Los Angeles New York London Nashville

CONGRATULATIONS Steve Savitsky

ON BEING NAMED THR'S 2020 BUSINESS MANAGER **ICON**

MICAH SCHEINBERG Managing Director

THE SCHEINBERG GROUP

424.303.6363 10250 CONSTELLATION BLVD, SUITE 850 LOS ANGELES, CA 90067



A DIVISION OF RAYMOND JAMES

Raymond James & Associates, Inc. member New York Stock Exchange/SIPC





Backor

ators, Events, Honor

AFI Festival

'Car Chases Have Nothing on a Sleeping Baby' Writer-director Julia Hart reexamines the '70s crime

drama through motherhood By Mia Galuppo

t a time when the majority of productions are still shut down and the theatrical calendar has shifted a full year, **Julia Hart** is in the unique position of prepping for her second pandemic premiere. The filmmaker, whose Disney+ offering *Stargirl* debuted March 13, the week lockdown started, opens the 2020 AFI Fest on Oct. 15 with the new feature *I'm Your Woman* before it bows in theaters in December followed by

a release on Prime Video. Co-written by Hart and her husband, **Jordan Horowitz**, the **Rachel Brosnahan** vehicle is a riff on classic late-1970s crime dramas from a female POV — one Hart says was partially informed by

Diane Keaton's character in *The Godfather* who gets starkly cut off from her husband's Mafia life in the final scene: "When the door got shut in her face, it's as if the cameras stayed with her instead of with him."

Where'd you get the idea for I'm Your Woman? Jordan and I had watched a lot of '70s crime dramas. Films like *Thief*, *The Getaway*, *The* Godfather and Straight Time all have male protagonists, often white male protagonists, but there are all of these incredible actresses in them — Tuesday Weld, Diane Keaton, Teresa Wright and Ali MacGraw. Halfway through the movie, when things get really bad, the guy decides that he has to kick the woman and the children out. They go seek safety while he takes care of business. And as much as I always love watching the main male character go take care of business, I would often find myself wondering, "Where is she going?" I wanted to see that movie. I just wanted to take one of my most favorite and beloved genres of all time and tell the woman's story inside of it.

You focus on Rachel Brosnahan's character, Jean, but how did you go about populating the story with supporting characters?

Our main character is white, but it was important to us to explore more deeply characters of color and, specifically, Black characters. Jean, who has been living in this bubble her whole

> life, is starting to understand not just the privilege of men but her privilege as a white woman. To see the lives of this man and this woman [**Arinzé Kene** and **Marsha Stephanie Blake** play Cal and Terry, who also have to go

into hiding along with Jean], she sees ways in which their lives are different from hers.

As white filmmakers, how do you try to authentically portray that Black experience within the world you created?

I don't think a white filmmaker ever can. Generally speaking, it is important for the person of a certain race to tell the story of their own race. I would never feel comfortable telling a historical story about a culture or a race that wasn't my own. But it is important as white creators to create worlds. I'm Your *Woman* is ultimately fiction, and I think that it's really boring to only tell stories about people who look like you. We have a responsibility as white creators to create worlds and characters that are better representations of what the world is really like. Jordan and I do a ton of research, and I have a library of incredible Black voices (mostly women from the 1960s, '70s and '80s) that were my bibles while Left: Rachel Brosnahan in *I'm Your Woman*. "This is a great moment for up-and-coming filmmakers," says director Julia Hart (right), "because streaming platforms are taking risks on young filmmakers, female filmmakers and filmmakers of color."

we were writing. But it's really important to have conversations with our Black castmembers about their characters.

What was the biggest challenge in filming?

People don't normally have a baby as the second lead of a movie. But as a mother and a filmmaker, it was a risk worth taking. I am so sick of seeing babies not portrayed as real people. I don't like it when I can tell a baby is fake or not regarded as a character. And listen, it's hard. A baby can only work four hours a day. A baby cannot hit its mark. A baby cannot act. But if you are patient and willing to take that risk, something really extraordinary can happen. Because a baby is just living its life — the twins made everyone on set also have to live in the moment. And the hardest thing to capture on film is a sleeping baby. It looks easy. Babies sleep all the time. But car chases and scenes with 300 background actors have nothing on trying to get a sleeping baby.

AFI FEST Oct. 15-21 Virtual

How do you feel about a streaming release?

I love movie theaters, but the most important thing is that we get to share our movies. Most of the great classics that I grew up on, I saw on my couch. The first time I saw *The Godfather* and *Singin' in the Rain* was on my couch. It's a really special place to get to watch films. As long as we can keep making movies and having ways to share them, that's what matters.

Interview edited for length and clarity.

THE HOLLYWOOD REPORTER 92 OCTOBER 7, 2020

2020 Sentinel AVOLOS

THE 20TH ANNIVERSARY

A Virtual Celebration Honoring 13 TV Shows For Outstanding Storylines on Health, Safety & Security

Co-Hosted by Rainn Wilson and Parisa Fitz-Henley

October 20, 6 PM (PDT)



HOLLYWOOD, HEALTH & SOCIETY, CELEBRATING 20 YEARS OF SERVICE TO THE TV INDUSTRY

The Norman Lear Center Studying and shaping the difference media makes



Watch on Facebook Live Facebook.com/HollywoodHealth

The Sentinel Awards are presented by Hollywood, Health & Society, a program of the USC Annenberg Norman Lear Center. For more information contact hhs@usc.edu, or visit hollywoodhealthandsociety.org.

USCAnnenberg

Norman Lear Center Hollywood, Health and Society



Thank you for continuing to uplift our Hollywood community and your commitment to client service and advocacy.

NFP is a leading insurance broker and consultant that provides employee benefits, specialized property and casualty, retirement, and individual private client solutions through our licensed subsidiaries and affiliates. Our expertise is matched by our commitment to each client's goals and is enhanced by our investments in innovative technologies in the insurance brokerage and consulting space.

NFP.com

Insurance services provided by NFP Property & Casualty Services, Inc. (NFP P&C), a subsidiary of NFP Corp. In California, NFP P&C does business as NFP Property & Casualty Insurance Services, Inc. (License # 0F15715). 09/20 Copyright © 2020 NFP. All rights reserved.



CONGRATULATIONS STEVE CAMPEAS!



Once again you have been named one of Hollywood's Power Business Managers! Your family, colleagues and clients are so proud of you! We all wish you much continued success!

SJC Business Management Inc.

U.S. POSTAL SERVICE STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION (required by 39 U.S.C. 3685) 1. Publication Title: The Hollywood Reporter 2. Publication No.: 0247-5800 3. Filing Date: 10/01/20 4. Issue Frequency: 39 regular issues (2 issues in Mar., Jul. and Oct.; 3 issues in Feb., Apr., Sept. and Dec.; 4 issues in May, June, Aug. and Nov.; and 5 issues in Jan. 27 specials (7 issues in Jan; 6 issues in June; 1 issue in July; 5 issues in Aug; 4 issues in Nov; and 4 issues in Dec) 5. No. of Issues Published Annually: 66 6. Annual Subscription Price: \$199 7. Complete Mailing Address of Known Office of Publication (not printer): MRC Media LLC., 100 N. Crescent Drive, Beverly Hills, CA 90210. Contact Person: Kelly Jones, Telephone: 323-525-2163 8. Complete Mailing Address of Headquarters or General Business Office of Publisher (not printer): MRC Media LLC., 100 N. Crescent Drive, Beverly Hills, CA 90210 9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor: Publisher: Deanna Brown (President), MRC Media LLC., 100 N. Crescent Drive, Beverly Hills, CA 90210; Editor: Nekesa Mumbi Moody (Editorial Director) MRC Media LLC., 100 N. Crescent Drive, Beverly Hills, CA 90210; Managing Editor: Sudie Redmond, MRC Media LLC., 100 N. Crescent Drive, Beverly Hills, CA 90210 10. Owner: MRC Media, LLC., 1540 Broadway, 32nd FL, New York, NY 10036 11. Known Bondholders, Mortgagees and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages or Other Securities: None 12. Tax Status (For completion by nonprofit organizations authorized to mail at nonprofit rates.) The purpose, function and nonprofit status of this organization and the exempt status for federal income tax purposes: Has not changed during preceding 12 months

13. Publication Name: The Hollywood Reporter

14. Issue Date for Circulation Data Below: September 16, 2020

15. Extent and Nature of Circulation:	Average No. Copies Each Issue During Preceding 12 Months	Actual No. Copies of Single Issue Published Nearest to Filing Date							
A. Total Number of Copies (Net Press Run)	36,137	26,794							
B. Legitimate Paid and/or Requested Distribution (By Mail and Outside the Mail)									
(1) Outside County Paid/Requested Mail Subscriptions stated on PS Form 3541	16,478	12,868							
(2) In-County Paid/Requested Mail Subscriptions Stated on PS Form 3541	0	0							
(3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales,									
and Other Paid or Requested Distribution Outside USPS®	7,391	8,087							
(4) Requested Copies Distributed by Other Mail Classes Through the USPS	0	0							
C. Total Paid and/or Requested Circulation	23,869	20,955							
D. Non-Requested Distribution (By Mail and Outside the Mail)									
(1) Outside County Nonrequested Copies Stated on PS Form 3514	5,257	1,639							
(2) In-County Nonrequested Copies Stated on PS Form 3541	0	0							
(3) Nonrequested Copies Distributed Through the USPS by Other Classes of Mail	0	0							
(4) Nonrequested Copies Distributed Outside the Mail	5,739	4,200							
E. Total Nonrequested Distribution	10,996	5,839							
F. Total Distribution	34,865	26,794							
G. Copies Not Distributed	1,340	0							
H. TOTAL	36,204	26,794							
I. Percent Paid and/or Requested Circulation	68.46%	78.21%							
16. Electronic Copy Circulation:	Average No. Copies Each Issue	Actual No. Copies of Single Issue							
	During Preceding 12 Months	Published Nearest to Filing Date							
A. Paid Electronic Copies									
B. Total Paid Print Copies (Line 15c) + Paid Electronic Copies (Line 16a)									
C. Total Print Distribution (Line 15f) + Paid Electronic Copies (Line 16a)									
D. Percent Paid (Both Print & Electronic Copies) (Line 16b divided by 16c x100)									
17. This Statement of Ownership will be printed in the 10/7/20 issue of the publication									
18. I certify that the statements made by me above are correct and complete KELLY JONES, Vice President, Production									



'I Want to Tell Exciting Stories' Steve McQueen on tackling five films at once for his *Small Axe* anthology series By Alex Ritman



wo years after opening the BFI London Film Festival with his all-star crime thriller Widows, Londonborn **Steve McQueen** again has been given curtain-raising honors. *Mangrove* — which tells the real-life story of the city's Black activists who became known as the Mangrove 9 after their historic 1970 trial exposed racial prejudice within the Metropolitan Police — will kick off the event Oct. 7. It's one of only a handful of films to be given a physical-only screening (most are premiering online) at the hybrid COVID-impacted event.

Starring Letitia Wright, Malachi Kirby and Jack Lowden, Mangrove is joined at LFF by *Lovers Rock*, an '80s-set romantic drama starring recent BAFTA Rising Star winner Micheal Ward. Both films are from McQueen's *Small Axe* BBC/

Amazon anthology series, which comprises five films set within London's West Indian community between 1969 and 1982 (the name derives from an African proverb: "If you are the big tree, we are the small axe"). Speaking to THR, McQueen discusses how the police killing of **George Floyd** — to whom he dedicated the films in June — and the Black Lives Matter movement may well make more people ready to hear the real-life tales illuminated in *Small Axe* but says that, first and foremost, he simply wanted to tell compelling stories.

Making a single film often can be a huge, all-consuming feat. With Small Axe, did it feel like you were making five films at once? I like to work, so it wasn't so problematic in that way. But it started

off as an idea for a TV series and then evolved BFI London Film Festival into five films. We had a writers room, and it started like that, but then that evolved. We really just wanted to focus on certain key things. But I had the passion to make it, and that was it. It didn't feel like a task at all.

How did you find and choose the five stories?

Mangrove was always the first. And I knew I wanted to do Lovers *Rock*. These were things that I've come across in my life, things I knew about.

Were there other stories that you wanted to tell?

I mean, there are endless stories, but I think five is enough for now!

Was there any sense that you were providing a much-needed history lesson? The Mangrove 9 trial is not as widely known as it should be. First and foremost, I wanted to tell exciting stories. That was



BFI London

the main thing. I wanted to tell stories that grabbed people's attention. Because it's the stories that are fascinating. But the fact that some of them are true ... great! That's just a bonus. A huge bonus. But I'm not interested in history lessons; I'll leave that to [textbooks].

Mangrove and Lovers Rock were due to take part in the Cannes Film Festival. Do you think that with everything that has happened since — the death of George Floyd, the rise of the Black Lives Matter movement — the films feel more important now?

Well, I don't want to use George

Floyd as any kind of leverage. But are people more ready to hear these stories than they would have been before? I suppose, possibly. For me, it

was always that these stories are timeless — it doesn't matter if these unfortunate events happened recently.

Earlier this year, you were highly critical of the BAFTA Awards for not recognizing diverse British talent. The British Academy has just unveiled a huge overhaul of its voting and membership in an effort to improve this situation. What do you think?

My focus is on people getting into the industry. Editors, cinematographers, sound recorders ... my priority is working to get Black people in the industry because it hasn't been that attractive or in fact welcoming. So it's

very important.

Interview edited for length and clarity.



Top: Steve McQueen. Left: Mangrove tells the real-life story of the trial of the Mangrove 9, a London-based activist group in the '70s. Right: Lovers Rock chronicles a night at a London house party in the '80s.

THE HOLLYWOOD REPORTER 96 OCTOBER 7, 2020

THANK YOU FOR CHOOSING US.

Bernie Gudvi David Bolno David Weise Harley Neuman Larry Tyler Matt Segal Michael Karlin Michael Oppenheim Mickey Segal Rich Feldstein

THE HOLLYWOOD REPORTER'S 2020 POWER BUSINESS MANAGERS

NKSFB



Associates a Division of NKSFB, LLC Neuman+Associates

\$ % ¢ =

Business Management a division of NKSFB, LLC

crmanagement

a division of NKSFB, LLC

nksfb.com in D

AMERICAN FILM INSTITUTE

OPENING NIGHT. THE WORLD PREMIERE OF

'M YOUR WOMAN

THE WORLD PREMIERE OF NK SKIES AHEAD

THE WORLD PREMIERE O

REALLY LO

THE WORLD PREMIERE

SPECIAL PRESENTATION OF

A

R

SPECIAL PRESENTATION OF

and

SPECIAL PRESENTATION OF VISITORS FROM DARKER WORLDS

CLOSING NIGHT. THE WORLD PREMIERE OF



BUY TICKETS AT FEST.AFI.COM

.M FESTIVAL

NEW STORIES NEW VOICES WATCH WITH 24

PREMIUM SPONSOR PRIMARY MEDIA PARTNER

SAT&T Los Angeles Times



OCTOBER 7, 2020

Join us for the virtual event saluting Hollywood's top financial gurus, to be announced in this issue, and honoring Steve Savitsky with the Business Manager Icon Award presented by City National Bank.



PRESENTING SPONSOR



Backlot



U.S. Shows Are Scarce at Global TV Market Stateside COVID production stops may lead to changing international television tastes

By Scott Roxborough

ith much of the 2020 U.S. fall TV season postponed amid COVID-19 production delays, international television channels and streaming platforms are looking elsewhere for their small-screen fix. Going into this year's international TV market MIPCOM — which will be an online-only affair because of the pandemic — European and Canadian series look ready to fill the gap.

"It will be interesting to see if tastes change as [international channels] lose their dependence on American content," notes Stephen

Mowbray, head of acquisitions for Swedish public broadcaster SVT, which has only one new American series on its fall schedule (USA Network's The Sinner) and has seen impressive results with European shows, including the BBC's Normal People, which drew more than 500,000 viewers to SVT's online streaming platform. "I'm not sure things will bounce back [after COVID-19]," he adds. What has changed, likely for good, is a heightened international preference for diverse and challenging dramas. Cookiecutter procedurals dominated past MIPCOMs, but *THR*'s hot list of shows to watch for digital MIPCOM 2020 includes everything from a supernatural thriller inspired by the indigenous cosmology of native tribes on Canada's west coast to an Italian coming-of-age drama set in a youth prison and an action-comedy about heroic werewolves and wizards. Says Monica Levy of Paris-based Federation Entertainment: "Everyone is looking for shows that can be binge-watched, that stand out from the rest."



ALL CREATURES GREAT AND SMALL SALES: ALL3MEDIA

The Channel 5/PBS reboot of the feel-good 1970s series, about a country veterinarian practice in 1930s Yorkshire (the BBC original ran on PBS and A&E in the U.S.) is certain to find a home on older-skewing public broadcasters and Brit-friendly cable networks.

ATLANTIC CROSSING SALES: BETA FILM

The combination of history and star power should make this limited series a hit with mainstream networks, particularly



in Europe. *Twin Peaks* star **Kyle** MacLachlan plays U.S. President Franklin D. Roosevelt in this show

about Roosevelt's true-life friendship with Norwegian Crown Princess Martha (*The Bridge* star Sofia Helin),

who lobbied the president to intervene after the Nazis invaded Norway.

LOSING ALICE SALES: DORI MEDIA INTERNATIONAL

The latest must-see series from Israel is a twisty thriller that follows an ambitious female film director who becomes obsessed with a younger femme-fatale screenwriter and is willing to surrender her moral integrity to achieve power and success.

THE SEA BEYOND SALES: BETA FILM

Gomorrah meets *Orange Is the New Black* in this YA-focused drama about young mafiosi in the making, both male and female, who are imprisoned in a notorious juvenile detention center on the Gulf of Naples.

TRICKSTER SALES: ABACUS MEDIA RIGHTS

Small-screen indigenous stories are few and far between, but that could change with this ambitious supernatural thriller, adapted from Eden Robinson's best-selling trilogy, which combines contemporary pop culture with the cosmology of the author's Haisla heritage in British Columbia and ends, according to commissioning broadcaster the CBC, in "an epic clash of magic, monsters and mayhem."

THE WATCH SALES: BBC STUDIOS

Streaming services can't get enough fantasy to feed their hungry subscribers, and this BBC series, inspired by characters from **Terry Pratchett**'s *Discworld* series, aims right at the sweet spot between comedy and action in a story of a group of unlikely heroes — including trolls, werewolves and wizards - who band together to foil an evil, world-destroying plot.

RED LIGHT SALES: FEDERATION ENTERTAINMENT

Carice van Houten, the Red Priestess Melisandre on Game of Thrones, plays a prostitute and brothel madam in this highoctane thriller set in Antwerp's red light district, which Federation hopes will pull in both mainstream broadcasters and niche streamers of the likes of Walter Presents or Viaplay.

YOUR HONOR SALES: VIACOMCBS

As one of the few high-profile U.S. titles at MIPCOM this year, Showtime's adaptation of the acclaimed Israeli drama from 2017 is sure to draw bids from prestige pay TV networks and streamers worldwide. The U.S. version, adapted by The Night Of writer Peter Moffat, stars Bryan Cranston as a New Orleans judge forced to choose between the law and his family after his son (Hunter Doohan) is involved in a hit-and-run. **TITR**







A VIRTUAL CELEBRATION OF LATIN MUSIC AND CULTURE



OCTOBER 20-23, 2020

featuring

J BALVIN X DEEPAK CHOPRA OZUNA X AFO VERDE ROSALÍA X PHARRELL WILLIAMS | CARLOS VIVES X GUSTAVO DUDAMEL BLACK EYED PEAS LOS TIGRES DEL NORTE MALUMA

and





BillboardLatinMusicWeek.com | #BillboardLatinWeek

ON BEING HONORED AS INDUSTRY'S TOP ENTERTAINMENT B U S I N E S S M A N A G E R S BY THE HOLLYWOOD REPORTER

OUR FRIENDS & COLLEAGUES

CONGRATULATIONS TO

PRIVATE WEALTH



1982 **1983** 19**79** 1980 1981 1984 1985 1986 1987 1988 1989 1974 1975 1976 1977 1978 1990 1991

Trading Places Spoofed Wealth But Made a Killing

The quintessential comedy about '80s-era greed, 1983's Trading *Places* is historically significant for a few reasons. Foremost, it cemented Eddie Murphy's film career. Murphy had starred in one picture for Paramount, 1982's 48 Hrs., but the studio was iffy on the Saturday Night Live star's appeal. It was only after test-screening audiences went bonkers for him that Paramount's then president of production, Jeffrey Katzenberg, realized he was sitting on the next superstar. Director John Landis, coming off the success of 1978's Animal House and 1980's The Blues Brothers, had been given a screenplay by Katzenberg called Black and White — "I was attracted to its obvious debt to Mark Twain's The Prince

and the Pauper," Landis says — and at Katzenberg's urging flew to New York to meet Murphy, then 21. "He was young and bursting with positive energy and talent," Landis recalls. "After watching a tape of his *SNL* work, I readily agreed to him playing Billy Ray Valentine." Dan Aykroyd, who worked with Landis on *Blues Brothers*, was cast shortly after as well-to-do financier Louis Winthorpe III, with whom Billy Ray trades places. (Murphy was signed to a multipicture deal that would lead to 1984's Beverly Hills Cop and 1988's *Coming to America*, which reunited him with Landis.) Not only did Trading Places ignite one career, it also resuscitated another. When '30s-era screen star Ray Milland failed his insurance physical,

Landis needed a replacement to play Mortimer Duke, one of two old-money brothers who make the nature-or-nurture wager that sets the plot in motion. Landis thought of Don Ameche. "Everyone said, 'Don Ameche is dead,'" Landis recalls. "However, a secretary down the hall from us said, 'I see Don Ameche all the time walking on San Vicente in Santa Monica.' "Turns out a "D. Ameche" was listed in the phone book, and the actor was cast opposite Ralph Bellamy. (Ameche won an Oscar for his next role, 1985's *Cocoon.*) As for *Trading Places*, the "sure bet," as *THR*'s review predicted, was one: The \$15 million movie (\$40 million today) made more than \$90 million (\$242 million). – SETH ABRAMOVITCH



Trading Places

What is Eddie Murphy doing in a gray suit carrying a briefcase as an executive in a powerful WASP investment firm? And what's Dan Aykroyd doing groveling in the ghetto with the brothers and others? Well, that's the take a street-hustling, socially deviated dude (Murphy) and give him a home, a limo, a bank account, a servant and employment as the manager of their company, the venerable Duke & Duke investment house.

The one sure bet about this film is that it will be a box-office hit for Paramount.

Murphy's initiation into the inner sanctums of pomp and privilege is uproarious. His transformation from bad-ass, sidewalk sleaze to conserva-

Stars Dan Aykroyd and Eddie Murphy (center), surrounded by traders on the floor of the COMEX exchange at New York's World Trade Center in 1983's Trading Places. THR's review (inset) ran June 1, 1983.

The Hollywood Reporter, Vol. CDXXVI, No. 27 (ISSN 0018-3660; USPS 247-580) is published weekly; 39 issues — two issues in March, July and October; three issues in February, April, September and December; four issues in May, June, August and November; and five issues in June; one issue in June; one issue in June; one issue in June; one issue in July; five issues in November and four issues in December; by MRC Media, LLC, 100 N. Crescent Drive, Beverly Hills, CA 90210. Subscription rates: Weekly print and online, including daily edition PDF, \$249; online only, \$199; digital replica of weekly print, \$199. Single copies, \$7.99. Periodical postage paid at Los Angeles, CA, and additional mailing offices. POSTMASTER: Send all UAA to CFS. Non-postal and military facilities, send address changes to The Hollywood Reporter, P.O. Box 125, Congers, NY 10920-0125. Under Canadian Publication Mail Agreement No. 41450540, return undeliverable Canadian addresses to MSI, PO BOX 2600, Mississauga, ON L4T OA8. Direct all other correspondence to The Hollywood Reporter, 100 N. Crescent Drive, Beverly Hills, CA 90210, Subscription in a dore set of editorial or ads can be used as effective marketing tools. For details, please contact Wright's Media: (877) 652-5295, or email mrc@wrightsmedia.com. Subscription inquiries: U.S., call toll-free (866) 525-2150. Outside the U.S., call (845) 267-4192, or email subscriptions@hollywood.Porer.com. Copyright @0200 MRC Media, LLC. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means — electronic, mechanical, photocopyring, recording or otherwise — without the prior written permission of the publisher. THR.com PRINTED IN THE U.S.A.

"icon"

Congratulations Steve on this great honor and the legacy you have built. Your SSBB family is proud!

Congratulations to all of this year's honorees.

