

SHOOT®

18th Annual New Directors Showcase

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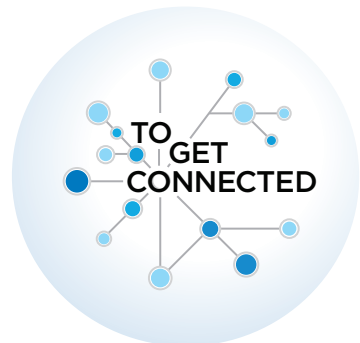
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Julie Taymor

Director/producer/co-writer's *The Glorias* brings new dimensions and perspectives to the biopic form



By Robert Goldrich

Director Julie Taymor, known for such lauded features as *Frida* and *Across The Universe* as well as the stage adaptation of *The Lion King*, now brings her discerning storytelling eye to the life of journalist, feminist and activist Gloria Steinem in *The Glorias* (Roadside Attractions, LD Entertainment). The film continues Taymor's artful breakthrough work in the biopic genre as reflected most famously in *Frida*, which took us into the professional and private life of the surrealist Mexican artist Frida Kahlo. That film garnered six Oscar nominations, including one for Salma Hayak as Best Lead Actress in the title role. (*Frida*, won two Academy Awards—for Best Original Score and Makeup.)

Fast forward from that 2002 film to the recent release of *The Glorias*, the biopic of another bold, fiercely independent woman—which Taymor directed, produced and co-wrote. Four actresses—Julianne Moore, Alicia Vikander, Lulu Wilson and Ryan Kiera Armstrong—portray Steinem at different stages of her life, spanning the decades. Taymor brings these four Glorias together in an inspired way. As we see formative experiences in each respective stage of Steinem's life, at times the four

Glorias are united and talking with each other on a Greyhound bus, a mode of transportation taking us through different eras. It brings a new dimension to Steinem's travels—the film is based on her memoir "My Life on the Road"—as we see her over the years witness the beauty and injustices of India, struggle to gain traction as a serious journalist, later start *Ms. Magazine*, and rise to prominence in the women's right movement. During her travels, Steinem is informed by others, listening to their concerns and aspirations. And in the context of Taymor's inventive film, Steinem listens to herself in these different stages of her life. Each Gloria informs and stirs the other, in the process sharing insights into a remarkable life while breathing fresh new life into the biopic form.

The Glorias premiered in January at the Sundance Film Fest. Originally slated to hit theaters on September 25, *The Glorias* had to adapt to the pandemic. It became available on electronic platforms and began streaming exclusively on Amazon Prime in North America on September 30. The cast includes Janelle Monáe as Dorothy Pittman Hughes, Lorraine Toussaint as Flo Kennedy, Bette Midler as Bella Abzug, Kimberly Guerrero as Wilma Mankiller, and Monica Sanchez as Dolores Huerta.

SHOOT: Provide some backstory on how you got involved in *The Glorias*?

Taymor: I had known Gloria superficially really. I knew her in New York City. I was so taken by her book "My Life on the Road." It goes to the heart of who she is, an extraordinary person. It's a non-cinematic book, though. I didn't think about it as a movie but it didn't leave me. Four or five years ago, before the 2016 (presidential) election, I felt I have to find a way to do this movie. I called up Gloria and she was shocked. "How are you going to make a movie out of this book?" I said, "I want to do this. Let me figure it out."

As a director, writer and designer, you try to find the story structure. You try to abstract a story down to its most essential image or concept. For *The Lion King*, it was the circle of life...In *The Glorias*, the connecting device, the glue that would

hold it all together, this unstructured road picture that's all over the place, was a bus. In America when you think of a bus, it's a Greyhound, an archetypal image of cross-country travel.

Then I had to span 80 years of Gloria's life—age 6 to 85. There was no way one or two people could play that span of life. I decided to commit to four Glorias, including a six and a 12-year old, ages that are worlds apart. Then I saw these multiple Glorias interacting with one another, talking about different stages of their lives—with the bus traversing these different times and stages of life, transporting us between eras. Her book was first person narrative, commenting on things that happened in her life. She criticized herself. For the movie, instead of a voiceover or narrator, we would have the different Glorias talk to each other. The older Gloria can look at the younger Gloria and

laugh at her, knowing the younger Gloria will get through whatever she's dealing with. They could reflect on their mother's choice not to pursue her own career (as a writer-journalist). At age 20 and 40, the Glorias could discuss what would have happened if their mother had gone after a career.

And the girls could add a reality. Yes, there was this historic conference (the 1977 National women's Conference) but Gloria as a girl asks, "Did the ERA (Equal Rights Amendment) pass?"

When I told Gloria about this structure, she said, "How did you know? I often look back on my life and see my younger self."

SHOOT: This is very much a film about female friendships.

Taymor: Yes, I call it a love story. How many movies about women don't have a love interest—there's always a man. Gloria has men who were friends for life. But I decided very early on that this was about the women in her life. How many times do we see women buddy films? So many films involve drama between men. The woman is secondary. I'm not saying that in an angry way. This is a story about women who have ideals and the ability

to put out their message and help other people, not just women.

I want people to bring their daughters and sons to see this movie. Boys need to see this. Men don't get to see a whole women's point of view, to be in a work room with women who aren't competing with each other, who are not at each other's throats.

SHOOT: Would you talk about several of your collaborators on *The Glorias*—some you've worked with before such as cinematographer Rodrigo Prieto, others for the first time like editor Sabine Hoffman?

Taymor: Rodrigo (who shot *Frida* as well as Taymor's filmed version of her live theatrical adaptation of *A Midsummer Night's Dream*) is a superb DP. He has the ability to be fast, rough and ready yet elegant. I wanted the security of someone I've worked with and love to work with.

I wanted to make an attempt to hire as many women in key positions as possible. Sabine (Hoffman) is a New Yorker, a fantastic editor who wove documentary footage into the film, did a great job of balancing color and texture between documentary and original footage. She really gets story and performance.

"I wanted to make an attempt to hire as many women in key positions as possible."



Photo by David Parker/D Entertainment & Roadside Attractions

EDITORIAL

Publisher & Editorial Director
Roberta Griefer

203.227.1699 ext. 701 rgriefer@shootonline.com

Editor

Robert Goldrich

203.227.1699 ext 702 rgoldrich@shootonline.com

ADVERTISING

Digital & Print Rates & Information

marketing@shootonline.com

203.227.1699 ext. 701

www.shootonline.com/go/advertise

Advertising Production

Gerald Giannone

als@shootonline.com

203.227.1699 ext. 700

OFFICES

Main Office

606 Post Road East #650

Westport, CT 06880 USA

203.227.1699 Fax: 203.571.3355

West

203.227.1699 ext 702

Print Production

Jim Theodorou

jtheodorou@shootonline.com

Circulation

203.227.1699 ext 4 circulation@shootonline.com

SHOOT Publicity Wire

203.227.1699 ext 700 publicitywire@shootonline.com

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Cover photo credits: Chat Room (top pic, left column), The Glorias director/producer/writer Julie Taymor, photo by Kerry Monteen/courtesy of LD Entertainment and Roadside Attractions; Emmy Wrap-Up (fourth pic from top, left column), a video grab captured on September 20, 2020, in which Regina King accepts the Emmy for outstanding lead actress in a limited series or movie for *Watchmen* (HBO) during the 72nd Emmy Awards broadcast, photo courtesy of The Television Academy and ABC Entertainment.

By Robert Goldrich

spot.com.mentary



For Your Consideration

With this season's *The Road To Emmy* series now squarely in our rearview mirror, this issue of *SHOOT* takes a look back at a TV awards season like no other during the unprecedented times of a pandemic and society's reckoning with racial injustice. Our feature story includes reflections from Television Academy chairman and CEO Frank Scherma and takes

into account a mix of accomplishments on both ends of the continuum—in the spotlight and under the radar.

On that latter front, however, our recap didn't get into two such achievements that rang out with a special resonance and relevance—namely the winners for Outstanding Original Interactive Program, and Outstanding Single-Camera Picture Editing for a Comedy Series.

The former honor went to *The Messy*

Truth VR Experience, a virtual reality series designed to build empathy. One episode, for example, puts us in the shoes of a 12-year-old Black lad who's in a car when he and his dad are unnecessarily pulled over by the police. During night four of the virtual Creative Arts ceremonies, among those accepting the Emmy for *The Messy Truth VR Experience* was

producer/EP Van Jones, a CNN commentator and former Obama administration adviser. Jones noted that he was drawn to the promise of VR primarily for the opportunity to use technology to unite rather than divide people, helping viewers to feel what others from different walks of life experience.

Embracing the power of technology to help generate empathy and understanding can go a long way toward helping to

address what ails us. The VR series incorporates Oculus Quest hand-tracking technology that transforms viewers' hands to match the race and gender of the character whose eyes they are looking through.

The other acceptance speech carrying relevance in today's times was that of Nena Erb who along with colleague Lynarion Hubbard won the alluded to ed-

"Being an immigrant and a woman of color, I'll always remember that Issa made sure I had a seat at the table." --Nena Erb

iting Emmy—for *Insecure*, the HBO series created by Issa Rae. As an Asian American and person of color, Erb is committed to advancing the stories of others.

In her virtual acceptance speech, Erb said, "You know, none of us is gonna remember who won this award a week from now but being an immigrant and a woman of color, I'll always remember that Issa made sure I had a seat at the table. This was possible because of her. Thank you."

By Robert B. Martin Jr

POV



Casting In The Time of COVID

COVID casting is happening all over the U.S., especially in Los Angeles, Austin, New Orleans, and Atlanta, but with the re-opening of the industry comes major concerns about COVID protection in auditions and on-set.

Casting directors are now forced to provide the protocols for auditions and on-set. Why? Because there are no "official" COVID protocols set for commercials by SAG/AFTRA. There are official COVID rules for both film and TV production, but there are only "suggested" protocols for commercials. Union projects can get a "cleared to shoot" confirmation only after SAG/AFTRA reads the script and "suggests" the COVID protocols, but it's only "suggested." It's not enforceable.

What about non-union productions? I have been very fortunate and lucky to have cast both, union and non-union

campaigns during COVID, in all the states mentioned and the question remains the same from the performers, "What protections are production implementing to ensure my safety on-set?" Actors want to know this BEFORE deciding whether or not to accept the booking. This is very important. Decisions on COVID safety must be made in the bidding process. There are numerous companies (producers) now in the COVID game, providing on-set COVID services, but casting MUST relay these procedures to the agents and actors before an audition or booking. The optimum time? The release of the breakdown. The typical cost for COVID compliance could be at least \$50k for a basic shoot, but when is any commercial(s) basic? Deciding the COVID tactics after a bid is risky. It simply does not serve the protection of the entire set or a solid cast.

Casting is super-fast these days for many reasons. But even before casting di-

rectors can send out a request to self-tape, COVID standards should be in place. Actors want to know if a COVID medic will be on-set monitoring temperatures, how many other actors they will be exposed to and what safety protocols are in place to protect them before they show up to work and what they are.

We have seen what happens when a major production company has failed to set standards for its shoot.

After all there is not an "I" in team, but there is a "me" and you better bet actors are worried about the "me" in team, especially during COVID.

Robert B. Martin Jr. of digital dogs casting began casting feature films for Oliver Stone, Steven Spielberg, and Ron Howard, and under Steve Jobs, Apple's very first commercial campaign product launches including the iMac, iBook, MacBook Pro, OS X, Apple Store, iPod, iTunes, iPhone, and iPad.

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LOBO, HIVE DEPLOY MIXED MEDIA FOR EQUALITY

International creative animation/design studio LOBO teamed up with agency Hive and nonprofit Women Moving Millions to get real with the facts about women's equality in a new mixed media video launching the organization's new "Give Bold #GetEqual" campaign. The collage-style piece fuses powerful images of female activism including revered groundbreaking change agents such as Gloria Steinem with bold graphics to highlight the staggering statistical inequities of funding for women's initiatives. The fast-paced montage conveys that only 1.6 percent of funds raised go to organizations and issues benefiting women and girls, despite prevalent need in many areas of female-oriented causes. The piece was launched at the Women's Moving Millions annual summit in September, kicking off the two-day virtual event on the theme "The Power of Us" with a bold commitment towards women's equality and closing the funding gap.



SID LEE SCORES ITS 1ST EMMY

Creative shop Sid Lee won its first Emmy Award—in the Outstanding Main Title Design for *Godfather of Harlem*. Digital Kitchen, part of Sid Lee's creative community, worked on the critically acclaimed EPIX drama series, produced by ABC Signature, which reimagines the story of infamous Harlem crime boss Bumpy Johnson played by Forest Whitaker.

Digital Kitchen wanted to pay homage to the collages made by African American artist Romare Bearden. His work primarily draws upon compositions of torn images from popular magazines that captured historical moments from the Black perspective in the 1960s.

PEOPLE ON THE MOVE....

Global creative agency DAVID has hired Alex Fox and Chris Serrano as associate creative directors, Vanessa de Beaumont as sr. copywriter, and Whitney Easom as associate director, talent management at its Miami office. Fox and Serrano join from Lucky Generals New York while de Beaumont comes over from MullenLowe, and Easom from AKQA. Fox and Serrano are recognized for their captivating and witty creative work for brands including Kellogg's, NutriGrain, Amnesty International, and Happn. They're best known for their work for Country Time Lemonade's "Legal-Ade" and Kellogg's activation with GLAAD, "All Together Cereal." The creative duo has swept up many of the industry's major awards including six Cannes Lions in addition to six shortlists, four One Show awards, and three D&AD awards. Copywriting wiz de Beaumont joins the Miami team from Boston after making her mark on clients like Jack Daniel's, JetBlue and Century21. Fox, Serrano and de Beaumont will report to DAVID Miami group creative directors Jean Zamprogno and



Chris Serrano

Fernando Pellizzaro. Easom joins the DAVID team with extensive human resources experience. She'll lead various programs across the agency, helping it continue to support and uplift its talent. She will report to DAVID Miami managing director Ricardo Honegger. These new hires follow a record shattering year for DAVID with 42 One Club wins, 15 D&AD awards, and eight ANDYs. These wins and strategic hires are part of new global CCO Pancho Cassis, global COO Sylvia Pancio,

global chief strategy officer Paula Vampre and managing director Honegger's renewed vision for DAVID rooted in strategy driven creative for major brands like Burger King, Heinz, Budweiser and more.....



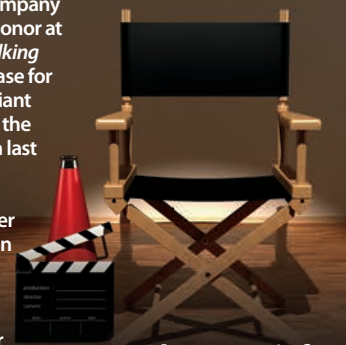
Welcome to the Special *SHOOT* 18th Annual New Directors Showcase profile section. It's hard to believe this is the 18th year of the Showcase. We love conducting the New Directors Search and producing the Showcase each year because it gives us the opportunity to introduce and celebrate new talent aside from covering up-and-coming directors in *SHOOT* Magazine and on *SHOOT*online.

Each year we conduct the official NDS Search and receive hundreds of entries consisting of a great variety of short and long-form advertising and entertainment content. Once the field is narrowed down to the final Showcase, each director who has long-form work selected provides an up-to-two-minute excerpt or trailer for the Showcase Reel. Since the shortened versions don't do justice to the work, we encourage you to seek out the directors to see the full versions via contact info on each director's profile page on the special *SHOOT*NDS website going live on Oct. 20 at <https://nds.shootonline.com>. The following section contains thumbnail sketches of the Showcase directors with their responses to select questions. Additional Q&As with each director will appear on the NDS site along with the Showcase Reel. We hope you will take a look at each director's profile page, view the reel and spread the word to your colleagues to check out the work.

This year was to have marked the 16th year of *SHOOT* holding our NDS Event at the Directors Guild of America (DGA) in NYC in May. When the pandemic hit, *SHOOT* extended the Search entry period from March to June, and set a revised event date at the DGA of Oct. 22. *SHOOT* had been holding out hope, as had the DGA, that we would be able to go forward. We waited as long as possible in hopes that the DGA Theatre would reopen for events in time but unfortunately that did not happen. While the industry cannot convene at the DGA Theatre for the debut NDS Reel Screening on the big screen as in the past, the reel remains a major means of exposure for new worthwhile talent and will be scrutinized by the advertising and entertainment communities which continue to become increasingly interconnected.

Filmmaker backgrounds are far ranging from fashion to cinematography, acting to still photography, film school-educated and/or self-taught, experienced producers as well as talent from the ad agency creative sector. On the latter front, a prime example is Andrew Madsen Jaspersen who's on the roster of production house Imperial Woodpecker. Jaspersen—who earned Showcase inclusion on the strength of "The Gift," an Allbirds Shoes' commercial—made his first industry mark as a copywriter for 10 years, including at such notable shops as Wieden+Kennedy and Crispin Porter Bogusky.

Several award-winning directors now can add the Showcase to accolades already collected in their young careers. For example, Thessa Meijer, who's on the commercialmaking roster of production company HALAL in Amsterdam, won a coveted Grand Prix honor at the Ciclope Festival 2019 for her short film *The Walking Fish*. She's recognized in the New Directors Showcase for her short film *Heat*. Similarly Em Weinstein—of Valiant Pictures, ICM and GRL BND—is in the Showcase for the short film *In France Michelle is a Man's Name*, which last month won the Grand Jury Prize for U.S. Narrative Short at Outfest 2020. Rae Ceretto of Honeydot Productions garnered Showcase recognition for her documentary short *We Do Not Live Here*, which won the Audience Choice Award at this year's virtual Matador Film Festival. And Jing Ai Ng, who's unaffiliated with a production house, won a 2019 DGA Student Film Award for *Fleck*, a short for which she also earned inclusion in the *SHOOT* New Directors Showcase.



—**Roberta Grier**
 Publisher & Editorial Director
rgrier@shootonline.com

For those of you who have attended the *SHOOT* NDS Event at the DGA in the past, you know that the afternoon "Directors/Producers Forum" is filled with insights into work from leading directors & producers, perspectives on changing business models, legal ramifications & more. The evening agenda becomes all about the new directors as we meet many of them and screen the Showcase Reel. A DGA representative greets the audience. And the event ends with a crowded after-party. I am very disappointed not to be moderating the annual "Meet the New Directors Panel" and meeting with all the talented new directors in person this year but *SHOOT* and the DGA plan to get back on schedule for next year's 2021 NDS Event and will look to incorporate something special into the program to celebrate this year's NDS Directors.

We wish all the *SHOOT* NDS directors a long and successful career, and we are excited to play some small part in bringing them to your attention. We hope you enjoy the NDS Profiles and Reel and hope to see everyone in person next year!

34 Individual Helmers, 1 Duo Earn Slots In Showcase

Lineup includes 14 freelancers, 16 women, 1 non-binary director; overall field has diverse mix

A SHOOT Staff Report

SHOOT's 18th annual New Directors Showcase offers a total of 36 up-and-coming directors filling 35 slots (34 individual directors and a duo). The field includes 16 women, one non-binary filmmaker, and 14 freelancers.

The crop of 14 Showcase directors unaffiliated with a production company consists of: Quinn Else for the short *Fort Irwin*; Jazeel Gayle for Boyz's "Gender Gap" PSA; Danae Grandison for her *Unspoken* short; Foley Ellis Ibadapo for the short *Lucy*; Brandon Lavoie for the documentary short *Nenad, Who Plays Ping Pong*; Michael Leary for *The Sopranos*-themed spec spot for Members Only; Samantha Michelle for the short *In The Campfire Light*; Rich Millard for Skittles' "Doug" spec ad; Jing Ai Ng for the short film *Fleck*; Robert Nyerges for GriZ's "A New Day" music video; Cody Mathieson

Packer for the UPS spec spot "Sending Memories"; Diane Russo for her *Wally Wenda* short; Daniel Sorochkin for Tribit's "Unleash the True Sound" spot; and Stephen Steelman for the short *Juiced*.

Company ties

The Showcase directors with affiliations/representation are: Tayo Amos who's repped by CAA, for her short *A Blossom in the Night*; Emma Bell of Lighthouse Management + Media for the short film *Between the Pines*; Sage Bennett of Namesake Content (U.S.), Boogie Nights (France) and MindsEye (U.K.) for MM's "Sisters" piece of brand-



ed content; Rae Ceretto of Honeydot Productions for the documentary short *We Do Not Live Here*; Merlin Camozzi of Thinking Machine and NO/AGENCY for a Brady Organization's PSA; Jess Dunn of Clouds at Night Pictures for the web series *Gray Ground*; Victoria Granof of TASTE for the food/tabletop piece "Drop the Beet"; Blythe Haaga of Cap Gun Collective for the short *Sculpt: Amanda*; Andrew Madsen Jaspersen of Imperial Woodpecker for Allbirds' "The Gift" spot; Rachel Knoll of Plural for the *Danger Daisy* short; Graham Mason of GOLDEN and Artists First for the *Rock*

Cowboys short; Thessa Meijer of HALAL in Amsterdam for the short film *Heat*; Justyna Obasi of Park Pictures for Ahoj-Brause's "Jugendelexier" spot; Dana Richie of Backlot Productions for the documentary *Gateway*; Aisultan Seitov of Partizan Entertainment for Joji's "Run" music video; Jedediah Thunell of Sanctuary Content for Avana's branded content piece, "What If"; Mikko Timonen of No Frames for the *Silk City* short; the directorial duo Tourist (Mitch Green & Louis English) of Filmgraphics Entertainment, Australia, for Crust's "It's Not Pizza, It's Crust" commercial; Lacy Elizabeth Uhlmeier of Wondros Collective for Amazon's "Recruitment" commercial; Taylor Washington of Pan Up Productions for the "Have You Seen Jimmy" promo for *The Irishman*; and Em Weinstein of Valiant Pictures, ICM and GRL BND for the short *In France Michelle is a Man's Name*.

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Mini-Profiles Of Tayo Amos, Emma Bell, Sage Bennett

Continued from page 7



Tayo Amos

CAA

A Blossom in the Night (short film)

1) What was your first professionally directed work and when was it?

My first directing opportunity professionally was for an app called Inklo in 2017. My friends from college had an app that needed a video promo and it was my first time putting something together for a product and getting paid for it. It was a fun storytelling app so it was great to think of the script (which involved a lot of stunts) and bring the team together. Unfortunately, the app no longer exists but it was a lot of fun to make (and actually get paid for it!).

6) What is your current career focus: commercials and branded content, television, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

I'm currently focusing on developing my first feature film. As the development process continues, I'm also interested in working more in commercials and branded content especially as I have some advertising experience. As for television, I would love to guest direct episodes of TV in the future should the tone of the show align with my directorial style. Genre-wise, I love drama and action. I have also done some comedies but drama is where my heart lies.

10) Tell us about your background (i.e., where did you grow up? Past jobs?)

I'm originally from the Bay Area (Palo Alto/ Mountain View) in California. I moved down to LA 4 years ago to pursue my MFA in production/ directing at USC. I've worked as a production coordinator for a production house, a producer for an ad agency, and an assistant to an executive at a production company as I continue to do freelance work as a director/ producer.



Emma Bell

Lighthouse Management + Media

Between the Pines (short film)

1) What was your first professionally directed work and when was it?

My first directing project was a short film entitled *Scratch*. It is a horror/thriller about a repressed 1950s' housewife driven crazy by scratching sounds coming from her walls only she can hear. We shot it in the spring of 2017 and it's since gone on to have a pretty successful festival run winning many awards including "Best Thriller Short" at the Women in Horror Film Festival.

2) How did you get into directing?

I have been a working actor for 16 years but a few years ago decided I wanted to branch out and create my own stories. I noticed a lack of female led stories being told in Hollywood and I want to be part of changing that. The producer/main actress from "Scratch" called me and asked if I wanted to give her friend's script a shot at being a short film. I leapt at the opportunity. It was an incredible first experience.

4) What is the best part of being a director?

The best part of being a director is seeing the story unfold before your eyes. You walk into production with all your notes and intentions but the real magic happens between the 6 inches of the camera lens. When everything aligns and the collaboration of all departments support the story it fills me with true exhilaration. You can only be so prepared and then you have to let the story spring its own life. The difference in my opinion between a good and great director is the ability to let go and allow for that to happen.



Sage Bennett

Namesake Content (US); Boogie Nights (France); MindsEye (UK)
MjMs "Sisters" (branded content)

1) What was your first professionally directed work and when was it?

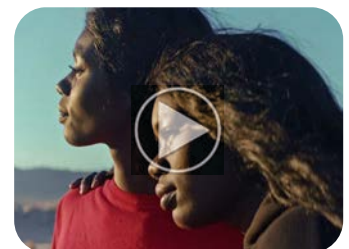
My first professionally directed work was a PSA that I made in spring of 2019 for a women's empowerment organization called "Better Days." For the director's cut I used a Michelle Obama interview as the voiceover, in which she states "understand that what's in your brain is really useful: do not hide it, don't dumb it down. Just put it on the table, and let people deal with it." I felt genuinely inspired by the message, hoped it might do the same for others, and I was delighted with how it fit beautifully with the rest of the spot.

2) How did you get into directing?

When I was growing up, I'd always wanted to work in film, but I didn't really know how to do it. During my first two years of college, I studied environmental science, until I realized I was terrible at science, and I needed an outlet for all my creative energy. I changed my major to Film, and later started interning at a production company called Saint Cloud, now Namesake, and it was there that I began to see how people work in film, and how making commercials could create a clear path to a career in film. After interning, I worked as an editor, and started creating spec work with my friend and DP, Sidney Unga, work that eventually got me represented as a director.

3) What is your most recent project?

My most recent project is a short titled *Permission to Feel*. I felt compelled to make it because of how difficult it is sometimes to recognize, process and value our emotions. We're often taught to fear them, to sweep them under the rug, and to keep moving, keep enduring. But our feelings are valid and vitally important, and in the act of really feeling our feelings, we reclaim the power they held over us and move forward richer from the experience. In short, I can be emo, and I hope other people can embrace their emo for a bit too.



Continued on page 10

THE DIRECTORS GUILD OF AMERICA

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Delving Into Backgrounds Of Directors Camozzi, Ceretto

Continued from page 8



Merlin Camozzi

Thinking Machine, NO/AGENCY

Brady Organization's "911-End Friendly Fire" (PSA)

4) What is the best part of being a director?

I love everything about being a director, but the teamwork is probably my favorite part. I played a lot of sports when I was younger, and I don't think there are many places where you can find that same kind of teamwork in the professional world. But with filmmaking and directing, you can, and it's so awesome. I get so fired up from the collaborative process and that keeps me coming back to this work time and again.

5) What is the worst part of being a director?

I honestly love all of it, even the parts that might seem shitty, like the responsibility and

the pressure and the grind of it all. In short, I love it. If anything, maybe the worst part is having too many ideas and knowing that I'm never going to be able to do everything that I want to do, because there just isn't time. I think if I had two or three lifetimes I could get it all done, but then I'd probably just have more ideas and more things I wanted to make, so maybe not!



Rae Ceretto

HoneyPot Productions

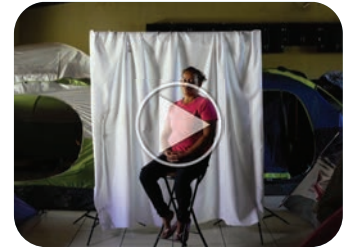
We Do Not Live Here (documentary)

2) How did you get into directing?

I started my career as a documentary photographer focusing on humanitarian issues around the globe; including work with UNICEF, Operation Smile, and UNHCR. I began directing in 2019 when I was working in Tijuana at the Migrant Caravan camps. I wanted my audience to not only see the people I was working with but hear their stories. I realized how effective and impactful filmmaking could be if I used it as a way to give a voice to the migrants and let them tell their stories.

3) What is your most recent project?

Right now I am directing my first feature film titled, *Seeking Asylum*. *Seeking Asylum* is a feature length documentary that spotlights the current struggle migrants face when seeking asylum in the United States. The film follows a woman and her family fleeing from death threats and abject poverty in Honduras. Her journey, like most asylum seekers, is tumultuous and deeply affected by the continuous restrictions to asylum policy enacted by the U.S. government.



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Feedback From Filmmakers Dunn, Else, Gayle, Grandison



Jess Dunn

Clouds at Night Pictures (CaN)
Seeka TV's Gray Ground
(web series)

1) What was your first professionally directed work and when was it?

My first paid directing gig was June 2017 on a webseries for *GO Magazine* called *@datingZoe*. The cast and production team happened to be all women identifying, most of whom were in the LGBTQ+ community. It was the most fun I've had on set to date.

2) How did you get into directing?

I always skated around an interest in both visual imagery and storytelling as early back as I can remember, beginning at 8 years old. My sister and cousins became my first muses, I'd direct them in short films and live performances. Sometimes I'd even live score the performances from behind the piano. Fast forward to college when a professor placed a camera in my hand and told me to go make something. That's the moment it clicked. I decided to become a filmmaker and never looked back.

It wasn't a straight path, of course. Shooting and editing became my trade for many years. I pursued directing, but never had a paid opportunity. Then a producer who I would DP for, introduced me to the writer of my first directing project, "@datingZoe."

3) What is your most recent project?

I wrote and will be directing a feature film called, "Cultish." It's a neo-western meets a slow burn thriller about a wellness retreat gone awry. I directed the teaser outside of Los Angeles at the "Kill Bill church" this August. I'm looking for a dedicated producer to collaborate with and move the project into pre-production.



Quinn Else

unaffiliated
Fort Irwin (short film)

1) What was your first professionally directed work and when was it?

My first professional job was a short horror film I made with 20th Digital Studio called *Jane*. It was recently released on Hulu. It explores the strange, mystical and very human science of forensic sculpting.

2) How did you get into directing?

I've always been very curious about the people I meet and the places I see. Over time this curiosity transformed into filmmaking. I like to reimagine these people and places within genre films and to use established genre conventions as tools to explore subjective experiences. My first student film, *UFO Days*, was shot on location at a UFO festival in Wisconsin and starred a real-life UFO conspiracy theorist named Bill Johnson. The film imagined a science-fiction narrative in which Bill was visited by an extraterrestrial at the festival, immersing him in the ufology he espouses. My AFI thesis film, *Fort Irwin*, challenged action film tropes by placing a real combat veteran into an obviously fake military reenactment, but photographed the reenactment like a Hollywood blockbuster.

3) What is your most recent project?

My most recent project is a short documentary called *Fire Season* about the 2017—2020 California wildfires. It is a documentary centered around the bizarre and darkly comedic crowds of onlookers that gather to photograph and observe fires. Like rubbemecking a car crash, but more apocalyptic. I hope to release it later this year or in 2021.



Jazeel Gayle

unaffiliated
Boyz's "Gender Gap" (PSA)

1) What was your first professionally directed work and when was it?

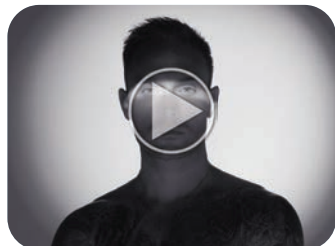
My first professionally directed work was a Nissan commercial entitled "Nissan GTR Dream." It was shot in January of 2019.

2) How did you get into directing?

Directing has always been a passion of mine. Ever since I was young I loved putting stories to visuals. I set out to make that a career by going to film school. After film school I've done what every film school graduate has done; hustled. During that time I honed my craft and most importantly I honed my vision.

10) Tell us about your background (i.e., where did you grow up? Past jobs?)

I'm a writer and director based in the L.A. I'm here by way of NYC. Bushwick to be precise. Don't want anyone thinking I'm from Manhattan. I was originally born in Kingston, Jamaica. I specialize in a type of visual storytelling that is sadly missing from mainstream venues. Stories that provoke, unnerve, rattle, inspire and displace you are my passion. I couple that storytelling with fashion like visuals that blur the line between graphic design and cinematography. My passion also extends to the written word. Besides my unique vision that was born out of my lived life, my skill as a producer has crafted me into a better filmmaker. My specialization in soup to nuts production has given me a knack for fitting a creative within any production limit.



Danae Grandison

unaffiliated
Unspoken (short film)

1) What was your first professionally directed work and when was it?

I have not been hired to direct professionally as of yet.

2) How did you get into directing?

I got into directing in 2011, when I took my first intro to film course during the summer at SVA. I was introduced to writing, directing, casting and I was my own camera women shooting on 16mm Bolex. My film *Unconditional Love* went on to win the Audience award. It was in this moment sitting in the theatre with the audience and hearing their responses that it reaffirmed the stories I want to tell resonated with them. In that moment it lit a fire to keep going.

3) What is your most recent project?

My recent project is *Unspoken* short film, I am currently in-development with my first feature which is based off of the short *Unspoken*.

6) What is your current career focus: commercials and branded content, television, movies? Do you plan to specialize in a particular genre--comedy, drama, visual effects, etc.?

My current career focus is in both commercial and narrative space, which includes branded content, television and movies. The genre I plan to specialize in is drama: romantic, comedy and crime as well as action.



Continued on page 12

Filmmakers Granof, Haaga, Ibdapo, Jaspersen, Knoll And

Continued from page 11



Victoria Granof

TASTE

"Drop the Beet" (food/tabletop)

2) How did you get into directing?

In my work as a food stylist and creative director, I've typically come into the creative process earlier than most other stylists. I've always loved being involved holistically in a project, from set design to copywriting to styling. Directing was a natural extension of that. It was Becky (Donahue) and Thomas (Schauer) of TASTE who took a chance on me.

3) What is your most recent project?

I am working on a story of ketchup, from the purview of a coquettish tomato.

4) What is the best part of being a director?

I love giving life to a project, taking an idea from conception to birth. Love the process of collaboration, working in a team and sparking off of each other, moving forward, pivoting, changing direction but keeping focus. It's a real thrill to find that you've made an emotional connection between your work and the people watching it.



Blythe Haaga

Cap Gun Collective

Sculpt: Amanda (short film)

1) What was your first professionally directed work and when was it?

The first time I professionally directed was in 2017, a short pilot presentation for TruTV called *Happy Hour*. It was an unscripted woman-on-the-street style comedy show that I co-created with Shelly Gossman, who hosted. We shot a bunch on the Venice Beach boardwalk which was a wild experience.

2) How did you get into directing?

I got into directing after being selected for a fellowship with Indigenous Media called Project:Her. We were given the opportunity to work with a mentor—mine was Betty Thomas—who took us through the process of pitching, writing, and directing our mini pilot. Prior to that, I was on a purely producing and writing track, but after directing for the first time, I was hooked. We filmed two weeks before I gave birth to my first child, so it was a unique first directing experience in many ways.



Foley Ellis Ibdapo

unaffiliated

Lucy (short film)

1) What was your first professionally directed work and when was it?

My first professionally directed work was this year with my film *Lucy*.

2) How did you get into directing?

I've been in the advertising and marketing industry for several years on the producing side of things, and I've always wanted to get into the creative side. After observing other experienced professionals, I got a sense of what to do and what not to do. I finally made the leap this year.

3) What is your most recent project?

I'm a writer and director, and due to COVID-19, my focus has been on writing. I'm currently pitching a television series version of my short film, *Lucy*.



Andrew Madsen Jaspersen

Imperial Woodpecker

Allbirds "The Gift" (commercial)

1) What was your first professionally directed work and when was it?

I did a Wieden + Kennedy/Old Spice Campaign for the 2019 NFL Season that featured NFL players Montez Sweat and Von Miller. The concept was wonderfully dumb, which is my wheelhouse—it was Old Spice running negative political style ads against Montez Sweat because as the NFL's official deodorant/antiperspirant they didn't want any Sweat in the NFL. We shot all 5 ads in one day on one sound stage. The schedule was nuts but the creative team on it were wonderful to work with.

3) What is your most recent project?

After signing with Imperial Woodpecker, I shot a darkly comedic campaign for a Life Insurance brand that has yet to be released due to a worldwide pandemic that hasn't made it the most sensitive time to make jokes about that kind of stuff. And just before that I did a commercial for a hotel chain based around the NCAA Mens Basketball tourney, but once that got canceled there was no place to run that ad.



Lavoie Share Their Backstories, Recent Endeavors



Rachel Knoll

Plural
Danger Daisy (short film)

1) What was your first professionally directed work and when was it?

My first professionally directed work was a branded content piece for Hyundai with artists at the LACMA.

2) How did you get into directing?

I've been initiating my own projects for as long as I can remember. I studied interaction design initially and honed in on learning technical skills at a young age. Some of my first projects were interactive installations/immersive experiences and I used video as a way to document the project. In the following years, I continued learning through working

in camera, post, and creative roles. This work taught me many valuable skills and it was a good way to pay attention to what other directors were doing in a professional setting while I continued to direct my own personal projects. As I gained experience, I focused more and more on directing. Eventually, I had a body of work that I was confident about and decided to start freelancing. Since then things have snowballed and I continue to put out new projects and build relationships with new collaborators.



Brandon Lavoie

unaffiliated
Nenad, Who Plays Ping Pong (documentary short)

1) What was your first professionally directed work and when was it?

In 2018 I directed a short documentary for Project Home Again, a non-profit organization that provides household furnishings, goods and appliances to low income families in need in the Boston area. The film is an intimate portrait of a family that faced daunting issues and benefited directly from Project Home Again's mission of assisting people to live with comfort and dignity no matter their circumstances.

3) What is your most recent project?

I am currently finishing up post on *The Both of Me*, a short doc about a West Virginia coal miner and the industry that both built up and ripped apart his life. This passion project is the culmination of 6 years of work, travel, and collaboration. I am beyond excited to soon share it and his story with the world. The miner in the film has become family to me. We speak frequently and he's inspired me to be a better person and a better filmmaker. His willingness to allow me and my team to create an evocative story around his life is both courageous and heartbreaking.

I am currently finishing up post on *The Both of Me*, a short doc about a



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TASTE

CONGRATULATES

VICTORIA GRANOF

2020 SHOOT NEW DIRECTORS SHOWCASE

tasteinmotion.com

Michael Leary, Graham Mason, Thessa Meijer, Samantha

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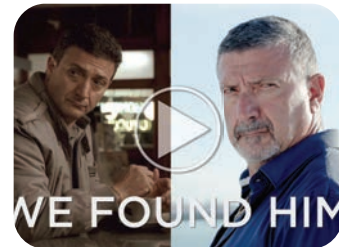
Michael Leary
unaffiliated
Members Only's "The Sopranos"
(spec spot)

1) What was your first professionally directed work and when was it?

I am actually in the hunt for that first opportunity! I have been a DP for years and decided to direct my own spots in the hopes of putting the camera and lights down to pick up the monitor which I must say is MUCH lighter.

2) How did you get into directing?

When I started college my major was originally sports medicine but as soon as a friend bought a video camera I noticed my grades in biology and chemistry started to slip. We would constantly shoot really awesome films (awesomely bad) and it made me realize I was developing a love affair with the camera. I changed my major the following semester. I studied film and focused on all aspects of filmmaking but eventually focused on cinematography and editing. Over the years I shot and edited projects for many directors but started developing the itch to write and direct my own material. I created my director reel a couple of years ago and have been recently looking for representation.



Graham Mason
GOLDEN, Artists First
Rock Cowboys (short film)

1) What was your first professionally directed work and when was it?

In 2017, I produced and directed a web series called *Words With Ike*, which was rolled out on Instagram, and then licensed for broadcast by both IFC and Vice.

2) How did you get into directing?

I have an MFA in screenwriting from Columbia University, and after a few years of writing spec scripts, I realized that I wanted to be the person bringing my weird vision to life. So I started making shorts and web series. I've also always loved to draw and took classes on making comics. So in many ways I think my directing is an extension of my drawing and love for graphic art.



Thessa Meijer
HALAL Amsterdam
Heat (short film)

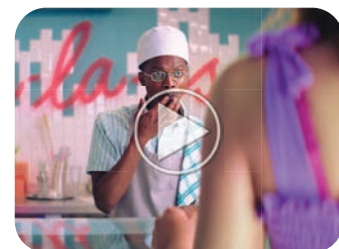
1) What was your first professionally directed work and when was it?

In 2017 I directed a TV-film, *The Day My House Fell* produced by VENFILM/Studio Ruba. It tells the story of three adult brothers living with their elderly mother in an old, lopsided house. The house is on the verge of collapse, ready to tumble any minute. I wanted to explore the different ways we deal with the loss of something safe, and see what happens when people avoid confrontation. It was such a special project. The art department designed and built a movable house - with a remote control to adjust the angle - on an open field somewhere in the south of the Netherlands. We shot everything on location in 10 days.

My first commercial project was with HALAL in 2019; a really fun film about taking another look at things for Dutch eyewear brand Ace&Tate.

5) What is the worst part of being a director?

The fears and doubts that often arise when creating something new and also sometimes being soooo obsessed with a project that it's hard to fully connect with family and friends.



Samantha Michelle
unaffiliated
In *The Campfire Light* (short film)

1) What was your first professionally directed work and when was it?

Spring 2018 I was commissioned to direct/ produce a docu-style promotional film for "The Lost Warhols" exhibition here in NYC benefiting God's Love We Deliver.

3) What is your most recent project?

Last year, I wrote and directed a short *In The Campfire Light*, which we shot here in NYC. It's a story that came out of a frustration with the sound-bite-obsessed quality of the "me too" movement and a respective aim to complicate and expand the conversation of exploitation in the entertainment business, begging the question of what happens to our sense of volition when under the influence of our dreams. With subtlety, I wanted to paint a portrait of an active and engaged female protagonist, illuminating her journey in pursuit of external approval, working against her own self-doubt, as she moves directed by the mythology of the American dream and its defining worship of determination and hard work.



Michelle, Rich Millard, Jing Ai Ng Make The Showcase Cut



Rich Millard
unaffiliated
Skittles "Doug" (specspot)

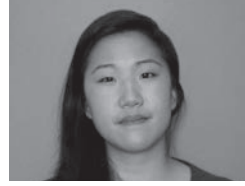
1) What was your first professionally directed work and when was it?

I directed a few self-funded spec commercials for Skechers and Skittles in June of 2019.

This wasn't my directorial debut but it was the first time I was able to surround myself with a talented group of professional filmmakers. I'm so proud of the work we created and am grateful to my team for helping me bring out my best.

3) What is your most recent project?

My most recent project was a Beanfields spec commercial shot in May of 2020. A big part of directing is problem solving and I felt that quarantine offered me a unique challenge to overcome. We shot the entire commercial remotely, with everyone safely in their own homes. The project was rewarding and gave us a needed break from the monotony of quarantine.



Jing Ai Ng
unaffiliated
Fleck (short film)

1) What was your first professionally directed work and when was it?

My first professionally directed work was a 30 second fashion spot in Malaysia.

7) Have you a mentor and if so, who is that person (or persons) and what has been the lesson learned from that mentoring which resonates with you?

I don't have a single mentor, but I've had great teachers at the AFI Conservatory (where I studied directing) and was extremely lucky with finding

my friends when I moved out to LA. I was young when I met my best friends, and they had been working in the industry for a while, so I've always had them to look up to for the longest time - ever since I started directing. They're all uniquely talented.

They've encouraged me and motivated me- and shown me the value of dedication, persistence, and finally, patience. Always, patience.



Continued on page 16



golden

ROCK ON

GRAHAM MASON

2020 SHOOT NEW DIRECTORS SHOWCASE

GOLDENPROJECTS.COM

Insights Into Up-and Coming Directors Nyerges, Obasi, Packer,

Continued from page 15



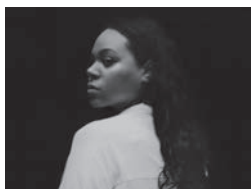
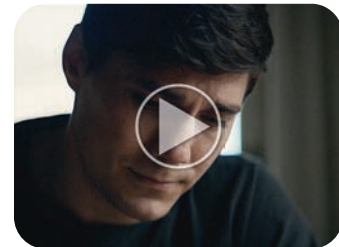
Robert Nyerges
unaffiliated
GriZs "A New Day," featuring
Matisyahu (music video)

1) What was your first professionally directed work and when was it?

In the summer of 2018 I was commissioned by the music artist THEY, through Warner Bros Records. This was my first real, paid job as a director and to this day I'm still proud of the work we were able to accomplish.

6) What is your current career focus: commercials and branded content, television, movies? Do you plan to specialize in a particular genre--comedy, drama, visual effects, etc.?

A lot of my most recent efforts have been focused on commercial work, and specifically trying to tackle a balance of important human-centric pieces and visceral automotive and sports related films. I absolutely love the commercial medium and want to continue to hone my craft within that format but in my downtime, I spend a lot of energy working towards my first long form narrative feature film.



Justyna Obasi
Park Pictures
Ahoj-Brause's "Jugendlexier"
(online commercial)

3) What is your most recent project?

There are two projects that I'm most focused on at the moment. One is a feature film I'm developing with UFA and Panthertainment about a Black man who is the father figure to a white child. The other is an art documentary centered on non-binary and trans people working in the fields of performing arts, dance, stripping and sex work, that explores the broad concept of performance during Berlin's COVID pandemic. I'm fascinated by the idea of identity, reinvention and transformation of the body in oppressive conditions (such as patriarchy, racism, sexism, homophobia) and especially during this time of global change.

6) What is your current career focus: commercials and branded content, television, movies? Do you plan to specialize in a particular genre--comedy, drama, visual effects, etc.?

I am still directing commercials, and at the same time I'm expanding my field of work into feature films, where I'm currently developing several projects. After all, that was always the dream.



Cody Mathieson Packer
unaffiliated
UPS "Sending Memories" (spec)

1) What was your first professionally directed work and when was it?

My first professionally directed work was for FCB Chicago in 2017. It was a Jack Daniels Honey spot done using a lot of influence from Edgar Wright and his hyper fast montages. It was a great opportunity to work with a large creative and account team, as well as learning the intricacies around working with alcohol.

2) How did you get into directing?

I got into directing by experimenting with my parents camcorder in the backyard. My friend and I filmed ourselves playing cricket and wrote these cheesy game narratives and acted them out on camera. I then cut it all together on the home computer in Windows Movie Maker- it was hilarious. Then some teachers at my high school started a film club and a group of us collectively wrote a film, cast it and shot it around the community outside of school hours with their help. I came to try and love every part of the filmmaking process, especially bringing the entire vision together, so that naturally pointed me towards directing.



Dana Richie
Backlot Productions
Gateway (documentary)

1) What was your first professionally directed work and when was it?

Bayer Aspirin Stroke Survivor stories 2019.

3) What is your most recent project?

The World is Yours, a five part docuseries on diversity and inclusion.

4) What is the best part of being a director?

The best part of being a documentary director is being able to tell the incredible stories of the people I work with no matter what stories we are telling. I also love the creative process that directing offers.



Richie, Russo, Seitov, Sorochkin and Steelman



Diane Russo

unaffiliated
Wally Wenda (short film)

1) What was your first professionally directed work and when was it?

I first started directing branded content for teenVOGUE with both Nike and Adidas around 2017/2018. It was definitely a steppingstone, because after that I worked with Nike direct on several projects, and in 2019 a spot with one of their top athletes, Sir Mo Farah.

11) How has the pandemic impacted your career, art, craft, shaped your attitudes and reflections on life which in turn may influence your work, approach, spirit, mindset?

The pandemic halted my career which was pretty devastating. The political climate, and systemic racial injustice brought to the forefront during this time has made me recognize the deep flaws in our society, culture, and ourselves.

It's motivated me to check myself, my values, and examine how I approach life and work—who I enlist on my own team and how I want to represent myself as a person, a director and a storyteller.

This whole process has made me much kinder, and more patient, more grateful, more compassionate and less judgmental of myself and of the choices of people around me. Because I'm seeing the human in everyone, and we are all imperfect.

And we are all deserving of learning and growing and changing. This has definitely influenced my work. It made me aware of what's worth fighting for and paying attention to, and what's worth giving up.



Daniel Sorochkin

unaffiliated
Tribit's "Unleash the True Sound" (commercial)

1) What was your first professionally directed work and when was it?

In 2017, I directed my first professional video for a fitness combat gym called FitHit. The gym is run by a Krav Maga expert and former special-ops unit officer in the Israeli Defense Forces. He's a real beast. According to a few popular news outlets, he was the inspiration for "Erran Morad," Sacha Baron Cohen's counterterrorism character in *Who is America?* That project was super fun to make, as we got to film his tough trainers working out in slow-mo, creating a badass video for FitHit while introducing their unique workout and app.

3) What is your most recent project?

I've recently started directing a series of video profiles with influential leaders in various fields for a new fashion and content app called Latitude. The app, which is launching soon, was created by some amazing people in the fashion industry, with the aim of revolutionizing the way we shop for clothes and get dressed.

4) What is the best part of being a director?

It's tough to choose. Although I love directing actors, that comes second to the teamwork aspect of directing. No project is made by one person. The best part of it is to bounce thoughts off of each other, listen to the creative and insightful ideas crew and cast members bring, and decide which ones benefit the project/story most - creating a coherent and powerful vision.



Aisultan Seitov

Partizan Entertainment,
HYPE Production
Jojis "Run" (music video)

1) What was your first professionally directed work and when was it?

My first professional director work was shot in Almaty in Kazakhstan. I directed for a local city pop artist. He's like the father of the local indie scene. We made a music video about raves and parties in the Soviet Union. It was my first professional work. The budget was like 3k. And it was right at the start of 2017—it was my second year in university.

6) What is your current career focus: commercials and branded content, television, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

My current career focus is to make my own movie. I'm currently writing a script, and I think you will see this film a lot next year in film festivals. I believe in that. I want to shoot films about Central Asia, to make Central Asian films be recognizable in the world. In the cinema world especially. That is my aim for the next probably 10 years, but we will see. Every year, I'm changing my direction.

7) Have you a mentor and if so, who is that person (or persons) and what has been the lesson learned from that mentoring which resonates with you?

I didn't have a mentor really, but I can highlight my teacher in university, Paul Warner. He was my directing teacher, and he was absolutely amazing. He taught me a lot of things. I think the only mentor that I can mention is him, as a professional from this industry.



Stephen Steelman

unaffiliated
Juiced (short film)

1) What was your first professionally directed work and when was it?

I was creating tour visuals for System Of A Down in 2017. Shavo and I came up with a bunch of different ideas for 12 of their songs, and then we did a proper video shoot to create a bunch of different vignettes to use for visuals. It was the first time I was actually hired to be a director. The craziest part of it is, when I was 15, I was a big fan of SOAD. I had my mom drive me to LA (from Vegas where I grew up) to be in their music video for Chop Suey. If you squint hard you can make me out. Who would have thought years later I would be working with them?

2) How did you get into directing?

It was a natural progression. I moved to LA to pursue acting in 2006. A few years later Canon released the 7d, and it finally felt possible to create something that looked cinematic. I purchased one, thinking I would get people to film me, but started to realize that I preferred being on the other side of the camera. I never formally went to film school, but I started interning at a production company to learn that side of the business. Then I would go home and spent hours going through online tutorials, learning FCP7, and later After Effects (thanks Andrew Kramer!).

I had a friend in a band who needed a music video but had no money. I said I would do it for the experience, and I have been directing whenever I get the chance to do something that speaks to me creatively.



Filmmakers Thunell, Timonen, Tourist, Uhlemeyer

Continued from page 17



Jedediah Thunell

Sanctuary Content
Avana's "What If"
(branded content)

1) What was your first professionally directed work and when was it?

My first professional job was for Audi in the winter of 2019

2) How did you get into directing?

I think I started the way a lot of filmmakers do, making skate films. That led to short comedies with my friends, and then music videos for high school competitions. Eventually I learned about the opportunities for filmmaking in advertising and have been looking for ways to tell stories through film ever since.

5) What is the worst part of being a director?

Writing bios about yourself.



Mikko Timonen

No Frames
Silk City (short film)

1) What was your first professionally directed work and when was it?

Commercial for a company called Construct Connect in 2019

2) How did you get into directing?

I have been a cinematographer for 15 years and recently have had the urge to expand my skillset.

4) What is the best part of being a director?

Best part about being a director is also the scariest, which is the responsibility to create a world in itself with each film. Whether an entire universe or a singular character, you bear the responsibility of authenticity.



Tourist (Mitch Green & Louis English)

AU, Filmgraphics; US, unaffiliated
Crust's "It's Not Pizza, It's Crust"
(commercial)

1) What was your first professionally directed work and when was it?

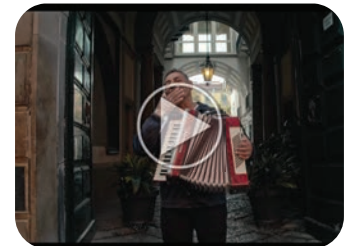
Our first professional work was for IGA in Australia, a large chain of independent grocers. We shot a series of stories about the small family owned stores across rural Australia that make up the IGA brand.

2) How did you get into directing?

We were actually friends in high school and bonded through surfing and art. We collaborated together on small creative projects over the years and finally decided to make it a permanent thing when we got represented by Filmgraphics (our AUS reps)

4) What is the best part of being a director?

Being given the chance to use our skillset to tell stories that hopefully make people feel something.



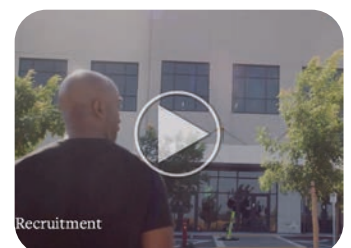
Lacey Elizabeth Uhlemeyer

Wondros Collective
Amazon's "Recruitment" (spot)

1) What was your first professionally directed work and when was it?

It is crazy to think back on my first commercial spot and how it really propelled me to where I'm at today. An old colleague of mine was working as an EP at Media Monks and reached out to me with an opportunity to direct a Nike spot for International Women's Day. My personal work, creating content around women and international storytelling, was a perfect fit. I was really intimidated, not only to be working with Nike but also Wieden+Kennedy.

At the time I had a four-month-old daughter and this was my first job since maternity leave. The turnaround time was tight so before I knew it, I was flying to Mexico City to direct my first commercial spot. It was so fulfilling, both as a storyteller and a mother, to step into my first role as a commercial director and work on such a meaningful project. As well as set an example for my daughter that you can accomplish anything—even direct for Nike!



Washington And Weinstein



Taylor Washington

Pan Up Productions
Netflix's "The Irishman—Have You Seen Jimmy?" (promo)

1) What was your first professionally directed work and when was it?

Just about three years ago I made some really fun social spots for Southwest Airlines' "Wanna Get Away" campaign. Had the honor of collaborating with some great creatives at GSD&M and still love the spots we made, especially the one involving an eyebrow waxing!

3) What is your most recent project?

I most recently was DoP on some super fun Helzberg Diamond spots back in Austin, TX with my good friends over at Banter and am currently in pre-production brewing up some new spots via Pan Up Productions in NY!

4) What is the best part of being a director?

Collaborations. I've been lucky enough to meet and work with so many talented amazing people over the years. I truly cherish those memories and relationships from all those productions, from the low budget indies up to the top dollar commercials! Also, I just truly love the art of storytelling . . . in all its different forms and formats.

5) What is the worst part of being a director?

For me it's a tie between the great concepts and ideas that never get made and when a project you hold dear reaches its completion. Both are quite sad in their own right . . . but in both cases, you have to let go and move on.



Em Weinstein

Valiant Pictures, ICM, GRL BND
In France Michelle is a Man's Name (short film)

1) What was your first professionally directed work and when was it?

My first professionally directed work was *Candace*, a short film which premiered in 2018 while I was still in graduate school at Yale School of Drama. *Candace* played at festivals worldwide including the Mill Valley Film Festival, Outfest, the Rhode Island International Film Festival, the Portland International Film Festival and the American Pavilion Emerging LGBTQ Filmmakers Showcase at the Cannes Film Festival, where it won Best Film.

3) What is your most recent project?

My most recent film *In France Michelle is a Man's Name* is a 12-minute short that examines fatherhood, rituals of male bonding, and what it means to identify as a trans man in contemporary America. In the film, Michael, a young trans man, returns home to the rural American West after years of estrangement from his parents. The film looks at trans identity, masculinity, and the prices we're willing to pay for acceptance. *In France Michelle is a Man's Name* premiered at Outfest in August, 2020 and won the Grand Jury Award - an Academy Award qualifying prize. This fall it will also play at AFI Fest, Newfest and the New Orleans Film Festival.

4) What is the best part of being a director?

I love leading big projects and big teams towards one vision and one goal. I love planning for any and all scenarios and problem-solving on the fly.

More than anything, I love collaboration: be that with the producers, the actors, the cinematographer, the art department.



Hot Locations

Netflix's *Young Wallender* Turns To Vilnius

Young Wallender, a new Netflix original series based on Henning Mankell's best-selling novels about detective Kurt Wallander, came to life in, among other locations, Šeškinė—a residential neighborhood turned into the Swedish city of Malmö. Šeškinė is in the Lithuanian capital of Vilnius.



Vilnius' Šeškinė district

According to the producers, Vilnius has already built a strong reputation as a film-friendly city valued for its huge cinematic potential, local crews and a diversity of settings and landscapes. Offering compelling locations, from moody dark alleys and disused prisons to shining trendy restaurants, it provides the wide-ranging look and feel the creators

were after.

The new show joins HBO and Sky's *Chernobyl* (2019) as another significant title choosing Vilnius as its backdrop. For *Chernobyl*, it was Šeškinė's neighbor Fabijoniškės, also a Soviet-built suburban neighborhood.

Phoenix, Oregon Producers To Help Fire-Ravaged Town

On the evening of Tuesday, September 8, a fast moving wildfire swept through Phoenix, Oregon, burning hundreds of homes and businesses, leaving almost the entire town flattened.

This served as a monumental blow to the filmmaking team behind the 2020 theatrically released comedy *Phoenix, Oregon*. Not only is the film named after the town, but several crew and family members of the producers lost homes.



Phoenix, Oregon Relief Fund notice

The filmmaking team is raising funds to rebuild Phoenix, Oregon and the surrounding community. Funds from watching the film online (<https://phoenixoregonmovie.com>) will be used to help at risk and vulnerable families, many of which are in the Latino community.

The *Phoenix, Oregon* movie team will be focused over the coming months on helping these families find housing, establish stability, and get their kids back in school and connected online (for distance learning.) A *Phoenix, Oregon* Movie/United Way Fire Relief Fund has also been set up to take donations at <https://phoenixoregonmovie.com/firefund>

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CFC Deputy Director Honthaner Wraps Tenure

After seven and-a-half years as the California Film Commission's deputy director, Eve Honthaner is moving on to pursue new opportunities. Honthaner



Eve Honthaner

has worked with local jurisdictions across California to promote and implement film-friendly policies. She was instrumental in facilitating transport of a 200 foot-long, 21-ton airline fuselage via L.A. freeways for the movie *Sully*, and facilitated the use of courthouses and other often difficult-to-procure public locations. She has also worked closely with the FAA to bring the production industry up-to-speed on drone-related filming guidelines.

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My SHOOT

My.SHOOTonline.com



Rich Carter (l) and Theodore Melfi



Crystal Kayiza



Ellen Kuras



Ross Katz

Making An Indelible Mark, Inspiring The Next Generation

Oscar and Emmy noms, a DGA Award win, fest honors among Showcase director achievements

A SHOOT Staff Report

SHOOT's annual New Directors Showcase has a slew of alumni who have made indelible marks on the industry over the years, in some cases helping to influence and inspire the next generation of filmmakers. In that mix have been Oscar and Emmy nominations, a Directors Guild of America (DGA) Award win, and other varied accomplishments too numerous to mention.

Consider for example Theodore Melfi, first recognized in the 2004 New Directors Showcase for "Pizza Guys," a comedy spec spot for MTV which he directed. Melfi has since gone on to establish himself in commercials and in recent years as a feature filmmaker, making his theatrical movie debut at the 2014 Toronto International Film Festival with the tug-at-the-heartstrings comedy *St. Vincent*. His second film, the acclaimed 2016 release *Hidden Figures*, garnered three Academy Award nominations, including two for director/producer/co-writer Melfi (Best Motion Picture, Best Adapted Screenplay); the third nod went to Octavia Spencer for Best Supporting Actress.

Melfi's next feature is *The Starling* with a cast including Melissa McCarthy, Daveed Diggs, Timothy Olyphant and Veronica Falcón.

Melfi is partnered with executive producer Rich Carter in the production company brother, which recently became part of the RadicalMedia family. The brother shop has produced such projects as *Daughter*, a Melfi-directed short film in Apple's "Shot on iPhone series." Lensed

by Oscar-nominated (for *Joker*) DP Lawrence Sher, ASC, *Daughter* recently won an AICP Next Award in the Web Film Over 15 Seconds category.

Melfi this year also directed, produced and co-wrote the National Aeronautics and Space Administration (NASA) short, *Perseverance*, which heralded the launch of the Mars Rover this past July—with a landing on the Red Planet projected for February 2021. *Perseverance* provides an

of the "Teddy Perkins" episode of *Atlanta*. That same episode additionally garnered Murai a DGA Award nomination, which also came in 2018.

In 2010 director Ross Katz won the DGA Award for HBO's *Taking Chance*, the same telefilm which earned him inclusion in SHOOT's 2009 New Directors Showcase. *Taking Chance* secured three Emmy nominations for Katz in 2009—for writing, directing and Outstanding Made

films, TV and both short- and long-form documentaries.

On rare occasion, a director earns major accolades before gaining inclusion into the Showcase. Ellen Kuras, who first established herself as an acclaimed cinematographer (*Eternal Sunshine of the Spotless Mind* and most recently the Spike Lee-directed *David Byrne's American Utopia*) made her directorial debut with *Nerakhkhon* (the Lao word for *Betrayal*), which in 2009 scored Oscar and Independent Spirit Award nominations for best documentary. A year later she garnered her first representation as a commercial director and was selected for SHOOT's 2010 New Directors Showcase.

Now Kuras is at The Corner Shop for spots and branded content while continuing her work in features and television; on the latter score her recent directorial credits include episodes of *Catch-22*, *Brave New World*, *the Son*, *The Umbrella Academy* and *Ozark*.



The directorial duo Terri Timely

inspiring look at NASA's storied history spanning triumphs, tragedy, ingenuity and resilience.

Meanwhile on the Emmy front, look no farther than Hiro Murai, a 2010 Showcase alum. Murai is a three-time Emmy Award nominee—two of the nods coming for Outstanding Comedy Series in 2017 and 2018 as exec producer on *Atlanta*, and one also in 2018 for Outstanding Directing for a Comedy Series on the strength

of TV Movie. Katz thus far has five career Emmy noms—the other two being for Outstanding TV Movie as executive producer, on the strength of *The Laramie Project* in 2002 and *My Dinner with Herve* in 2019. A two-time Best Picture Oscar nominee (for *In the Bedroom* and *Lost in Translation*) as a producer,

Katz recently launched Sui Generis Pictures. Plans call for the new Los Angeles-based venture to be active in feature

Kosinski, Terri Timely, Kayiza

Director Joseph Kosinski first showed his commercialmaking acumen with a spec spot titled "iSpec" for Apple. The visually driven piece earned him a slot in SHOOT's 2005 New Directors Showcase. From there he saw his career as a commercial director pick up momentum at his first roost, Anonymous Content, where he landed thanks to the support of director David Fincher and veteran exec Dave Morrison.

When Fincher and Morrison went on to form production house RESET, Ko-

sinski said it was “a no brainer for me to jump on board. It’s a director-driven company all about the work, producing the highest quality content. It’s been a great partnership for me with so many people on the roster who are bouncing between features, commercials, major TV work. Dave Morrison has never ever complained about me going off to do a feature for a couple of years. It’s a place geared to opening up and accommodating opportunities for filmmakers.”

Those feature pursuits for Kosinski most recently include *Top Gun: Maverick*, the much anticipated sequel to 1986’s *Top Gun*. The pandemic has pushed back the scheduled release of *Top Gun: Maverick* to July 2021.

The film reunited Kosinski with Tom Cruise. The two first worked together on *Oblivion*, the director’s second feature, which grossed nearly \$290 million worldwide. Cruise and Morgan Freeman headlined the cast on that film which continued the director’s box office success, initiated with *Tron: Legacy* (\$400 million globally while also netting an Oscar nomination for sound editing, and a Grammy nod for the score by Daft Punk). Kosinski’s feature filmography also includes such work as *Only The Brave*, which told the story of firefighters in the wild.

Kosinski has seen his feature filmmaking inform his short-form endeavors, a case in point being “Web of Fries,” a parody movie trailer for a thriller starring Josh Duhamel that promoted Taco Bell’s introduction of its Nacho Fries. Kosinski directed a :90 cinema spot from which shorter versions were crafted for television. This trailer for a movie that doesn’t exist was conceived by a creative team at Deutsch and went on to win numerous honors including a Webby Award in 2019, a Cannes Silver Lion and Best of Show at the AICE Awards (now the AICP Post Awards).

In 2006, a year after Kosinski gained a Showcase slot, so too did the directorial duo Terri Timely (Corey Creasey and Ian Kibbey), now with Park Pictures. Terri Timely has gone onto assorted achievements, including directing Geico’s “Unskippable: Family” breakthrough pre-roll ad which in 2015 garnered The Martin Agency its first ever Cannes Lions Grand Prix honor.

However, one needn’t go back years to find significant achievement for Showcase directors. In 2019, Crystal Kayiza made the Sundance cut in the Documentary Short competition with *Edgecombe*. And this year she returned to the docu short lineup with *See You Next Time*. In-between those two tours of Sundance

American on probation who works at an Applebee’s restaurant, and expanding with a look at his larger community. In her *SHOOT* New Directors Showcase profile, Kayiza described *Edgecombe* as “an intergenerational story about the ways trauma repeats and reinvents itself in rural Black communities.” After its 2019

hood’s predominantly Black residents. It is here that we meet nail tech Judy, a Fujianese immigrant, and Arrianna, a Direct Care counselor and Judy’s loyal client. Expressed as a dialogue between two seemingly familiar women of color, the film is an inquiry into what is gained, and lost, from intimacy without context. At its core, *See You Next Time* is a story about how two women see each other and themselves in a space unlike anything else in their world. And through Judy and Arrianna’s own words, much is revealed about the way they connect across the nail salon table.

Helping Kayiza shape the concept for the story was her colleague and friend, the film’s producer Cady Lang, a writer about culture for *TIME Magazine*.

Kayiza also brought cinematographer Leroy Farrell on board to lens *See You Next Time*. His filmography includes branded content for the likes of RocNation, Google, Under Armour, Disney and PBS. He recently wrapped his first feature-length documentary exploring and investigating the impact of anti-trans policies on the lives of transgender Americans.

Kayiza and Darrell teamed to bring a cinematic dynamic to *See You Next Time*, underscoring what the director described as the nonfiction space having the potential to be enhanced by narrative fiction feature aesthetic sensibilities.

“The lesson learned is that there are no limitations to your voice as a storyteller,” observed Kayiza, noting that while she’s identified as a documentarian, her wings can spread into the fiction narrative discipline, a diversification she’s exploring through her commercialmaking/branded content production house affiliation, Little Minx, under the aegis of industry vet Scott.

“The nonfiction space is where my passions started and evolved,” related Kayiza. “But there are other spaces and possibilities. I’m learning about the pitching process from Rhea, expanding my understanding of what the commercialmaking space looks like. In this coming year, I’d like to expand into the scripted content area. Even my recent documentary work is in that gray space, somewhere within whatever the separation is between non-fiction and narrative.”



Joseph Kosinski

duty, Kayiza saw her *Edgecombe* earn her a slot in *SHOOT*’s 2019 New Directors Showcase.

Kayiza is handled in the advertising

Sundance screening, *Edgecombe* won the Gold Plaque at the Chicago International Film Festival.

Now *See You Next Time* uses the beau-



Photo courtesy of Paramount Pictures

A scene from *Top Gun: Maverick*

arena by Little Minx, founder/president Rhea Scott’s longstanding shop that has an affinity for bringing new promising talent to the fore.

Both *Edgecombe* and *See You Next Time* reflect Kayiza’s penchant for delving into and shedding light on the human condition.

Edgecombe introduced us to North Carolina’s impoverished rural Edgecombe County, focusing on an African

ity industry as a window into the relationship between East Asian and Black women. Through the voice of a nail technician and her client, the film focuses on how women from these communities overtly and covertly bring their experiences with race and foreignness into this self-care routine.

The film presents an intimate portrait of Fancy Nail and Spa in Brooklyn, NY, a serene getaway for the neighbor-

COVID-19 Silver Lining; New Talent Remains Gold



This year has departed dramatically from any norm as no one at the start of 2020 would have anticipated questions centered on an ongoing pandemic, its impact on production and post, the need to adapt in order to do business while protecting the health and well-being of colleagues and collaborators.

Also resonating in 2020 have been concerns over social injustice and the related need to have more voices heard, thus lending a greater sense of urgency to opening up opportunities for ethnic minorities, women and the LGBTQ+ community.

As a result, *SHOOT*'s survey has taken a two-pronged approach in light of a 2020 vision shaped by COVID-19 and a pressing need for diversity and inclusion, particularly when it comes to new talent which is the lifeblood of our industry.

The first part of *SHOOT*'s survey tackles the pandemic as we ask a cross-section of production house execs and agency creatives about work done during the global health crisis and how production has changed due to the coronavirus.

Part two focuses on what advice our respondents would offer to aspiring directors and producers, and efforts that are being made to bring newcomers of different stripes into the industry.

Feedback on the first front has found that even a pandemic can carry a silver lining. Ali Brown, president/EP at PRETTY-BIRD, shared, "We had so many projects brought to us prior to being presented to the client to see if the concepts could be safely executed, or what tweaks needed to be made to make them happen. We love that communication and the partnership that results. It's critical in the pandemic that you are holding hands with each other and the early collaboration is essential for that."

Survey Qs

Here are the questions we posed:

Survey, Part 1. The Pandemic

1) Tell us about the production of a project during the pandemic. What was the project? Identify the production company/director, VFX studio, nature/genre of the job, other primary production/post companies involved and location of the shoot. If the project is in the ad arena, please identify the client and agency.

2) Did the project reflect your talent and resources being viewed and used differently by clients in light of the pandemic (i.e., VFX and/or animation being turned to more prominently and in new ways with restrictions on live action; changes in what is being asked of a director, etc.)?

3) During Pre-Production: How has the pandemic impacted developing creative and collaborating within your own team and other contributors (including clients and agencies if this is an ad project)? How was the concept and/or your approach to the job developed to ensure it would be feasible to accomplish in terms of production?

4) During production and post: In addition to new precautions taken, can you tell us how the director and crew worked together during production and also what changed during the post process?

5) What were the lessons learned/biggest takeaways from this experience and/or what would you do differently for the next project? Any advice for others?

Survey, Part 2. New Talent

1) What advice do you have for new directors?

2) What advice can you offer to up-and-coming producers?

3) Learning is an ongoing process even for the most seasoned producer. Would you share a recent lesson learned on the job; it can relate to people, workflow/technology, etc.

4) Is your company currently looking for new talent and/or do you have an official mentoring or diversity program?

5) Perhaps as a source of inspiration to new talent, what recent project are you particularly proud of and why? You can include a direct link to it.

What follows is some of the feedback we received. You can read the full responses on *SHOOT*online and in the 10/16 *SHOOT*>e.dition.

Challenging times strengthen collaborative bonds; diversity sought among emerging directors, producers

A SHOOT Staff Report

PANDEMIC/NEW TALENT SURVEY



Margaret Brett-Keams
Co-Director Of Production
Goodby, Silverstein & Partners



Survey, Part 1. The Pandemic

2) Our in-house talent has always been our secret weapon. They are the engine that could—and did! During the pandemic this team had a chance to be in the spotlight for all our clients in a new way. Previously known for bread-and-butter social spots, print ads and animation, the creative talents of this team was tapped for full broadcast-production work, including working with celebrity talent. Preproduction looks a bit different, as we scout locations remotely, teach talent how to light their own locations and remote-control cameras from miles away. As we began to move from drop kits to remote crews on location, we also needed to become familiar with the variety of COVID-19 protocols by state, as we were shooting all across the US.

Survey, Part 2. Emerging filmmaking talent.

2) My advice for producers is to work on every type of production you can. All our producers now have core competency in at least two disciplines. Building your skills beyond one traditional functional specialty is the key to a long, varied and interesting career—and, quite frankly, the most interesting and challenging assignments.



Ali Brown
President/Executive Producer
PRETTYBIRD



Survey, Part 1. The Pandemic

1) Some of my favorite work in the company's history has been done during the pandemic. I think our early piece for Uber done with Wieden+Kennedy Portland remains the one that's most special. It lives as a PRETTYBIRD family time capsule of the world at the moment when everything was so tenuous. Masterfully edited by Kyle Brown at Exile, it was an undertaking like nothing we'd done before as a company and incredibly touching to see our directors who always seek refuge behind the screen, sharing their personal lives so intimately.

Survey, Part 2. Emerging filmmaking talent.

2) Advice for up and coming producers is call me! Also remember you are an ambassador. You have this incredibly difficult job of needing to balance client, agency, production company, and director needs. The best producers are the ones that can do that fairly and elegantly, while making everyone feel heard and supported. Don't be the martyr, don't be the false alarm – be the Secretary-General of the UN.



Alex Cohn
Partner + Head of Content
Zambezi



Survey, Part 1. The Pandemic

5) I think the biggest takeaway from recent COVID productions is to leave more time for planning as well as execution. We've learned that shooting safely now is extremely doable with enough planning and foresight.

And with any project at any time, be very intentional about how to bring a core creative idea to life and realize a particular vision. I'm confident that there are many great creative and production possibilities out there, with the right team and planning.

Survey, Part 2. Emerging filmmaking talent.

2) Seek out talented filmmakers and help support their vision and make great films, while building strong relationships. Help build your filmmaking family of talented people that you want to work with for years to come.

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Deutsch LA, harvest, Quiriosity, Honor Society Reflect On Biz;

Continued from page 23



Karen Costello
Chief Creative Officer
Deutsch LA



Survey, Part 1. The Pandemic

1) One project we did early in the pandemic at The Martin Agency (her roost prior to recently joining Deutsch LA) was for Old Navy. The project was designed to help promote a large clothes donation for people in need. We were already seeing a lot of UGC and “in these unprecedented times...” type

of work on-air and we knew we needed to do something radically different to break through the monotony.

We decided to work with a local Richmond, Virginia-based artist named Noah Scalin, who creates portraits out of clothes. His art is both powerful and surprising, and he often creates his own time lapse film around his projects. We thought it would be the perfect collaboration to communicate Old Navy’s efforts. Noah created a portrait of a family out of Old Navy clothes in an empty warehouse space with a few cameras to document his efforts. A local director was also on-site, but overall, very few people involved in the actual production. The result was very impactful and stood out like crazy in a sea of sameness at the time, and garnered significant press and positive sentiment for Old Navy.

Survey, Part 2. Emerging filmmaking talent

1) My advice for new directors is similar to advice I would give most creative people: make sure you have a vision and are able to articulate it clearly. But also, importantly, be ready to collaborate and truly listen and hear other people’s perspectives.

2) Be empowered to be a creative partner in the process, because you are.

3) A recent and consistent lesson learned is that you simply can’t communicate enough in these crazy and unpredictable times. I am constantly reminded of this on pretty much every project I’m involved with.



Qadree Holmes
Founder/Executive Producer
Quiriosity



Survey, Part 1. The Pandemic

1) Quiriosity shot a project on location in Nashville for Edelman with director David Gil for a pharmaceutical brand.

2) Absolutely the project pushed our muscle as the nature of virtual and remote shooting continues to evolve. The crews are becoming more accustomed and the clients are also getting used to the virtual workflow. If I compare the first virtual shoot we did to this now. It would be night and day. We got it down and it can be done.

3) We made smart decisions to utilize long lenses in advance of the shoot. We discussed only having one talent or talent that had quarantined together. We discussed remaining outside vs inside the home. So our input definitely helped shape the creative. We made sure our zoom calls were effective. David worked alongside our agency partner to ensure our storyboards matched the intricate details they wanted us to capture.

Survey, Part 2. Emerging filmmaking talent

1) Learn to pitch director’s treatments via video platforms. I think the days of presenting via the phone are gone. Invest in zoom presentation skills.

2) Virtual organization is key to a successful COVID shoot. Solid client communication within the Zoom or text is key. Create a winning environment to have a winning team.

There is no room for anyone on the team not pulling their weight. Even more now having skilled labor is crucial.

3) Always have back up internet in our current environment.



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



Survey, Part 1. The Pandemic

1) We just produced two spots for Hidden Valley Ranch for mcgarrybowen in Chicago. Harvest Films helmed the shoot with Baker Smith directing and Matt Walsh from Cutters was our editor. We shot in mid-September in L.A. with agency and client working remote. Our cast included 6 OCP’s, 3

Extras (including a minor), and multiple actors on set at the same time, as well as streaming 2 live camera feeds across the country.

COVID has definitely added a myriad of important tasks that requires producers to really get in the weeds. And the same applies for our creative teams and our clients who are strapped to a computer screen WFH during the 12+ hours we’re on set. The list is arduous and includes items like disinfecting ‘everything’ all day long, to separating our crews in pods, to maximizing wireless transmissions (and uninterrupted ones) via (i.e Zoom, Q-take, etc.). 8’ tables house 2 people for lunch and Craft Service feels like a camp store (when you were 9) and ordered what you wanted and waited for it to appear on the counter. No legal tender exchanged. No touching anything except the food/drink you inhale. And of course the masks that steam up your glasses, need to be changed after lunch and make it difficult to recognize those you’ve done a myriad of projects with.

Survey, Part 2. Emerging filmmaking talent.

1) I imagine that all new directors should be able to share a reel that looks and feels 2021. It’s imperative we can see and feel this tone and clarity; it’s what separates this generation of filmmakers from the rest.

2) Work as much as you can and continue to put yourself in situations that are out of your comfort zone. This will lead to growth and while you may not find the exact gig you imagined yourself in, go with it and try everything.



Megan Kelly
Founder/Managing Partner
Honor Society



Survey, Part 1. The Pandemic

1) We recently shot a production remotely for WW and DiMassimo Goldstein with their new spokesperson Ciara. Ciara was at home with her family and newborn baby in Seattle and our director, Cynthia Wade, was remote from her home in Los Angeles.

2) With Cynthia’s vast documentary experience, she has been shooting people remotely for years, which is a skill that has come in handy during the pandemic. Rather than getting caught up in some of its limitations, Cynthia really embraces the remote shooting. We have found that with remote shooting, clients are now able to see and be a part of these very intimate interviews in a new way. The access pulls back the curtain on our process and hopefully will lead to greater understanding and even better work.

Survey, Part 2. Emerging filmmaking talent.

1) Not to sound cliché, but I do believe that every challenge is an opportunity. Everyone in this business is reimagining how they work now and how things will work in the future. I think there is a lot of opportunity for emerging talent to find interesting projects and ways to make their work stand out.

2) Again, we are rethinking everything we know. As a producer I think you need to be incredibly engaged in the process now and be really mindful of all the details. There are lots of new things to address and often we are working outside our comfort zones. Develop a system of checks and balances and over communicate with people if you need to.

4) Honor Society has always prided ourselves on the diversity of our roster. We are looking to find new talent that pushes our perspective in storytelling even further.

PANDEMIC/NEW TALENT SURVEY

Takes From Vayner, charlieuniformtango, McCann, Chelsea



Aaron Kovan
Chief Production Officer
VaynerProductions and VaynerMedia

Survey, Part 1. The Pandemic

4) When it comes to the director and crew working together, there's been a lot more video calls which has allowed for us to stay in touch and streamline communication. In terms of changes during the post process, with no in-person working sessions, meetings and reviews, the workflow initially was slower. However, during the last six months we have refined the process and managed to adjust and build specific steps into our timelines.



Survey, Part 2. Emerging filmmaking talent.

1) My advice for new directors is to never hold your creative vision back. It's so important to stay true to your vision, and at the same time, be open to feedback and collaboration. I think directors should persistently be proactive by adding and continuing to build on the idea he or she has conceptualized.



Lola Lott
Principal/CEO
charlieuniformtango

Survey, Part 1. The Pandemic

2) As for us, we've all been working from home and somehow... we've gotten a lot done. We did A LOT of COVID edits, as well as quite a few graphic spots in the early weeks of shelter in place. We were shooting right up to shelter in place which had us shooting with masks, gloves and hand sanitizer before we actually knew what all would happen. We've been growing and changing the last couple years to include more capabilities, but who knew we'd be so busy during this time and need to utilize all we'd learned - and then some - so quickly.

We're all now used to the new way of working. It's not as fun as it was, but it works. We have been going into the studio for edits as of late. We have TONS of sanitizer and masks and have a new, safe way of getting lunches and snacks. It is soooo good to get back in the same space with people - even if it is 6 ft apart with a mask.



3) Pre and postproduction are all about communication. The pandemic forces all of us to communicate so much more through all means possible. Text, basecamp, phone, email and smoke signal if necessary. It was harder, and took longer to get things got done, but, it also has made us closer in a way... Like millennials, on our tech all the time. Lol..



Kathy Love
SVP, Executive Producer
McCann

Survey, Part 1 The Pandemic

1) We had a project with a very tight turnaround of two weeks. The initial approach was to create using a combination of stock footage and VFX. However, there were some very specific shots that we knew we would never find in stock. Knowing we needed VFX regardless, we partnered with The Mill and produced the spots as a combination of a live action shoot in 2 cities, plus stock and VFX and it was all done remotely.



Survey, Part 2. Emerging filmmaking talent.

4) To date, we have created and rolled out multiple programs where real implementation, activation and accountability are key components. We are continuing our work to identify and address the issues that perpetuate the cycle of inequality and the unequal balance of representation of Black, Indigenous, and People of Color (BIPOC) talent throughout our ranks across our agency.



Lisa Mehling
Owner/President
Chelsea Pictures

Survey, Part 1. The Pandemic

1) Thankfully we have taken on numerous projects that were shot during the pandemic, but one that stands out for us was our first big job after L.A. opened for shooting EA Sports/Madden campaign for Johannes Leonardo, directed by David Gordon Green. The editor was Jeff Feruzo at Arcade. VFX done by Preymaker. Music by Human. The campaign was for the launch of Madden 20, and David and JL created the Spokesplayer character together.



Survey, Part 2. Emerging filmmaking talent.

1) It's really important to find a team of people who are dedicated to supporting your creative development for the long haul. Look for a company who has a strong creative tradition, is regarded for integrity, and has a history of building directors who have become top directors.

2) Work with the best possible directors, and immerse yourself in the industry. Be good on your word. Trust your instinct and work with the people you like and trust.

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Industry Assessments

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Ruben Mercadal
Associate Director of Film Production
Droga5



Survey, Part 1. The Pandemic

2) As always, our intention is to achieve our executional goals and deliver a campaign in line with our Droga5 and client creative standards. Leaning into the restrictions, we carefully put together a bespoke live-action production methodology that reflected the importance of managing the health and risk assessment aspects of the project as well all parties involved.

risk assessment aspects of the project as well all parties involved.

Survey, Part 2. Emerging filmmaking talent.

4) At Droga5 we are dedicated to hiring diverse professionals because we strive to authentically tell the human story from multiple perspectives...our talent must be reflective of the audiences of our work.



Jenny Read
EVP, Director of Integrated Production and Multi-Media
Saatchi & Saatchi NY and Publicis NY



Survey, Part 1. The Pandemic

1) Early on in the pandemic when marketers were formulating their COVID messaging responses, our team produced a project for our HPE client called "HPE- Ready to Help". This was HPE's TVC outreach to the business leaders, technologists, and scientists at the beginning of the pandemic to extend a hand of support. The project was a mix of found footage and a remote live action shoot.

extend a hand of support. The project was a mix of found footage and a remote live action shoot.

Survey, Part 2. Emerging filmmaking talent.

2) Stay on top of everything. Never stop learning. There is always emerging talent, new ways to solve problems, don't rely on the same way of thinking and be open to new experiences.



Deborah Sullivan
EP/MD
The-Artery



Survey, Part 1. The Pandemic

5) Our biggest takeaway from that very first production with draftLine and the Stella Artois team was the importance of complete and constant communication between our creative team, production and the agency/client team. Providing full preproduction prep to insure the client team is fully-aware of their own participation and obligation to the production really helps to insure success.

fully-aware of their own participation and obligation to the production really helps to insure success.

Survey, Part 2. Emerging filmmaking talent.

2) Learn as much as you possibly can about the creative tools available to you as a producer.



Sam Walsh
Director of Content Production
Team One



Survey, Part 1. The Pandemic

4) Not much changed (during production and post) because of the pandemic. Our people fulfilled their same roles. At times from a distance and at times in separate shifts to avoid having too many people in the studio at the same time.

Survey, Part 2. Emerging filmmaking talent.

1) Immerse yourself in film. Read, watch, listen. Write your own material. Learn to create your own content and create a lot of it. Join film industry organizations. Look for organizations specific to the advertising business. Read the AICP website frequently to stay abreast...Go after any opportunities you can find to be involved in production. Take any position--you'll learn something from every experience.

Sony Imaging Products & Solutions Acquires Nevion

Sony Imaging Products & Solutions Inc. is acquiring Nevion AS, a provider of virtualized media production solutions, providing end-to-end IP and cloud-based production solutions for broadcasting and other applications. Sony, which has been a minority shareholder in Nevion since July 2019, is purchasing the remaining shares in the company, and making it a subsidiary.



Sony and Nevion come together

In recent years, there's been an increasing demand in broadcasting and other areas for remote production solutions and remote integration, as they allow resources such as equipment, facilities and even staff to be shared across locations in real-time, resulting in greater efficiency and effectiveness. COVID-19 has accelerated this trend, and the need of combining on-premise facility and cloud processing, enabling remote work and resource sharing, has become the basis of business continuity planning for the broadcast and production community. Since June 2019, Sony has had a strategic partnership with Nevion, collaborating to address those markets. This investment will enable Sony to build a much closer relationship with Nevion and lead to the delivery of more integrated solutions.

HBO's *I Know This Much is True* "Cooks" Up a Period Look

Set from 1913 to the early 1990s, HBO's six-episode limited series *I Know This Much is True* required director Derek Cianfrance and cinematographer Jody Lee Lipes to make a choice: What would the show look like? They agreed that a cohesive, period look for the project would be the way to go as opposed to a contemporary feel—and decided that the marriage of Cooke Optics S4/i T2 prime lenses and Kodak Vision3 500T 5219 35mm film would be an ideal combination.

Mark Ruffalo, whose work on the show won him the Primetime Emmy® for Outstanding Lead Actor in a Limited Series or Movie, plays the roles of twins: middle-aged Dominick Birdsey who recounts his troubled relationship with Thomas, his paranoid schizophrenic twin brother.

"Deciding on a period look led us to 2-perf film framed for a 2:1 aspect ratio, using a small piece of the negative to give us film texture with present grain," said Lipes. "I purposely underexposed the 1.7 million feet of film to accentuate the grain and muddiness." That just happens to be the perfect environment for



Photo courtesy of HBO

I Know This Much is True

Kodak's 5219, as it delivers high image-quality in low-light scenes, with higher signal-to-noise ratios. Teamed with the Cooke S4/i primes and Kodak 5219 were a number of ARRI Arricam LT cameras, optimized for smaller, lightweight usage in handheld mode. The kit was rented from ARRI Rental.

"The Cooke S4/i lenses give me the perfect place to land," explained Lipes. "They don't draw attention to themselves. They're not distractingly soft and not super sharp, but add so much aesthetic into the filmmaking technique. I didn't need, or want to use a lens series that added an unrealistic quality to the images – and with Derek having used the S4/i lenses in the past, he knew exactly what we would get. Having a director already know that is a really big plus."

Using four full sets of Cooke S4/i prime lenses (each set consisting of 15 primes: 16mm, 18mm, 21mm, 25mm, 27mm, 32mm, 25mm, 40mm, 50mm, 65mm, 75mm, 100mm, 135mm, 150mm, and 180mm) is not what one would typically expect to be used on a limited series, but circumstances warranted it. "We started with two full sets of the Cooke S4/i prime lenses and four Arricam LT bodies—two 2-perf and two 3-perf (for some visual effects work)—that were all lost in a fire. It was a \$4 million loss, on camera equipment alone" said Lipes. "ARRI Rental was great; we got everything replaced and we were back up and running. The transition from the first two sets of Cooke S4/i prime lenses to the second set was totally seamless. They matched perfectly."

While zoom lenses played an important role, Lipes' prime lenses of choice were the Cooke S4/i 35mm, 40mm and 50mm on the wider side, with the 65mm, 75mm, 100mm and 135mm lenses for long shots.

Virtual and Consequential: The 2020 Emmys



Television's impact, social issues, the value of diversity and inclusion mark an unprecedented awards season

By Robert Goldrich

Sans a live studio audience, last month's primetime Emmy telecast on ABC was like no other as reflected in varied ways, including tongue-in-cheek modes of awards presentation—such as folks in hazmat suits seen on occasion handing statuettes to winners, and a Kia promotion whereby its new K5 cars were being used to transport many of the Emmys to winners at their homes.

And while there was no red carpet, fashion statements emerged that took on a poignancy well beyond the typical superficial diversion of who was wearing what designer label. In their virtual acceptances, for example, winners Regina King (lead actress in a limited series) for *Watchmen* (HBO) and Uzo Aduba (best supporting actress in a limited series) for *Mrs. America* (FX networks) wore T-shirts featuring Breonna Taylor, the 26-year-old EMT from Louisville, Kentucky, who was shot and killed by police in March. Taylor's face was pictured on King's T-shirt. During a Zoom session with the media after her win, King said of Taylor, "She rep-

resents just decades, hundreds of years of violence against Black bodies. Wearing Breonna's likeness and representing her and her family and the stories that we were exploring, presenting and holding a mirror up to on *Watchmen*, it felt appropriate to represent with Breonna Taylor."

Sitting at home while accepting her Emmy, Aduba wore a black T-shirt with Taylor's name in gold.

Meanwhile the evening's host, Jimmy Kimmel, deftly handled the strange pandemic-induced proceedings. His opening monologue appeared to be delivered in front of a packed audience—but in fact the applauding throng was from past Emmy show clips. "Of course, I'm here all alone. This isn't a MAGA rally," quipped Kimmel. "It's the Emmys."

These moments at the ceremony have taken on even greater meaning in light of subsequent events. A Kentucky grand jury decided to not file criminal charges in the killing of Taylor. And coronavirus has swept through the White House all the way up to President Donald Trump

and First Lady Melania Trump, making the aggregation of people—without masks and proper social distancing—at events like MAGA rallies and the ceremonial announcement of a Supreme Court appointee in the Rose Garden seem all the more like pure folly.

In virtually accepting the best drama Emmy for *Succession* (HBO) from his U.K. home, series creator Jesse Armstrong (who also won a writing Emmy that night) issued some "un-thanks" to: the coronavirus from keeping him isolated from his series colleagues and unable to accept Emmy accolades in person; President Donald Trump and U.K. Prime Minister Boris Johnson for doing a dismal job of handling COVID-19 in their respective countries; and media moguls for helping to keep the likes of Trump and Johnson in power.

Watchmen and *Succession* helped propel HBO to 30 Emmys, the most of any network or streaming service. Netflix was next with 21.

Continued on page 28

From top left, clockwise: Regina King accepts Best Actress in a Limited Series or Movie for *Watchmen*; Uzo Aduba takes Best Supporting Actress for *Mrs. America*; primetime Emmy host Jimmy Kimmel; Jesse Armstrong (center) accepts the Best Drama Series Emmy for *Succession*; a scene from *#FreeRayshawn*; Damon Lindelof (l) and Cord Jefferson accept the Best Writing for a Limited Series Emmy for *Watchmen*; TV Academy chairman and CEO Frank Scherma.

Schitt's Creek Makes Comedy History; Disney+, Quibi Win

Continued from page 27

Watchmen garnered the most Emmys of any program this year with 11, including for best limited series. The Emmy triumphs capped an awards season of recognition for *Watchmen*—not only for the art of the show but also its deep storytelling relevance in today's society relative to racism and injustice.

The Emmy wins came a scant few months after the Peabody Awards named the TV adaptation of the graphic comic book superhero novel as one of 30 programs in 2019 telling the most compelling and empowering stories.

Peabody judges observed, "Damon Lindelof's revolutionary series provides new answers to classic comic book genre questions about what it means to mask one's identity and who gets to be a superhero. More than that, it offers a frank, provocative reflection on contemporary racialized violence, the role of police, and how Americans understand their place in the world after a large-scale disaster." The Peabody statement concluded, "For world-building and storytelling that fuses speculative fiction with historical and contemporary realities, *Watchmen* deserves a Peabody."

Another major winner was *Schitt's Creek* (Pop TV) which swept all seven comedy categories on primetime Emmys Sunday—earning distinction for best comedy series, writing (Daniel Levy), lead actor (Eugene Levy), lead actress (Catherine O'Hara), directing (Daniel Levy, Andrew Cividino), supporting actor (Daniel Levy) and supporting actress (Annie Murphy). This across-the-board victory is something not even all-time sitcoms like *Frasier*

and *Modern Family* could accomplish. The historic achievement brought the overall tally for *Schitt's Creek* this year to nine Emmys as it earlier in the week won two statuettes during the Creative Arts award proceedings.

While *Watchmen* and *Schitt's Creek* are worlds apart, both carry a diversity and

(HBO) which took the Outstanding Documentary or Nonfiction Special category, *Queer Eye* (Netflix) named Outstanding Structured Reality Program, and *Leah Remini: Scientology And The Aftermath* (A&E) as Outstanding Hosted Nonfiction Series or Special.

In her acceptance speech, Remini reflected on the second consecutive year that her Scientology exposé won the Emmy, capping an eventful final season which she described as "a painful but meaningful ride." She affirmed that this evening's Emmy "belongs to all those who told you their stories."

Two lauded documentaries also came up with major wins as Steven Bognar and Julie Reichert won directing honors for *American Factory* (Netflix) while *The Cave* (National Geographic) was recognized for its cinematography by Muhammed Khair Al Shami, Ammar Suleiman and Mohammed Eyad.

On the second night of the Creative Arts Emmys when the focus was on variety show categories, among the leading winners were *Live In Front Of A Studio Audience: All In The Family And Good Times* (ABC), *Saturday Night Live* (NBC), and *Last Week Tonight With John Oliver* (HBO).

The third night of the Creative Arts Emmys saw *The Mandalorian* (Disney+) lead the way with five wins (followed closely by *Watchmen*, which scored four, leading to its overall leading tally of 11). The fab five honors that evening for *The Mandalorian*—the first Emmys for the Disney+ streamer—came for Outstanding Cinematography for a Single-Camera Series (Half-Hour); Production Design for a

Narrative Program (Half-Hour); Special Visual Effects; Sound Editing; and Sound Mixing. The online ceremony included a virtual acceptance of the Cinematography honor by Mandalorian DPs Greig Fraser, ASC, ACS and Barry "Baz" Idoine. *The Mandalorian* broke new lensing ground as the cinematographers teamed with Industrial Light & Magic (ILM) to deploy The Volume, a massive LED soundstage. The stage featured a curved video wall consisting of some 1,300 individual LED screens that created a 270-degree semicircular background topped with an LED video ceiling, which was set directly onto the main curve of the LED wall. The remaining 90 degrees of open area contained two flat panels of more LED screens. The panels were rigged so that the walls could be moved into place or out of the way to provide whatever access to the Volume area was needed. The set was filled with LED panels that would render the actual VFX backgrounds in real time.

Thus Fraser didn't have to imagine as he would in using bluescreen what backgrounds would look like. Instead he could see firsthand and light accordingly to get the optimum desired look for actors and physical props. Thus there's no disparity between the lighting of subjects and the background. Fraser built towards this tech innovation over time, making inroads with ILM on the feature *Star Wars: Rogue One* into a stage-for-the-future concept that helped lay the groundwork for what came to fruition on *The Mandalorian*. This took a substantive leap of faith for all involved, Fraser told *SHOOT* earlier this year in an installment of our Road To Emmy Series of feature stories.

Night four of the Creative Arts Emmys saw *Watchmen* pick up its fifth statuette, topping the best music composition for a limited series movie or special (Original Dramatic Score) category. Composers Trent Reznor and Atticus Ross took this Emmy specifically for the *Watchmen* episode titled "It's Summer And We're Running Out Of Ice." Additionally Quibi, the mobile phone platform which offers installments of movies and TV in 10 minutes or less, made history with its first Emmys. Quibi's engrossing crime drama series *#FreeRayshawn* topped both the best actor and actress categories for short-



Daniel Levy accepts a best writing Emmy for *Schitt's Creek*



Greig Fraser, ASC, ACS (l) on the set of *The Mandalorian*

inclusiveness in storytelling that struck a responsive chord with audiences as well as Emmy judges.

Creative Arts ceremonies

As for the alluded to Creative Arts Emmys, they too took on a form never seen before due to the pandemic—five separate virtual ceremonies, the first four presented online, the fifth telecast on FXX, all emceed by writer/comedian/actor Nicole Byer, host of Netflix's hit reality competition baking series *Nailed It!*

Among the marquee winners during the opening night (9/14) of the Creative Arts Emmy ceremony were *The Apollo*

First Emmys; Sandy Hook Promise Takes Top Spot Honor

form comedy or drama series. Laurence Fishburne won for his portrayal of police Lt. Steven Poincy while Jasmine Cephas Jones scored in the role of Tyisha.

Jones' win proved historic as two nights later, during the concluding fifth Creative Arts ceremony, her dad, Ron Cephas Jones earned best guest actor in a drama series distinction for his role on *This Is Us*. Thus the actors became the first father-daughter Emmy winners in the same year.

In the virtual backstage press room, Ron Cephas Jones emotionally related, "As a parent that's the most fulfilling that I could ever feel at the moment. Winning another Emmy (his second in recent years for *This Is Us*) is the icing on the cake, but to see my daughter progress and move into this place where she's earned an Emmy is beyond words and I tear up every time I think about it."

Night five of the Creative Arts Awards also had *The Mandalorian* pick up two more Emmys—for original dramatic score and stunt coordination for a drama series, limited series or movie—to reach a total of seven wins.

That final Creative Arts Awards night also saw Sandy Hook Promise's "Back-to-School Essentials" PSA—directed by Henry-Alex Rubin of SMUGGLER for BBDO New York—win the primetime commercial Emmy. The public service piece starts off as a familiar back-to-school ad but slowly unfolds to highlight students using everyday back-to-school items to survive an outbreak of gun violence, shedding light on the gruesome reality that youngsters face in the reality of classroom and campus shootings.

In remarks issued after the conclusion of the year's final Creative Arts ceremony, Nicole Hockley, co-founder and managing director of Sandy Hook Promise and mother of Dylan who was killed in the Sandy Hook tragedy, shared, "We are honored and humbled that the Academy chose to recognize 'Back-to-School Essentials' for Outstanding Commercial. As a nonprofit organization, our mission is to end school shootings and prevent violence that harms children. The only way that can happen is if parents understand the real fears our kids have, and take action, including learning the warning signs of potential violence and speaking up.

We are grateful to our creative partners, BBDO New York and SMUGGLER Productions, for helping us develop innovative ways to reach as many people as possible with this life-saving message—and to our media partners for the donated

Essentials" topped a field which consisted of Amazon's "Before Alexa," directed by Steve Rogers via Somesuch x Revolver for Droga 5 London; Apple AirPods' "Bounce," directed by Oscar Hudson of Pulse Films for TBWA Media Arts Lab;

for his reflections on the historic virtual Emmy proceedings and an unprecedented awards season. He was struck by how the industry pulled together—nominees, presenters, talent behind the scenes—to bring five nights of Creative Arts Emmys and the mainstream primetime telecast to fruition. Presenters and nominees were willing to let people into their homes—to in turn be seen by viewers in their own homes—which lent a new personal dynamic to the award ceremonies. This, he observed, brought a "spontaneity and freshness" that he hopes can be incorporated into a more traditional Emmys presentation if and when that should come to pass next year after we are hopefully back to some semblance of normality in the post-pandemic era.

Scherma added that he was "thrilled over how well Jimmy Kimmel did," delivering on the responsibility of having to carry the show as it delved into uncharted territory. Scherma noted that Kimmel was the consummate professional, always "striving to make it better, funnier, more entertaining."

Still Scherma noted that the industry felt the void of personal interaction this awards season relative especially to Academy events that fell victim to the lockdown. Academy members didn't get the chance to come to roundtables and other in-person sessions to hear first-hand from creators, showrunners, performers and other talent, gaining insights into the process and collaborative spirit behind nominated content. "That was missed a lot," he affirmed.

As for what moments resonated for him personally during the awards ceremonies, Scherma cited the presentation of the Governors Award to Tyler Perry and his foundation. The award honors an individual or organization in the television arts and sciences whose achievement is "so exceptional and universal in nature that it goes beyond the scope of annual Emmy Awards recognition." This isn't an annual honor but rather only bestowed when the Academy Board of Governors feels there is a deserving recipient. The Academy Board of Governors selected Perry "for his unprecedented achievements in television and his commitment to offering opportunities

Continued on page 34



Photo by Ron Barasoff/courtesy of NBC

Ron Cephas Jones won a guest star actor Emmy for *This Is Us*



Sandy Hook Promise's "Back-to-School Essentials"

airtime that brings the PSA into millions of homes nationwide."

The Emmy win added to BBDO's rich history with the Television Academy. It's the fourth commercial Emmy bestowed upon BBDO NY.

BBDO won the very first primetime commercial Emmy in 1997 for HBO's "Chimps" directed by Joe Pytko. The agency won again for FedEx's "Stick" in 2006. And in 2018, BBDO NY garnered the Emmy for Procter & Gamble's "The Talk." (BBDO also won an Emmy in the Image category for HBO's "Foreman" in 1991.) Over the years BBDO NY has received 18 primetime commercial Emmy Award nominations.

By taking the Emmy, "Back-to-School

Jeep's "Groundhog Day," helmed by Jim Jenkins of O Positive for Highdive Advertising; and Procter & Gamble's "The Look" directed by Anthony Mandler via Stink Films (he has since moved over to production house Arts & Sciences) for agency Saturday Morning.

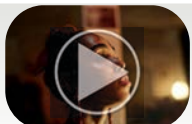
"Back-to-School Essentials" was lensed by DP Autumn Durald Arkapaw and cut by Jason Macdonald of NO6 Edit. Music house was JSM Music, with sound design and audio post from Heard City.

Reflections, perspective


To gain some perspective after the fact, *SHOOT* connected with Television Academy chairman and CEO Frank Scherma, president of RadicalMedia,

VISUAL EFFECTS & ANIMATION

TITLE VISUAL EFFECTS/ANIMATION AGENCY PRODUCTION

1  **FKA twigs' "Sad Day" (music video)** **MPC**, Culver City, Calif., and Bangalore. Michael Gregory, creative dir.; Alexis Stearn, EP; Nicole Saccardi, sr. VFX producer; Jon Edson, Toya Drechsler, VFX supervisor; Corinne DeOrsay, CG supervisor; Zdravko "Zee" Stoitchkov, Jim Radford, VFX set supervisors; Siju Murugan, Bangalore head of 3D; Mahendranatha Reddy, roto lead; Siva Priyan Seetharaman, tracking lead; Jinguang Huang, FX artist; Christian Sanchez, modeler; Andy Roberts, Navid Sanati, Hector Cabrera, Luis Artigas, Peter Ulukpo, Balakrishnan Ramadoss, George Gijo Peter, Nanda Kumar Perumal Pillai, Stevenson G., composers (Toolbox: Nuke, Nuke Studio, keen tools, Houdini, Baselight) none **Doomsday Entertainment**, Los Angeles Hiro Murai, director

2  **Nike's "You Can't Stop Us"** **a52**, Santa Monica. Patrick Murphy, VFX supervisor; lead Flame artist; Andy Wilkoff, CG sup.; Steve Wolff Urs Furrer, Matt Sousa, Stefan Gaillot, Andy Rafael Barrios, Hugh Seville, Richard Hirst, Adam Flynn, Dan Ellis, Kevin Stokes, Chris Riley, Rod Basham, Michael Vaglienty, Enid Dalkoff, Susanne Scharing, Flame; Dustin Mellum, 3D; Patrick Nugent, Kim Christensen, EPs (Toolbox: Flame, Photoshop, After Effects, Maya w/VRay, PF track) **Elastic**, Santa Monica (design) Jeff Han, art dir.; Nader Hussein, Julia Wright, Chad Danieley, Aziz Dosmetov, Trix Taylor, Lucy Kimi, Alex Silver, animators; Zach Wakefield, deputy head of prodn; Luke Colson, EP; Kate Berry, head of production; Jennifer Sofio Hall, managing director. **Wieden+Kennedy**, Portland, Ore. **Pulse Films**, bicoastal/international Oscar Hudson, director

3  **Square-space's "Launch It"** **Time Based Arts**, London Tom Johnson, EP; Jo Gutteridge, VFX producer; Sheldon Gardner, VFX supervisor; Jim Radford, shoot supervisor; Leo Watson, Adam Peterson, Stehen Grasso, Will Robinson, Linda Cieniawska, Grant White, Manolo Perez, Matt Shires, Richie White, Ollie Ramsey, 2D team; Sam Osborne, Federico Vanone, 3D leads; Ben Cantor, Mike Battock, Walter How, Zoe Sottiaux, Ihor Obukhobvskiy, Joffrey Zeitouni, Ian Baird, Emma Malric, 3D team; Stephen Ross, design; Simone Grattarola, colorist. (Toolbox: Flame, Nuke, After Effects, Maya, Houdini, Synthyes-tracking, Zbrush, Substance, Resolve) **Squarespace, in-house** **RESET**, Los Angeles Ian Pons Jewell, director

4  **Hennessy Presents "Maurice Ashley & The Black Bear School"** **The Mill**, New York. Andrew Summerville, dir of prodn; Heino Henning, prodn. supervisor; Mandy Harris, sr. producer; Dan Williams, VFX shoot supervisor, creative dir.; Ruben Vandebroek, shoot supervisor; Gavin Wellsman, creative dir.; Keith Sullivan, 2D lead artist; Yong Chan Kim, 3D lead artist; Fiona Lanning, art dir. Michael Almodovar, Anton Anderson, Lucia Hill Barroso, James Cudahy, Ting Jung-Hsu, Nasser Mandavi, Dhruv Shankar; Prajesh Chaliyam, Clive Conal Narcies, Naga Praveen Kumar, Y. Neeraj Rajput, Nishith Thallasseni, Rahul Bhardwag, Subodh, Kumar, 2D artists; Pablo Estrella You, Song Eun Hwang, Aldo Martinez Calzadilla, Garan Moloney, Alek Vacura, Yimo Xu, Murali Krishna Reddy, Showber Shadik, Verru Ramesh, Bharat Ediga, Manoj Ravi, Netaji Paila, 3D artists; Dom Han, designer; Michael Davin, animation. (Toolbox: Maya, Houdini, Nuke, Flame After Effects) **Droga5 New York** **Somesuch**, Venice, Calif., & London Daniel Wolfe, director

5  **Moby's "My Only Love" (music video)** **Zombie Studio**, Sao Paulo, Brazil, and **Blinkink**, London. Zombie Studio, animation & VFX; Paulo Garcia, writer/director; Daniel Salles, exec creative direction; Josef Byrne (Blinkink), Natalia Gouvea (Zombie), EPs; Andre Carvalho, animation producer; Wallan Oliveira, CGI lead & TD; Rafael Segnini, CGI lead; Claudio Junior, CGI lead and lead look development; Isaac Buzzola, tech supervisor and lead composition, Patrick Botton, animation dir. Mauricio Sampaio, lead modeler; Leandro Amorim, lead composition; Estevo Leuber, Anna Calado, Feppa Rodrigues, concept art; Saulo Brito, Gabriel Sao marcos, storyboard & animatic. (Toolbox: Maya, Arnold, Zbrush, Nuke, Photoshop) none **Zombie Studio**, Sao Paulo; **Blinkink**, London; **Estillingue Films**, Sao Paulo Andre Lefcadito, live-action director

6  **Adobe Photoshop's "Fantastic Voyage"** **Mathematic**, Paris. Rebecca Rice, exec creative producer; Alan Portillo Moro, VFX producer; Jehan Bouazza, VFX supervisor; Francois-Xavier Poure, VFX on-set supervisor; Fred Brandon, Clement Germain, lead Flame artists; Thomas Van Maele, lead VFX artist; Yann Aldabe, Emeric Samier, lead 2D artists; Sonia Ferreira, Laila Sonsino, Mathieu Malard, lead compositors; Stehane Rogeon, Philippe Gonzalez, Guillaume Kerfriden, Sandro Bertchi, Cyril Cassaigne, lead 3D artists; Mathieu Caplanne, colorist; Kervin Brisseaux, Gerhard Human, Virginie Krypiotis, Mau Lencinas, Leo Natsume, Oleg Shcherba, illustrators. (Toolbox: Photoshop, Nuke, After Effects, Flame, Houdini, Maya, Cinema 4D, Substance) **72andSunny**, Los Angeles **Partizan**, bicoastal/international Antoine Bardou-Jacquet, director

7  **The Living Tombstone's "Chosen" (music video)** **The-Artery**, New York Uri Schutzer, director; Vico Sharabani, exec creative dir, Flame artist, editor, color grading; Deborah Sullivan, EP; Joe Grunfast, CG supervisor & motion capture; Dave Stewart, CG supervisor; David Zung, storyboard; Grace Casas, C4D; Aarif Attarwala, Asaf Yeger, Flame artists; Jesse Johanning, title design; Ruben Gloria, producer; Thurman Martin, prodn. coordinator. (Toolbox: 3DS, Houdini, C4D, Zbrush, Klnect, Redshift, Octane, Flame, Adobe Illustrator) none **The-Artery**, New York Uri Schutzer, director

8  **On's "Taming Giants" (short film)** **Studio AKA**, London Mandy Wyckens, design, direction & artwork; Sharon Titmarsh, animation producer; Ludvine Berthouloux, Leo Justum, Michelle Chan, animation; Ignatz Johnson-Higham, After Effects & compositing; Nic Gill, editor. (Toolbox: Photoshop, TV Paint, After Effects) none **Studio AKA**, London Mandy Wyckens, director

9  **Lewis Del Mar's "TV" (music video)** **SMUGGLER**, bicoastal/international rubberband., directors/creative directors; James Stewart, co-director and lead animation; Ben Duff, Christine Pfister, Sofia von Haeften, animation; Kao Cheng Kai, post lead and finishing. (Toolbox: After Effects) none **SMUGGLER**, bicoastal/international rubberband., directors/creative directors; James Stewart, co-director and lead animation

10  **Motion-poem's "On Lockdown" (short film)** Colin Macdiarmid, director; Todd Boss, Roxanne Artesona, executive producers. (Toolbox: Adobe Illustrator, After Effects, Premier) none Calum Macdiarmid, director

MPC Celebrates "Sad Day"

FKA twigs' music video tops quarterly Chart

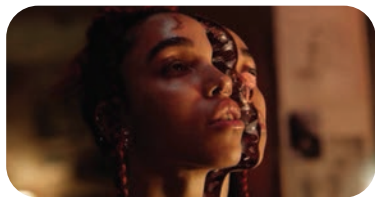
A SHOOT Staff Report

MPC's visual effects studios in Los Angeles and Bangalore teamed with director Hiro Murai of Doomsday Entertainment on this stunning music video, "Sad Day," for FKA twigs. The clip's artistry propelled it to the #1 slot in *SHOOT*'s quarterly Top Ten VFX/Animation Chart.

Beginning in a café late at night, the music video follows FKA twigs as she encounters an unidentified man and they start to sword-fight, breaking out of the café and into the streets. The visually unique video—for the pensive song "Sad Day" from FKA twigs' latest album "MAGDALENE"—is based on the sensual movements of Wushu martial arts, which is used to depict the complex relationship between the two characters.

MPC worked in close collaboration with Murai throughout, helping to create the choreographed fight sequence across buildings, epic smashes through shop windows, and a dramatic final scene where FKA twigs is sliced in half with a samurai sword. Digital matte painting was also used throughout to build out and enhance the gritty backdrops.

The effects team, led by MPC's creative



FKA twigs' "Sad Day"

director Michael Gregory, VFX supervisor Toya Drechsler and CG supervisor Corinne DeOrsay, helped define the final sequence, including the look of the FKA twigs' anatomy "post-slice."

Gregory said, "We carried out a test shoot beforehand to determine how the split would work and how to practically shoot it. We then modeled her in 3D and split her in two from her waist up. We re-projected the live action over the split model, creating a hollow shell for the CG to go on top."

He added, "It was important that the sequence was not bloody or gory; instead it needed to look beautiful and otherworldly. For her new inner body, we conceived in 2D based on some key images

from Hiro, and we then moved into 3D look development, with Hiro's original vision organically morphing into something that we were all happy with."

The end result is an ethereal yet warm and inviting material, incorporating the qualities of blooming flowers and glistening elements.

"Surreal realism"

Drechsler, who also served as co-head of Nuke for MPC, shared, "I think the biggest creative challenge on this job was to emulate Hiro's description of a feeling—a 'warm, inviting hug' in pixel form. We did a lot of concepts, tests and references to finally land on the otherworldly petal interior of twigs' body and then pushed the look of it, carefully avoiding the two extremes of gore on one side and something too glowy/magical on the other, which allowed us to stay within the realm of surreal realism."

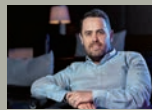
The film was shot by DP Larkin Seiple and graded by MPC's Ricky Gausis, enhancing the final piece and looking at each sequence independently. "As the video moves through the different set ups, Hiro, Larkin and I were given the opportunity to give each one its own identity, in some respects," Gausis commented. Referring to the diner scene, he added, "The warm and sweaty diner plays well against the street-fighting sequence where we were liking the more cyan/green tones. This in turn offset really nicely against the warm apartment which was more intimate and inviting when compared to the gritty warmth we see earlier in the diner."

This marks a continued collaboration between Gausis and Murai, who have a longstanding relationship, previously teaming up on the "This is America" music video by Childish Gambino, multiple commercials, FX's *Atlanta* series and Childish Gambino's film *Guava Island*.

Murai is an alum of *SHOOT*'s 2010 New Directors Showcase and a three-time Emmy Award nominee—two of the nods coming for Outstanding Comedy Series in 2017 and 2018 as EP on *Atlanta*, and one in 2018 for Outstanding Directing for a Comedy Series on the strength of the "Teddy Perkins" episode of *Atlanta*.

Pixomondo Greenlights Virtual Production Studio

Oscar-winning (Martin Scorsese's *Hugo*) VFX company Pixomondo (PXO) announced that construction on one of Canada's first virtual production studios is underway in Toronto. Set for completion by the end of 2020, the facility is ex-



Jonny Slow

pected to be the largest in the world and will be overseen by Mahmoud Rahnama, PXO Toronto/Montreal head of studio.

PXO has designed a modular smart stage offering that includes multiple Toronto-based layouts. The stages will be available for shoots, and equipped with on-set PXO personnel for productions using the company's 3D environment creation services.

Mayfair Equity Partners, which acquired a majority stake in PXO in 2018, is backing the new venture with a significant new financial commitment intended to support the company and accelerate growth in 2021 and beyond.

PXO has assembled a team of technology partners for the new studio, including Unreal Engine from Epic Games, LED manufacturer ROE Visual, and NVIDIA. Initial physical space and other equipment will be provided by Canada's TV and film equipment rental business, William F. White International.

PXO CEO Jonny Slow commented: "It's fantastic to be able to finally announce these new facilities, which represent a major milestone for PXO and a significant additional investment into our Toronto base. I am also delighted to be able to announce the involvement of Epic, ROE, NVIDIA, and William F. White, each of whom has been instrumental in supporting and facilitating our plan to bring a facility of this kind to one of the world's largest production hubs."

Recent PXO credits include *The Mandalorian* (Disney+), *Perry Mason* (HBO), *Raised By Wolves* (HBO Max), *Carnival Row* (Amazon Prime), and *The Umbrella Academy* (Netflix).

Upcoming film releases featuring PXO's VFX work include director Ric Roman Waugh's *Greenland* starring Gerard Butler, actor David Oyelowo's feature directorial debut *The Water Man*, and Roland Emmerich's *Moonfall*.

Orzea Named Head of Folks VFX's Toronto Studio

Folks VFX, a member of the FuseFX brand family, has named Mihaela Orzea as its new head of studio in Toronto, one of the brands' seven studio locations across North and South America.

A near 20-year member of the Toronto FX community, Orzea joins Folks VFX



Mihaela Orzea

after a decade at Pixomondo Toronto, where Mihaela was head of studio in addition to serving as a VFX supervisor and VFX producer on several notable projects, including *Ant-Man and the Wasp*, *Wonder Woman* and *The Umbrella Academy*. Orzea is a well-known mentor and leader in the area, and works as a

VFX professor at Centennial College in addition to her full time studio work. Orzea is also a member of the AMPAS Visual Effects branch.

Anderson Joins VFX Legion In B.C.

VFX Legion, known for pioneering remote work, has brought CG supervisor Blake Anderson aboard its studio in British Columbia. The newest addition to the recently launched B.C. division's leadership team, the industry veteran brings a range of skills and experience managing and collaborating with large work-from-home teams of artists on feature films and episodic series.







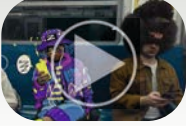
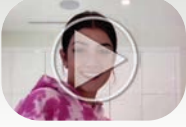


Anderson's 15-years of experience in the industry includes six years as a VFX supervisor for ABC's hit fantasy TV series *Once Upon a Time* out of Zoic Studios. *Wonderland*, *666*, *District 9*, *Stargate Universe*, *Stargate Atlantis*, *The 440* and *Muppets in Oz* are also among his credits.



Blake Anderson

Helmed by head of production Dylan Yastremski, the new B.C. studio mirrors its L.A. flagship facility's structure while further expanding the company's capabilities. The opening responds to the increasing demand for VFX Legion's years of experience working exclusively with home-based teams of talent—creating cost-effective, high-quality visual effects for dozens of films and hundreds of TV episodes.

MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 TAG Heuer's "The Longest Night"	Barking Owl , West Los Angeles Atticus Ross, composer; Morgan Johnson, sound designer; Kelly Bayett, creative director; Ashley Benton, producer	Barking Owl , West Los Angeles Mike Franklin, mixer	DDB Paris	Standard Films , Paris Daniel Wolfe, director
2	 Hennessy Presents "Maurice Ashley & The Black Bear School"	Q Department , New York music & sound design	Wave Studios , New York Aaron Reynolds, mixer	Droga5 New York Mike Ladman, music supervisor	Somesuch , Venice, Calif., and London Daniel Wolfe, director
3	 Bud Light's "Take Me Out"	Beacon Street Studios , Venice, Calif. Andrew Feltenstein, John Nau, Danny Dunlap, composers; Lindsey Lerman, producer "Take Me Out To The Ball Game"	Sound Lounge , New York Tom Jucarone, mixer; Becca Falbom, executive producer	Wieden+Kennedy , New York	O Positive , bicoastal David Shane, director
4	 MilkPEP's "got milk?/what you got"	SHINDIG Music + Sound , Playa del Rey, Calif. Scott Glenn, creative director; Debbi Landon, executive producer; Caroline Hudson, head of production; Austin Shupe, associate creative director/composer	Envy Advertising , London Arge, mixer	Weber Shandwick , Chicago	user-generated content
5	 Miller Lite's "Cantenna: Sunday Night Is Back (But Not For You)"	Butter Music + Sound , bicoastal Andrew Sherman, chief creative officer; Ian Jeffreys, managing director/executive producer; Aaron Kotler, executive creative director & composer; Renee Masse, producer Mr. Bronx , New York Dave Wolfe, sound designer	Mr. Bronx , New York Dave Wolfe, mixer; Geoff Strasser, engineer; Lauren Flack, executive producer	DDB Chicago	SMUGGLER , bicoastal Tony Yacenda, director
6	 United Nations' "Life Below Water: The Arrival of a New Species"	Elias Music , bicoastal Jonathan Elias, composer Lime Music , Santa Monica, Calif. Joel Waters, sound designer	Lime Studios , Santa Monica, Calif. Joel Waters, mixer	Goodby Silverstein & Partners , San Francisco	Spacestation , New York Brian Schulz, director
7	 Adobe Photoshop's "Fantastic Voyage"	"She's a Rainbow" by The Rolling Stones Lime Studios , Santa Monica, Calif. Michael Anastasi, sound designer	Lime Studios , Santa Monica, Calif. Matt Miller, mixer; Susie Boyajan, executive producer	72andSunny , Los Angeles	Partizan , bicoastal/international Antoine Bardou-Jacquet, directors
8	 Dunkin's "The Chari"	Bang Music , New York Brian D. Jones, composer; Beady Jay, Neysa Malone, singers; Alec Setten, executive producer	none	BBDO New York	Saugatuck Strategic user-generated content
9	 Recreational Boating and Fishing Foundation's "Get On Board"	Yessian Music , Detroit Kevin Simon, composer; Brian Yessian, chief creative officer; Michael Yessian, head of production	Grey Ghost , Minneapolis Greg Geitzenauer, mixer	Colle McVoy , Minneapolis	Colle McVoy (in-house production) , Minneapolis Dustin Black, director
10	 New York Lottery's "All Aboard"	Human , bicoastal New rendition of "Autumn in New York" Andrew Bloch, creative lead; Morgan Visconti, creative lead & arrangement; James Dean Wells, executive producer; Maya Solovey, singer, English & Spanish	Sonic Union , New York Steve Rosen, mixer	McCann New York Eric Johnson, SVP, executive music producer	Hornet , New York Yves Geleyn, director

Scoring The Longest Night

Barking Owl lands #1 slot for TAG Heuer film

A SHOOT Staff Report

To mark its 160th anniversary, watchmaker TAG Heuer is relaunching its iconic collection, TAG Heuer Carrera, born from a passion for motor racing. To promote the occasion, DDB Paris teamed



Kelly Bayett

with TAG Heuer to create a campaign featuring an endurance racing car driver behind the wheel at night, overcoming seemingly impossible challenges with mental strength, resiliency and sheer passion for action.

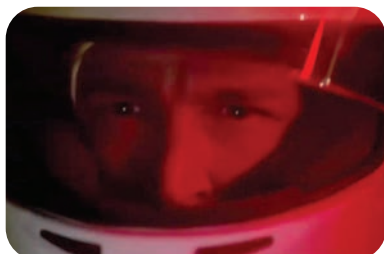
A prime component of the campaign is this 100-second film, *The Longest Night*, directed by Daniel Wolfe via Paris-based production company Standard Films with music and sound design from West Los Angeles-based Barking Owl. The work of the Barking Owl ensemble—including composer Atticus Ross, sound designer Morgan Johnson, creative director/partner Kelly Bayett, producer Ashley Benton and audio post mixer Mike Franklin—catapulted the piece to the #1 slot in *SHOOT*'s quarterly Top Ten Tracks Chart.

“More than a classic endurance racing video, the idea is amazing. Clean. Primal. Archetypal. We’re tapping into something deeper, into a collective unconsciousness. Ever since I saw Le Mans, I’ve loved TAG Heuer, loved the brand’s deep-rooted connection and love of motorsports. And from that, exploring cinema’s relationship with man and the automobile,” said Wolfe.

Wolfe and Barking Owl also have a special relationship—one in which the music/sound house is brought into the process at an early stage. “We work with Daniel as much as possible,” related Bayett. “He is absolutely one of our favorite collaborators. He will usually bring us into the initial pitch as part of his overall plan. They contacted us soon after the shoot and we started working with Daniel on crafting the creative immediately.”

Pandemic impact

Bayett noted that while the timing of the project brought logistical hurdles, it also helped spark a strong esprit de corps, empathy and a simpatico feeling among the collaborators in different corners of the world. She explained, “The biggest challenge on *The Longest Night* was actually more of a global challenge since the agency was in Paris and we were in Los Angeles. It was awarded just before France went into lockdown. So, we were met with delays and had to learn how to create and produce an international job while working from home in the midst of COVID shutdowns that were happening on different schedules all over the world. It was pretty interesting though, because we could all talk about what we were go-



TAG Heuer's *The Longest Night*

ing through in our countries. We felt so connected in the strangest way because we were going through a global pandemic with people on the other side of the world who were feeling the same things we were feeling.”

“TAG Heuer is an iconic brand, offering a very unique proposition in the watchmaking world by combining high performance with refinement and sophistication, and we are very proud to bring its legacy to life,” said Alexander Kalchev, chief creative officer at DDB Paris.

Kalchev headed a DDB Paris creative team which also included copywriter Benoit Oulhen, art director Mickael Jacquemin, producer Quentin Moenne Loccoz, post producer Jerome Deplatiere, and strategic planners Sebastian Genty and Claude Henri Galbois.

The film is part of an overall campaign to support the recently released TAG Heuer Carrera Sport Chronograph. The worldwide campaign includes activations on social media and other channels.

Stephen Arnold Music Scores WGN America's NewsNation

NewsNation is the new three-hour primetime newscast airing every day on Nextstar Media Group's WGN America cable network. The main titles for *NewsNation* establish the show's Midwestern roots and national scope through a montage



NewsNation

of heartland imagery and bold, modern graphics. Played by a live orchestra, the accompanying theme music, created by Stephen Arnold Music, has an arresting, aspirational tone that evokes the drama of the America landscape in a manner inspired by the iconic composer Aaron Copeland. “*NewsNation* originates from the center of the country and presents the news in an impartial, centrist manner,” said Stephen Arnold Music creative director Chad Cook. “The music has a similarly inclusive, centrist spirit. It conveys the genuine feel and authenticity one associates with heartland values and high-quality journalism.”

Stephen Arnold Music produced 20+ variations of the main theme music for graphics introducing Breaking News, Sports, Weather, Entertainment, Investigative and other show segments, and for use in opens, teases, promos, IDs and other show packaging. Stephen Arnold Music faced the unique challenge of producing the music package during the height of the coronavirus pandemic. To conform with recommended health and safety guidelines, the studio recorded the orchestra in multiple sessions with small groups of musicians.

Algonquin College Has ALIBI For Students

Algonquin College has been granted access to the ALIBI Music Library, a professional music and sound effects (SFX) platform. This makes Algonquin the first institution in Canada with access to extensive catalogs used in Hollywood productions and in the TV, streaming, video games and advertising industries.



Claude Brulé

Through a special educational license, ALIBI becomes the college's exclusive music library provider, offering students access to music for various curriculum projects involving film, video production, social media, podcasts and video games. The library contains more than 200,000 audio files, including more than 11,000 curated original songs and 6,000 sound effects.

Claude Brulé, president and CEO of Algonquin College, said, “This dynamic content platform provides our students with a valuable new tool that will drive innovation and creativity!”

ALIBI's music has been used for such notable projects as the STARZ hit series *Power Book II: Ghost* (trailer soundtrack), popular cereal brand Cinnamon Toast Crunch (national commercial soundtrack) and fan-favorite video game for *The Walking Dead* (trailer soundtrack), to name a few.

BMG Production Music Promotes Key Staffers

BMG Production Music (BMGPM) has promoted Scott Doran, Caspar Kedros and Sam Delves in its London headquarters to sr. global creative roles in licensing, content and marketing, respectively. All three will report to EVP/global managing director John Clifford.

As SVP global creative licensing, Doran adds leadership of the BMGPM sales team in the U.S. and Canada to his continued responsibilities in the U.K. He will also work with Clifford on growing the BMGPM business, seeking out new global client partnerships with broadcasters, digital services and brands.

SVP global creative content Kedros becomes responsible for implementing the BMGPM global content strategy, including all global production and ongoing third-party label representation deals. All music production staff around the world will report to Kedros as label owners for BMGPM's respective owned brands in the U.K., U.S., France, Germany, Netherlands and Australia, including Altitude, Deep East Music, Selectracks, Immediate Music and AXS.

Delves takes up an expanded role as sr. director global creative marketing, heading up a newly created internal multi-disciplinary creative agency team that will serve the marketing needs of all BMGPM sales teams and territories.



Doran & Kedros

Reflections From Frank Scherma; Tyler Perry's Special Honor

Continued from page 29
to marginalized communities.”

Perry has thus far created 22 feature films, over 20 stage plays, 13 television shows and two bestselling books. The Atlanta-based producer was one of the first major filmmakers to power back up production in the wake of the coronavirus health crisis.

“Tyler Perry has changed the face of television and inspired a new generation of content creators. He pioneered a new brand of storytelling that engages people of color both in front of and behind the camera, and his shows have resonated with a global audience,” stated Governors Award selection committee chair Eva Basler.

Previous recipients of the Governors Award include *Star Trek*, *American Idol*, *Masterpiece Theater*, Comic Relief, Sheila Nevins and her HBO documentary unit, National Geographic’s *Planet Earth*, Walter Cronkite, Bob Hope, Johnny Carson, William S. Paley, Lucille Ball, Jerry Lewis, William Hanna and Joseph Barbera.

Scherma related that he didn’t fully realize the depth of Perry’s contributions to the industry and society at large until he delved into them once the Board of Governors made its decision.

During the televised primetime awards ceremony, Scherma in introductory remarks for the Governors Award presentation shared some thoughts on the value of television—particularly during the pandemic. Those observations in many respects underscore the mindset and aspirations of the Academy. Scherma said, “Television and the stories that are told have become an intricate part of our lives—entertaining, informing and connecting us. Television is no longer just a reflection of the culture, but an invaluable part of the culture.

“In the midst of an unprecedented global health crisis, where the entire world has been forced to spend much more time at home than we ever thought possible, quality television shows have become a form of currency. We’re all clamoring for a good, new show to get lost in. And while we can’t be together in the ways we were before, we can share those shows with each other, and connect over the stories... and that connection is priceless.

“Television,” continued Scherma, “has

always been the medium that helped us understand each other: be it the struggles, the joys, or the heartache. I have seen how that opens our eyes and hopefully brings us closer together as a people. In the same way we recommend shows to each other, we can use television to open portals into each other’s worlds, hear each other’s voices, and to see—more clearly—another

I could finally go in and shop, I saw in a window a quilt that looked just like the one that she had given me. And as I’m in the store wondering where that quilt was, there was an attendant who walked up to me and said, ‘Let me tell you about this quilt.’

“It was made by an African American woman who was a former slave. And each

ine a world where her son was not waiting by the door for someone.

“In her quilt, she couldn’t imagine me actually building my own door and holding that door open for thousands of people. In my mother’s quilt, she couldn’t imagine me owning land that was once a Confederate army base, where Confederate soldiers plotted and planned on how to keep Blacks enslaved.

“And now, on that very land, Black people, white people, gay, straight, lesbian, transgender, ex-cons, Latin, Asian, all of us come together, working. All coming together to add patches to a quilt that is as diverse as it can be, diversity at its best. I stand here tonight to say thank you to all of the people who are celebrating and know the value of every patch and every story and every color that makes up this quilt that is our business, this quilt that is our lives. This quilt that is America. Because in my grandmother’s quilt, there were no patches that represented Black people on television.

“But in my quilt, her grandson is being celebrated by the Television Academy. I thank you for this. God bless you.”



Tyler Perry accepts the Governors Award

perspective.

“Few have done more to widen the scope of television than Tyler Perry, this year’s recipient of the Governors Award. The Governors Award is chosen by the Television Academy Board—a group of seasoned industry professionals who dedicate their time to fostering excellence in television. The award is only given out when there is a recipient or organization who has far exceeded the high standards of our medium.”

Oprah Winfrey and Chris Rock then chimed in to pay tribute to Perry.

Perry’s acceptance remarks spoke eloquently to the value of diversity and inclusion—while he acknowledged his own lack of realization on those fronts when he was a young man. Perry shared, “When I was about 19 years old, I left home and my grandmother. She gave me a quilt that she had made. And this quilt was something that I didn’t really care for. It had all these different colors and these different patches in it. And I was quite embarrassed by it. I had no value in it at all. When the dog got wet, I dried him off with it. When I needed to change the oil on the car, I laid it on the ground. I had no respect for this quilt.

“Many years later, as I was walking past one of those fancy antique stores that

patch in the quilt she had put in represented a part of her life. One part was from a dress she was wearing when she found out that she was free. Another part was from her wedding dress...

“And as I was hearing this story, I became so embarrassed. Here I was, a person who prides myself on celebrating our heritage, our culture, and I didn’t even recognize the value in my grandmother’s quilt. I dismissed her work and her story because it didn’t look like what I thought it should. Now, whether we know it or not, we are all sewing our own quilts with our thoughts and behaviors, our experiences and our memories.

“Like in my own quilt, one of my memories when I was about 10 years old, I remember my father standing at the door. And I was wondering why he stood there so long. He was frustrated and he walked away. And I asked my mother what was going on. She said he had worked all week and he was waiting for the man to come and pay him, and he never did. They needed the money at the time.

“And I’ll tell you she was so frustrated she turned to me and she said, ‘Don’t you ever stand by a door waiting for white folks to do nothing for you.’ My mother wasn’t a racist. But in her quilt, she couldn’t imag-

No Kid Hungry

Another Emmy highlight for Scherma was raising funds for No Kid Hungry, a group working to relieve child hunger brought on by the COVID-19 pandemic. Each network and streaming service competing on the primetime Emmy telecast pledged a donation of \$100,000 to No Kid Hungry for every Emmy won.

With 23 Emmys handed out that evening and the Television Academy committing an additional \$500,000, that translated into a total donation of \$2.8 million to No Kid Hungry.

Conveying the value of television—particularly during the pandemic—and taking tangible action to help others in the form of the fundraising initiative for No Kid Hungry were essential to this year’s Emmys, contended Scherma who observed that “giving out awards to ourselves, with everything going on in the world” doesn’t qualify as important. ABC, the Television Academy and Emmy producers, he continued, needed to convey a respect for, an acknowledgment of and a concern for what the world is going through this year.

Veritone Licensing Expands Global News Library with Exclusive Agreement Veritone, Inc., announced a new agreement with South China Morning Post, a leading global news company that has reported on China and Asia for more than a century. The agreement gives Veritone the exclusive rights to license SCMP's archive and current video content to its clients in North America.

1606 Studio and Caruso Company Forge Strategic Alliance Bay Area production company Caruso Company and creative editorial boutique 1606 Studio have formed a joint alliance to provide agencies and brands with one-stop solutions for advertising, branded content and other media projects.

Award-Winning Director Romina Schwedler's New Film "Now You See Us" Premiered At The Chelsea Film Festival Brooklyn-based Argentine director and screenwriter Romina Schwedler, whose debut micro-short film made her a *SHOOT* Magazine New Directors Showcase Honoree in 2014, shines a light on ageism with her new comedy short "Now You See Us," that premiered at the 8th Annual Chelsea Film Festival.

Cameron Gould Directs Pulse-Pounding New Spot For Zero Motorcycles

Exploration and adventure are hallmarks of director Cameron Gould's work, and in his latest 60-second spot for Zero Motorcycles that spirit is delivered with cinematic polish.

NuContext Celebrates Latinx Month With Two New Promotional Campaigns For Hulu & Freeform Led by Founder/Executive Producer Angela Guice, NuContext has commandeered 140+ remote productions this year since March. This month in October, the television promotion and marketing production company celebrates Latinx Month with two new campaigns for Hulu and Freeform.

Rising Sun Pictures and UniSA Team to Train Workforce for South Australia's Booming Film Industry A favorable climate, expanding support services and generous government incentives are bringing more international film and television productions to South Australia, and with them come lots of well-paid, technically demanding and creatively rewarding jobs. Rising Sun Pictures (RSP) and the University of South Australia (UniSA) are working together to ensure more of those jobs to go to home-grown talent.

NAB Show New York Presents Session on Light and Sound Techniques Used in Amy Seimetz's "She Dies Tomorrow" NAB Show New York will explore the use of sound and picture finishing to create suspense and emotional tension in feature films. The creative team behind Neon's "She Dies Tomorrow" will participate in a panel discussion on Friday, October 23. The session will be available NAB Show New York's main stage channel.

UFC Announcer Bruce Buffer Turns Personal Grooming Into an Action Sport In New Manscaped Spot Durable Goods partners with director Eli Green to deliver the ringside excitement of a primetime fight to a man's personal 'mowing' experience in a new comedic spot for Manscaped, created direct-to-client.

16th Annual HollyShorts Film Festival To Showcase 418 Short Films HollyShorts Film Festival unveils this year's official lineup. 418 short films have been selected with 128 international short films coming from 36 countries. 388 shorts will compete for top prizes. This year's festival will take place primarily virtually via the festival's proprietary streaming platform Bitpix from November 9-15, 2020.

C-Suite Chat...iPi Soft Founder/CEO Michael Nikonov, On How Markerless Motion Capture Enhances Remote Production Workflows Before the COVID-19 crisis, the markerless motion capture market continued to evolve beyond the core entertainment/videogame creation sectors with biomedical/scientific and architecture professionals experimenting with the software. With the pandemic in full swing, the software's ability to record motion capture from the safety of one's home seems tailor-made for this particular moment in history when the content production/post industry struggles to adapt to remote productions.

Carbon Welcomes VFX Supervisor Extraordinaire Tobey Lindback VFX Supervisor Tobey Lindback is bringing his sharply honed skills and two decades of experience to creative studio, Carbon. The VFX craftsman spent the last ten years at The Mill, Psyop and MPC.

Hostage Films' Ruben Latre Collaborates With GREY For Lindt: Made to Melt You. From the discerning Master Chocolatier creating Lindt's LINDOR truffles, to the moment of enjoyment that has time stand still, Lindt's latest campaign captures what we crave – irresistibly smooth chocolate that "puts the world on pause."

We Are: The Voice of Portland Teens In a Year of Turmoil Emmy-award-winning director Katie O'Grady creates a powerful video responding to the current political & social climate in both her home city of Portland, and the country, in the voice of diverse teens.

The "Nanosphere": Midnight Sherpa Visualizes Our Hidden Frontier For Applied Materials Creative studio Midnight Sherpa animated a brand anthem for Applied Materials – the leader in materials engineering behind virtually every new chip and advanced display in the world. Titled "We Work Here," the three-minute 3D-animated film celebrates the science of memory chipmaking with nanoscale artistry.

Sound Lounge Everywhere Remote Audio-Post Services Now Available Anywhere Sound Lounge launched the industry's first-ever remote audio post-production and sound mixing service in early 2017. With Sound Lounge Everywhere hubs in Boston, Atlanta and Denver, the mission was to provide clients in other cities with seamless remote connection to Sound Lounge.

"The Wasp Woman," Roger Corman's 1959 B-Movie Cult Classic, Gets A 2020 Facelift As An Audio Thriller Premiering On October 31, Halloween Day. The Voiceover Repertory Company (VO Rep), a new producer of pop audio drama, announced that they will release their premiere production, *The Wasp Woman*, as a streaming audio drama on October 31, 2020, on VORep.net.

Moxion Integrates Dolby Vision Into Advanced Remote HDR Reviews Moxion announced the integration of Dolby Vision®, Dolby's advanced imaging technology that combines high dynamic range (HDR) with wide color gamut (WCG) capabilities for next-level visual storytelling.

Daddy-Daughter Duo Bring Epic Animated Short To Life In Quarantine Maxon released "Dino Feast," a new film from maxon written, directed, illustrated, and narrated by 9-year-old Eva Worley, animated by dad Seth Worley and featuring a cameo from Emmy award-winner Tony Hale.

Entertainment Marketing Vets Disrupt the Agency-Client Relationship with Launch of CMOmarketplace Entertainment marketing strategist Lee Hunt and business development expert Lori Pate have joined forces to officially launch CMOmarketplace, an intuitive, time-saving way to connect buyers and sellers of creative services

EditShare Academy Launches Sales Professional Certification EditShare announced the launch of its EditShare Academy Sales Professional Certification program.

ioGates Introduces New Tiered Pricing Plans For Ultra-Secure Content Sharing ioGates announced a new subscription pricing model that makes its ultra-secure ioGates "Smart Link" sharing solution accessible to individual users, small businesses and enterprises.

Jorja Smith x Popcaan – "Come Over" An Object & Animal & Friends Electric Production A brilliantly

rendered superheroine takes back her power in the animated music video for Jorja Smith x Popcaan's "Come Over." Directed by Amber Grace Johnson of Object & Animal with animation direction by Future Power Station of Friends Electric, the co-production is a wholly modern tale illustrated in a hyper-future way.

Lady Gaga Teams Up With Director Tarsem on Her Latest Music Video "911" The Artists Company is very proud to have produced award-winning Director Tarsem's latest Music Video with the one and only Lady Gaga creating this epic piece for her latest single "911"

International Series PROFESSIONALS Completes Production Production of the new, ten-part action series PROFESSIONALS has completed. The series, which is an official Ireland-Republic of South Africa co-production, features an international ensemble cast including: Brendan Fraser (Trust, The Mummy, GI Joe: The Rise of Cobra, School Ties), Tom...

The Many Multiplies With The Launch of Plus Plus Los Angeles-based advertising agency The Many announced the launch of its sister agency and multi-service production company, Plus Plus.

"For the People" Docuseries Feat. Choreographer/Director Jack Ferver Asks Citizens To Vote Like Their Lives Depend On It Latest installment from branding studio ThoughtMatter, shot by up and coming director Olu Obafemi, in their ongoing docuseries "For The People" – inspiring people to learn about, engage with and use their constitutional right to vote, during the months leading up to the 2020 election.

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



street talk

Havas Media Group has launched **Havas Market**, a strategic full-service eCommerce offering. Jess Richards, EVP managing director, commerce, will lead it in North America; previously, she served as Havas Media's head of social, growing the division's North America's practice by more than 350% over the past five years. Comprised of eCommerce experts worldwide, Havas Market will give brands within and beyond the retail sector strategic counsel around how to identify the right customers, where to retail, how to show up in retailers' marketplaces (e.g. Target, Amazon, Walmart), and more. The approach will be guided by Havas Media's unique Mx process that uses connection, context and content to create the most meaningful experience for a consumer. To pull from expertise across

markets, Richards and team have created an advisory board, called the Commerce Accelerator Group, comprised of rising stars across the U.S. This accelerator group will help drive thought leadership and identify new ways to help brands rethink customer relationships....Cambridge, U.K.-based studio **Vine FX** has promoted two of its supervisors. **Pedrom Dadgostar** is now head of 3D and **Ezequiel Villanueva** head of 2D. An experienced 3D supervisor, Dadgostar began his career at **Bandito VFX** before a three-year stint at **MPC Advertising** where he worked on a selection of high-profile and award winning commercials including **Ridley Scott's "Hennessy: The Seven Worlds"** and **Channel 4's 2018 trailer for *The Great British Bake Off***. Since joining **Vine**, Dadgostar has been instrumental in the growth of the 3D department, producing work most recently for ***War of the Worlds*, season 1**. With 12 years of VFX experience, Villanueva has spent time at both **MPC** and **Double Negative**, where he built up a credit list including ***The Lion King*, *Mad Max: Fury Road* and *Wonder Woman***. He is currently leading **Vine FX's 2D team** on the upcoming eight-part series, ***The Serpent***, co-produced between **BBC One** and **Netflix**....

rep report

Ezra Burke and **Shane Harris** of indie firm **Content Chemics** have taken on national representation for the recently launched **Iconic Editorial**, a subsidiary of **Iconic Talent Agency**. The new venture opens with a roster of editors from features and TV, making them available for commercials and branded entertainment projects. The roster includes editor **Tom Cross**, a Best Editing Oscar winner for ***Whiplash*** and then nominated two years later for another **Damien Chazelle-**

directed film, ***La La Land***; **Joe Walker**, a two-time Oscar nominee for ***12 Years a Slave* and *Arrival***; **Jimmo Yang**, an Oscar nominee for ***Parasite***, which also earned him an **ACE Eddie Award**; **John Gilbert**, an Oscar and BAFTA Award winner for ***Hacksaw Ridge***; **Tyler Nelson** who's currently cutting ***The Batman*** for director **Matt Reeves**; **Jake Roberts**, the editor behind **Alex Garland's sci-fi series *Devs***; **Colby Parker Jr.** whose credits include ***Friday Night Lights*, *Deepwater Horizon* and *Antman***; **Laura Jennings** who recently wrapped ***Maleficent: Mistress of Evil***; and **Matthew Newman**, a frequent collaborator with director **Nicolas Winding Refn**, both in films and commercials....

ICM Commercial Production Arts has added cinematographer **Anumeha Sinha** to its roster. The Los Angeles-based **Sinha** works both as a DP and still photographer.... **Hypertec Group** has been named an official **SGO Mistika Technology** reseller partner in Canada, promoting all software-only **Mistika** products as well as customized turn-key systems with **Mistika Ultima** including high performance **SGO** storage solutions. **Hypertec** is headquartered in Montreal. **SGO** is a Spanish high-end technology company with decades of experience in developing and integrating high-end postproduction solutions. Built on years of research, development and production experience, **Mistika Technology** empowers users with new levels of creative power, performance, and efficiency in **HDR, UHD/4K, 8K, S3D** and **VR** workflows....



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Meet The NDS Class of 2020

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The 18th Annual SHOOT NDS 2020 Reel

34 directors and a duo, shown above in alphabetical order, with work spanning commercials, PSAs, promo fare, spec advertising, short films, documentaries, music videos, web series, comedy, drama and tabletop. Backgrounds range from fashion to cinematography, acting to still photography, film school-educated and/or self-taught, experienced producers and ad agency creatives. What they have in common is directing professionally less than 3 years and a great passion for being a director!

Due to the pandemic, SHOOT was unable to hold its Annual New Directors Showcase Event at the DGA in NYC where we have debuted the Showcase Reel for the past 16 years. We greatly appreciate the DGA's longtime support and look forward to resuming the event next year.

In the meantime, we invite you to check out the great work in this year's NDS!

Visit [NDS.SHOOTONLINE.COM](https://www.nds.shootonline.com) To Watch & Discover New Talent.



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