

# SHOOT®



Production Outlook 12



DGA Awards Preview 16



Producers Guild Awards 22



## The Road To Oscar

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VES Awards Preview 25



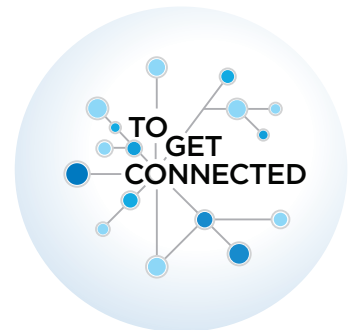
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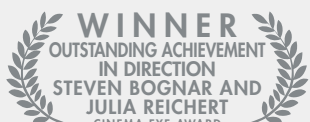
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## 美国工厂

DIRECTED BY STEVEN BOGNAR AND JULIA REICHERT



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By Robert Goldrich

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### Coming Attractions

In this issue's preview coverage of the DGA Awards and the Sundance Film Festival, a couple of female filmmakers loom large, helping us keep our New Year's resolution of accentuating the positive. So while there are no women nominees for the Best Director Oscar this year despite some deserving candidates, there are at the same time examples of progress

being made in terms of diverse talent being recognized on other industry fronts.

On the DGA score, Alma Har'el was just nominated for Outstanding Directorial Achievement of a First-Time Feature Film Director on the strength of *Honey Boy* (Amazon Studios). This marked the second career DGA Awards nod for Har'el who was recognized in the commercials category in 2018. Har'el, who's repped by Epoch Films in the ad arena, thus is

the first woman in DGA Awards history to have commercial and narrative feature nominations to her credit. It's a career which has seen Har'el also serve as an activist helping to open up opportunities for women in film. In 2016, she founded Free The Bid as a response to her own experience of the ad industry's hiring inequalities. The Free The Bid pledge prompted

brands and their agencies to include at least one woman among the three directors bidding for every commercial job. This led to measurable increases in the number of women creators considered and hired for major ads. Free The Bid has continued to evolve, looking to extend its reach as Free the Work which is designed to nurture more creators from underrepresented backgrounds.

As for Sundance, director Crystal

Kayiza—who's handled in the ad arena by Little Minx—had a short selected for the festival for the second consecutive year. In 2019, she made the Sundance cut in the Documentary Short competition with *Edgcombe*. And this year she's back in the docu short lineup with *See You Next Time*. In-between those two Sundance tours, *Edgcombe* earned her a slot in

SHOOT's 2019 New Directors Showcase.

Kayiza is now working on a short that might become something bigger as she looks to diversify into the narrative space.

So with 2020 getting underway, our hope is that the preview coverage of the DGA Awards and Sundance is also a harbinger of more such coming attractions with women not only gaining opportunities but also recognition for their directorial endeavors.

In this issue's preview coverage of the DGA Awards and the Sundance Fest, a couple of female filmmakers loom large.

## POV

By Christopher O'Reilly



### AR Is Ready For Its Close-up In 2020

According to Statista, the AR/VR market is forecast to be worth \$18.8 billion in 2020, almost double from 2019. That number is expected to continue to rise dramatically in the coming years. The alacrity in the AR market has also been boosted by brands' growing frustration over limitations in traditional ad mediums. Investment in AR by big tech has also steadily increased in the past few years: Facebook announced an update to its Spark AR platform at the 2019 F8 conference while Apple and SAP extended their partnership to focus on increasing augmented reality adoption among businesses.

Taken together, these developments offer big opportunities for the production and post communities, but that can only happen if brand managers, studio execs, marketing directors, and the creative industry at large recognize the medium's

power to entertain, engage and persuade.

The challenge is agencies and studios still see AR as very much an "object tracking experience." For them, 2020 may be the year their minds are officially blown, thanks in large part to the emergence of two technologies: the AR cloud and 5G networks. The advent of new technologies brings a new type of AR experience that is far more intelligent, immersive and useful for brands, and best of all it's here ready for the creative undertaking.

With the AR cloud enabling something we at Nexus call "Enhanced Locations," a new kind of reality is starting to appear directly on top of the world we live in. Far more than just a semi-intelligent sticker that sits on top of a surface, this new AR understands the real-world location you are in with a high degree of accuracy. With it, we can guide users to a doorway with centimeter precision. We know that you are looking at a specific

building, not just a generic GPS location. Think of this as a digital layer twinned perfectly with the real world you inhabit.

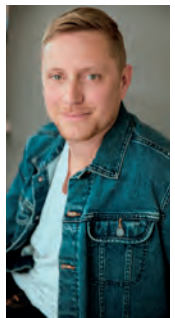
Storytellers will soon see how location-based AR can transform venues—concert/sports venues, museums, stores and malls, educational institutions all over the world—into a new canvas for creativity. The technology will provide a new suite of utilities that provide the connective tissue between the real world and online.

With the emergence of 5G networks and new VPS technologies alongside our own creative tool set Gilda, we can now accurately locate ourselves within the real world and create an accurate digital twin. The result is the ability to bring to life engaging content and experiences in real world locations like never before.

These technologies, harnessed in the pursuit of genius creative, can finally elevate AR as a real tool for branding.

O'Reilly is co-founder of Nexus Studios.

# Director, DP, Editor Perspectives



## Insights into *Joker*, *Parasite*, *Les Misérables*, *1917*, *American Factory* and *Jojo Rabbit*

By Robert Goldrich,  
The Road To Oscar Series,  
Part 15

Todd Phillips, speaking after a screening of *Joker* (Warner Bros.) last week in Hollywood, noted that he didn't view its 11 Oscar nominations as somehow vindicating in light of the earlier criticism the film received in some circles for its violent content. Garnering the most nominations of any movie this year—including Best Picture, Director and Adapted Screenplay (with Scott Silver) for Phillips—was simply “thrilling and exciting,” affirmed the filmmaker, adding that any “vindication,” if that’s the right word, came months before with the overwhelming response of audiences worldwide, not just in terms of box office but the feedback he got as people were moved by the issues of mental illness, stigmas attached to those who have problems, and the alienation and loneliness felt in society.

The empathic power of cinema, its ability to get us to notice people who might otherwise feel unseen, resonates for Phillips, as it has for viewers in the U.S. and internationally. Phillips paraphrased a saying relative to both the critical acclaim

and initial backlash that *Joker* has experienced. He noted that art can at times be meant to comfort the disturbed and conversely to disturb the comfortable. *Joker* has done that in some respects, led by an inspired performance from Joaquin Phoenix as Arthur Fleck, a socially awkward loner who evolves into the Joker. The film is a character study not only of Fleck but his environment—a dysfunctional, decaying Gotham City, patterned in some respects after a 1980s’ NYC. It’s a world of despair, alienation and bullying, impacting Fleck’s psyche while shedding light on how the Joker came to be, evoking empathy for him at times.

Besides Phillips’ trio of nominations, *Joker* is also up for Oscars spanning Best Lead Actor (Phoenix), Cinematography (Lawrence Sher, ASC), Costume Design (Mark Bridges), Film Editing (Jeff Groth), Original Score (Hildur Gu nadóttir), Makeup and Hairstyling (Nicki Lederman, Kay Georgiou), Sound Editing (Alan Robert Murray) and Sound Mixing (Tom Ozanich, Dean Zuipancic, Tod Maitland).

If Gu nadóttir wins, she would become the first woman to do so since Anne Dudley scored for *The Full Monty* in 1998.

Phillips shares the Best Picture nom for *Joker* with producers Bradley Cooper and Emma Tillinger Koskoff. The latter is nominated twice this year for Best Picture, having also served as a producer on *The Irishman*, continuing her collaborative relationship with director Martin Scorsese. She now has three Best Picture Oscar nods, the first coming in 2014 for Scorsese’s *The Wolf of Wall Street*.

*Joker* marked the first time Phillips had teamed with Koskoff who helped him in myriad ways to help realize his vision for the film, including by assembling an “A-plus crew of New York talent. They came to work on the movie because of Emma.” Phillips stated matter of factly, explaining that Koskoff “runs New York City” given her roots there with Scorsese.

### Bong Joon Ho, Ladj Ly

A Golden Globes-themed event, the  
*Continued on page 6*

**From top left, clockwise: Director Todd Phillips (l) and DP Lawrence Sher on the set of *Joker*; *Parasite* director Bong Joon Ho; Joaquin Phoenix in *Joker*; a scene from *Parasite*; a scene from *Les Misérables*; *American Factory* directors Steven Bognar (l) and Julia Reichert; *Jojo Rabbit* editor Tom Eagles.**

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## Directors Bong Joon Ho, Ladj Ly Reflect On Their Films

Continued from page 4

Foreign-Language Nominees Seminar presented earlier this month in Hollywood's Egyptian Theatre by the Hollywood Foreign Press Association and the American Cinematheque, shed light on a number of Oscar nominees, including writers-directors Bong Joon Ho and Ladj Ly. Bong's *Parasite* (Neon) won the Golden Globe Award for best foreign language film, an honor for which Ly's *Les*

*Misérables* (Amazon Original) was nominated. On the Oscars front, *Les Misérables* (from France) is nominated for Best International Feature Film while *Parasite* (South Korea) is up for that distinction as well as five other Academy Awards--Best Picture, Director, Film Editing (Jinmo Yang), Production Design (production designer Lee Ha Jun, set decorator Cho Won Woo) and Original Screenplay.

*Parasite* introduces us to the Park and Kim families. The former clan is affluent and resides in a magnificent house. On the flip side we have the Kim family who live by the seat of their pants, stealing wi-fi and hustling to exist and subsist. In a scheme hatched up by college-aged Ki-woo, the Kim children install themselves as tutor and art therapist to the Parks. The Kim patriarch and matriarch become the Parks' chauffeur and cook/housekeeper, respectively. The Parks do not know that their new trusted support team is from the same family. A symbiotic relationship forms between the two clans but then two third parties, the Parks' former housekeeper and her husband emerge, threatening to destroy the fragile ecosystem between the Kims and the

Parks. This story of class struggle and the widening gap between the rich and the poor at some points plays out like a comedic caper as the Kims are almost lovable con artists. But the comedy turns dramatic and more deeply poignant as a new reality sets in, making for a unique mix of the hilarious and the heart-wrenching.

Speaking through an English-language translator and occasionally speaking English himself, Bong told the Egyptian Theatre audience that the film's marketing team had a difficult time in terms of defining *Parasite*. Was it a comedy or a drama? "They would ask me what genre" the film was" and Bong's response was "I don't know." He quipped that "the comment that pleases me the most" is that "the genre is me, myself."

As for who he is, Bong said he isn't a sociologist delving into issues but rather a filmmaker. "I never intend to pour socio-political messages into my films. I don't want to wave that political flag over everyone." As a filmmaker, though, he sees his job as promoting "understanding of the human condition. In that sense film naturally extends to carrying socio-political messages even though that is not my goal in the first place."

Bong said that his goal is for an audience to be entertained in the theater by a film. But when they get home and take a shower, they "find bleeding wounds on their body and they don't know where they came from."

While streamers like Netflix, for whom he earlier made *Okja*, have been fertile ground for amazing films, Bong thinks the in-theater cinematic experience is

special--not just for the shared joy of watching a movie with others but because the theater is "the only place where the audience can't press the stop button." In that a director tries to craft a storytelling rhythm over two-plus hours, the theater experience can best "preserve that sense of rhythm from beginning to end."

Meanwhile Ly's *Les Misérables* takes us to the housing projects known as Les Bosquets, which became ground zero in the Paris riots of 2005. Ly is from the projects and his narrative film--which he co-wrote with Alexis Manenti and Giordano Cederlini--captures what the director describes (through an English-language translator) "the misery" that continues there today. As a filmmaker, he intends to stay true to his roots, noting that he's had overtures from Hollywood. But Ly explained that he wasn't one of those young directors who dreamt of making films in Hollywood. Instead he wants to retain his creative independence and remain "steadfast" to his "geographical area" in terms of getting those stories out to the world and shining a light on injustice.

At the same time, Ly is reaching out to the youth in those housing projects, creating a training program for budding filmmakers there. He also hopes to create another such school in Africa to combat a film industry that is "very elitist" and which very much needs to open up opportunities to disenfranchised voices.

Ly noted that *Les Misérables* is part of a trilogy as he plans to make two more movies about the projects neighborhood, hearkening back to earlier periods of time there.

A little more than a week after this Golden Globes-related seminar, Ly earned his first Oscar nod. He issued a statement which read: "I would like to say MERCI to the Academy. I always dreamt to say this sentence one day! Thank you to all of you who voted for international movies and for France and for us. We are all MISERABLES in the sense that we are all immigrants. But we can all do the revolution; I am doing it with my camera. I believe in the power of cinema as a tool to challenge the politics and even sometimes to inspire revolution and above all bring real lasting changes. Walt Disney had a saying: 'All our dreams can come true ... if we have the courage to pursue

them.' We had a dream and now it's time to make it true. THE MISERABLES need you, the world needs you to continue to have dreams ... that's also what we call the magic of cinema! Be ready THE MISERABLES are coming to Hollywood."

### Roger Deakins, ASC, BSC

Roger Deakins, ASC, BSC, is a 15-time Best Cinematography Oscar nominee, winning the honor in 2018 for *Blade Runner 2049*. He has 16 career ASC Award nominations, having won four times--for *The Shawshank Redemption*, *The Man Who Wasn't There*, *Skyfall*, and *Blade Runner 2049*.

Deakins recently scored Oscar and ASC nods number 15 and 16, respectively, for *1917* (Universal), which has received a total of 10 Academy Award nominations--the others being for Best Picture, Director (Sam Mendes), Makeup and Hairstyling (Naomi Donne, Tristan Versluis, Rebecca Cole), Original Score (Thomas Newman), Production Design (production designer Dennis Gassner, set decorator Lee Sandales), Sound Editing (Oliver Tarney, Rachael Tate), Sound Mixing (Mark Taylor, Stuart Wilson), Visual Effects (Guillaume Rocheron, Greg Butler, Dominic Tuohy) and Original Screenplay (Mendes, Krysty Wilson-Cairns).

*1917* takes us into the throes of World War I where two British soldiers--Lance Corporals Schofield (portrayed by George MacKay) and Blake (Dean-Charles Chapman)--are given a daunting mission. In a race against time, they must cross enemy lines to deliver a message to a huge battalion of their comrades who are unknowingly walking into a German trap. Some 1,600 soldiers will die, including Blake's older brother, if they aren't warned of the ambush. The story was inspired by the remembrances of filmmaker Mendes' grandfather. *1917* follows Schofield and Blake on their perilous journey--but the following takes an ambitious creative and technical turn as the movie appears as if it were shot in one seamless take. Actually the longest continuous shot is about seven or eight minutes but the imagery captured by Deakins was stitched together by editor Lee Smith who manages to conceal dozens of cuts.

The sense of watching what seems to

Continued on page 8



A scene from *Les Misérables*

Photo courtesy of Amazon

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WRITTEN FOR THE SCREEN AND DIRECTED BY  
GRETA GERWIG



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DAILY Mail



The Guardian

LITTLE  
WOMEN

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JOE MORGENSTERN, THE WALL STREET JOURNAL

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BOOK-TO-SCREEN ADAPTATIONS EVER.”

PATRICK RYAN, USA TODAY

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## Deakins On Lensing 1917

Continued from page 6

be one continuous take helps viewers to feel every footstep and breath taken by Schofield and Blake on their mission.

Deakins said his biggest concern relative to realizing Mendes' vision was the weather which had to provide consistent cloud cover to help attain the desired effect. While the other logistics were detailed, they entailed variables that could be controlled. "Once Sam and I kind of figured out what we wanted to do with the camera, how it was going to move, the locations, we worked out with Dennis (production designer Gassner) the sets (to be constructed) and the distances,"

angle we needed for the camera."

In terms of working with editor Smith, the key was his choice of takes along with Mendes. "We had to match the next session to the chosen take," explained Deakins. "The matching was the most important thing....Sam making the choices with Lee on a chosen take often had to be done at the end of the day, overnight or a couple of times on the day of the shoot. We would get the chosen take, look at it, where the cut was going to be and set that up with the actors and camera on set. We'd rehearse that and get as close to the chosen take as possible."

For *1917* Deakins went with the ARRI



**Benedict Cumberbatch in 1917**

related Deakins. Months of rehearsal and blocking went into the film, the fourth on which Deakins and Mendes have collaborated.

Deakins reflected on the wide range of work he has done with Mendes, using the first and fourth films as bookends—*Jarhead* and *1917*, respectively. (They had also teamed on *Revolutionary Road* and *Skyfall*). "The methodology (on *Jarhead* and *1917*) couldn't have been more different," said Deakins. "On *Jarhead*, we talked about the images, didn't storyboard them. We worked out the shots with the actors. We shot everything handheld. We shot as the actors rehearsed. The look of the film evolved as we were doing it."

By contrast for *1917*, continued Deakins, "We had to work out what the shot was way in advance of the shoot. We had to know what the shot was before Dennis could start digging trenches, building the farmhouse, the destroyed town or anything, what the distances where, the

Alexa Mini LF, the full-frame version of the ARRI Alexa Mini. "When I first talked with Sam about the project, he suggested a camera with slightly more resolution than what we shot *Skyfall* with," recalled Deakins. But when he began reviewing reference material from World War I, particularly still photos, Deakins felt that look would be better replicated with a larger format camera. Deakins and his working compatriot and wife Jane approached ARRI in that at the time there wasn't such a large format Alexa. They asked ARRI about possibly making a Mini version of the LF, and the manufacturer consented to make three prototypes. This technology evolved into the camera that Deakins deployed on *1917*. He used the camera in tandem with ARRI Signature Primes. Deakins assessed that he was able to get the look of what you see in a still photograph, helping to capture the World War I era story.

Continued on page 10

## Hot Locations

### Utah Lensing Generates \$59M, 1,500 Jobs In 2019

Twenty-three productions received state film incentives to shoot in Utah this past year, including a mix of local and out of state feature films, TV series and documentaries. In 2019, Utah production created more than 1,500 local jobs and generated an estimated \$59 million spent in state.

Content created in Utah premiered throughout 2019, including BYU TV's *Dwight in Shining Armor*, season 2 of Paramount Network's *Yellowstone*, and the highly anticipated *High School Musical: The Musical: The Series* on Disney+. Features such as *The Fighting Preacher* and *Out of Liberty* were also theatrically released in 2019.



*High School Musical*

As for 2020 in Utah, Disney will return to film the second season of *High School Musical: The Musical: The Series*. In addition, two made in Utah films will premiere at the 2020 Sundance Film Festival—*The Killing of Two Lovers* starring

Clayne Crawford, and *Nine Days* starring Winston Duke, Zazie Beetz and Benedict Wong. Other productions that were filmed in Utah to keep an eye out for in 2020 include *Good Joe Bell* starring Mark Wahlberg and Connie Britton, along with *Echo Boomers* starring Michael Shannon, and a thriller series titled *Wireless* starring Tye Sheridan and Andie MacDowell.

### New Jersey Partners With Reel-Scout

The New Jersey Motion Picture & Television Commission (NJMPTVC) has partnered with Reel-Scout™ to expand its digital location library and enhance its production management and client services.

The Reel-Scout™ software is a fully-integrated system, equipping film offices with a content-rich and fully searchable locations gallery, allowing New Jersey to showcase all the diverse locations it has to offer. The software's project management tool helps manage the unique operations of the film commission—including recruiting and attracting productions—as well as effectively tracking the agency's integral role in the production process.



Steven Gorelick

The commission staff is adding new locations daily to the new system with 10,000 images already online and counting, a substantial increase over the commission's previous online library. "Each region of New Jersey has its own unique characteristics and we're putting them on full display," said NJMPTVC executive director Steven Gorelick. "Reel-Scout has given us the necessary tools to do so, which will be beneficial to filmmakers worldwide looking

for filming locations."

Two highly anticipated and notable features that recently filmed in New Jersey are the Netflix feature *Army of the Dead*, a zombie outbreak film set in Las Vegas, directed by Zack Snyder and starring Dave Bautista; and Steven Spielberg's big screen remake of *West Side Story* from Twentieth Century Fox starring New Jersey-native Rachel Zegler. ABC's *Emergence*, created by Tara Butters and Michele Fazekas and starring Allison Toman, is a mystery-themed television series currently filming its first season in the Garden State, along with NBC's *Lincoln*, set to begin airing next year.

### Production Studio In Offing For Belize

The Belize Film Commission has signed a statement of intent with Malini Saba of privately held Saba Industries to fund and operate a fully-functioning film studio and production facility, breaking ground in 2020, according to Nigel Miguel, Belize's film commissioner.



Nigel Miguel

"This complex will provide filmmakers opportunities to tap into Belize's low production cost allowing them to complete productions in-house," said Miguel. The goal is to have an integrated facility that won't require resources outside of Belize. The complex will be a historic leap for the film industry in Belize."

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## Steven Bognar Discusses *American Factory*, *Obamas*;

Continued from page 8

As for his ASC nomination and all the Oscar nods for *1917*, Deakins said they are “a tribute to everyone who worked on the film.” He hopes the attention will simply help *1917* find a larger audience, giving them a sense of what people endured during World War I, a subject matter not dealt with very much in the movies.

### Steven Bognar

Steven Bognar and Julia Reichert—who teamed to produce, direct and shoot *American Factory* (Netflix, Higher Ground), just nominated for a Best Feature Documentary Oscar—both have Academy Award pedigrees. Reichert has four career Oscar nominations—the previous three being for the feature documentaries *Union Maids* in 1978 and *Seeing Red* in 1984, and the short subject doc. *The Last Truck: Closing of a GM Plant* in 2010. Bognar meanwhile has two career Oscar nods, the first being for *The Last Truck*.

While Bognar’s two nominations are 10 years apart, they are inextricably linked. *The Last Truck* delved into the closure of a General Motors plant in Dayton, Ohio. Fast forward to *American Factory*, a film which centers on the Chinese company

Bognar and Reichert were initially interested in Fuyao Glass, which replaced the abandoned GM plant, as a story about culture clash as Chinese and American workers, and U.S. and Far East-rooted management and business philosophies try to successfully co-exist. But the film evolved into something beyond that, extending into areas such as workers rights, globalization and automation.

In fact, *American Factory* helps to nurture a deeper understanding of globalization by putting a human face on it, sharing the perspectives of workers, management, and the ripple effects on the local community. Bognar said that among the prime challenges the documentary posed to him and Reichert was “trying to encompass a lot of points of view and still keep the movie elegant and the storytelling flowing. We had to articulate the feelings and work of not just blue collar Americans but blue collar Chinese folks as well who came over to Ohio and wouldn’t be able to see their kids for two years. We had to get the perspectives of American management and Chinese management as we kept filming. We tried to reflect all these points of view fairly and accurately in the movie.”

Bognar credited editor Lindsay Utz

We both shoot. We are both in on the edit. We confer on everything. There’s a telepathy between us after working together for 20-plus years.”

Still, there’s always room for new wrinkles—and a prominent one surfaced upon the debut of *American Factory* at last year’s Sundance Film Festival. “We went to Sundance with Participant Media,”

curriculum. For example, Ava DuVernay’s *13th*, a documentary about the injustice of mass incarceration, has had more than 1,000 community screenings across the U.S. Digital files of a documentary can be accessed, enabling screenings in a church basement, a union hall, community center or other local venue. While he doesn’t have an exact count on the number of



Photo by Kimberley French/courtesy of Fox Searchlight

**Thomasin McKenzie (l) and Roman Griffin Davis in *Jojo Rabbit***

recalled Bognar. “It’s a great honor to get accepted to Sundance. You never know how your movie is going to land. Will it make a splash? Will it be a boulder or just a pebble splashing in the pond?”

Well, it turned out to be the figurative boulder as not only was the film well received at Sundance but it was bought at the fest by Netflix and Higher Ground, President Barack Obama and First Lady Michelle Obama’s production company. When they heard of the Obamas’ interest in the film, Bognar said that his and Reichert’s “jaws dropped.” The filmmakers immediately saw the Obamas’ involvement as helping *American Factory* to find a substantive audience.

In addition to Netflix’s streaming reach worldwide—some 190 countries spanning 27 different languages—and theater exhibition, all further propelled by what Bognar called “the rocket fuel” of Higher Ground generating greater viewer interest, *American Factory* is enjoying another less heralded yet important grass-roots platform of exposure. Bognar noted that he and Reichert were drawn to Netflix’s community screening program. Netflix facilitates access to documentary fare with community screenings for educational purposes—as long as admission to one-time screenings is offered free of charge to residents, or to students as part of a

such screenings for *American Factory*, Bognar said the number is significant.

In terms of lessons learned from his experience on *American Factory*, Bognar shared that he and Reichert got to meet “so many amazing people who are trying to make a decent life for themselves, family and kids through hard, honorable work. A huge takeaway for us was that working people around the world—it’s true if you’re from Ohio or China—are under more pressure. It’s harder and harder to achieve a decent living because everyone is getting squeezed. Global economic pressures to maximize every inch of profit that’s possible is not leading to a decent life for millions and millions of people. It’s not sustainable and it’s not right.”

Regarding what’s next for Bognar and Reichert, they have a feature documentary slated to premiere at the SXSW fest in March—*9to5: The Story of A Movement*. The film takes us to the 1970s when American secretaries took to the streets, fed up with on-the-job abuse. They created a movement called 9to5, which later inspired Jane Fonda to make a movie and Dolly Parton to write a song. This is the untold story of the secretaries’ initiative.

### Tom Eagles

Last week, Tom Eagles won the ACE Edie Award for best edited comedy fea-



Photo by Aubrey Keith/courtesy of Netflix

**A scene from *American Factory***

that took over that GM venue, opening an auto glass factory there. “They are sister films to each other,” observed Bognar who described *The Last Truck* as “almost like the prequel to *American Factory*. The same community is impacted by both the loss of those good jobs 10 years ago, and the hope and anticipation created by the promise of the Chinese factory.”

with helping to bring this all together. Her work on *American Factory* recently earned her an ACE Eddie Award nomination for best feature documentary editing.

As for the nature of his and Reichert’s working process, Bognar related, “We both kind of do everything. Her narrative instincts are sharper than mine. I shoot a little more. But we both do everything.

## ACE Eddie Winner Tom Eagles Delves Into Jojo Rabbit

ture on the strength of his work on *Jojo Rabbit* (Fox Searchlight). That was Eagles' first Eddie win and nomination, and he is also a first-time Oscar nominee for that film, which was directed and written by Taika Waititi. *Jojo Rabbit* received six Oscar nods, the other five being for Best Picture, Director, Costume Design (Mayes C. Rubeo), Production Design (production designer Ra Vincent, set decorator Nora Sopkova) and Adapted Screenplay.

A coming-of-age satiric hybrid comedy-drama, *Jojo Rabbit* centers on a 10-year-old boy—the title character (Johannes “Jojo” Betzler, portrayed by Roman Griffin Davis)—growing up in World War II Germany. His imaginary friend is Adolf Hitler, a strangely inspired rendition of whom is played by Waititi. The lad lives with his mom (Rosie Betzler, played by Scarlett Johansson) and for a time unknowingly with a Jewish girl (Elsa Korr, portrayed by Thomasin McKenzie) who is hiding in the attic to escape Nazi per-

secution. When Jojo discovers and gets to know her, he begins questioning what he's been told about Jews—and for that matter, the world.

Eagles said the biggest creative challenge posed by *Jojo Rabbit* to him as an editor was “balancing the comedic aspect of the film with the truly dramatic.” At times he took a “slow motion” journey from comedy to heartfelt emotional drama, making sure all those elements stayed in play during the course of telling the story. On occasion, though, the juxtaposition was jarring as when Jojo and his mom, when the movie is seemingly in the midst of madcap comedy, walk into the town square to find corpses hanging for all to see.

Making the daunting task of blending comedy and drama a bit easier was Eagles' longstanding collaborative relationship with Waititi, including when he was one of the editors on *Hunt For The Wilderpeople*, which premiered at Sun-

dance and became the highest grossing film in New Zealand. Eagles and Waititi also teamed on the critically acclaimed vampire mockumentary *What We Do In The Shadows* with co-director Jemaine Clement. That film became a cult classic, spawning two TV spinoffs—FX's *What We Do In The Shadows*, and *Wellington Paranormal*, both of which Eagles was involved in. Eagles has also cut TV commercials directed by Waititi (who's with production house Hungry Man for spots and branded content).

Eagles recalled Waititi first talking to him about “an Adolf Hitler comedy” back in 2008 or 2009. “I was a little bit taken aback but knew that if anyone could pull it off, it would be Taika.” Over the years, Eagles said he and Waititi have developed a simpatico rapport and a communications shorthand. The editor feels in tune with Waititi's “unique sensibility” and they share an affinity for constantly experimenting and trying out new ideas.

Beyond his work with Waititi, Eagles has edited such film festival entries as Jackie van Beek's *The Inland Road* (Berlin Film Festival), Netflix's *The Breaker Uppers* (SXSW) and Roseanne Liang's *Do No Harm* (Sundance). On the TV side, Eagles has cut Starz's *Spartacus* and Sam Raimi's reboot of *Ash vs. Evil Dead*.

Perhaps most surreal to Eagles about his Oscar nomination for *Jojo Rabbit* is being grouped with such esteemed fellow editors, one in particular. He affirmed, “For a boy from New Zealand to be nominated in the company of the likes of Thelma Schoonmaker (for Martin Scorsese's *The Irishman*) is a dream come true.”

*This is the 15th of a 16-part series. The 92nd Oscars will be held on Sunday, February 9, at the Dolby Theatre at Hollywood & Highland Center in Hollywood, Calif., and will be televised live on the ABC Television Network. The Oscars also will be televised live in more than 225 countries and territories worldwide.*

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## Striving For 2020 Vision



Do you want your Olympics coverage and other entertainment fare with ads or not? If the latter, pay a bit more per month for NBCUniversal's Peacock streaming service which rolls out wide in July (in April for Comcast's Xfinity XI and Flex customers). While there's a free version of Peacock, the premium offering will cost \$5 with ads and \$10 without per month.

And/or are you willing to pay for quick bites of entertainment content on Quibi--tailor made for mobile smartphone consumption, with installments collectively telling ambitious, potentially engrossing stories? Tapping into an ad-supported Quibi--which debuts in April--will cost viewers \$5 a month as compared to \$8 for an ad-free version.

Founded by former Disney studios chief and DreamWorks co-founder Jeffrey Katzenberg and helmed by former Hewlett Packard Enterprise CEO Meg Whitman, Quibi has made a significant initial ad splash. Quibi has reportedly sold out its \$150 million first-year advertising slots to blue-chip companies including Procter & Gamble, Anheuser-Busch, General Mills, Google, T-Mobile and Walmart.

Peacock and Quibi are symptomatic of an evolving media landscape, one that can blend art and commerce, advertising and entertainment, carrying implications and applications for the production and post communities at large--as does the evolution of branded entertainment on big and small screens alike.

Suffice it to say that 2020 will have its share of new frontier opportunities. What will gain traction or fall by the wayside, though, is anybody's guess. At the same time, there's the ongoing revolution calling for diversity and inclusion so that more

voices can be heard to provide a fuller spectrum of storytelling--on both conventional and still developing platforms.

Projecting what the new year will bring, aka 2020 vision, can yield clarity as well as confusion. Searching for more of the former, *SHOOT* surveyed production and post folks to get their read on what's in store. And despite a society seemingly marked by polarization and divisiveness, a definite chord of optimism was struck by respondents. For example, Ali Brown, partner/EP at PRETTYBIRD, shared news of its launching a company called Ventureland "devoted to the creation and development of original IP extending from traditional film and television to brands. We want to be able to support the cross-pollination of artists and acceleration of ideas without being limited by platform or distribution method. It's exciting to bring something to life that can serve our filmmakers and partners equally--to build a playground devoted solely to creation."

For this first installment of our two-part Production & Post Outlook Survey, *SHOOT* posed the following questions to industry executives:

- 1) **What's the most relevant business and/or creative lesson you learned in 2019 and how will you apply it to 2020?**
- 2) **Gazing into your crystal ball, what do you envision for the industry--creatively speaking or from a business standpoint--in 2020?**
- 3) **What are your goals, creatively speaking and/or from a business standpoint, for your company in 2020?**
- 4) **Tell us about one current project you are working on in early 2020.**
- 5) **Gender pay disparity, sexual misconduct and the need for diversity are issues that have started to be dealt with meaningfully. While there have been industry-wide strides to address those issues, there's still a long way to go. What policies do you have in place or plan to implement or step up in 2020 to ensure racial and gender diversity, pay equality and a safe/inclusive work environment for everyone in your company?**
- 6) **Does your company have plans for any major expansion/investment in technology/diversification in 2020 and if so, what? How will this investment or diversification add value to the services you offer to your clients?**

What follows is a sampling of the feedback we received on questions 1-4. Full responses can be found at *SHOOT*online.com and in the concurrent *SHOOT*>e.edition.

## New developments, opportunities cited by industry execs

A *SHOOT* Staff Report

# PRODUCTION OUTLOOK



**Ali Brown**  
**Partner/Exec. Producer**  
**PRETTYBIRD**

**1)** I'm being honest, it's patience. I like to be the first responder and make sure everyone is okay immediately if I hear there is a problem. I am trying to remind myself in 2020 to take a breath first, to trust the incredible teams and humans I'm surrounded by, and find a number on my dial that isn't 11! You of course have to keep the Survivor mindset of outwit, outplay, outlast in this industry, but remembering that the best way to do all of that is empowering and believing in the people around you is the real secret.

**2)** I feel like 2020 is going to be a great year. I think in general the past two years have been transitional in the industry and companies have their sea legs now. What at one point felt uncomfortable with agencies and production companies swapping roles or curiosity around what branded content is exactly - those feelings are so the 10s! I believe 2020 will see partners embracing in a different way - companies will be open to the role they play in a project. I also think there will be a return of loyalty - where you'll start to see brands, agencies, production companies making alliances across quantity of work in order to maximize efficiencies. And in doing so, real creative partnerships will be re-ignited and that increased trust will be reflected in the quality of the output.



**Carter Collins**  
**Partner, Executive Producer**  
**Bindery**

**1)** It's important to know when and how to say "no." As the landscape continues to evolve and options for marketers (and agencies) diversify, it's as important as ever to know how to qualify an opportunity. At Bindery, the partners across the table are as important as the brief or the boards. We truly add value when we work with collaborative decision-makers.

**3)** To continue to be a modern production partner for our clients--an integrated, full service approach for both brands and agencies, across branded content and original entertainment.

We'll also continue to grow our direct-to-brand offering where our approach is largely informed by our approach to original content. We search for the human truths, amplify diverse voices and execute like filmmakers with a dedicated team across creative, production and post. That makes us great partners for brands who need to make well-crafted content and commercials quickly and efficiently - as well as for agency producers and creatives who are juggling more projects and complexities than ever.

Overall, we're focused on delivering a great experience for clients with the best quality product across creative, production and post.



**Jon Grover**  
**Editor/Partner**  
**Cut+Run**

**1)** 2019 was all about giving short-form content as much time and attention as longer form pieces. And by longer form I mean traditional 30 second commercials. Before 2019 it seemed that :15s were almost an afterthought, tacked on at the end of a project after the main spots were crafted. Now we get requests to edit campaigns comprised of only :15s as advertisers embrace the value of social media as well as traditional media buys. We've spent years at Cut+Run honing our short form editing, so working on "short-short" form pieces was a natural creative progression for us.

**2)** I imagine that 2020 will be another year of change and adaptation for our industry. At Cut+Run, we have always prided ourselves on being nimble and thinking a few steps ahead to make sure we offer our clients not only top talent but also the latest technology. While the industry has tried to figure out "what's next" over the last few years, the one thing that has remained constant is the strength of great relationships built out of creating great work together. So as brands and agencies continue to change and challenge their traditional business models, we will continue to push forward with them.

*Continued on page 14*

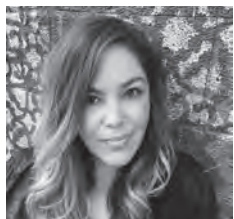
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## Feedback From Havoc, Pluck, Bullitt, Nonfiction Unltd.

Continued from page 13

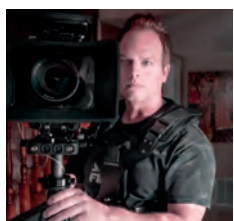


**Leslie Harro**  
**Partner | Executive Producer**  
**Havoc Content**

**1)** Every project is a new opportunity to create great work. We have to be better every time we produce a job. Our directors have to continue to express their vision through the bidding process regardless of the past working relationship. There is no room to become lazy or uninspired out of familiarity or complacency.

Agencies and clients are coming back to us whether the budget is 100k or 700k, because they know we are going to over deliver for them. There are times we are seeing the boards and selecting the director with the agency. They are trusting Havoc, not just an individual director, which is the way it should be in order to build a lasting working relationship.

**2)** Advertising is becoming more honest. Brands are looking for an authentic voice. They are connecting with their audience on a more personal level. It's a wonderful time to be a storyteller and it's also more challenging. We aren't hiring as many actors and shooting what is on the page. We are learning and diving into real peoples lives. From a production standpoint it's a blessing and a curse. One out of every three jobs we produced this last year included real people. There are many obstacles that come with this, but we are finding our way and telling beautiful stories. I don't see this as just a trend, I envision this will continue in 2020 and beyond.



**Patrick Ortman**  
**Founder**  
**Pluck. (A creative studio)**

**1)** The most important thing I learned in 2019 was there is no path. There's no standard "if I do A, I'll progress to B, and then we can get to C" in this world. What worked in the past for others won't work for you. You have to find your own path. It was tremendously freeing to realize this, it has helped Pluck cut through the b.s. and helped position us to fearlessly pursue new opportunities.

**2)** In 2019 our brand-direct clients outnumbered our ad agency clients. It's exciting because brands are actively reaching out to content studios instead of always going through their agencies. And not just for the typical fast-turnaround, lower budget projects. This trend will absolutely continue in 2020, and there's huge opportunity here for content studios and for agencies who can adapt to clients' needs.

**4)** Right now we're creating two new campaigns for a large financial services client. Each of them will live on digital rather than broadcast, and I think that's fantastic. It means we get to stretch beyond the parameters of a typical TV campaign. We're doing it all for them, from creative through post.



**Luke Ricci**  
**President & Executive Producer**  
**Bullitt**

**1)** Every company in the business of producing content needs to think about how they are partnering with agencies, brands, IP holders, and platforms to create and deliver brand messaging. The time-tested workflow of agencies sending a board and triple-bidding production partners is still flourishing, but the model is increasingly complex and amorphous. Tremendous opportunities exist for those interested in welcoming new ways of collaborating. Drawing an invisible circle around areas of very specific expertise is far too limiting for the current marketplace. It's time to bring our layered experiences and open minds to what promises to be an exciting time for the creation of all types of content.

**2)** In my crystal ball I see the advertising and production industries in a state of complete disruption that will continue to change at warp speed; everything is in massive upheaval and it's never been more exciting. What I see is a major shakedown coming from clients and trickling down through agencies and into production companies that will radically transform the industry. But from chaos and disruption comes opportunity. I see the future industry leaders harnessing the energy of new partnerships, unexpected collaborations, and unique ways of working for the sake of compelling and innovative content. The expansion of platforms offers access points and greater input opportunities from content creators to connect with audiences which will shape brand and partner relationships in surprising and compelling ways.



**Loretta Jenesi / LJ**  
**Founder / Exec Producer**  
**Nonfiction Unlimited**

**1)** For Nonfiction, it's not about lessons learned in 2019, it's about the early-in-the-business-lessons-learned and remaining loyal to those. Staying true to the ethos of authenticity, valuing the relationships we have with clients, crew, and directors alike and doing great work where story is everything.

**2)** Advertisers have been moving toward branded work for a while now. Not the end of commercials as we know them, but adding branded content into the mix. It's a trend, not a fad, and in 2020 I expect that we'll see more of that, especially in short form where meaningful films can move audiences and enjoy a plethora of views from festivals to online venues.

**3)** Creative and business goals mesh for us. It's about helping advertisers connect with their audiences on a very human level through the work. Brands benefit most when they tell stories their customers can truly relate to. Stories that inspire them. That's always been Nonfiction's mantra and excelling in that space continues to be our goal.

## Short Takes

### PARK PICTURES' AG ROJAS DIRECTS BON IVER'S "NAEEM"

Bon Iver has released "Naeem," the band's first official, non-lyrical music video since 2012's "Beth/Rest."

With a cast consisting of Cynthia Rodriguez, Azul Rodriguez, David Orellana, David Gonzalez Rojas and Christa Haxthausen, the film marks Bon Iver's first collaboration

with Park Pictures' director AG Rojas whose credits include Gil Scott-Heron's last and Earl Sweatshirt's first music videos. Rojas has also directed pieces for Kamasi Washington, Florence + The Machine, Emeli Sandé, Run The Jewels, and Zack de la Rocha.

Rojas says, "Naeem is concerned with the potential for intergenerational healing, and how we choose to engage with that potential. All my admiration and love to Cynthia Rodriguez and her child Azul who brought this idea to life, and to Bon Iver for amplifying it."



### QUIBI SERIES FEATURES JOINT WORKOUTS

Quibi (a moniker that stands for "quick bites"), the much anticipated mobile-first media technology platform co-founded by Jeffrey Katzenberg, has much content in the offing for its launch in April, one series being *Iron Sharpens Iron* featuring joint workouts between all-star professional athletes, executive produced by NFL star Cam Newton. In each episode, fans get to see one of their favorite star athletes paired up with another professional athlete from a completely different sport. These athletes share the secrets of their individual training programs and take a deep dive into high-level sports science and fitness. They'll exchange unexpected training ideas, find common ground, and shed light on what it takes to be at the top of your game.

The eight-episode series will pair male and female athletes from across the professional sports world, from basketball and mixed martial arts, to football and golf, beach volleyball and hockey. NFL Carolina Panthers quarterback Newton and NBA Atlanta Hawks point guard Trae Young, are confirmed to be the first *Iron Sharpens Iron* pairing. UFC champion Amanda Nunes, and U.S. Women's national soccer team captain Carli Lloyd have also been confirmed as a pairing for the series.

Created by Newton's Iconic Saga Productions and Liquid Light, the series marks the first in their partnership which creates TV shows and premium digital content. The series is produced by Endeavor Content's Film 45 with exec producers including Newton and David Ricks for Iconic Saga Productions; Scott Brown, Mo Darwiche and Ben Monie for Liquid Light; and Peter Berg, Matthew Goldberg and Brandon Carroll for Endeavor Content's Film 45.



Nicole Messier

### PEOPLE ON THE MOVE....

Brooklyn-based experience design agency HUSH has brought Nicole Messier on board as lead creative technologist. Formerly a sr. creative technologist at Local Projects, Messier led a range of interactive experiences, most notably Fashion for Good, the world's first museum dedicated to sustainable fashion innovation. Messier holds a position as a part-time design and technology professor at Parsons. She also

has experience working at Deloitte as a strategy and operations consultant, focusing on understanding a client's business needs and providing them with exceptional solutions. This business acumen, entrepreneurial spirit and a love for tech, engineering and design led her to co-found blink blink—creative circuit kits that provide children with the necessary tools to engineer their own arts, crafts, and fashion projects with the inclusion of technology....



Photos from the pages of SHOOT Magazine and SHOOTonline.com

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# SHOOT®

# Firsts, Two-Timers and A Unique Hat Trick

## Nominations make history, reflect varied accomplishments

A SHOOT Staff Report

One, two, three.

One—a number of firsts marked this year’s DGA Awards competition.

Two—a couple of those firsts saw nominees make career imprints on both the feature and commercialmaking fronts.

Three—and one director scored a rare trifecta, giving him career nods in the feature, TV and commercial disciplines.

Scoring a first while also making one of the alluded to marks across narrative features and spots was director Alma Har’el who earlier this month earned a DGA Award nomination for Outstanding Directorial Achievement of a First-Time Feature Film Director on the strength of *Honey Boy* (Amazon Studios).

This marked the second career DGA nod for Har’el whose “Love Without Bias” commercial for Procter & Gamble landed her recognition in the commercials category in 2018.

Har’el, who’s repped by Epoch Films in the ad arena, thus is the first woman in DGA Awards history to have commercial and narrative feature nominations during her career.

It’s a career which has seen Har’el help to open up opportunities for women in film. In 2016, she founded Free The Bid as a response to her own experience of the ad industry’s hiring inequalities. The Free The Bid pledge prompted brands and their agencies to include at least one woman among the three directors bidding for every commercial job. These commitments—furthered by a Free The Bid database of talent that the industry

could tap into—led to measurable increases in the number of women creators considered and hired for major ads. Free The Bid has continued to evolve, looking to extend its reach as Free the Work which is designed to nurture more creators from underrepresented backgrounds, yielding new-to-the-world stories that bring diversity to creativity.

Har’el joins another female filmmaker whose work earlier made the DGA Award nomination grade in commercials and long-form fare. Lauren Greenfield earned DGA nods in 2013 for her feature documentary *Queen of Versailles* (2012) and two years later for her iconic P&G/Always “LikeAGirl” commercial. The latter was done during her tenure at Chelsea Pictures. She is now handled by Girl Culture Films, a company she founded with partner Frank Evers.

### Ridley Scott

Har’el also shares a DGA Awards bond with Sir Ridley Scott who’s among the industry’s perennially most honored filmmakers. But unbelievably, his nomination this year for Hennessey

X.O.’s “The Seven Worlds,” produced by RSA Films for DDB Paris, marks his first career DGA Award nod in the commercials category. It joins his other four DGA nominations for Outstanding Directorial Achievement in Motion Pictures for *Thelma & Louise* in 1992, *Gladiator* in 2001, *Black Hawk Down* in 2002 and *The Martian* in 2016—not to mention his receiving the Directors Guild Lifetime Achievement Award in 2017.

Continued on page 18

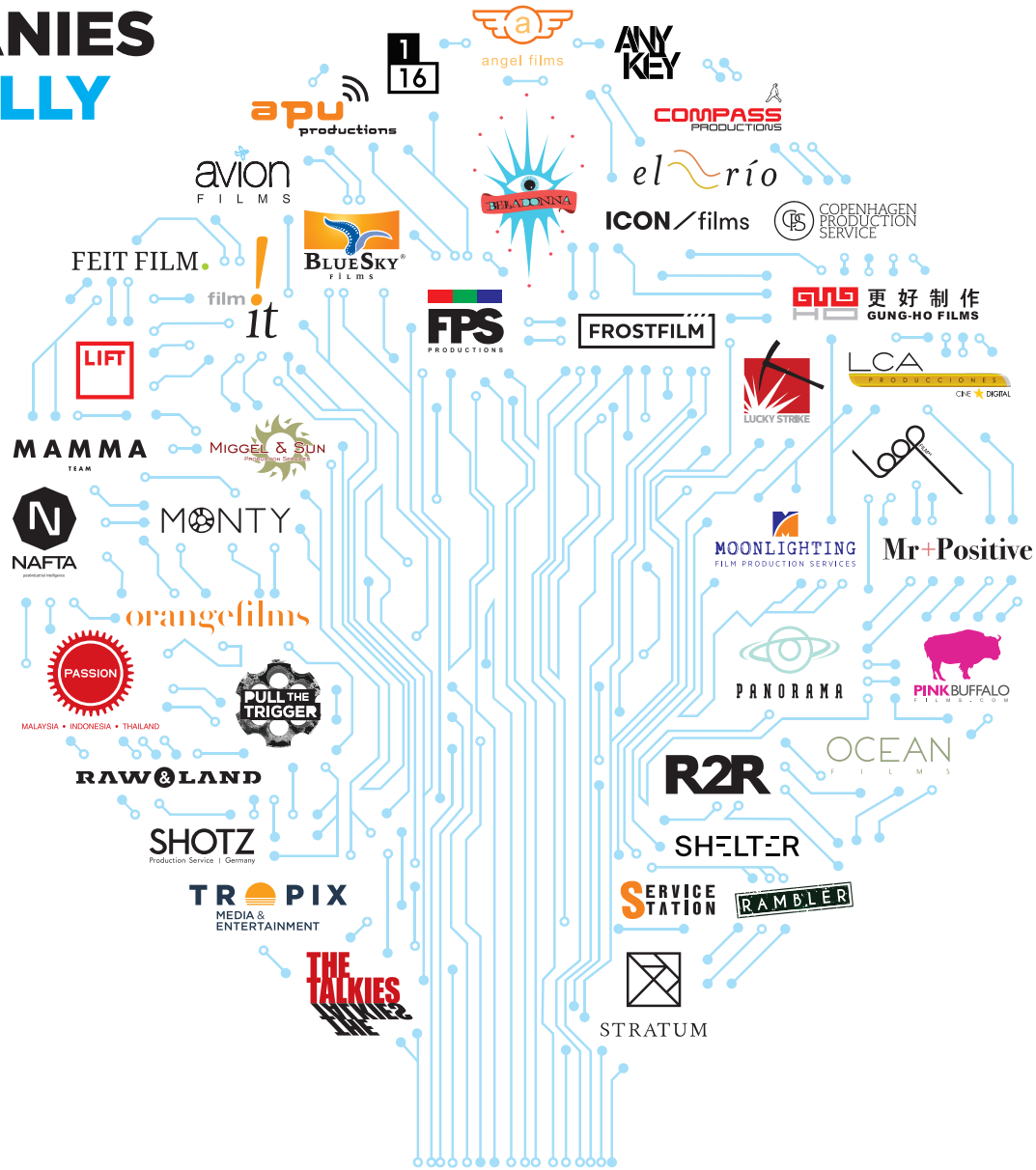


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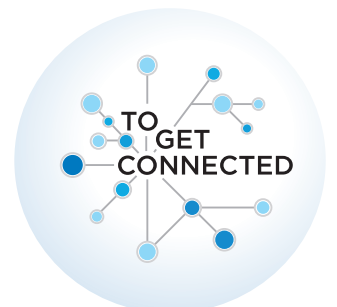
From top left, clockwise: Alma Har’el, Ridley Scott, Fredrik Bond, and a scene from *Honey Boy*.

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## Ridley Scott, Spike Jonze

Continued from page 16

“The Seven Worlds,” as well as a Turkish Airlines spot for Anomaly Amsterdam, were Scott’s first ad projects in 18 years. A shortened :60 version of the Hennessy piece debuted during the 2019 Oscars telecast. And a trailer promoting the Turkish Airlines film graced last year’s Super Bowl telecast. And of course, the Super Bowl became the marquee platform for ambitious advertising due in large part to Scott’s seminal “1984” commercial some 35 years ago introducing the Apple Macintosh computer. The Orwellian tale, among assorted other tour de force spots, made Scott’s recent return to commercialmak-

spotmaking/branded content roost is RESET Content.

As for Jonze and Fincher:

### Spike Jonze

This year Jonze joined Fincher in scoring a special trifecta. Earlier this month Jonze was not only nominated in the DGA commercials category for the MJZ-produced “The New Normal” for Medmen from agency Mekanism and Squarespace’s “Dream It” but also in the Variety/Talk/News/Sports--Specials competition for 2019 on the basis of *Aziz Ansari: Right Now* (Netflix). This gives Jonze a rare hat trick accomplishment, having earned



Hennessy's "The Seven Worlds"

ing a welcome back to hallowed ground. This year Scott and Har’el join select directors whose work has been deemed worthy of DGA nominations in features and commercials during the course of their careers. This accomplished group consists of Alejandro Iñárritu, Garth Davis, David Fincher and Spike Jonze.

Iñárritu via Anonymous Content won the DGA spot award in 2013 for P&C’s “Best Job” and took the Guild’s feature honors in 2015 for *Birdman or (The Unexpected Virtue of Ignorance)* (2014) and in 2016 for *The Revenant* (2015). His first career DGA nomination came in 2007 for *Babel* (2006).

Davis earned his first DGA Award nod in commercials (then via Anonymous Content) for U.S. Cellular’s “Shadow Puppets” in 2010. Then in 2017, on the strength of *Lion*, Davis garnered nominations for Outstanding Directorial Achievement in both Feature Film and for a First-Time Feature Film Director. Davis’ current

DGA nominations in the feature, commercial and TV disciplines. Jonze now has five career DGA nominations, including three for commercials and one in 1999 for his feature film *Being John Malkovich*. Jonze won the DGA Award last year for Apple’s “Welcome Home” spot.

The Jonze-helmed “Dream It” for Squarespace features Idris Elba lip syncing to a rendition of “Que Sera Sera” as he envisions the different careers he could have ranging from boxer to astronaut, chef and fighter pilot.

“The New Normal” for MedMen, a cannabis retailer with operations across the U.S., depicts the complex history of cannabis, also known as marijuana, among other names. The commercial chronicles society’s evolving perceptions of the plant, from pre-prohibition to the modern industry of today. While looking back through America’s history, from George Washington’s hemp farm, to Reefer Mad-

Continued on page 20

## The Why and When Of Super Bowl LIV Advertising

The answers to two questions—why? and when?—underscore the value of advertising on this year’s Super Bowl. The “why?” has been a constant in recent years as we dive more deeply into an era of media fragmentation which has increased the cost of entry for the Big Game, delivering a rare opportunity to reach a mega audience. And the premium for attaining that Nielsen nirvana has been continually rising to this year’s high point of more than \$5 million for a :30 time slot, in some cases as much as \$5.6 million.

Meanwhile the new wrinkle is an accelerated “when?” The norm had been for the network broadcasting the Super Bowl to be working up until the days before kickoff to sell off the remainder of its ad inventory. However, back in November, Fox announced that it had sold out all its commercial airtime for Super Bowl LIV set for Miami, Fla., on February 2.

Helping to move up the sold-out timetable was the implementation of NFL and Fox’s plan that called for doing away with one commercial break in each of the Big Game’s four quarters. This year each quarter will have four ad breaks instead of five. This means that there will be fewer first and last break premium slots during the game. This diminished supply has escalated advertiser demand, likely prompting earlier commitments than usual to securing Super Bowl ad time.



Krasinski, Dratch, Evans for Hyundai

Among first-time advertisers lined up for this year’s Super Bowl are Sabra (via agency VaynerMedia), Kellogg’s Pop-Tarts (MRV, New York) and Facebook (W+K). The latter is airing a :60 with cameo appearances by Sylvester Stallone and Chris Rock; the ad champions how Facebook Groups can bring people of different backgrounds together through shared interests and experiences. As for the Pop-Tart :30, that will feature Jonathan Van Ness from *Queer Eye for the Straight Guy*.

Returning after a lengthy hiatus from the Big Game are New York Life (Anomaly NY) and Porsche (Cramer-Krasselt) which, respectively, had been away from Super Sunday for some 30 and 23 years. Coming back after brief absences are Coca-Cola and Squarespace which both sat out in 2019, Heinz (W+K) which last appeared in 2016, PepsiCo’s SodaStream (Goodby Silverstein & Partners), a 2014 Big Game alum, and Snickers candy bars which had been away for a couple of years. Snickers is expected to tap into its long-running successful “You’re Not You When You’re Hungry” campaign premise out of BBDO New York. Bryan Buckley of Hungry Man directed the SodaStream spot.

### Notable returnees

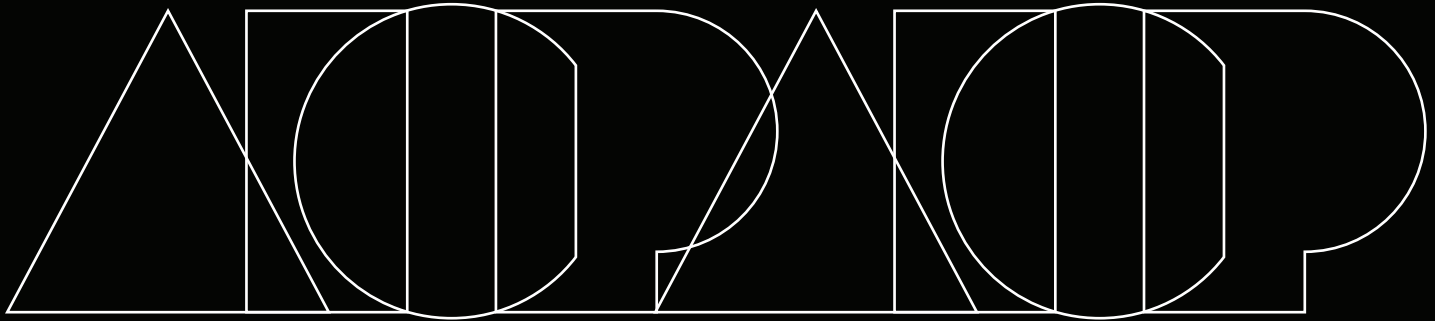
On the flip side in terms of Super Bowl continuity is a field of brands headed by the Anheuser-Busch InBev family which perennially has multiple ads during the game, this time around for the likes of Budweiser, Bud Light, Bud Light Seltzer and Michelob. The A-B InBev lineup of agencies includes: W+K for Bud Light and Bud Light Seltzer; David Miami and VaynerMedia for Budweiser; and FCB Chicago for Michelob Ultra.

Automakers are also prevalent in the returning advertiser mix. Kia (David&Goliath) is scheduled for its 11th straight year on the Super Bowl. Audi (72andSunny) will also mark its 11th Super Bowl ad appearance. Meanwhile Hyundai (Innocean Worldwide) is slated to run a :60, which will mark the 12th time in the past 13 years that it will be in the football frenzy. Hyundai Sonata will be running a Boston-themed spot during the first quarter of the game. Cast includes Boston celebs Chris Evans, John Krasinski, *Saturday Night Live* alum Rachel Dratch, and Boston Red Sox legend David Ortiz. Hungry Man’s Buckley directed the :60. Toyota (Saatchi) is also on hand for its third straight turn on the Big Game, this time with a :60 for its Highlander SUV.

Also returning to Super Sunday are: Turbo Tax (W+K) and WeatherTech (Pinnacle Advertising), each for the seventh straight year, Avocados From Mexico (Energy BBDO) for the sixth year in a row, Kellogg’s brand Pringles (Grey) for its third Big Game ad, ADT (McCann) and P&G skincare brand Olay (Badger & Winters) for the second straight year. The Olay spot will feature an all-female cast.

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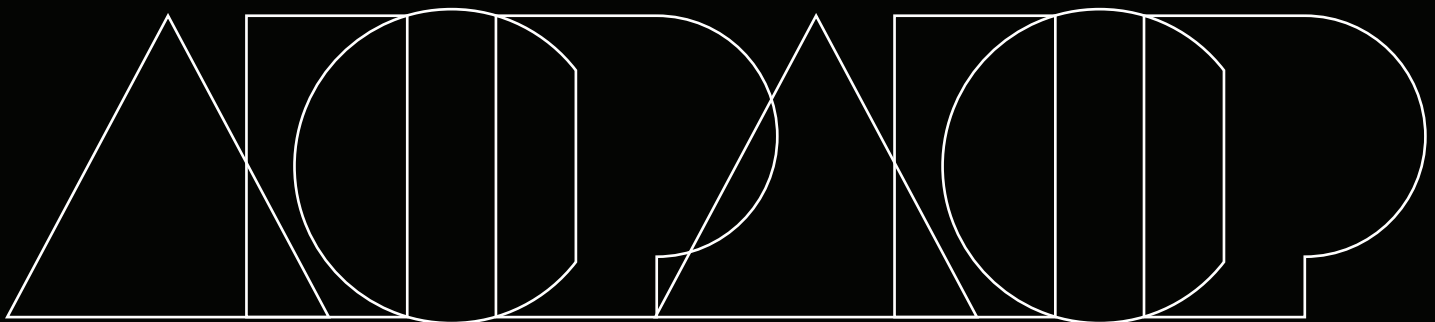
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## Spotmaking Nominees

Continued from page 18

ness propaganda, “The New Normal” takes the audience on a journey through the injustices of the past and a hopeful view for the future. Jonze and actor Jesse Williams (*Grey’s Anatomy*) collaborated on writing the film, and saw that much of the commercial’s cast and crew had a personal real-life connection to the plant. Those individuals included military veterans who use cannabis to treat their PTSD, a former NFL football player who uses it as a substitute for opioids, victims of racial profiling and those who work in the emerging industry.

Framestore handled visual effects for “The New Normal,” which also featured

year he received his first feature nod from the Guild for *The Curious Case of Benjamin Button* (2008), followed in 2011 and 2012 with nominations for the motion pictures *The Social Network* (2010) and *The Girl with the Dragon Tattoo* (2011), respectively. In 2014, Fincher scored a DGA nod for the TV series *House of Cards* (2013).

This year’s field of nominees for Outstanding Directorial Achievement in Commercials consists of Jonze of MJZ; Scott of RSA Films; Fredrik Bond of MJZ for HP Elite Dragonfly’s “Lighter Than Air” from MediaMonks, Coca-Cola Light’s “Take It Lightly” out of Ingo, Stockholm, and Apple iPhone’s “Nap”; Mark Molloy of SMUGGLER for Apple’s “Underdogs”;



**Spike Jonze wins the DGA Award for commercials at the 2019 ceremony**

and the talents of Williams as an actor, Oscar-nominated cinematographer Bradford Young, and production designer James Chinlund whose credits include the recent Disney movie *The Lion King*.

Fincher’s nominations spanning commercials, features and TV begin in 2004 with a DGA Award win for Nike and Xelibri Phones’ commercials, and another spot nod in 2009 for work on behalf of Nike and Stand up to Cancer. That same

and Dougal Wilson of Furlined for AT&T’s “Train” out of BBDO New York.

Wilson and Molloy are first-time DGA commercial nominees. This marks Bond’s ninth career spot nomination.

### Features

Joining Har’el in the field of nominees for Outstanding Directorial Achievement of a First-Time Feature Film Director are: Mati Diop for *Atlantics* (Netflix), Melina

### DIGITAL GARDEN SHOWS RESOLVE FOR DRAMA SERIES

Tokyo’s Digital Garden has graded Mainichi Broadcasting System (MBS) MBS/Tokyo Broadcasting System’s (TBS) drama series *Eren the Southpaw* with Blackmagic Design’s DaVinci Resolve Studio. The live-action show, based on a manga series by artist Kappy, includes hundreds of shots per episode graded with an advanced collaborative workflow at Digital Garden using a mix of DaVinci Resolve Advanced Panel, and DaVinci Resolve Mini or Micro Panel.



Digital Garden’s Masahiro Ishiyama and Osamu Haga are the main colorists for the series, with one handling grading for the present and one for the past. The series follows Koichi Asakura and Eren Yamagishi, who met each other while in high school and continue their relationship as Koichi becomes a designer and Eren becomes an up and coming painter in NYC. “To those who could not become a genius” is the catch phrase for this series and the story depicts the people and environment in the art industry and at an ad agency based on the manga author’s actual experience.

For Digital Garden, best known for color grading TV commercial work, *Eren the Southpaw* was one of its first long form drama series. The show’s DP, Akiyoshi Yoshida, wanted to use Digital Garden’s commercial expertise and asked them to grade the drama as if they were grading a TV commercial, while at the same time creating two different looks between current and past scenes. To do this, he shot in two different aspect ratios – 4:3 for past and 2:1 for current.

### ARRI DELIVERS UNDER ITS SIGNATURE



ARRI’s Signature Primes

ARRI’s entire range of Signature Prime lenses is now available and shipping. Known for capturing warm, smooth skin tones, with exceptionally soft bokeh and delicate flares, the ARRI Signature Prime lenses are the first full range of large-format lenses designed specifically for digital cinematography. They feature 16 focal lengths ranging from 12 mm to 280 mm. The Signature Primes cover all image circles, up to 46 mm, making them compatible with any ARRI or third-party camera with an LPL mount.

In a recent interview with ARRI, cinematographer Roger Deakins CBE, ASC, BSC explained, “the image that the ALEXA LF and the Signature Primes produces, seems to me, more like what my eyes see than anything else I have experienced so far.”

Since their launch, the ARRI Signature Prime lenses have been used on the set of high-profile feature films and television series including *1917* with Deakins CBE, ASC, BSC, *Emily in Paris* with Steven Fierberg ASC, *Just 1 Day* with Chris Doyle, HKSC, *Outlander* (season 5) with Stijn Van der Veken, ASC, SBC, and *The Invisible Man* with Stefan Duscio ACS. Cinematographer Adam Kimmel ASC has also used the Signature Primes on commercials for Audi, MG, Mercedes-Benz, and Jeep.

### UTAH SCIENTIFIC TABS SCHILBERG FOR NEW POST

Utah Scientific, which provides mission critical equipment to content creators, distributors, and broadcasters, has appointed John Schilberg to serve as director of product development and technical marketing.

Schilberg’s main focus will be product development by working with industry professionals, the in-house engineering team, and current and potential customers. He will help in the design and release of Utah Scientific products and serve as the company’s technical spokesperson. In addition to his product management responsibilities, he will develop and deliver engineering presentations, consult on improvements to Utah Scientific’s web presence, and lead other marketing efforts.



John Schilberg

Schilberg has been with Utah Scientific for two years as a regional sales manager. Schilberg will report to Brett Benson, Utah Scientific VP of strategic accounts, and will continue to work out of his Dallas area office.

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# DGA AWARDS PREVIEW

## The DGA/Oscar Nominee Discrepancy Continues

Matsoukas for *Queen & Slim* (Universal), Tyler Nilson and Michael Schwartz for *The Peanut Butter Falcon* (Roadside Attractions), and Joe Talbot for *The Last Black Man in San Francisco* (A24).

Like Har'el, several of her fellow nomi-

lips and Taika Waititi are in line with that history. Phillips earned his first career Best Director Oscar nod for *Joker* (Warner Bros.) but was not among DGA Award nominees. Waititi, who didn't make the Oscar cut, earned a DGA Award nomina-

Oscar for *Life of Pi*.

Even sans a DGA Award nomination, it's been a stellar awards season for Phillips whose *Joker* garnered 11 Oscar nominations, the most of any film this year. Phillips is nominated in three categories—Best

seeing and feeling in society, from the lack of empathy to the effects of the absence of love. I am deeply honored by the overwhelming recognition of the Academy.” Phillips went on to “thank the genius that is Joaquin Phoenix, and all my incredible



Photo by Kimberley French/courtesy of Fox Searchlight

Taika Waititi (l) and Roman Griffin Davis in *Jojo Rabbit*

nees have production house affiliations for commercials and branded content. In the ad arena, Nilson and Schwartz are handled by RadicalMedia, and Talbot recently signed with m s s n g p e c e s.

### DGA Award/Oscars

The awards season has again seen the emergence of at least one difference between the Best Director Oscar and DGA Award nominees lineups. In only five of the 72 years of the DGA Awards have the Guild nominations for Outstanding Directorial Achievement in Theatrical Feature Film exactly mirrored their Academy Award counterparts.

This time around directors Todd Phil-

lips and Taika Waititi are in line with that history. Phillips earned his first career Best Director Oscar nod for *Joker* (Warner Bros.) but was not among DGA Award nominees. Waititi, who didn't make the Oscar cut, earned a DGA Award nomina-

tion for *Jojo Rabbit* (Fox Searchlight). Four of the five directors vying for the DGA Award and the Outstanding Achievement in Directing Oscar are in sync this year: Bong Joon Ho for *Parasite* (Neon); Sam Mendes for *1917* (Universal); Martin Scorsese for *The Irishman* (Netflix); and Quentin Tarantino for *Once Upon a Time...in Hollywood* (Sony Pictures).

On the flip side of tradition if Phillips were to win the directorial Oscar, he wouldn't be aligned but rather bucking history. Only seven times has the DGA Award winner not gone on to win the Oscar. The most recent such occurrence was in 2013 when Ben Affleck won the DGA Award for *Argo* while Ang Lee scored the



Photo by Niko Tavernier/courtesy of Warner Bros.

Joaquin Phoenix in *Joker*

Picture, Best Director and Best Adapted Screenplay (with Scott Silver). *Joker* is also nominated for Best Lead Actor (Joaquin Phoenix), Cinematography (Lawrence Sher, ASC), Costume Design (Mark Bridges), Film Editing (Jeff Groth), Original Score (Hildur Guonadottir), Makeup and Hairstyling (Nicki Ledermann, Kay Georgiou), Sound Editing (Alan Robert Murray) and Sound Mixing (Tom Ozanich, Dean Zuipancic, Tod Maitland).

Upon news of the 11 Academy Award nods, Phillips said, “*Joker* began as an idea, an experiment really—could we take an ‘indie approach’ to a studio film by inverting it into a character study to reflect the world around us? Explore what we’re

collaborators. We are beyond humbled that our peers in the filmmaking community have embraced the film and its message.”

And while Waititi didn't score a Best Director Oscar nomination, he too fared well in the Academy Awards derby as *Jojo Rabbit* earned six nominations.

Waititi is nominated in two categories, Best Picture and Best Adapted Screenplay. *Jojo Rabbit* also received Academy Award nominations for Best Supporting Actress (Scarlett Johansson), Costume Design (Mayes C. Rubeo), Film Editing (Tom Eagles) and Production Design (production designer Ra Vincent and set decorator Nora Sopkova).

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# PRODUCERS GUILD AWARDS



Sam Mendes accepts for *1917*



Marta Kaufman wins Lear Award



Brad Pitt accepts honor for Plan B



Visionary winner Octavia Spencer

## PGA Award Win Means This Could Be The Year For *1917*

*Sam Mendes' World War I film wins honor which has often been a bellwether for the Oscars*

By Robert Goldrich

Less than two weeks after winning the Golden Globe Award for best drama picture, *1917* took the marquee honor at the Producers Guild Awards on Saturday night (1/18). The World War I film from director/producer/co-writer Sam Mendes won the Producers Guild of America's marquee Darryl F. Zanuck Award for Outstanding Producer of Theatrical Motion Pictures. The Producers Guild Awards are often a bellwether for the Oscars. Since its inception, the PGA has predicted 21 of the 30 Academy Award winners for Best Picture.

The PGA Award was bestowed upon *1917* producers Mendes, Pippa Harris, Jayne-Ann Tenggren and Callum McDougall. A capacity crowd at the Hollywood Palladium heard acceptance remarks from Harris and Mendes, the former describing *1917* as being "a tribute to all those who stood to protect the values that we all hold dear, and fought in the First World War and many other conflicts. In these times of division and conflict all over the world, it's just a reminder to never take for granted the peace that we all inherited."

Harris went on to thank several collaborators, culminating in her citing Mendes' unflinching commitment to *1917*, his "sheer bloody determination" which "inspired us every day."

Mendes—who co-wrote the original screenplay along with Krysty Wilson-Cairns—followed by acknowledging his grandfather Alfred H. Mendes, a World War I vet whose stories served as inspiration for *1917*. The director also thanked his

cast and crew, "all working at the peak of their craft," led by cinematographer Roger Deakins. Many of them, noted Mendes, committed two years of their lives to tell this story.

Mendes added that this was the first Producers Guild Awards ceremony he had attended, sparking him to reflect on producers he's worked with over the years. Mendes shared, "I want to say thank you to the twinkle and wisdom of Richard Zanuck, to the brilliance and bullishness of Scott Rudin, to the zip and enthusiasm of Dan Jinks and Bruce Cohen, the gentleness and wit of Doug Wick and Lucy Fisher, the warmth of Ed Saxon, the lifelong dedication of Barbara Broccoli and Michael Wilson, the day-to-day care of my friend here Jayne-Ann Tenggren, the strategic overview of Callum McDougall, and many many others," he said. "But finally and best of all, the friendship and love of my favorite producer of all, who I've known since I was 14 years old, Pippa Harris."

Winning PGA Awards for best animated theatrical motion picture and feature documentary were, respectively, *Toy Story 4* and *Apollo 11*.

On the TV side, *Succession* scored the Guild's Norman Felton Award for Outstanding Producer of Episodic Drama while *Fleabag* won The Danny Thomas Award for Outstanding Producer of Episodic Television--Comedy.

The David L. Wolper Award for Outstanding Producer of Limited Series Television went to *Chernobyl*.

Taking the PGA honor for Outstanding

Producer of Televised or Streamed Motion Pictures, an award now in its second year, was *Apollo: Missions to the Moon*, the lone documentary this year in the category.

Earning distinction in the Non-Fiction Television category was *Leaving Neverland*. Topping Live Entertainment & Talk TV was *Last Week Tonight with John Oliver*. And taking the Game & Competition TV category was RuPaul's Drag Race.



Netflix's Ted Sarandos  
Special honors

Special Guild honors went to Ted Sarandos, chief content officer of Netflix, who received the Milestone Award. Brad Pitt, Dede Gardner and Jeremy Kleiner of Plan B accepted the David O. Selznick Achievement Award in Theatrical Motion Pictures. The Stanley Kramer Award went to the Lionsgate film *Bombshell*. Producer/actress Octavia Spencer was presented with the Guild's Visionary Award. And Marta Kaufman garnered the Norman Lear Achievement Award in Television.

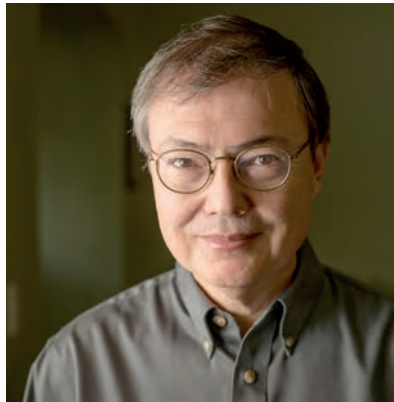
Kaufman, best known as a co-creator

of the hit show *Friends*, was presented the Norman Lear honor by Jane Fonda and Lily Tomlin, stars of Kaufman's Netflix series *Grace and Frankie*. Fonda noted that this is the second straight year that the Lear Comedy Award was given to a woman, the recipient in 2019 being Amy Sherman-Palladino, creator of such shows as *Gilmore Girls* and *The Marvelous Mrs. Maisel*.

In accepting the Milestone Award, Sarandos said he's always been a fan of features and TV, an orientation he takes into his role at Netflix where he is privileged to get to work with major industry talent whom he has long admired. He described his being able to connect with Martin Scorsese on *The Irishman* and Noah Baumbach on *Marriage Story* as "life changing and life affirming experiences."

Pitt, Gardner and Kleiner accepted the Guild's Selznick Award on behalf of Plan B, producer of such notable features as *12 Years a Slave* and *Moonlight*. Pitt recalled that when he started out as an actor, he wasn't sure what producers did. He told the audience he has since learned their role at Plan B. "I'm now painfully aware of what you do. I commend you all." Pitt went on to define the job of the producer as being "stewards of the story and protectors of storytellers. And I find that to be an awesome responsibility."

Visionary Award recipient Spencer said that she and her partner at Orit Entertainment, Brian Clisham, "look forward to adding fresh perspectives from diverse storytellers who enlighten, uplift and most importantly entertain."



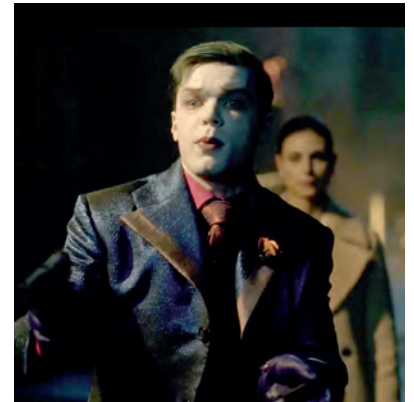
M. David Mullen, ASC



*The Marvelous Mrs. Maisel*



David Stockton, ASC



"Ace Chemicals" episode of *Gotham*

## ASC Television Series Nominees Reflect On Their Work

Cinematographers M. David Mullen, David Stockton discuss *Marvelous Mrs. Maisel*, *Gotham*

### A SHOOT Staff Report

In this significantly truncated awards season, feature film dominates seemingly even more than in the past as the public's prime focus goes to the likes of the high-profile totem poles of the Golden Globes and the upcoming Oscars with less time in-between those two events. But within the Globes and varied other competitions, from the American Society of Cinematographers (ASC) Awards to multiple guild competitions, TV remains prevalent, underscoring that the reward for excellence on the small screen, from broadcast to streaming, extends well beyond the Emmys. Here's a look at a pair of ASC nominees whose TV exploits have raised the bar in terms of creativity and artistry:

#### M. David Mullen, ASC

M. David Mullen, ASC, has two career ASC Award nominations and they've come each of the past two years, both for his lensing of episodes of *The Marvelous Mrs. Maisel* (Amazon Prime). The most recent—in the ASC competition's Episode of a Series for Non-Commercial Television category—is for the "Simone" episode which last year garnered him a primetime Emmy Award.

In "Simone," Miriam "Midge" Maisel (Rachel Brosnahan) takes the stage for stand-up comedy in front of an audience overseas, a storyline which presented a challenge for Mullen who explained that traveling to France, putting together and working with a mostly foreign crew in Paris kept him on his toes. He had to find a focus puller, a key grip and others in his

immediate ensemble, striking up a rapport with each.

While *Mrs. Maisel* adds to a body of TV work for Mullen which includes *Westworld*, *Get Shorty*, *Mad Men*, *Big Love* and the pilot for *The Good Wife*, the DP made his first mark in the indie feature arena. He was nominated for two Best Cinematography Independent Spirit Awards—for *Twin Falls Idaho* in 2000 and *Northfork* in 2004, both directed by Michael Polish.

His segue into TV began with *Big Love*. As for *Mrs. Maisel*, Mullen connected with series creator/director/writer Amy Sherman-Palladino through a mutual collaborator—director Jamie Babbitt who teamed with Sherman-Palladino on numerous episodes of *Gilmore Girls*. Mullen had lensed a short film, a feature and episodic TV—including *United States of Tara* and *Smash*—for Babbitt. Sherman-Palladino had first considered Mullen for the return of *Gilmore Girls* on Netflix but he didn't get that gig. Still, the connection landed him an interview later for *Mrs. Maisel*, an opportunity that came to fruition for him.

Mullen was drawn to the *Mrs. Maisel* character and premise whereby a 1950s' New York Jewish wife and mother pursues stand-up comedy—back then, hardly a woman's province—following the breakup of her marriage. Mullen was particularly attracted to the challenges of lensing a period show, which has expanded beyond NYC to episodes entailing shooting in Paris, as well as in the Catskills region of upper New York State. In terms of recreating the 1950s, particularly in NY, Mullen credited the talent of several artisans, in-

cluding production designer Bill Groom and costume designer Donna Zakowska.

Mullen also cited the contributions of camera operator Jim McConkey and key grip Charlie Sherron who help him pull off elaborate camera moves, and 360 perspectives, within the beautiful world created by Groom and Zakowska.

Mullen went with the ARRI Alexa for *Mrs. Maisel*, a camera he's used for the lion's share of his work in recent years. Paired with Panavision Primo lenses, the Alexa has given a film feel to the show, avoiding any suggestion of a sharp digital rendering that would be too jarring.

#### David Stockton, ASC

David Stockton, ASC recently garnered his seventh career ASC Award nomination on the strength of the "Ace Chemicals" episode of the series *Gotham* (Fox). This marks the third ASC nod Stockton has received for *Gotham*, the prior two directed by Danny Cannon. In fact, four of Stockton's career ASC noms have come for work helmed by Cannon, the others being the pilot for *Nikita* in 2011, and the "Resurrection" episode of *Eleventh Hour* in 2009. For the latter, Stockton won the ASC Award.

Stockton's latest ASC nomination, though, breaks from the Cannon norm. The DP lensed the "Ace Chemicals" episode for director John Stephens, *Gotham* showrunner and writer. However, Stockton's long working relationship with Stephens made working with him as a director an easy transition. For one, Stockton had earlier shot a Stephens-helmed

*Gotham* episode, "A Beautiful Darkness," in 2018. So that is where Stockton first became acclimated to Stephens as a director.

The acclimation, though, was hardly revelatory, as Stockton already had a close personal rapport with and affinity for Stephens. Stockton shared, "I'm used to scouting with John, spending time in concept and tone meetings. The only difference is he's in a different chair when he directs. But like Danny he doesn't spend much time in the chair. He's on the set, he's by the monitors, all over, very hands-on. John's sense of collaborative energy both as a writer and a showrunner merged seamlessly into his role as the director of the episodes we worked on. His inclusiveness and creative excitement about the whole process and his respect for all of the partners who come together to create a show never changed."

Stockton attributes all his ASC Award nods to the collective talent he's worked with, and that ensemble looms large on *Gotham*, from Stephens to Cannon to artisans including camera operator Gerard Sava, gaffer Frank McCormack, best boy Boris Cifuentes, programmer/board operator John Gilgar, generator operator Tod Olivieri, lamp operators Rob McCormack and Corey Fontana. This contingent made it possible to complete the heavy volume of work, for example, necessitated for the "Ace Chemical" episode in the span of just nine days. Stockton has deployed the ARRI Alexa on *Gotham* during his lauded tenure on the series. Over that time, the *Gotham* artisans have become a family away from home, affirmed the DP.

# ASC AWARDS PREVIEW



Natasha Braier (l) and Alma Har'el



Cinematographer Lawrence Sher



A scene from *Honey Boy*



Joaquin Phoenix in *Joker*

## First-Time ASC Award Nominees Reflect On Their Work

*Natasha Braier in the Spotlight with Honey Boy; Lawrence Sher gains recognition for Joker*

### A SHOOT Staff Report

Natasha Braier, ASC, ADF is the only Latina woman nominated this year for an American Society of Cinematographers (ASC) Award in the features competition. She's a first time nominee in the Spotlight category for her lensing of *Honey Boy* (Amazon), which marked the narrative feature directing debut of Alma Har'el. The Spotlight Award, introduced in 2014, recognizes cinematography in features that may not receive wide theatrical release.

Braier was drawn to the chance to work with Har'el after seeing the director's documentary *Bombay Beach*. The DP was also enticed by the *Honey Boy* story, based on actor Shia LaBeouf's childhood and turbulent relationship with his father. LaBeouf actually wrote the script as a therapeutic rehab exercise, and wound up starring in the film.

"I love unconventional narrative, and as the daughter of two Freudian shrinks, I've always been fascinated with the therapeutic process and somehow gravitated towards stories that have to do with identity, transformation and liberation," said Braier. "When I read *Honey Boy*, I was fascinated by this very particular and personal space between narrative, documentary and art therapy. That really attracted me to the project--and to work with Alma and her poetic and visceral approach."

In terms of the creative approach to *Honey Boy*, Braier shed light on the nature of her working connection with Har'el. "Our discussions during prep had a lot to do with feelings, what where the

core feelings and dramaturgy dynamics in each scene, understanding the essence of what's happening to Shia's character in each moment and then trying to translate that visually from a very visceral place, not logical. We didn't storyboard or plan setups; we mostly built an emotional language together to then in the moment jam with what the actors were doing, allowing the camera and the light to follow those emotions instead of being a pre-meditated plan.

Braier chose to deploy the ARRI Alexa Mini on *Honey Boy*. "I love the look of Alexa. It's my favorite digital camera. Mini was a no brainer because it was all hand held. We had mostly one camera operated by my Steadicam operator Matias Mesa, whether it was hand held or Steadicam. Some days we had a second camera, especially when we had Shia and Noah (actor Jupe, as a youngster), so that we could really capture the first and sometimes only take with the rawness and truthfulness of a documentary. Sometimes I would operate the second camera if it was outside and I didn't have to play with the dimmers. Sometimes Alma would operate it and on a few occasions we got another operator. We used the Xtal Express anamorphic lenses by Joe Dunton; these are my favorite anamorphic lenses ever."

*Honey Boy* is the latest entry in Braier's standout career. The DP made her first major mark in 2006 with director Alexis Dos Santos' *Glue* followed by Lucia Puenzo's Argentinian drama *XXY*. Braier's wide range extends from the Oscar-nominated foreign language feature *The*

*Milk of Sorrow*--written and directed by Claudia Llosa--to a pair of director David Michod films, *Animal Kingdom* and *The Rover*. Braier then received acclaim for lensing director Nicolas Winding Refn's *The Neon Demon*, and then the Sebastian Lelio-directed *Gloria Bell*.

Braier described the ASC Spotlight Award nom as "a huge honor" reflecting recognition from her colleagues. "It is truly humbling to be named among such talented cinematographers. *Honey Boy* was a real labor of love and such a fulfilling and challenging artistic experience--thanks so much to my incredible crew and intrepid director Alma Har'el and fearless partner in crime Shia LaBeouf. I'm overwhelmed and truly grateful."

### *Joker*

While all three Spotlight DPs are first-time ASC Award nominees, so to is one of the five cinematographers in the running for this year's marquee feature film ASC Award--Lawrence Sher, ASC, for director Todd Phillips' *Joker* (Warner Bros. Pictures). Sher has also earned distinction with his first Best Cinematography Oscar nomination for *Joker*.

While it marked Sher's sixth film in 11 years for Phillips, *Joker* broke new ground for both the filmmaker and the DP--a departure from their collaborations on *The Hangover* series of movies, *Due Date* and *War Dogs*.

Sher recalled reading the script by Phillips and Scott Silver, and in his mind committed to the project immediately.

"Not only was it a fantastic script but

it enabled us to stretch slightly different muscles than we had in the past," said Sher, noting that *Joker* is a character study, delving into Arthur Fleck and subsequently the Joker.

For Sher, addressing a prime challenge posed by *Joker* was "a bit of an extension of what Todd and I had done over previous films, creating the flexibility to allow the actors to do whatever they want. For a cinematographer, that's always a challenge--how can I create artful lighting and cinematography but within the parameters of giving Joaquin and Todd the flexibility to go 360, to even rehearse, set new marks, explore the scene in real time. This greatest challenge is also one of the greatest thrills and satisfactions, discovering a scene in real time with Joaquin, moments for the first time as they happen."

Thus the film feels different from others in the so-called superhero/villain genre. "The movie feels handmade, a little bit dirty, very real, constructed by human beings, not a pre-vis lab. Humanity is the best way to describe it. *Joker* introduces us to a human being who happens to transform into something that exists within a superhero context."

Sher deployed a large format ARRI Alexa 65 on *Joker*. As for the lessons learned from his *Joker* experience, Sher said, "To be present every day. Great preparation allows you to be flexible and present on the day. If you are really present when you make the movie, you can find these amazing opportunities and moments you couldn't have planned for. *Joker* had so many of these moments."

# VES AWARDS PREVIEW



Robert Legato



*The Lion King*



Pablo Helmant



*The Irishman*

## Creating Breakthrough VFX For *The Irishman*, *The Lion King*

VES nominees discuss collaborating with Lifetime Achievement winners Scorsese, Favreau

### A SHOOT Staff Report

It's fitting that in a year when the Visual Effects Society presents Martin Scorsese with its Lifetime Achievement Award, the director's *The Irishman* (Netflix) is breaking new ground in the effects arena. *The Irishman* is nominated for the VES Award for Outstanding Supporting Visual Effects in a Photoreal Feature.

The nomination marks the seventh thus far in the career of VFX supervisor Pablo Helman of Industrial Light & Magic. Helman won in 2006 for Best Single Visual Effect of the Year for *War of the Worlds*. *The Irishman* is the second Scorsese film for which Helman earned VES nominee status—the first coming in 2017 for *Silence*.

Back when working on *Silence* in Taiwan, Scorsese first approached Helman about how to best go about attaining a certain holy grail of effects—making actors appear decades younger. Such a fountain-of-youth discovery would be integral to realizing *The Irishman*—specifically turning back the clock for actors Robert De Niro, Joe Pesci and Al Pacino.

In the past, de-aging involved facial markers, helmet rigs, garb with sensors and other encumbrances that got in the way of the acting. Scorsese wanted youthful versions of his actors sans any physical impediment to their live performances. This would free the auteur filmmaker to fully tell the story of *The Irishman*.

The collaborative process between Scorsese and Helman started four years ago, with two years focused on inventing a new piece of software that would help to

capture performances of actors sans any physical encumbrances. Complementing that software is a three infrared camera rig that allows triangulation, creating a kind of 3D geometry of and around the actors; the center camera being the “director’s camera” flanked by two other “witness” cameras. This enabled Helman to eliminate shadows created by on-set lighting, shadows that could potentially interfere with the geometric facial shapes constructed by de-aging software.

Actors could thus act younger on camera and then the technology would later make them look younger. Helman, said, “The performances are so incredible. The actors were allowed to as truthful to the script, dialogue and scenes as possible without having to worry about what we were doing.”

Helman is a three-time VFX Oscar nominee—for *Star War: Episode II—Attack of the Clones* in 2003, *War of the Worlds* in 2006, and now for *The Irishman*.

### Robert Legato

Effects supervisor Robert Legato earned one of his three VFX Oscars for Scorsese's *Hugo*. Five of Legato's 10 career VES nods are for Scorsese films: two apiece for *The Aviator* and *Hugo*, and one for *The Wolf of Wall Street*.

This year, though, another prime collaborator, director Jon Favreau, figures in Legato's VES showing—yielding a pair of nods for Outstanding Visual Effects in a Photoreal Feature, and Outstanding Virtual Cinematography in a CG project on the strength of *The Lion King* (Disney).

Both *The Lion King* and *Alita: Battle Angel* lead this year's field of VES nominees with five nominations each.

Back in 2017, Legato won a pair of VES Awards for another Favreau-directed feature, *The Jungle Book*, for which Legato also earned a VFX Oscar. And now *The Lion King* has yielded Legato's fifth career Academy Award nomination.

Like Scorsese, Favreau has earned a VES Lifetime Achievement Award, his coming back in 2018. And like *The Irishman*, the effects work on *The Lion King* was groundbreaking. The ensemble of talent on the film combined meticulously researched character and set design to render each scene within a VR environment that spanned hundreds of (virtual) miles using the Unity video game engine. Every piece of this rich world was crafted by the VFX team. The characters themselves took about six months to create—hair, muscles, facial expressions, all of it carefully crafted to both ground this story in photorealism while maintaining emotional resonance. Meanwhile, the team also had to translate James Chinlund's production design concepts into credible African landscapes, dotting them with authentic vegetation, boulders and termite mounds.

Putting everything in place in that way gave cinematographer Caleb Deschanel the opportunity to use traditional filmmaking skills—setting up shots, choreographing movements, adjusting lighting—to tweak the scene in perfectly real time, all with the use of a VR headset on a digitally rendered African savanna.

Favreau's layered approach to making the film included a blend of traditional live-action filmmaking techniques, state-of-the-art VR tools and the highest-level CG animation.

MPC Film was an integral part of the process, spearheading the visual effects, working with the filmmakers to develop *The Lion King's* virtual production technology.

Everything ultimately seen on screen was created in the computer, but it is anything but traditional animation. Favreau explained, “Where we departed from animation—beyond the photoreal look—was, at the point when you would normally operate the cameras in layout on a computer, we stopped the process and brought the entire film into VR and let our live-action crew actually set up real camera equipment.”

Legato said of the unique approach, “People are studying animal reference and the animators breathing their life into these digital rigs. So, we're taking an antiseptic digital medium and telling one of the most emotional stories that we have in our tradition using these tools. That dichotomy and underlying tension creates a lot of creative opportunities. This is as close to practical filmmaking as you get with an animated film.”

In all, the London-based MPC Film's VFX artists brought 86 different species to life for *The Lion King*.

*The VES Awards will be held on January 29. Full coverage of VES Award winners will appear on SHOOTonline and in the January 31st SHOOT>e.dition.*

**Four Agencies Take Top Honors in Mobius Awards** Four entrants in the 2019 Mobius Awards captured Best of Show (Grand Prix) awards. They represent four mediums: Package Design, Brand Identity, Commercials and Outdoor.

**The Sound of "Another Dream"** *Another Dream*, the second installment in award-winning director Tamara Shogaolu's animated virtual reality film series *Queer in a Time of Forced Migration*, is based on the real-life love story of an Egyptian lesbian couple who flee Cairo amid the conservative backlash that follows the Arab Spring.

**Motion Picture Sound Editors (MPSE) Present The 67th Annual Golden Reel Awards** The Motion Picture Sound Editors presented the 67th Annual Golden Reel Awards in Los Angeles. Golden Reel Awards recognizing outstanding achievement in sound editing were presented in 23 categories encompassing feature films, long-form and short-form television, animation, documentaries, games, special venue and other media. Full list of winners.

**Winners Announced at The 70th Annual ACE Eddie Awards Recognizing The Best Editing of the Year in Film, TV and Documentaries** "Parasite" (edited by Jinmo Yang) and "Jojo Rabbit" (edited by Tom Eagles) won Best Edited Feature Film (Dramatic) and Best Edited Feature Film (Comedy) respectively at the 70th Annual ACE Eddie Awards tonight where trophies were handed out recognizing the best editing of 2019 in 11 categories.

**The PGA Awards Celebrates "1917," "Succession," "Fleabag," "Chernobyl" and More with Top Honors at the 31st Annual Producers Guild Awards** The Producers Guild of America (PGA) hosted the 31st Annual Producers Guild Awards on the evening of Saturday, January 18 at the Hollywood Palladium. A full list of winners.

**Goldcrest Post and CinePointe Advisors Hosts Delivery Bootcamp For Indie Producers** In an intensive, one-night-only workshop, Goldcrest Post and CinePointe Advisors will teach filmmakers everything they need to know about delivering their projects for cinema, streaming and broadcast. The event, February 5th, 2020, will provide a complete overview of the film delivery process, encompassing evolving technical requirements, complex legal considerations and essential project management skills.

**EditShare Strengthens Its Sales Network With The Addition of Top Tier Systems Integrator and Reseller Key Code Media** EditShare announced that A/V, broadcast, and post-production reseller and systems integrator Key Code Media has joined the EditShare Channel Partner Program. The partnership expands the network of EditShare-certified technology sales agents and media workflow design experts.

**ALIBI and Full Sail University Collaborate To Bring Students Top Production Music & Sound Effects** ALIBI Music Library ("ALIBI") and Full Sail University are collaborating to bring students high-quality music and sound effects that will enrich their coursework throughout various programs within the university's Visual Arts and Audio Arts Bachelor's degrees.

**HPA Tech Retreat 2020 Main Program Lineup Announced** The Hollywood Professional Association (HPA) announced additional details for its 2020 HPA Tech Retreat, which will take place February 17 through Thursday, February 20. The HPA Tech Retreat is comprised of the main conference program, Supersession, TR-X and the Innovation Zone as well as extensive networking and meeting opportunities.

**Amazon Studios Announces Overall Deal With Award-Winning Director and Screenwriter Steve McQueen** Amazon Studios announced it has signed an overall deal with Academy Award, BAFTA and Golden Globe-winning artist, director and screenwriter Steve McQueen, under which he will create and produce content for Amazon Studios to premiere exclusively on Amazon Prime Video in over 200 countries and territories.

**Chris Franklin of Big Sky Edit Announced as 2020 AICP Post Awards Chair** Matt Miller, President and CEO of AICP, announced that Chris Franklin, Owner/Editor at Big Sky Edit, will serve as the Chairperson of the 2020 AICP Post Awards. Franklin's appointment marks the first time the association's annual competition for excellence in the post production arts will adopt a chairperson structure for its judging panels and curatorial committee.

**Sony Pictures Post Production Services Sound Team Ups Its Game For "Jumanji: The Next Level"** In Columbia Pictures' *Jumanji: The Next Level*, the gang from the 2017 hit, *Jumanji: Welcome to the Jungle*, is back but the game has changed. Also marking a return engagement is the team from Sony Pictures Post Production Services that created the earlier film's soundtrack. Led by Supervising Sound Editor/Re-Recording Mixer Julian Slater, Supervising Sound Editor Joel Shryack and Re-Recording Mixer Kevin O'Connell, the team also had to up their game, crafting a multitude of imaginative sounds to support the film's thrilling action scenes, eye-popping visual effects, epic locations and surprising plot twists.

**From Crack Pipes To Glass Art, NOWNESS Releases Ghetto Gastro Short Soundtracked by Solange** In this latest short from production company Lief and featuring music by Solange, Elisha Smith-Leverock takes us on a trippy journey with Ghetto Gastro's founder Jon Gray, as he designs his Bronx collective's first glassware collab in Murano, Venice. "Triple Beam Dream" directed by Elisha Smith-Leverock is a story of transformation and growth, igniting conversation on race, culture, class and inclusion.

**AG Studios Colombia Embraces the eTribez Production Management Platform To Enhance Production Efficiency For Feature Films & TV Series** eTribez, the company behind end-to-end, Cloud-based Production Management Platform called eTribez Production Management, as well as a unique, Cloud-based Casting and Audience Engagement solution, announced that its Production Management Platform has been embraced by the prominent, multi-media production company AG Studios Colombia.

**Rock and Roll Hall of Fame Presents "The Once Lost Photography of Michael Friedman" Exhibit Through Mid-2020** During 2019, the Rock & Roll Hall of Fame has been celebrating Woodstock's 50th anniversary - and that era - and has just launched an extraordinary photo exhibit entitled, "Exposed! Music Legends 1969-1973: The Once Lost Photography of Michael Friedman."

**Artifact Studios Hires Industry Vet Haley Moffett** Artifact Studios has tapped Executive Producer Haley Moffett to oversee all production and business affairs, and to collaborate with the studio's teams from Artifact Nonfiction and Uncle Victor to strengthen their capabilities across long- and short-form video content production.

**"Bombshell," "Joker," "Downtown Abbey" Motion Picture Winners at the 7th Annual Make-Up Artists & Hair Stylists Guild Awards** The Make-Up Artists and Hair Stylists Guild (IATSE Local 706) announced winners of its 7th Annual MUAHS Awards in 23 categories of film, television, commercials and live theater, during a formal gala at the NOVO by Microsoft at LA Live Downtown.

**FCB Jakarta, Director Kiran Koshy Get Playful For Lunar New Year With Oreo** Oreo, FCB Jakarta, and Director Kiran Koshy, have created a pair of playful spots to celebrate the

2020 Lunar New Year in South East Asia and the Oreo brand's new offerings. In the spot for Têt, the Vietnamese Lunar New Year, a granny and her granddaughter save the day, and the Têt family... charlieuniformtango Producer Michael Wagner Moves Up To Senior Producer Lola Lott, charlieuniformtango principal/CEO announced Dallas-based producer Michael Wagner has been promoted to senior producer. Wagner's four years with charlieuniformtango has included work for clients such as Dr. Pepper, Lexus, Mary-Kay, Schwab and Raising Cane's

**Goldcrest Post Helps Send Five Films To Sundance** Goldcrest Post provided post-production services for five films making their world premieres in the 2020 Sundance Film Festival. Four of those films, *The 40-Year-Old Version*, *Nine Days, Save Yourself!* and *Shirley*, have each been accepted in the festival's prestigious U.S. Dramatic Competition. *The Truffle Hunters* is included in the World Cinema Documentary Competition.

**Native Content and Rocket Mortgage Debut New Spots in "More Than a House" Campaign** Boutique commercial production company Native Content and director Sorrel Brae recently re-teamed with Rocket Mortgage's in-house creative team for two new spots in the ongoing "More Than a House" campaign. Brae and Native previously collaborated with Rocket Mortgage on the campaign's first four spots. The latest, "More Than A Tradition" and "More Than A Bear," are currently airing nationwide.

**Shape+Light Launches In Los Angeles For VFX and Design** Boutique visual effects and design studio Shape+Light has officially launched in Los Angeles, led by Managing and Creative Director Rob Trent and Executive Producer Cara Lehr. Serving the global advertising industry, Shape+Light provides high-end VFX, design, and finishing services and has already delivered work for Nike, Apple, Gatorade, Lexus, Proctor & Gamble, and other brands.

**DWA Presents Ultimate Events** In the months ahead, Ultimate Events will once again open exciting new doors of possibility. Entering any one of them is sure to impact your life for the foreseeable future - and also, in far-reaching ways that you could never anticipate.

For the full stories [and many more], contacts info and videos with credits, visit SHOOT® Publicity Wire ([spw.SHOOTonline.com](http://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](http://pr.SHOOTonline.com)



# Jinmo Yang

Editor discusses the challenges of *Parasite*, his ongoing working relationship with writer-director Bong Joon Ho

By Robert Goldrich

For writer-director Bong Joon Ho's *Parasite* (Neon), editor Jinmo Yang has already earned assorted accolades including his first Oscar nomination as well as an ACE Eddie Award win for best edited dramatic feature film. Last May, *Parasite* won the Cannes Film Festival's Palme d'Or. And this month *Parasite* earned a total of six Oscar nominations, including for Best Picture, Best International Film (South Korea) and Best Director.

*Parasite* introduces us to the Park and Kim families. The former clan is affluent and resides in a magnificent house. On the flip side we have the Kim family who live by the seat of their pants, stealing wi-fi and hustling to exist and subsist. In a scheme hatched up by college-aged Ki-woo, the Kim children install themselves as tutor and art therapist to the Parks. The Kim patriarch and matriarch become the Parks' chauffeur and cook/housekeeper, respectively. The Parks do not know that their new trusted support team is from the same family. A symbiotic relationship forms between the two clans but then two third parties, the Parks' former housekeeper and her hidden husband emerge, threatening to destroy the fragile ecosystem between the Kims and the Parks.

**SHOOT:** What led you to pursue a career in editing?

**Yang:** I studied film at Bard College wanting to be a director. So when I went back to Korea, I started my career as an on-set editor to learn the filmmaking process from directors on set. I ended up doing this on-set editing for 10 years and realized that I am actually enjoying this editing process and have more talent. While I was an on-set editor, I established a very good relationship with great directors who later gave me the chance to become their main editor. Director Bong was one of them.

**SHOOT:** Tell us about your collaborative relationship with writer-director Bong Joon Ho. When did you two initially come together? What was the nature of your collabora-

tive process, how did the two of you team on *Parasite*?

**Yang:** *Snowpiercer* (2013) is the first film that I worked with Bong as an on-set editor and visual effects editor. Since it was a global project with a lot of CG work, he was looking for someone who can speak English and has a visual effects background. I was introduced by cinematographer Kyung-pyo Hong who I've known for years. Then, I joined on *Okja* and *Parasite* as an editor naturally. For *Parasite*, I sent my assistant editor on-set, editing immediately while shoot is happening. Via this, I have the rough and basic structure of the assembly already prepared. So as soon as shooting wraps, director Bong and I begin editing immediately. We dive right into tuning the sequences and shots by combing through all the takes. For about three intense months, we worked

This story of class struggle and the widening gap between the rich and the poor at some points plays out like a comedic caper as the Kims are almost lovable con artists. But the comedy turns dramatic and more deeply poignant as a new reality sets in, making for a unique mix of the hilarious and the heart-wrenching.

Yang's shared filmography with Bong also includes *Okja*, which debuted at the 2017 Cannes Film Festival. Beyond his work for Bong, Yang has cut such other notable features as director Jong-Yeol Baek's *The Beauty Inside* (2015), earning South Korea's prestigious Blue Dragon Award for Editing; Sang-ho Yeon's *Train To Busan* (2016), an official selection of the Cannes Film Festival, and Hae-Young Lee's *Believer* (2018), winner of the Producers Guild of Korea Award for Editing. Yang's additional editing credits include Jee-woon Kim's *The Age of Shadows* (2016), Joon-Hwan Jang's *1987: When the Day Comes* (2017), and Sang-ho Yeon's *Psychokinesis* (2017).

Yang, who originally aspired to be a director before he discovered his affinity for editing, reflects on what drew him to *Parasite*, the challenges that movie posed, and his working relationship with Bong.

very hard to create *Parasite*'s authentic tempo and rhythm.

**SHOOT:** What most attracted you to *Parasite*?

**Yang:** *Parasite* was very unique and original, and had this mix of genres that only Bong can create. It also has a great cast, such as Kang-ho Song, Woo-shik Choi, and many others. I am a big fan of Bong's previous films such as *Memories of Murder* and *Mother*. *Parasite* was somewhat similar to those and had the chance to become greater. Most of all, it was director Bong's new film!

**SHOOT:** What was (were) the biggest creative and/or technical/logistical challenge(s) that *Parasite* posed to you as an editor?

**Yang:** *Parasite* has very unique structure which combines various genres in one film. One of my toughest tasks was keeping a "constant tone" throughout the movie without losing the tension or mood for each sequence. I had to watch the assembly over and over to view the film as a single organism, yet also pay attention to the small details which make each sequence more vivid and rhythmic. I had to



find a right pace for each sequence and shot, and at the same time blend them into *Parasite*'s world. Director Bong has such a clear vision on how he'll edit the film that he rarely shoots any coverage or masters. I have very precise materials to edit but at the same time they are very limited. If a specific shot is not perfect as we'd like it to be, I need to find a way to make it perfect. For example, I would weave a couple elements from different takes to make one perfect timed shot. Often these "stitch marks" are veiled in quick pans or other camera moves.

**SHOOT:** What was your biggest takeaway or lessons learned from your experience on *Parasite*?

**Yang:** This film taught me the "art of fine details" in editing. For *Parasite*, director Bong had a specific rhythm in mind while writing the screenplay, and had specific shots in mind while creating the storyboards. So with this clear-cut plan already established, my job was to delve deeper into smaller units of detail and focus on more delicate changes to make. *Parasite* was a film that convinced me when these minute details are accumulated, something great can emerge.

"I had to find a right pace for each sequence and shot, and at the same time blend them into *Parasite*'s world."



# Return Engagements & A New Sense of Place



Directors reflect on their return to Sundance; another to get his first taste of the festival

By Robert Goldrich

Director Braden King's first narrative feature, *HERE* starring Ben Foster, debuted at the 2011 Sundance Film Festival in the U.S. Dramatic Competition. Fast forward to today and King is back in Sundance's U.S. Dramatic lineup with *The Evening Hour*, an adaptation by screenwriter Elizabeth Palmore of Cartel Sichel's novel carrying the same title.

King, whose feature endeavors enjoy the support of Washington Square Films, the production house which also represents him for commercials, said of his return engagement at Sundance, "I now have a greater sense of knowing what it means having been through it once. The honor feels a little weightier, possibly more exciting, having the ability to go in with a little less anxiety, to experience a little more enjoyment."

*The Evening Hour* takes us to a rural Appalachian town, introducing us to Cole Freeman (portrayed by Philip Ettinger), a nursing home attendant who looks after the elderly and infirm while selling

their excess painkillers to local addicts. He's not your typical dealer as he is personally connected to his customers and their plights, caring about them, helping them get through the day—albeit enabling their reliance on meds in the process. But when a friend from his youth returns with plans to get into the drug peddling business, Freeman's strangely crafted world of patient care and the black market is jeopardized, forcing him to take action. This portrait of lives in a closeknit community struggling during hard economic times paints a somber picture of rural America. Yet at the same time this atmospheric film conveys hope and the yearning for spiritual redemption.

In looking for a place that would do justice to the fictional town in Sichel's book, King ultimately decided to shoot in and around Harlan County, Kentucky, even though it was three hours from the nearest airport. But going out of his way to get the right environ and atmosphere for his work is a self-described "specialty"

of King whose *HERE* was one of the first features shot in Armenia. He even has experience lensing in the Aleutian Islands.

"There's something you get by going in deep for a location. It's irreplaceable. Going there (Harlan County) didn't make it easy on the production but we got kind of an essence you couldn't capture anywhere else. We were very lucky to find an incredibly collaborative community in Harlan, hiring folks to work with us, to collaborate with us, which added a layer of rural country authenticity to the story. My development process on narrative films is not that different from when I make documentaries (with credits including co-directing the lyrical doc. *Dutch Harbor: Where The Sea Breaks Its Back*). I travel, spend time at a place, photographing it quite a bit. It seems to anchor the film a little more solidly. In commercials, my background is in real people. Going to places and shooting real people around the world, finding the place with the right feel pays off over and over, help-

**From top left, clockwise: Director Braden King; director Crystal Kayiza; *The Evening Hour*; *See You Next Time*; director Lance Oppenheim; *Some Kind of Heaven*; a showing of coming together in Crystal Kayiza's *See You Next Time*.**

ing to shape the personality of the film. You collaborate with the location and the community which translates into a way of shooting you can never fully expect, enabling you to get things you couldn't get any other way."

King learned a lot from his experience on *The Evening Hour*. He shared, "You've heard the axiom of 'write about what you know.' I found that I'm drawn to the opposite idea, looking instead for projects I've never done before, getting a life experience I couldn't get any other way. That process itself needs to be its own reward aside from the result. The time I spent in pre-pro, location scouting, traveling all over southeastern Kentucky, western and southern Virginia, photographing, meeting people was a complete experience unto itself before we started shooting. The three months in Harlan shooting and prep time around that was one of the most rewarding experiences of my life. I made friends there I will have forever. The depth and complexity of the people we met there will stay with me. We tend to have one dimensional images of what rural America is about. I hope *The Evening Hour* will help turn those expectations and cliches on their heads."

## Crystal Kayiza

Whereas nine years separate King's Sundance engagements, director Crystal Kayiza's are in consecutive years. In 2019, she made the Sundance cut in the Documentary Short competition with *Edgcombe*. And this year she's back in the docu short lineup with *See You Next Time*. In-between those two tours of Sundance duty, Kayiza saw her *Edgcombe* earn her a slot in *SHOOT*'s 2019 New Directors Showcase unveiled at the DGA Theatre in New York.

Like King, Kayiza has a commercial-making/branded content production house affiliation. She is handled in the ad arena by Little Minx, founder/president Rhea Scott's shop that has an affinity for bringing new promising talent to the fore.

Both *Edgcombe* and *See You Next Time* reflect Kayiza's penchant for delving into and shedding light on the human condition. *Edgcombe* introduced us to North Carolina's impoverished rural Edgcombe County, focusing on an African American on probation who works at

an Applebee's restaurant, and expanding with a look at his larger community.

Now *See You Next Time* uses the beauty 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, a serene getaway for the neighborhood'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. 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 and DP Leroy Farrell 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 *Little Minx*, citing Scott as instrumental in that pursuit.

"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 nonfiction and narrative."

Kayiza recalled that Scott reached out to her last spring after having seen *Edgcombe*. "We had a conversation about

my work," said Kayiza, noting that she enjoyed an immediate rapport with Scott who talked about "re-imagining how my work would be shown, different places for me to expand myself, finding new spaces and new opportunities."

At press time, Kayiza was working on another short that might evolve into something bigger in the narrative space. She brings diversity to the filmmaking

community. Born in Harlem, NY, Kayiza grew up in Jenks, Oklahoma. Her family is Ugandan and she grew up surrounded by a Ugandan community of recent immigrants and first-generation kids. Kayiza studied documentary filmmaking in college and then spent two years in the non-profit world working on racial justice issues. She then began pursuing freelance

*Continued on page 30*

## Flash Back

**January 26, 2015** Chief creative officer John Patroulis has been named to assume the newly created position of creative chairman, and executive creative director Ari Weiss becomes chief creative officer at BBH New York. The pair, along with North American CEO Pat Lafferty and chief strategy officer Sarah Watson, will make up the core leadership of the agency.... Director Philippe Andre has joined Skunk for North American commercial representation. He had formerly been handled in the U.S. market by Biscuit Filmworks.... *Birdman* received a welcome lift on its flight to the Oscars after winning the Producers Guild of America's highest film award Saturday at a ceremony in Los Angeles. The win delivers needed momentum to Alejandro Inarritu's showbiz romp following its upset loss to *The Grand Budapest Hotel* in the Golden Globes' comedy category earlier this month. It's now neck and neck in the Oscar race with Richard Linklater's *Boyhood*, which won in the Globes drama category.... Gustavo Sarkis has been named executive creative director of CP+B Miami. In this role, Sarkis will lead the creative department on all accounts, which include Infiniti Mexico and Latin America, The Miami Dolphins, Tork, Mission 22, The Underline and agency-developed products Papa's Pilar and Angel's Envy. Sarkis comes to CP+B from TBWA/Chiat Day where as a creative director he was an integral part of the team that won the pitch for the Adidas World Cup campaign....

**January 25, 2010** *The Hurt Locker* scored the top film award from the Producers Guild of America, building new momentum for drama in the expanded Oscar race for best picture. The film beat out such celebrated nominees as *Avatar*, *Inglourious Basterds* and *Up in the Air*.... Pixomondo, a global VFX company, has launched Public Art, a digital production studio focusing on commercial production. The new venture--based in a new 9,500 square foot facility in Santa Monica--is headed by industry creative veteran Jonathan Keeton, working with his partners in the worldwide studios. Keeton is perhaps best known as co-founder of Radium, a digital studio which opened in San Francisco and then branched out with a facility in Southern California before being acquired by Reel FX, Dallas, in 2007. Last year when Reel FX closed the San Francisco operation, Keeton exited the company (Radium/Reel FX continues to maintain shops in Santa Monica and Dallas)....

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## Oppenheim's First Feature

Continued from page 29  
filmmaking full time, leading to what is now her second film at Sundance.

### Lance Oppenheim

While Kayiza and King are Sundance returnees, director Lance Oppenheim embarks on his first run at the festival, though he's no stranger to the overall fest circuit. *SHOOT* first connected with Oppenheim as he was taking on his thesis film nearly two years ago at Harvard—but he was already getting established as a filmmaker. At the time his third documentary short—*The Happiest Guy in the World*, part of *The New York Times'* Op-Docs platform—had just debuted at the 2018 Tribeca Film Festival.

*The Happiest Guy* title character was Mario Salcedo, who boarded his first cruise ship some 20 plus years ago—and hasn't returned since. For the past two decades, he has been a full-time resident on Royal Caribbean Cruises, logging more than 7,000 nights at sea—and counting.

*The Happiest Guy in the World* continued what has been Oppenheim's ongoing fascination—and talent for fascinating his audiences—with the theme of home, introducing us to people who turn to alternate unconventional places and spaces in which to live. For example, his first Op-Doc, *Long Term Parking*, featured folks living in stationary mobile homes in the long-term parking lot at Los Angeles International Airport.

Now home is where the heart is once again for Oppenheim who brings a new sense of place to Sundance with his first full-length feature, *Some Kind of Heaven*, a documentary which explores life inside the palm-tree-lined streets of The Villages, America's largest retirement community in Central Florida. Referred to as the "Disneyland for Retirees," this preplanned retirement city is home to over 130,000 seniors and offers a utopian vision of America in service of re-energizing the golden years of life.

While most at The Villages have bought into the packaged positivity, we meet four residents living on the margins, struggling to find happiness. Barbara, a widow; Dennis, a bachelor; and married couple Anne and Reggie who each strive to find their footing in this fantasy land as they seek new purpose, look for second

love, and navigate the extremes of mental deterioration. By turns biting, tender, and surreal, the film demonstrates that no matter our age, we are always becoming. *Some Kind of Heaven* challenges our stereotypes around aging as its characters are emboldened to live as vibrantly as possible in the time they have left."

*Some Kind of Heaven* was selected for the Sundance Film Festival's Next lineup, billed as a platform for pure, bold work distinguished by an innovative, forward-thinking approach to storytelling.

Oppenheim observed that *Some Kind of Heaven* is a documentary that "feels more akin to a fiction film at certain times" and the opportunity for it to play alongside a lot of different films in the Next program that are stretching genres means a great deal to him.

The subject matter from which *Some Kind of Heaven* sprung was originally the impetus for Oppenheim's alluded to Harvard thesis short film. However, the idea grew as Oppenheim's focus became more centered on an "existential view of retirement." As the project built momentum to be much more than a thesis short, Oppenheim over time developed a relationship with filmmaker Darren Aronofsky—after years of trying to connect with him unsuccessfully. Aronofsky became interested in the story and eventually came on board as an executive producer on *Some Kind of Heaven*. *The New York Times* also committed to making the documentary one of its first feature-length films, having had favorable experiences with Oppenheim on the Op-Doc shorts.

Oppenheim added that Aronofsky was "extremely supportive" from a creative standpoint. Oppenheim recalled showing Aronofsky five or six cuts of the film and getting feedback in the form of very detailed notes that helped guide the direction the movie was moving in, serving to shape it each time a little more.

Speaking of people's relationship to their homes, Oppenheim, who earlier was handled by Tool of North America for spots, has recently moved to a new ad roost, coming aboard the roster of missing pieces. Oppenheim hopes to make inroads in the commercial/branded entertainment sector this year.

*The 2020 Sundance Film Festival began on Jan. 23 and runs through Feb. 2.*

## street talk

Sydney-based director Hamish Rothwell has joined Rattling Stick for representation in the U.K. for spots and branded content. He continues to be commercially represented by Goodoil in Australia and Superprime in the U.S. Rothwell grew up in New Zealand where he lived until he relocated to London for film school. On his return to New Zealand he directed his first feature, *Stickmen*, which won him Young Filmmaker of the Year from the NZ Screen Producers and Directors Association and Best Direction at the NZ Film Awards. Since then he's directed campaigns for varied clients including Budget Direct, Toyota, Aldi, Hyundai and Bai. He's worked with major celebrities and won multiple awards at Cannes Lions, Clio, D&AD One Show, ADC, and LIA....London-based Rogue has added director

Joe Connor to its roster for commercials and branded content representation in the U.K. Connor's commercials for Land Rover, Volvo, Nike and Puma have been shortlisted at Cannes Lions, D&AD's and British Arrows. His music videos for Paul Weller, Coldplay, Sam Smith and Placebo have picked up several best music video nominations at the UK MVAs....Cristiano Muniz replaces Guga Valente as CEO of the holding company Grupo ABC. A founder of the group, Valente will join the board formed by ABC representatives. With an initial seven-year track record at ABC, Muniz has actively participated in the group's acquisitions since 2010, and of the sale of Grupo ABC twice: firstly, of a minority stake to Kinea in 2014 and then of 100% of the agency conglomerate to U.S.-based giant Omnicom/DDB in 2015. Valente is passing on to Muniz a diverse conglomerate of agencies that includes África, TracyLocke, Interbrand, Track, SunnedDDB, Tribal Worldwide, Morya Sul and CDN. Muniz returned to ABC as CFO last August. In recent years prior to that he was head of Accenture Interactive for Hispanic South America, and global management director of BRF....

## report

ICM Commercial Production Arts has added cinematographer Daniel Bombell to its roster. Bombell won an International Cinematographers Guild (ICG) Emerging Cinematographer Award last year for his short film titled *Present Day, Athens*. He is a member of ICG, IATSE Local 600....Dattner Disputo and Associates (DDA) has made feature film bookings for DP Tami Reiker, ASC on the Regina King-directed *One Night In Miami*, DP Fernando Arguelles, ASC,

AEC, on *Princess Switch 2: Switched Again*, and editor Brad McLaughlin on *Goodbye Butterfly*. On the television side, DDA has booked DP James Kniest on *Haunting of Bly Manor* (Netflix) and editor Bryan Irving on the Starz pilot *Run The World*....NewTek, known for IP-based video technology and part of the Vizrt Group, has named Barbara Spicak as SVP of global sales and Paul Dobbs as its Asia-Pacific sales director. With more than 20 years of experience working with channel sales in the software/technology industry, Spicak will be based at NewTek headquarters in San Antonio, Texas, when she is not on the road visiting channel partners. Dobbs' home office will be in Bangkok, Thailand. NewTek is transforming the way people create network-style television content and share it with the world. From sporting events, Web-based talk shows, live entertainment, classrooms, and corporate communications, to virtually any place people want to capture and publish live video, NewTek gives customers the power to grow their audiences, brands and businesses. NewTek clients include: The Supreme Court of the U.K., New York Giants, NBA Development League, Fox News, BBC, NHL, Nickelodeon, CBS Radio, ESPN Radio, Fox Sports, MTV, TWIT. TV, U.S. Department of Homeland Security, the National Aeronautics and Space Administration, Celebro Media, Cardiff Metropolitan University, Price Waterhouse Coopers, Charles University in Prague, and more than 80% of the U.S. Fortune 100....

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SHOOT will compile the **2020 SHOOT New Directors Showcase Reel** and interview the directors for a special feature that will appear in SHOOT's May issue, ePubs, SHOOT Publicity Wire and [nds.SHOOTonline.com](http://nds.SHOOTonline.com), bringing worldwide attention to the work and the directors. In addition, the work will be screened for an audience of key ad agency, commercial & entertainment production industry decision-makers at **SHOOT's 2020 New Directors Showcase Event at the DGA Theatre in New York City in May 2020**. Coverage of the event will appear on SHOOTonline and the weekly SHOOT >e.dition in May. The showcase reel and selected New Director Profiles will also be posted on [nds.SHOOTonline.com](http://nds.SHOOTonline.com) which will remain public and be promoted across SHOOT platforms for at least a full year. See the 2019 New Directors Web Reel and Showcase website at [NDS.SHOOTONLINE.COM](http://NDS.SHOOTONLINE.COM).

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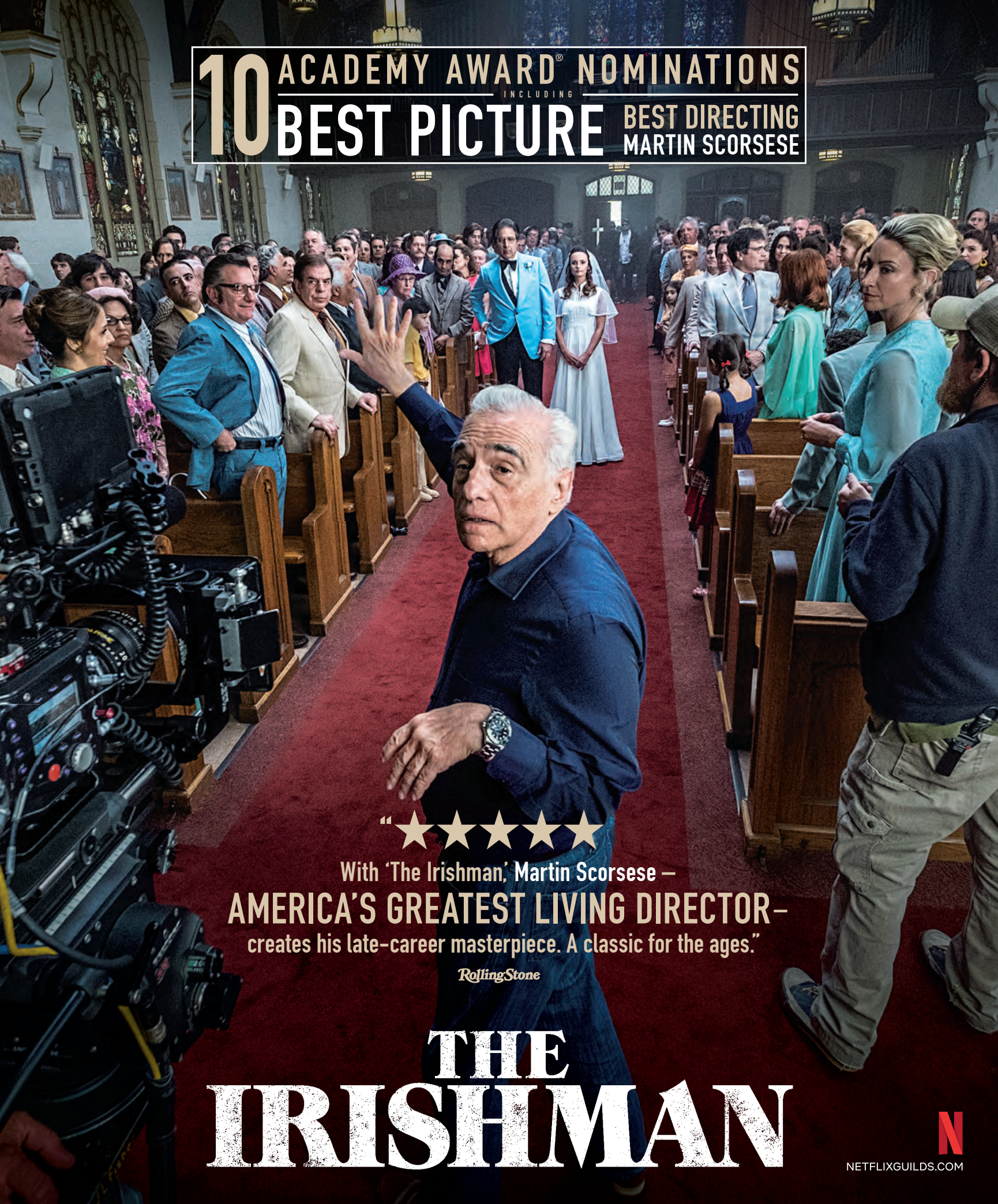
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