

N.Y. VS. L.A.



It's more than the weather, it's a way of life, as the industry talks about (and yes, sometimes trashes) entertainment's two most intertwined cities, so codependent that depending on where you live, you might need a Xanax (East Coast) or a hit of high-end pot (West) just to cope



From left: Kushner, Willimon, Shanley and Parks were photographed March 25 at the National Arts Club in New York.

Oscar nom and 3 Emmy noms

Pulitzer Prize, Emmy, 2 Tonys

Pulitzer Prize, Tony and Oscar

Pulitzer Prize, MacArthur "Genius Grant"

→ How to Write for Hollywood Without Ever Leaving New York

It helps to be brilliant, like these four playwright-screenwriters — with three Pulitzers, three Tonys, an Oscar and a MacArthur "Genius Grant" among them — who navigated La La Land with advice from Steven Spielberg, Mike Nichols and William Goldman **By Seth Abramovitch**

WHAT HAPPENS WHEN YOU PUT four New York-based theater greats (who also write for Hollywood) in a room and ask them to dish about the differences between the two cultures? A lot of smart conversation, not all of it precisely on point. But that's no surprise, considering the far-ranging brainpower of the scribes: Tony Kushner, the dramatist behind Steven Spielberg's *Lincoln* and *Angels in America* (both the 1993 play and the 2003 HBO miniseries); John Patrick Shanley, who wrote 1987's *Moonstruck* and the play and screenplay for 2008's *Doubt*, which he directed; *House of Cards* creator Beau Willimon, who wrote the play *Farragut North* (2008) and the movie optioned from it, *The Ides of March* (2011); and Suzan-Lori Parks, who won a Pulitzer for 2001's *Topdog/Underdog* and has written projects for Oprah Winfrey, Jodie Foster, Brad Pitt and Spike Lee. They discuss the highs, lows and culture shocks between New York's theater world and Hollywood.

Their First Time
TONY KUSHNER I went to L.A. when [director] Gordon Davidson wanted to meet about *Angels in America*. I thought it was one of the weirdest places I'd ever been. I loved Venice, Santa Monica and thought downtown L.A. was extremely interesting and strange. I stayed at the Marina Pacifica hotel, and there were all these body-builders and weight lifters.
SUZAN-LORI PARKS I remember getting off the plane and seeing that thing [Encounter, the *Jetsons*-style restaurant] at LAX. It was as if I'd landed on another planet. It was the first time I'd ridden in first class on a plane because a studio was paying for it. I was really nervous because I was the only black person in first class. I'm standing there trying to look like I know what I'm doing. I thought, "Oh, I wish another black person would be in first class," and Denzel Washington walks on the plane.
JOHN PATRICK SHANLEY I had written a screenplay

called *Five Corners*, and Tony Bill [*The Sting* producer] optioned it for five grand. He asked me to come out to Los Angeles to work on the script a bit. But actually, it was just so I could make friends with Los Angeles. He met me at the airport in a vintage sports car. He took me to all the hottest restaurants and introduced me to all the chefs. While we were eating fantastic appetizers at a French-Vietnamese restaurant, he said, "If it's OK with you, I was hoping to take you on my yacht to Catalina for abalone." I ended up on a yacht the following morning.
BEAU WILLIMON We sent out *Farragut North* as a writing sample. I got that Cinderella call: Warner Bros. wanted to option it for a movie. They were talking about George Clooney and Leo DiCaprio producing. It was all ass-backwards! At that moment, it was a hot item, and I had something like 70 or 80 meetings in a couple of weeks and went from complete soul-crushing obscurity to a lot of people telling me they loved my work. I got my pinky toe in the door and kept jamming that foot and leg and the rest of myself in ever since.
Quintessential "Hollywood" Experience
SHANLEY Tony Bill introduced me to an older, middle-aged guy who identified himself as a producer. This guy proceeded to tell me about his erectile dysfunction at some length. I didn't

know how to stop him and said, "How much do you make a year?" He literally said, "That's personal." It's like, "OK, I'm in a different world."
KUSHNER There's some company in L.A. that looks at the number of pages and number of words on each page [of a script] and tells producers how long it's going to be. They should immediately be banished to some island. Apparently they're notoriously wrong all the time. [My latest Spielberg script, an adaptation of *The Kidnapping of Edgardo Mortara*] was 400 pages in the first draft, 221 pages in the second, and the third is a very trim 145 pages — although I think I just added a page. Also, when you write for film, a scene that you worked on may be as hard as any scene you ever worked on in a play, but when the day comes to shoot it and it's shot, it's kind of done. I mean, it becomes a piece of something that will last, but the words on the page itself are sort of over. You get the chance to discover the pleasures of being a bottom. It's not all your fault if it doesn't work.
Their Hollywood Mentors
PARKS Spike [Lee] continues to be very nurturing and kind. Oprah's people and Denzel were really helpful when I worked with them. Right now, I'm working with Sue Naegle, who is awesome sauce. ... I'll tell you [about it] once I write it for HBO — like everyone and their mom.
WILLIMON I learned, and continue to learn, a lot

from [David] Fincher. There's a lot I got from notes he gave, discussions we had and watching him on set. Also William Goldman — I sort of bullied my way into his life. I first learned from his writing: *Adventures in the Screen Trade*, *Which Lie Did I Tell?* and *The Season*, a great book about Broadway. And mostly just the stories he told, his on-the-job adventures, mistakes he learned the hard way and a certain sort of belief in himself.
SHANLEY Several years ago, I expressed to William Goldman uncertainty about whether I would ever work again. He said, "There are very few people who can do this, and you're one of them." You know what? It just landed. I was like, "Oh, OK." And then Spielberg just kept talking to me about movies, and every time he'd say a movie that I hadn't seen, he'd send it to the hotel. I ended up going to film school.
KUSHNER I just sent in a third draft of this thing that [Spielberg and I are] working on now, and that afternoon, he sent it back. He said, "I'm sending you 20 pages of cuts." The cuts were incredibly smart. He's just astonishing at constructing narrative; it was his first read-through. But the best advice I ever got was from Mike Nichols. I was playing with Final Draft and had camera swings this way, that way. Mike smiled and said, "You've never been on a film set, have you?" I said, "No, is it that obvious?" He said, "Just describe what you think it is, and I'll make it into a movie." That was so liberating. **THR**

Why I Hate New York

The bicoastal Regan Arts chief, one of publishing's most successful book editors (Howard Stern's *Private Parts*), bites at the Big Apple **By Judith Regan**

THE BEGINNING OF THE END OF MY love affair with New York started with Rudy Giuliani. After 9/11, the vision of New York that he articulated set the stage for the future of Gotham. "Go shopping!" he proclaimed, advice he later followed, lining his pockets with lucrative security deals. Enter a decade of banker-robbers and world-class criminals rising higher in their condos, with tax credits granted to Whole Foods, Duane Reade and 2,800 chain stores that turned Manhattan into a high-rise strip mall.
 New York City in the 1960s was Oz to me, the land of magical possibilities. After graduating college, I lived briefly with my boyfriend in The San Remo and then moved to a former welfare hotel on West 84th Street. I loved every second of it, including the hole in my studio floor, the walk home from work, the 99-cent hot bagel and lox at H&H. My friends and I could afford to live here and to pursue our ambitions, to go to plays and concerts and go out for dinner.
 Those days are rare in Manhattan now. Dinner with friends costs a vast fortune. There's no space to have children, build a business or a life. If you're a young person, you have to share a pricy broom closet (in Queens!) with a dozen others. Then there's the unending noise — Taxi-TV blaring when you grab a cab, drunken packs of *Sex and the City*-dressed women (still!) screaming into their bedazzled cellphones and 24-hour construction permits that subject entire neighborhoods to nonstop drilling, pounding, vibrating and grinding garbage trucks all day and night.
 These days I find myself dreaming of L.A., where life is kinder. Still, aren't New Yorkers just smarter, funnier, ruder and better dressed than anyone else? Yes, but only because we need to be. You have to be rude to be heard here. You have to be ruthless to get a parking space, a subway seat, an apartment, a reservation, a job, a mate, a school for your kid or even a good cemetery plot. If you stay too long at the party, you quickly age out, get bitter and always have to make a choice between being suicidal or homicidal. To last in NYC, you simply have to be more homicidal. That's one thing New Yorkers really do better than anyone else.
 I've said it for a long time: L.A. is the new New York. It's not colonized by zillionaires. It's diverse, beautiful and creative. The light is divine. There are still gritty pockets. And if you have a dream, you can still afford to chase it there. So go west, young strivers, and prosper!



A Coast to Coast Comparison of Culture and Consumption

The contrasts are about more than the weather... as in, can you guess which city prefers quinoa over kale? by Chris Gardner



DOG

French bulldog According to the American Kennel Club, Frenchies are N.Y.'s most popular breed, bolstered by such local owners as Hugh Jackman and Lady Gaga.

Bulldog "I'm a firm believer," Brad Pitt, pops to bulldog Jacques, has said. "Bulldog owners are kindred spirits." Adam Sandler and Jack Osbourne also are owners.

DRUG

Xanax and Klonopin Says Daily Front Row's Peter Davis: "Socials pop them like Tic Tacs. They're easy [to get], no powder on your nose, with a gazillion Dr. Feelgoods."

Pot Weeds inspiration Dr. Dina says the most popular strains are Top Shelf OG and Isla OG in pop-top cans, favored by 2 Chainz: "The quality is amazing."

DIET

Whole30 The regimen touted by *The Biggest Loser* trainer Bob Harper cuts grains, dairy and sugar for a month. "It's the anti-diet," says Whole30 co-founder Melissa Hartwig.

Paleo Megan Fox and Kobe Bryant do the Caveman Diet, which eschews "packaged food, which is good," says L.A.-based industry nutritionist Mariel Nicole.



MEN'S JEANS

3x1 M5 slim straight raw jean, \$285 A tough denim looks right when battling the elements. Fans include Orlando Bloom, LeBron James and Tyson Chandler.

AllSaints Print Cigarette jean, \$160 The hipster slim cut still is a fave of Angelenos like Liam Hemsworth, Aaron Paul and ABC Family's Tyler Blackburn.



DIVORCE LAWYER

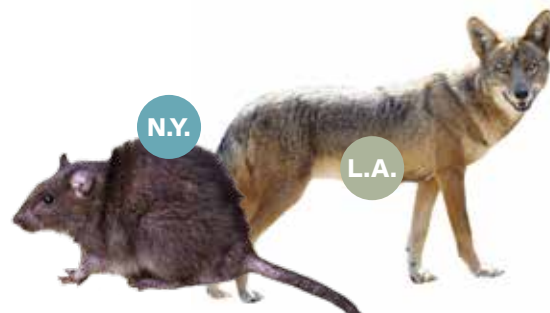
William Breslow Though Raoul Felder and Robert Cohen remain in demand, Breslow's the go-to for Patricia Duff, Liam Gallagher and Linda Evangelista.

Laura Wasser Known for her tough negotiating style, Wasser has won postsplit spoils for Jimmy Iovine, Kim Kardashian, Ryan Reynolds and Maria Shriver.

NOODLE

Ramen Noodle Bar's David Chang, credited with starting the craze, has said, "What's happened to ramen in the past decade is a microcosm of the food world."

Pho 9021PHO chef Kimmy Tang says it's "light, healthy and can be enjoyed regardless of temperature. The Vietnamese version of 'chicken soup for the soul.'"



VERMIN

Rats As if the problem inside Conde Nast's offices wasn't enough, a recent study by Cornell and Columbia found that fleas on NYC rats can carry the bubonic plague.

Coyotes Estimates claim half a million in Cali, with pets and food trash as targets. L.A.'s lost pets brigade: Sharon Osbourne, Jessica Simpson, Sylvester Stallone.

SALAD INGREDIENT

Quinoa Its rich, nutty flavor makes it a popular topping at hip salad chain Sweetgreen. "It's like a meal on a meal," says Guest of a Guest's Rachelle Hruska MacPherson.

Kale "Besides the obvious health benefits," says Hollywood hangout Aza Meza executive chef Joey Lopez, the "earthiness" of the flavor is hard to match.

LUXURY CAR

Mercedes-Benz E Class Experian, which tracks high-end consumption, reports the top-selling luxury car in N.Y. County is the E Class model, from \$51,800.

BMW 3-Series In the land of the eco conscious, a battery-powered Tesla still is the ultimate trophy, but BMW's 3-Series cars (from \$33,000) are L.A. County's top sellers.



FASHION ACCESSORY

Valentino slip-on sneaker, \$895 Power ladies on the go like Sarah Jessica Parker, Rihanna, Anne Hathaway and Chanel Iman opt for comfy designer kicks in NYC.

Saint Laurent Sac du Jour bag, \$2,890 A modern classic, the lux leather tote is still a fave of Angelina Jolie, Rosie Huntington-Whiteley, Salma Hayek and Hilary Duff.

CURRENT CITY OBSESSION

Mayoral tardiness "Mayor Bill de Blasio is always late!" a top rep tells *THR*. The Post even sent him an alarm clock. (No comment from His Honor's office.)

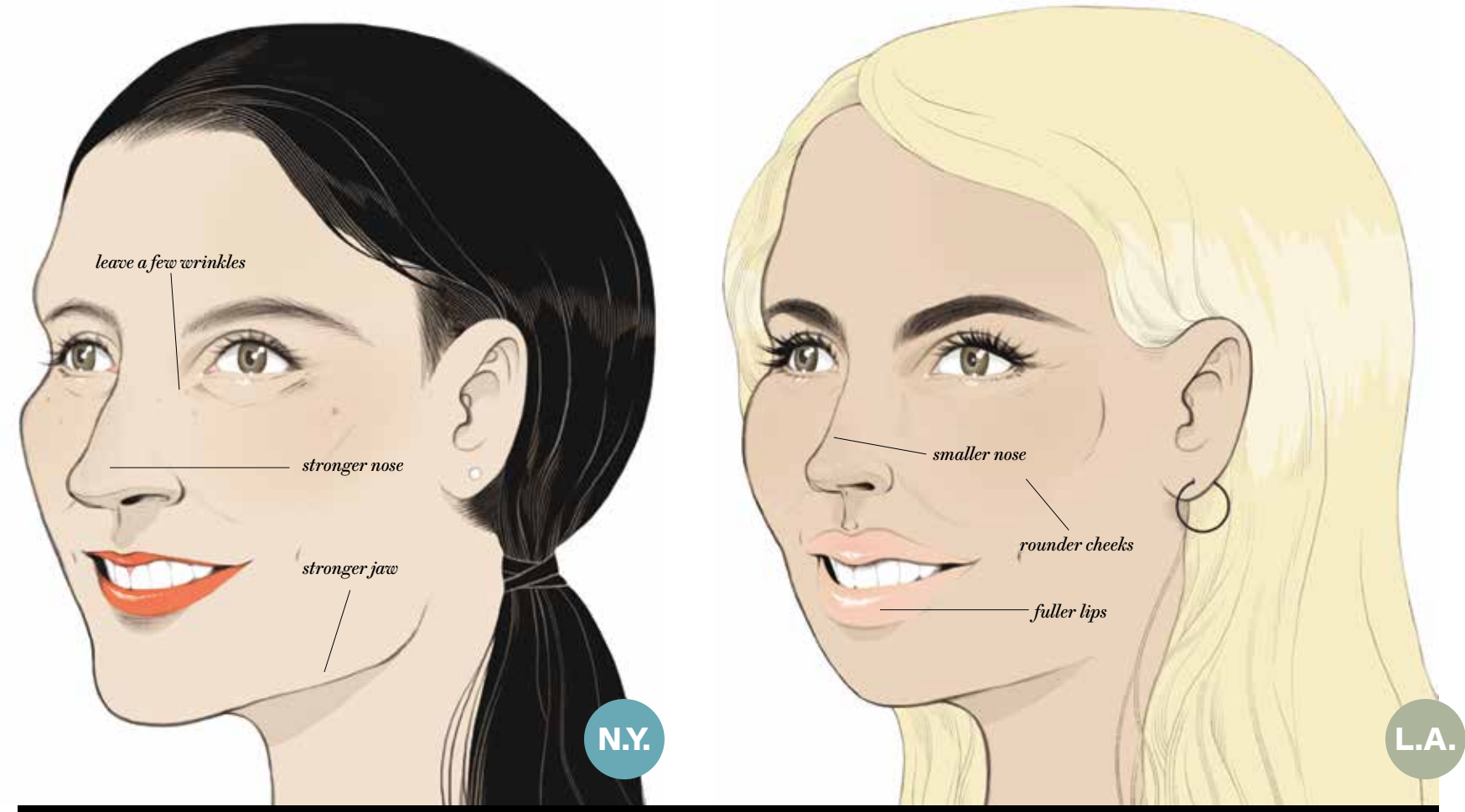
CAA vs. UTA Epic agency exodus! Eleven agents bolted CAA for UTA as of April 6, taking Will Ferrell, Chris Pratt and Melissa McCarthy. Legal fracas is underway.



EVENT WEAR

Oscar de la Renta gown "Black tie often revolves around a blue-blooded institution, so dress is less peek-a-boo," says Cinema Society's Andrew Saffir.

Skin-tight Versace Though warmer weather is cited for flashing so much flesh, celebs really just love the attention. We mean you, Kate Hudson.



The N.Y. Face vs. the L.A. Face: Top Docs Weigh In

Derms and plastic surgeons discuss the procedural and psychological differences between constructed-beauty ideals on both coasts By Merle Ginsberg

THESE DAYS, WHEN IT COMES TO THE POLARIZATION OF New York and Los Angeles, you can look straight at the face. Think Robin Wright versus Meg Ryan, and in a blink of a tautened eye, it's clear who has "New York face" and who has "L.A. face" among the over-40 female set. According to each city's most elite skin doctors, what George Orwell said about wearing your true face at 50 never has been less true — particularly for Angelenos.

"In New York, my patients want to look like themselves but better," says New York plastic surgeon Sherrell Aston. "On the West Coast, there's more of an 'operated look': lips too big, noses up too high, more forehead lifts." New York derm Patricia Wexler agrees. "New York women want their faces to move," she says, "not that 'pit bull look' [in L.A.]: Faces filled artificially are too round and bloated." Compare that to New York, "where Robin Wright is a tasteful example of over 40," says derm David Colbert, who has star clientele on both coasts. Wright, 49, now a New Yorker, admitted to "just the tiniest sprinkle of Botox twice a year. Most women do 10 units, which freezes the face; I do one." Adds Colbert, "Women in New York tell me they don't want to look like they're 'from Los Angeles.'" Even Dr. Larry Koplin, a top Beverly Hills surgeon, agrees: "You don't see any Michael Jackson types or trout mouths in New York. They do a better job making people less exaggerated and cartoony. In L.A., that's what patients ask for."

New York plastic surgeon Gerald Imber comments on the "different gestalts" of the two cities: From the consultation rooms to the attitudes of the doctors, "we are influenced by environment." As such, the goals of appearance are very different. "New York women want a tougher face," says Beverly Hills dermatologist Ava Shamban. "It's slightly more masculine: a stronger chin, jaw and nose. In L.A., it's more of a sweet, feminine face: a bigger lip and more slender noses. The standards of beauty relate to the values of the city." In other words, one town's known for celebrity and sex while the other celebrates power and money.

With New York more resistant to youth culture, face-lift patients start older, notes Imber. "The standards are pretty different: In New York, a 50-year-old woman can be the hottest woman in the room." Shamban sums

up the age differentiation: "In New York, women want to look 40; in L.A., 20." For either city, there's also a practical consideration, says Peggy Siegal, the New York PR doyenne who discussed her two face-lifts (with Dr. Imber) in a pamphlet she handed out at her 60th birthday party, *How to Look Like Me at 60*: "Older women face age discrimination in the job market. Stopping the clock to a degree is the best way of eradicating that."

The East Coast may have its subtlety, but the West Coast has expertise. While the same procedures are popular in both cities — fillers, Botox, face- and eye-lifts — L.A. is ahead of New York in perfecting fat transfers and laser resurfacing. "In L.A., we don't just think about pulling," says Beverly Hills derm Peter Kopelson. "We think about replacing lost volume — and the people who are best at fillers are the ones who apply them most often."

Registered nurse Jamie Sherrill, known as Nurse Jamie to her A-list clients, adds that subtlety is on the rise in Hollywood and deploys what she calls "baby Botox": "My 'Gucci' needle allows for only one drop. There's a much more natural result." She also says New York patients are more incremental and cautious, paying for consultations, then coming back for Botox, then returning for fillers, "so they pay a lot more money." A brief survey among top doctors reveals that procedures in L.A. are about 30 percent lower in price (Botox from \$900 in L.A. for 40-plus units to smooth out forehead, frown lines and crow's feet versus \$1,200 in New York; L.A. eyelid lifts start at \$3,500, New York's \$5,000), but L.A. patients receive twice as many filler, laser and Botox treatments as New Yorkers.

Skin appearance is prized differently, too, says Shamban: "In New York, while they dress beautifully, they often have bad or uneven skin. And they drink too much. In L.A., the women have softer and clearer skin due to the weather." And almost every doctor conceded that "in L.A., there's a tradition of seeing a perfection that no one can achieve," to quote Imber. What that perfection really means is symmetry, as in Leonardo da Vinci's Golden Ratio: an equation mathematicians have found in everything the human eye finds beautiful. Dr. Kopelson, for one, has no problem with that: "So women in L.A. are chasing perfection. But you have to admit, they get much closer to it than women anywhere else." **THR**

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Diversity Casting: Who Wins?

Starz's L.A.-based *Power* showrunner has a problem with 'Latino' equaling 'Mexican'
By Courtney Kemp Agboh

WHEN I FIRST ARRIVED IN LOS Angeles from New York in 2004 to try to break into television, I couldn't believe how segregated it was — how many neighborhoods were nearly all-white or all-black or -Asian or -Latino. People drove and still drive around in the compact bubbles of their cars, rarely interacting with strangers. New York definitely has ethnic neighborhoods, but on the way to work everyone is crowded on top of one another: wealthy Wall Street guys, sanitation workers, college kids and socialite ladies who lunch. That forced mixture lends New York a level of awareness about different cultures that you can't find anywhere else.

When we started on *Power*, I was committed to respecting the differences among Spanish dialects: Dominican, Nuyorican, Mexican, etc. I wanted the language our characters spoke to be as specific as possible, to reflect New York as it is. In L.A., Latinos and Asians often get lumped together, with actors often cast without regard for specificity. Latinos often are thought of as "Mexican" in L.A., and many people fail to notice if a Colombian guy plays a Mexican drug dealer with a Colombian accent. Would you cast an Irish actor as an Australian and not have him change his accent? Then quit doing that in Spanish.

I have had some infuriating conversations lately with executives who say they want to recruit a "diverse" audience with their programming, but what they mean is "black people." I am tired of people using "diverse" to mean "of color." That's not what that word means. "Diversity" means people of all different races, all together — like a New York City subway.

I do think the climate is improving in TV made in L.A. Execs are realizing that "mainstream" audiences no longer are turned off by seeing people of color. But *Power + Empire + Shonda Rhimes + Black-ish* is progress, not parity — we still have a long way to go.

Happily, younger viewers don't care at all; they just want a good story. Which is what we all should want: a good story. *The Shawshank Redemption* isn't a movie about a black guy and a white guy who become friends — it's a movie about freedom. At the end, the cathartic experience of seeing our own emotions reflected back to us, that's the purpose of storytelling. The closer we can get to the realism of our diverse world, the more those stories resonate — on either coast.



→ What \$3.2 Million Gets You

Infinity pool, canyon views and a half-acre lot in L.A.; discreet entrances, NoHo and nearly 1,000 fewer interior square feet in New York By Brian Porreca

Los Angeles >> \$3.2M

This 3,013-square-foot house with infinity pool in the Brentwood hills, built in 1963, was owned first by Ronald Reagan's chief of staff Fred Ryan Jr., who sold to Oval Office decorator Michael Smith (who sold to former Warner Bros. president Jeff Robinov, who gave it up for \$2.85 million in 2006). "It's much more about the exterior," says Smith of the 21,344-square-foot estate that sold for \$3.2 million in January. "You have this beautiful view of the canyon. It was built into the hill, so well-designed for the land. It's like a castle once inside the house and gate," with floor-to-ceiling windows, three bedrooms, three baths, beamed ceilings and two fireplaces. He adds: "The house has such an organization outside. That's the thing about California: You can be one with nature."



New York >> \$3.2M

Zachary Quinto's recent New York shoots for *I Am Michael*, *Girls* and *The Slap* no doubt were behind his NoHo loft purchase, originally listed for \$3.7 million. "If you walk by the entrance of 43 Great Jones [Street], you'd never think multimillion-dollar, exquisitely finished residences were above," says listing agent Martin Eiden of CORE Group. It was an upgrade for Quinto: His Los Feliz house was 790 square feet smaller and, at a selling price of nearly \$1.3 million, cost \$2 million less than this two-bed, two-bath, 2,295-square-foot space with walnut flooring. Worth it? Says Eiden of the coastal switch: "From experience, many high-profile people move to New York from L.A. so they can live normal, relatively anonymous lives. They enjoy walking and riding bikes instead of always driving."

Hollywood Reviews NYC's Top Film Critics

THR asked studio heads, marketing chiefs, directors, screenwriters and a slew of industry types for their collective ranking By Borys Kit, Rebecca Ford and Pamela McClintock

"Hit-and-miss but always smart and articulate."
Tentpole director

"F— that f—er."
Studio executive

"HE MEANS NOTHING ANYMORE." PR executive

1 A.O. Scott (right) & Manohla Dargis *The New York Times*

"It's not the critics, it's the outlet. The *Times* stands alone," says a producer. Agrees a studio head: "[Dargis] can be a little snarky, but it's *The New York Times*. It matters a great deal."



6 Joe Morgenstern *The Wall Street Journal*

"Passionate and uncynical," raves a director. Says an indie exec, "The best critic, but he doesn't matter the most." A studio chief, however, finds him "too highbrow."



2 Peter Travers, *Rolling Stone*

"He gives the nicest reviews — he's such a cream puff," gushes an indie exec. "You can put him in all your ads — he gives quotes in advance." Says a studio publicity chief, "He's the one we all chase, along with Richard Corliss."



7 David Edelstein *New York magazine*

"Not the hysterical genius he was at the *Voice* but a fun read," says a screenwriter. Says the head of a small studio, "Nobody is sitting around waiting for his review to come out."



3 Richard Corliss, *Time*

"Corliss and Travers come out first, before the *Times*, so they are most important," says a publicist. But his influence is waning. Notes a screenwriter, "His reviews, like the publication he writes for, are tired."



8 Lou Lumenick, *New York Post*

"With Lou, it only becomes a big deal if his review is really nasty," says a publicist. "A normal review doesn't get any attention." A studio exec, though, gives him a thumbs-down. "F— that f—er," he says.



4 Anthony Lane, *The New Yorker*

"Hit-and-miss but always smart and articulate," says a tentpole director. But, says a screenwriter, "you get the sense he'd throw a movie he actually enjoyed under the bus for the sake of a string of cruel, witty barbs."



9 Elizabeth Weitzman *New York Daily News*

"I'd put her low on the list," says a film exec. "I don't pay much attention to her." Adds a screenwriter, "I only read her when I do the full Rotten Tomatoes peruse."



5 Stephanie Zacharek *The Village Voice*

"She counts for art house films," says a marketing chief. Agrees an indie exec, "The *Voice* is important because it's syndicated to alternative weekly newspapers around the country."



10 Rex Reed, *The New York Observer*

"If I wanted to hear a grumpy, mad rant, I'd listen to my crazy uncle," says a film exec. Adds a studio marketing chief, "Rex Reed has zero influence." And a studio PR chief, "He means nothing anymore."

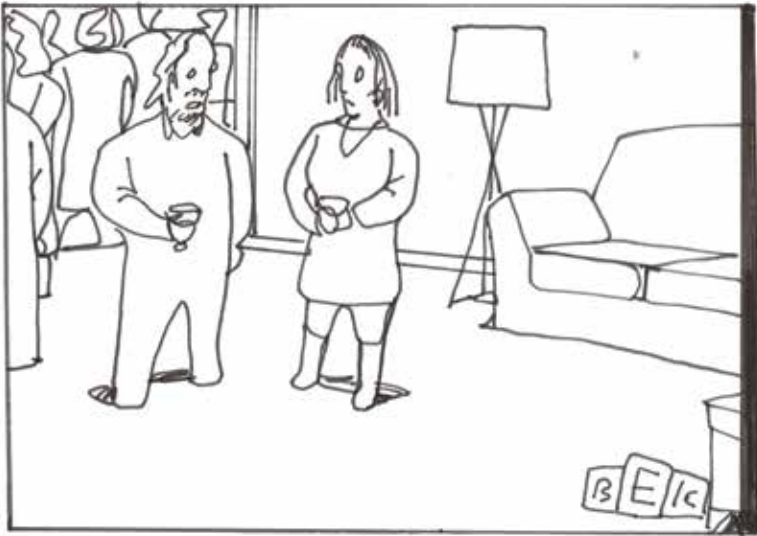


Dog Poop Was Everywhere

An L.A. resident — and creator and showrunner of Marvel's *A.K.A. Jessica Jones* — learns what 'Storm of the Century' means as she shoots in NYC By Melissa Rosenberg

RECENTLY WE WERE GETTING READY TO SHOOT, AND THE "Storm of the Century" was announced and everything was shut down. We were all locked down in our hotel rooms — and then it wasn't the Storm of the Century. So after that, we powered through every storm. Our cast and crew weathered many exterior overnights on the mean streets, in a process trailer making loops around Times Square at 5 a.m., to bring the most authentically New York, badass show to life. We were on 38th and Ninth filming a massive multicar stunt, and the crew had to break up ice sheets so we could shoot. There are hand warmers and feet warmers, and a good trick is to double up on the feet ones so you make a sandwich with your toes as the filling — it's better than nothing. Most of our crew was decked in goose down. Our craft-service team made lots of hot soup. Layers of long underwear and jumping in place stave off hypothermia. Great boots are essential because with city slush, you never know if you're stepping onto pavement or a giant puddle. Also, when we shot in Queens for a couple of scenes, dog poop was everywhere.





"CURRENTLY I'M ACTING LIKE I'M IN THE INDUSTRY ON BOTH COASTS."



"WHY DOESN'T OUR LIFE HAVE THAT GREAT NEW YORK ENERGY YOU ONLY GET BY SHOOTING ON LOCATION?"

Helpful Tip: What 'F— You' Actually Means in Each City

How to tell the difference between denizens of Hollywood East and West? A *New Yorker* cartoonist, *Girls* EP and brand-new memoirist (*I Was a Child*) identifies the key markers
By Bruce Eric Kaplan

● Who doesn't read *The New Yorker*

In New York, all the crews read *The New Yorker*. In Los Angeles, they don't know from *The New Yorker*. It's not even just crewmembers. When I got my first Hollywood agent and was trying to be a TV writer, I would go into meetings and hear, "Your agent says you're a cartoonist for the *New York Post!*" My own agent didn't know what *The New Yorker* was.

● Who sweats at 7 a.m.

In Los Angeles, it's always nice out. In New York, it can be nice out or horrifying. You really have no idea

what you're going to get on any given day. You're shooting a scene, and suddenly it's a hailstorm. Shooting in Los Angeles is always pleasant and comfortable. Shooting in New York is like being on *Survivor*. I did a DVD commentary track for *Girls* recently, and the only thing I ended up talking about was the weather: "I was really comfortable that day. There was air-conditioning." Or, "My God, it was 100 degrees. I was sweating profusely." There were days on *Girls* when I'd take the subway to the set and arrive at 7 a.m. drenched. The director was like, "What is wrong with you?"

● Who hires guards for craft services

In L.A., you can put out a craft-service table anywhere, and it's no big deal. But in New York, people who walk by it on the street get really angry about it. They either want it and are angry they can't have it, or they're just generally pissed that you have it. I am telling you, this is a real thing. New York PAs are assigned to guard the food, but you still have people grabbing it off the table. It's partly due to the fact that New York is a walking culture, whereas in L.A., people are in cars. But there's a psychically larger thing going on, where it's all

about survival. People see food and think, "Hey, there's food. I want it. Why can't I get some?"

● Who's angrier

This is related to my previous point, but I've encountered a lot more anger from neighborhood residents in New York than in L.A. New Yorkers will walk right up to crew and confront them: "Why are you shooting here? Why are you tying up traffic? I should be able to walk down this sidewalk if I want. It's everyone's sidewalk!" In L.A., there's more this attitude of, "Hey, this is L.A., where we shoot things."

● Who is more genuine

There is some truth to the saying that when a New Yorker says, "F— you," he actually means, "Have a nice day," and when someone from Los Angeles says, "Have a nice day," what he really means is, "F— you." You're more likely to get a straight answer from a New Yorker.

In Los Angeles, if the answer is bad, you never get an answer at all. I'll report back from a meeting in Los Angeles to my agent: "They told me, 'Oh my God, you've got a series, here!'" But I add, "They're never going to do it." I'm always right. If they don't say something specific — "I'd like to put this on the air on this date," or, "I'd like to cast this actor in it" — they're not serious. You get a more genuine interaction in New York.



NPR vs. NYT vs. 60 Minutes?

Nine top Hollywood message managers reveal the Big Apple media that matters (still) and which ones work best for framing a narrative before it spreads on social media
By Rebecca Sun

For a tentpole

A PR head kicks off with a *The New York Times* Sunday Arts and Leisure or *Los Angeles Times* Calendar piece. ABC and NBC a.m. shows (*Today* is "trying harder with talent" lately) and *Reddit's Ask Me Anything* and *BuzzFeed* are all for reach. *Grantland* was cited as a "sweet spot of media-savvy sports and culture fans."

For an Oscar film

"*60 Minutes* can set up an actor or film in the most significant way, and so can *The New York Times Magazine*," says a top PR. "The 75-year-old voter with 37 DVDs doesn't read websites and feels a trade has its own biases." Also: *CBS This Morning* because those viewers "are Academy voting members," says a campaign strategist.

For a personal bombshell

People still is the go-to as "the most credible place" (Diane Sawyer, Matt Lauer and Robin Roberts also are trustworthy confessors), while flack Howard Bragman picked the *Times* for Michael Sam's coming out. If you're not Angelina Jolie and can't get two op-eds in the *Times*, *Huffington Post* was considered adequate for reach.

For a mea culpa

Bragman likes social media for sorries: "But if it's namby-pamby, it doesn't go anywhere." Crisis expert Judy Smith prefers a statement to Twitter or TV. "If you go live and screw up, they show that over and over" (maybe it's no coincidence that news of Sony hiring Smith came out the same day Michael Lynton appeared on CNN).

To say, 'I've arrived'

Vanity Fair covers and "the cover of *Time* will always resonate," says one agency head. "It's rare that *Time* will put a celebrity on the cover, which makes it potent." *Vogue*, *Esquire* and *GQ* also are "prominent, elegant outlets that still have the gravitas." For comedians, *Saturday Night Live* is "the ultimate thumbs-up," says one publicist with top comic clients.

For the highbrow

"NPR is important," says a manager, for "an immediate movement in sales and a knock-on effect from other media." Terry Gross "is one of the first I pitch," and Howard Stern "still is the best longform interview." Says a rep: *CBS Sunday Morning* "moves the needle, reaching an audience that downloads music, buys books and goes to movies and plays."