

'ROYAL PAINS'

ROYALLY LUCKY TO BE MADE IN NYC



He's not your typical small-town doctor. Then again, the Hamptons is not your typical small town. In *Royal Pains*, USA's newest series, Mark Feuerstein — a native New Yorker who grew up on the Upper East Side — plays a young and talented doctor named Hank who finds himself blacklisted by the New York medical establishment after he is fired by his hospital for making a principled decision.

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From left, Jill Flint as Jill Casey, Paulo Costanzo as Evan Lawson, Mark Feuerstein as Dr. Hank Lawson, Reshma Shetty as Divya

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“MADE IN NY” AWARDS

Celebrating the city's entertainment industry

Each year, Mayor Michael R. Bloomberg and the Mayor's Office of Film, Theatre and Broadcasting recognizes individuals and groups that have made an important impact on the entertainment industry at the “Made in NY” Awards. This year's honorees include:



Lin-Manuel Miranda

A native New Yorker, Lin-Manuel Miranda spent most of his life growing up in the Upper-Manhattan neighborhood of Inwood. Though his parents were not artists by profession, they instilled in their son a love of music including both traditional Latin

He loves music from traditional Latin music to musical scores from Broadway

music and Broadway musicals scores. All through his childhood Lin-Manuel wrote songs and made up plays, as a way to entertain himself. After graduating from Wesleyan University in 2002 with a Bachelor of Arts Degree in Theater Studies, he moved back to the Inwood neighborhood and continued working on several artistic projects. One of these projects was the musical, “In the Heights”, which he first created during his sophomore year at Wesleyan.

Lin-Manuel is the composer-lyricist-star of the 2008 Tony Winner for Best Musical In The Heights. In The Heights received four 2008 Tony Awards, nine Drama Desk Nominations, including Best Music, Best Lyrics, and an award for Outstanding Ensemble Performance.

Recently, he collaborated with Stephen Sondheim to translate selected songs in the new revival of West Side Story into Spanish. He has also composed music for PBS's new show “The Electric Company”.



Edie Falco

Edie Falco became the only actress to ever receive the Emmy Award for Outstanding Lead Actress in a Dramatic Series, the Golden Globe Award for Best Performance by an Actress in a Dramatic Television Series, and the SAG Award for Outstanding Performance by a Female Actor in a Drama, all in the same year for her performance as “Carmela Soprano” in the groundbreaking HBO series “The Sopranos” debut season. She went on to win two additional Emmy Awards, another Golden Globe Award and SAG Award as well as the American Film Institute's Award for Female Television Actor of the Year.

She is also known to television audiences from her recurring roles in the HBO dramatic series “Oz” and the acclaimed NBC series “Law & Order” and “Homicide”. Falco made her Broadway debut in the Tony Award-winning play Side-man, which she originated in its off-Broadway production. For her performance, she received a Theatre World Award and a Drama Desk Award nomination for the Best Performance by an Actress in a Leading Role in a Play. When Falco starred in the revival of Frankie and Johnny in the Claire de Lune, the play broke four house box office records at Broadway's Belasco Theatre, making it the most successful play on Broadway all season.

Won an Emmy, a Golden Globe and a SAG title in the same year



Hungry Man

Hungry Man was founded in 1997 and is run by its three partners; directors Hank Perlman and Bryan Buckley and Executive Producer Kevin Byrne. Hungry Man's first taste of success was the “This Is Sportscenter” campaign, which earned a place

Remains among the industry's strongest and took a series of awards

in advertising history as one of the Top 10 Commercial Campaigns of the 20th century. Since its inception, Hungry Man has been an award-winning international production company, and took home the prestigious Palme D'Or at the Cannes International Advertising Festival in 2004. The company remains among the industry's strongest, continually taking home top honors at the D&AD's, AICP, One Show, Clios, Cannes and Emmy's. Headquartered in New York with offices in Los Angeles, London and Rio de Janeiro, Hungry Man is home to 20 top-ranking directors worldwide and has produced some of the most popular spots in the world today.

During the past year, Hungry Man produced the high profile brand launches of Microsoft's “I'm a PC” and “Gates & Seinfeld”, as well as the Sprint campaign featuring many iconic New York City images, as well as such memorable spots for American Express starring Martin Scorsese and Tina Fey and the virally successful JC Penney “Doghouse”.



Sesame Street

In 1969, a little street filled with laughter, learning, and promise launched a revolution in children's television. “Sesame Street” stands out as the most thoroughly developed and researched preschool television program and media offering with a comprehensive curriculum that focuses on the development of the whole child.

“Sesame Street” has introduced generations of children to information and experiences ranging from nutrition and space exploration to lessons about cooperation, friendship, and diversity with the help of the beloved Muppets including Elmo, Big Bird and Cookie Monster. Honored with more Emmy awards than any other television show in history, “Sesame Street” continues to

Continues to set the standards, giving kids the best start in life and school

set the gold standard for excellence in educational media, giving children the best head start in school and life. Produced in New York since its inception, the show enters its 40th season on November 10, 2009, celebrating the special way it is making the world a little brighter.



Gerry Byrne

In 2008, Gerry Byrne was named Senior Vice President, Entertainment Group for Nielsen Business Media. In his new role, he has responsibility for the global entertainment, music and literary publishing enterprises across digital, print and face-to-face platforms. Brands in the portfolio include Billboard,

An industry veteran, he has won awards for his work with local groups

The Hollywood Reporter, Back Stage, Kirkus Reviews, The Bookseller, Film Journal International, and the film industry expositions ShoWest, ShowEast, Cinema Expo International and CineAsia Exposition. In January 2009 the Media cluster of Adweek, Brandweek, Mediaweek, Editor & Publisher and the Clio Awards was added to his group. A long-time industry veteran, he founded Gerry Byrne Media Partners, a full service media and marketing consultancy to the entertainment, communications and media industries, in 2003. Byrne is on the boards of several organizations including The Intrepid Museum and Fisher Houses. He was awarded the “Salah M. Hassanein Humanitarian Award” at ShowEast '96 for his community involvements.

A native New Yorker, Byrne served as a United States Marine Corps Officer in Vietnam and was awarded the Combat Action Ribbon and the Navy Achievement Medal with Combat V.



Alliance for Inclusion in the Arts

Alliance for Inclusion in the Arts is a national not-for-profit advocacy organization based in New York City, established in 1986 to address and seek solutions to the problems of racism and exclusion in theatre, film, and television.

To that end, it serves as an expert advocate and educational resource for the full creative participation of American arts and entertainment professionals—actors, directors, producers, writers, casting directors—who are African American, Caribbean Black, Asian Pacific American, Native American, Latino, South Asian, Arab American, Persian American, those who are Deaf or hard of hearing, blind or low vision, or who have intellectual, developmental, or physical disabilities. The Alliance promotes and facilitates inclusive hiring practices and standards, diversity in leadership, and balanced portrayals

It seeks solutions to problem of racism, exclusion in film and theatre

of persons of color and persons with disabilities. The Alliance serves as a resource to the industry, press and media, responding to a broad range of professional needs – from addressing issues of policy development, suggesting preferred inclusive language, providing artistic guidance, and developing outreach to specific cultural and/or disability communities.

MADE IN NEW YORK

Reel jobs. Reel proud. Real New Yorkers.

Whenever New Yorkers see a film crew shooting on their block, the Mayor's Office of Film, Theatre and Broadcasting wants to remind them that what they're really seeing are their fellow New Yorkers at work. To that end, the MOFTB has created a PSA campaign titled "Reel Jobs. Reel Proud. Real New Yorkers." to serve as a thank you to local residents for hosting film and television production in their neighborhood and let residents know about the importance of the industry.

The campaign features local crew members talking about their work experience in New York City. Stephen is a shop craftsman from Brooklyn. Deborah is an editor who lives in Manhattan. Jono works as an assistant director from Brooklyn. Cindy is a makeup artist and Brooklyn resident. Iris, an electrician, or set lighting technician, lives in Brooklyn. Pat, a location manager, calls Brooklyn home. Hugo is a locations assistant, graduate of the "Made in NY" PA Training Program, and resident of Queens.

"Over 100,000 New Yorkers are employed by the film and television industry," said Commissioner Katherine Oliver. "It's impor-

tant to remember the vital role film and television plays in our economy, contributing \$5 billion to the City's economy each year."

The campaign was made possible with the cooperation and support of numerous individuals and local labor. The Artists Co., a commercial production company, produced and shot footage of the featured crew members for the broadcast message with Øtis, a member of the DGA, serving as the director for the spots.

IATSE, the union of professional stagehands, motion picture technicians, and allied crafts, made its members available for the production crew at no charge.

The PSA campaign has been seen around the City since the winter in various formats: inside buses, on bus shelters, in the back of taxis, online on Facebook and YouTube, on TV and in local movie theaters. To view the spots, visit http://www.nyc.gov/html/film/html/psa/psa_vid.shtml.



PHOTOS COURTESY OF THE MOFTB

Diversifying NYC's entertainment industry

The Mayor's Office of Film, Theatre and Broadcasting works to increase diversity in the City's entertainment industry through various initiatives like the recently launched "Made in NY" Mentorship Program.

The pilot program works with New Yorkers representing an inclusive range of race, gender, ethnicity, and physical ability working below-the-line in entertainment to build and strengthen their professional networks

A program working with New Yorkers of all races, genders, ethnicity

for the purpose of ensuring growth and long-term, fulfilling retention within the entertainment industry. Applications have been accepted for fellows ranging from emerging entertainment professionals to mid-career individuals seeking growth opportunities.

This program is facilitated by the nonprofit Independent Filmmaker Project, the nation's oldest and largest organization of independent filmmakers, and also the premiere advocate for them. The program consists of an eight-month fellowship providing each participant with a group of mentors and advisers, access to a monthly series of workshops and guest speakers, and successful placement on the crew of a filmed property.

NEW YORK UNIVERSITY

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- Public Relations
- Religion
- Scriptwriting
- Sociology
- Special Effects
- Theatre in New York
- Writing

and MUCH MORE!!!!

All in a day's work

All Saints Hospital may look like other hospitals in New York City, but it has something none of the others have: Edie Falco. Falco stars as ER nurse Jackie Peyton in the new Showtime series *Nurse Jackie* (Mondays, 10:30 p.m.), and she's not your run-of-the-mill kind of nurse.

The complex character who is both saint (nurse, wife, mother) and sinner (pill addict, adulterer, vigilante) often takes justice into her own hands as she attempts to right the wrongs she witnesses every day in the ER any way she can. "Jackie always tries to do the right thing even if her means are unconventional," said co-executive producer Richie Jackson. That includes doing everything from forging an organ card of a man who just died to stealing money from a man who stabbed a prostitute and giving it to a pregnant widow.

The "Made in NY" show, which shoots entirely in New York City, uses diverse locations throughout the city. The exterior of Baruch College stands in for the hospital and an Irish pub on Crescent Street in

Queens named Kelly's Bar and Grill doubles as Jackie's husband's bar. "I have been involved in more aspects of this production than ever before," said Falco. "I was included in conversations about production — cast and crew decisions, dialogue, etc. and have been surprised to discover that I actually have opinions about these things and have loved being part of the larger process."

“Jackie is a force to be reckoned with. No one gets in her way”

Edie Falco

The half-hour dark comedy is inspired from the provocative journal of a real-life Manhattan ER nurse, and the ensuing episodes follow the harrowing experiences Jackie faces each day in the hospital. Jackie tries to make something good come from a senseless death at her under-funded ER.

"Jackie is a force to be reckoned with," said Falco. "She gets done what needs to get done and doesn't let anyone or anything get in her way."



Edie Falco stars in "Nurse Jackie"

Getting the 'Scoop' on 'Made in NY'

Each Sunday, NYCTV's City Scoop features the latest news from New York City, designed to inform New Yorkers about the issues that directly impact their lives and communities — from key City initiatives and announcements to updates on cultural events.

City Scoop airs Sundays at 8 p.m. NYCTV can be seen on **Time Warner 25 and Cablevision 22.**

The "Made in NY" entertainment segment, which runs every other week, covers all aspects of the City's entertainment industry, featuring interviews from the premieres of New York films to inside access to the Mayor's Office of Film, Theatre and Broadcasting "Careers in Entertainment" panel series. From the latest Broadway openings to a behind-the-scenes look inside TV shows, "Made in NY" on City Scoop brings the City's entertainment industry to all New Yorkers. Upcoming stories feature the "Made in NY" Awards and the Summer Play Festival.

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Royal family: New Yorkers one and all

From the cover

During a trip to the Hamptons organized by his brother to cheer him up, Hank finds himself a hot commodity as the new doctor in town when he saves a fellow party guest. He soon sets up shop as a "small-town" doctor who makes house calls — serving both the privileged community and the town's working-class residents.

While the show is set in the Hamptons, all of the stage work for *Royal Pains* takes place in Greenpoint at Broadway Stages. Several days are spent during every episode shooting on those sets. The rest are spent on location, either out on Long Island or in unique locations within the five boroughs that can double for the east end.

A few blocks in the Kensington section of Brooklyn recently doubled for a Hamptons village. The production even headed to Staten Island, which will stand in for the Long Island coast in an upcoming episode.

The production will be shooting episodes through August and plans to take advantage of the weather and the summer in New York.

Much of the pilot was shot in Brooklyn, and future story lines will bring Hank back to the City. "The Hamptons is only 'the Hamptons' because it's an extension of New York City, the wealth and the people who flock there," said co-executive producer Jace Alexander,

who's worked exclusively in film and TV here in New York for the past 16 years. "Our main character Hank is a New Yorker through and through."

The production is also utilizing those special locations that can only be found in New York City. "We were able to create a restaurant that doesn't exist on the East River in Long Island City," Alexander explained. Thanks to a pier the City was building, the production was able to transform it into an elegant outdoor riverside eatery.

"I'm committed to utilizing the singular look and feel of New York and taking advantage of the talent pool and crew the city affords," Alexander said.

He estimates that 95 percent of actors on the show are New York-based. Guest appearances this season include Campbell Scott ("Six Degrees"),

Tony-Award winner Christine Ebersole ("Grey Gardens"), Margaret Colin ("Gossip Girl") and Andrew McCarthy ("Lipstick Jungle"). When Broadway actors are cast in guest parts, the production makes sure to get them back in time for their curtain. Even the background players add authenticity to the look of the show by being locals, representing the diverse melting pot of New York City.

Alexander expressed that the show is incredibly lucky to have this kind of talent pool available to them. "It's what distinguishes New York shows from shows that are set in New York but filmed somewhere else."

Royal Pains airs on USA on Tuesdays at 10 p.m.

**Video Voter Guide
returns to NYC**

How do you get to 'Sesame Street'?

Look no further than New York City

With its familiar corner store, Muppet-friendly apartment building, giant bird's nest and neighborhood grouch placed in his trash can, "Sesame Street" thrives on the inspiration it receives from the City.

"We love the fact that we're a show shot in New York, set in New York," said executive producer Carol-Lynn Parente. "It's always identifiable with New York, even though it was meant for kids in any inner city to identify with."

In the fall, Elmo, Big Bird, and newcomer Abby Cadabby will celebrate the show's 40th anniversary with a new season and a special DVD release with highlights from some of the best moments of the past four decades that parents and, in some cases, grandparents can share with the next generation.

There will be a few surprises in store when the new season starts, but viewers

will have to wait until November to find out what those will be. "We retool the show every few years to keep it fresh," said Parente. "We've done that with the new season: given it a fresh new look, new format."

Other ways the not-for-profit show has managed to stay current is through its writing and the addition of a new character, fairy-in-training Abby Cadabby. "Before Abby, we hadn't launched a new character for 17 years,"

said Parente. While so many of their characters break stereotypes, the creative team realized but they had reached a point where they wanted to say it's OK to be girly. "Abby is a strong female character. She's inquisitive and she has a real love of learning."

As part of the new season, "Sesame Street" will continue to churn out imaginative parodies that add a level of amusement for parents watching along with their kids. The parodies — like "30 Rocks" and "Law & Order: Special Letters Unit" — are a sign of good writing, said Parente. "We have accomplished comedy writers who just happen to write for a kid's show. We treat the kids like little adults."

After "Special Letters Unit" aired — complete with a Richard Belzer-looking Muppet and the familiar "chun chun" sound that accompanies each episode of "Law & Order" — Parente met "Law & Order" executive producer Dick Wolf. "They adore it," she said. Wolf even offered his cast for future voiceovers for the skit. "There's an elite group of people that have been immortalized as Muppets."



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On demand: hear what the candidates for office have to say

This fall, Video Voter Guide makes its return to New York City. The innovative program, which debuted during the 2005 New York City election cycle, allows voters to watch video statements from candidates running for city council member, borough president, comptroller, public advocate and mayor. Candidates are invited to participate in this voluntary program and pre-record statements. Video statements are later cablecast on NYCTV Cable Channel 74 for both the primary and general elections, and made available on demand at www.nyc.gov/video voter.

Voter Guide lets voters watch statements from those running for office

This time around, Video Voter Guide will be taped at the WNBC studios located at 30 Rockefeller Center in Manhattan.

In addition to WNBC, NYCTV is working alongside several City entities to bring the Video Voter Guide experience to voters, including the Voter Assistance Commission and the Campaign Finance Board. VAC facilitates voter registration, encourages voter participation, and produces Voter Awareness Month each October. CFB administers the Campaign Finance Program, publishes the Voter Guide sent to registered voters, and oversees the Debate Program. Both are nonpartisan, independent City agencies.

Backdrop NYC: Celebrating independent filmmaking



In Vivid Detail, a short film by Dara Bratt

Challenging times may have altered our behavior, but in New York City, creativity is still a commodity we have in abundance. Backdrop NYC showcases this wonderfully renewable resource in the short films it features made by, for and about New Yorkers. Now in its second season, Backdrop NYC continues to shine a spotlight on emerging filmmakers whose works cast the City as a star, introduce new talent, and feature established actors such as Bill Murray and Piper Perabo.

Backdrop NYC is an original produc-

tion of NYCTV, the award-winning station of the City of New York that celebrates the vitality of New York City from food to fashion, history to entertainment, and film. NYCTV also airs an energetic mix of news and information about government services and activities available to New Yorkers.

Backdrop NYC airs Wednesdays at 9 p.m. on NYCTV. Each half-hour episode presents a slate of short films that cut across genre: animation, romance, live action, horror, documentary. Backdrop NYC also goes behind-the-scenes to reveal the talented filmmakers who bring these stories to life. They capture the creativity that makes New York

City such a compelling character, and make full use of the City as a backdrop to their storytelling. Many of these independent filmmakers have garnered positive attention on the film circuit, including well-known festivals such as Tribeca Film Festival and Sundance Film Festival.

Season 3 of Backdrop NYC is in production and will premiere this fall on NYCTV. Filmmakers are encouraged to send their cinematic treasures, wonders and masterpieces for consideration. NYCTV accepts film submissions year-round. For consideration and to learn more about Backdrop NYC, please visit nyc.gov/backdrop.

A movie grows in Brooklyn

Nia Vardalos' new film "I Hate Valentine's Day" could also be called "I Hate Valentine's Day But I Love Brooklyn".

Shot in just 18 days in and around Park Slope, the film owes a lot to Brooklyn and its people. "People were so nice when we asked them to pause as we shot a scene," said Vardalos, who also wrote and directed the romantic comedy. "When we scouted Brooklyn, I realized it added a layer of character [to the film] that wouldn't have been there before." Vardalos even lived in the borough during the shoot.

"I Hate Valentine's Day," which opens on July 3, features a different kind of romantic heroine. Vardalos was eager to showcase a commitment-phobic woman. "You see these characters played by guys, but there are women as well who aren't into relationships. I thought, 'Wouldn't it be fun to play the floozy?'"

Vardalos' character Genevieve, a florist, lives her romantic life by one simple rule: Never let a relationship last for more than five dates because that's when the romance ends. Things become complicated for her when she befriends Greg, played by Vardalos' My Big Fat Greek Wedding co-star John Corbett, who moves into the neighborhood to open a tapas bar.

Working with Corbett again was a treat for Vardalos as the pair had become good friends since Wedding. "It was so much fun. He's such a gentleman. All through shooting [of 'I Hate Valentine's Day'], I kept teasing him, 'I'm gonna kiss you,' and then on the night of our first kiss, we both became really shy," she said.

On top of that, Vardalos had to direct her-



Vardalos watches the scene playback, along with costar John Corbett and the crew from her new movie, "I Hate Valentine's Day".

“There are women who are not into relationships. I thought ‘Wouldn't it be fun to play a floozy?’”

Nia Vardalos

self in those kissing scenes. "The kiss against the tree: I forgot to say cut. I thought to myself, my husband can't see this movie."

Vardalos was grateful for the chance to direct her first feature in New York City. "I highly recommend it for first-time filmmakers or experienced ones. I want to thank the City so much."

While shooting on the streets of Brooklyn, the production approached a liquor store

that was undergoing renovations and asked if they could take over the space for a time and build the tapas bar there. They hung a fake review of the restaurant on the window, and one morning when Vardalos arrived on set, she noticed a cluster of people outside looking at the review.

"One woman asked, 'When do you open?'" Vardalos recalled with a laugh. "Only in Brooklyn."

Upper West Side takes center stage

When writer/director Max Mayer started work on his new film "Adam," he knew exactly where it should be set. "I'm from New York," he said. "I grew up in New York ... I wanted New York to be in the movie."

"Adam," which stars Hugh Dancy and Rose Byrne as neighbors in the same Upper West Side brownstone who form a tentative relationship, owes much of its inspiration to the neighborhood in which it's set. "From the beginning, I was writing about the neighborhood I grew up in – the Upper West Side," said Mayer. "It's a different neighborhood now from what I knew."

Shooting on location in New York City was an important part of the production. For Mayer it was a combination of "all those moments you can't have anywhere else: the people who walk by and the diversity of the people is what I wanted. The mayor's office was very helpful and welcoming," he added.



Rose Byrne, left, and Hugh Dancy

"Making a movie is a great way to get to know any city," said Dancy. While he doesn't feel qualified to call himself a New Yorker, despite having recently appeared on Broadway and filming back-to-back films here along with this spring's NYC-set "Confessions of a Shopaholic," he did admit to having some insight into New York. "But even old-school New Yorkers can't really put their finger on what it means to be a New

Yorker. It's always changing."

The character he plays in Adam, however, is very much a New Yorker who finds it difficult to change. "Adam is only comfortable in New York City," said Mayer. "He has Asperger's [a form of autism] so there are certain routines that are important to him. He's never been outside the city by himself before." His relationship with Beth, played by Byrne, helps to modify that.

That relationship starts to emerge when Adam hangs outside Beth's window wearing a spacesuit in an attempt to wash her windows so she can see the view. "Spending a whole day in a space suit starts out essentially funny," he recalled. Soon though, the comedy wore off, but the scene ended up having greater meaning for Dancy. "At the time it seemed risky, 'zany' which is what we wanted to avoid, but [now] it's one of my favorite scenes."

"Adam" opens July 29.

Finding Paris in New York for 'Julie and Julia'

Audiences for the upcoming "Julie and Julia," starring Meryl Streep and Amy Adams, will be forgiven if they think half of the film was shot in Paris. While Adams' scenes are set in New York City in 2001-2002, Streep's turn as the famous chef Julia Child takes place in Paris in the 1950s.

"Two thirds of the Paris scenes were done here," said location manager Len Murach. "Julie and Julia," Nora Ephron's adaptation of two best-selling memoirs (Julie Powell's "Julie and Julia" and "My Life in France," by Julia Child with Alex Prud'homme), opens Aug. 7.

The production shot in restaurants in the City, some doubling for eateries in Paris, like the former Provence in Soho and Moutarde in Brooklyn.

MADE IN NEW YORK

Inside The Taking of Pelham 123'

When New York City Transit subway dispatcher Walter Garber begins his day in *The Taking of Pelham 123*, he has no idea he's about to be embroiled in a chaotic plot to hijack a subway train. Starring Denzel Washington as the subway dispatcher and John Travolta as the criminal mastermind, the film shot on location in New York City, thanks to the coordination of the production staff, the MOFTB and various agencies including the DOT and MTA New York City Transit.

According to location managers Janice Polley and Dave Martin, director Tony Scott is a very visual scout. Instead of building sets, he prefers to work with what is available to highlight and showcase what the city has to offer. Scott felt if this movie was going to be made, it had to be "Made in New York."

The production worked on a Saturday to Wednesday schedule to accommodate stunts on the weekends when there was the least amount of impact on traffic and the city. The rest of the shoot week was spent underground in the subway tunnels.

The majority of "Pelham" takes place throughout the New York City subway system. Through coordination with the NYC Transit Film and Special Events Director Alberteen Anderson and the Department of Corporate Communications, the production spent nearly 30 shoot days in the tunnels of the Hoyt-Schermerhorn and Church Ave Stations in Brooklyn. Because the subway could not be disrupted and to ensure the safety of the cast and crew, the production fenced in the express tracks while the two outside tracks remained active and had trains running.

There was no filming during the rush hours and trains were flagged as they came into the station, but per NYC Transit, no trains could be slowed because they had to stay on schedule. The production also worked very closely with 3rd Rail Operations to ensure thorough check-



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Be sure to keep your eyes open for the "Made in NY" logo in a pivotal scene in "The Taking of Pelham 123".

Denzel Washington in stars in "Taking of the Pelham 123".

points of power on the 3rd Rail for safety of cast/crew and NYC Transit workers.

Another station used in the film was the Grand Central Station stop on the 7 line. Scott and the location managers felt that with its high, vaulted ceiling it possessed a unique look that other stops didn't have.

The southbound side of the 7 train platform at Grand Central was cordoned off to accommodate the production company. The location was used as a stop on the Pelham Line. To keep continuity, the production had to bring in a 6 train and put it on the 7 line.

The production also filmed at the Brooklyn Bridge Station and the elevated station at 61 St.-Woodside Station in Queens.

The "money run" was a compilation of chases and stunts filmed around the city. Gunfire erupted outside of the Waldorf-Astoria Hotel; a stunt car was flipped over the First Avenue tunnel onto the roadway below. The ramp under the Brooklyn Bridge set the stage for a car having a near miss with a taxi.

One of the largest exterior shots was filmed on the lower roadway of the Manhattan Bridge. Through coordination of the MOFTB, NYC Transit and DOT, this scene took place on an early Sunday morning. The actors started on the lower roadway as one crossed over to the pedestrian walkway. Traffic was rerouted off of the lower roadway and the production brought in picture cars for background while scenes were filmed both from the bridge and from an aerial camera attached to a helicopter.

Blueprint to build careers in film and TV

New York City's public school students will soon have the opportunity to delve into the world of film and media studies with the creation of Blueprint for the Arts: The Moving Image.

Developed in conjunction with the Department of Education, the Mayor's Office of Film, Theatre and Broadcasting and the Tribeca Film Institute, the blueprint will guide schools through the process of designing and implementing a comprehensive,

hands-on moving image curriculum that will include various learning experiences in film, video, television, and animation.

An offshoot of DOE's Blueprint for Teaching and Learning in the Arts, Pre-K-12, which outlined sequential arts instruction through 12th grade in dance, music, theater, and visual arts, the Moving Image Blueprint is meant to provide a framework for teachers, suggesting strategies that spur individual creativi-

ty, depth, and breadth of teaching in the art form.

Despite film's dual role as a popular art form and a tool for academic study at colleges and universities, educational opportunities around film remain rare in public schools. Only two percent of the DOE's high schools offer sequential instruction in film, but the demand for film courses is widespread with over fifty schools having expressed interest in starting a film

program. The Blueprint will provide a scaffold on which a sequential, cohesive K-12 film, television and animation curriculum may be built.

As part of their learning, students will use film vocabulary to express themselves in the language in cinema, take part in experiences in various below-the-line positions, and explore options for careers in the industry. The Blueprint is scheduled to launch in schools in the fall.

Brooklyn-born

'Made in NY' PA

knows NYC

Metro "Made in NY" caught up with Kenny Guity, "Made in NY" PA.

Q It was pretty hard to get a hold of you! What have you been working on?

A I'm wrapping up a job as Locations Assistant on "The Baster", starring Jennifer Aniston. We shot all over the city - Chinatown, Queens, Tribeca, Midtown, the Promenade. There was no sitting down and relaxing, being in a different neighborhood every other day. Signs to put up, collecting garbage, making sure everything was good. Now that it came to an end, I miss it.

Q Locations sounds like a good job for a New Yorker. Are you a native?

A Born and raised. I live in Gowanus Houses, a NYCHA project a few blocks

away from BWI [Brooklyn Workforce Innovations, the nonprofit that runs the "Made in NY" PA Training

Program, which was developed in partnership with the Mayor's Office of Film, Theatre and Broadcasting].

Q See any productions in your neighborhood growing up?

A Yeah, I remember one in particular - Clockers. I was in fifth grade and Spike Lee took over all of the projects for two months. They did a lot of things before the shoot started for residents - a barbecue, an ice cream truck.

Q Was that when you realized you wanted to work in production?

A I knew before fifth grade! I've known for as long as I can remember. My first production job was my internship during the training program, and I've been working pretty much nonstop since.

Q How did you get started in Locations?

A BWI got me a phone interview with the Production Coordinator on the Nurse Jackie pilot. She liked the way I answered questions. As the Office PA I worked with the Locations Manager, and she told me to keep her posted when I was looking for work.

ON LOCATION

Casting agent for your apartment?

New Yorkers Seek to Make Their Home a Star

Shooting on location in New York City gives filmmakers a plethora of options when they're trying to find that perfect location. The rental of privately-owned locations has become popular. While the Mayor's Office of Film, Theatre and Broadcasting issues permits for productions filming on City streets and City-owned properties, it does not oversee filming that takes place in private locations. Those locations are arranged through private negotiation between the property owner and the production company.

Step 1: Publicize

Make yourself known to location scouts and

location services. Location scouts are hired by a film, television, commercial or music video project to find interior and exterior locations consistent with the specifications of the script. Location services are brokers with whom you may list your property for use by any film or video project. A percentage of the rental fee is usually collected by the location service if your property is chosen. Currently there are three location service companies listed on the MOFTB website: Douglas Elliman, CORE Locations, and Sotheby's International Realty.

"When preparing our clients we are brutally honest," said Michelle Churchill of CORE. "The last thing we want is for a homeowner to be caught off guard or for the production companies to have to deal with more stress."

Step 2: Gather Information

Once your property has been chosen for a shoot, gather information. Identify the type

of production (feature film, TV show, commercial, music video), name of the production company, project title, studio, address and phone number for the production company. Ask for proof of the production's insurance. "We've had calls for pre-war apartments, townhouses, mansions, dumpy apartments, basements, film studios, and even a shoe closet!" said Samantha Jones of CORE. "High ceilings are great for lights. A low floor is good for exterior lighting. Freight elevators are good for moving in equipment."

Step 3: Logistics

Be aware of the logistics of the shoot. Ask about the number of individuals in the cast and crew and how many production vehicles will be parked outside. Determine the number of days the production will be there, including for shoot, prep and wrap days. Will they be shooting during the day or at night? For how long? Request a "walk through"

with crew members so that the creative team can review their filming activity and its impact on your location. Inquire how the shooting activity will impact other tenants/neighbors/residents.

Step 4: Charges

There are many types of productions with varying budgets. Budgets range from very low to high. Decide whether you will set an all-inclusive fee, or a rental fee plus itemized charges (i.e. electricity, water, phone, furniture use, etc.)

Step 5: Guidelines

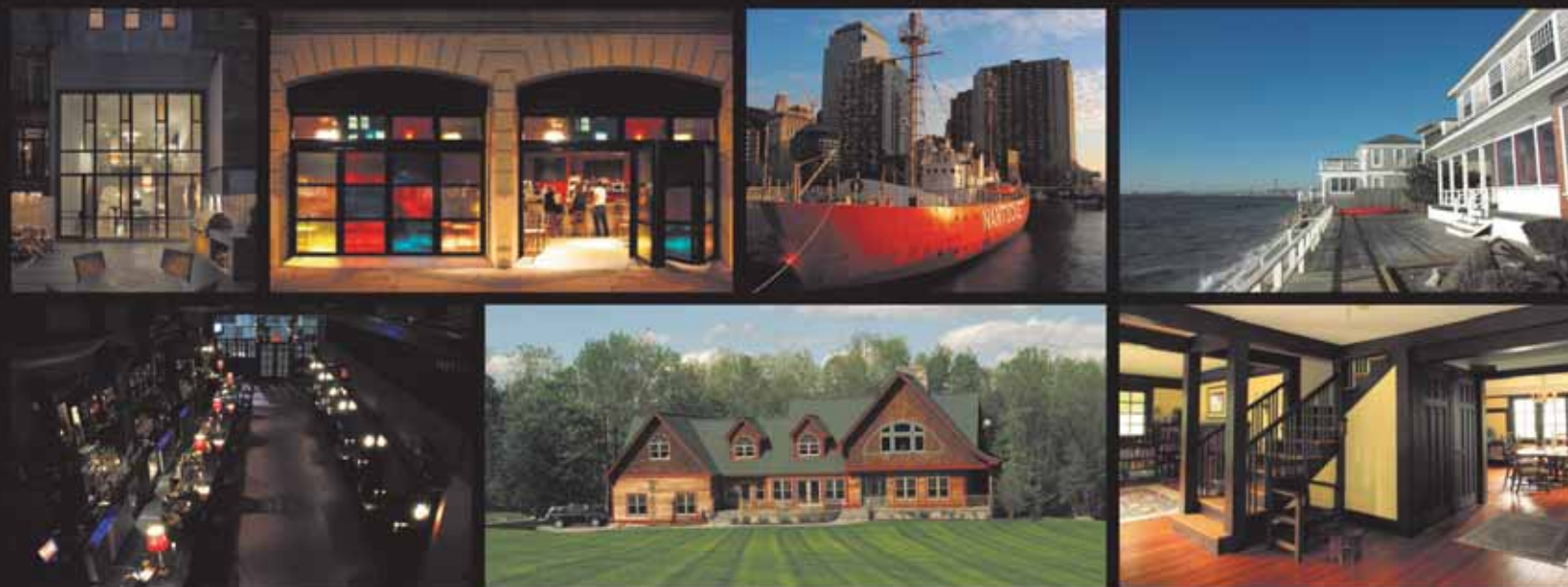
Establish written guidelines, and/or include them in your contract. List any restrictions on the access to your property. Determine a payment schedule; request full or partial payment prior to the commencement of the shoot. Remove valuables and breakables. Pre-approve the use of any materials that could damage your property such as nails or tape.

Step 6: That's a Wrap

When the project is "wrapped," you should immediately conduct an inspection of your property with a representative from the production company. All trash should be removed; furniture and valuables accounted for. If there is any damage, report it to the production company rep.

CORE Locations

Make finding locations the easy part.



CORE Locations is a talent agency for property. We serve the needs of location finding professionals all over the world. CORE Locations represents properties locally and internationally exclusively for film and television production, print, commercials, and special events. Part of CORE Group Marketing, we are the first locations division to be within a real estate sales firm. CORE Group Marketing is a dynamic, full-service boutique real estate brokerage and advisory firm specializing in the sale and marketing of select residential new developments and premier resale properties in the United States and abroad.

Contact Michelle Churchill 212.726.0701 or Samantha Jones 212.726.0749 locations@corenyc.com

corenyc.com

BROADWAY

COSTUME PARADISE

The TDF Costume Collection

Tucked away on the third floor of an industrial building on West 26th Street between 11th Avenue and the West Side Highway is costume paradise. It's where costumes of every shape and size, decade and style find a new lease on life at the TDF Costume Collection.

What started as a donation of gowns and suits by the Metropolitan Opera in the late 1960s has become a vast collection of more than 75,000 costumes and accessories. At the time, the Metropolitan Opera contacted the New York State Council of Arts saying they had a plethora of costumes and wanted to know what they could do with them. The Council contacted TDF, and the Collection was born.

Today, performing arts companies, colleges and universities, middle and high schools, and community and charitable groups are among those eligible to rent costumes from the Collection.



PHOTOS COURTESY OF PERCE LEVINE AND TDF

Red gown used in "Charley's Aunt" on stage, right, and in Collection, left.

They can submit mail orders or come in person to 26th Street and peruse the thirteen rows of double-tiered racks that contain everything from Joseph's technicolor dreamcoat to a Marilyn Monroe-esque pink dress designed by a drag queen. "Everything here is donated," said

Stephen Cabral, the director of the Collection. "The whole point of the Collection is to serve the not-for-profit community here in New York and across the country."

The range of customers who do come to take advantage of the Collection is vast. According to Cabral, it can be everything from a Tony Award winner designer who knows exactly what he's looking for to a mom who volunteered to do the costumes for a high school production.

"People can spend weeks and weeks pulling costumes," noted Cabral. They're given a floor map with an alphabetical listing of everything in the collection. Like items are grouped together by period. Designers then go through the stacks pulling the costume together. Prices depend on the number of weeks the show is in production and the size of its theater. A costume rented for a one-week production with less than 149 seats in the theatre can cost \$45 and that will include every item a character could wear on stage at one time — a 1930s evening gown, for example, complete with fur, gloves, and handbag — if the Collection has it in the right size and color.

Greener Broadway

It all started when "Wicked" producer David Stone watched "An Inconvenient Truth" a few years ago and found himself inspired. He proposed a challenge to the cast and crew of "Wicked": Be green, but in a very different way from the show's green-skinned main character Elphaba — who later becomes known as the Wicked Witch of the West by the time Dorothy arrives in Oz.

For 18 months, the production took a hard look at every aspect of production and thought up new ways to save energy and be conscious of its carbon footprint.

“If Elphaba was around today, she'd be trying to save the planet.”


Sampliner

In the show, Elphaba leads the charge for animal rights. "We really think if Elphaba was around today, she'd be trying to save the planet," said Susan Sampliner, "Wicked"'s company manager and co-chair of the Broadway Green Alliance, which

grew out of "Wicked"'s efforts. Launched in the fall, the Alliance looks to have every Broadway production replicate "Wicked"'s model and think up new ways to be green. Eight shows closed on Broadway in January, said Sampliner, and "94 percent of the sets were reused or recycled."

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SCHOLARSHIP

'Made in NY' scholarship student first to graduate

College senior Michael McLean has the distinction of being the first recipient of the "Made in NY" Scholarship to graduate from New York City College of Technology.

The scholarship is awarded to students attending New York City College of Technology who are pursuing a baccalaureate degree in the Entertainment Technology field. The Entertainment Technology program, the only one of its kind in the Eastern half of the U.S., promotes the mastery of the technology that drives film, television, and theatre performance productions.

Announced by Mayor Bloomberg at the 2008 "Made in NY" Awards, the "Made in NY" Scholarship Fund awards students each year with a \$5,000 scholarship, covering their full tuition and fees. The scholarship fund was made possible by a generous donation from Teamsters Local 817 to the Mayor's Fund to Advance New York City in support of the Mayor's Office of Film, Theatre and Broadcasting. The Mayor's Fund is a nonprofit organization dedicated to aiding City programs throughout the five boroughs.

"I'm thankful for the scholarship," McLean said. "It really came in handy this semester."

During his final semester, he took one class and interned at Steiner Studios in the light and grip department. He also did the lighting design for a school play.

His internship taught him a lot. "One day it was the slow and the next day it was non-stop," he remembered. "It was a good environment."

He described his learning experience at NYC College of Technology as very interactive. "The professors covered a lot in the entertainment technology field."

"I feel confident that what I've learned here will help me get a job...and maybe even something that's not entry level." After graduation, McLean is interested in pursuing a job in theatrical lighting.

The Bronx native, whose family originates from Jamaica, is also a member of the US Army National Guard, having served his country in Iraq in 2005, putting his classes on hold at the time. Now with graduation, he has more one accomplishment to add to his already impressive list. He's graduating magna cum laude.

Summer theater in the city: SPF

This summer, SPF isn't just for sun protection; it also stands for the Summer Play Festival, which kicks off the summer season with productions of original new plays and musicals by emerging writers during the summer months in New York City. Seven plays and one musical will run from July 7 to Aug. 2 at The Public Theater.

This summer's performances include:

The Chimes

by Kevin Christopher Snipes

Nick returns to his New England boarding school still haunted by choices he made 40 years ago.

Departure Lounge by Dougal Irvine

It's the end of vacation as four guys wait for their flight home in this testosterone-driven new musical. As secrets tumble out, we learn more about them.

The Happy Sad by Ken Urban

New York City provides the backdrop to a contemporary comedy of sex, love and dating.

— For tickets and schedule, go to www.spfnyc.com.

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CULTURAL AFFAIRS

NYC 400

Celebrate the 400th Anniversary of the Dutch Arrival in New York Harbor

In 1609, explorer Henry Hudson sailed the Dutch vessel Halve Maen (the Half Moon) up the Hudson River, claiming the area – which would later become New York City – for the Dutch.

This summer, New York City and the Netherlands are partnering to celebrate the 400th anniversary of Hudson's voyage. Residents and visitors to New York City will have a chance to channel Hudson's intrepid spirit by exploring exciting cultural programs that celebrate the City's relationship with the Netherlands. Events continue through the end of the year. Visit nycgo.com/nyc400 for a complete listing.

Staten Island Museum

CONTACT: 1609

Seven contemporary artists reinterpret the first contact between Native Americans and Europeans. June 18, 2009 – January 10, 2010. Also on view is permanent exhibit The Lenape: The First Staten Islanders. Visit statenmuseum.org or call 718-727-1135.

Museum of Arts and Design

GlassWear: Glass in Contemporary Jewelry

A major international exhibition of contemporary jewelry made of glass. Celebrate the marriage of glass and jewelry through the work of 8 Amsterdam artists. July 13–September 20, 2009. Visit madmuseum.org or call 212-299-7777.

The Queens County Farm Museum

Visit the Restored Adriaance Farmhouse

Located on NYC's largest remaining tract of undisturbed farmland, Queens County Farm Museum's restored Adriaance farmhouse was built in 1772 by the farm's Dutch owners. Enjoy a tour of the farmhouse or a hayride. Ongoing. Visit queensfarm.org or call 718-347-3276.

The Brooklyn Museum

The Jan Martense Schenck House

The Jan Martense Schenck House (c. 1676) is a two-room structure that originally stood on Mill Island, and also one of Brooklyn's oldest examples of Dutch-American architecture. Come see for yourself. Ongoing. Visit brooklynmuseum.org or call 718-638-5000.

Make Music New York | Sunday, June 21, 2009, 11AM-10PM

Returning for its third year, Make Music New York (MMNY) is a festival of free concerts in public spaces throughout the five boroughs of New York City. Musicians of all ages, and musical persuasions — from hip hop to opera, Latin jazz to punk rock — perform on streets, sidewalks, stoops, plazas, parks and gardens. MMNY is open to all.

Along with the hundreds of individual concerts, this year MMNY introduces two exciting programs, "Mass Appeal" and the "Musical Handshake". In Mass Appeal, 22 groups of musicians that play the same instrument will band together at venues across the City to perform massive pieces composed and arranged especially for them. At the end of the day, there will be a gathering of these musical "tribes" in Central Park to share a "Musical Handshake" — a piece of music common to all the instruments, composed in the people's key of "C". If you are a musician and you'd like to join the band, visit timeoutnewyork.com/make-music.

— For more information about Make Music New York, and a list of performances near you, visit makemusicny.org.

New Cultural Venues in NYC Bronx Zoo | Lion House

Visit the newly restored landmark Lion House building and discover the excitement of Madagascar, from leaping lemurs, to cave-dwelling crocs!

— Visit bronxzoo.com for more information.

Queens Theater in the Park

With its beautiful new rainbow-hued lobby, Queens Theatre in the Park is a welcoming destination for diverse audience across the five-boroughs to enjoy dynamic performances by international and local artists. — Visit queenstheatre.org for more information.

For more cultural events taking place across the City, visit nyc.gov/nyculture



Queens Theatre in the Park

Alternate fuel required in production generators

Beginning on June 18, any diesel-powered generator that is used for film, television, or commercial production or at a street fair in New York City must use ultra-low sulfur diesel fuel in an effort to reduce the City's carbon emissions. Earlier this year, Mayor Michael R. Bloomberg signed legislation that required productions use this alternative fuel when shooting on

location in the City.

"With...more than 27,000 film shoot days taking place throughout the five boroughs last year alone, these activities don't just bring to our City a tremendous amount of revenue — they also add a great deal of vitality, diversity, and culture to New York life," said Mayor Bloomberg at the time of the signing. "This bill seeks to

minimize the environmental impact of street fairs and film shoots by requiring the use of fuel containing a sulfur content of no more than 15 parts per million in generators that power these activities."

Any person who violates the provision will be liable for a civil penalty in the amount of \$500 for each day in which they are in violation.

Editor-in-Chief Tony Metcalf. **Managing Director** Georg Tsaros. **Executive Sales Director** Ed Abrams. **U.S. Circulation Director** Joe Piro. **Art Director** Benn Storey. **Production Manager** Michael Gaiser. **Marketing Director** Lauren Berkemeyer. Metro New York, 44 Wall St. 8th floor, New York, NY 10005. Main: 212-952-1500, e-mail sales: advertising@metro.us, e-mail editorial: editorial@metro.us
Mayor's Office of Film, Theatre and Broadcasting: Reporter Marybeth Ihle **Contributors:** Krista Corrao, Rebecca Lynch, Tracy Anderson, Katy Finch, Danai Pointer, Kate deRosset, Timi Lewis, Pierce Levine, Angela Amato, Nick Stergiou

NEW YORK

TELEVISION FEST

Finding the TV Creators of Tomorrow

Come celebrate the fifth anniversary of the New York Television Festival this fall!

The fifth annual NYTVF will be held from September 21st-26th at New World Stages in Midtown Manhattan. TV creators, industry figures, and fans are all invited to enjoy the best shows on today and to catch a glimpse of the TV creators of tomorrow.

The NYTVF's Independent Pilot Competition has established a pipeline allowing producers, writers, and directors to showcase their original TV pilots directly to the decision-makers of the industry. James Murray, for example, was an independent filmmaker based in NYC who had been getting frustrated with the nature of the film festival world. He came up with an idea for a non-scripted comedy show using street footage of people around the city and im-

“The NYTVF was instrumental in launching my TV career and connected me with decision makers”

James Murray

prov comedians. He shot it in a Lower East Side bar for a couple hundred dollars and called in a lot of favors to complete the produc-

tion.

The pilot Criss Cross was submitted to the 2005 NYTVF and was purchased by A&E. The network reshot the pilot with a professional cast of improv comedians and SNL's Tim Meadows as the host. Murray was attached as the creator and executive producer. The pilot was ultimately passed on by A&E, but the credit allowed James to sell more projects.

"The NYTVF was instrumental in launching my TV career, and connected me with industry decision makers at networks, agencies and production companies," said Murray. "Since the NYTVF, I was able to get an agent, sold another show to Spike TV, and now work as Director of Development for NorthSouth Productions, a successful reality TV production company."

The Festival also offers a number of special events, including red-carpet premieres featuring major network shows and their stars and panels showcasing top names in the industry. The NYTVF

was founded in 2005 as the industry's first recognized independent television festival, providing a platform to elevate the work of artists creating for the small screen. Held annually each fall in New York City,

the birthplace of modern television, the Festival unites artists, executives, industry figures, and fans together in one forum to celebrate the medium and to help shape its future.

Visit www.nytvf.com for more information.

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