

SHOOT



Chat Room 4



Cinematographers & Cameras 15



Top Ten Music Tracks Chart 26



VFX & Animation Top Ten Chart 28



The Road To Emmy

Series Part 14, Page 6



From top left, clockwise: Scenes from A Series of Unfortunate Events, Chernobyl, Ozark, When They See us, Jack Ryan and Fleabag.



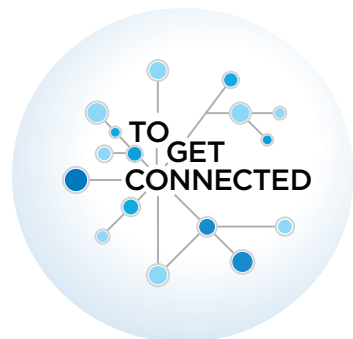
Mid-year Report Card 16 From left: Vince Genovese, Bonnie Goldfarb, John Caruso, Lola Lott



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By Robert Goldrich

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Next Impressions

Keith Cartwright, ECD of 72andSunny, hated Burger King's "Whopper Detour" when he first saw it. But ultimately it caused him to detour from his thinking, and that's why he personally singled out the work from FCB NY when reflecting on his recent AICP Next Awards judging experience.

At first "Whopper Detour" struck Cartwright as direct marketing that left a lot to be desired--intrusive, albeit creatively opportunistic. However, the marketplace impact was profound. "Whopper Detour" leads users to being within 600 feet of one of the 14,000 McDonald's locations in the U.S. Once in that proximity to the Golden Arches, an ingenious app yields for consumers a deal for a 1-cent Whopper.

Cartwright described "Whopper Detour" as bringing together the social dynamic, direct marketing and data, infusing

life into the mundane world of couponing.

Cartwright's remarks came during a panel discussion on the first stop of the AICP Show tour last week in Culver City, Calif. His fellow panelists were Jeff Miller, global head of creative strategy at Snap Inc., and Kerstin Emhoff, president/co-founder of PRETTYBIRD. Emhoff and Miller served as presidents of this year's

AICP Next Awards' judges singled out and reflected on the work that resonated most for them personally.

Next Viral/Web Film and Augmented Reality juries, respectively. Matt Miller, AICP president and CEO, moderated the talk.

Reflecting on his Next judging experience, Jeff Miller cited Samsung Global's "Samsung x Fortnite: The Galaxy Skin" from R/GA as work that left an indelible impression on him. Gamers could access Fortnite's cool Galaxy Skin character only via the Samsung Galaxy Note 9 phone.

And Emhoff's favorite was *Corazon* for

Montefiore Hospital, directed by John Hillcoat of Serial Pictures for agency JohnXHannes. The emotionally moving feature is reportedly on the verge of widening its exposure via a deal with a major entertainment platform. And Emhoff feels the cinematic experience shows the storytelling power of branded fare, inching the industry closer to the holy grail of one day

such content earning Oscar recognition.

While "Whopper Detour," *The Galaxy Skin* and *Corazon* all earned Next honors, their impact was reflected in the Next discussion on a personal level. Cartwright, for example, said that "Whopper Detour" from Burger King "changed me as a creative leader," spurring him to look "outside of the things" that normally got him excited--and to keep an open mind in order to reconsider the possibilities.

POV

By Kristoffer Knutson



Mindful Producing

Mindfulness is quite popular lately with guided meditation apps available and insightful book titles being released regularly. But as producers, we've always been at the center of quiet awareness.

Mindfulness is a key trait for any producer leading a team through the complexity of a production schedule. It's essential we know what's going on. Like contemplative masters, we take in what's around us and wait. Eventually, we calmly offer sage insight when the time is right. Insight like, "Great, but the reality is we don't have that kind of budget." Or, "Remember the last time you wrote triplet babies into a scene?" We bring that awareness with us on location, to the edit suite, and when presenting rough cuts to clients. We see everything and contemplate outcomes because we look for the truth.

Truth is what we find amidst the or-

dered chaos of production. It's what we distill chatter down to in order to make things happen. We look to match effort with outcome. We sift through the "what ifs" of budgets and timelines to find the clearest path to fruition. We bring this wisdom to our calls with production consultants and our pre-bid meetings. And we do this because we want to make good work. We understand the role we've taken on as producers and we give ourselves over to it. Because if mindfulness is meant to bring a greater appreciation for the human experience and its struggles, then we're downright buddhas. We put others' needs first. It's essential that we bring patience to a project because we recognize that everybody is arriving with different needs, as we all work towards the same outcome. If we're not centered, then no one is.

Swirling around us are the anxiety-ridden egos of our creatives. Riding in their

wake is our account team, desperately trying to keep the attention of nervous clients carrying longer lists of deliverables. And then there are the directors who, in all fairness, seem to be more in tune with the natural order of things lately than they ever were. Like the selfless Dalai Lama who finds joy in service, we sacrifice ourselves for the goal of leading others towards happiness.

One common insight among all mindfulness trainings is that everything changes. Today, projects are coming at us faster and with shorter timelines. We're asked to do more, with less. Now, our role as producer is more valuable than ever. So continue to walk the path. Be a guide to your teams with calm patience. In the end, you'll be that much closer to Nirvana--and that hardware your ego is really in it for.

Kristoffer Knutson is a producer at Minneapolis-based agency MONO.

Dr. John Leverence

TV Academy's sr VP of Awards reflects on this year's field of Emmy-nominated commercials"



By Robert Goldrich

Continuing our annual tradition, *SHOOT* sought out Dr. John Leverence, sr. VP of awards at the Academy of Television Arts and Sciences, to get an entertainment industry perspective on the spots nominated this year for the primetime Emmy Award, which are: Apple's "Behind the Mac—Make Something Wonderful"; Apple iPhone's "Don't Mess With Mother"; Netflix's "A Great Day In Hollywood"; Nike's "Dream Crazy"; and Sandy Hook Promise's "Point of View."

The Apple spots are out of TBWAMedia Arts Lab, LA. "Behind the Mac—Make Something Wonderful" centers on found photos of varied notables using the Mac as a creative tool—from Oprah Winfrey to Lin Manuel Miranda, Paul McCartney, Serena Williams, Damien Chazelle, Timbaland, Shawn Mendes and even Kermit the Frog, among others.

Meanwhile "Don't Mess With Mother" features mother Earth at its most awe inspiring, from its creatures big and small, to the elements themselves—all shot on an iPhone.

W+K and Nike teamed on "Dream Crazy," narrated by Colin Kaepernick and much lauded this awards season. "Dream Crazy" was directed by Lance Acord, Emmanuel "Chivo" Lubezki and Christian Weber of Park

Pictures.

BBDO NY turned out Sandy Hook Promise's "Point of View" directed by Rupert Sanders of MJZ. The PSA served as a sixth year anniversary remembrance of the Sandy Hook School shooting. The chilling video highlights how often a shooter goes unnoticed until it's too late. The film serves as a shocking reminder of how easy it is to ignore the warning signs of someone on their way to committing a violent act.

Rounding out this year's field of Emmy-nominated spots is Netflix's "A Great Day In Hollywood," directed by Lacey Duke via PRETTYBIRD for agency Kamp Grizzly. Narrated by *Stranger Things*' Caleb McLaughlin, the piece, which debuted during last year's BET Awards, declares that we are in an era where African-American creatives and actors have come to the fore, marking a movement which is making an indelible impact on society and our culture. Featured in the spot are Ava DuVernay, Spike Lee, Lena Waithe, Alfre Woodard, Danielle Brooks and Britney Young, among others.

The primetime commercial Emmy Award winner will be announced and honored during the first of the two-day (Sept. 14-15) Creative Arts Emmy Awards ceremony in Los Angeles.

SHOOT: What's your take on this year's field of nominated commercials?

Leverence: The work tended to be a very interesting melange of different standard genres. "Behind the Mac" was structured like a scrapbook which shows a particular theme like my vacation, my summer, my new job. In this case, we have people behind the wheel, in charge of something, in support of innovation. We see creative people on their Macs innovating.

"Dream Crazy" (Nike) was structured like a motivational tape with a spokesperson showing examples of people doing remarkable things, and encouraging people to go beyond their limits. It was akin to a Tony Robbins motivational tape.

"A Great Day In Hollywood" (Netflix) was like a class picture celebrating consol-

idated group achievement, like the graduating class of Harvard Medical School. It celebrated a unifying experience.

"Point of View" (Sandy Hook Promise) was in the horror film genre. The nice Count with the Transylvanian accent turns out to be this blood sucking monster. Someone you think you know turns out to be someone quite different.

And the final one (iPhone's "Don't Mess With Mother") is in the music video genre, showing the kinetic unity of extraordinary images of nature's creatures.

SHOOT: What do these different genres tell us about how spots are evolving?

Leverence: First, I was impressed by the voters and members of the Academy in the Commercials branch, parsing out and finding very distinct genres of story-

telling blending pictures with messages, music, conveying themes from consolidation of accomplishment to the kinetic unity found in images—from scrapbook to motivational to the class picture, the horror and music video genres.

These are genres that are prevalent in the broader range and larger picture of TV. We are finding within this category work representative of landmark genres that you find throughout TV, that you find in the cluster of overall nominations.

The nominated work was different this year—not any comedic elements, no rank sentimentality with Hallmark Cards or Budweiser in which the little puppy is threatened by wolves. We have this year a very high level, often abstract plane of messaging that is largely positive. The class picture is an extraordinary testament to diversity in Netflix's programming. It's a picture of consolidated accomplishment you wouldn't see just five years ago.

In the music video genre you see the diversity, power, nobility and sometimes horror of nature. We need to recognize and appreciate the beauty that we have on this planet. The iPhone photography gets us to pause for a moment and recognize that.

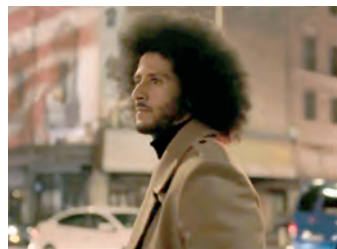
SHOOT: The horror genre presented by Sandy Hook Promise, though, wouldn't be regarded as positive—except in the sense that it shows the positive importance of addressing a critical issue.

Leverence: I don't know what's positive about "Point of View" on the surface. But perhaps in the sense that it's a story that needs to be told and needs to be attended to. The positive thing is that if you stop being a bully and start paying attention to fellow human beings, maybe you can create a situation where this kind of horror doesn't happen.

SHOOT: So do you see commercials as more of a reflection of TV at its best today, giving us entertainment and/or information, providing a service, that is relevant.

Leverence: Years back the commercial category was regarded as kind of an outlier of the Emmy Awards. It no longer seems to be that. It's right in the heart of television storytelling. The sensibilities of the agencies and the talent involved are sophisticated with commercials bleeding out into the larger panorama of filmed entertainment.

"The nominated work was different this year--not any comedic elements, no rank sentimentality."



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Director, DP, Editor, VFX, Design & Casting POVs

Insights into *Chernobyl*, *Ozark*, *Russian Doll*, *Fleabag*, *Jack Ryan*, *A Series Of Unfortunate Events*, *When They See Us*

By Robert Goldrich, The Road To Emmy Series, Part 14



Photo by Liam Daniel/courtesy of HBO



Photo courtesy of Amazon

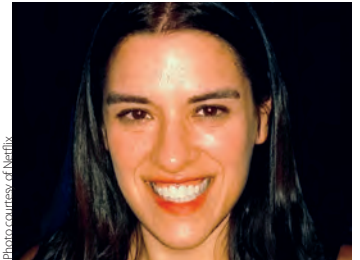


Photo courtesy of Netflix



Photo courtesy of Netflix



Photo courtesy of Netflix



Photo courtesy of Amazon



Photo courtesy of Netflix

Director Johan Renck was a bit apprehensive going in that the fallout from *Chernobyl* (HBO) could very well include a limited audience. His creative instincts told him that the story was worthwhile but he wasn't sure that it would generate significant viewership.

Thankfully, the five-part miniseries has not only scored a major audience but also critical acclaim, perhaps best reflected last month when *Chernobyl* garnered a whopping 19 Emmy nominations, including one for him in the Outstanding Directing for a Limited Series, Movie or a Dramatic Special category. This marks Renck's first career Emmy nomination. The accomplishment hasn't set in for him as of yet. Mostly, though, he's looking forward to the Emmy Awards ceremony because it will afford him the opportunity to reunite with collaborators for whom he feels a strong, lasting bond.

Among those collaborators are fellow *Chernobyl* Emmy nominees, DP Jakob Ihre and editors Jinx Godfrey and Simon Smith. "I had never worked with any of

them before, though I knew Jakob and we tried to come together a number of times," recalled Renck. Finally, when a movie project fell through for Ihre, a fortuitous schedule opening allowed him to accommodate *Chernobyl*. Renck said of Ihre, "He's brilliant, technically skilled, has phenomenal taste and is great to have at your side....He's a great artist, a beautiful human being."

With career roots in photography, Renck as a director immerses himself in imagemaking, which some DPs might find a bit intrusive. But Ihre embraced Renck's sensibilities and proactive involvement, enabling the two of them to create the best visual language possible for the story, which delves into the landmark 1986 nuclear accident, one of the worst human-made catastrophes in history. *Chernobyl* tells the story of the courageous men and women who made staggering sacrifices to save Europe from unimaginable disaster, while in the process having to battle a culture of disinformation.

Editors Godfrey and Smith were nominated for telling that story, respectively, in the episodes "Open Wide, O Earth" and "Please Remain Calm."

Renck shared, "I couldn't have wished for anyone better than them. We became close friends and enjoyed a gorgeous collaboration." For that, Renck feels fortunate in that it's inherently "complex" to find a match with an editor in "tastes and sensibilities."

Like Godfrey (who's with Union Editorial), Renck has a background in shorter form fare, including commercials and music videos. (Renck continues to be handled by production company Reset in the U.S. ad arena).

The director noted that his experience in spots and videos continues to inform his longer form endeavors, including *Chernobyl*, alluding to a sequence or two with imagery that has a music video vibe. "I don't believe that films should tap into the world of other films. There are other wells to tap into—books, literature, music videos, some advertising—to learn how to

From the top left, clockwise: *Chernobyl* (from left) director Johan Renck, EP/writer Craig Mazin and EP Jane Featherstone; Phoebe Waller-Bridge in *Fleabag*; *Russian Doll* editor Laura Weinberg; *Ozark* editor Heather Goodwin Floyd; John Krasinski in *Tom Clancy's Jack Ryan*; Jharrell Jerome in *When They See Us*; *A Series of Unfortunate Events* production designer Bo Welch.

ROAD TO EMMY



Alan Williams (I) and Jared Harris in a scene from *Chernobyl*



Jared Harris (I) and Emily Watson in *Chernobyl*

feel about and approach something on screen.” He noted that commercials and videos have been a fertile learning ground, teaching him tools of the trade and providing the opportunity to experiment and “try out different things.”

Renck’s body of work spans such TV shows as *Breaking Bad*, *Halt and Catch Fire*, *Bloodline*, *Vikings* and *The Walking Dead*. He’s consistently found that his best work, including *Chernobyl*, involves his NOT taking the path of least resistance. Rather, he seeks out and creates challenges, a process that he believes yields better results. “Every day going to work is as challenging as it can be. All artforms are supposed to be

difficult—and you see that in the outcome. The labor put into the creation of music, a book, a piece of art is something you see in the finished work, reflecting how you experience it.”

Initially Renck wasn’t sure if the experience of *Chernobyl* would be for him. He had just gotten back from Eastern Europe, uprooting his family for an extended time for the Sundance TV series *The Last Panthers*. With young kids and a family, Renck wasn’t inclined to return immediately to Eastern Europe, quipping that he instead envisioned a project in

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Breaking 4th Wall In Fleabag

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 “some warm place.” And although the script appealed to Renck, he still resisted. Ultimately, though, the story was too alluring, as well as the chance to take on a project which had certain elements in

that the importance of collaboration and collaborators sunk in for him on *Chernobyl*, to the point where he now feels “the biggest challenge is not what to do but who you are going to be doing it with.”

Tony Miller

On the strength of his work on *Fleabag* (Amazon), Tony Miller, BSC landed his first primetime Emmy nomination—for Outstanding Cinematography for a Single Camera Series (Half-Hour). “Of all the shows to be nominated for, *Fleabag* is very special and important,” shared Miller. “It’s such an ensemble effort and as the camera breaks the fourth wall, I felt like almost an actor in the film.”

Key for Miller was that even though the camera is “a player” in the action, the audience “must not feel the cinematography at all. If they do feel the cinematography and lighting, then I have failed—and the series would have failed. With Phoebe (Waller-Bridge, series creator/writer/EP and the actor portraying the title role of *Fleabag*), I found it an easy decision to do the show. She is inspirational. We talked about the psychology and emotions that underscore the scripts, how we wanted to involve the audience, to make the audience feel it was part of their experience. I’m known for doing darker noir, Kafka-esque environments. I hadn’t done



Tony Miller, BSC

his wheelhouse, self-described as tonally a little “brooding,” “austere,” and “dark,” with a natural “poetry and beauty.” He related, “I had to find ways to convince my wife,” asking her and the kids to again live in this “weird window away from home, far away from friends.”

While his family survived, and in some respects flourished during its return to Eastern Europe, so too did Renck excel professionally. He said the experience affirmed for him that “great things can happen if there’s a great willingness to let



A scene from *Fleabag*

people do what they’re good at.” He and HBO applied that approach to all of his collaborators on *Chernobyl*—giving them freedom from fear and micromanaging. “That way you allow for great filmmaking to be done,” related Renck, observing

comedy. But this is comedy with a serious side, a dramatic aspect, psychological layers. There’s a subtext of dysfunctionality I was interested in underscoring with the cinematography. Phoebe and I did a lot of

Continued on page 9

Short Takes

PSA ADVOCATES WARNING LABELS ON AMMO BOXES

Could graphic health warnings on boxes of ammunition help reduce gun violence in America? That’s the proposition of a campaign launched by a lineup of advertising professionals and backed by a coalition of doctors, veterans, survivors and public health researchers. Creative directors Oriel Davis-Lyons and Gustavo Dorietto teamed up to leverage their talents, typically dedicated



An ammo box replete with a health warning

toward client work at Droga5, to create a provocative PSA that aims to raise awareness and ultimately spark change for the nation’s gun violence epidemic.

Directed by Simon Burrill and produced by visual effects company Method Studios, the film shows rows of bullets falling like bodies as soundbites chronicle the shocking ways gun violence destroys communities and families every day. The short urges viewers to take action by contacting their local representative, available through a microsite listed at the end of the film. With the backing of This Is Our Lane, Doctors Demand Action, Survivors Lead and Veterans For Gun Reform, Davis-Lyons hopes that by demonstrating a public interest in the idea of graphic warning labels on ammo boxes, the campaign could be the start of a journey towards trials at a state level.

NEW YORK LAUNCHES DIVERSITY JOB TRAINING FUND

New York is establishing the Empire State Entertainment Diversity Job Training Development Fund. Productions participating in the New York State Film Production and Postproduction Tax Credit Programs will see a small reduction in their tax credits that will be diverted into a fund for job training and workforce development across the entertainment industry. The fund was passed as part of an end-of-session comprehensive capital spending bill and will initially provide \$1.05 million per year.

“New York’s strength is in its diversity, and we are always looking for ways to enhance it,” Governor Andrew M. Cuomo said. “This first-in-the-nation program will provide new resources to propel us toward becoming the most inclusive entertainment industry in the country, while continuing to produce amazing film and TV productions.”

The fund will ensure that the jobs related to the growth of New York’s entertainment industry are filled by New Yorkers who represent the diverse nature of New York State. The legislation charges Empire State Development (ESD) with creating regulations for the fund and administering grants to create the program. ESD will solicit input and suggestions from the film industry, educational community and the public to determine the needs of jobs in the industry and ways to make the program most impactful.

PEOPLE ON THE MOVE....

Chicago-based editorial and post company The Colonie has added motion designer and 3D artist Ashley Lee to its staff. She comes over after a two-year stint at We Are Unlimited where she animated and crafted motion design content



Ashley Lee

tailored to a variety of platforms. Lee recently created a social media package for Facebook as well as social media spots for Burrell clients Toyota Corolla and McDonald’s.... Stacy Fuller has been named SVP, head of integrated marketing solutions at Refinery29 in NY. She will spearhead Refinery29’s branded content and strategy division, while also leading the company’s media team. Fuller is a veteran marketer with 20 years of experience, having worked at R/

GA NY, Translation NY, BrandBuzz NY, Deutsch LA and Rapp Collins Chicago. Most recently, she was a consultant and worked with brands such as Universal Music Group, SiriusXM, and Bobbi Brown Cosmetics. Prior, Fuller held several positions at Havas and its content agency, Cake....

DP Tony Miller Connects With Phoebe Waller-Bridge

Continued from page 8

tests, cobbling together a cinematographic look that was naturalistic. We need to like her even when she does awful things



Photo by Steve Schofield/courtesy of Amazon

Phoebe Waller-Bridge

so that we feel implicated in her journey. Sometimes she's not self-revelatory. Usually it's when we break that fourth wall down and Phoebe as Fleabag talks to us that she reveals how she really feels."

Miller shot hand-held with the ARRI Alexa Mini, deploying Cooke anamor-

phic lenses. "I had to operate the camera myself. I had to be emotionally close to the beat of the drama. I felt like an actor, massively aided by Phoebe who was so generous, so wonderful. In terms of the look, I wanted her to be radiant but in a naturalistic way."

It became clear that going hand-held made the most sense in that the camera is like a player in the drama—directly connected to the character Fleabag so "it felt right," observed Miller, "to be dancing around hand-held with that little bit of movement."

The *Fleabag* series is adapted from a lauded play about a young woman trying to cope with life in London while coming to terms with a recent tragedy. The adaptation has proven to be a commercial and critical success as Miller's Emmy nod is but one of 11 the show has received.

Miller shared that his wife often reads scripts on his behalf. She said *Fleabag* mirrored much of her experience as a middle-class woman in her 30s. "A wom-

an's experience is rarely shown like this on TV," he assessed.

Waller-Bridge, explained Miller, was drawn to his lack of experience in com-

edy." This approach in turn makes the comedy more real, and substantive when paired with emotional and dramatic ele-



Photo by Steve Schofield/courtesy of Amazon

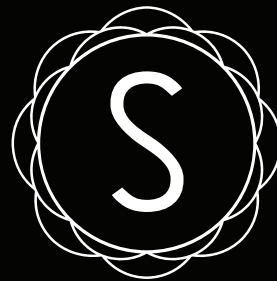
A scene from *Fleabag*

edy. "I remember asking her why she hired me," he recalled. "She said because you don't come from comedy. You want to be psychologically engaged with the emotion and beat of the drama, playing

ments.

Miller noted that he "tried to maintain contrast and although obviously lighter than my other work, underscore the

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Weinberg Cuts Russian Doll

Continued from page 9
 drama of the scene. Even though it was a comedy, *Fleabag* has a dark and ironic side to it. There is a premise in the U.K. that comedy must be lit—it must be light at all times. I think it is a flawed premise and I hope in *Fleabag* there is a slightly braver attitude towards creating more contrast between scenes. I tried to keep a naturalistic realism to the mood of the lighting, sourced from windows and prac-

gether. But for *Russian Doll*, it was just me, which feels a little bit different. Both nominations were welcomed surprises.”

Russian Doll introduces us to Nadia (portrayed by series co-creator and EP Natasha Lyonne), a cynical young woman in New York City who keeps dying and returning to the party that’s being thrown in her honor on that same evening. She grapples with finding an escape from this strange time loop.



Natasha Lyonne in *Russian Doll*

tics--no backlight unless naturally motivated. We wanted to feel the real world at all times.”

Miller also embraced a 2-39-1 aspect ratio. “Most of the great movie comedies shoot 2-39-1 scope, from Woody Allen to Wes Anderson, via the great films of the ‘50s. TV is becoming more like cinema everyday, and Amazon Studios encouraged us to be bold. 2-39-1 allowed us to often cover scenes in one shot, to use the width of the frame for multiple relationships and tensions to exist in that same frame. It is often the complexity of the relationships within the frame that makes this so exciting.”

Laura Weinberg

Among the 13 nominations for *Russian Doll* (Netflix) is Laura Weinberg’s for Outstanding Single-Camera Picture Editing for a Comedy Series—based on the episode titled “Ariadne.” This marked Weinberg’s second career Emmy nod, the first coming in 2015 on the comedy sketch show *Inside Amy Schumer*.

For that first Emmy nomination, Weinberg was part of an ensemble of sketch editors. “A bunch of us were editing to-

Weinberg found working with Lyonne, who also directed the “Ariadne” episode, as being particularly gratifying and direct. Weinberg cited Lyonne’s collaborative nature. As for the “direct” description, Weinberg explained, “It’s great to have the person in the room with you who knows exactly what the story should be and what each moment should convey. I did an editor’s cut. We worked on the director’s cut together. We didn’t have to have as many drafts. She was the ultimate authority.”

The “Ariadne” episode posed varied challenges to Weinberg, particularly in a scene in which Nadia and Allan (portrayed by Charlie Barnett) figure out they are in different timelines. “A split screen became a quad screen in the bodega where their paths crossed,” related Weinberg. “The scene had been storyboarded but it took us a little while to figure out how we wanted to tell the story of that moment—both of our main characters figuring out what was happening in their lives, and our figuring out what the cadence of the edits were, how the music would play. It was challenging in a fun

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A Quiet Place Sequel To Make Noise In Western NY

A Quiet Place Part II, Paramount Pictures’ sequel to the original hit thriller directed by John Krasinski, has started production in Western New York.



Howard Zemsky

Howard Zemsky, president, CEO and commissioner of Empire State Development, New York’s chief economic development agency, said, “Film productions stimulate economic growth and job creation in Upstate New York, and *A Quiet Place Part II* will continue the trend by creating 400 hires and investing over \$10 million (in the regional economy).”

The film will be shot in Upstate New York, with approximately 35 days in Erie County, 10 days in Chautauqua County, two days in Dutchess County, and one day in Ulster County, booking over 10,000 hotel nights in the process. Approximately 300 background actors will work a total of 1,335 shoot days.

Lee Rosenthal, Paramount Pictures’ president of physical production, said, “Paramount is thrilled to be returning to Buffalo, a city with ideal backdrops for this film as well as access to fantastic local partners and talented crew.”

The film will be released by Paramount Pictures on March 20, 2020.

Bonnie King Re-Elected Film Florida President

Bonnie King, known for representing the Space Coast Film and Television Office, a committee of the Brevard County Tourist Development Council (TDC), has been re-elected president of Film Florida, a statewide not-for-profit entertainment production trade association that



Bonnie King

serves a leadership role in Florida’s film, TV, production and digital media/tech industry by representing all aspects of the business including film commissions, industry, labor, associations and education.

King recently retired from the Space Coast Office of Tourism/Film. Among her accomplishments was being heavily involved in bringing the new NatGeo TV series *The Right Stuff* to the Space Coast and Orlando areas. With her company, 321 BonnieKing, she now contracts with various companies to do film assistance, marketing and special events.

King heads a slate of 2019-’20 Film Florida executive board officers which also includes 1st VP Gail Morgan of the Emerald Coast Film Commission (Film Commission Council); 2nd VP Sandy Lighterman, Miami-Dade Office of Film and Entertainment (Film Commission Council); secretary Leah Sokolowsky, Teamsters Local 769 (Labor Council), treasurer Matt Wohl, Traveling Dog Films (Industry & Association Council); at-large officer Anne Russell, Full Sail University (Education Council); and immediate past president Kelly Paige, Level Talent Group (Industry Council).

Oregon Lensing Resonates With A ShriII Tone

Oregon Film welcomed back lensing of Hulu/Warner Bros’ *ShriII* for its second season. Created by Aidy Bryant (who also stars), Alexandra Rushfield and Lindy West, *ShriII* has garnered critical acclaim for its poignant brand of comedy.



Aidy Bryant in *ShriII*

Meanwhile recently completing production in Oregon are the indie features *The Rental* directed by Dave Franco, *The Water Man* helmed by David Oyelowo, and a new undisclosed series for Facebook.

Currently Oregon is playing host to three stop-motion animated films and a TV series, according to film commissioner Tim Williams, executive director of Oregon Film.

Floyd Discusses Editing *Ozark*; Henry On VFX For Jack Ryan

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way, with a bunch of different versions.” Ultimately Weinberg and Lyonne arrived with a version pretty close to what was storyboarded but for which the pacing kind of changed over time.

Heather Goodwin Floyd

Back in a June installment of this Road To Emmy series, *SHOOT* profiled editor Cindy Mollo for her work on *Ozark* (Netflix). Last month she picked up her third

what we think is right which is not always the case in television.”

Mollo and Floyd first worked on *Mad Men* together, then took on some feature fare. Floyd took some time off to have kids and then *Ozark* came about. “I remember being told the showrunner was open to bumping people up,” said Floyd. “I was ready to cut. Cindy said we could see if we can make that happen.”

Floyd garnered an additional editor credit on the series pilot, getting the opportunity to work with star Jason Bateman who directed that initial episode. “Being with Cindy in Atlanta to see Jason direct the pilot, the show became a part of me from the very beginning,” shared Floyd who added, “We do block shooting so with dailies coming in, I was able to fill in some gaps cutting them, getting a co-edit credit during the first season.” During season two, the same opportunity arose with dailies—along with the chance to cut her own episode. And then “One Way Out” and the opportunity to collaborate as an editor with Mollo emerged.

Mollo earlier told *SHOOT* that “One Way Out” posed among the biggest creative challenges she’s experienced on *Ozark*. “When you read it, you think, ‘oh my God, you better not screw this up.’ It’s so well written with amazing scenes for Laura Linney’s character when she gets kidnapped....As an editor, my thoughts were how do I not get in the way of it

we have those moments of levity, moments where we can take a breath. This episode is pretty heavy. When something is that heavy, the challenge is keeping the audience engaged by they’re feeling it’s authentic. You don’t want to be over the top. You don’t want to hit them over the head.”

Floyd remembered years earlier seeing Laura Linney performing on a Broadway stage. Fast forwarding to *Ozark*, Floyd observed that the feel in dailies is akin to watching Linney again on stage—“getting drawn in and wanting to stay with her the whole time.”



Jason Bateman (l) and Laura Linney in *Ozark*

For Weinberg, the “great treat” of *Russian Doll* was working directly with Lyonne and co-creator Leslye Headland. “It was amazing to see how their minds worked. I feel very lucky being able to work with as many powerful and creative women as I have. The show is so cinematic, the pacing of it, the feel, the look, the music, everything. And we have the luxury of time to do what we want on Netflix. We’re not stuck to 21 or 23 minutes. There’s something about the luxury of time that makes this show specifically work, that supports such a hybrid genre—comedy/mystery/adventure, whatever the hybridization might be.”

Part of the gratification felt by Weinberg over *Russian Doll* is how people have responded to the series. “We shot and cut it last summer, but it didn’t come out until February. It’s been great to see how people have reacted. I’m honored and happy it’s received as much love as it has.”

As for the alluded to creative women she’s been privileged to work with, Weinberg cited not only Headland and Lyonne, but also other series creators such as Schumer (on *Inside Amy Schumer*), Ilana Glazer and Abbi Jacobson on *Broad City*, and Sarah-Violet Bliss on *Search Party*.

At press time, Weinberg was about to embark on season four of the TBS series *Search Party* while sorting through other possibilities for the fall.

career Emmy nomination for the show’s “One Way Out” episode. She shares the nod with Heather Goodwin Floyd, a first-time Emmy nominee.

In some respects, “One Way Out” marks Floyd’s major graduation to full-fledged editor, though it’s not her first gig as an editor. Floyd served as an assistant editor for some 20 years, including working with Mollo for 10 years. “To work with Cindy on this amazing episode of *Ozark* and to receive an Emmy nomination is



John Krasinski in *Tom Clancy's Jack Ryan*

kind of surreal,” related Floyd. “I’m ecstatic. I love the show for so many reasons. The people are amazing and so talented. Working for Netflix has been tremendous in that they give us so much space to do



VFX supervisor Erik Henry

That feeling reflects in a sense a major lesson learned for Floyd based on her *Ozark* experience. “Follow your gut, don’t be afraid to stay with characters when you feel drawn to that. The pacing on the show is something I’m drawn to. It’s more meditative-type pacing. We are allowed to say in moments longer and make those decisions. We’re trusting that sometimes staying in the moment works best and that the audience will go there with you.”

That journey this awards season yielded a tally of nine Emmy nominations for *Ozark*.

Erik Henry

Tom Clancy’s Jack Ryan (Amazon) continues an Emmy run for VFX supervisor Erik Henry who just landed his sixth career nomination. Four of those came in consecutive years—2014 to ‘17—for *Black Sails*. His first nod came back in 2008 for the miniseries *John Adams*.

Henry is a two-time Emmy winner—for *John Adams* and *Black Sails*. The latter came in 2014 in the Outstanding Special Visual Effects in a Supporting

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VFX In A Supporting Role

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Role category. In subsequent years, *Black Sails* was deemed no longer eligible for the Supporting Effects category, instead receiving nods for Outstanding Special Visual Effects, grouping it with the likes of *Game of Thrones*. Henry thought all along that Supporting Visual Effects was

to emotionally connect with the audience.”

Henry said the quest for authenticity starts at the top with series creators Carlton Cuse and Graham Rowland. “While there are not a lot of visual effects in the show, they are all—as Carlton likes to say—‘very authentic,’” noted Henry. “We take



Photo courtesy of Amazon

John Krasinski (l) and Wendell Pierce in Tom Clancy's Jack Ryan

the more applicable designation for *Black Sails*. He’s grateful to now see *Jack Ryan* gain inclusion in the Supporting Special Visual Effects category for the series pilot.

“The success of shows like *Black Sails* and *Jack Ryan* is all about the visual effects not being seen,” affirmed Henry. “I’m very proud of this Emmy category. It’s not in any way, shape or form an also-ran or second-class citizen. I firmly believe

people on a ride through the world of espionage without them thinking there’s a lot of visual effects work in it. The Emmy nomination recognizes the fact that the effects work isn’t recognizable.”

Perhaps the biggest effects challenge posed by the *Jack Ryan* pilot was the opening sequence depicting the bombing. Henry said, “It’s such a crucial scene because it is sort of the telling of the



Photo courtesy of Amazon

Wendell Pierce in Tom Clancy's Jack Ryan

there are different types of achievements. Being able to do a dragon is a certain type of achievement. We didn’t do a dragon. We did things less sexy but nonetheless important to the story and to being able

genesis of what happened to these boys, two brothers, that would inform the audience as to their backstory—the thing that causes people to do bad things. They

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POCKET CINEMA CAMERA DEPLOYED ON MUSIC VIDEOS

Director/videographer Ben Hausdorff used the Blackmagic Pocket Cinema Camera 4K to shoot music videos for Pentatonix’s new Ariana Grande medley, as well as for Kirstin Maldonado’s cover of Selena’s “I Could Fall in Love.”

Pentatonix is a three time Grammy® Award winning and multi platinum selling group. Hausdorff has worked on a number of music videos, BTS videos for the band’s YouTube channel and concert videos for both Pentatonix and Maldonado (who’s also a Pentatonix member).



Pentatonix on the set

The music video of the Grande medley captured the harmonies of the five members of the Pentatonix group singing together, and was one of the fastest trending videos on YouTube, gaining more than five million views in less than a month.

One of the aspects of the camera that Hausdorff found especially useful was the large monitor on its back. “It is always better when the members of Pentatonix can see the result of each take, but with most cameras’ monitors it is not possible because they are so small and do not show a quality image. But with the Pocket Cinema Camera’s large back monitor, they could all see exactly what they needed with each shot.”

For Maldonado’s new cover, Hausdorff used the Pocket Cinema Camera 4K with a larger lighting set up than with the Pentatonix video. This video was also run and gun style, with Hausdorff constantly moving and capturing Maldonado singing in front five other musicians. “We wanted to get a real cinema look and feel for the video, but also capture a warm feel to it. At the same time we did not have the budget to go out and rent a lot of gear. The Pocket camera produces cinema quality images in such a small design that I was able to just use that camera and be as mobile as I needed to be,” said Hausdorff.

SHED’S SHOTGUN APPROACH WORKS ON SPOTS

Production manager and CG supervisor François Hogue joined SHED Montreal in January 2019, where he took the lead on spearheading a new pipeline solution. Hogue selected Shotgun initially for production management, budgeting and review, having previously implemented the solution successfully



Bud Light Flavors

at his former company Moment Factory. Prior to integrating Shotgun, SHED had no central database for storing information on frame count, shots, dailies or review notes, and communication bottlenecks among artists and supervisors often bogged down SHED’s workflows. “Information for a particular project might be in 10 different places, and verbal comments and notes taken during a review session might be lost altogether,” noted SHED pipeline developer Thibault Houdon, “By reengineering our pipeline with Shotgun, we now have a central location to store and share everything, increasing the team’s productivity and eliminating any communication difficulties by streamlining review.”

SHED utilized this for a national Bud Light Flavors ad campaign which entailed creating nearly 40 different deliverables for broadcast, web, social and print.

ARRI MARKS M18’S 10TH ANNIVERSARY

To mark the 10th anniversary of its M18 daylight lamphead, ARRI is offering a special edition of the fixture, limited to 500 units. The lampheads, printed with the anniversary logo on the housing, are being shipped starting this month.



ARRI's M18

The M18 was presented for the first time in 2009 at the IBC as the second model of the M-Series after the large ARRIMAX. The compact, powerful 1,800 W daylight lamphead combines the optical system of the ARRIMAX—which received a Scientific and Engineering Award from the Academy of Motion Picture Arts and Sciences—with the design of the True Blue Series.

Since its launch, the M18 has enjoyed great popularity. Recently, it provided light for the feature film productions *Dunkirk* and *Sauerkrautkoma* as well as for the series *Dark*, *Parfum*, and *The Alienist*. Even after 10 years, no significant changes have been made to the certified system.

Four-Time Oscar Nominee Lands His First Emmy Nod

Continued from page 12

don't start out that way. All of those sorts of themes coalesce in the opening scene.”

But it wasn't the planes and the bombs dropping that provided the biggest effects quandary. Rather, related Henry, it was the environment. The background

plates were great, shot around a lake outside of Marrakesh in Morocco. But then a town off in the distance had to be built, then had to be bombed, leaving terrain that had to be authentic, requiring simulations of what happens when a bomb hits the ground and the kind of damage it can do.

You could feel the heat of the bombs that dropped. The bombing was seen from the boys' point of view—except for one shot looking straight down through open bomb bay doors. Henry explained this shot was needed to push back against the “sort of dispassionate destruction” often viewed, “the idea that you can fly along, drop these bombs and it's ‘mission accomplished.’” On the ground there are terrified kids running, chaos and consequences that ensue.

Henry heads an Emmy-nominated *Jack Ryan* ensemble which includes sr. VFX producer Matt Robken, sr. VFX coordinator Jamie Klein, special effects supervisor Pau Costa, VFX supervisor Bobo Skipper, matte painter Deak Ferrand, 2D leads Crawford Reilly and Francois Lambert, and CG lead Joseph Kasparian. *Jack Ryan* earned two Emmy nods this year, the other being for sound editing.

Earlier this year Henry and his cohorts won a Visual Effects Society (VES) Award for Outstanding Supporting Visual Effects in a Photoreal Episode on the strength of their work on the *Jack Ryan* pilot. This marked the third consecutive year Henry and company garnered that VES honor, having been recognized in both 2017 and 2018 for their efforts on *Black Sails*.

Henry has a total of six career VES Award nominations and four wins. His first win came for his first nomination, which was in the Outstanding Visual Ef-

fects in a Broadcast Miniseries, Movie or Special category for *John Adams*.

Bo Welch

Emmy nominations announcement day was a good one in production designer Bo Welch's household. The four-time Oscar nominee (*The Color Purple*, *A Little Princess*, *The Birdcage*, *Men in Black*) secured his first career Emmy nod. It was for Outstanding Production Design for a Narrative Period or Fantasy Program (One Hour) on the basis of the “Penultimate Peril: Part 1” episode of *A Series of Unfortunate Events* (Netflix). This was one of three nominations received by *Unfortunate Events*, including Outstanding Children's Program.

Meanwhile Welch's wife, Catherine O'Hara, also landed an Emmy nom as Outstanding Lead Actress in a Comedy Series for *Schitt's Creek* (CBC and Pop TV). This marks the seventh time O'Hara has been an Emmy nominee, with her winning in 1983 for her writing on the variety series *SCTV Network 90*. *Schitt's*

of *Unfortunate Events* is another accomplishment in a fruitful ongoing collabo-

Welch said of the director/showrunner and long-time collaborator, “Barry is



Neil Patrick Harris as Olaf



A Series of Unfortunate Events

ration with director/showrunner Barry Sonnenfeld. The director and production designer first teamed on *Men in Black*, yielding Oscar nomination number four for Welch. They went on to collaborate on two *Men in Black* sequels, the *Wild Wild West* feature, the series pilot for *The Tick*, then multiple seasons of *A Series of Unfortunate Events*. Welch has also directed select episodes of the latter series which is based on the internationally best-selling series of books recounting the tragic tale of the Baudelaire orphans—Violet, Klaus and Sunny—and their extraordinary encounters with the devious Count Olaf

enormously entertaining, tremendously funny. He works really hard, sets an example for everyone else in terms of pushing yourself outside of your comfort zone. From that relationship, we generate good work.”

The “Penultimate Peril: Part 1” episode presented “a daunting challenge of scale,” according to Welch. “Everybody in the entire series turns up in this episode—in a giant old seaside hotel which is of a grand scale,” he said. “So this hotel had to be constructed. Every molecule of the show is on stage and designed, built, curated and put in front of the camera for a very specific reason—all within a timeframe and a budget.”

Integral in realizing this and more were Welch's fellow nominees in the production design category—supervising art director Don Macaulay and set decorator Kate Marshall.

“Don is a tremendous supervising art director,” said Welch. “I talked about scale and all the sets—and that's his strength. We have hundreds and hundreds of sets. We're building, striking, shooting every day all day long for months and now years on end. His ability to figure out where, when and how we do all this is mind blowing. At the same time he manages to have a demeanor that is calm, never alarmed.”

Relative to set decorator Marshall, Welch assessed, “She's so well organized, has such great taste—and she delivers. When I set out to design, I think ‘wow, I'd love to do this but is it too ambitious?’

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A scene from A Series of Unfortunate Events

Creek earned four nominations this year, including for Outstanding Comedy Series and Lead Actor in a Comedy Series (Eugene Levy).

For Welch, the Emmy nod for *A Series*

(Neil Patrick Harris) who will stop at nothing to get his hands on their inheritance.

Welch said so much of *A Series of Unfortunate Events* emanates from the creative drive and vision of Sonnenfeld.

Casting For Ava DuVernay's Landmark *When They See Us*

Continued from page 13

We'll soon find out.' Kate is always up to the task. Kate, Don, the construction crew, illustrators, the paint and sculpting departments, every single person who's worked on this show was great. The crew I have in Vancouver (BC, where *Unfortu-*

Aisha Coley

Casting director Aisha Coley landed her first career Emmy nomination for *When They See Us* (Netflix), Ava DuVernay's Central Park Five miniseries which explores the true story of five black and Latino teenagers from Harlem who were

as teenagers and adults. (In the case of Corey Wise, the oldest of the five teens convicted, Jharrel Jerome played him as both teen and adult.)

"When you work on something based on real people, you want to make sure you do them justice," related Coley. "When they watch the project, they feel like you're properly representing them. You want them to feel that you got it right, that the actors have picked up their spirit and essence, that they feel like they're watching themselves on screen."

This entailed, according to Coley, "stepping into their world," finding young kids who had the acting chops and emotional maturity to play these roles and then matching them with the actors portraying them as adults. "You're hoping that combination matched each real life person," said Coley.

Yusef Salaam was portrayed by Chris Chalk as an adult and Ethan Herisse as a teen. Antron McCray was played as a teen by Caleel Harris and as an adult by Jovan Adepo. Portraying Raymond Santana were Marquis Rodriguez as a teen and Freddy Miyares as an adult. And Kevin Richardson was captured as a teen by Asante Blackk and as an adult by Justin Cunningham.

See Us grew out of Coley's longstanding collaborative relationship with DuVernay going back to her first film as a director, *I Will Follow*, and then going on to *Middle of Nowhere*, *Selma*, *A Wrinkle in Time*, and the TV series *Queen Sugar*.

Coley has seen DuVernay grow as a filmmaker and values their connection. "You learn a yes and no, a give and take, push and pull, a kind of shorthand in a relationship like this," shared Coley who's now embarked on another project for DuVernay, a TV series she's created called *Cherish the Day*.

Coley, who back in 2015 earned a Casting Society of America Award nomination for *Selma*, shared that among her biggest takeaways from her experience on *When They See Us* was the joy in seeing what the series has meant for the five young men who were wrongly convicted. There's been an outpouring of love and compassion for the men.

"The public response has been amazing, the comments I've gotten back, the lessons we've learned from it," Coley proudly related.

Coley's Emmy nomination is one of 16 earned by *When They See Us*, the others including Best Limited Series, directing and writing for DuVernay, and eight acting nods. Among the latter are lead actor for Jerome and supporting actor in a limited series for Blackk. Aunjanue Ellis was nominated for a lead actress Emmy, while supporting performance nods went to Vera Farmiga, Michael Kenneth Williams, John Leguizamo, Niecy Nash and Marsha Stephanie Blake.

Additionally, Bradford Young, ASC, was nominated for Outstanding Cinematography for a Limited Series while composer Kris Bowers landed an Original Dramatic Score nod. *When They See Us* also scored sound mixing and sound editing noms.

This is the 14th installment in a 16-part series that explores the field of Emmy contenders, and then nominees spanning such disciplines as directing, cinematography, producing, editing, casting, music, production design, costume design and visual effects. The series will then be followed up by coverage of the Creative Arts Emmy winners on September 14 and 15, and the Primetime Emmy Awards ceremony on September 22.



Marquis Rodriguez as Raymond Santana in *When They See Us*

nate Events is shot entirely on stage) is among the best I've ever worked with."

Welch's work over the years spans features, television shows and commercials. He likens his experience on *A Series of Unfortunate Events* in some respects to the latter discipline.

"It feels closest to doing a commercial for three years. The pace is breakneck. In some regards its tortuous because the pace is so fast. On the other hand, you don't have the chance to overthink and overanalyze. Plus Netflix is fabulous, giving us what we need. You don't have those tedious meetings that sometimes features have where executives at the studio feel they have to weigh in on every detail. Between myself and Barry, we do what needs to be done, which is thrilling. There's a tremendous amount of work but its innervating. Every day I get to look at something new and fun. It's really gratifying work."

Welch added that having directed select episodes is "a bonus" that affords him the amazing opportunity to escape further into the *Unfortunate Events* material "and get to lead an alternate reality. You can get lost in this material, in the storytelling, in the design. It's an escape that I've found to be really lovely. Especially in today's world, that kind of escape is really useful."

coerced into confessing to a brutal attack they didn't commit in 1989. The four part series follows them over the course of 25 years through to their vindication.

Coley shares the nomination for Outstanding Casting for a Limited Series, Movie or Special with casting direc-



Jharrel Jerome as Corey Wise in *When They See Us*

tors Billy Hopkins and Ashley Ingram. Coley started the casting process in L.A., spearheading the overall effort, and then brought on Hopkins, a four-time Emmy nominee, and his colleague Ingram to take on the task of filling some 100 supporting actor roles in New York. Coley was at the helm of casting the principal players, including the *Central Park Five*

For Coley, the Emmy nomination is a great honor—all the more so because of the importance of the story being told. "It's always wonderful when you get acknowledged for what you do," she said. But heightening that honor is the fact that this project "had such a significance and importance to it."

The opportunity to cast *When They*

Emmy Nominees Reflect On Lensing *True Detective*, *Hanna*

One cinematographer just earned his first primetime Emmy nomination; the other garnered the fifth of his career.

The latter is Dana Gonzales, ASC, whose fifth nod came for the very first episode of *Hanna* (Amazon). Back in 2016, Gonzales had won an Outstanding Cinematography Emmy for *Fargo*, a series which also scored him nominations in 2014 and 2017. And last year he was nominated for an episode of *Legion*.

Meanwhile our first-time Emmy nominee is Germain McMicking, ACS for his work on “The Great War and Modern Memory” episode of *True Detective* (HBO).

SHOOT caught up with McMicking and Gonzales who provided backstories and insights into their Emmy-nominated work this awards season.

True Detective

Season three of *True Detective*, the series created by Nic Pizzolatto, brought new protagonists, the backdrop of the Ozarks and arguably the most ambitious, certainly most expansive story arc yet. Characters’ lives are seen over 35 years, with a particular focus on Wayne Hayes, an Arkansas state police detective (portrayed by two-time Oscar winner Mahershala Ali) who’s haunted by a macabre case centered on the disappearance of a young brother and sister in Arkansas. We see Hays on the case as an in-his-prime detective all the way to his being an older man suffering profound memory loss, albeit with some lucid moments.

McMicking’s Emmy nomination is one of nine bestowed upon *True Detective*, the others including Outstanding Lead Ac-

tor in a Limited Series for Ali, and best Single-Camera Picture Editing for Leo Trombetta.

McMicking was drawn to the show immediately upon reading the scripts. “I loved the world Nic had created and this beautiful and deeply layered story of a man desperately trying to find context and truth, in a life challenged by dementia.” The DP described the show as “in some respects a classic and richly woven crime and family drama” which “challenged us with a deeply philosophical rumination on the abstract nature of time and memory. There was so much to play with visually and structurally in terms of telling these character journeys.”

The cast was a magnet for McMicking as well. “The opportunity to work with someone of the caliber of Mahershala Ali doesn’t come around every day,” said McMicking, who also cited actors Carmen Ejogo, Stephen Dorff and Scoot McNairy. The DP also found the prospect alluring of teaming with director Jeremy Saulnier.

“This was the first time I had worked with Jeremy, and I think the first time I actually met him was when I landed in Arkansas on the Monday in January to start work. It was actually pretty strange, as normally you’d bank on knowing who your collaborators were, but we were all a little bit blind,” related McMicking. “I was certainly a fan of Saulnier’s work, especially *Blue Ruin*, which was such an incredible achievement regardless of its small budget and size. For him to pull that off, it was obvious to me and the rest of

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Germain McMicking discusses collaboration on the HBO series; Dana Gonzales scores 5th career nomination

By Robert Goldrich

From top left, clockwise: Germain McMicking, ACS; Mahershala Ali in *True Detective*; Dana Gonzales, ASC; a scene from *Hanna*.



Photo courtesy of HBO

Photo courtesy of Amazon Studios

Photo by Warrick Page/courtesy of HBO

Photo courtesy of Amazon Studios

Diversity, Inclusion Equate To Good Business

Industry cross-section offers food for thought, reflections, predictions at mid-point of 2019

A SHOOT Staff Report

Striving for diversity and inclusion translates into good business on varied fronts—from qualifying for lensing incentives, to forging fruitful alliances with other companies, to helping brands define themselves with progressive, positive action.

Mark Androw, EP of STORY and recent recipient of the AICP’s highest honor, the Jay Eisenstat Award, said, “We have always made an effort to increase diversity in our crews and have participated in several job fairs and training programs to increase the percentage of women and minorities in our crews. We shoot frequently in Illinois and to take advantage of the Illinois Film Tax credit you are required to document your efforts to create a diverse crew that mirrors the diversity of the State of Illinois, which is 20% people of color and 50% women. I am proud to report that we meet or exceed those percentages on every job we produce.”

Androw’s remarks were made in response to SHOOT’s Mid-year Survey of industry folk spanning ad agencies, the production, post and entertainment communities. His comments underscore a prevalent notion in feedback we received—that companies, like brands, need to stand for something. And often doing good is just plain good business.

John Caruso, chief creative officer and partner, MCD Part-

ners, noted, “Through our M&C Saatchi network, we are affiliated with MAJORITY. MAJORITY is a production company that is tackling gender disparity in advertising and film by meeting it head-on with a meticulously cultivated, vibrant and distinct roster of female directors. Based in Los Angeles, MAJORITY represents a wellspring of established and previously untapped independent filmmakers who are at the cutting-edge of their craft. They are an immensely talented group who are moving

the needle toward gender parity behind the lens, while creating exceptional content, and we are proud to be affiliated with them.”

Max Domain, CTO and co-founder of Obviously, added, “Women are driving advertising today, especially with digital and influencer content. Across industries, they’re the creators, the taste makers, the innovators. At Obviously, women are leading our team and engineering our technology. Our staff is incredibly diverse, representing numerous identities, genders, and speaking a number of languages. So for us, diversity

and inclusion are fundamental to our success. It is truly in our DNA. We nurture and defend these tenets, and believe others must too in order to succeed in the modern professional world. As influencer marketers, young talent is our life blood. Age is irrelevant in our business. Creativity, passion and exploration are



MID-YEAR REPORT CARD

hallmarks of the influencer industry, and native to our company.”

Samantha Glynnne, VP, Branded Entertainment (Global) at Fremantle, said, “We know that great ideas and bold thinking can come from anywhere and anyone and we know that a diverse and representative workforce is crucial in enabling us to create entertainment for everyone. We firmly believe that this sort of creative magic flows best when diverse people work together in an inclusive environment. So, our Creative Responsibility program is focused on helping diverse talent to succeed so innovative ideas can flourish and untold stories can come to life. We’re doing this by monitoring internal diversity so that we can understand how inclusive we really are, supporting outreach initiatives that widen the talent pool we draw from, and addressing ‘diversity killers’ that are common to our industry.”

Social change, branded content

As brands see the value of being agents for positive change--encompassing issues like diversity, inclusion and beyond--so too has the power of content become more evident. Violaine Etienne, co-founder and EP at Serial Pictures--which produced Montefiore hospital’s lauded *Corazon* feature for JohnXHannes--observed, “There’s been a dramatic increase of brands taking it upon themselves to encourage positive social change through the messages they put out as advertisers, which has been inspiring to our filmmakers and us as a community. The idea that advertising can not only sell products but also bring awareness and compel

people to participate in positive change is something that is adding another layer of meaning to what we do. And, as clients focus on the power of content more and more, they’re shifting marketing dollars toward the development of branded entertainment, which is creating new opportunities for production companies and directors to develop longer-form communication strategies hand-in-hand with agencies and clients from the start.”

In a joint statement, Amber Wimmer and Kim Jose, co-leaders of integrated production at Forsman & Bodenfors NY, shared, “The line between advertising and entertainment is becoming blurrier and blurrier each day and we love it! Johnson & Johnson’s feature documentary 5B by Ryot is remarkable and a perfect ongoing example of these two worlds colliding. F&B Singapore’s recent work for skincare brand SK-II, Timelines, is a four-part short form documentary series that is focused on young women around the globe creating their own timelines and blocking out societal pressure of marriage before they are ready. Never once is the skin care product in frame; instead the emotional journalistic docuseries (starring Katie Couric) focuses on four different young women and their diverse path to fulfillment.”

Ralph Laucella, partner/EP at O Positive, said, “It’s been a trend for years, but the lines are blurring between conventional TV commercials and social content. Every TVC shoot has a social content component, often as extensive as the commercial creative, and some of the social content can be quite entertaining.

Although there is not always parity in relation to the job specs with schedule and budget around the broadcast and social productions, I think a positive trend is that advertisers more and more are realizing that creating quality, entertaining content takes real thought and execution and is not always something that can be shot with an iPhone during lunch.”

Ellese Shell, EP, Cut+Run, related that “cause marketing has gone from a one-off category at award shows to permeating advertising as a whole. Award winners like Nat Geo’s “Nujeen” and the AICP Next honoree, McDonald’s inverted arches for International Woman’s Day, both speak to the fact that award show committees are taking notice of work that activates their audience and pushes the conversation forward.”

Q&A

SHOOT is moving the conversation forward by surveying industry pros for our Mid-year Report Card, gaining their observations and assessments of 2019. We posed the following questions:

1) What trends, developments or issues would you point to thus far in 2019 as being most significant, perhaps carrying implications for the rest of the year and beyond?

2) What work (advertising or entertainment)--your own or others--struck a responsive chord with you and/or was the most effective creatively and/or strategically so far this year? Does any work stand out to you in terms of

meshing advertising and entertainment?

3) What’s the biggest takeaway or lessons learned from work (please identify the project) you were involved in this year that was or is in the running for current awards season consideration (i.e., Emmys, Cannes Lions)?

4) Though gazing into the crystal ball is a tricky proposition, we nonetheless ask you for any forecast you have relative to content creation and/or the creative and/or business climate for the second half of 2019 and beyond.

5) What do recent honors on the awards show circuit (Producers Guild Awards, DGA Awards, Cannes Lions, AICP Show, Emmy nominations) tell us in terms of themes and trends in the industry at large?

6) What efforts are you making to increase diversity and inclusion in terms of women and ethnic minority filmmakers? How do you go about mentoring new talent?

What follows are excerpts from the feedback we received. Full responses will appear on *SHOOT*online. Links to that full article will appear in the 8/9 *SHOOT* Dailies and *SHOOT*>e.dition.

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MID-YEAR REPORT CARD

Feedback From *STORY*, Superlounge, MCD, Obviously

Continued from page 17



Mark Androw
Executive Producer
STORY

1) Almost every job now involves capturing multiple assets for the client. It's a broadcast spot, stills for social media, shooting 16:9, 1:1 and 9:16 with multiple cameras to capture everything.

2) I've always loved the work that Apple has done and this year was no exception. The "Unlocked" spot and "Little Company" spot stand out to me as extraordinary filmmaking as well as the ad for the iPhone XR "Don't Mess with Mother." The beautiful photography in that spot that was shot entirely on an iPhone demonstrates that it's not the camera that makes the great images but the photographer.



Jordan Brady
Filmmaker
Superlounge

1) Our industry's push for diversity and inclusion continued in the first half of 2019. My hope is our initiatives to give underrepresented voices, not just filmmakers and creatives, a chance to be heard is more than lip service. I've seen programs that exist just to check a box but with no follow through. The net gain is still positive cuz people are still getting real exposure.

2) I like strategy of the new High-dive Jeremy Renner Jeep campaign: a fusion of movie star, lifestyle and Renner's own music. FCA song choice has been suspect at times (I once did a Christmas spot with an ill-fitted Flo Rida track mandated for Fiat) but these spots blend Hollywood and car quite well.

Of course, Nike's "Dream Crazy" with Colin Kaepernick Wieden + Kennedy is wonderfully polarizing and gets people burying shoes. I like anything by director Tom Kuntz.



John Caruso
Chief Creative Officer & Partner
MCD Partners

2) Lately, I have been telling my clients to take a closer look at all things T-Mobile. They're a good example of how empowering a good company culture can be, and why culture is the key to making meaningful connections with customers, especially in our real-time, multi-channel marketplace.

T-Mobile have this customer-obsessed way about them that you just can't fake. It inspires everything they do across its organization, big and small, and it's what drives its customer experience. They have a clear point of view that immediately informs the brand around how to behave at every touchpoint, from advertising and social, to retail, product and service. Looking at its business results, you have to admit its emphasis on cultivating a good culture is working.

Also, on a personal note, a few weeks ago I was traveling to see a client who says I've become a bit "T-Mobile crazy." So while sitting on a plane at the airport I tweeted T-Mobile's CEO John Legere and asked for advice. "How could I get my client to be more like T-Mobile?" Eight minutes later, before my flight even pushed back, Legere responded. "Listen to customers, shut up and do what they say!" Well, I relayed the message and this week that same client confessed that she just switched to T-Mobile. A good and strong company culture is everything.



Max Domain
CTO and Co-Founder
Obviously

1) Maturing by the moment, Gen Z is even more native to social media than Millennials. This generation is quickly growing into their full purchasing power and influence as trendsetters. For advertisers, traditional marketing may not be as effective with this rapidly rising base of Gen Z consumers. Now more than ever, content truly is king, and a strong content strategy is essential to robust marketing. Speaking as a CTO, it also means brands need to think like all of us engineers and computer scientists on the tech side, and build digitally native pathways to brand experiences for long-term brand affinity. In order to thrive, brands must quickly identify and adopt the latest digital products and trends; think TikTok and in-app purchases. Adaptation is the only way modern brands will survive in the ever-evolving, fast-paced online ecosystem.

6) Women are driving advertising today, especially with digital and influencer content. Across industries, they're the creators, the taste makers, the innovators. At Obviously, women are leading our team and engineering our technology. Our staff is incredibly diverse, representing numerous identities, genders, and speaking a number of languages. So for us, diversity and inclusion are fundamental to our success. It is truly in our DNA. We nurture and defend these tenets, and believe others must too in order to succeed in the modern professional world. As influencer marketers, young talent is our life blood. Age is irrelevant in our business. Creativity, passion and exploration are hallmarks of the influencer industry, and native to our company.

MID-YEAR REPORT CARD

Alkemy-X, Serial Pictures, 1606 Studio Perspectives



Eve Ehrich
Executive Producer
Alkemy-X

4) As large multinational ad agencies strive to fulfill the growing amounts of content that their clients are asking for, they are taking postproduction and now increasing amounts of live action production in-house. This trend of agency in-house capabilities has led many production companies to expand their offerings into the creative and strategy space that has traditionally been dominated by ad agencies.

As production companies and large agencies vie for the same brand clients, the real question becomes; "who has the larger bureaucracy and overhead that eats up client retainers?" As smaller business, its much easier for production companies to get into the creative and strategy space as compared to the behemoth agencies of yesteryear.

Our flexibility to scale up to meet a larger clients needs and scale down during lulls in production, makes us a more agile competitor in a world of decreased AOR relationships and increased per project RFP's. This fight over the same slice of the production/creative pie will inevitably become more and more intense.



Violaine Etienne
Co-Founder & Executive Producer
Serial Pictures

1) There's been a dramatic increase of brands taking it upon themselves to encourage positive social change through the messages they put out as advertisers, which has been inspiring to our filmmakers and us as a community. The idea that advertising can not only sell products but also bring awareness and compel people to participate in positive change is something that is adding another layer of meaning to what we do.

And, as clients focus on the power of content more and more, they're shifting marketing dollars toward the development of branded entertainment, which is creating new opportunities for production companies and directors to develop longer-form communication strategies hand-in-hand with agencies and clients from the start.

5) Brands are taking risks and addressing social issues head on in an honest way, and it can really pay off when the work is embraced and celebrated. Nike's "Dream Crazy" with Colin Kaepernick was so inspiring, and it was wonderful to see them recognized for that powerful message.



Jon Ettinger
Executive Producer
1606 Studio

1) 2019 is the year that all the promises of creative being freed up by technology has finally happened. With increased bandwidth and easy to use interfaces our industry is doing things faster than ever. I'm not sure that it is the best thing for all projects but it is certainly brought to bear on most of the work we are doing. Given the democratization of technology we find that creative ability is firmly in the forefront (thankfully).

6) As an editing company we are dependent on building talent from within. From our client services folks all the way up to our senior editors we want to have people who are dedicated and immersed in the field. We always seek to find the best talent first but of course we also have an eye on diversity. We have always sought to make sure our company represents the community in which we live but in the past couple of years we have also found that our clients are demanding it. Free the Bid is a real thing and there are plenty of instances where we are asked by our clients about our policies regarding diversity are. This is a welcome trend.

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MID-YEAR REPORT CARD

POVs: 22squared, BSSP, Fremantle, harvest films

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Mara H Evans
VP, Creative Director
22squared

1) Remember when everything went clear? Clear Pepsi, clear deodorant, Zima for God's sake? Then we green washed everything because Generation Y and those darn Millennials actually cared about the planet? Never mind if we actually made changes or not, just tell'em you care! Now suddenly brands *really* care about the ladies. Brands are falling all over themselves wanting Millennial moms to know that our widgets not only have "values" but we think ladies rock too. Oh, not far enough you say? Ok, sure pay women the same, I guess...though we aren't demanding our agencies pay women the same or making any pay leveling moves at home. But look how powerful our print, TVC and our statuses are. Doesn't that qualify as big change? We're not showing you in scantily clad clothing while cleaning the X anymore. What? You're still not happy?

Oh because a bunch of fellas approved the ads, in some cases made the ads? Hey look, we appreciate that you discovered men can clean, raise children and care about a skin care routine and that women actually have huge senses of humor (thanks Lucile Ball, Carol Burnett, Lily Tomlin, Tina Fey, Kate Mckinnon), but don't pander. Even if you spend a million on the production, we still know that you're not hiring us, paying us or being real with us. Do better because we will find out the truth. Advertising is already rated lower in trust than banks. Let's all work on that.



Vince Genovese
Executive Director of Integrated Production
BSSP

1) Socially conscious and targeted advertising has been a powerful brand tool this year. I'm impressed with Nike's simple message in its "Dream Crazy" OOH campaign. Grounded in conviction and bravery, the brand elegantly (yet provocatively) produced work that hit a nerve outside of social marketing norms, yet it made a powerful statement that aligns with the brand's heritage. This is something I feel encourages other brands and agencies to follow suit. W+K has always been brave in approach and strong in conviction for their clients. This was a true example of an agency and client working together as partners.

2) NBA2K's "Everyone's On" was a fully integrated campaign from our very own BSSP team. Not only is it the work I'm most proud of produced by the agency thus far, but it was also an example of Data and Media as a strong creative platform. By combining live in-game statistics and contextually targeted ads, the agency team was able to reflect the masses--the cultural phenomenon that is NBA2K. This approach was the perfect platform to showcase the broad fandom of the 2K community of Gamers and NBA Stars.



Samantha Glynn
VP Branded Entertainment (Global)
Fremantle

1) The industry is changing in terms of its attitude to branded entertainment. Broadcasters and networks are in need of new commercial models for their commissions, and brands and agencies are seeing that they have to reach consumers in non-traditional ways. There is a lot more collaboration and respect for branded entertainment as a genre and we're seeing top quality content on TV, digital and even in cinemas that audiences are choosing to spend time with. There is also greater collaboration between brands, agencies, production companies and networks and I'm seeing new partnerships emerging -- I love the idea that brands can become executive producers and that production companies are basing their development work on strategic insights from the advertising industry.

2) Johnson & Johnson's Cannes Lions Entertainment Grand Prix **5B** is another beautiful example of a brave brand telling a story which has its values--but not its product--at its heart. It is a feature documentary that tells the story of 5B, an HIV ward in a San Francisco hospital in the 1980s when the fear and taboo around AIDS was at its most extreme. The film has a purpose around the importance of personal care, touch and skin, but the product is an enabler of the story rather than an on-screen presence.



Bonnie Goldfarb
Co-Founder/Executive Producer
harvest films, inc.

2) Nike stands above the crowd when communicating their POV and messaging that reflect our current culture. Their content is clear, concise and most importantly committed.

They continue to thrive in a divisive world and their partnership with W+K stand out as a healthy and trusted client/agency team. Nike doesn't chase or copy a message, they create their own messaging and it stands effective, relevant and memorable.

4) I think (and hope) our Presidential election in 2020 will heat up the second half of 2019 and I think people will want to engage their screens to access information. Election years have proven to be a time when our country gathers to watch debates and educate themselves on the issues and the candidates running for office. Our news outlets are under fire and so I think political advertising will take a big role and it'll be interesting to see if it can accurately capture the tone(s) in our country.

MID-YEAR REPORT CARD

Sound Lounge, Lucky Post, O Positive, Deutsch LA



Marshall S. Grupp
COO/Managing Partner/Sound Designer
Sound Lounge

2) In the past year, Tom Jucarone and I teamed up with McCann New York and students from Marjory Stoneman Douglas High School on a terrific project for March for Our Lives. "The Most Vicious Cycle" was a 3 1/2 minute film depicting the endless cycle of gun violence. Set to Kesh's "Safe", they creatively illustrated the endless loop using the Rube Goldberg machine as a storytelling device, and at the end, it begins again, playing three times. It's powerful.

As a sound designer, I've worked on three anti-gun spots in the last year. It is important to work on projects that serve a greater purpose than just selling a product. This film struck a chord with me because of my passion against gun violence. Over the 30+ years that I have been making sounds, I feel my best work has been on PSAs that

dealt with very important issues that we face every day of our lives.



Tammie Kleinmann
CEO/Partner
Lucky Post

1) With a greater need for content now more than ever, the entire creative community is being stretched in many ways. The speed at which content is required means that in addition to our roster talent, we need curated and trusted freelance talent or off-roster creatives to ramp up at a moment's notice. We are always keeping an eye out for new voices, especially those who have multiple creative abilities, and have developed a terrific network. One of the positive aspects of the content glut is that we are often involved in projects much earlier, sometimes in the concept stage, which we thrive on. It means we do a lot of work up front, before the concept is sold but it's a partnership we form with our clients in the process.

2) The most evocative work this year has been the creation of engaging branded content. Things that speak to an ethos where the "sell" is about identifying with story, character, and brand values. An example we've been involved with are a series of YETI films presented by YETI. These beautifully crafted documentary pieces engage the viewer with a subtle wink towards the brand. Each presents a story about a person who is deeply connected to the outdoors - sporting, preserving, exploring - but without mention of a single product. A title card is all people need to know about what company connects with a love of the wild.



Ralph Laucella
Partner/Executive Producer
O Positive

1) It's been a trend for years, but the lines are blurring between conventional TV commercials and social content. Every TVC shoot has a social content component, often as extensive as the commercial creative, and some of the social content can be quite entertaining. Although there is not always parity in relation to the job specs with schedule and budget around the broadcast and social productions, I think a positive trend is that advertisers more and more are realizing that creating quality, entertaining content takes real thought and execution and is not always something that can be shot with an iPhone during lunch.

4) I wish I had a crystal ball. It would save me money on expensive phone calls to 1-880-Psychics. I think this industry is in a strange reshaping and renovating mode. The marketers are hosting agencies internally, the holding companies and the agencies are producing work internally and then there is 'us.' 'Us' being production, editorial and animation companies which have to remain strong and continue to produce the best work we can to stay in demand for the all the reasons we launched our companies to begin with. We all aim to produce branded content that blurs the lines between advertising and entertainment and pushes boundaries in craft.



Ryan Lehr
Executive Creative Director
Deutsch LA

1) The push to :15s as being the new norm for many brands. As brands try to achieve reach in a fragmented media environment--seeing more and more a desire to only do :15s. This forces everyone; clients, agency and production, to really prioritize the messaging. Less real estate. Less messaging. The challenge is this often isn't easy. It worked well for our Diet Dr Pepper Lil Sweet campaign - because in the 5th year of the campaign, we have a finely tuned strategy and have built enough equity in the character. But launching new campaigns with limited real estate is a challenge. The opportunity is that when you only have 15 seconds to state your case, you ought to stand out, which could open the doors to more creatively dynamic work.

2) Obviously, the new AirPods spot was beautifully done. I love what AT&T has been doing mixing genres in their "More For Your Thing" campaign. The Skittles Broadway Play was super entertaining. Personally, I loved Robo-Cop as Colonel Sanders for KFC. And more recently Bud Light's Area 54 can. Very topical.

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Viewpoints: Production And Post Respondents

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Lola Lott
Principal/CEO
charlieuniformtango

6) "Many might not know that charlieuniformtango is a woman- and minority-owned business. I was born in Sudan to Egyptian parents and immigrated to the U.S. as a young child. Here at charlieuniformtango, we're always looking to add the best and brightest humans to our team – no matter how they identify or where they come from. I'm so excited to see that more than ever before, women, (especially women of color) are rising to great heights in an industry that's been a "boys club" for too long. We have a long history of developing and nurturing female talent, including several editors, motion designers, audio engineers and FX artists, and right now one of our incredible assistants is making her way toward a full-time flame artist role. Some of our most recent hires—two assistant editors and a 3D artist—are women. And, through one of our top local universities, we've just connected with another incredibly talented minority female filmmaker (director/DP) who has already accomplished so much (before she has even graduated). Her work is beyond inspiring. Our next step will be to bring her in on shoots and projects so she can learn the working side of the industry. She has such potential. Hopefully she'll join us once she completes her education.



Michael Raimondi
Managing Partner
Union Editorial

1) It's no secret that the traditional agency/client dynamic has been fractured for a while and that trend is continuing in 2019 with some of the major ad spends being done by clients directly. There will always be a place for the agency model but it is no longer the only game in town. Clients such as Facebook, Google, Amazon and Uber are quickly becoming major players in our world with full creative capabilities. One aspect of this relationship that seems to be evolving is the partnering of clients and advertising agencies producing joint creative. We are seeing more and more creative that is being developed and produced as co-productions between the client and agency. On the surface this seems like a situation that is inherently destined for conflict but in practice, when done right, it brings a focus on collaboration and has produced some really wonderful work.

2) An ongoing campaign that we have worked on is the Web Of Fries spots for Taco Bell out of Deutsch LA. The "Ads" promote their Nacho Fries through a series of trailers for non-existent films that span a wide range of genres from Sci fi to Thriller to Musical. It bridges that elusive gap between content and commerce in a totally transparent and fun way. It's not product placement, it's even better. The product is actually the star.



Christina Roldan
Managing Director/Executive Producer
Gentleman Scholar

1) Over the past few years, the assignments we have fielded have been increasingly conceived for usage across multiple platforms. While there may or may not be a TV buy behind a campaign, the assets are certain to serve as premium brand content on one social media platform or another – if not all of them. This trend has only increased in 2019, as we continue to crank on multi-platform projects. They provide our studios in LA and New York with great opportunities to utilize the varied skillsets of our team, and keep things fresh.

4) I'm looking forward to continuing to hear from brands and agencies that are rooting their visual storytelling in ways that are more humane. This isn't just to say that our interest is to "add more humanity"—we actually want to push more human-focused creativity. This year at Gentleman Scholar, we've had the pleasure of working on fabulous design briefs, as well as projects focused on people living with HIV, cancer research, as well as Families Belong Together. When the world is feeling restless, it's imperative to work on projects with a conscience.



Natalie Sakai
Managing Director, Executive Producer
ContagiousLA

1) There's been an increasing request for female directors, which has really given us a chance to champion all female talent including DPs, producers, etc. We're getting so much closer to an equal playing field.

2) Ben and Adam Callner's short film "Adman" was a clever and self-reflective look at advertising. It hit all the beats and reaffirmed that the work with an emotional rollercoaster of storytelling still stands out the most. We all just want to feel something.

3) We won an AICP for a PSA starring Mike Rowe receiving a live prostate exam on camera. We went into the project with the agency just wanting to make something meaningful to bring prostate cancer awareness, and pulled our resources together to create this spot. It was great collaborating with the agency from the start, not waiting for the project to come to us, and having more skin in the game.

4) This year's advertising funds have been affected by the global economy so it's been interesting watching the ripple effects of global politics (US/China trade war, Brexit) as they influence brands' spending power.

Industry Assessments, Observations On 2019 Thus Far



Nick Seuser
Founder & Executive Producer
ONE TWENTY NINE FILMS

1) My personal mandate in 2019 was to purposefully and aggressively shift ONE TWENTY NINE FILMS' focus to create and develop original content including TV series, docu-series and films.

Because we're a production company with a roster of directors who are also accomplished writers, we are aligning with them to both co-develop story ideas, and provide the necessary support to pitch, and secure funding for production.

That end goal involves facilitating funding and distribution channels to propel the development of original properties for our writers and directors and other creators

interested in collaborating with OTNF.

This particular approach extends to producing branded content as well, collaborating with agencies and/or working directly with brands to tell original stories.

Audiences are savvy and want to be engaged with tangible, substantive content that push boundaries, helping us to connect with others and find our place in the world.



Ellese Shell
Executive Producer
Cut+Run

5) Cause marketing has gone from a one-off category at award shows to permeating advertising as a whole. Award winners like Nat Geo's "Nujeen" and the AICP Next honoree McDonald's inverted arches for International Woman's Day both speak to the fact that award show committees are taking notice of work that activates their audience and pushes the conversation forward.

6) Cut+Run's management team is majority female and we were early supporters of Free The Bid. On a personal note, Cut+Run has a deep tradition of mentorship and I am a direct product of that. Having learned the craft and business of advertising and specifically editing right here as EP, I am now in the position of doing the same - nurturing and guiding the next generation of female editors and producers.



Robin Shenfield
CEO
The Mill

1) It could be wishful thinking, but I think the pendulum has swung back towards creativity, from always-on, everything mobile and digital, to making things that are engaging and impactful. Work that people seek out rather than ignore, especially as 'ignoring' is easily accomplished these days. When we talk about the work that excites us at The Mill, it's about the work that has the ability to cut through the noise and make a connection.

From where we stand, we, of course, have an admiration for brave ideas that are beautifully crafted, and creativity that leans on new forms of technology like real-time VFX. An example of this is Lady Gaga's tour visuals for her Las Vegas Residency, wherein we were able to produce huge animated large-scale CGI Avatars of Gaga in a ridicu-

lously short period of time. This is an area of technology we are excited by and see making a real impact on the industry. Real-time VFX through the use of Game Engine technology allows us to expand into new areas of interactivity and production; we'll definitely see much more of that in the coming months.

Related to all of this, and it comes across strongly in all the award shows, is work that has a point of view, sometimes quite a political one. Colin Kaepernick and the entire Nike "Dream Crazy" campaign stands-out, as does The New York Times "Truth" campaign. Brands that express an opinion about social issues, race, equality, the environment; that's something that is echoing through the whole industry.



Deborah Sullivan
EP/Managing Director
The-Artery

4) An exciting opportunity is becoming increasingly more apparent in the market as we see more intentional crossover between marketing and entertainment. There are now films advertising products and services in their narratives, TV commercials with cinematic production values, and marketing campaigns being delivered in episodic installments. Following the launch of BMW Films in 2002, creative video/film work from non-production companies has continued to grow and we're now ushering in a new golden age of branded content...Marriott's short film series "Two Bellmen" and Apple's short film "Underdog" are only a couple of examples.

The many accolades heaped upon crossover projects during this recent awards season highlight the growing creative collaborations between marketers, sports and entertainment entities. This opens up enormously exciting--and meaningful--consumer engagement going forward.

Major brands such as Nike, Jordan, NFL, NBA and hundreds more will look to their creative partners to take them to that next level - even in the coming short term. This is an exciting time for thinking well beyond the :30 spot or the short social burst and jump into the next level of brand engagement--not only marketing/films, but fully-integrated AR + VR experiences are being funded by smart and savvy clients who are developing creative technologies to take their brands to the next level.

The possibilities are amazing. Content is king again!

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Forsman & Bodenfors, Chapeau Studios Reflect On 2019

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Karuna Venter
Managing Partner/Owner
Chapeau Studios

1) For me and my half-full water glass, 2019 has been characterized by an embrace of disruption as a means of creation rather than allowing it to be a form of destruction. Nothing is easy right now, and we are finding ways to keep moving forward despite it all. Creators and distributors alike are taking on the huge culture gap in the US, embracing this opportunity to speak truth-to-power rather than “playing nice” and avoiding conflict. Brands are getting wise to the early hysteria around “likes” and “views”, and technology giants are allowing themselves to get humble around the ways in which they need to discipline their growth. Are we getting close to our next destination? I’m holding out hope, but this year has also shown us that

it’s going to continue to be a bumpy ride. The axiom that change is the only constant has real resonance now.

5) Without question, this is an exciting time for brands and creators who embrace the value and work of centering voices and stories that have traditionally been marginalized. A woman-owned &-operated creative studio, Chapeau celebrates diversity on the daily, so we are delighted that films like “Parasite” and “Atlantique” are being celebrated this year. In advertising, director Kim Gehrig killed it this season with her “Dream Crazier” spot; the AICP gave notable honors to her as well as the work of several other women directors. I hope advertisers take notice of these successes and respond by supporting more inclusive stories about women, told by women, for women. We are the world’s primary consumers, after all!



Amber Wimmer & Kim Jose
Co-Leaders of Integrated Production
Forsman & Bodenfors New York

2) The line between advertising and entertainment is becoming blurrier and blurrier each day and we love it! Johnson & Johnson’s feature documentary *5B* by Ryot is remarkable and a perfect ongoing example of these two worlds colliding. F&B Singapore’s recent work for skincare

brand SK-II, “Timelines,” is a four-part short form documentary series that is focused on young women around the globe creating their own timelines and blocking out societal pressure of marriage before they are ready. Never once is the skin care product in frame; instead the emotional journalistic docuseries (starring Katie Couric) focuses on four different young women and their diverse path to fulfillment.

5) We are really proud of the work coming out of our Swedish offices for Volvo’s “The E.V.A Initiative,” an online library of safety research accompanied by a film that sheds light on the fact that women are more likely to get injured in a car crash because male crash test dummies are the standard.

We are also inspired by the work that the entire industry is doing to not only raise the bar on Diversity & Inclusion efforts, but to also extend these efforts to our clients by pushing to affect change in not only the messaging, but also in the software and hardware.

Flash Back

August 6, 2014 David&Goliath has hired three new creative leaders: **Dino Spadavecchia**, group creative director, and longtime creative partners **Chris Hutchinson** and **Driscoll Reid** as creative directors. They report to **Colin Jeffery**, D&G’s newly appointed CCO. Spadavecchia joins the agency most recently from **Leo Burnett**, where he served as sr. VP/creative director since 2012, working on **General Motors**. Hutchinson and Reid join from **TBWA\Chiat\Day**, where they created one of this year’s most visible World Cup campaigns for **Adidas’ Brazuca**. In their new roles, Spadavecchia, Hutchinson, and Reid will touch many of the brands on D&G’s roster, including **Kia**, **California Lottery** and **VIZIO**....Supply & Demand has added filmmaker **Amy Nicholson** to its roster. A creative director, commercial director and documentarian, Nicholson arrives with extensive agency experience on accounts for **Nike**, **Prudential**, **Yoplait**, **Black & Decker**, **Coke**, **Heineken**, **HP** and **ESPN**. Her agency roosts include **Kirschenbaum Bond**, **Fallon**, **Goodby Silverstein & Partners**, **Wieden+Kennedy** and **DraftFCB** before Nicholson branched out with **Beauty School**, her first directorial short, a wry portrait of the **New York School of Dog Grooming**. Nicholson has also helmed web films for **Nokia**, spots for **Pilsner Urquell** and the **Ad Council**—plus a **Howard Stern On Demand** campaign including the promo “**Hiding the Salami**,” which helped earn her inclusion in **SHOOT’s 2007 New Directors Showcase**....

August 14, 2009 **Robert LePlae** has been named president of **McCann Erickson North America**. He was most recently president of the **TBWA North American** group of companies....**Paranoid US**, based in **L.A.**, has signed the **French** directorial collective **AB/CD/CD** (**Arnaud Boutin**, **Camille Dauteuille** and **Clement Dozier**) whose work spans commercials, music videos, shorts, media for theaters and video installations....**Editors Stuart Waks**, **Susan Munro** and **Michael Bartoli** have teamed with executive producer **Gail Butler** to launch **Hybrid**, a **Santa Monica** house offering creative editorial, finishing, **VFX** and motion graphics. The quartet had previously been with **89 Editorial**...**Edit house Red Car**, with bases of operation in **NY**, **Miami**, **Chicago**, **Dallas**, **Santa Monica**, **San Francisco** and **Buenos Aires**, has opened **Redhead**, a graphics and **VFX** division based in **NY**. **Jason Sonner** has been hired to serve as **EP** running the new division. **Chris Bialkowski** has been promoted to **sr. designer**...

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Creators of “This Isn’t Me” Team With One Twenty Nine Films To Bring Show To TV Writer Ben Kawaller and director Adrian Rojas Elliot have partnered with One Twenty Nine Films to develop their award-winning short film *This Isn’t Me* into a TV series. The comedy about an aimless gay man (Kawaller) who becomes an unlikely source of support for under-achieving kids, was recently named Best Episodic at the Transparent Film Festival in NYC.

Bat For Lashes’ “The Hunger” Music Video Premieres Directed by Natasha Khan and Produced in collaboration with her production company Lief, Bat For Lashes, aka Natasha Khan, unveiled her new song “The Hunger” from her highly anticipated new album *Lost Girls*. Bat For Lashes also revealed the video for ‘Kids In The Dark’ and her gang of Lost Girls as she directs and stars in this first visual for her new album.

Funworks Inspires Healthy Lifestyle With Animations for Raley’s Markets Raley’s Markets is focused on offering customers education and transparency when they are making their grocery purchases. To help get the word out about the updated system, Raley’s partnered with creative agency Funworks for a campaign that puts a fun and engaging twist on nutritional health.

Hey Presto! Lands Top Comedy and Lifestyle Director, Edwin McGill Hey Presto! has added director Edwin McGill to its roster of commercial directors. McGill brings over a decade of experience from across the pond and has earned a name for himself as a top comedy and lifestyle director.

Sound Artists Rick Ash and Ron Eng Join Periscope Award-winning sound pros Rick Ash and Ron Eng have joined the sound team at Periscope Post & Audio, Hollywood.

Anne Gordon Returns To Hooligan As Director Of Development Post-production Co, Hooligan has hired Anne Gordon as Director of Development.

GLP Creative’s Gary Land Directs “Our Game” For Apple Apple’s new Shot on iPhone campaign travels to India, the second most populous country in the world, in a multidimensional portrait of the country’s collective passion for Cricket.

MTI Film Granted Patent for Tool that Aids Dolby Vision HDR Packaging MTI Film has been awarded US Patent 10,349,097 for its Graphical Editing Solution for HDR Metadata. The software tool provides a simple way to ensure that HDR metadata is properly aligned with associated HDR video.

Red Robin’s Burger Master Series Gets a Taste of French Butter In a new broadcast TV spot for Red Robin Gourmet Burgers and the Colorado agency Integer Group, Director/DP Brett Froomer of French Butter answers the burning question, “Who puts fried avocado on a grilled chicken breast?”

The Music Playground To Build New Nashville Creative Complex Staying true to its name, The Music Playground is literally building a “music playground” in the heart of Music City and partnering with Grammy® Award-winning producer/mixer F. Reid Shippen as Chief Creative Officer to oversee and lead the company’s exciting new Nashville expansion.

eTribez Casting Platform Achieves Stunning 300th TV Show Milestone eTribez has accomplished a stunning achievement: The company’s Casting Platform has now been incorporated into the production pipeline of its 300th TV program, worldwide.

PSN Chile Enable The Capture of Stunning Real Solar Eclipse Scenes For Taron Lexton’s New Sci-fi Film ‘Nomad’ On 2nd July 2019, the moon fully eclipsed the sun. During this rare and beautiful celestial event, award-winning director, Taron Lexton, had set up to film a once in a lifetime scene for his upcoming feature film, ‘Nomad’.

Sigma Unveils Sigma fp Full-Frame Mirrorless Camera; Announces High-Performance Lens Series Sigma made the following announcements: 1. Launch of Sigma fp, the world’s smallest and lightest full-frame mirrorless digital camera. 2. Introduction of a newly developed high-performance lens series for full-frame mirrorless cameras

Alchemy Post Sound Puts Its Best Foot Forward in FX’s “Fosse/Verdon” Alchemy Post Sound put on its tap shoes (and a whole lot more) in creating Foley sound for *Fosse/Verdon*, FX’s critically-acclaimed limited series about choreographer Bob Fosse (Sam Rockwell) and his collaborator and wife, the singer/dancer Gwen Verdon (Michelle Williams).

Rich Ellis To Lead Sales at Periscope Post & Audio, Hollywood Chicago-headquartered Periscope Post and Audio has appointed Rich Ellis as Executive Sales Manager at its recently-opened facility in Hollywood.

Whitehouse Post Editor Liz Deegan Makes Move to London Office Award-winning Editor Liz Deegan is making a move across the Atlantic as she joins the company’s London office.

Matt Carvalho Joins Bukwild as VP, Studio Brand studio Bukwild welcomes Matt Carvalho as VP of the Studio.

Universal Production Services Costume Dept. Now Open in New York Universal Studios Operations Group announced the opening of the Universal Production Services Costume Department in New York. The newly renovated facility in Long Island City provides costume rental services for features, television, streaming, independents, theatre and commercials in New York and across the East Coast.

Assimilate’s New SCRATCH 9.1 Offers Groundbreaking Features and Performance For Dailies and Finishing Assimilate announced the most robust version of its dailies and finishing software to date with SCRATCH 9.1.

Team One Doubles Down on Data with Two Executive Hires in Dallas T Team One announced it has hired two new senior executives—Dr. Bharath Gangula as Executive Director of Data Science and Advanced Analytics, and Emily Sanford as Management Director of Digital, CRM and Data Application.

Writer & Director Maegan Houang’s Surrealist Fairytale “In Full Bloom” Makes Online Debut After making rounds on the festival circuit, the surrealist short film *In Full Bloom* begins its life online, premiering on Short of The Week and living on at Vimeo.

JAMM Partners with IMAX on Immersive Short Brand Film Through a new short film, “Infinite Worlds” IMAX set out to showcase how the company creates an immersive, in-theatre experience that invites audiences to push beyond the ordinary and always seek the fullest experiences.

One Twenty Nine Films Launches in NYC One Twenty Nine Films is expanding to the East Coast and widening its scope beyond its niche in advertising production into original content. The company has hired veteran producer Robert Mulligan to serve as its EP in NYC.

Testronic Labs Invests in Archion’s High Performance EditStor Omni Storage Solution Archion Technologies announced that Testronic Labs, a leader in quality assurance (QA), localization services, and compliance for the film, television and games industries, has invested in Archion EditStor Omni storage systems.

Pond5 Announces World’s Largest Collection of Royalty-Free Editorial Video Pond5 announced the launch of its industry-disrupting, royalty-free Editorial collection, featuring timely footage from the worlds of current events, sports, and entertainment, plus a wealth of video from citizen journalists, who are able to capture unique footage in the moment, as it unfolds.

Red Giant Introduces: VFX Suite For Adobe After Effects Red Giant announced VFX Suite, an all-new suite of keying, tracking, cleanup and visual effects compositing tools, all right inside Adobe After Effects, part of Adobe Creative Cloud.

Splash Worldwide Wins in Style at 2019 Chip Shop Awards in London The Drum annual Chip Shop Awards judges deemed Splash’s “outrageous” submissions to be winners. At the 6 June ceremony at London’s Ministry of Sound venue, Splash’s original print execution entitled “Visit Donald” was presented the 2019 Chip Award for Best Political Ad.

BEMO Creates Cinema 4D Projection Mapping Imagery For Vivid Sydney 2019 “Lighting the Sails” Maxon Cinema 4D has long been a part of BEMO’s production pipeline serving as its central 3D production hub. Recently, the facility lent its distinctive stamp to the popular “Dream Corp LLC” TV series, JLR/Bond Museum Install and the sensational “This is America” music video by Hiro Murai.











Roto Artist Chris La Jump Starts His Career at RSP Education Adelaide native Chris La grew up enamored with movie magic. As a young man in 2016, he took a step toward turning his infatuation into a lifetime career by enrolling in Rising Sun Pictures’ Graduate Certificate Program in Compositing and Tracking.

Love Hope Strength Band, Featuring Mike Peters, Releases Music Exclusively through Killer Tracks Killer Tracks, announced the exclusive release of four tracks from the Love Hope Strength Band featuring Mike Peters of The Alarm. An act that landed 16 Top 50 UK singles. A percentage of the revenue from the licensing and sales of the songs will go to Peters’ Love, Hope, Strength Foundation which “leverages the power of music to expand the bone marrow donor registry.”

For the full stories [and many more], contacts info and videos with credits, visit SHOOT® Publicity Wire (spw.SHOOTonline.com). SPW is the best place to announce your news or video release to amp up the “buzz” among the entertainment & advertising industries motion picture segments’ movers and shakers from Hollywood to Bollywood and from Madison Avenue to Cannes and beyond. To get more info on how to “Toot Your Own Horn” via SPW visit pr.SHOOTonline.com



MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 <p>Dos Equis "Hit Single"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>"Total Eclipse of the Heart" by Bonnie Tyler Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, composers; Adrea Lavezzoli, exec producer; Lindsey Lerman, producer</p>	<p>Heard City, New York Phillip Loeb, Elizabeth McClanahan, mixers; Andi Lewis, producer; Sasha Awn, exec producer; Jackie James, producer; Gloria Pitagorsky, managing director/partner</p>	<p>Droga5 New York</p>	<p>Hungry Man, bicoastal Wayne McClammy, director</p>
2	 <p>Apple's "Bounce"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>"I Learnt Some Jazz Today," soundtrack by composer/producer Tesselated</p>	<p>Formosa Group, Los Angeles John Bolen, mixer</p>	<p>TBWA/Media Arts Lab, Los Angeles</p>	<p>Pulse Films, bicoastal Oscar Hudson, director</p>
3	 <p>Taco Bell's "Chasing Gold"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Jingle Punks, bicoastal & Toronto Jared Gutstadt, CCO/songwriter/producer; Jesse Siebenberg, songwriter/track production; Scarlett Burke, songwriter; Matt Chambliss, exec creative director; Miles Kennedy, sr. producer.</p> <p>Lime Studios, Santa Monica, Calif. Mark Meyuhdas, sound designer</p>	<p>Lime Studios, Santa Monica, Calif. Mark Meyuhdas, mixer; Peter Lapinski, assistant mixer; Susie Boyajan, executive producer</p>	<p>Deutsch Los Angeles Eryk Rich, music director; Chase Butters, sr. music supervisor; Dez Davis, music supervisor</p>	<p>Neighborhood Watch, Brooklyn, NY Jeremy Saulnier, director French Butter Films, Los Angeles Brett Froomer, food/tabletop director</p>
4	 <p>Procter & Gamble's "The Look"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Barking Owl, West Los Angeles, Calif. Barking Owl, music; Morgan Johnson, sound design</p>	<p>Barking Owl, West Los Angeles, Calif. AJ Munillo, mixer</p>	<p>Saturday Morning</p>	<p>Stink Films, Los Angeles Anthony Mandler, director</p>
5	 <p>Nissan's "Freedom To Move"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Yessian Music/L.A. Mark Chu, composer; David Gold, Katie Overcash, exec producers; Andy Grush, creative director; Brian Yessian, CCO; Michael Yessian, head of production.</p> <p>Barking Owl, West Los Angeles, Calif. Morgan Johnson, sound designer</p>	<p>Sonic Union, New York Paul Weiss, Rob Ballingall, mix engineers</p>	<p>TBWA/Chiat/Day, New York</p>	<p>Somesuch, Venice, Calif. Daniel Wolfe, director</p>
6	 <p>Enterprise's "Whatever The Mission: Paparazzi"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Q Department, New York (music), Venice, Calif.</p> <p>750mph, London Sam Ashwell, sound designer</p>	<p>750mph, London Sam Ashwell, mixer</p>	<p>The Corner, London</p>	<p>Smuggler, bicoastal Guy Shelmerdine, director</p>
7	 <p>Nike's "Rally"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>SOUTH, Santa Monica, Calif. Rob Simonsen, composer; Matt Drenik, Jon Darling, creative directors; Ann Haugen, exec producer; Ignacio Zas, producer</p> <p>JOINT, Portland, Ore. Noah Woodburn, sound designer; Natalie Huizenga, audio assistant; Leslie Carthy, EP</p>	<p>JOINT, Portland, Ore. Noah Woodburn, mixer; Natalie Huizenga, audio assist; Leslie Carthy, exec producer</p>	<p>Wieden+Kennedy, Portland, Ore.</p>	<p>archival footage</p>
8	 <p>Truth's "Heavy Metal Kills"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>New Math, Venice, Calif.</p>	<p>Lime Studios, Santa Monica, Calif. Ben Tomastik, mixer; Susie Boyajan, exec producer</p>	<p>72andSunny, Playa Vista, Calif.</p>	<p>Hecho Studios, Playa Vista, Calif. Evan Norton, director</p>
9	 <p>Verizon's "Love Calls Back"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>duotone audio group, New York Ross Hopman, executive producer; Gio Lobato, producer</p>	<p>Sonic Union, New York Brian Goodheart, mix engineer</p>	<p>McCann New York Eric David Johnson (aka DJ Bunny Ears), SVP, executive music producer; Dan Gross, music producer</p>	<p>Moxie Pictures, bicoastal Lee Hirsch, director</p>
10	 <p>Mazda's "Dream Bigger"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Hayley Reinhart performing a cover of the Cranberries "Dreams" arranged, produced & recorded at Capitol Records Shindig Music and Sound, Playa del Rey, Calif. Austin Shupe, composer; Caroline O'Sullivan, head of prodn; Debbi Landon, EP; Scott Glenn, creative director LSD, Santa Monica, Calif. Michael Anastasi, sound designer</p>	<p>Lime Studios, Santa Monica, Calif. Joel Waters, Mark Meyuhdas, mixers; Susie Boyajan, exec producer</p>	<p>Garage Team Mazda, Costa Mesa, Calif.</p>	<p>Serial Pictures, Los Angeles John Hillcoat, director</p>

"Hit Single" Tops The Chart

Beacon Street earns #1 slot for Dos Equis spot

A SHOOT Staff Report

In this campaign for Dos Equis, Droga5 New York brings the brand's "interessante" point of view to what makes summer great, from weddings to pool parties to 1980s night at the local bar.



A new kind of "Total Eclipse"

For the latter scenario, there's "Hit Single" directed by Wayne McClammy of production house Hungry Man. In this spot, a loving tribute to timeless summer jams and '80s' MTV Spring Break live performances, Bonnie Tyler's 1982 hit single "Total Eclipse of the Heart" is transformed into another kind of emotional ballad, this one about the trials and tribulations of ordering Dos Equis and appetizers at a crowded bar. It's part of the overall campaign push to encourage drinkers to make every moment interessante.

"Total Eclipse" takes on totally rad lyrics crooned with feeling and chronicling indecision over what snacks to order with Dos Equis.

Our '80s female performer sings, "Every now and then I get a little bit thirsty for a Dos Equis."

She goes on to share, "Every now and then, I get a little bit hungry and I also need a side of nachos."

But then she's fraught with indecision, singing alternately about nachos, French fries and hot wings—all to the chagrin of the bar waitresses who aren't sure what to bring her. They are in a holding pattern, with no gratuity in sight.

Our singer is also frustrated—not just struggling over choice of appetizer but how hard it is to order since, as the lyrics related, "There's a really big crowd at the bar." Even when she decides, our singer has a wait in store before she gets her coveted snack.

This tongue-in-cheek

predicament is right in step with McClammy's penchant for the charmingly absurd, with Beacon Street in turn bringing its musical chops to the proceedings. The Beacon Street ensemble included composers Andrew Feltenstein and John Nau, executive producer Adrea Lavezzoli and producer Lindsey Lerman.

The right vibe

Feltenstein simply and succinctly explained that perhaps the biggest challenge posed by "Hit Single" to him and his Beacon Street colleagues was "making the lyrics work hard."

Helping in that regard—as well as in capturing the right vibe—was McClammy. Feltenstein said of the director, "Wayne is the best. I love working with him. He makes every project fun and always pushes us to make the music or score as amazing as possible."

As for his biggest takeaway or lesson learned from his experience on "Hit Single," Feltenstein affirmed, "Never underestimate Bonnie Tyler."

Audio post mixers were Phillip Loeb and Elizabeth McClanahan of Heard City, New York.

The core Droga5 creative team included chief creative officer Neil Heymann, executive creative director Ryan Raab, creative director Matt Vittou, sr. copywriter Rob McQueen, sr. art director James Gross, executive producer Dave Stephenson, and producers Stephanie Hill and Gulshan Jeffries.

Dion Beebe, ACS, ASC served as cinematographer. Ryan Steele of Mackcut edited "Hit Single."



Bar scenes from "Hit Single"

Warren, Rich Named To HMMA Board



Diane Warren

The Hollywood Music in Media Awards (HMMA) has named songwriters Diane Warren and Allan Rich to the HMMA Advisory Board and Voting Academy. The acclaimed songsmiths join a group of entertainment professionals that include music artists/producers Verdine White (Earth, Wind & Fire), Dave Mason (Traffic), Nile Rodgers (Chic), Adam Gaynor (Matchbox 20) and film composers John Debney (*The Greatest Showman*) and Christopher Young (*Pet Sematary*)

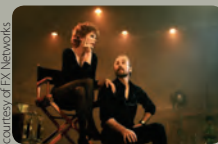
Held in November, the HMMA historically have been over 80% accurate in awarding future recipients of iconic film, TV and videogame awards. For example in film: the 2018 HMMA winners included "Shallow" (*A Star is Born*) which later won the 2019 Oscar, Golden Globe and Grammy. Also winning a 2018 HMMA were Ludwig Goransson for his score to *Black Panther*, which also won the 2019 Oscar and Grammy.

Warren is a 10-time Oscar nominated, Grammy and Golden Globe winning songwriter. She is the sole owner of her publishing company, Realsongs, and a three-time HMMA winner for "I'll Fight" (from *RBG* documentary), "Stand Up For Something" (from *Marshall*) and "Till it Happens to You" (*The Hunting Ground* documentary). Rich is a two-time Oscar, Grammy, and Golden Globe nominated songwriter.

Alchemy Post Sound Delivers Foley for FX's Fosse/Verdon

Alchemy Post Sound created Foley sound for *Fosse/Verdon*, FX's critically acclaimed limited series about choreographer Bob Fosse (portrayed by Sam Rockwell) and his collaborator and wife, the singer/dancer Gwen Verdon (Michelle Williams). Working under the direction of supervising sound editors Daniel Timmons and Tony Volante, Alchemy Foley artist Leslie Bloome and his team performed and recorded hundreds of custom sound effects to support the show's sultry dance sequences and add realistic ambience to its historic settings.

For *Fosse/Verdon's* many musical scenes, Timmons and Volante were tasked with conjuring intricate sound beds to match the choreography and meld seamlessly with the score. They also created dense soundscapes to back the very distinctive environments of film sets and Broadway stages, as well as a



Fosse/Verdon

myriad of other exterior and interior locations.



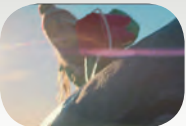

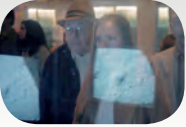





A large portion of the post sound effects were created by Alchemy Post Sound. Most notably, Foley artists meticulously reproduced the footsteps of dancers. Foley tap dancing can be heard throughout the series, not only in musical sequences, but also in certain transitions. "Bob Fosse got his start as a tap dancer, so we used tap sounds as a motif," explained Timmons.

Sony Pictures Post Weaves Web Of Spidey Sound

Postproduction sound for this summer's blockbuster hit from Columbia Pictures, in association with Marvel Studios, *Spider-Man: Far From Home*, was completed by Sony Pictures Post Production Services. Supervising sound editor and sound designer Steven Ticknor, re-recording mixer and supervising sound editor and sound designer Tony Lamberti and re-recording mixer Kevin O'Connell led a team of veteran sound artists in delivering dynamic soundscapes to match the film's full throttle action, superhero gadgetry and larger-than-life characters, the latter including a quartet of extra-dimensional creatures with colossal powers known as the Elemental Creatures.

Some of the team's best sound work was applied to the Elemental Creatures. Each of four creatures required a unique set of signature sounds related to its connection to fire, water, earth and wind. Final mixing was completed in the Cary Grant Theater on the Sony Pictures Studios lot in Culver City, Calif., with O'Connell and Lamberti working natively in Dolby Atmos. *Spider-Man: Far From Home* was the first film mixed in the Grant Theater following its recent upgrade to support immersive sound.

VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 Lacoste's "Crocodile Inside"	Time Based Arts , London Francois Roisin, creative director; Josh Robinson, VFX producer; Federico Vanone, VFX supervisor; Lewis Crossfield, colorist; Thiago Dantas, lead Flame; Shel Gardner, Leo Weston, Adam Paterson, Jamie Crofts, Stephen Grasso, David Birkill, Matt Jackson, Flame artists; Bernardo Varela, Grant White, Leandro Vazquez, Manolo Perez, Matt Shires, Will Robinson, Paul Sullivan, Nuke artists; Mike Battcock, Federico Vanone, lead 3D; Sam Osbourne, Ben Cantor, David Loh, Fabrice Le Nezet, Federico Vanone, Gareth Bell, James Mann, James Spillman, Matt Evans, Stephen Murphy, Tom Di Stasio, Walter How, Zoe Sottiaux, Jiyoung Lee, 3D. (Toolbox: Flame, Nuke, Houdini, Resolve)	BETC , Paris	Iconoclast , London Megaforce, directors
2	 AT&T's "Train"	Method Studios , Santa Monica Benjamin Walsh, sr. VFX supervisor; Pip Malone, sr. producer; Ian Holland, 2D lead; Rus Brutsche, CG supervisor; Toma Bowen, comp supervisor; Tim Ranck, lead animator; Vladislav Tushevskiy, lead FX. (Toolbox: Flame, Nuke, Houdini, Mantra, Maya, V-Ray, Photoshop) HouseSpecial , Portland, Ore. Lourri Hammack, EP; Kirk Kelley, creative dir; Paul Harrod, animation dir; John Nolan, DP & motion control; Rebecca Bowen, sr. producer; Rex Carter, Flame; Alvaro Cubillas, head of prodn; Stephen Bodin, character design, environment design; Felicie Haymoz, Gee Staughton, character designers; Toby Froud, sculptor; Andy Berry, associate art dir; Mattzilla Duron, Teresa Huarte, Bryan McIntyre, Katie Mello, Margaret Meyer, Daniel Miller, Laurie Olson, character fabricators; Elodie Massa, Sara Newman, costumers; Polly Robbins, painter; Amy Adams, Chris Ohlgren, Suzanne Twining, animators; John Corbett, Nuke compositor. (Toolbox: Dragonframe, Nuke, Flame, Avid, Creative Suite)	BBDO , New York	Furlined , bicoastal Dougal Wilson, director
3	 Surfers Against Sewage's "Creature"	MPC , London and Bangalore Amy Richardson, exec producer; Tom Harding, Marcus Dryden, 2D VFX supervisors; Dominic Alderson, 3D VFX supervisor; Matilde Nygaard Vinther, 3D artist; George K., colorist; Abhinav Sharda, producer; Mark Robinson, 3D supervisor; David Rouval, 2D supervisor; Divya Vijay, asset; Yeswanth, rig-ger; Ankan Sanyal, animation lead; Ambalika Nandy, artist; Jejaswini N, Shristi Sandal, match move; Uday Veerapali, Pratyush Paruchuri, compositing (Toolbox: Mudbox, Zbrush, Mari, Flame, Nuke) Anarchy Ltd. , Watford, UK Kate McConnell, creature concept artist; Jason Szukalski, tech supervisor; Jim Bones, sr. technician; James Churches, Joseph Szukalski, Andre Masters, tech.	none	Park Pictures , bicoastal/international Tom Tagholm, director/writer
4	 DFS' "Proud Journey"	Aardman Animations , Bristol, UK Magda Osinska, director; Steve Harding-Hill, creative director; Steph Owen, Nick Miller, producers; Mindell Bowen, production mgr; Tom Fox, designer & storyboard artist; Georgina Ellison, Jack Slade, modelmakers; Roxannah Linklater, rigger; Darren Thomson, Adam Watts, animators; Jon Biggins, compositor & colorist; Fernando Lechuga, Vlad Ilescu, compositors; Dan Pask, editor. (Toolbox: Dragon, Nuke, Resolve)	krow , London	Aardman Animations , London Magda Osinska, director
5	 Samsung's "TV Is Making History Again"	The Mill New York Luis Martin, sr. producer; Kshitij Khanna, shoot supervisor; Gavin Wellsman, creative director; Krissy Nordella, 2D lead artist; Emily Meger, 3D lead artist; Anton Anderson, Drew Maloney, Joe Taylor, Joseph Yoon, Kevan Lee, Matthew DeFranco, 2D artists; Ciaran Moloney, Jonathan Lee, Scott Denton, 3D artists; Cedric Memard, matte painting; Fergus McCall, colorist; Rochelle Brown, EP, color. (Toolbox: Maya, Substance Painter, Houdini, Flame, Nuke)	adam&eve NYC	Pulse Films , bicoastal/international James Marsh, director
6	 In Full Bloom (short film)	Meegan Houang, director/writer; Jason Whetzell, stop motion animator; Matthew Waukhonen, VFX supervisor/VFX artist; Joy Sun, storyboard artist; Alyssa Forstmann, art coordinator; Michael Valenzuela, special FX coordinator; Chip Mefford, FX foreman; Richard Valenzuela, FX technician; Tiffany Liang, title design; Sevan Najarian, Austin Piko, VFX artists; Christopher Ripley, DP, colorist; John J. Lozada, Vanessa Elliott, producers. (Toolbox: After Effects, Mocha)	none	Imposter , bicoastal
7	 DuPont's "Invent A Better Now"	Blacksmith New York Charlotte Arnold, exec producer; Tina Chen, producer; Olivier Varteressian, VFX/CG supervisor; Daniel Morris, lead compositor; Robert Bruce, Tim Regan, Yebin Ahn, Eric Concepcion, compositors; Tom Bussell, Tuna Unala, Hassan Taimur, Eddy Estevez, Vitaliy Burov, CG artists. (Toolbox: Flame, Nuke, Maya, Houdini, Z-Brush, Mari, Arnold, After Effects for titles)	R/GA New York	Serial Pictures , Los Angeles John Hillcoat, director
8	 Mars Inc./Pedigree's "A Dog Brings It Back"	LOBO , Sao Paulo, Brazil Alberto Lopes, Sergio Salles, EPs; Gabriel Nobrega, Alton (duo consisting of Felipe Machado, Tiago Marcondes), directors; Fabiano Broki, animation director & concept artist; Anderson Omori, Chan Tong, 2D lead animation; Antonio Soares Neto, storyboard & animatic; Pedro Jones, Christopher Silveira, Henrique Lobato, Romulo Oliveira, concept art; Henrique Lobato, Bruno Tedesco, Romulo de Oliveira, Michel Venus, Francisco "Chicão" Sanches, Marcos "Bogus" Llussá, Paulo Puiupo, Gian Burani, 2D animation; Gabriela Maluf, postproduction; Clara Morelli, Rosangela Gomes, post coordination (3D); Vivi Torre, producer/finisher; Taina Soares, post assistant. (Toolbox: After Effects, Photoshop)	AlmapBBDO , Sao Paulo, Brazil	LOBO , Sao Paulo, Brazil Gabriel Nobrega, Alton (duo consisting of Felipe Machado, Tiago Marcondes), directors; Fabiano Broki, animation director
9	 Amazon's "Prime Day"	Hornet , New York Peter Sluscka, director; Greg Bedard, EP; Sang-Jin Bae, head of production; John Harrison, Peter Fink, VFX supervisors, lead compositors; Bill Thompson, Xiaoxiao Tang, Janelle Miao, Ali Kocar, Nichola Latzgo, Michael Cafarelli, Sang Lee, Keith Yan, compositors; Ivan Joy, Ken Lee, CG modelers; Doug Litos, pre-viz; Ken Lee, lighting & rendering; Tae Kim, matte painter; Shawn King, color correct (Toolbox: StopMotion, Nuke, Maya, AfterEffects, Premiere)	none	Hornet , New York Peter Sluscka, director
10	 Arlington Convention & Visitors Bureau's "Ari & The World of Wonderful"	ATK PLN , Dallas Marvin Robinson, EP; Justin Skerpan, producer; Barrett Lewis, creative dir; Patton Tunstall, CG sup.; Jon Speer, tech sup.; Ruby Wang, Mark Whiting, concept artists; Fred Gardner, Edwardian Taylor, design; Ramahan Faulk, Drew Daleo, modeling; Daniel Ries, modeling & surfacing; Josselin Gailly, Timothee Claeys, surfacing; Andrew Conroy, Bowen Deng, Evan Perret, Maxime Lecompte, Osvaldo Tapia Guenero, rigging; Monika Salter, Rawan Alhosani, CFX artists; Jason Taylor, Dorian Soto, Don Dixon, animation; Gabriel Martin, Chad Moseley, FX; Maria Poza, cloth simulation; Lyn Caudle, Jeff Masters, Shannon Thomas, Michael Zollinger, light/compositing; Chad Moseley, mo design; Mike Roy, Laychin Lee, Flame artists. (Toolbox: Maya, Arnold)	Peter A. Mayer , New Orleans	ATK PLN , Dallas Barrett Lewis, director

A Seismic Shift Tops Chart

VFX house Time Based Arts scores with Lacoste's "Crocodile Inside" commercial directed by Megaforce for BETC Paris

A SHOOT Staff Report

This brand film for Lacoste out of agency BETC Paris features a couple whose relationship has hit a rough patch. They are arguing and on the verge of breaking up. Words that can't be taken back are said and a metaphoric gap is created between the man and the woman. As their apartment and the entire multi-story building housing it collapses and crumbles into pieces around them, they suddenly realize that they have gone too far, and they take a brave leap back towards each other. The scene is intensified by the spectacular stunts and decor, in a powerful illustration of their desperate fight to not give up on one another and their values.

Directed by French collective Megaforce via production house Iconoclast, this piece—titled “Crocodile Inside”—was driven in significant part by visual effects from Time Based Arts, London. Francois Roisin, creative director at Time Based Arts, said, “We were so excited to craft the VFX on this project due to the nature of it, destruction, smoke, debris—an FX artist’s wet dream! But what is nice about this film is that it is not all about that! The



Lacoste's "Crocodile Inside"

VFX was there to support and illustrate the emotional turmoil our characters are going through. It is more of a backdrop and therefore we had to carefully gauge the amount of destruction happening in the background, it can never steal the show from the actor’s play so we had to sometimes dial down some effects, or just be a bit more considerate about where things start to break within the framing.

“We spent a fair amount of time building a previz before the shoot. This way we could figure out camera angles but also the distance between the parts of the building at any given shot, as well as the speed the two move apart from each other. We closely worked with Marco (production designer Puig) to make sure the set build and previz would line up pretty well when it comes to place our real cameras! The directors were keen on the idea of

shooting the piece in chronological order (mostly) which helped us massively to keep track of building angles, distances, amount of destruction.”

Time Based Arts deployed Houdini, Flame, Nuke and Resolve on the spot. CG was executed on Houdini, both for simulation as well as lighting and rendering. Houdini allowed for marrying procedural modeling (lots of repetitions of objects in the building such as bricks, floorboard, plaster walls) and complex simulations. It made sense to also render in the same software to avoid headaches having to transfer elements between different software. Compositing was a mix of Flame and Nuke.

Previz, teaming with Megaforce

Roisin noted of the Lacoste piece, “Hopefully it is not visible in the film, but delivering the VFX for this project was a real challenge. Time was against us as well as having to craft one split building across many shots. Our preproduction work was vital (previzualization, destruction R&D, furniture build, environment build). We had our ducks in a row so when we received the first edit, it was more a matter of assembling our elements together rather than build everything from scratch.

As for Time Based Arts’ working relationship with the directorial team, Roisin recalled, “Last time we partnered with Megaforce on a big job was for Nike’s ‘Nothing Beats a Londoner’ which was a whole different beast. Lots of shots, compositing, not so much CG, nothing like ‘Crocodile Inside,’ which heavily relied on the VFX to seamlessly tell the story of our lovers. As usual it was a pleasure working with Megaforce. They were greatly involved in the making, having a deep understanding of VFX. They could give us accurate feedback and leave out what was obviously work in progress. Megaforce considers VFX as a story enhancer and not just for the effect which makes the work very meaningful in the end.”



David Bryan

MPC Promotes Bryan To Animation Director

Moving Picture Company’s (MPC) London studio has promoted award-winning animator David Bryan to the role of animation director. As a key member of the senior creative team, he will be responsible for ensuring consistency, quality and supervision across MPC’s major animation projects.

Bryan joined MPC in 2013, exhibiting his talent for crafting unique, photo-real animals with a careful balance of personality and realism. He has helped bring to life some of MPC’s most defining creature and character work including Samsung’s “Ostrich” which won two Cannes Gold Lions, John Lewis’ double Silver Lions recipient “Buster the Boxer,” and Volkswagen’s “Born Confident” which earned Silver British Arrows. Bryan’s animation work has also seen him take home three consecutive personal VES Awards.

When They See Us Features Work From FuseFX

FuseFX provided visual effects for *When They See Us*, the four-episode series created, directed, co-written and executive produced by Ava DuVernay. The



Netflix show tells the story of five teens from Harlem who become trapped in a nightmare when they’re falsely accused of a brutal attack in New York’s Central Park. Otherwise known as “The Central Park Five,” the teens (now men) were exonerated in 2002, and reached a settlement with NYC in 2014. The case continues to generate high-profile national media attention.

Among the VFX challenges for FuseFX was recreating New York City, circa 1989-2003, with work ranging from signage, street, and storefront replacement to creating period-correct CG cars and buildings in several scenes. In the early wide shots, DuVernay was very specific about the importance of establishing the look and chaotic vibe of Harlem in 1989. To achieve this, FuseFX not only tripled the number of cars in the scene but added CG and green-screen pedestrians, with period-appropriate wardrobe and ethnicities of the neighborhood at that time.

FuseFX completed approximately 300 shots over five months, November 2018 to April 2019. The largest environmental shots were started at the beginning of the schedule, while the other less-intensive shots were begun as the edits started locking. 3DS Max and Vray were used to create all the CG elements, while Nuke was the compositing tool.

Greg Anderson, FuseFX sr. VFX supervisor, shared, “This project was extremely personal to me. I remember when the event happened, as I was a senior in high school at the time. When I heard that the project was being made with Ava DuVernay at the helm, I was determined to find a way to work on the project.

FuseFX’s flagship office is in L.A. with additional studios in NY and Vancouver.

Jamm Partners With IMAX, TBWA\Chiat\Day On Short Film

Through a new short film titled *Infinite Worlds*, IMAX Corporation set out to showcase how the company creates an immersive, in-theatre experience that invites audiences to push beyond the ordinary and always seek the fullest experiences. IMAX, TBWA\Chiat\Day and director Espen Sandberg via production



company (twenty)2 Films collaborated with Santa Monica-based creative studio JAMM, culminating in an immersive journey through six unique worlds. JAMM’s CG expertise complements the live action scenes that were strategically filmed with high-resolution IMAX cameras.

The CG work helps transport audiences into complex environments including an otherworldly forest with neon glowing trees, a dystopian city with post-apocalyptic doom as well as an action-packed battle scene, vast galaxies in space and much more.

The film will play exclusively in IMAX theaters because only in the innovative IMAX theatre design can audiences have the fullest experience—larger curved screens, stadium seating, multi-channel sound, and IMAX projection systems.

McMicking's Detective Work

Continued from page 15

the world that he's got a strong voice and is very talented."

Saulnier had also brought his production designer Ryan Warren Smith to *True Detective*. They had worked previously on the features *The Green Room* and then *Hold The Dark*. McMicking observed, "Ryan was like the oracle on this show (*True Detective*). As directors changed he was a constant, and was definitely a significant voice in holding the whole thing together. Those two had been working for a couple of months before I started, so they were well advanced in terms of reference material and design. They had a great book of photographic references, things specific to Arkansas and the 1980s, and also ideas and feelings specific to this show. It was a great resource especially for 1980s' scenes, where I could get a real feeling for the color and light of the time. I love this period of pre-production, where everything is possible and through the process of sharing references and talking through the script you start to form a specific language and style for that particular show."

Relative to choice of camera, McMicking gravitated to the ARRI Alexa. "Obviously the Alexa is an industry workhorse, its reliability is proven and I love the aesthetics of its sensor. HBO and production were happy with Alexa, shooting ProRes 3.2K, and they also had a preference to shoot this series spherically. I was in agreement here, as I knew I wanted the ability to be quite subjective with our lensing of Wayne Hayes, and get physically closer to him on slightly wider lenses at times, so spherical it was."

"Whenever possible I try to work with Panavision on my shows," continued McMicking. "I love their service and inventory of glass. Given we were shooting entirely in Northwest Arkansas, where there isn't any local support or film industry, it was especially comforting knowing we had their backup."

McMicking and Saulnier initially had a mind to mark each time period with different sets and eras of lenses. "But the more we tested," said McMicking, "we just kept coming back to an opinion that the added texture and feel of more vintage glass would work across all the time periods. Also because of the cross board-

ed approach, I realized on a practical level that running different sets of lenses for different time periods would have been expensive and a logistical headache. We were constantly moving back and forth from 1980, 1990, and the 2000s. Saulnier and I also felt that there were so many other signifiers, in front of the camera, to mark the jumps in time. Production design elements, to wardrobe and makeup all made these times so distinct.

"So ultimately we settled with multiple sets of Panavision Ultra Speeds, in a mix of both 1970's 'Yellow' speeds, and 1980's 'Green' speeds. They're very textural, filmic lenses, versatile and fast, have beautiful round bokeh, and some interesting edge fall off especially when shooting OpenGate or 3.2K."

McMicking also felt that qualities of the Ultra Speeds worked in harmony with the aging makeup applied by Mike Marino and his team. That amazing makeup could even be hit with a hard light. "It was flawless," assessed McMicking. "Other lenses we employed were a number of 'Portrait' anamorphic and spherical lenses for flashbacks in Episode 8, Panavision Primo 11:1 and 3:1 zooms, Super Baltars, and PV/ Century shift and tilts."

McMicking did alter the color palette for the different time periods in terms of lighting design, and implemented some conscious shifts with lensing.

"The 1980 color palette was somewhat an Ektachrome look, playing off the desaturated tones of an Arkansas winter. We wanted a slight yellow tone to our mids with cooler highlights. I remember a go-to lens for that period was the 40mm Ultra speed, which is comprised of warmer Baltar glass, as opposed to the rest of the Ultra speed Zeiss-based lenses, which are much cooler. I loved this lens for the period as it had a natural yellow cast due to its distinctive coatings, and when shooting wide open it would fall apart in the most beautiful way.

"I think in general," he continued, "the 1980s' scenes pushed the lenses more to their limits, and as we progressed through time we gave them a little more stop, to increase contrast and feeling of resolution. We tried to steer toward wider lenses in this period, or sit back from our heroes a little, and have them feel a little

Continued on page 31

street talk

INNOCEAN Worldwide has acquired **Wellcom Group Limited**, a digital marketing solutions group headquartered in Australia, to secure digital-centric future growth and expand its global network. Wellcom Group currently runs eight subsidiaries in the U.S., Europe and the Asia-Pacific area, providing digital creative content production, social media strategy and digital marketing services for global companies. Wellcom Group's global brand clients include Tesco, Coles, Tempur-Sealy, ANZ Bank, Telstra, Victoria's Secret, The Body Shop, Louis Vuitton and L'Oreal. Following the acquisition last year of creative agency David&Goliath, INNOCEAN has been strengthening its global capabilities and expanding market presence by winning additional business, including Heineken.....

We Are Social, the socially-led creative agency network, has opened an office in Tokyo—the 14th city in which it has a physical presence globally and its sixth office in the Asia-Pacific region.

Masayuki Tono takes the role of managing director at the Tokyo office, reporting to **Pete Lin**, who was recently named North Asia regional managing director. Tono was previously an account director at the digital agency Critical Mass. Last year, **We Are Social** opened offices in Hong Kong and Madrid, as well as acquiring a majority stake in Dubai-based agency **Socialize**.... **Tom Munkcton** is joining London-based **Above+Beyond** as creative director, design and branding. He comes over from **EACH** London where he was creative director and founding partner. Prior to founding **EACH**, he was design director at **Mother London**. Munkcton's brand experience covers the travel, fashion and luxury industries and includes such clients as **RIBA**, **Green & Black's**, **Vaara Activewear** and **Principal Hotels' Starwood Capital**. **Above+Beyond** is part of **The Beyond Collective**, a micro-network of specialist companies, unified around the common goal of helping clients grow their brands in the age of the audience....

report

Independently owned Brooklyn, NY-based production company **tinygiant** has signed with **SG + Partners' Sarah Gitersonke** to handle representation in the Midwest.... **Niccolo Cascino** has joined entertainment lighting company **Elation Professional** as a business development manager. He comes over from **8th Ward Management**, a management company for live production creatives that he founded in 2013. Based in Elation's L.A. headquarters, Cascino will

work closely with lighting designers to keep them abreast of the company's line of lighting products while communicating market insight to the Elation product team to meet industry demands. With a background in sales, as well as entertainment industry experience from the **Abrams Artists Agency**, it was at **8th Ward Management** where **Niccolo** laid the foundation for his knowledge of live production by working with top lighting and production designers, video content studios and creative directors.... **Aurore Gilewicz** has been promoted to account manager at the London office of **Xytech**, which specializes in facility management software for media and broadcast. She formerly served as operations manager for EMEA projects. In her new role, Gilewicz will focus on nurturing the relationships she's made in the U.K., driving customer satisfaction and growing Xytech's footprint in the U.K. and Western European media, postproduction and broadcasting markets.... **Ashley D. Condon** has been named regional sales manager in the Southeastern U.S. for **Riedel Communications**, which designs, manufactures and distributes real-time video, audio, data and communications networks. Based in Florida, Condon reports directly to **Rich Zabel**, VP of sales for Riedel Communications North America. Prior to joining Riedel, he was sales manager for the Western U.S. and Canada for **iHeartMedia**. Condon also served as strategic vertical sales manager for **Avid Technologies**....

Gonzales On Lensing Hanna

Continued from page 30

more observed. I guess we were conscious that in many ways everything was a memory of Wayne's from the present. So as time progressed we tried to be become a little more subjective with point of view, and for the camera to begin to subtly close in on Wayne as the story progressed--ever so slowly hinting on getting deeper inside his mind, and communicating a world where the truth is closing in on him."

McMicking feels honored and humbled to receive an Emmy nomination. "I am immensely proud of the work every member of the crew put into making this show. To have the cinematography nominated by my peers is of course a great validation of the work, of all the artists who contributed to the pictures. For me personally I do feel that my contribution on *True Detective* marked a 'coming of age' so to speak, as I feel like this particular production provided the best opportunity I've had so far, to utilize the depth of experience that I've gathered over the years. I know professionally that there was an incredible response to the show, and some fantastic interest in what I'm up to next. So, I think for me it just raises the bar higher, and that ain't bad."

Hanna

Cinematographer Gonzales earned the lone Emmy Award nomination for *Hanna*, a hybrid high action thriller/coming-of-age drama which introduces us to a girl raised in the forest by her father to be an assassin. The teenager is dispatched on a pivotal mission across Europe, as she's tracked by a ruthless renegade CIA agent and fellow operatives.

The show reunited Gonzales with director Sarah Adina Smith; the two had earlier teamed on an episode of *Legion*.

Gonzales was drawn to *Hanna* and got the chance to work on the show in part due to Smith. He also was a fan of the Joe Wright-directed movie of the same title on which the Amazon series is based. Further piquing Gonzales' interest was the chance to work with David Farr, creator of the *Hanna* series and writer of the feature film that spawned it. Farr was also famously writer/EP of the acclaimed AMC series *The Night Manager*.

Gonzales described director Smith as "a major up-and-coming force" who's

"gifted in storytelling and open to going to places she hasn't been before technically and creatively." They had done some major exploratory work together on *Legion* and struck up a rapport. This time, their combined impact on *Hanna* would be profound since they took on its first two episodes ("Forest" followed by "Friends")--in effect setting the look and tone for the entire series. Gonzales noted that the scripts pretty much called for him to reshoot the original movie in those first two episodes, a proposition that captivated him creatively.

Lensing spanned such locales as Slovakia, Hungary, Morocco and Spain, required the building of ambitious cave sets, shooting in the snow, meeting a whole new Eastern European crew, opening up what Gonzales called "a new world." He and Smith embraced those challenges, with the DP observing that their journey venturing into the unknown was like that of the character Hanna--going to places she wasn't familiar with and finding the best in those worlds. "I had never been in Slovakia, Morocco, the desert in Spain before," he noted. "It was exciting on all levels. I love the unknown."

Gonzales deployed the ARRI Alexa Mini on *Hanna*, opting for Panavision Primo lenses for the snowy forest world where the protagonist resided for the first 16 years of her life. The lenses captured a sharpness and freshness compatible with that pristine world she knew as a child and teen. By contrast, Gonzales went with Panavision vintage lenses for the everyday world to which she was transitioning. Gonzales' lens choices helped to differentiate the looks of Hanna's two distinct worlds.

Gonzales exploited the mobility of the Alexa Mini, which he noted is very proven in extreme weather. In fact, he used it successfully on *Fargo* during the winters. Gonzales added that it was a kick to put Panavision lenses on the Alexa, lending a new dimension to the work.

Gonzales' performance on the industry awards show circuit extends beyond the Emmy win and total of five career nominations. Last year his work on *Legion*, specifically the "Chapter 1" episode, earned Gonzales his first ASC Award nomination. And in 2017, *Legion* made him a Camerimage Jury Award nominee in the Best Pilot category.



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