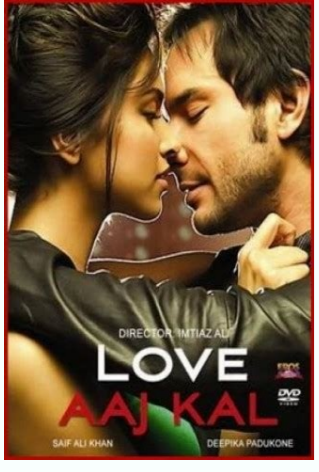


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THE WOLF OF WALL STREET

A FILM BY: MARTIN SCORSESE

LEONARDO DICAPRIO AS JORDAN BELFORT JONAH HILL AS DONNIE AZOFF
MARGOT ROBBIE AS NAOMI LAPAGLIA MATTHEW MCDONAGHEY AS MARK HANNA
CRISTIN MILIOTI AS TERESA PETRILLO JON BERNTHAL AS BRAD JEAN DUJARDIN AS JEAN-JACQUES SAUREL
ETHAN SUPLEE AS TOBY WELCH KATARINA CASAS AS CHANTALLE JON FAVREAU AS MANNY RISKIN
WADSWORTH MCKINLEY AS HEIDI KYLE CHANDLER AS PATRICK DENHAM SPIKE JONZE AS DWAYNE
CHRISTINE EBERSOLE AS LEAH BELFORT JOANNA LUMLEY AS AUNT EMMA
DIRECTED BY MARTIN SCORSESE



If you put your money alongside that of the smartest institutional investors, "you'll probably do pretty well," says Jordan Belfort. Belfort, aka the 'Wolf of Wall Street', said the smartest individual investors follow institutional investors and look for firms with strong management. The leadership of Jeff Bezos at Amazon.com Inc. (AMZN) is part of why Belfort "would never bet against Amazon on anything," Belfort said Amazon is a smoothly run operation that allows customers to talk to real people when they come across issues. The same can't be said for other high-flying tech companies including Apple Inc. (AAPL) and Facebook Inc. (FB). Belfort said "That's why Amazon is awesome... And I love Apple, too, but I can't get in touch with Apple and Facebook. There's no one to speak to." Apple and Facebook are holdings in Jim Cramer's Action Alerts PLUS Charitable Trust Portfolio. Want to be alerted before Cramer buys or sells the stocks? Learn more now. Watch our full interview with The Wolf of Wall Street on Youtube By U-JIN LEE Apr 03, 2016 | 12:00 PM EDT Stocks quotes in this article: DRI, WBA, MON, BBBY, KMX, CAG, RAD In 'What's Ahead on Wall Street' for the week of April 4, we've got several key companies we're watching on the earnings front. Towards the beginning of the week, we have Darden Restaurants (DRI) and Walgreens Boots Alliance (WBA) reporting, then midweek, we hear from Monsanto (MON) and Bed Bath & Beyond (BBBY). Thursday is a packed day with CarMax (KMX), ConAgra Foods (CAG) and Rite Aid (RAD) all telling us how they did in the latest quarter. One of the ones we'll be paying close attention to is Bed Bath & Beyond. TheStreet's U-Jin Lee reports from New York. Get an email alert each time I write an article for Real Money. Click the "+Follow" next to my byline to this article. How quickly do we find support, is what we'll want to know now, as the correction is occurring while economic optimism builds. Despite the president's promise of no stimulus until after Nov. 3, there are no signs yet that this is the sort of correlated selling that leads to a deep correction. Salesforce, Amgen and Honeywell will give a lift to the DJIA going forward. CAG has hung onto the bulk of its recent gains, and could rise to the \$50 area, according to the charts and indicators. Breaking down an approach to the long side of this biotech stock. Real Money's message boards are strictly for the open exchange of investment ideas among registered users. Any discussions or subjects off that topic or that do not promote this goal will be removed at the discretion of the site's moderators. Abusive, insensitive or threatening comments will not be tolerated and will be deleted. Thank you for your cooperation. If you have questions, please contact us here. Get all the best moments in pop culture & entertainment delivered to your inbox. Media Platforms Design Team If we needed further proof that actress Margot Robbie was a bombshell in the making it is the body con, white and black number she donned at The Wolf of Wall Street premiere. Statement earrings, a tousled hob and sultry makeup completed the look. Priya Rao is a writer, editor and podcast host living in New York. She is the Executive Editor at Glossy, and has held senior positions at Harper's Bazaar and Vanity Fair. Her latest project Unfair, an Apple-recommended narrative podcast series, delves into the global skin whitening industry. Her work has also been featured in New York Magazine, Vogue, and Elle. Watch Next view slideshow While Jordan Belfort may not have the instant recognition of a Michael Milken or a Bernie Madoff, Martin Scorsese's latest film, The Wolf of Wall Street, proves that his story (true, by the way) is just as memorable. Belfort, played by Leonardo DiCaprio, goes from selling penny stocks in a strip mall following the 1987 market crash to the top of his own New York firm, Stratton Oakmont, all the while cultivating an opulent lifestyle filled with houses, cars, and plenty of illicit substances. Production designer Bob Shaw (Boardwalk Empire, The Sopranos) brought Jordan's over-the-top world to life and spoke with AD about finding the perfect locations, the rise of the McMansion, and re-creating '90s style. Architectural Digest: How did you evoke the conspicuous consumption of the era? Bob Shaw: Obviously, it's a period I remember quite well. Architecturally, it was the height of postmodernism. I felt that some of the original examples were interesting, but it was an unfortunate situation where people felt they could freely imitate that style. There's a preponderance of strange pyramids and things colored peach and aqua. My family's in the home-building business in Jersey. They just kept building bigger and bigger houses. I guess the term was faux-mansion, because the owners weren't bona fide super-wealthy people. In our main character's case, it goes beyond that. We chose a home showing that they were trying to look like old money. It had a certain English landed-gentry look. AD: The movie starts out with the humble beginnings of Jordan and his brokerage firm, Stratton Oakmont. How did that inform the early sets like the strip-mall investor's center? BS: I had designed The Sopranos for many years, so I was familiar with what I refer to as the "train wreck school of design." When it's not a very upscale company, they don't go in and gut the space. They make a few changes as they go along and leave certain things. We had two retail spaces that were combined. It's not something you'd pick up in the film, but the flooring was different on the opposite side of the room, because they used to be different stores. AD: What about the auto body shop turned brokerage? BS: The body shop takes care of itself as written in the script. We had a location that we thought was pretty great. If you look in the background in the first scene, there are racks that still have equipment, tires, fan belts, and those kinds of things on them. There was even a car up on blocks without its wheels. Slowly that stuff moves out and we filled it up with desks. AD: How did things change when the firm moved to the city? BS: It was a little harder to say what the difference between the second-to-last Stratton Oakmont or Stratton Oakmont 2, as we called it, and Stratton Oakmont 3. Again, they weren't completely altering the space to suit their own purposes. We scouted a location that probably had been renovated in the '80s, and some of the door frames were powder-coated anodized aluminum, and some of it was teal already. I decided that it would be a good contrast to the eventual handsome color palette of the last office. We embraced the teal that was already there and added some glass blocks to make it look more overtly of the period. The last office attempted to look more dignified, even though obviously they were anything but dignified. Object Masking - The Wolf of Wall Street Whether it's HAL 9000 in Stanley Kubrick's 2001: A Space Odyssey or the computer that learned to recognize cats by watching YouTube videos, artificial intelligence has a long and storied history of crossing over with movies. A new project, created by Copenhagen-based creative coding studio Støj, represents the next step of that process with an AI designed to watch — and try and make sense of — Hollywood movie trailers. "We are two interaction designers with a big interest in machine learning and computer vision," creators Lasse Korsgaard and Andreas Refsgaard told Digital Trends. "Real time object detection has the potential to become a really powerful tool in the type of work we do, and to test out its capabilities we thought it would be fun to run some movies through the algorithms." The main component of the project involves YOLO-2, a system for real-time object detection that is able to recognize everyday objects like persons, ties, cars, and chairs as they appear. Short for "You Only Look Once," YOLO is extremely fast, with a degree of accuracy, and the ability to detect and classify multiple objects in the same image. "We chose movie trailers [for our project] because they generally are fast-paced with lots of cuts between scenes, and therefore typically containing a wide variety of objects for potential detection," Korsgaard and Refsgaard continued. "Also it was interesting to see the trailers through the lens of an object detection algorithm, and show people a few takes on what movie trailers actually look like in the logic of such a system." That's a heckuva beard you've got there. Or is it a cellphone? As a creative project, it's pretty darn fascinating to watch — although it highlights some of the challenges that remain with current object classification systems. For example, in the above trailer for The Wolf of Wall Street, the algorithm mistook cast member Jon Bernthal's goatee for a cellphone — an error no human would likely make. To heighten this surreal effect, Korsgaard and Refsgaard said they purposely lowered the threshold of certainty so that the algorithm would be more likely to make guesses — incorrect or otherwise. Next up, he said that Støj hopes to make available an interactive version of the project, where users can take control of the system to possibly use their own (or their own choice of) trailers. "We also plan on using image recognition algorithms in interactive installation work, where people and objects in physical space are detected and projections or soundscapes react accordingly," Korsgaard and Refsgaard concluded. Editors' Recommendations The crowded theater tittered with laughter every time a naked or nipple-pasty-wearing hooker stumbled drunkenly around the screen or collapsed in a qualalude stupor. Men and women alike laughed unabashedly at the depiction of women as hookers, strippers, money-grubbing girlfriends, or helpless wives unable to curb their husbands' drug and sex addictions. The lack of strong female characters in The Wolf of Wall Street, a film heralded as one of the best of the season, raises interesting questions about how women are portrayed as accessories to their leading men. In comparison to the women in American Hustle, the women of Wolf of Wall Street are sorely lacking in depth, strength, and feminism. Hooker and stripper discussions aside, (although Jordan Belfort, played by Leonardo DiCaprio, does go on a five minute rant about the varieties of hookers he has sex with) The female leads are not only tragic but also one-dimensional, used only to further the story. We are introduced to the leading lady Naomi Lapaglia, played by Margot Robbie, halfway through the film as Belfort hosts a massive party to celebrate his excesses. Lapaglia is a sex symbol, taking over Belfort's mind and body as his first wife, Teresa Petrillo, portrayed by Cristin Milioti, is discarded for the blonde bombshell. He is utterly consumed with lust for Lapaglia, exemplified by the tantalizing scene (seen above) in which Lapaglia teases Belfort mercilessly for his sexual deviance. While the replacement does underscore Belfort's transformation due to money and power, the women are used as foils rather than characters. In a poignant scene in which Petrillo discovers Belfort snorting cocaine off Lapaglia's chest, Petrillo simply breaks down and cries, refusing to fight with Belfort for their marriage and instead disappearing, alongside Belfort's supposed three children, for the rest of the film. Even Lapaglia, Belfort's supposed foil and the love of his life, is portrayed as a sex-crazed gold-digger who immediately dumps Belfort after he is arrested and loses his money. We are meant to perceive the woman in a negative light, since she is abandoning Belfort in his time of need, despite the fact that Belfort continuously cheats on his wife and even abuses her and their children. The misogynistic portrayals of women in Wolf of Wall Street could represent a time period in which women were relegated to certain spheres and were unable to lead lives outside of their husbands. It could also accurately portray the realities of the financial industry as a profession. The few women who are stockbrokers in the film are just as power-hungry as the men, yet we hear no mention of their philandering. Instead they are, as Belfort explains in a teary-eyed speech, single mothers rising from nothing to Armani suits. Certainly women of the 80s contained more thought and opinion than those developed on screen, despite their stereotypical roles. The amount of nudity and sex scenes force the women of Wolf of Wall Street into categories, stereotyping them instead of creating thoughtful and dynamic characters that are allowed to break out of their spheres to truly influence the tide of the film. Yet perhaps the most disturbing aspect of this distinct lack of strong female characters is the fact that no one seems to have cared enough to stop laughing and start thinking. In the theater, people clapped and cheered for Belfort's debauchery, never pausing to really notice the women he used and abused along the way. This lack of strong female characters is unfortunately a theme in many of Scorsese's films, ranging from The Departed to Goodfellas. It is disheartening that in an era of feminism women can still be relegated to roles, in the films of one of this era's most popular directors, that perpetuate stereotypes of females as sexy, helpless, and unable to exist outside of their male counterparts. Image: Red Granite Pictures; Popsugar

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